

Heinemann Guided Readers

A GUIDE FOR INTENDING WRITERS

at

STARTER LEVEL

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## Contents

### PART ONE

Making a Start	page 3
What Makes a Successful Graded Reader?	page 3
Avoidance of the Past Tense	page 5
Markets	page 6
Readership Age Groups	page 6
Genre	page 6
Content and Theme	page 7
Control of Information and Length	page 8
The Book Plan	page 9
The Use of Illustration	page 9
Style	page 9
Classroom Use	page 10
Supplementary Materials	page 10
The Procedure for Submitting Manuscripts	page 11

### PART TWO

A Starter Level Specimen Book Plan	page 12
Design and Layout	page 12
Artwork and Format	page 13
Manuscript Presentation	page 14

### PART THREE

Language Scheme Chart	page 18
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## Heinemann Guided Readers

### A GUIDE FOR INTENDING WRITERS

at

### STARTER 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 intending writers at any level the best way to get a good idea of what is required is to read as many titles as possible. Starter Level are all original stories. The books are not long. Intending writers should be able to read a substantial number in an hour or so. As they are reading the books, the intending writers should keep asking themselves what is special about the story and about the language used in the story.

Examples of Starter Level titles to refer to, are:

***The Lost Ship*** S. Colbourn (1989)

***The Magic Barber*** J. Milne (1989)

***Lucky Number*** J. Milne (1989)

***Blue Fins*** S. Axten (1992)

#### **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 be wary 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.)

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.)

(† See Content and Theme section)

## Avoidance of the Past Tense

One of the first things that the writer will notice about Starter Level books is the limited use of tenses. The tenses used at Starter Level are restricted to the PRESENT SIMPLE, the PRESENT CONTINUOUS and the FUTURE with **going to**.

The Language Scheme in PART THREE of this Guide spells out in detail the other structures which are permitted at Starter Level.

The reason for not using any past tense form is that these tenses are one of the greatest language learning difficulties which students of English face at the beginning of their learning career. Consider, for example, the many different forms of the past tense: **tell/told, sing/sang, etc.**

Of course, when telling a story, it is not at all easy to avoid using a past tense. But we have promised students and teachers that these tenses will not be used at Starter Level in the Heinemann Guided Readers and so all writers must begin their writing by taking this firmly on board. At other



levels of the HGRs we pride ourselves in showing a fair amount of flexibility, but in this case, there must be no deviation from the rule.

## **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 being of interest 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. But the requests for books at Starter level often come from classroom teachers who are teaching children of 8 to 13 years and so we can presume that the majority of books (but not all books) at this level, in terms of subject matter and setting, should have a consideration for the 8 - 13 year age group. If your plot can be appreciated by both a younger and an older audience, perhaps on two levels of sophistication, all the better.

Writers should search for a storyline which is of equal interest to a female and a male readership.

## **Genre**

All the stories at Starter Level are originals. It has been found to be impractical to simplify existing novels 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. Some levels will be exempted from certain genre groups. For example, at Starter Level, the genre exceptions would be - travel/background, non-fiction, short stories and classics.

At Starter Level there is not the language available to describe non-fiction topics. These often require a technical or specialist language as well as a certain amount of data. The restriction on the past tense also precludes these topics. The books are really too short to accommodate more than one story.

However, one approach which has appealed to a wide range of age groups and cultures is the situation where a (young) protagonist, who the reader can identify with, is involved in a strange adventure. This approach works to best effect when combined with a dramatic twist at the end.

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) or *Watership Down* (R. Adams).

### **Content and Theme**

A similar caution should be extended towards stories that are archetypally British. For example, a story that moves too closely around British life and institutions will often baffle foreign learners living overseas. Their enjoyment of the story is invariably hampered by the number of points of cultural reference to which they can relate.

The story should appeal to the reader's emotions, but at the same time, it should not be childish. It is worth noting that stories like ***The Magic Barber*** (J. Milne) has proved to be successful for Starter Level learners of a wide age group, for the story does have a theme - however simple. The story shows how easily some people can be deceived. 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 important to mention 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 or 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 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

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 numbers of characters) and that the information should be presented in portions of manageable length, with repetition where necessary, so that the reader has a chance to assimilate the information 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 Starter Level, the load of information in terms of complexity of plot, subplot and characterization must be kept to a minimum and the length of the texts must be restricted accordingly.

Books at Starter Level are limited to a total length of 16 pages, which allows for 15 pages of storyline and illustration.

The basic vocabulary for a book at this level would be about 300 words. In addition to these, words necessary to the story may be used but the meaning should be made clear through context and illustration.

Sentences are limited to one main clause. Occasionally two clauses, joined by **and** are allowed. Simple time phrases are also permitted, e.g. **In the morning ...** (see Language Scheme Chart, PART THREE)

### **The Book Plan**

A Starter Level book plan is included in PART TWO of this document (Fig B). This miniplan shows the page layout used at Starter Level. Writers are strongly urged, when working out the development of their story, to make use of a book plan to storyboard their plot.

### **The Use of Illustration**

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

### **Style**

A story which is badly written is just a 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 Starter Level it is especially difficult to avoid the repetition of sentences following the pattern: **SUBJECT+VERB+COMPLEMENT**. But even with this pattern dominating, some variety can be provided by the use

of rhythm and repetition with regular variation. The following paragraphs from pages 2 and 3 of **The Magic Barber** give some idea of how this effect can be achieved.

*It is afternoon in Crossways. Crossways is  
a quiet town. Crossways is a sleepy town.*

*Everybody in Crossways wears a large hat.  
Everybody in Crossways wears a black hat.*

*The women wear round, black hats. The men  
wear square black hats. The girls wear  
tall, black hats. The boys wear flat, black  
hats.*

*Everybody has long hair. Everybody  
wears a large hat. Everybody wears  
a large hat over their long hair.*

Writers should aim for a story with a limited number of characters and a linear plot, with the storyline achieved in a very narrow time frame. Flashbacks and -forwards are not permitted as this necessitates the use of past and future 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 (above). 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 also often set as homework and holiday reading. The writer should also therefore keep in mind how accessible the story might be for home study.

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

### **Supplementary Materials**

The Starter Level titles are available on cassette. These are fully



dramatised, using sound effects where non-invasive and appropriate. 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 imparts information on action or 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 for the books. As at Starter Level there are limited language and structures available with which to frame questions, Worksheets at Starter Level are usually dominated by simple picture- and word-puzzles. 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.



## STARTER LEVEL

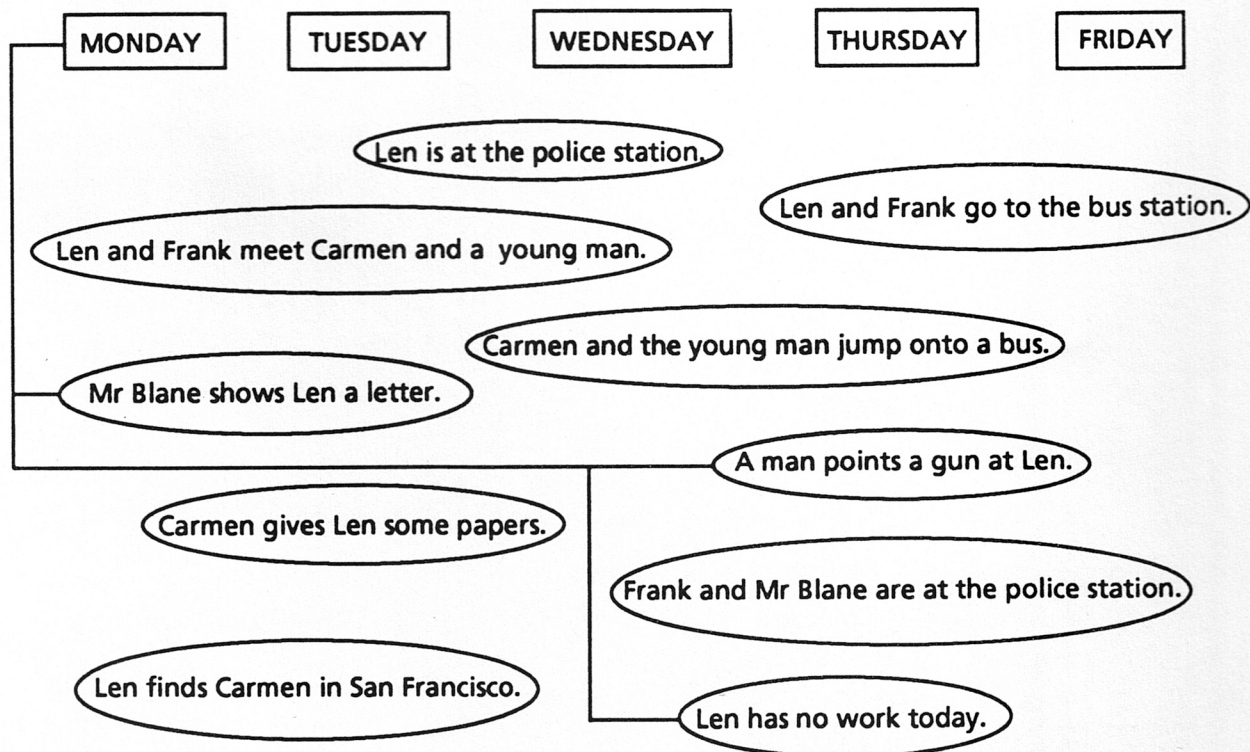
## L. A. Detective by Philip Prowse

## A Before Reading

- 1 Read about the story on the back cover.
- (a) The Young Ones want some money. How much money do they want?  
Put a tick in the correct box. ☒
- ☐ a hundred thousand dollars
- ☐ ten thousand dollars
- ☐ one thousand dollars
- (b) Put a tick in the correct box or boxes. ☒
- ☐ Mr Blane is bad.
- ☐ Mr Blane is dangerous.
- ☐ Mr Blane is rich.
- 2 Look at the picture on the front cover. What is the name of the man in the picture?

## B While Reading

- 3 What happens on Monday, Tuesday, Thursday and Friday? Draw lines. Join the sentences to the correct days.



## C After Reading

4 Write sentences about:

(a) Len Samuel

(b) Mr Blane

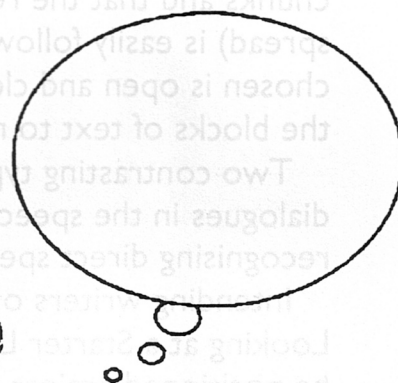
Use these words in your sentences.

fat old kind bad tough dark hair grey hair tall

5 Who are these people?



6 Here are two men at the police station. What are they thinking?



7 You are a criminal! You have got a prisoner!

Write a letter. Ask for money. Tell somebody where to take the money.

*Paradise Island by Norman Whitney and Blue Fins by Sarah Axten  
are also Starter Level Guided Readers.*



## PART TWO

### A Starter Level Specimen Book Plan

At Starter Level, the inside front and back covers carry the information on the language controls for Starter Level and the imprint details respectively (Fig. B). This is the only level at which this presentation is used.

### 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 Starter Level books (Fig. C) was carefully considered at the developmental stage. Students who are total beginners (or false beginners) with very limited English, find shorter books less intimidating and therefore find their motivation increased by a sense of achievement when they successfully complete a shorter book.

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 it is very important that the text is presented in manageable chunks and that the reading direction through a page (or a double-page spread) is easily followed, from left to right, down the page(s). The typeface chosen is open and clear with plenty of space between the lines and around the blocks of text to make the paragraphs easy to locate.

Two contrasting typefaces were chosen to carry the narrative and dialogues in the speech bubbles. This differentiation eases the reader into recognising direct speech in contrast to narrative.

Intending writers often ask how many words they should be writing. Looking at a Starter Level book, you will see that the text on the page can be positioned against the right or left margins, but that the lines of text are short and that the margins and gutters are wide. This is to give the book short sentences within short paragraphs, to aid reading comprehension and avoid crowding on the page. You should aim for an average of 54 words per page, and a maximum total per book of between 600-800 words. Within a page there are 29 lines on a grid (see Fig. D) where copy can be positioned. This can be broken down into the following:

Starter Level		Extent 16pp
<u>Imposition</u>		
[Inside Front Cover	=	Note on language controls]
Title page	=	(Folio 1)
Text storyline + a/w	=	Folios 2-16
[Inside Back Cover	=	Imprint details]



### Lines per page

Grid lines per page = 29

Average number of printed lines per page = 6

Maximum number of printed lines per page = 12

### Words per line

1 Narrative typesetting:

(average words per line) = 9

(average characters per line) = 38

2 Speech bubble typesetting:

(average words per line) = 5

(average characters per line) = 24

Average words per page = 54 (228 characters)

Maximum words per book = 800 (3420 characters)

There are no chapter or section headings at Starter Level. In practical terms, this would absorb valuable space on the page and they are not considered necessary as the time-frame for each story is so limited. Page folios are clearly positioned on each page so that the reader can learn numbers and practise their skills in searching for information.

## **Artwork and Format**

Artwork plays an important part in all Guided Readers. At Starter Level the artwork dominates over the text. The illustrations are in full colour and a wide variety of artwork styles is used. The style of the artwork is carefully chosen to suit the tone and genre of each book (humorous, realistic, fantasy, satirical, etc.). Intending writers should try to look at as many titles as possible to get an idea of the diversity.

Each page should consist of approximately 80% illustration to 20% text. In these terms, the amount of text is very limited. The challenge to the writer comes in aiming to achieve a complete physical action or exchange of dialogue within a single or facing double-page spread. Each page or spread is self-contained. The learner can divide their reading into digestible portions, and the writer is not forced into trying to refer to previous events or actions using past tenses.

Starter Level artwork can be used in various forms:

- 1 Cartoon strip where characters speak through speech bubbles. (Fig. E(i))
- 2 Paragraphs of narrative text that are positioned onto 'quiet' areas in the full page illustrations. The illustrations may bleed off all edges of the page. (Fig. E(ii))
- 3 Reading text presented as part of the artwork. (Fig. E(iii))
- 4 Full page illustrations which carry narrative and a *limited* amount of dialogue within standard single inverted commas. (Fig. E(iv))

## 5 A combination of 1 and 2. (Fig. E(v))

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. 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, or a scene that occupies a double-page spread 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. Thinking through where your 'actors' are positioned on the 'stage' and how the flow of the narrative and dialogue bubbles move around it, leads to a clearer linear plot and a greater awareness of how the reading material is being paced through the 15 pages of manuscript.

## 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 I for (1) or O for (0).

9 Don't hit the return key at the end of every line - the WP 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** disk 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.











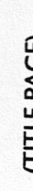


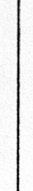

If you are in any doubt about any of the procedures involved with supply of text in disk form, please do not hesitate to contact your editor so that any problems can be sorted out as early as possible.



# A Starter Level Specimen Book Plan

54

Inside Front Cover

 (NOTE ON LANGUAGE CONTROL)      	       (TITLE PAGE) 
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<div>TEXT STARTS HERE</div> <div>2</div>	<div>3</div>
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<div>4</div>	<div>5</div>
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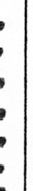









<div>6</div>	<div>7</div>
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<div>8</div>	<div>9</div>
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<div>14</div>	<div>15</div>
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<div>16</div>	   (IMPRINT)             
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Inside Back Cover

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 Starter Level, the control of content and language has the following main features:

#### Information Control

There is a wide choice of interesting subject matter, covering a variety of cultural backgrounds. Stories are written in a fluent and pleasing style with a restricted number of characters. Information which is vital to the understanding of the story is clearly presented and repeated for reinforcement where necessary.

#### Structural Control

Students will meet only the simplest of grammatical features. Special attention is paid to the control of tenses. Tenses are limited to the Present Simple, the Present Continuous, the Future with *going to*, and the occasional use of the Future with *will*.

#### Vocabulary Control

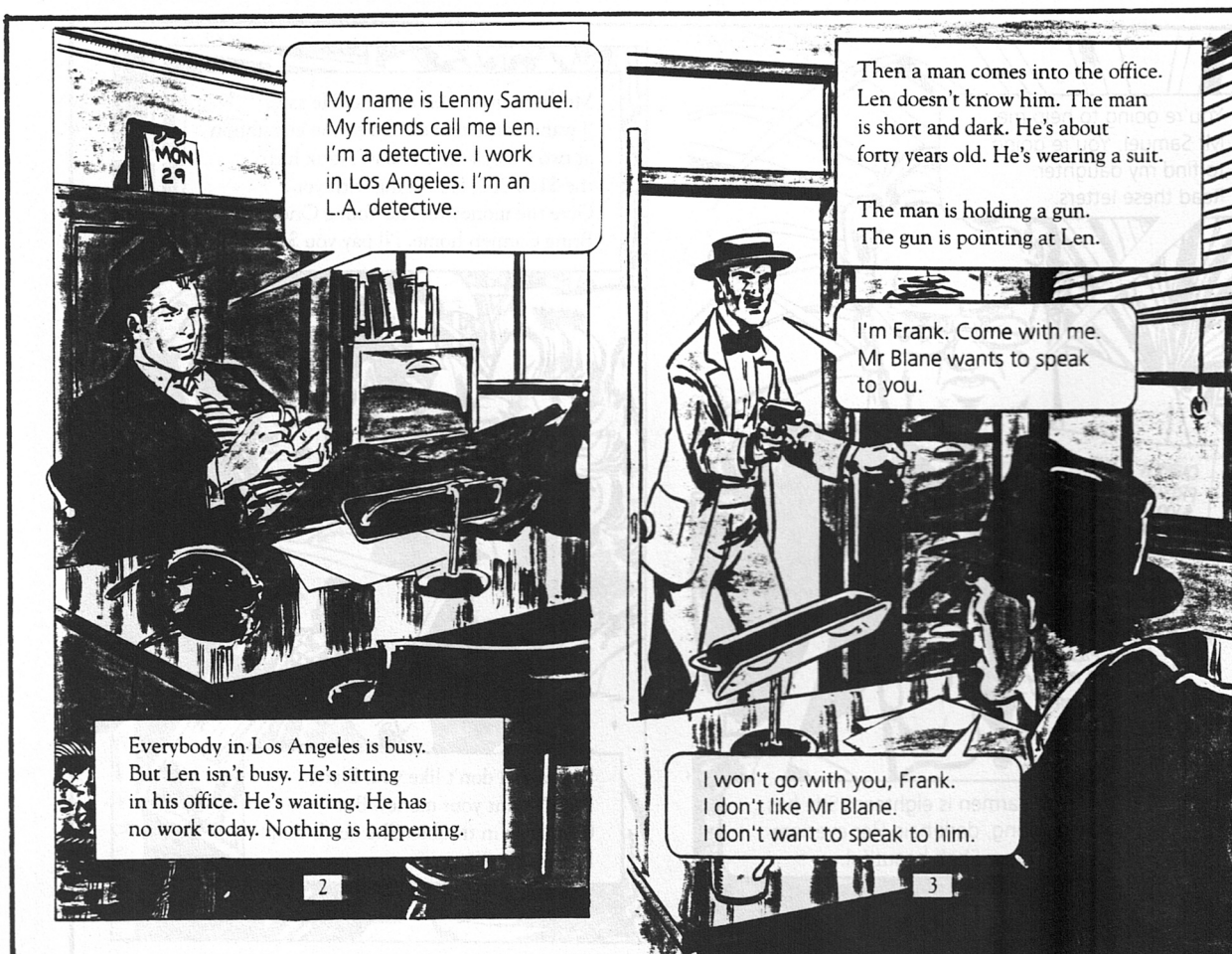
At Starter Level there is a carefully controlled vocabulary of approximately 300 basic words. Help is also given in the form of vivid illustrations which form an integral part of the text. This means that students at the very beginning of their course and with a very basic knowledge of English will be able to read Starter level books with understanding and enjoyment.

For further information on the full selection of Readers at all five levels in the series, please refer to the Heinemann Guided Readers catalogue.

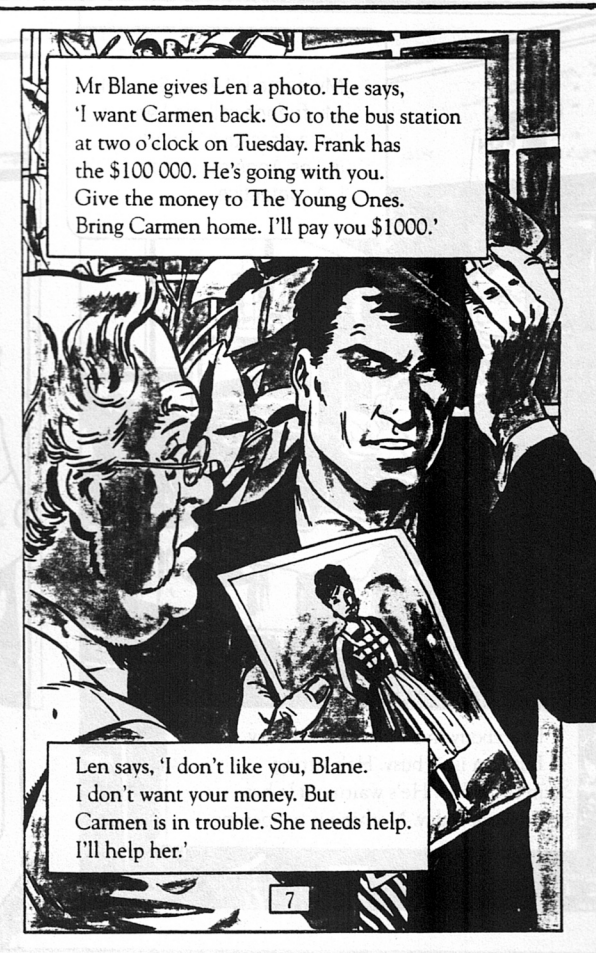
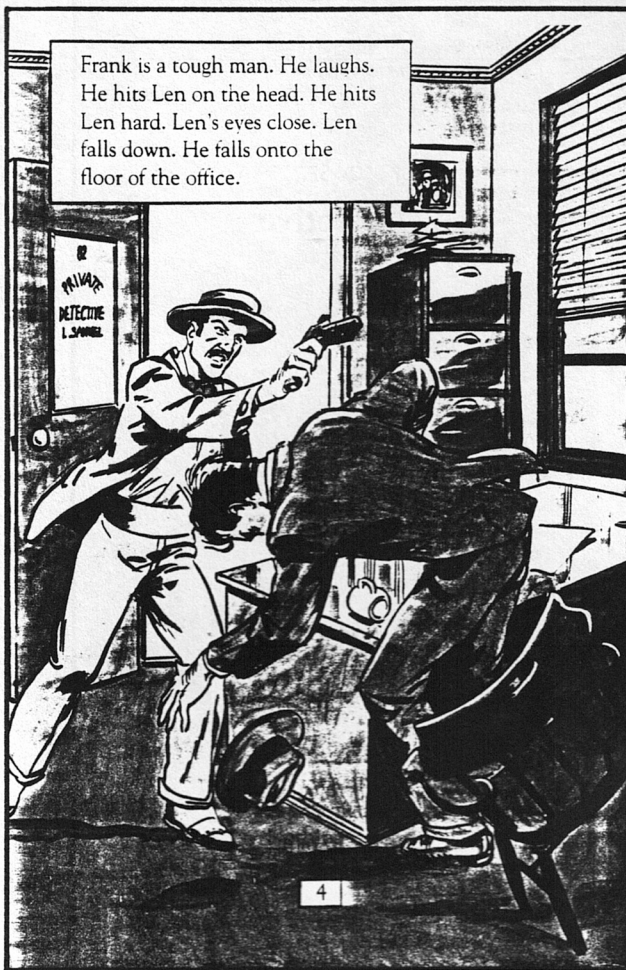
PHILIP PROWSE

## L.A. Detective

HEINEMANN







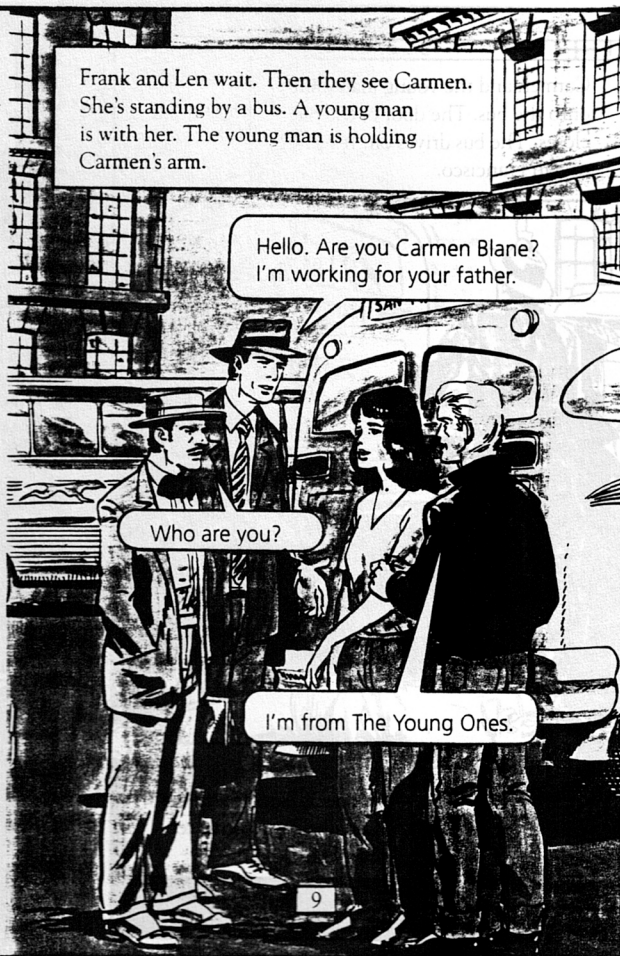
It's 2 pm on Tuesday. Frank and Len are at the bus station. Frank has \$100 000 in a bag.



Large buses are going in and out of the bus station. There are lots of people. But Len can't see Carmen.

8

Frank and Len wait. Then they see Carmen. She's standing by a bus. A young man is with her. The young man is holding Carmen's arm.



Hello. Are you Carmen Blane?  
I'm working for your father.

Who are you?

I'm from The Young Ones.

9

Where's the money?

Here it is.

Frank opens the bag. The young man sees the money. The young man lets go of Carmen's arm.

Len holds Carmen's arm. Frank gives the bag of money to the young man.



10

Suddenly, Carmen bites Len's hand. Len lets go of Carmen's arm.

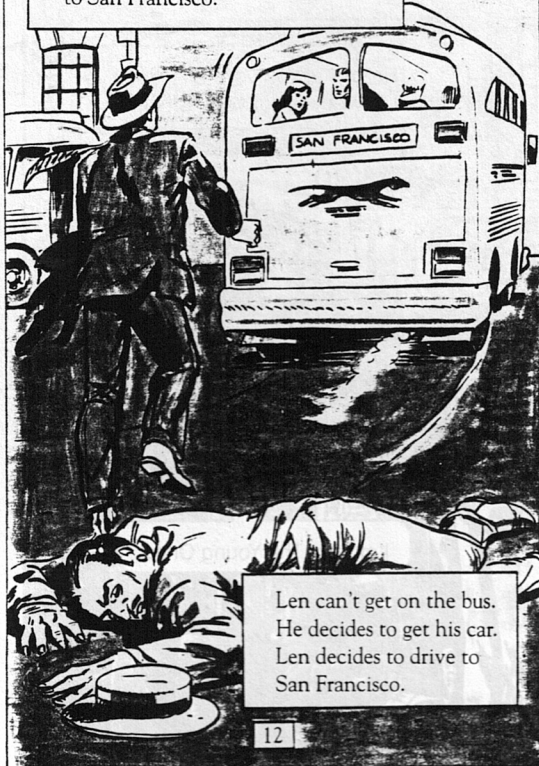
The young man hits Frank. Frank falls down.



11



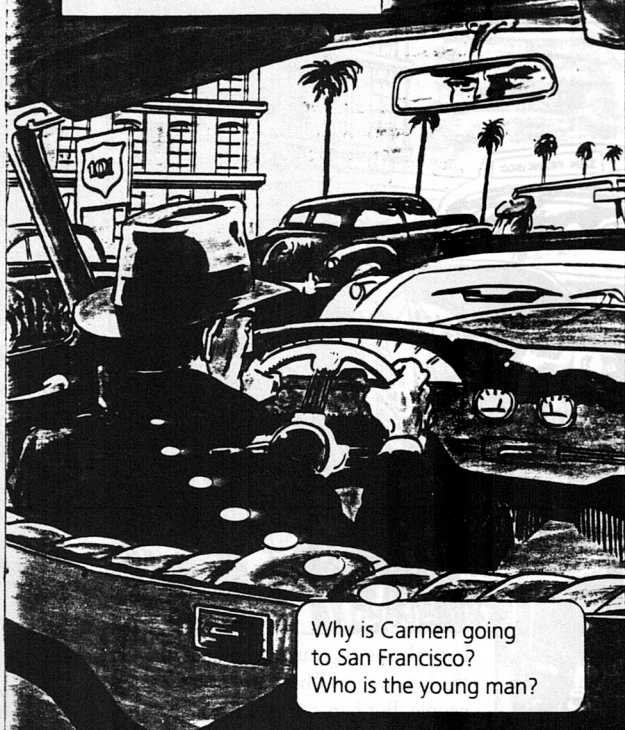
Carmen and the young man jump onto the bus. The door of the bus closes. The bus drives off. It's going to San Francisco.



Len can't get on the bus. He decides to get his car. Len decides to drive to San Francisco.

12

Len is in his car. He's driving to San Francisco. He's going to find Carmen.



Why is Carmen going to San Francisco? Who is the young man?

13

It's Thursday. Len is in San Francisco. San Francisco is a big city. Len can't find Carmen.

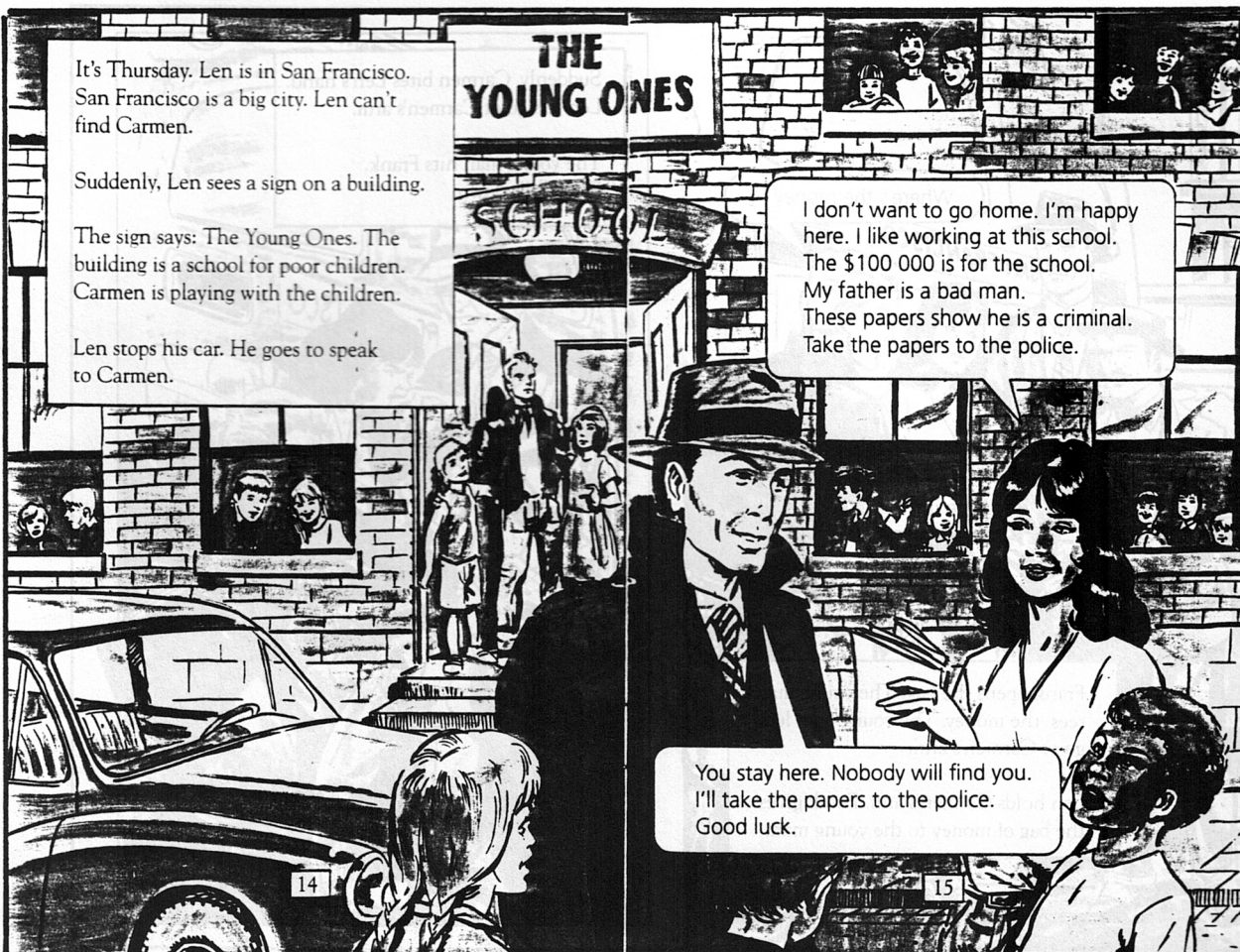
Suddenly, Len sees a sign on a building.

The sign says: The Young Ones. The building is a school for poor children. Carmen is playing with the children.

Len stops his car. He goes to speak to Carmen.

## THE YOUNG ONES

### SCHOOL



I don't want to go home. I'm happy here. I like working at this school. The \$100 000 is for the school. My father is a bad man. These papers show he is a criminal. Take the papers to the police.

You stay here. Nobody will find you. I'll take the papers to the police. Good luck.

14

15

It's Friday. Len is in Los Angeles.  
He's at the police station. Frank and  
Blane are at the police station too.

These papers show that  
you're a criminal, Blane.

I'm tired. I have no money.  
But I have an exciting job.  
And I like to help people.  
That's why I'm an L.A. detective.

16

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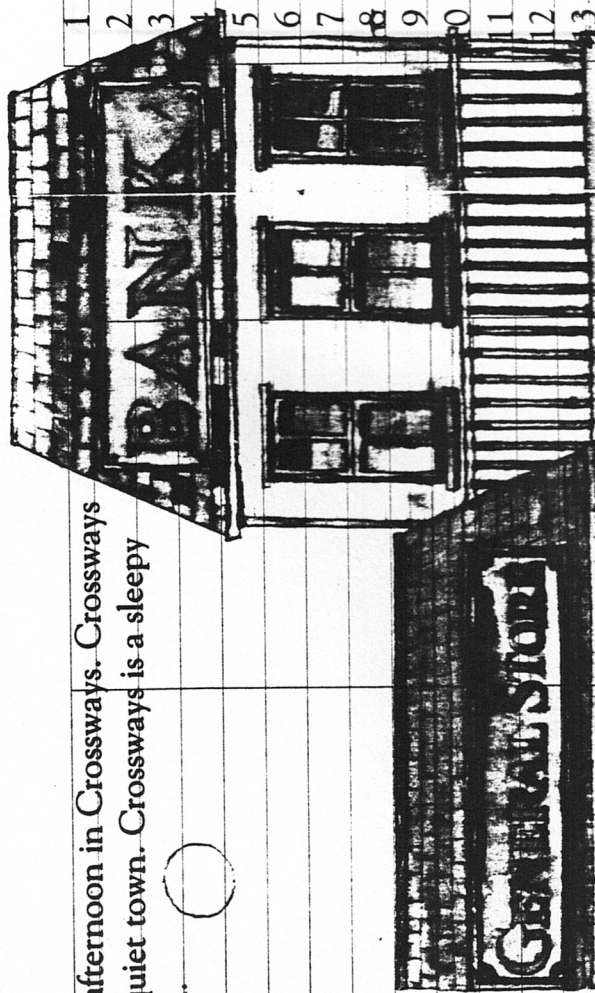
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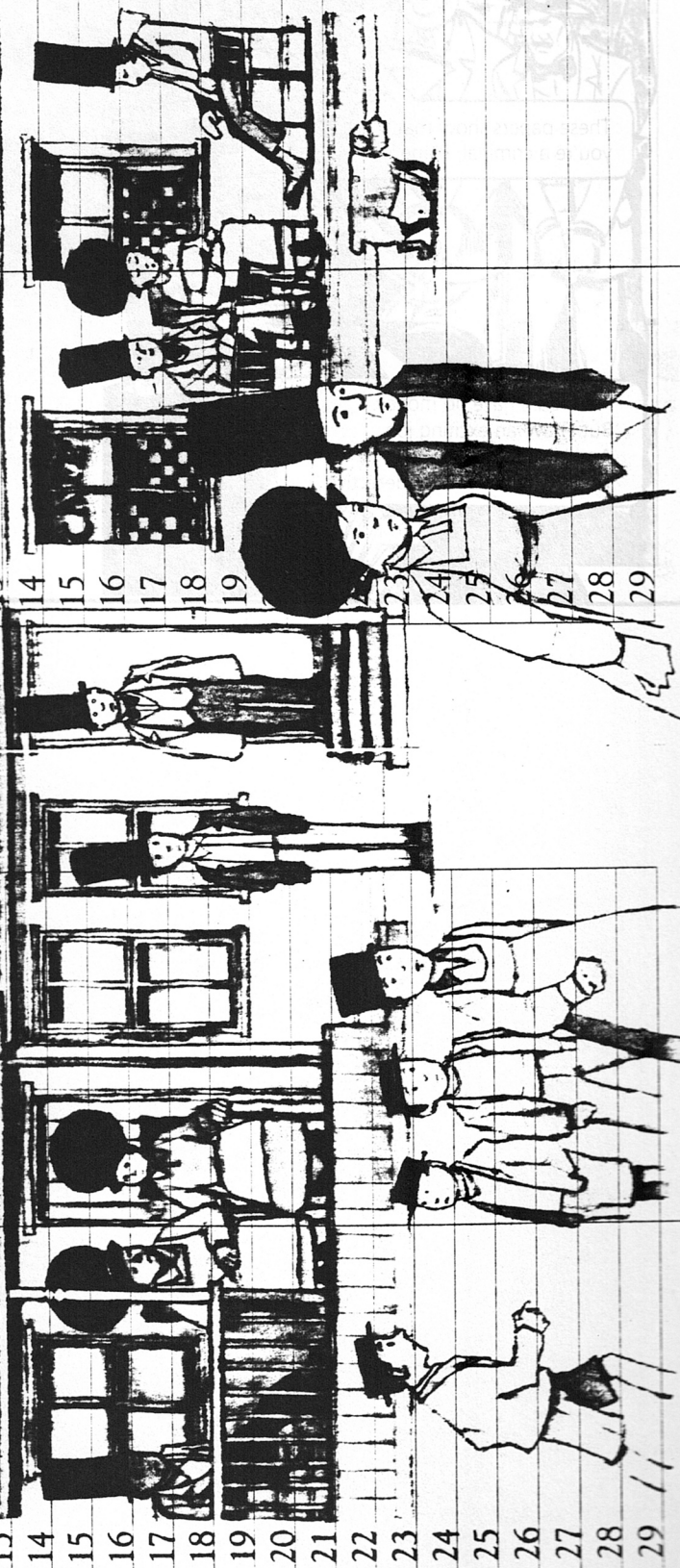
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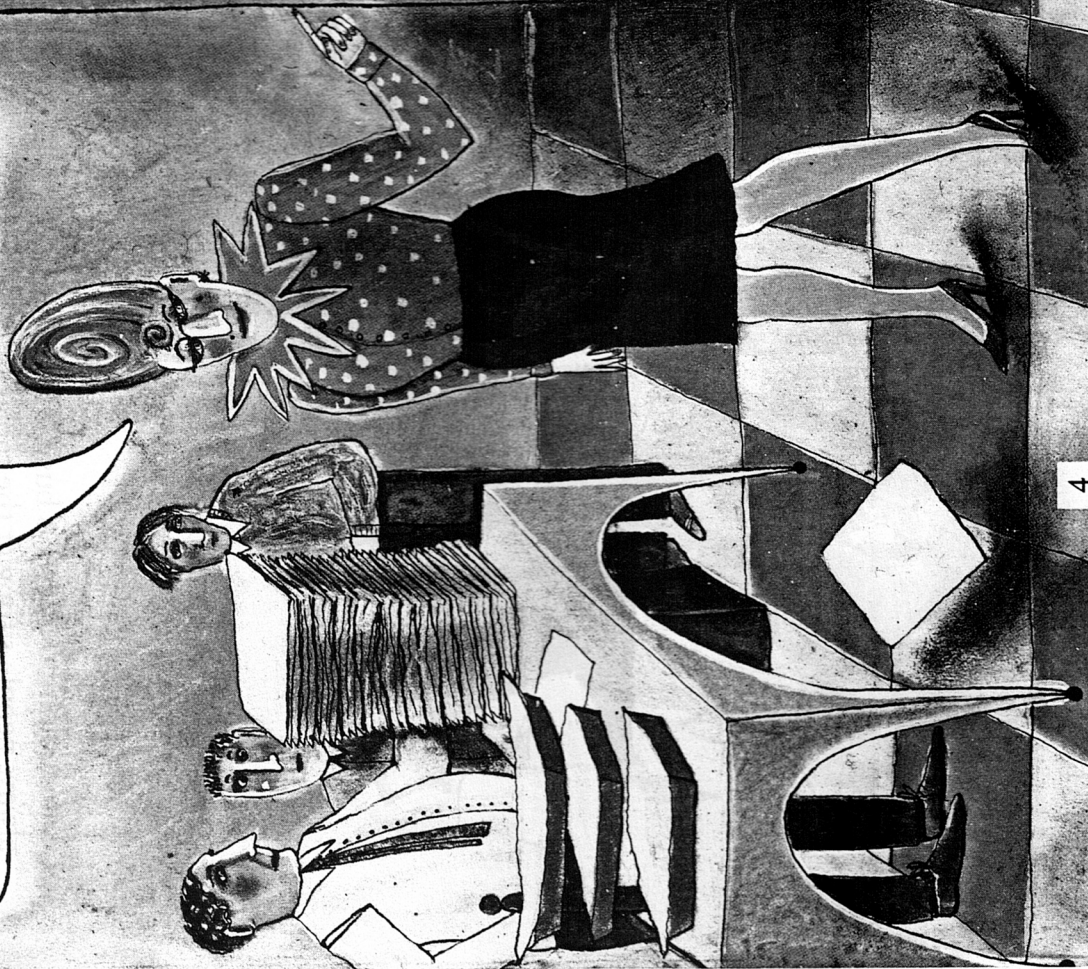
It is afternoon in Crossways. Crossways is a quiet town. Crossways is a sleepy town.



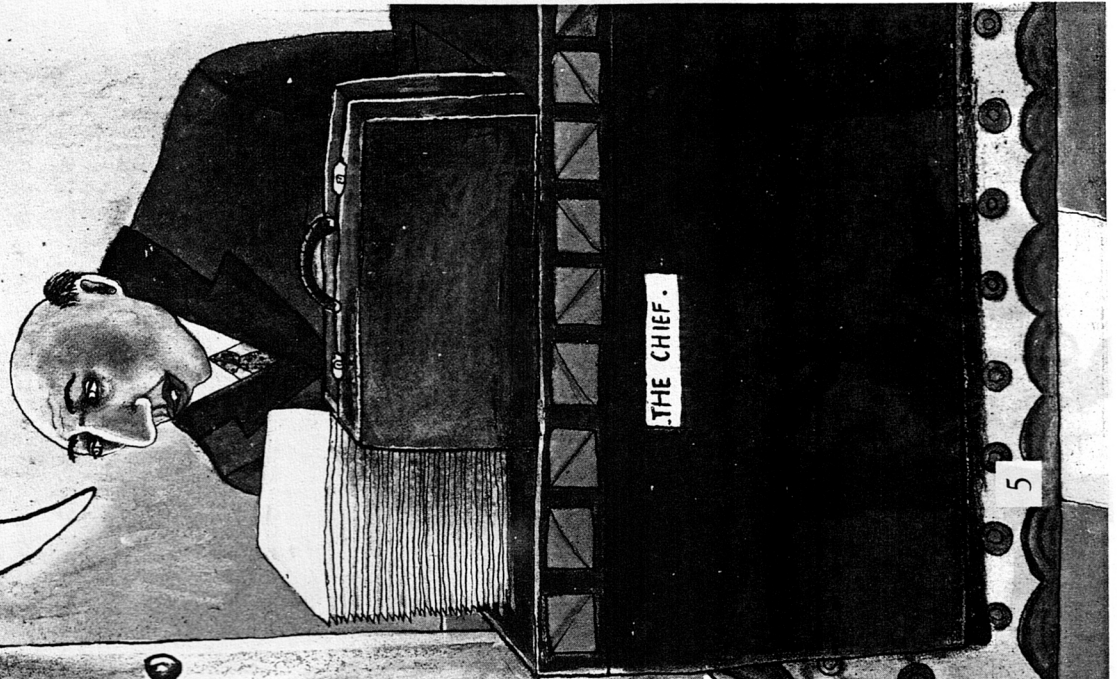
- 1 Everybody in Crossways wears a large hat. Everybody in Crossways wears a black hat.
- 2
- 3
- 4
- 5 The women wear round, black hats.
- 6 The men wear tall, black hats. The girls wear square, black hats. The boys wear flat, black hats.
- 7
- 8
- 9
- 10 Everybody has long hair. Everybody wears a large hat. Everybody wears a large hat over their long hair.
- 11
- 12
- 13



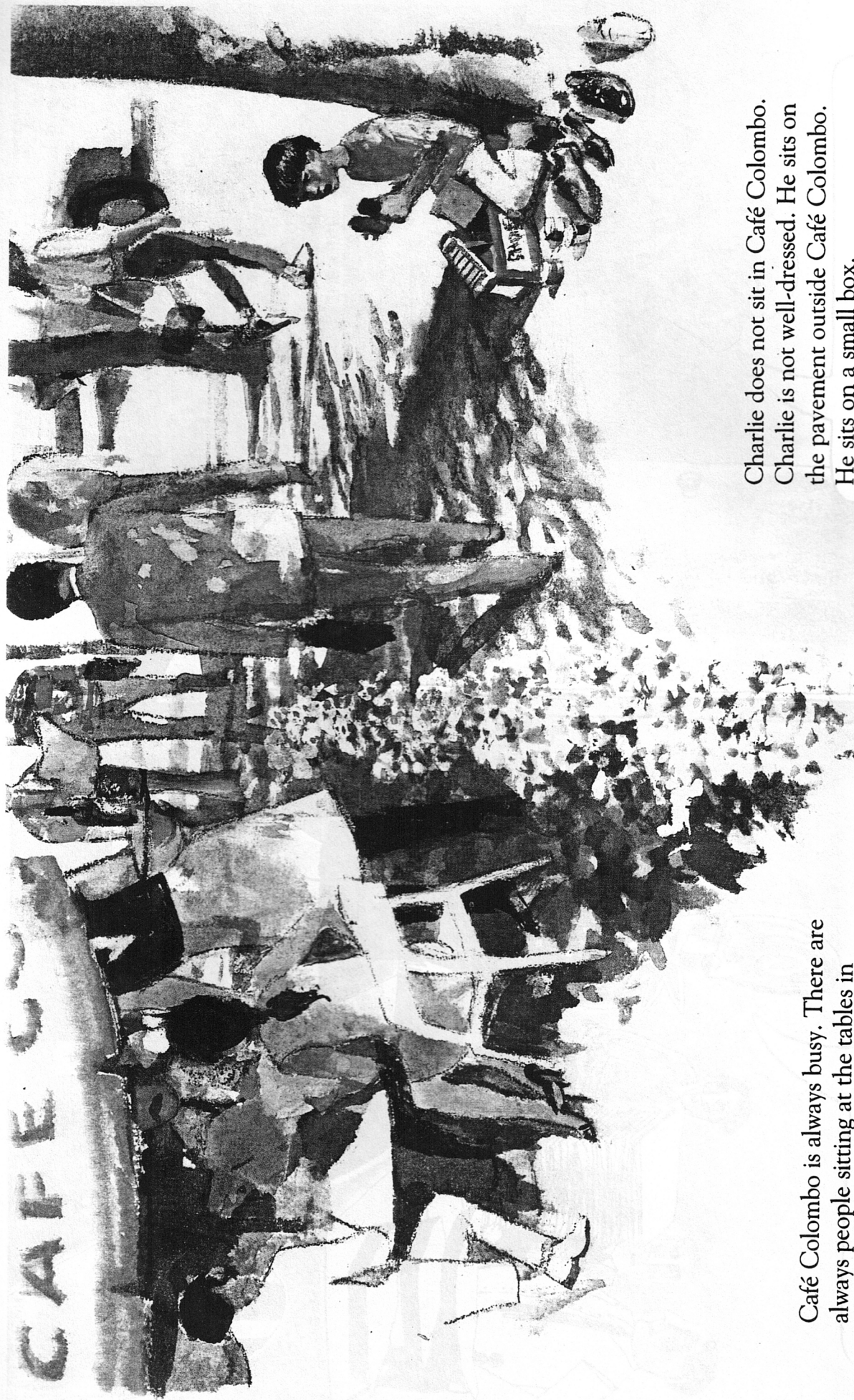
The Chief is a very important man. The Chief is a very busy man. Today, he has an important meeting.  
He wants all his papers.  
The papers are very important.



I am a very important man. I am going to a very important meeting. I want all my papers. I am going to a meeting at the International Hotel. The meeting is at twelve o'clock. Hurry! A car is waiting for me.







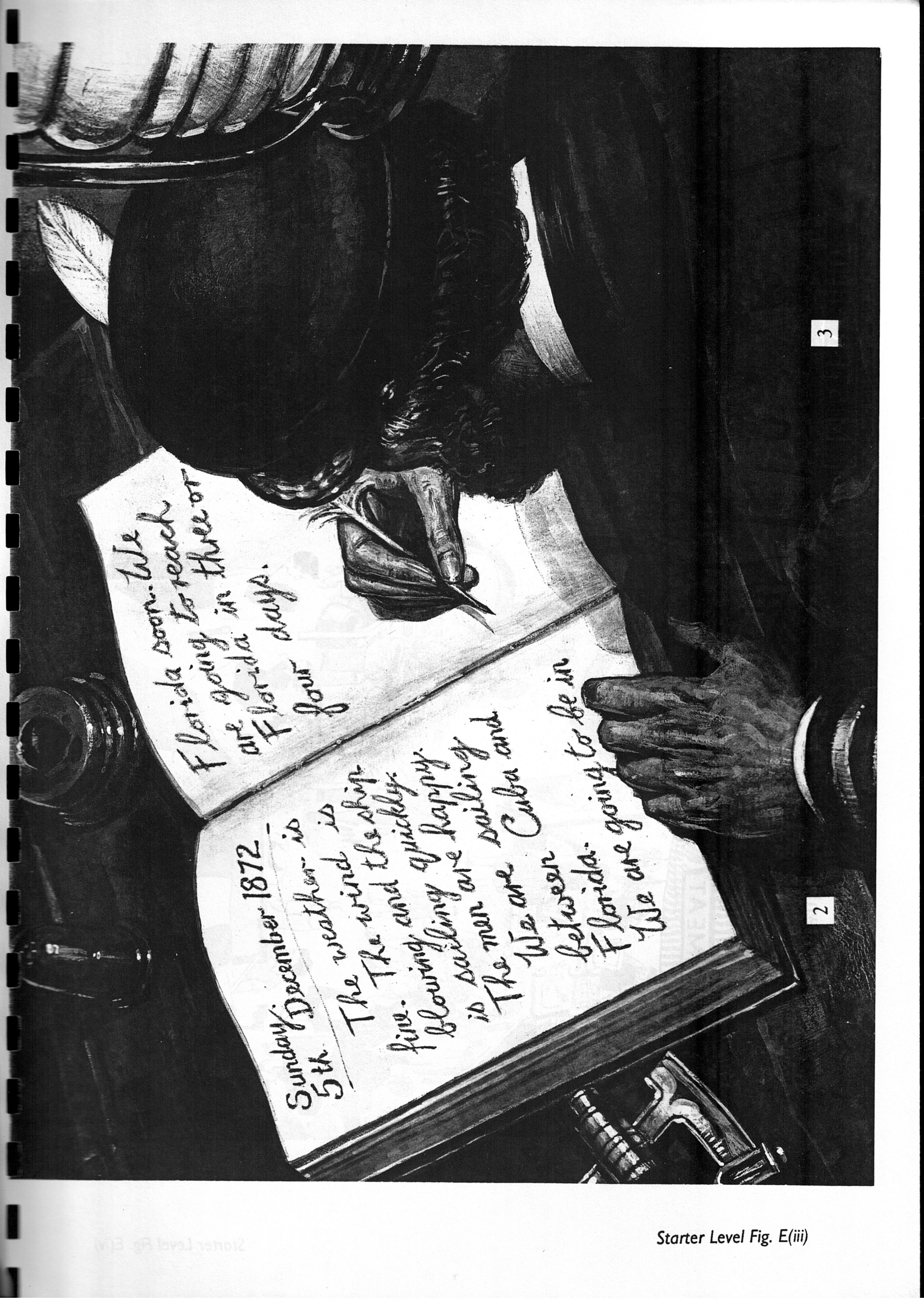
Café Colombo is always busy. There are always people sitting at the tables in Café Colombo. The men and women are all well-dressed. They drink coffee. They eat ice-cream. They read newspapers.

2

Charlie does not sit in Café Colombo. Charlie is not well-dressed. He sits on the pavement outside Café Colombo. He sits on a small box.

Charlie is a shoeshine boy. Charlie shines shoes. He does not go to school. He works all day.

3



We  
Florida soon. We  
are going to reach  
Florida in three or  
four days.

Sunday December 1872 -  
5th

The weather is  
fine. The wind the ship  
blowing and quickly.  
is sailing are happy.  
The men are sailing  
We are Cuba and  
between  
Florida.  
We are going to be in

3

2



Welcome to Middletown! It is Monday morning. Everybody is at the market. The market is busy.



Today, there is a new man at the market. His name is Mister Fruit. His daughter is helping him. Her name is Sara.

'Good morning,' Mister Fruit says to everybody. 'My fruit is fresh. My fruit is cheap.'

Mister Fruit is polite. He is friendly. Everybody likes Mister Fruit. 'What a nice man!' they say. Everybody likes his daughter. 'What a nice girl,' they say.

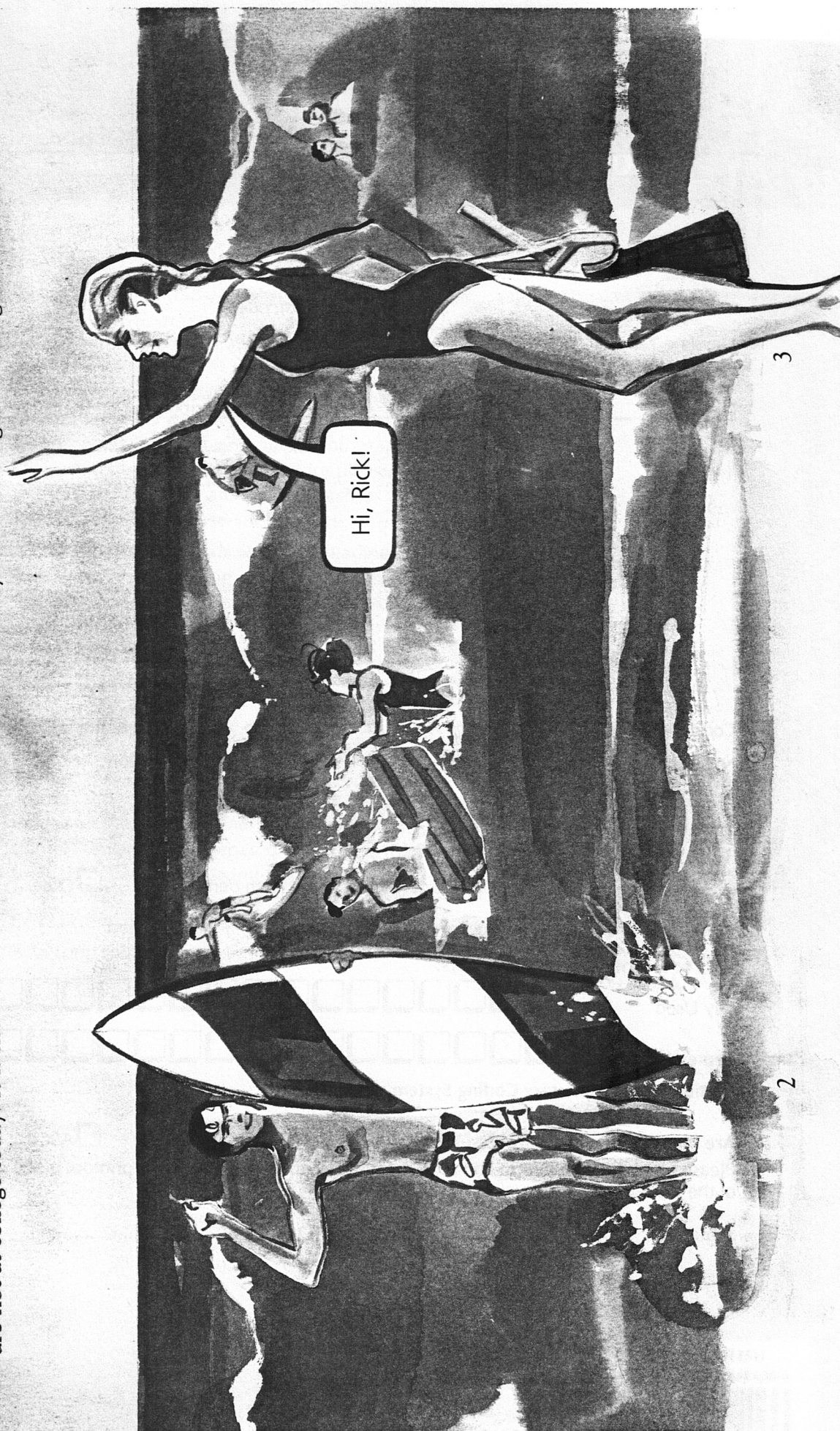




It's hot. The sun is shining. The sky is blue.  
The hot sun is shining in the blue sky.

Jen lives in Australia. Jen and her friends  
are not at college today. It is the weekend.

Jen is on the beach.  
She's standing on the hot sand.  
She's waving to her boyfriend, Rick.  
Rick and Jen's friends are in the sea.  
They are swimming and surfing.





---

WORD PROCESSOR FILE DESCRIPTION

# PART THREE Starter Level Language Scheme Chart



# STARTER LEVEL LANGUAGE SCHEME

Sentence length: A maximum of ONE clause. See below.

Vocabulary level: About 300 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 one clause.</p> <p>The following paragraph gives a clear indication of how sentence patterns can be formed:</p> <p><i>This is a busy office. It is a government office. It is five minutes past eleven. This morning everybody in the office is busy. They are busy every morning.</i></p>	A sentence of two clauses joined by <b>and</b> .	All other sentence structures.
Tenses	<p>PRESENT SIMPLE</p> <p>PRESENT CONTINUOUS</p> <p>FUTURE with going to</p>	FUTURE with will.	All other tenses.
Verbs	<p><b>be</b> NOUN + <b>be</b> + NOUN: <i>His name is Peter. He is a student.</i></p> <p>NOUN + <b>be</b> + ADJECTIVE: <i>The man is bald.</i></p> <p>NOUN + <b>be</b> + ADVERBIAL PHRASE: <i>The man is in the room.</i></p> <p><b>be</b> = going to</p> <p><b>have</b> = possession <i>He has a new bicycle.</i></p>	<p>When <b>have</b> means other than possession, it should be used with great care. Its idiomatic uses have many different meanings:</p> <p><i>to have tea</i> <i>to have a bath etc.</i></p> <p><b>must/must not</b> = obligation/forbidding and</p> <p><b>can/cannot</b> = ability/inability</p> <p>may be used with care. These modals can only be used if the use is established by repetition and made clear by the context.</p>	<p><b>be</b> used to form the PASSIVE. <i>The office is cleaned every evening.</i></p> <p><b>have</b> = to be in pain. <i>He has a headache.</i></p> <p><b>have to</b> = obligation (see <b>must</b> under modal verbs in Column 2)</p>

STRUCTURAL FEATURE	FREELY PERMITTED	TO BE USED WITH CARE	NOT PERMITTED
(1) PASSIVE	---	Where the PASSIVE is indistinguishable from NOUN + be + ADJECTIVE: <i>The door is closed.</i>	All other PASSIVE forms.
(2) COMPOUND	going to + INFINITIVE: <i>I'm going to go to London.</i>	FUTURE with will A few other verbs which are followed by to + INFINITIVE may be used with care: <b>try to:</b> <i>'Try to escape. Jump out of the window.'</i> <b>want to:</b> <i>Charlie wants to buy a bicycle.</i>	to + INFINITIVE = in order to All other COMPOUND forms.
(3) SHORT FORMS	SHORT FORMS are permitted in Direct Speech when the verb is linked to a PRONOUN: <i>'Don't hit him! You're big.'</i> <i>'He's little.'</i> <i>'Let's get out of here!'</i> The following forms can also be contracted: <b>There's</b> <b>It's</b> <div style="border: 1px solid black; padding: 5px; margin-top: 10px;">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.</div>	---	Where a SHORT FORM is linked to a NOUN: <i>Tom'll do it.</i>
(4) VERBS AND DIRECT SPEECH	Direct Speech will normally be indicated by SPEECH BUBBLES which will be clearly associated with the drawing of the character who is speaking.	In some stories, the writer may use SINGLE INVERTED COMMAS, followed by the verbs, say, ask or shout: <i>'Are you hungry?' the woman asks.</i> <i>'Yes, I am,' the young boy says.</i> <i>'You aren't going to read here!' she shouts.</i> Avoid inversion of speaker and verb: <i>'Are you hungry?' asks the woman.</i>	---



STRUCTURAL FEATURE	FREELY PERMITTED	TO BE USED WITH CARE	NOT PERMITTED
Adjectives	One ADJECTIVE before the NOUN or in the PREDICATE: <i>He picks up some bananas. They go black.</i>	Two ADJECTIVES before the NOUN may be used occasionally, e.g. when a single adjective is used in one sentence and another adjective is added in the following sentence: <i>Anna has long hair. Anna has long, black hair.</i>	ALL POST-MODIFIERS: <i>Tom sees a man with a gun near the secret cave.</i> becomes: <i>Tom sees a man. The man is near the secret cave. The man has a gun.</i>
Adverbs	ADVERBS or ADVERBIAL PHRASES of PLACE and TIME can be freely used: <i>Charlie sits on a wooden box.</i> <i>The cafe closes at ten o'clock.</i> ADVERBS or ADVERBIAL PHRASES of MANNER which can be easily demonstrated: <i>Tom quickly opens the door.</i>	ADVERBS or ADVERBIAL PHRASES of PLACE should be illustrated where possible, e.g. the sentence: <i>Charlie sits on a wooden box.</i> would be accompanied by an illustration of Charlie sitting on a box.	All other types of ADVERBIAL PHRASE.
Questions	YES/NO questions. Inversions of the verb to be: <i>Are you hungry?</i> <i>Yes, I am.</i>	Questions beginning with WH-words: <i>When are you going home?</i> <i>Tomorrow.</i>	All other QUESTION forms.