

Heinemann Guided Readers

A GUIDE FOR INTENDING WRITERS

at

BEGINNER LEVEL

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at

BEGINNER LEVEL

PART ONE

The Heinemann Guided Readers Series is a list of graded reading books at five levels:

Starter
Beginner
Elementary
Intermediate
Upper

The titles provide foreign learners of English at varying levels of language learning with reading materials which are interesting, enjoyable and easy to read.

Making a Start

For the intending writer at any level the best way to get a good idea of what is required is to read as many titles as possible. Beginner Level books are all original stories. As they are reading the Beginner Level books, intending writers should keep asking themselves what is special about the story and about the language used in the story.

Examples of Beginner Level titles to refer to, are:

Rich Man, Poor Man T.C. Jupp (1976)

Money for a Motorbike J. Milne (1976)

This is London P. Prowse (1977)

The Sky's the Limit N. Whitney (1977)

Anna and the Fighter E. Laird (1977)

What Makes a Successful Graded Reader?

When we are assessing potential HGR materials at any level, whether it is original writing or a proposed title for simplification at Elementary Level

upwards, the following points are considered:

- * Does it have as wide a range of appeal as possible?

Check: genre
theme
ages of protagonists
sex of protagonists
empathy with protagonists
moral stance

- * There should be thoughtful control of:
 - information load
 - structure and lexis
 - cultural reference
 - background information
 - the number of characters/subplots
 - a linear plot

within the level of English learning for the target audience.

When choosing a rewrite from a previously published classic or modern novel, or assessing an original story, the following questions are taken into consideration:

- ☐ Will the genre sit well in the existing list? (Filling a gap, or repeating a successful formula.)
- ☐ Is it of a suitable length? (Many classic novels are extremely long and simplification is impractical.)
- ☐ Is the story well-constructed and/or will the framework of the existing novel be strong enough to stand deconstruction and simplification?
 - Is there a beginning, a middle and an end?
 - Are there patterns of drama and tension vs. narrative flow?
 - Is there a recognizable style to the writing and can it be simulated in the simplified form? (Should it be simulated?)
- ☐ How many characters are there? Can these be reduced to a manageable half-dozen or so without breaking the plot line?
- ☐ Does the plot flow in a linear progression or are there flashbacks/forwards?
- ☐ Are there any redundant subplots?

- ❑ What form does the narrative take? (1st person, 3rd person, etc.)
- ❑ Will the cultural background setting be so alien that the audience will be de-motivated? Or can background notes, glossaries and sensible, sensitively presented textual aids (as well as in-text glossary and artwork) give the reader successful access to an unfamiliar setting if the graded level/format of the book permits these things?
- ❑ Are there characters in the story who the audience can relate to? (Heroes and anti-heroes.)
- ❑ Is the characterization strong and do the characters complement one another?
- ❑ Are the actions and emotions of the characters valid?
- ❑ Are there themes in the plot?
- ❑ Are all the characters performing useful, active roles?
- ❑ Are there opportunities for the reader to experience good dialogue as well as good narrative?
- ❑ Will the author be known to the target audience?
- ❑ Does the author have a moral standpoint and will it appeal to the market audience?
- ❑ How does the book rate on the PARSNIPS† scale? (One can be provocative but should beware of being too controversial.)
- ❑ How long is the story? (Will it fit the Series' extents, levels, etc?)
- ❑ How does the book affect the emotions of the reader?
 - Does it create anger at a portrayal of injustice?
 - Is it thrilling?
 - Is it romantic? (Or sexually explicit?)
 - Can the reader sympathise through a shared experience? (Will your target audience have experienced this?)
 - Is it nostalgic? (NB Nostalgia is very culturally specific, and can be ageist and sexist, beware.)

(† See Content and Theme section)

The writer must try to avoid:

- * assumptions on behalf of the reader
- * compression of information
- * abstractions

- * over-complex (e.g. gothic) styles of writing (They are almost impossible to simplify.)

Markets

The best stories, from our point of view, are obviously the ones which sell in most markets on a world-wide basis. But it does happen that a teacher with experience of a particular country or area where we know there is a large market readership comes up with a story that suits that market. In such cases, we are certainly ready to consider publishing for that market.

The markets fall, generally, into the following pattern:

- * Northern and Southern Europe
- * Middle East
- * South-East Asia and Japan
- * North, South and Central Africa
- * Latin America
- * UK and Eire
- * Eastern Europe
- * Australasia and North America

Readership Age Groups

The content of the stories is not restricted to any particular age group since it is not possible to identify beginner learners by age; some are children and some are adults who face the same problems as younger learners of English when looking for suitable reading materials. Beginner Level readers range from 12 year olds up to mature students.

Wherever appropriate, we draw teachers' attention to the age suitability of a particular story in the Heinemann Guided Readers catalogue. If your plot can be appreciated by both a younger and an older audience, perhaps on two levels of sophistication, all the better.

It is hoped that the books will be of equal interest to both sexes. However, writers should keep in mind that stories of interest to girls are especially welcome and they should include female protagonists whenever suitable.

Genre

All the stories at Beginner Level are originals. It has been found to be impractical to simplify existing popular novels or classics to this low level of language.

It is not easy to suggest to writers any particular genre. We have tried to include as wide a spectrum of types of stories as possible in our Series - human interest, travel/background, non-fiction, short stories, humour, mystery/horror/ghost, western, romance, crime/detection, adventure/thriller/spy, classic, science fiction/fantasy. A current copy of the HGR catalogue will show which genre categories our stories fall into, level by level.

Sometimes it is possible for us to suggest to writers the kind of genre we are looking for to suit a particular market - e.g. detective stories seem popular in Northern Europe and ghost/horror/mysteries have a strong following in Southern Europe. Human interest stories seem perennial favourites whatever the regional market.

The approach that seems to appeal to a wide range of age groups and cultures is the situation where a protagonist, who the readers can identify with, is involved in an adventure or social encounter. This approach works best when there is a dramatic twist or climax to the dénouement. Writers should be encouraged to think of as many original ideas as possible.

You may get some ideas for plots from stories written for young native English readers. But writers should avoid stories which involve animals speaking and behaving like humans. Few overseas markets find these anthropomorphic stories appealing, despite the success for English boys and girls of, for example, *The Wind in the Willows* (K. Grahame), *Watership Down* (R. Adams) or *The Jungle Book* (R. Kipling).

Content and Theme

A similar caution should be extended towards stories that are archetypally British. For example, a story that assumes too great a familiarity with British life and institutions may put off the foreign learner living overseas. The background and setting of, for example, a story with a strong historical British setting would have to be thoroughly explained before the students felt comfortable with the cultural and historical references they were expected to recognize. Beginner Level books are only 32 pages long and

extra explanations of this kind would inevitably detract from the spontaneity of the story and put an unfair burden on the reader. At the same time, there is often not the language available at this level to give a satisfactory explanation.

An important feature of the Heinemann Guided Readers is that many of them have a theme, however simple. And this aspect of the HGRs - the storyline presenting a theme as well as developing a plot - has been noted and praised by many reviewers of the Series.

It is worth mentioning at this point, certain subject areas which can cause sensitivity if used as a theme of a story in an EFL book. Writers should be aware of the cultural, social and religious conventions of countries where their books may be sold.

In the UK and Northern European markets, most subjects are acceptable but in the more conservative and religious markets there are various topics we must be very careful with. The following list was prepared as a guideline for authors of textbooks. From experience, we know that a writer will be hard-pressed to produce an entertaining story if he/she tries to avoid all these topics but the intending HGR writer should be aware of these sensitive issues:

The PARSNIPS code

Politics

Pork (Middle East)

Alcohol

AIDS

Anarchy

Racism

Rape

Religion

Sensitivity to people's cultures, beliefs and traditions, and their territorial borders (don't mark disputed frontiers on the maps)

Names (don't mention any well-known people without permission)

Narcotics

Nudes and flesh (Middle East in particular)

Israel and six-pointed stars (Middle East)

Pornography

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Sex
Sexism
Science (when it involves altering nature i.e. genetic
research/engineering)
Stereotypes
Terrorism
Violence, the police, the military, weapons, capital punishment

Our overseas representatives and agents are briefed in advance so that they can carefully place a title knowing that it will not offend on the matter of theme and content.

In our materials, we aim to maintain a 50/50 female/male split. Please try not to attribute stereotypical characteristics, occupations or exclusively subservient roles to women. (For example: hysterical woman driver, devoted secretary, fragile flower.) Members of both sexes should be represented as whole human beings with human strengths and weaknesses.

Allow women

- * to be praised for boldness, initiative and assertiveness
- * to exhibit self control

Allow men

- * to be praised for gentleness, compassion, to respond emotionally

Avoid

generalisations about abilities according to sex

Control of Information and Length

The Heinemann Guided Readers were developed as a reaction against too much emphasis being placed on mechanical controls of vocabulary and structures. We felt that more attention should be paid to the control of information (cultural and background references, as well as the complexity of plot, subplots and number of characters) and that the information should be presented in portions of a manageable length, with repetition of new or difficult language where necessary, so that the reader has a chance to assimilate it successfully and therefore increase their enjoyment. We believe that limiting the vocabulary and structures alone will not enable the reader to understand and appreciate a text which presents a wealth of unfamiliar information.

At Beginner Level, the load of information in terms of complexity of plot and of characterization must be kept to a minimum and the length of the text restricted accordingly.

Books at Beginner Level are 32 pages long. This allows the writer 29 pages of storyline and illustration, except in non-fiction, where Beginner Level books have a 28 page allowance in order to accommodate a contents list.

The basic vocabulary for a book at this level would be about 600 words. But no vocabulary list is given because many writers are inhibited by such lists and spend hours of their time referring to them and querying them. In addition to the basic vocabulary, words necessary to the story may be used. The writer should use common-sense and include words he/she thinks are simple and fairly well-known. He/she should use words which he/she feels are necessary to the story, providing that the meaning is made clear through context, repetition and use of illustrations.

Sentences are restricted, in general, to one main clause. However, two main clauses joined by **and**, **or** and **but** are also occasionally allowed. More complicated phrases are also permitted, e.g. **A few months later ...** (See Language Scheme Chart, PART THREE).

The Book Plan

Two Beginner Level book plans are included in PART TWO of this document (Figs. B(i)(ii)). These miniplans show the page layout used at Beginner Level for the two types of books at this level, fiction and non-fiction.

Writers are strongly urged, when working out the development of their story, to make use of a larger version of this book plan to storyboard their plot.

The Use of Illustration

The illustrations share with the text the burden of getting across the required loads of information. The illustrations in Beginner Level books are in full colour and should act as a genuine aid to the reader's understanding of the story. The artwork can be presented in a variety of ways. (See PART TWO.)

Style

Style, as far as readability is concerned, is just as important as language control. A story which is badly written is as difficult for a foreign learner to read as for a native user of English.

Without tension and drama to give pace, atmosphere to give texture, and good motivation and characterization of the people in the plot to give credibility the story is dull and lifeless.

At Beginner Level it is difficult to avoid the repetition of sentences following the pattern: SUBJECT+VERB+COMPLEMENT. But even following this pattern, some variety can be provided by the use of rhythm and repetition. Take the following paragraphs from page 10 of *The Sky's the Limit* (N. Whitney):

Each day, they opened hundreds of these orders. They put the orders into groups: one group for 'X' products, one group for 'L' products, and one group for 'A' products. The orders came from all over the world. Some of the orders were very big.

'We're working very hard,' said Max to Frank one day.

'Yes,' replied Frank. 'Letters, letters, letters! Hundreds of them! What do they mean, Max? What do they want? What are they asking for?'

These lines deserve close study. They show how it is possible to achieve style and variety within such tight language controls.

Writers should aim for a story with a limited number of characters and a linear plot and avoid flashbacks and -forwards as this can present problems with the restricted use of tenses.

Classroom Use

HGRs have an important role to play in the EFL students' learning process. By improving their reading skills through extensive reading, students are better equipped to perform intensive reading tasks and broaden their use of English. HGRs are often purchased as class sets by a school, where the chosen book is studied over the length of a school term. The books may be required to be read out loud. For this reason, we ask writers to think particularly about the points covered under the section Style (page 11). The

narration and dialogue should flow along as naturally as possible within the permitted use of structure and vocabulary. There should be a rhythm and atmosphere to the story that makes it a pleasure to read.

The books are often set as homework and holiday reading. The writer should therefore keep in mind how accessible the story might be for home study.

Beginner Level stories are sometimes used for pair work or as dialogues for plays written by the class.

Supplementary Materials

A number of Beginner Level titles are available on cassette. For information as to which stories are paired together on one tape, please refer to a current copy of the Heinemann Guided Readers catalogue.

The recordings are read by one voice, with sound effects to set the context and to provide drama. The books form the recording script and for this reason, it is important that the pictures and the words totally complement one another. On those occasions where the artwork describes an action or a setting that cannot be expressed in words, the background audio setting and effects have to be unambiguous.

Worksheets are also prepared for each book (Fig. A). This development has been at the request of teachers who wanted suggested supplementary work on the books. Worksheets are prepared in-house by the editorial team.

The Procedure for Submitting Manuscripts

Intending writers are asked to submit, initially, a single sheet synopsis of their story together with the first four pages of text. These four pages should show both the text and the illustrator's brief laid out as suggested in PART TWO of this document.

Heinemann ELT's **Guide to Authors** and **Style Guide** are also available on request. This gives notes on MS preparation and a brief guide to the in-house production process.

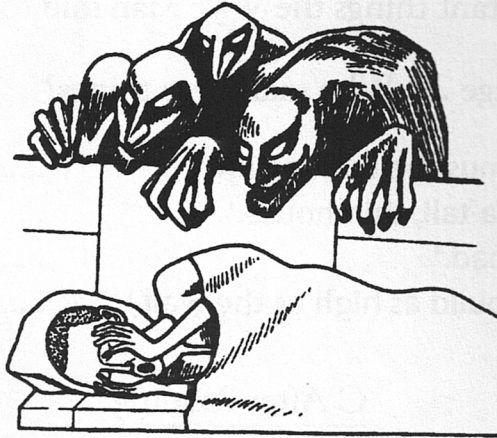
When the synopsis and the sample pages have been approved, writers will then be offered a contract and asked to complete their manuscript.

BEGINNER LEVEL

The Wall by Stephen Colbourn

A Before Reading

- 1 Here is a picture of Jarrad. He has bad dreams when he is a young boy. Did you have bad dreams when you were very young? What did you dream about?



- 2 This is Morpath, the Keeper of the Wall. Describe Morpath. Write three sentences about him.



B While Reading

- 3 Read to the end of page 8. Are these sentences true (T) or false (F)?

- ☐ Jarrad lived with his father and mother.
- ☐ There was a wall near Jarrad's village.
- ☐ Morpath was kind to all the children.
- ☐ Jarrad did not want to go to the wall.
- ☐ Jarrad had a bad dream.
- ☐ Morpath answered Jarrad's questions.
- ☐ Jarrad saw the wild people.
- ☐ The wall was bright and shining.

- 4 Read to the end of page 15. On page 10 Jarrad sees a boy. Who is the boy?
- 5 The Wise Man talked to Jarrad about the wall and the wild people. Jarrad felt much better the next day. Here are some of the things the Wise Man said to Jarrad:

'In my dreams they all look like you and me.'

'They have never seen us. And so, they are afraid of us. We have never seen them. And so, we are afraid of them.'

Find two more important things the Wise Man said to Jarrad.

- 6 Read to the end of page 23. Who said these things?

Name

- (a) 'All the houses must be built again.'
- (b) 'I want to build a tall, thin house.'
- (c) 'New ideas are bad.'
- (d) 'Help Jarrad to build as high as the wall.'

C After Reading

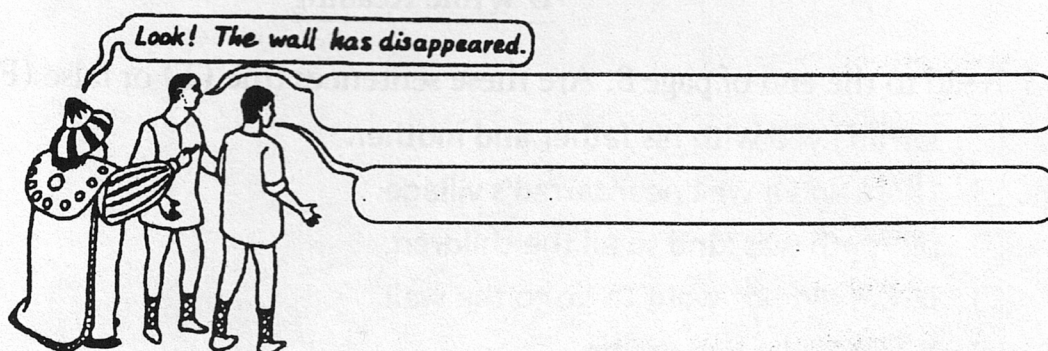
- 7 What are these names?

RUAYMA RARADJ ROPHTAM

- 8 This story does not have chapters. Think of 4 chapter headings.

Pages	Chapter	Chapter Heading
3 to 8	1	
9 to 15	2	
16 to 23	3	
24 to 32	4	

- 9 Look at pages 30-31. Here are the King of Muraya, Jarrad and the man from the other side of the wall.



What do Jarrad and the man say? Write in the speech bubbles.

The Sky's the Limit by Norman Whitney and **Dangerous Journey** by Alwyn Cox
are also Beginner Level Guided Readers.

HEINEMANN GUIDED READERS

Beginner Level Fig. A

■ Worksheet ■

PART TWO

A Beginner Level Specimen Book Plan

See Figs. B(i) and (ii).

Design and Layout

Heinemann Guided Readers have been designed to look as much like trade paperbacks as possible so that the EFL learner does not feel patronised by their reading material.

The design of Beginner Level books (Figs. C(i) and (ii)) was carefully considered at the developmental stage. Students with a limited knowledge of English find shorter books less intimidating and therefore have their motivation increased by a sense of achievement when they successfully complete these short books.

Many foreign learners are having to learn a new method of reading as well as an unfamiliar alphabet when they start learning English. For this reason, we feel that it is important that the text is presented in manageable chunks and that the reading direction through a page (or double-page spread) is easily followed, from left to right, down the page(s).

The typeface is open and clear with generous leading between the lines to help with the reading flow. The sentences and the paragraphs are short for the same reason.

Intending writers often ask how many words they should be writing. You should aim for an average of 40 words per page, and a maximum total per book of between 3300-3600 words. At this level there are 29 lines on a grid (see Fig. D) where copy can be positioned. This can be broken down into the following:

Beginner Level	fiction	Extent 32pp
<u>Imposition</u>		
Title page	=	(Folio 1)
Note on language controls	=	(Folio 2)
Text storyline + a/w	=	Folios 3-31
Imprint	=	(Folio 32)

Lines per page

Grid lines per page = 29

Average number of printed lines per page on pages with 50/50 text/a/w
= 14

Maximum number of printed lines per page = 29

Words per line

1 Narrative typesetting:

(average words per line) = 10

(average characters per line) = 54

2 Speech bubble typesetting:

(average words per line) = 5

(average characters per line) = 21

Words per page/per book

Average words per page = 140 (756 characters)

Maximum words per book = 3600 (19700 characters)

Beginner Level	non-fiction	Extent 32pp
----------------	-------------	-------------

Imposition

Title page = (Folio 1)

Note on language controls = (Folio 2)

Contents page = (Folio 3)

Text + a/w = Folios 4-29

Reference section = Folios 30-31

Imprint = (Folio 32)

Lines per page

Grid lines per page = 29

Av. number of lines per page [50/50 text/a/w] = 14

Maximum number of printed lines per page = 21

Nearly every page on these books carries an illustration

Words per line

Average words per line = 10

Average characters per line = 54

Words per page/per book

Average words per page = 140 (756 characters)

Maximum words per book = 3300 (19650 characters)

Non-fiction titles have chapter and section headings

Writers are at liberty to choose whether or not they include chapter or section heads for their fictional story. Page folios are clearly positioned on each page so that the reader can practise their skills in searching for information.

Artwork and Format

Artwork plays an important part in all Guided Readers. At Beginner Level the artwork operates in partnership with text. The illustrations on fiction titles are in full colour and a wide variety of artwork styles is used. Artwork can take the form of traditional storytelling pictures, as well as maps, diagrams and 'realia' (i.e. mocked-up ephemera) to give as comprehensive a visual aid as possible. The style of the artwork is carefully chosen to suit the tone and genre of each book (humorous, realistic, fantasy, satirical, etc.). The illustrations in non-fiction titles are full colour photographic with captions. Intending writers should try to look at as many titles as possible to get an idea of the diversity.

Beginner Level books should be conceived on a ratio of approximately 60% illustration to 40% text. The artwork can be used in various forms:

- 1 A double page spread, comprising a single page of text facing a single page of artwork (Fig. E(i)).
- 2 A single page with artwork positioned immediately after its text reference. The artwork can be $\frac{1}{2}$, $\frac{1}{3}$ or $\frac{2}{3}$ of a page in size (Fig. E(ii)).
- 3 A double-page spread, where the artwork is carried across the gutter of the book and dialogue is presented within single inverted commas in the text. (Fig. E(iii)).
- 4 A single page of continuity strip, where the dialogue is presented in speech bubbles. (Fig. E(iv)).
- 5 A single page of continuity strip, where the narrative is presented as captions. (Fig. E(v)).
- 6 Photographic illustrations integrated with text in non-fiction books, where the captions are positioned beside the illustration. (Fig. E(vi)).

To give us a good idea of how your material will be supported by artwork, we suggest that you key your ideas onto the manuscript, highlighting them in some way. If you give us any ideas that you have for visuals, together with any reference material you feel might be useful for the artist, this will help us prepare a full artwork brief later.

For non-fiction titles, please supply a detailed list (including sources and references) presented on a separate sheet together, if possible, with two Xerox copies of the images you have in mind. From this information the editor and picture researcher will prepare a selection and obtain illustrative material and the permission for its reproduction.

It is also very helpful to mark up the dialogue that will appear in speech bubbles. It is worth remembering that long speeches will not fit into speech bubbles. So much space will be taken up by the bubble that this will mask the underlying picture and destroy the readability of the scene. Bear in mind that a larger piece of artwork will have more impact and is more efficient than a collection of small pictures.

Writers often find that the film technique of storyboarding each page works well when they are plotting a storyline over the extent of a book. Particularly in those sections where continuity strip format is being used, thinking through where your 'actors' are positioned on the 'stage' and how the flow of the narrative and dialogue bubbles move around it with the aid of a storyboard leads to a clearer linear plot and a greater awareness of how the reading material is being paced through the page.

Manuscript Presentation

Submitting material as a typewritten manuscript

- Make sure you keep a copy of your material before sending it off - don't send us the only copy!
- Your manuscript should be typed on one side of good quality A4 paper, in double-line spacing and with wide margins so that it can be marked when edited.
- Please make sure that the typewriter or printer produces clearly legible type as your manuscript will be photocopied and will need to be clear. If you are using a dot matrix printer please set these on double-strike or document quality as dot matrix can often be grey and illegible.
- Leave quadruple space between paragraphs and do not indent the first line of opening paragraphs.
- Do not break words at the end of lines and please observe the conventions of one letter space after commas and full stops.
- Avoid making additions/amendments to your manuscript in blue pen as this does not copy well.

- Please send your MS by recorded delivery or registered post.

Submitting your material on disk

The majority of writers are now preparing their material using word processors or computers. If you wish to write your manuscript in this way it will probably be possible for us to 'capture' your text onto our machines. However, some disks can be difficult and expensive to translate, so if you intend to use a word processor, check with us first so we can see how easy it will be to translate your software for use on our equipment.

Compatible systems

We can accept and translate, in-house, word processed files from MACKINTOSH, MSDoS and AMSTRAD systems. If you have another system it is still worth sending a sample disk (see below), as we can arrange translation elsewhere. We will translate into MS Word. (We currently hold Mac System 7, Program 5.1.)

Sample disks

To begin with, we would ask you to send us 2 copies of a sample disk, that are clearly labelled. (See *Writing on disk 6*, below) This should contain a few sample pages that are characteristic of your work. At the same time, we will need hard copy of this sample file. We will then assess the disk(s) and check the hard copy to make sure we are getting the same information as you hold on your system. You will be informed as quickly as possible if the test is successful or if there are any problems we need to discuss.

Writing on disk

- 1 Files on disk should be saved in ASCII.
- 2 Disks should be 3 1/2" and can be high or double density.
- 3 Check that you are not communicating any viruses.
- 4 Disks should contain only the manuscript you intend to supply us with. Do not include files relating to other projects or your own personal files. Please try to avoid using overwritten disks in case some files have been missed in the cleaning.

5 For security we ask you to supply us with 2 copies of all disks, in case one proves faulty. Make sure you keep a copy of your material on disk yourself!

6 All disks should be clearly labelled, indicating:

- * date
- * working title of the book
- * the file names of the documents as they appear on your word processor or PC, together with details of your hardware and software.

7 A completed copy of the Word Processor File Description Form (see Fig. F) should accompany your disk(s) at sample stage and whole text stage. File names should be as simple and as logical as possible just in case someone unfamiliar with the project has to access the files in an emergency.

Presenting the material

1 Keep to a simple, single line spaced layout. Please don't present a highly styled manuscript on disk. All design features will be added later. In special cases where graphics, tables, footnotes, letters with accents, etc. are required, these should be extracted from the text and saved in a separate keystroke file - EPS (Encapsulated Postscript File) which is outside the main working document. File management is easier if these special requirements are kept separate. Indicators, e.g. **[Fig. 1]** should be placed in the text at appropriate places so that everything can be married up later.

2 Only use CAPITAL LETTERS when it is grammatically correct to do so, i.e. proper names and at the start of sentences.

3 Do not use CAPITALS or **bold underline** for headings. Leave them in Roman with initial caps. Mark your special requirements on the hard copy and we will code these at the editorial/design stage.

4 Unless you are using Microsoft Word do not leave **bold** in the text (e.g. **click, thud**) but indicate on the hard copy that these will need special treatment. *Italic* words or sentences should be highlighted on the hard copy in the same way.

5 Leave only a single space after a full point. Do not add an extra space after italics. There should be no space either side of brackets ().

6 Leave a consistent number of lines between the end of one chapter and the beginning of the next.

7 All copy should be unjustified with generous margins to allow us space to edit on the hard copy. Although the style of the HGRs is for justified right-hand margins, if you set this up yourself it will cause us problems when we start styling your material to fit our design grids. (Please refer to the Design and Layout section in PART TWO of this **Guide for Writers** for information about line lengths and wordage on manuscripts at this level.)

8 Please be careful with your typewriting habits. Don't use l for (1) or O for (0).

9 Don't hit the return key at the end of every line - the WVP software will do the wrapping.

10 Try to avoid using the spacebar to s p a c e out words in, for example, a tabulated list.

11 Indent paragraphs. Do not use a line space between paragraphs.

12 Please tell us what you have done with dashes and hyphens. If your word processor or computer offers only a hyphen, use: SPACE HYPHEN SPACE if you want to indicate a dash; use the hyphen with no space either side to hyphenate a word. Allow the software to do hyphenated word breaks at the end of lines or 'hard' hyphens will be created where they are not needed. If your word processor or PC offers a variety of dashes, i.e. hyphen, en-dash (short) and/or em-dash (long), use: either the en- or the em-dash but don't alternate.

13 Supply a printout of the files on your disks when you supply disks. This hard copy should correspond exactly to the files. If you make late corrections without printing out the hard copy again, you should mark the hard copy where the alterations have been made. This is acceptable for minor changes, but if a lot of alterations have been made we request that you print out the files again.

On receipt of your disks and hard copy, we will:

- 1 check and clean your disks in case of viruses
- 2 edit and proof-read your hard copy
- 3 input all editorial changes onto disk

4 run a search-and-replace function to update on spelling, repetitive name/copy changes, space-check on editorial features (full stops, hyphens, brackets, etc.)

5 send you a copy disk of the edited version of the MS or a hard copy for you to view.

On approval of the final, edited version of your MS, the disk will be:

6 styled and coded

7 paginated to place artwork cues

8 checked again.

9 Once introductory notes and end matter (where appropriate) have been added, final changes made, artwork scanned in and captions keyed up and tagged a copy of the disk with a hard copy printout and the master disk will be sent to be originated onto film.

If you are in any doubt about any of the procedures involved with supply of text in disk form, please do not hesitate to contact your editor so that any problems can be sorted out as early as possible.

A Beginner Level Book Plan (Fiction)

125

145

1325

<p>(IMPRINT)</p> <p>(TITLE PAGE)</p>	<p>TEXT STARTS HERE</p> <p>(NOTE ON LANGUAGE CONTROL)</p>	<p>4</p>	<p>5</p>	<p>6</p>	<p>7</p>
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<p>24</p>	<p>26</p>	<p>28</p>	<p>29</p>	<p>30</p>	<p>31</p>

A Beginner Level Book Plan (Non-fiction)

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24	26	28	30
25	27	29	31

ELIZABETH LAIRD
The House on the Hill

Illustrated by Annie Farrall

HEINEMANN

Series Editor: John Milne

The Heinemann Guided Readers provide a choice of enjoyable reading material for learners of English. The Series is published at five levels – Starter, Beginner, Elementary, Intermediate and Upper. At **Beginner Level**, the control of content and language has the following main features:

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Part 1

It was a beautiful summer evening. Paul was happy. No more exams. College was finished. Now he needed a job. He wanted to be a writer and work for a newspaper. But first he needed a rest.

It was hot in the house. There was no wind.

I'll go for a walk, said Paul to himself. I'll go down to the river.

Paul lived in a small town and he was soon outside in the country. He walked near the river and watched the water birds.

Suddenly he saw the girl. She was standing alone, looking into the water. She was young, and very beautiful. She had long dark hair, and she was wearing a pretty white dress.

Paul went up to her.



'Hello,' he said. 'What's your name?'

'I'm Maria,' she said, and she smiled at him.

Paul and Maria talked for a long time. The sun went down. It was nearly dark.

'I must go home,' said Maria.

'Where do you live?' asked Paul.

'In the big white house on the hill,' said Maria.

'Where do you live?'

'In the little brown house near the market,' said Paul.

They laughed. But Paul was sad. The house on the hill was big and important. Maria was rich, and he was poor. And Paul was in love.

After that, Paul and Maria often met near the river. Maria always wore beautiful clothes. She always looked lovely. Paul thought about Maria all day and every day.

One evening, Paul said, 'Listen, Maria, I've written a poem about you.'

He took a piece of paper from his pocket and read the poem.

I met her in the evening
By the riverside.
Her dress was creamy white
And her hair with ribbon tied.

She turned and smiled at me,
And I asked her for her name.
Though I am young and poor,
My love will stay the same.

4



'You are wonderful, Paul,' said Maria. 'I love your poem.'

Paul took Maria's hand. He looked into her eyes.

'I love you, Maria,' he said. 'Do you love me?'

She smiled. 'Yes, of course I love you,' she said. She stood up. 'I must go home now.'

Paul was very happy.

She loves me! Maria loves me, he thought.

5

Paul went home. The little brown house was small and poor. But it was always clean and tidy. Paul lived alone with his mother. His father was dead.

That evening, his mother watched him.

'What's happened, Paul?' she asked. 'Why are you so happy?'

'It's nothing, Mother,' said Paul.

His mother smiled. He's in love, she thought.



The next day, Paul and Maria met again by the river. Maria looked sad, but Paul did not notice. He took her hand.

'Maria,' he said, 'I am poor now, but one day I am going to be a famous writer.' Maria said nothing.

6

'Will you marry me, Maria? Say yes. We will be so happy, and ...' he stopped.

Maria looked at him for a moment. There were tears in her eyes. Slowly, she shook her head. Then she turned and ran away.



'Maria!' shouted Paul. But Maria had gone.

Paul went home slowly. He did not understand Maria.

What is wrong? he thought. She loves me, doesn't she?

His mother was waiting for him. She saw his face.

Poor boy, she thought. The girl doesn't love him.

7

Paul and his mother ate their supper in silence. Suddenly somebody knocked on the door. Paul opened it. A man in a servant's uniform stood outside.

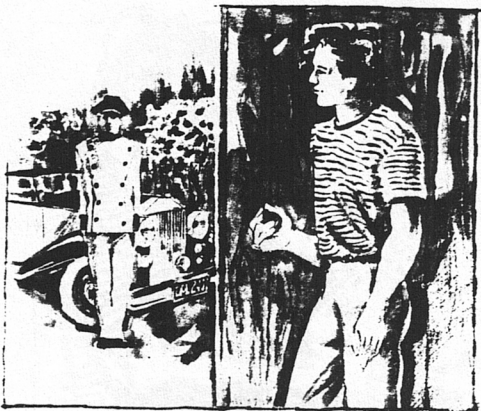
'I'm from the house on the hill,' he said. 'My mistress wants to see Paul.'

'That's me,' said Paul.

'Can you come with me now?' said the servant.

'Yes,' said Paul. He was excited.

Perhaps Maria has changed her mind, he thought. Perhaps she does want to marry me.



Paul's mother stood at the door of the house. She watched Paul and the servant.

The house on the hill, she said to herself. I know those people. A rich old woman, and her beautiful

daughter. My poor son!

It was not far to the house on the hill. The servant took Paul up the wide steps and into the house. Paul was excited and his heart was beating fast.

Everything was rich and grand. There were beautiful carpets, pictures and mirrors.

Paul saw himself in a mirror. He looked terrible. This place was so rich, and he looked so poor.

The servant opened a door. Paul went inside. An old lady was sitting in a big chair. Maria stood behind her. The old woman was ugly. Her eyes were small and cold, and her mouth was thin and hard. Her old hands were covered with big rings. She looked proud and angry.

Paul looked at the old woman, then at Maria. What an ugly old woman, he thought. Is she Maria's mother?

'So you want to marry my daughter?' the old woman said. Her voice was hard.

Paul looked at her bravely. 'Yes,' he said. 'I love Maria and I want to marry her.'

The old woman laughed.

'You! A poor student! No money, no father, nothing! My daughter will never marry you.'

Paul said nothing. He looked at Maria. She did not look at him.

'I am poor now,' he said. 'But one day I'll be a famous writer.'

The old woman laughed again. 'No,' she said. 'My daughter is not for you. She is going to be married soon. You will never see her again.'



The old woman got up and left the room.

Maria and Paul were alone. Paul looked at Maria, but she did not look at him. She stood still and did not say anything.

Paul went up to her and put his arm round her. Maria moved away from him.

'I'm sorry, Paul,' said Maria. 'My mother is right. I can't marry you. I don't want to be poor. I want money, and clothes, and a big car.'

'But you love me, Maria,' said Paul. 'And I love you.' He did not understand her. He was angry.

'Yes, I love you, Paul,' said Maria. 'But love isn't enough.' She looked at him. Her face was sad.

'I'm getting married in two weeks,' she said. 'Goodbye, Paul. I'm sorry.'



Paul left the big house and ran down the hill to the river. He sat there for a long time.

Maria loves me. I know she loves me, he thought. But she is marrying another man. She is marrying him for money. It's her mother! Maria is afraid of that ugly old woman! Oh Maria, Maria, what shall I do?

After a long time, Paul went home. There was a light in the window of the little house. The door was open. His mother was waiting for him. She looked at his face, then she put her arms round him.

'They are bad people, my son,' she said. 'You must forget her.'



12

Part 2

For many days, Paul did not see any of his friends. His mother was worried about him. He did not talk to her. He did not eat or sleep. He often went to the river and sat there alone. All the time he thought about Maria.

One day he saw a headline in the newspaper:

RICH MAN'S BEAUTIFUL BRIDE



13

There was a picture of Maria and her husband. She was wearing a long white dress and a diamond necklace. Her husband was old and fat. Paul turned the newspaper over angrily.

There was a large notice on the back page of the newspaper. It was an advertisement. Paul sat down and read the advertisement carefully.

Story Competition

Write a story and win a prize!

Our story competition offers a chance to young writers to win recognition and earn money. Stories can be on any theme but must not be longer than 1500 words. Send your entry to this newspaper before the end of the month.

FIRST PRIZE £500!
Ten other prizes of £50!

This is my chance! he said to himself. I'll write the story of Paul and Maria. And I'll win the competition. She'll read our story, and she'll be sorry.

14

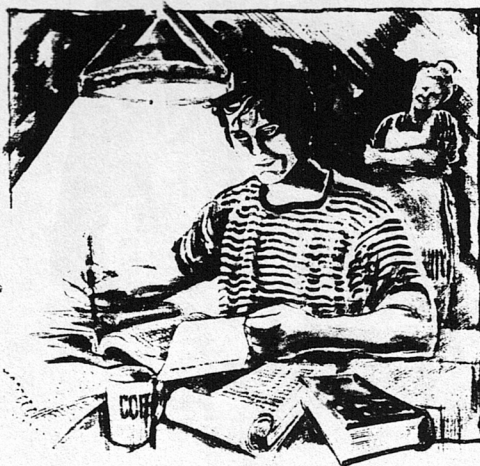
Paul was very busy now. Every day he got up early and worked at his story. His mother watched him. She was pleased. He was eating his food again. He was talking and smiling.

Sometimes Paul felt pleased with his story. It was a good story. But sometimes it was difficult to write. He was unhappy and he wanted to stop writing. But he did not stop. At last, the story was finished.

Paul read it to his mother. She was very pleased.

'It's a good story, Paul,' she said. 'It's very good.'

Paul wrote the story out again carefully and sent it to the newspaper.



15

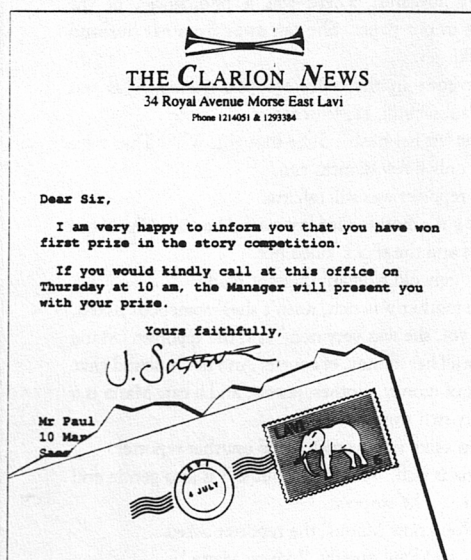
Two weeks later, a letter came from the newspaper. Paul did not open it. He was too excited. He gave it to his mother.

'You read it for me, Mother,' he said.

His mother opened the letter and read it.

'Read it yourself,' she said, and gave it to him. She was laughing and crying too.

Paul read the letter.



16

Paul jumped up. He danced round the kitchen and waved the letter from the newspaper.



'I've won!' he shouted. 'Mother, I've got the prize! I'll be a writer! We'll have some money at last! I'll buy you a new dress and some furniture for the house.' He stopped.

'Will Maria see my story in the paper?' he asked.

His mother looked at him. She was not smiling now.

'Do you still love that girl, Paul?' she asked.

'Yes, Mother,' said Paul. 'I'll always love her.'

17

On Thursday, Paul went to the newspaper office. The manager was very friendly.

'Your story is good,' he said. 'Very good indeed. Here is the prize money.'

He gave Paul an envelope. £500! Paul did not believe it. He thanked the manager and started to go.

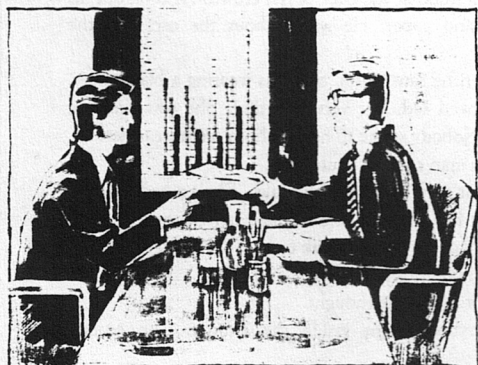
'Don't go,' said the manager. 'I want to talk to you. What's your job?'

'I haven't got a job, sir,' said Paul. 'I want to be a writer.'

'Good,' said the manager. 'We need young men like you. Come and work on our newspaper.'

Paul was very surprised.

'You want me? On your newspaper? Yes! Yes, of course I'll come,' he said.



18



19



20

Part 3

Paul loved his work on the newspaper. He worked hard, but he did not forget Maria.

One day, a reporter came into the office.

'Listen everybody,' he said. 'Here's a story for the paper. Do you remember that beautiful girl, Maria, and her rich husband? There was a photograph of the wedding in our paper. She ran away from her husband last week!'

Everybody in the office stopped talking. This was news! Paul sat still. He felt cold.

Maria left her husband! he thought. Why? They were married only a few months ago.

The reporter was still talking.

'The girl's mother died last week,' he said. 'She heard the news and the shock killed her.'

That ugly old woman, thought Paul.

'The mother was rich, wasn't she?' somebody asked.

'Oh yes, she was very rich,' said the reporter. 'Maria will have all her money, of course. And her husband gave her a lot of money, clothes, jewels, and a car. Maria is a very, very rich woman.'

'I don't like rich women,' said another reporter.

'Maria is rich,' said Paul. 'But she is also gentle and kind and . . .' he stopped.

'Do you know Maria?' the reporter asked.

'Yes,' said Paul quietly. 'I know Maria.'

21



22

'Well,' said the reporter, 'somebody must go to her mother's funeral. We need a report about it for the paper. Why don't you go, Paul?'

Paul went to the funeral the next day. It was a long way to the church, but he walked. He wanted to think.

Maria loved me, he thought. But she married another man. Why? Because she was afraid of her mother. But now, her mother is dead!

Paul was happy and he was sad. He was at the church now. Crowds of people were there. It was a big funeral.

There were many big, black cars outside the church. In the first one was the coffin. There were a lot of flowers on the coffin and on the roof of the car.

Paul stood at the back of the crowd. He took out his pencil and paper. He wrote about the cars and the people.

Then he saw Maria. She was wearing a black dress. She looked sad, but very beautiful. She was standing alone. Nobody spoke to her. Nobody went near her.

The man next to Paul spoke.

'That's the daughter,' he said. 'She's a bad woman. She left her husband and it killed her mother. Look at her! Nobody wants to speak to her.'

Paul said nothing.

Poor Maria, he thought.

Everybody went inside the church. The funeral began.

23



24

After the funeral, Paul went home. His mother was smiling.

'Good news, Paul,' she said. 'Do you remember your cousin, Elsa?' She is coming to stay with us. She is seventeen now, and very pretty. You will like her.'

'Yes, I remember Elsa,' said Paul. He did not look pleased.

His mother was disappointed.

He is still thinking about Maria, she thought. Elsa will help him to forget.

But Paul did not want to see Elsa.

I must see Maria, he said to himself. I must talk to her.



25

Part 4

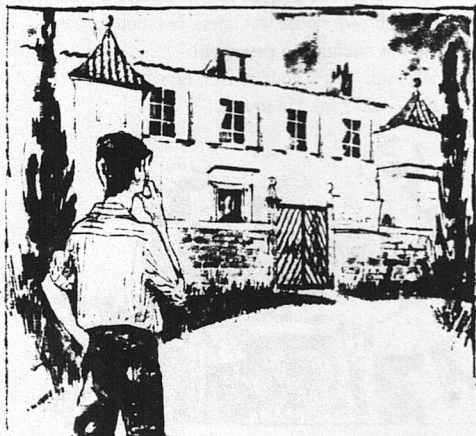
Paul wanted to see Maria. He wanted to talk to her.

I'll go to the house on the hill, he thought. Perhaps Maria will be there.

But the house on the hill looked empty. There were no curtains at the windows. There was a big notice on the gate. It said "For Sale".

Paul looked over the gate. There was nobody in the garden. Everything was quiet.

I'll get into the house and look round, he thought. Perhaps I'll find Maria's address. Then I can write to her.



26

Paul pushed open the gate, and went up the steps to the house. It was very quiet. He pushed at the front door. It was closed. He walked round the house. There was a window open.

Quickly, Paul climbed through the open window. He was excited and his heart was beating fast. He was in Maria's old home! He remembered her mother. He remembered that terrible evening. But the house was different now. There was no furniture in the room. There were no carpets and pictures. It was empty.

Paul felt a little afraid.

Is anybody in the house? he thought. No, he did not hear anything.



27

Quietly, Paul went to the door of the room and opened it. There was nobody there. He went from room to room. All the rooms were big, and they were all empty.

At last he came to a very big room. He stopped. He knew this room. He had met Maria's mother here! He remembered everything, the old woman, her hard face, the big rings on her hands . . . And now the old woman was dead.

Suddenly, Paul heard a noise. Somebody was inside the room! The door opened. Somebody was standing in the doorway. It was a woman.



'Maria!' said Paul.
'Paul!' Maria said. 'What are you doing here?'
'I was looking for you,' said Paul.
'You were looking for me?' asked Maria. She smiled.

28

'Maria,' said Paul. 'Why did you marry that man?'
'Mother was old,' said Maria. 'I was unhappy here. I never went to parties, never went out. I wanted money. I wanted a good time and friends.'

'I understand,' Paul said. 'You were not afraid of your mother. You were tired of her. She was old, and you wanted a new life. But why did you leave your husband?'



29

'My husband?' said Maria. 'That fat old man! He was stupid, Paul. He gave me money. He gave me jewels, a car . . . everything. But he didn't like my friends. He liked old people. I like clever, young people, Paul. I like you. You understand, don't you?'

'Yes,' said Paul slowly. 'I understand now.'

'I'm glad,' said Maria. 'I was unhappy about you, Paul. I liked you. I liked your funny poems . . .'

'My funny poems . . . ' said Paul. He stopped.

'You loved me, didn't you, Paul?' said Maria. 'Do you still love me?'

'You are married,' said Paul. 'You have a husband.'

'But I don't love him,' said Maria quickly. 'I want to be free. I want to go to parties and enjoy myself. Come with me. I have money now. We'll be happy together.'

'No,' said Paul. 'No. Everything's over.'

Maria was angry. Her eyes were small and cold, and her mouth was thin and hard. Her hands were covered with big rings. Maria looked like her mother.



30

'I'm sorry Maria,' he said. 'I don't love you any more. I loved you very much, but now everything is different. Goodbye, Maria.'

'But you can't leave me,' said Maria. 'I want you.'

'Go back to your husband,' said Paul.

He looked at her for the last time. Then he turned, and walked out of the room. Paul left the house on the hill, and walked home. He was free.

I was a fool, he thought. Maria never loved me. How stupid I was! Maria is beautiful, but she is hard and cold. She is like her mother. I loved Maria's beauty. But I never loved Maria.

It was a lovely evening. Paul felt very happy. The door of the little brown house was open. His mother was at home. She was talking to a pretty girl.

'Paul,' she said, 'this is your cousin, Elsa.'

'Hello Elsa,' said Paul. He smiled.



31

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BETSY PENNINK
This is New York

HEINEMANN

Series Editor: John Milne

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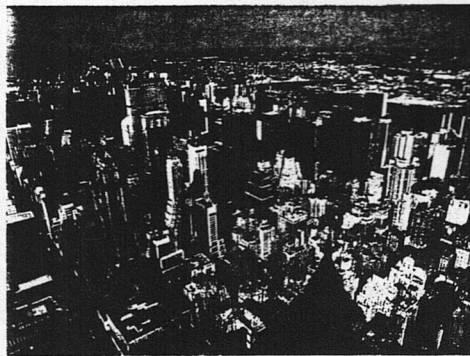
Introduction	4
1 History of New York	5
2 Getting to Know New York	10
3 Things to See and Do	19
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INTRODUCTION

New York is the biggest city in the United States of America. More than eight million people live and work in New York. Another ten million people live very near. Many of these people work in New York too.

New York is one of the most important cities in the world. It is a center for business. It is also a center for music and art.

New York is an exciting city. It has many famous buildings and places of interest. But New York is exciting because of its people. They come from many different countries of the world. Let us look at this unusual city.



Skyscrapers in New York

4

1 HISTORY of NEW YORK

The Indians and the Dutch



A Delaware Indian Chief

The first people in New York were American Indians. They lived on an island – Manhattan Island – at the beginning of a wide river. The island also had a beautiful harbor. The Indians killed animals and they sold the fur.

One day, in 1609, a ship came into the harbor.

It was a Dutch ship and its captain was Henry Hudson. He saw the river and he sailed up it. He met the Indians and they sold him some fur.

Hudson returned to the Netherlands. He described the harbor and he showed the fur. After that, many Dutch ships went to Manhattan Island.

The Dutch men bought fur from the Indians. In 1626, one of the Dutch leaders bought Manhattan Island from the Indians. He gave them about twenty-four dollars.

5

New Amsterdam and New York



Map of New Amsterdam, 1628

Some Dutch people built small houses on Manhattan Island near the harbor. They called their little town New Amsterdam. Then other Europeans bought land from the Dutch and they built houses too. In 1643, about five hundred people lived in New Amsterdam. They spoke eighteen different languages. Most of them traded with the Indians.

At that time the English had land all around New Amsterdam. They wanted the town and the harbor too. They also wanted to buy more fur from the Indians. So one day, in 1664, an English ship went into the harbor. The Dutch quickly gave the little town to the English. New Amsterdam became New York and New York became a colony of England.

6

Independence

In 1755, the French and the English were fighting in North America. Both countries wanted more trade with the Indians. The war was won by the English in 1763.

After the war, the English needed money. Many ships went from England to the colonies in North America. Some carried glass. Others carried paper and tea. The English taxed these things. The people in New York had to pay the tax. And the tax made the people very angry.

People in the other English colonies became angry too. 'Why must we pay taxes to the government in England?' they asked. There was a war against the government of King George III of England.



The War of Independence: George Washington crossing the Delaware River, 1776

7

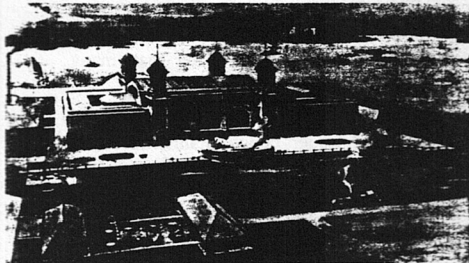
The War of Independence began in 1776. The Americans had a great leader – George Washington. He became General Washington. Later, he became the first President of the United States of America.

George Washington fought the English in New York City, but the English were very strong there. The English stayed in New York during the War of Independence. They finally left in 1783. New York City was the capital of the new country, the United States of America, for a year, 1789 to 1790.

The Immigrants

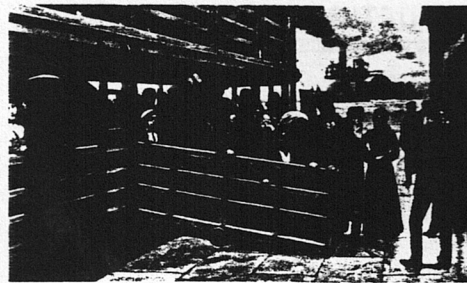
After the War of Independence, people came to America from all parts of the world. They wanted to live in the new country. They came by ship to New York. Some ships carried more than a thousand immigrants.

At first, people from England and Scotland arrived in New York. From 1840 to 1850 most of the immigrants



Ellis Island, New York, 1898. Immigrants left the ships and came here first

8



Immigrants arriving in New York, 1892

were German and Irish. During the next ten years, thousands of Italians landed in New York. Many Jewish people came at that time too.

By 1890, New York had more immigrants than any other city in the world. There were as many Germans in New York as in Hamburg. There were twice as many Irish people in New York as in Dublin. And every year more immigrants came. In one year – 1907 – 1 285 349 people arrived in New York.

Some of these immigrants went to other parts of the United States. But most of them stayed in New York.

There were many problems. The immigrants in New York had no money and they did not speak English. But usually immigrants from the same country lived close together. They helped each other. These new Americans worked very hard. Today New York has an interesting mixture of people and customs.

9

2 GETTING to KNOW NEW YORK

New York's Five Boroughs

Today, Manhattan Island is the center of New York. But Manhattan is only one part of the city. There are four other parts. These five parts are called boroughs.

The Bronx is the only borough on the mainland. All the other boroughs are on islands. There are many parks in the Bronx and the well-known baseball team – the New York Yankees – has its home there.

Brooklyn and Queens are on the west end of Long Island. Brooklyn became a borough of New York in 1898. Two and a half million people live there now. It has a famous beach – Coney Island – and a famous shipyard.



Coney Island

Queens is the largest borough. Many visitors to New York arrive in Queens. The John F. Kennedy International Airport is there.

10



A View of Brooklyn and Queens

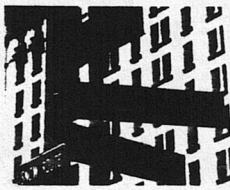
Another borough – Staten Island – is at the beginning of New York Harbor. Not many people live on this large island. It has many lakes and trees. In 1964, the beautiful Verrazano Bridge was built between Brooklyn and Staten Island.

Manhattan is a long, narrow island. It goes north and south. The Hudson River is on the west of Manhattan. On the other side of the island is the East River. The Harlem River is between Manhattan and the Bronx.

There are fifteen bridges over the East River and the Harlem River. The George Washington Bridge is the only bridge over the Hudson River. It was built in 1931.

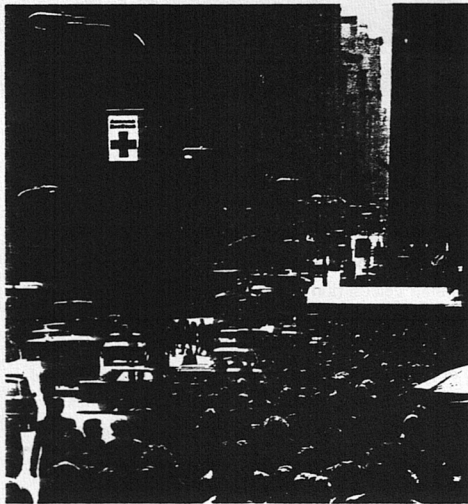
11

Getting Around in New York



Street signs in New York City

It is easy to find your way in Manhattan. Most streets go east and west. They do not have names. They have numbers. Most avenues go north and south. Some have names and some have numbers.



City crowds

- 12

Look at the map on pages 14 and 15. Central Park is in the middle of Manhattan. Can you find Fifth Avenue on the east side of Central Park? Everything to the east of Fifth Avenue is called the *East Side*. Everything to the west is the *West Side*.

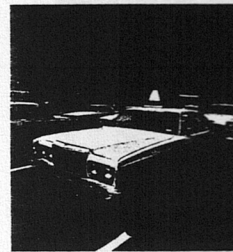
The words *uptown*, *downtown* and *crosstown* are important in Manhattan. *Uptown* means north. *Downtown* means south. *Crosstown* means east or west.

New York has an underground railway. It is called the subway. There are many different subway lines in New York. In Manhattan, most of them go north and south.

All subway rides cost the same. A long ride does not cost more than a short one. First you buy a subway token. Then you pay for your ride with the token.

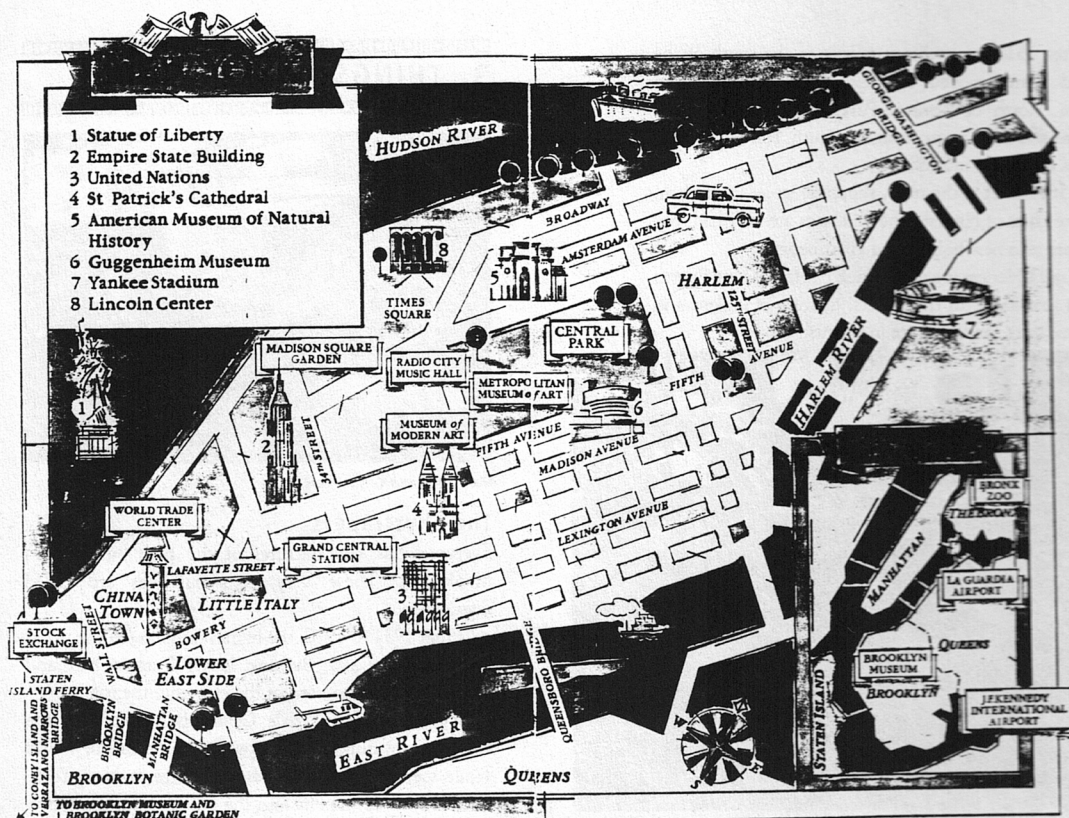
There are buses on most avenues in Manhattan. There are also buses on the large crosstown streets. You can pay for your bus ride with a subway token or with coins. But you must have the right coins. Bus drivers do not make change. All of the subways and most of the buses run twenty-four hours a day.

You can see taxis in New York very easily. They are usually yellow.



A yellow taxi

13



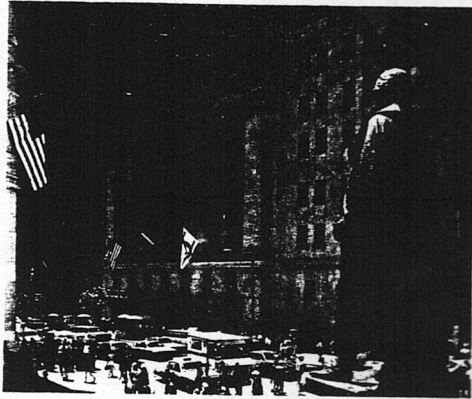
14

15

Neighborhoods

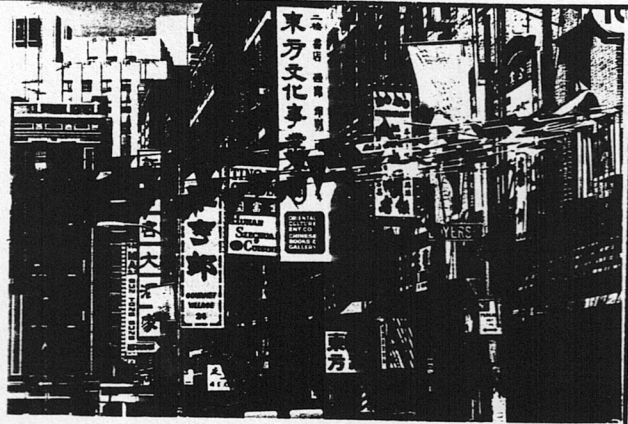
The streets of New Amsterdam were very narrow. Today the streets in the old part of New York are still narrow. But the buildings are very high. One of these narrow streets is *Wall Street*. It is the financial center of the United States. Many banks have offices there.

To the north of Wall Street is *Chinatown*. Mott Street is the main street of Chinatown. It is full of Chinese restaurants, vegetable markets and little shops. Many signs are in Chinese. People from China first came here in 1875. Now hundreds of Chinese live in the same old houses. More Chinese people want to live in Chinatown, but it is not big enough.



The Stock Exchange in Wall Street

16



Shops and signs in Chinatown

Little Italy is north of Chinatown between Lafayette Street and the Bowery. Between 1890 and 1924, about four million Italians arrived in New York. Many of them found homes in the old houses in Little Italy. This is still a center for Italian people in New York. Every September, a big Italian celebration – the San Gennaro Festival – takes place here.

By 1915, there were 1 400 000 Jews in New York. Many of them came from Eastern Europe and they lived together in the *Lower East Side*. They made clothes in their homes and sold them. Today Jewish shops on Orchard Street sell all kinds of clothes. They are much cheaper than in the big stores. But Jewish people do not work on Saturdays, so Sunday is a very busy day in the Lower East Side.

17

After 1918, many black people in the south of the United States moved to New York. They lived in *Harlem*, north of Central Park. They brought their customs and their music from the South. Harlem became famous for its jazz music.

125th Street is the main shopping street in Harlem. In some parts of Harlem, the buildings are very bad, but there are also new houses and apartments.

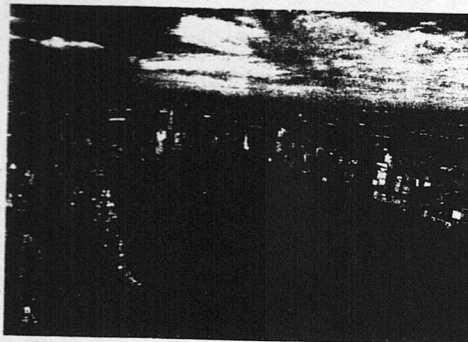
Spanish Harlem is east of Black Harlem. Many Puerto Ricans live there. In the streets, Spanish is spoken and the signs over the shops are in Spanish too.



Singers and musicians in Harlem

18

3 THINGS to SEE and DO



Manhattan and Central Park

The Skyscrapers

Everyone has seen pictures of the high buildings in Manhattan. These very high buildings are called skyscrapers.

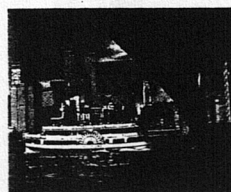
From 1931 to 1970, the highest building in the world was the *Empire State Building*. It is 102 stories high and there is a very good view of the city from the top.

Now the *World Trade Center* is higher than the Empire State Building. The two buildings of the World Trade Center are the highest buildings in New York. Visitors can see the city and the harbor from the top of one of these buildings.

19



The Statue of Liberty



A boat ride on the river

Boat Rides

The *Statue of Liberty* stands on a small island in New York Harbor. She was a gift from the French in 1886. The Statue looks towards the entrance to the harbor. She is welcoming immigrants to America.

Boats take visitors from Manhattan Island to the Statue of Liberty. There are stairs inside the Statue. Visitors can walk up the stairs to the head of the Statue. They look out from there at the harbor.

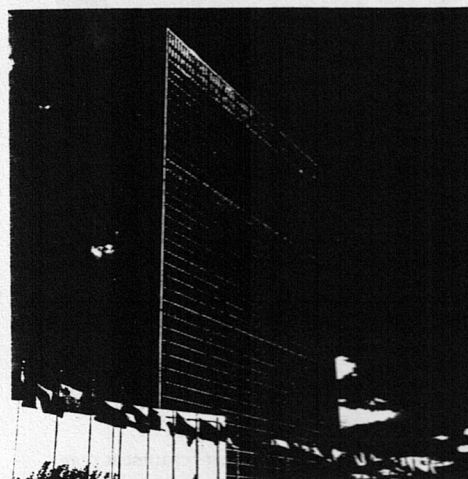
There are also boat trips around *Manhattan Island*. Each trip takes about three hours. A guide tells about the buildings, the rivers and the bridges during the ride.

- 20

The United Nations

The *United Nations* headquarters is on the East River between 42nd Street and 48th Street. In 1952, there were 51 flags at the front of the buildings. There was one flag for each member of the United Nations. Now there are 166 flags for the 166 members.

Visitors can take an interesting tour through the buildings. They can also get tickets for a meeting of the General Assembly. The meetings of the General Assembly usually start in September every year.



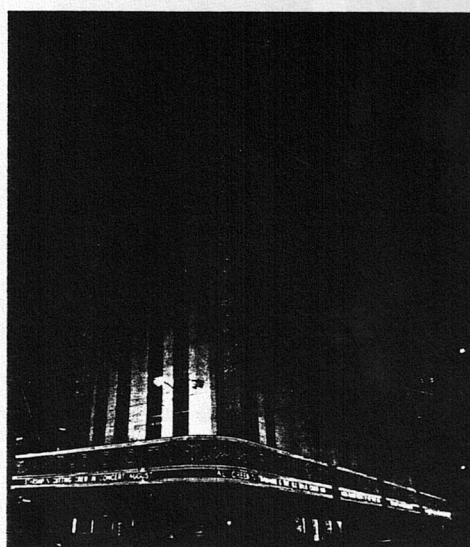
The United Nations headquarters

21

Rockefeller Center

There are twenty-one buildings in *Rockefeller Center* on Fifth Avenue. It is a beautifully designed office center and visitors admire its small garden and skating rink.

One well-known building is *Radio City Music Hall*. Six thousand people can see a show on the big stage. The Rockettes – a famous dancing group of thirty girls – dance in this show.



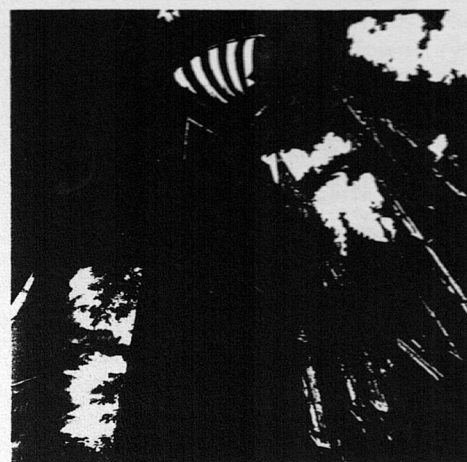
Radio City at night

22

St Patrick's Cathedral

St Patrick's Cathedral is across Fifth Avenue from Rockefeller Center. The Cathedral was built in 1879. At that time, many rich people moved to apartments on Fifth Avenue. St Patrick's Cathedral became the center of the *Easter Parade*.

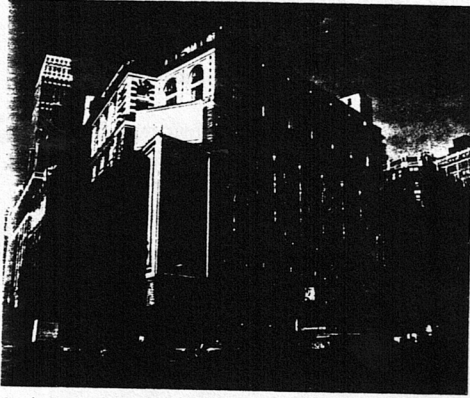
The Easter Parade is not a parade with soldiers. Anybody can be in the parade. On Easter Sunday many people go to church in the Cathedral and the churches near there. They wear their best clothes. After church everyone walks or parades up and down Fifth Avenue.



St Patrick's Cathedral

23

Shopping



Macy's - the largest department store

Fifth Avenue is New York's most famous shopping street. The best stores are between 34th Street and 58th Street. Some are very large and well-known. Many people shop for clothes at *B. Altman*, *Lord and Taylor* and *Saks Fifth Avenue*. *Tiffany and Company* is the best-known jewelry store. It is also famous for its silver.

Almost every avenue in Manhattan has stores. Most of the stores on Madison Avenue are small boutiques. Many shops on Third Avenue sell antiques.

Macy's on 34th Street is the largest department store in New York. It is known for its low prices, but nothing is very cheap today!

24

New York's Parks

Central Park in Manhattan is used by thousands of New Yorkers and visitors every day. Many of them like to walk in the Park. Others like to ice-skate or go to the Zoo.

In summer, lots of people go out in boats on the Lake. Horses pull carriages through the Park.

On summer evenings, there are outdoor concerts in the Park. Many of Shakespeare's plays are performed there too.

New York's most important zoo is in the Bronx. The *Bronx Zoo* is the largest zoo in America. It is also very modern. Many animals are not in cages. They can walk around in grass and climb trees. There is only water between the animals and the visitors.



Ice-skating in Central Park

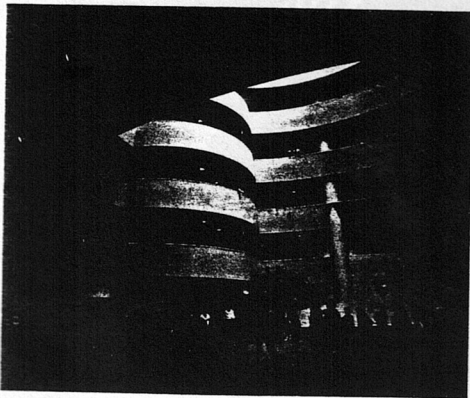
25

Museums

The most famous art museum in New York is the *Metropolitan Museum of Art*. The Museum is in Central Park on Fifth Avenue. It has great collections from all over the world. It also has a concert hall.

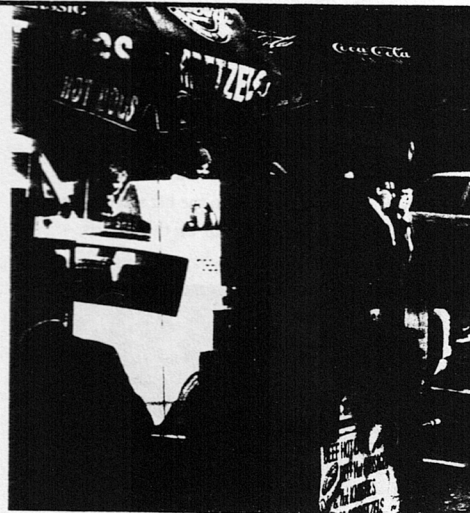
In Manhattan, two other art museums are the *Museum of Modern Art* and the *Guggenheim Museum*. The *Guggenheim Museum* is an unusual, round building. In Brooklyn, there is another great museum, the *Brooklyn Museum*.

The *American Museum of Natural History* is on the west side of Central Park in Manhattan. It is an important science museum.



The Guggenheim Museum

26



Fast food - a hot dog stand

Restaurants

There are thousands of restaurants in New York. They serve every kind of food in the world.

Most restaurants in Chinatown are Chinese. There are many Italian restaurants in Little Italy and many German restaurants around East 86th Street.

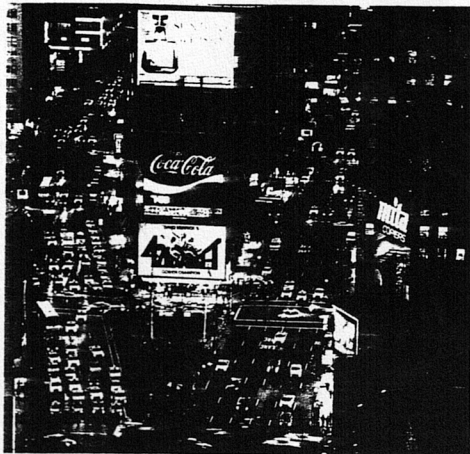
Many New Yorkers do not have much time for lunch. They eat in 'fast food' places. They sit at a counter and have hamburgers and coffee. Or they buy food from stands like the one above. Sometimes they carry the food to their offices and eat it there.

27

Entertainment

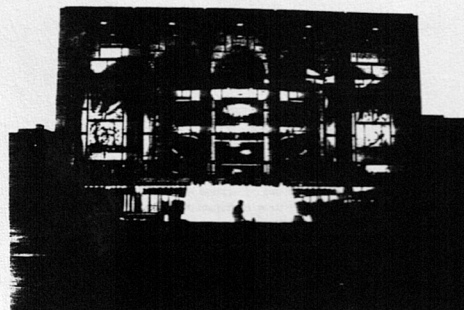
Broadway is famous for its theaters. One part of Broadway is sometimes called The Great White Way. The lights from all the theaters and advertisements here are very bright. There are more than thirty theaters in this district.

Times Square is the center of the theater district. An important evening in Times Square is New Year's Eve – 31st December. Crowds of people stand in the Square and wait for midnight. At midnight, everyone shouts "Happy New Year!" to everyone else.



Times Square at night

28



Lincoln Center

There are small theaters in other parts of New York. These are called Off-Broadway theaters. New and unusual plays are performed there.

Movie theaters are everywhere in New York. Magazines give the names and the times of the films.

Opera, ballet and concerts are performed at *Lincoln Center*. The buildings are modern and Chagall's paintings in the *Metropolitan Opera House* are very beautiful. Lincoln Center is on Broadway at 64th Street.

The new *Madison Square Garden* was built in 1968. Many kinds of sports events take place there. Once a year, the biggest circus in the world comes there too.

29

4 GLOSSARY of AMERICAN/ BRITISH ENGLISH

Some words are spelt differently in American and British English. These are a few of them.

American English	British English
center	centre
harbor	harbour
neighborhood	neighbourhood
theater	theatre

Other words are different in American and British English.

American English	British English
apartment	flat
make change	give change
movie	film
movie theater	cinema
subway	underground railway/ tube

30

5 INFORMATION and ADVICE

Perhaps you will visit New York one day. You might be a student there. Here is some advice. Get a good map of the city. It will also have subway and bus maps. Remember the directions – uptown and downtown, east and west. Feel the excitement of New York. Have fun!

General Information

Tourist Offices
New York Convention and
Visitors' Bureau
2 Columbus Circle
New York, NY 10019
Telephone (212) 397-8222

**Times Square Information
Center**
42nd Street and Times
Square
Telephone (212) 397-8222

Travelers' Aid Society
158 W 42nd Street
New York, NY 10036
Telephone (212) 944-0013

Transport Information
New York Subways and
Buses
Telephone (718) 330-1234

Useful Phone Numbers

The weather (212) 976-1212
The time (212) 976-1616
Emergency:
Police, Fire, Ambulance 911
or 'O' for Operator

Magazines/Books

Seeing New York:
The official MTA Travel Guide
published by the
Metropolitan Transportation
Authority

31

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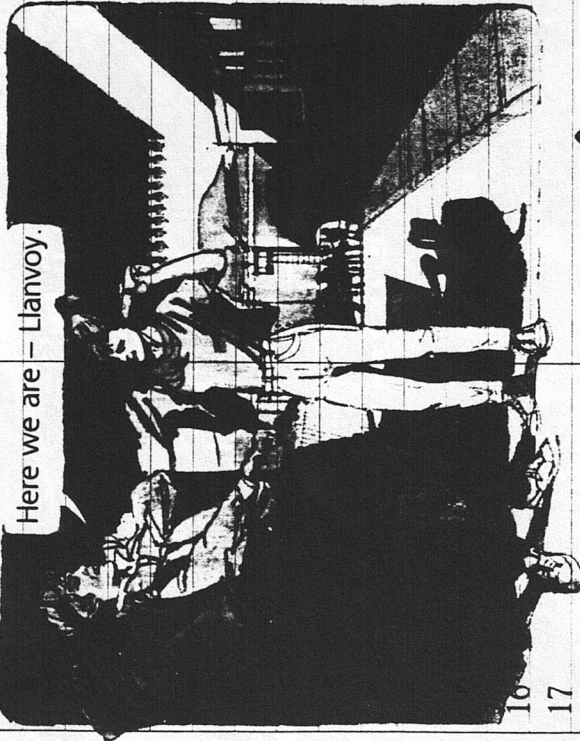
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92 93 94 95 96 97 10 9 8 7 6 5 4 3 2 1

1 It is the fifth of August. Sheila and Charles arrive at
Llanvay station in Wales.

3



18 Where's
Paul?



Let's walk
to the
cottage.



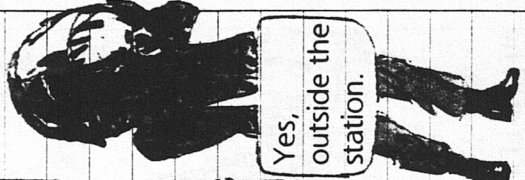
8

Excuse me, is
there a café
near here?



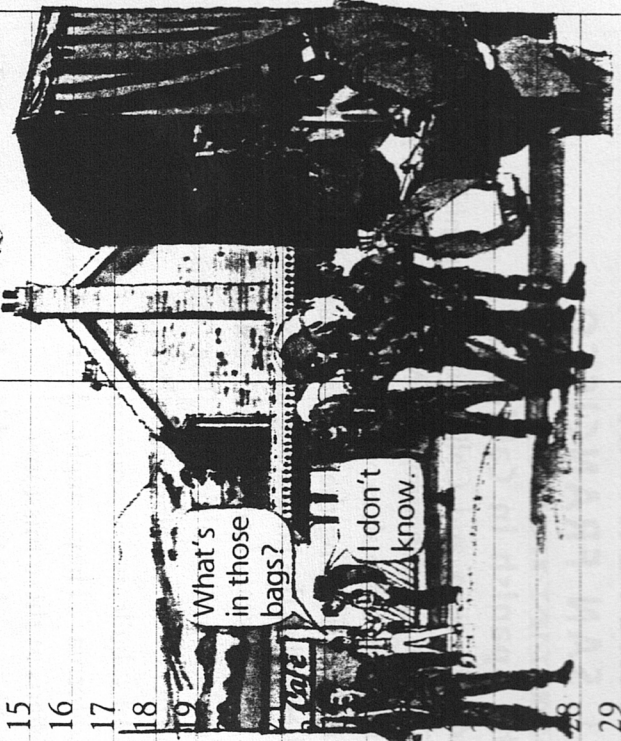
He'll be
here
soon.

Yes,
outside the
station.



What's
in those
bags?

I don't
know.



9

INTRODUCTION

San Francisco is an important city on the west coast of the United States of America. It is not a very large city. Only 679 000 people live in San Francisco.

But San Francisco is the financial center of western America. It is also a center for music and art. And it is a city for tourists. Three and a half million people visit San Francisco every year.

San Francisco is an international city. People from many countries live there. Let us look at this interesting city.



San Francisco - a view over the bay

4

HISTORY of

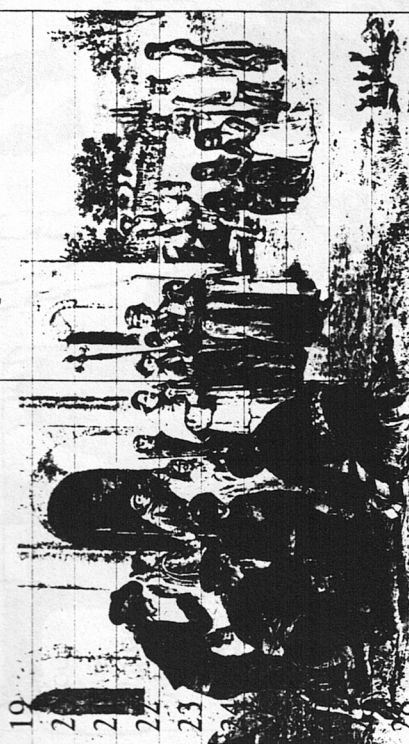
SAN FRANCISCO

The Spanish in California

San Francisco and California are Spanish names. In 1520, the Spanish army took Mexico, in North America. After that, Spanish explorers looked for more land. They sailed north along the western coast of North America. They called the land along the coast California.

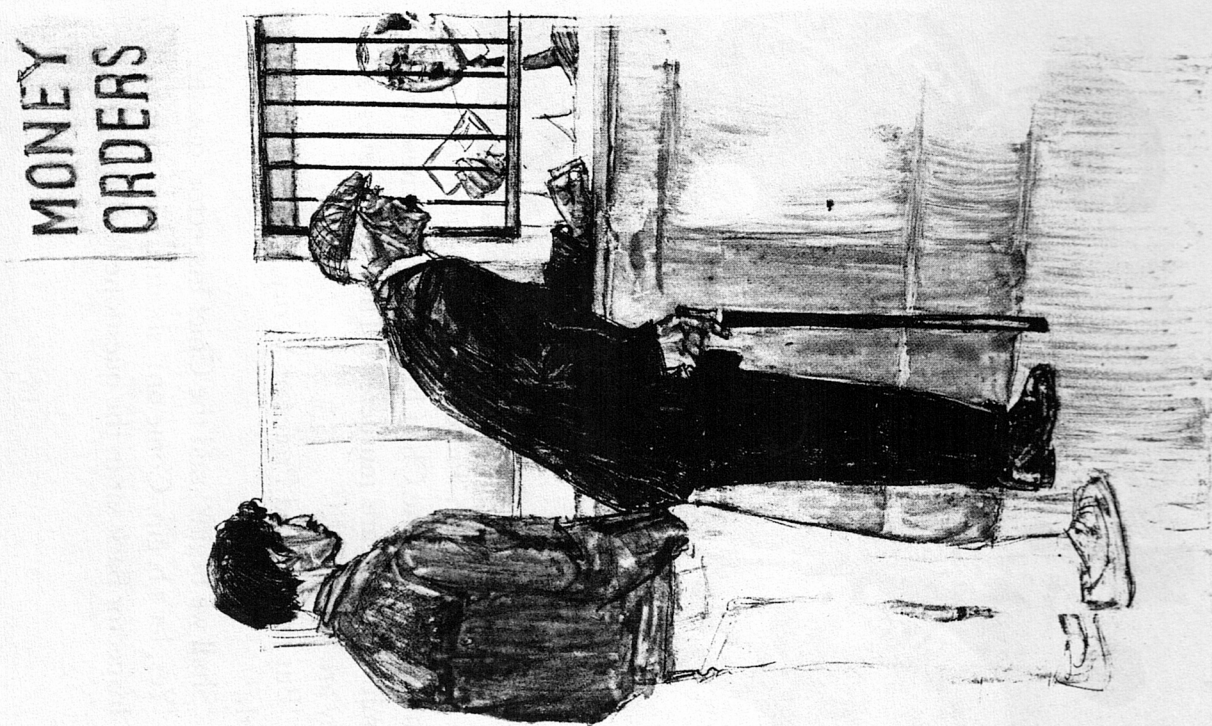
Many years later, Spanish soldiers and monks went together into California. The monks were religious teachers, or missionaries. Between 1769 and 1823, monks built twenty-one missions along the coast of California. They taught their religion to American Indians at these missions.

Near each mission, soldiers built a military post. The soldiers protected the mission and protected the land too.



Spanish monks at a mission in California

5



10

Finally it was my turn; I was at the front of the queue. But the official did not serve me.

'Excuse me,' I said. 'It's my turn. I'm next.'

'You are next? Old man, I'm very busy,' the official said. 'Look at my papers. Look at all these people. I am very busy. And you must wait.'

So I waited. Finally the official looked at me.

'What do you want?' he asked.

I gave him my money order. 'This is my money order for one hundred pounds,' I replied.

The official held out his hand. 'Identity Card,' he said.

'Excuse me. I don't understand,' I replied.

'Your Identity Card,' the official said again. 'Give me your Identity Card.'

'What is an Identity Card?' I asked.

'I can't give you any money for this money order. First I must see your Identity Card. Your Identity Card gives your name and your address. Your Identity Card describes you. There is a photograph of you in your Identity Card. I don't know you. Who are you?' The official was a little angry.

But I was also angry. 'Who am I?' I said. 'Everyone knows me. I am Adam of the village of Minta. I haven't got an Identity Card and I don't need an Identity Card.'

'Old man, I'm very busy and you're very stupid,' the official said. 'Who are you? Where is Minta?'

'Give me my money. Give me my one hundred pounds,' I said.

11

Inspector Sack came to the laboratory on Monday afternoon. His boss, the Chief Inspector, came too. They brought some criminals with them.

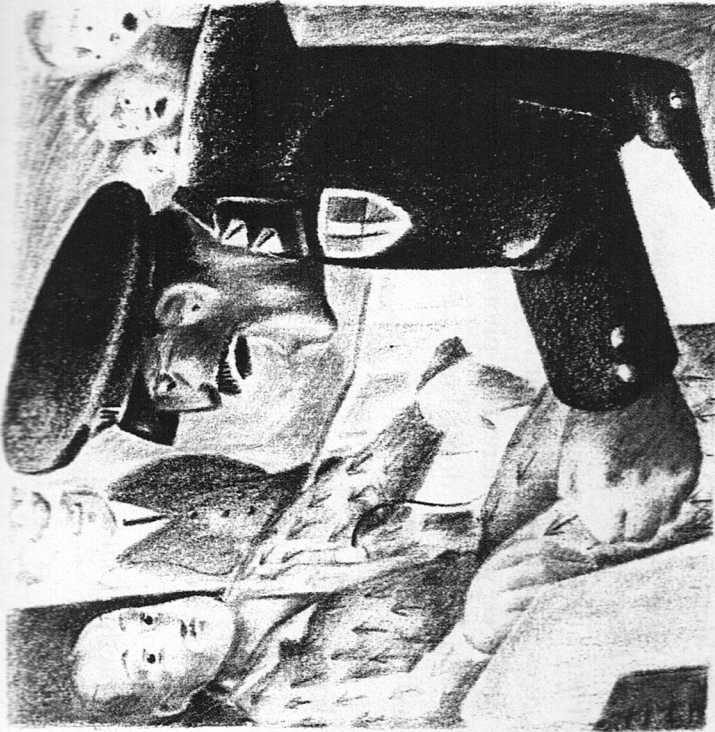


'Good afternoon, Professor!' shouted Inspector Sack. 'This is my boss, the Chief Inspector. And these are the criminals. They are murderers. They are thieves. And they are liars.'

'But today,' said Professor Verity, 'they will tell the truth.'

'Shall we begin?' said the Chief Inspector, quietly.

'Yes, let's begin. Come on!' shouted Inspector Sack. Inspector Sack sat in the questioner's chair. The first



criminal sat in the truth speaker's chair. Inspector Sack spoke. 'Did you take money from the car of Señor Cavalho?' he asked.

'Yes, I took the money,' said the criminal.

'Guilty!' shouted Inspector Sack. 'Five years in prison. Next criminal.'

The next criminal sat in the truth speaker's chair.

'Did you take diamonds from the house of Señora Reggia?' asked Inspector Sack.

'Yes, I did,' said the criminal.

'Guilty!' shouted the inspector. 'Ten years in prison. Next criminal.'

Joe was a good swimmer and he soon reached the boat. He held it tightly and kicked his legs hard in the water. The boat moved away from the tree.

'Good,' Joe shouted to Leon. 'The boat's free.'

'Leave the boat!' shouted Leon. 'Save yourself.'

Joe did not listen. He held the boat and kicked his legs.

A few moments later, Joe heard a loud noise.

'What's that?' he asked Leon.

'It's a waterfall,' replied Leon. 'The water will pull the boat over. Leave the boat. Save yourself.'

'Look!' shouted Joe. 'There's a rock! In front of us. We must reach it.'

'Don't be a fool,' said Leon. 'Save yourself. You can't save me.'

The water rushed round the boat. It was pulling them towards the waterfall. Joe kicked his legs harder. The boat moved quickly towards the rock.

'Get ready,' shouted Joe. 'Jump for the rock!'

Leon was ready.

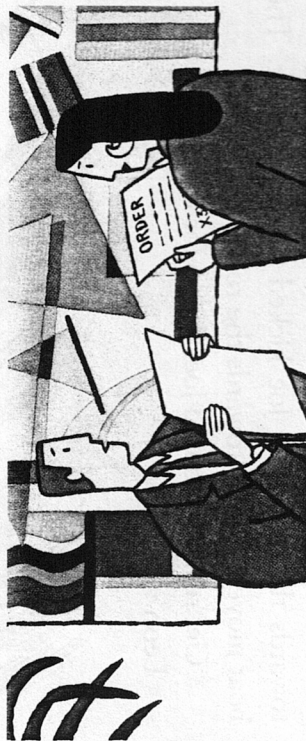


Max did not see his son the next day. He went to work early. There were many letters for him. Max and Donna worked hard.

'Do you understand these letters?' Max asked Donna.

'What do you mean, Max?' she replied.

'Do you understand these orders?' said Max. 'What is a B5R? What is a G9Q? Do you know?'



Donna spoke slowly. 'They're secret things,' she said. 'I know!' said Max. 'But why are they secret?'

'I don't know, Max,' said Donna. Then she smiled. 'But you can find out!'

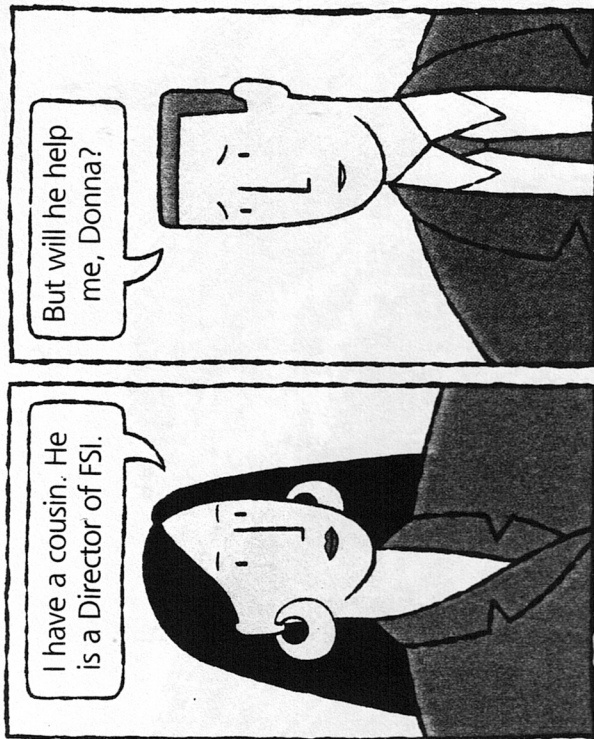
'How?' asked Max. 'How can I find out?'

'You can become a Director of the company,' said Donna.

Max laughed. 'Me? Max Price? A Director of Friendship Services International? It's impossible.'

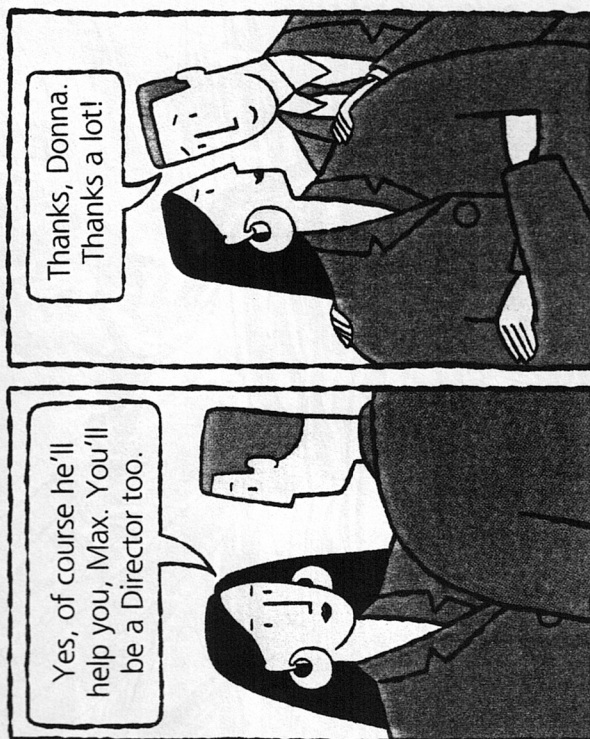
'It isn't impossible,' said Donna. 'I can help you.'

'You?' said Max. He was surprised. 'How can you help me?'



But will he help me, Donna?

I have a cousin. He is a Director of FSI.



Thanks, Donna. Thanks a lot!

Yes, of course he'll help you, Max. You'll be a Director too.

Jan waited for about ten minutes. Then the boy with the leather jacket came out. He looked at Jan and walked away.



Then Ruth came out. She was crying.

'What's the matter?' said Jan. 'Who was that?'

'Oh, Jan,' said Ruth. 'That was Bill. He was my boyfriend. He saw me with you and he was very angry. I told him to go away. I don't like him any more.'

Jan was very quiet. He did not say anything for several minutes.

'Jan,' Ruth said. 'Please talk to me. I'm sorry about Bill. I don't like him any more.' She looked into Jan's eyes. 'Jan, I... like you... very much.'

Jan smiled. 'I like you very much, too,' he said.

Jan and Ruth met several times that week...



On Monday, they went to the cinema.



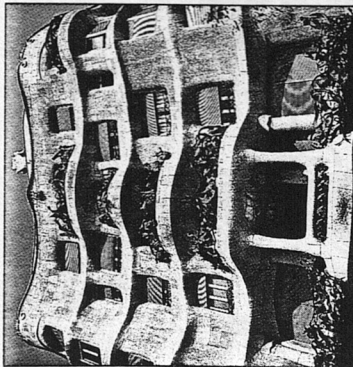
On Tuesday, they went to the swimming-pool.

On Thursday, Jan took Ruth to dinner.

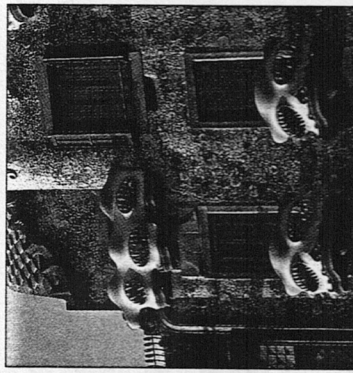
The Modern City

Let's begin our visit to the modern city. We walk across the Plaça de Catalunya into the *Eixample*. In 1854, the medieval walls of the city were pulled down. New buildings were built outside the old walls.

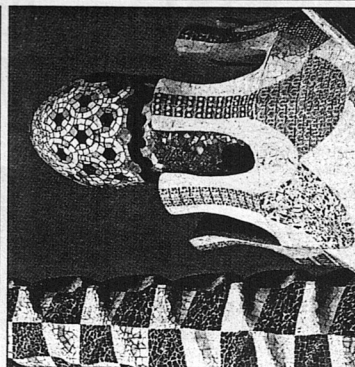
Ildefons Cerdà was a famous architect and engineer. He planned the new buildings in a large rectangle. The *Eixample* is an open air museum of Modernist art. Modernist art is a mixture of architecture, painting and sculpture.



Casa Milà
Parc Güell

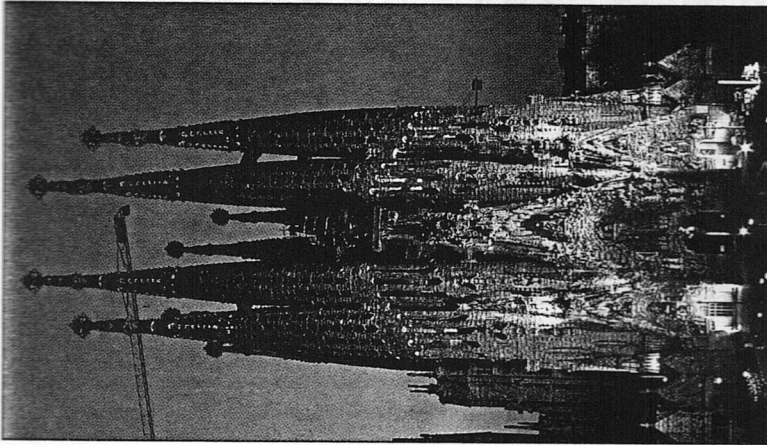


Casa Batlló
Parc Güell



Buildings by Antoni Gaudí

12



Sagrada Família



Casa de les Punxes

In the *Eixample* there are many interesting buildings. Some were designed by the world-famous architect, Antoni Gaudí (1852–1926). There are two houses by Gaudí in Passeig de Gràcia – *Casa Milà*, known as *La Pedrera*, and *Casa Batlló*. Gaudí also designed *Parc Güell*.

The park is on a hillside to the north of the city. Here you will see strange sculptures of monsters and dragons. Gaudí also designed the *Sagrada Família*. This very famous building is popular with tourists. They come to see the unusual towers and carvings.

There are more than one thousand modernist buildings in the *Eixample*. Go and see *El Palau de la Música*. This was designed by the architect Domènech i Montaner. Also, there is the *Casa de les Punxes* designed by the architect Puig i Cadafalch.

13

HEINEMANN ENGLISH LANGUAGE TEACHING

WORD PROCESSOR FILE DESCRIPTION

From:

Name:

Address:

Postcode:

Daytime Tel. No.

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Disks Enc:	File Name(s)	Description of Contents
Disk 1
2
3
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7

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Version:

Size/Format of Floppy Disk(s):

☐ 3"☐ 3.5"☐ 5.25"☐ Single density☐ Double density☐ High density☐ Other

Name of Word Processing Program:

Version:

Keys to Denote Special Characters:

Key Used ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐

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Name of any Proprietary Coding System used:

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PART THREE

Beginner Level Language Scheme Chart

BEGINNER LEVEL LANGUAGE SCHEME

Sentence length: A maximum of TWO clauses forming a compound sentence. For details, see below.
 Vocabulary level: About 600 basic words.
 Words necessary to the story may be used. The meaning should be made clear through context and illustration.

STRUCTURAL FEATURE	FREELY PERMITTED	TO BE USED WITH CARE	NOT PERMITTED
Sentence Structure	<p>A sentence of two clauses, joined by and, but or or:</p> <p><i>'Give me my photographs or my money immediately.'</i></p> <p>PROPER NOUNS or COMMON NOUNS + one ADJECTIVE as subject or object of a verb:</p> <p><i>The tall man waved to Tom.</i></p> <p><i>The girl ran up the steep hill.</i></p> <p>NOUN + preposition group with of:</p> <p><i>There was a house near the top of the street.</i></p> <p>ADJECTIVE + NOUN + ADJECTIVAL PHRASE + VERB, e.g:</p> <p><i>A tall man with a beard stood in the doorway.</i></p> <p>NOUN + and + NOUN:</p> <p><i>Frank and the other man went out.</i></p>	<p>---</p> <p>NOUN + two ADJECTIVES:</p> <p><i>Round the corner, there was another old, empty house.</i></p> <p>Simple Apposition - where the meaning is obvious:</p> <p><i>Her husband - a tall, thin man - was sitting at a table.</i></p>	<p>All other sentence structures.</p> <p>Nominal groups with more than two ADJECTIVES or with complicated groups in apposition:</p> <p>... <i>a tall, black-haired man wearing a dirty coat ...</i></p>
Tenses	<p>PRESENT SIMPLE</p> <p>PAST SIMPLE</p> <p>PRESENT CONTINUOUS</p> <p>PAST CONTINUOUS</p> <p>FUTURE with going to and with will/shall.</p>	<p>PRESENT PERFECT</p> <p>PAST PERFECT</p>	<p>All other tenses.</p>
Verbs	<p>Where the PASSIVE is indistinguishable from: NOUN + be + ADJECTIVE:</p> <p><i>The door was closed.</i></p>	<p>---</p>	<p>All other forms.</p>

STRUCTURAL FEATURE	FREELY PERMITTED	TO BE USED WITH CARE	NOT PERMITTED
(2) COMPOUND	<p>All parts of be All parts of do shall/will going to + INFINITIVE</p> <p>---</p>	<p>All parts of have needed to form the permitted PERFECT tenses. have to + INFINITIVE (in the sense of must): <i>'I'll have to move now.'</i> can/could = ability: <i>Tom could not reach the top of the wall.</i> want to + INFINITIVE: <i>He wanted to buy it.</i> start to + INFINITIVE: <i>He started to run.</i> Let + INFINITIVE: <i>'Let's go.'</i> FUTURE with will. A few other verbs which are followed by to + INFINITIVE may be used with care: try to: <i>'Try to escape. Jump out of the window!'</i> want to: <i>Charlie wants to buy a bicycle.</i></p> <p>---</p>	<p>should/would ought to may/might More than one COMPOUND form: <i>He wanted to start to ...</i> INFINITIVE of purpose: <i>I went to England to learn English.</i></p> <p>---</p>
(3) SHORT FORMS	<p>SHORT FORMS are permitted in Direct Speech when the verb is linked to a PRONOUN: <i>'I'll follow you.'</i> The following forms can also be contracted: There's It's</p> <p>NOTE: Short Forms are permitted only in Direct Speech and not in the narrative unless the style of the narrative is deliberately intended to be informal and colloquial.</p>	<p>---</p>	<p>Where the SHORT FORM is linked to a NOUN: <i>Tom'll do it.</i> All CONDITIONAL forms: I'd We'd, etc.</p>

STRUCTURAL FEATURE	FREELY PERMITTED	TO BE USED WITH CARE	NOT PERMITTED
(4) VERBS AND DIRECT SPEECH	Direct Speech can be indicated by SPEECH BUBBLES which will be associated clearly with the drawing of the character who is speaking. The writer may also use SINGLE INVERTED COMMAS , followed by the verbs, say, reply, ask, shout	think, tell: <i>'Perhaps he's in there,' thought Frank.</i> <i>'Don't join the army,' Carol told him.</i> see + INFINITIVE: <i>He saw a curtain move.</i> see + PARTICIPLE: <i>Frank saw Stuart running round the corner.</i> hear + INFINITIVE hear + PARTICIPLE Both constructions with hear and see permitted, only if there are no complications.	All others. Anything more complicated than the examples in Column 2.
(5) VERBS OF PERCEPTION	- - -	COMPARISONS with as: <i>He was as tall as Jim.</i> more than + numeral: <i>There are more than 15 000 soldiers...</i> A maximum of three if sentence style permits: <i>Soon the lorry stopped outside an old house in a poor street.</i>	Anything more complicated than the examples in Column 2.
Adjectives - Comparisons	Simple COMPARISONS with than: <i>He was taller than Jim.</i> Simple SUPERLATIVE forms: <i>He was the tallest boy in the class.</i>	COMPARES with as: <i>He was as tall as Jim.</i> more than + numeral: <i>There are more than 15 000 soldiers...</i> A maximum of three if sentence style permits: <i>Soon the lorry stopped outside an old house in a poor street.</i>	Anything more complicated than the examples in Column 2.
Adverbs and Adverbial Phrases	One or two per sentence: <i>Then he saw the hole in the side.</i> <i>'I'll wait here for half an hour.'</i>	COMPARES with as: <i>He was as tall as Jim.</i> more than + numeral: <i>There are more than 15 000 soldiers...</i> A maximum of three if sentence style permits: <i>Soon the lorry stopped outside an old house in a poor street.</i>	More than three per sentence.
Negation	SIMPLE with not nobody/nothing	SIMPLE with never no + NOUN: <i>There was no carpet on the floor.</i>	All other forms.