Cambridge English Readers
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Writers' Guide

Confidential

CAMBRIDGE
UNIVERSITY PRESS

Cambridge English Readers

1 Introduction

What are Cambridge English Readers?
Fiction for adult and young adult learners of English as a foreign or second language, and for use in literacy programmes.

What's special about Cambridge English Readers?
The series combines the highest quality of writing and storytelling with great sensitivity to the linguistic needs of learners. This combination ensures a successful, enjoyable reading experience with learners eager to finish one book and start another.

Why are they so successful?
Cambridge English Readers only contain original, new fiction for both adults and young adults, written around contemporary themes from authors who can both create believable characters and gripping plots and make these accessible to the learner.

How is this done?
- By writing within a genre known to the reader. The series contains thrillers, detective stores, ghost stories, horror, short stories, romance, comedy, adventure, science fiction, murder mystery and human interest.
- By treating the reader in a way that is appropriate to their age and experience. This is done by dealing with themes and topics of contemporary

relevance. The series does not fall into the traps of treating the learner as a child and equating a low language level with a low intellectual level or limited experience of life or of offering watered-down versions of the classics. Instead the series offers original, exciting fiction at the right language level.

- By making reading a pleasure through positive language control and information control. Learners can read *Cambridge English Readers* easily without a dictionary and understanding is enhanced by careful contextualisation and recycling of new words. The vocabulary at each level is established by reference to corpus-based lexical research, analysis of commonly-occuring words in course materials and readers, and the Council of Europe's Waystage and Threshold levels. The grammatical grading reflects that of most CUP courses.
- By offering titles which look like 'real' books, with illustration only being used at the two lowest levels.
- By featuring international as well as UK settings with stories set in northern and southern Europe, Asia, Africa, North and South America and Australasia.
- By providing high quality recordings on CD, photocopiable worksheets and a practical Teacher's Guide containing a wide range of stimulating, proven reading activities. The website (www. Cambridge.org/elt/readers) offers up-to-date information on new titles and resources, sample chapters, worksheets, articles, and Teacher's Guide sections for down-loading, a

chance to meet the authors, competitions, reviews and a discussion forum.

- By catering for learners at all levels from complete beginner to advanced. The highest level provides the much requested bridge to authentic reading materials which is missing from most other series.

2 The benefits of extensive reading for the English language learner

Reading for pleasure

Described as the best-kept secret in language teaching, reading for pleasure in the language one is learning does far more than improve reading skills. The following summary of claims for reading is taken from Walker 1995 (with slight modification).

1 Language improvement
a builds vocabulary
b builds grammatical awareness
c gives exposure to language, giving learners access to language a little ahead of their level but which can be understood

2 Speed
Improves the ability to read without thinking about reading, as well as enabling the learner to read faster

3 Background knowledge
Enhances awareness of cultural factors

4 Comprehension
Improves comprehension and skills for getting meaning from texts

5 Attitude
Promotes confidence and motivation

6 Quantity
Encourages learners to read more and to read whole texts rather than extracts

7 Word attack skills
Provides an opportunity to employ skills for getting the meaning of words (e.g. deducing the meaning of unknown words from context)

8 Types of reading technique
Develops flexibility of reading rate depending on the purpose (e.g. skimming for gist, or scanning for particular information)

9 Reading practice
'you learn to read by reading'

10 Transfer to other skills
Extensive reading improves spelling, writing, speaking and listening skills

11 Learning resource
It is not dependent on others, e.g. teachers

Summarised by Walker 1995 from: Grabe 1991, Elley 1991, Nutall 1982, Bamford 1984, Hafiz and Tudor, Krashen 1993.

Reading and listening
An important dimension is added to extensive reading by the use of recording on CD to support the text, or without the text as extensive listening. Reading and listening at the same time increases reading speed and facilitates sound/ symbol correspondence. Research in New Brunswick in Canada, where primary and secondary pupils only reading and listening to books were compared with students receiving regular tuition came to this conclusion:

'After six years of an essentially comprehension-based program on ESL, the students performed as well as comparison groups of students on measures of comprehension and some measures of oral production, but not on measures of written production.'

(Light P., Halter and White (forthcoming))

For extensive listening the use of 'graded texts, not necessarily authentic, will be the fastest way forward'- in other words, recordings of readers are ideal for developing listening skills.

(Ridgway T. *April 2000*)

The Teacher's Guide to Cambridge English Readers (pp8-9) contains further discussion of research into extensive reading and an excellent introduction to the field is to be found in *Extensive Reading in the Second Language Classroom* by Richard R. Day and Julian Bamford (CUP 1998).

3 Key ideas

3.1 The importance of schemas (assumptions of facts, including 'default facts' which are never mentioned- usually cultural)

Guy Cook in *ELT Journal* 51/1 defines a schema as 'a mental representation of a typical instance', and goes on: 'Schema theory suggests that people understand new experiences by activating relevant schemas in their minds'.

For learners of a language, schematic knowledge can be as important as linguistic knowledge in understanding what a text means. There are personal schemas, general ones about the world, and ones related to genre. These operate at text level and are crucial to comprehension.

3.2 Writing within a genre which is familiar to the reader

Reading is facilitated by plot structure and character type which the learner is likely to recognise. This places learners on a familiar landscape where they are more likely to be able to predict in which direction they will go. Reading within a familiar genre reduces the load of new information which the learner is processing, increasing both speed and accuracy.

3.3 Straightforward plot structure and limits on the number and roles of characters

Complex plotting (e.g. flashback) and too many characters place obstacles in the path of a language learner.

3.4 Paragraph and sentence level information control

Limiting new information for the learner in each paragraph and sentence is as important as the use of simple language. Too much new information slows the learner to a halt. Careful attention to anaphora (backward reference using pronouns e.g. *she, this*) prevents overload, avoids ambiguity and facilitates reading forward, so that readers so not have to look back to see who or what is referred to.

3.5 Ease and meaning

The aim of *Cambridge English Readers* is for learners to be able to read without recourse to the dictionary. Understanding of a text is enhanced by careful contextualisation of new words (by making sure that they are met in an ambiguous context or explained by the surrounding text), use of illustration at lower levels, and repetition of new lexis. 'New' words introduced because they are needed for the story are expected to re-appear a number of times.

3.6 Appropriacy of topic and treatment

The adult learner is first and foremost an adult, someone who reads, watches TV and video and interacts with other adults. Reading is a private activity which can respond to the adultness of the adult learner in a way that a course book, a public document, cannot. *Cambridge English Readers* are aware of race, gender and disability issues, and do not include gratuitous violence. The treatment of delicate areas (politics, religion and sex) must be sensitive. Explicit sexual description is not appropriate at the lower levels as these may be used in class and such

explicitness could cause problems for teachers. Where it occurs at higher levels it is important that it is motivated by plot and character, as, for example, in Level 4 *When Summer Comes* and Level 6 *He knows too much*. Themes such as civil war and drug abuse if treated must be handled so as not to give offence in the country/ ies where the book is set. Similarly, the topics and storylines in *Cambridge Secondary Readers* must be interesting, relevant and suitable for teenagers. Sex, drugs and alcohol should not be referred to. Please refer to the editors if in doubt.

4 Levels and specifications

4.1 Levels

Level	HeadWords	A/W	Length	Page Extent
Starter	250	30	2,000	32
1	400	16	4,000	32
2	800	10	10,000	48
3	1,300	0	15,000	64
4	1,900	0	20,000	80
5	2,800	0	25,000	96
6	3,800	0	30,000	112

Notes

Words: see word list attached
Prelims: title page, imprints, contents, characters
A/W: approximate number of illustrations
Text: approximate number of pages of text
(depending on number and size of illustrations)
Length: maximum number of words (assuming an average of 300 words a page
Extent: length of whole book

4.2 Vocabulary

The accompanying word list sets out a guide to the vocabulary allowed at each level. This list is derived form an analysis of commonly occurring words in course materials and readers, and the word lists from the Council of Europe's Waystage and Threshold levels, cross-referenced with corpus-based dictionaries.

   It is expected that writers will need further words on occasion and this is provided for in two ways. Firstly, words which do not occur in the list at all can be used

provided they are illustrated (Levels Starter, 1 and 2 only), contextualised or paraphrased so that learners can work out the meaning. Secondly, words from the level above can be used sparingly. It is also recognised that receptive abilities outstrip productive ones and that cognates will make reading easier for learners with particular mother tongues.

For these reasons the word list is a guide only. The aim of the word list is not to hamstring the writer but to ensure that the learner is not held up by too many unknown words.

In addition to words in the word list, words belonging to certain lexical sets may be used (see Appendix I). This is not to give 'carte blanche': common sense is needed and words need to be contextualised and, at lower levels, illustrated.

4.3 Grammar

Successful reading comprehension is a factor of accessible lexis, accessible text type and context, and semantic load rather than grammatical grading. Learners' ability to comprehend goes before their ability to produce. Moreover, grammatical difficulties may well occur at the text rather than sentence level through lack of cohesion, or poor reference, for example. A further cause of difficulties may be 'grammatical lexis', e.g. phrasal verbs.

Nevertheless, the establishment of lexical levels needs complementing with grammatical complexity too soon. These grammatical levels will precede rather than follow the productive levels of course books, thus providing significant preview exposure.

Appendix 2 sets out a guide to the grammatical structures allowed at each level. The levels have been established in relation to 'fixed' reference points (ALTE

Level 2, Threshold, PET, 350 hours = CER Level 3. ALTE Level 3, FCE = CER Level 5), to the language syllabus of CUP adult course books, to standard grammatical reference books, and to the grading of other series of readers.

The levels show which grammatical forms can be used at each level and they are cumulative so that each succeeding levels are overridden by the requirements of the story, so these grammatical levels can be overridden with occasional use of forms from the level immediately above when the context is clear and the needs of the story demand it.

Writers may wish to consult the level specification before starting to write to get a feel for it, and then consult the specification again on completion of writing to check that they are on target.

5 The writing process

The demands of writing a reader for learners of English are different from those involved in writing for people whose native language is English, even though the creative process may be similar.

The notes that follow are offered as no more than a guide: if you have your own way of writing and it works stick to it!

5.1 Before starting

Decide on your level and think of a class you know or have recently taught at that level. Use them as your reference point, not just for language, but also for content. Later, you may be able to try the material out with the actual class, ot a similar one.

5.2 Getting started

'You never quite know where your story is until you have written the first draft of it.' Raymond Chandler (letter: March 7, 1947)

Different writers work in different ways. While some like to map out plot and character beforehand others prefer to discover the story by writing it. The crucial thing is that you work within a genre. Although many learners are not wide readers even in their own language they are certainly aware of genre through exposure on TV, film and video. Thus they will have expectations of what will happen in, say, a thriller (a difficult situation of some kind, a protagonist who struggles against the odds to resolve the situation, a restricted time-frame, exciting incidents and a gripping conclusion) and the kind of language that will be used to tell the story. By writing within genre the author greatly facilitates comprehension and increases speed of reading and enjoyment. One reason why simplified literature is often so unsatisfactory and hard to read is that great literature often defies genre, creating its own contexts and values.

A successful way to start using genre is to move like this

Genre-character- situation- place-event

In other words, think of a genre which readers will be familiar with (either though reading or through TV and video). For example:

adventure	murder mystery		thriller romance
travel	fantasy	science fiction	horror
comedy	human interest		detective story
	ghost story		

Think of a character, the kind that appears in your chosen genre. Place the character in a situation, some kind of problem or opportunity. Choose the place, the physical location. Then think of an event that the character participates in. And let the story begin...

This way of writing is for those who want to find out what happens to the character and who write the story in order to do so. The advantage of this 'making it up as you go along' method is that you can, of course, go back and plant plot trails and introduce clues and characters when the need arises.

Another different way of writing is to produce a plot summary showing the whole book in outline in a paragraph or two, and then to write the first chapter and get feedback on it before proceeding.

Either way the cultural setting of the story is paramount. The readers do not have to have direct personal experience of the setting but must know what to expect. Thus a western/ cowboy story will draw on lot of background knowledge from TV and film westerns, while a story set in Africa in the Second World War will be much more demanding and therefore difficult.

Pastiche can be very successful. Consider taking a modern classic and writing a sequel. Short story collections are also popular.

5.3 What are we looking for

Identifiable genre: The genre within which the writer is working needs to be clearly identifiable. Combining genres causes problems. The first question a reader question a reader needs answered is: what genre is this?

Contemporary situations: While stories may spring from past events a distinguishing characteristic of the series is that it deals with contemporary issues and situations.

Age appropriacy: For adults, we are looking for an adult feel. Child, animal or teenage protagonists do not give an adult feel. Nevertheless there are exceptions – see *Jojo's Story* (level 2). For teenage readers, there should be a teenage feel. Stories where the main characters are teenagers give a teenage feel. Try reading some modern fiction for teenagers to get a feeling for popular topics and styles.

Clear sense of place: A clear setting, well described (whether overseas or UK) to give the reader the impression of having been there.

What you know: Writing from personal experience and understanding is often clearer and more effective than a massive leap of empathy. This is not to say that, for example, sci-fi or fantasy are not welcome but that the writer needs to be really familiar with those particular genres.

Strong themes: Successful fiction is 'about' something. It has themes and a depth which the pot-boiler lacks. While abstract concepts are more easily handled at higher levels the lower level reader can still treat 'serious' topics. A question to ask: 'What is it about?'

Hooks: Not confined to thrillers! By hooks we mean end-of-chapter questions in the reader's mind which make her want to start the next one.

Showing not telling: The reader needs to discover the story through dialogue and action rather than be told about it. In this respect the use of a diary as a device has drawbacks.

Character motivation: An obvious point, but character's actions must spring from their own motives rather than the exigencies of the plot. Writers report that the development of the characters' own 'voices' is vital– different writers achieve this in different ways.

Believable characters: At all levels, but particularly at the lower ones, the number of characters needs to be limited. At Levels Starter, 0 and 1, four or five characters and two or three settings are enough. Characters at all levels need to be 'fleshed-out' as we observe them intact and develop through the book. A balance is needed between stereotypical characters which make for easy identification and more original ones.

Strong opening: An opening which gets the action moving rather than elaborate scene-setting and character introduction.

Good ending: A resolution to the problem or conflict which the book centres around. It is important to make an ending happen and not let the story peter away.

Linear time frame: Careful attention to time is fundamental. A linear structure (particularly at the lower levels) which avoids flashbacks and time jumps makes life easier for the reader. Parenthetically, sudden jumps in

place which disorientate the reader are also to be avoided.

Cultural knowledge: We assume that where a foreign cultural setting is used this is explained or glossed. However, it is equally important to avoid UK cultural references which will cause comprehension problems.

Tension and action: It is important to keep things moving along.

Sequels: While we welcome further stories using the same protagonist if it is genre-appropriate, sequels which pre-suppose a knowledge of the previous book will only be considered after the first book has succeeded in the market.

Natural dialogue: The use of lots of dialogue lends freshness and keeps the language natural. Ensure that speaker attribution is clear (who is speaking). Internal monologue can be seen as dialogue. The total number of words in a book with lots of dialogue is less than a book with not much dialogue, because dialogue takes up more space on the page.

Lexical control: Occasional use of structures from the level above where really necessary is fine. More important is to avoid both the piling up of simple sentences and the use of over-complex sentences with embedded clauses. Make sure you use the grammar that is available to you.

Lexical coverage: Ensure that you know and make use of the full range of lexis available at your level. Internalising the list can be useful.

Attention to length: Write to length, keeping chapters reasonably even. Always try to be a little short of the maximum.

Imagery/ metaphor: While avoiding unguessable idioms (e.g. 'They were at sixes and sevens.') use imagery to give the language vividness. The following examples are taken from Level 2, *Jojo's Story*:

'The fire in the village was different. It made a sound like the wind in the night. A great big wind which makes you hide in your bed with the blankets over your head.'

'The tears are all inside my head like a big ball of rice that won't go down.'

This example is taken from Level 3, *The Beast*:

'The rivers are like snakes'

Appropriate artwork: Make sure that the illustrations at Levels Starter, 1 and 2 'work' by contextualising out-of-level language and conveying ideas and feelings which the linguistic constraints make difficult. A map can be included at all levels.

Interesting chapter headings: Give thought to these: lists of names, places or dates are rarely of help to the reader. The list of chapter headings on the contents page

can give the prospective reader an overview and stimulate interest.

5.4 The look on the page

Processing large chunks of text is more difficult in a new language than short paragraphs. Use dialogue as much as possible.

Illustrations are an important part of the books at Levels Starter, 1 and 2. Illustration can be used imaginatively so please consider strip cartoon and speech bubbles as possibilities (without losing the adult feel). Illustrations are not expected at Levels 3-6. However, some artwork to explain background and locations, for example maps, (up to a maximum of four pages) could be included at these levels, with the agreement of the editors.

5.5 The word list and grammatical structures

Different authors work in different ways. You may wish to look through the word list and grammatical structures before writing, refer to them occasionally while writing, and check the finished product against them. Or you may prefer to have them to hand during the writing process (at least until a 'feel' for the level has developed). Another possibility is to write without looking at the lists and then to simplify afterwards (in effect rewriting).

CUP can supply you with an electronic list by email giving a cumulative listing of all the words at a particular level (thus the Level 4 list also includes words from Levels Starter, 1, 2 and 3). Manuscripts are also checked electronically at CUP and a listing of the levels of all the words used supplied.

What is most important is that writers familiarise themselves with all the words available to them and do not restrict themselves unnecessarily.

5.6 Submitting a proposal

After you have familiarised yourself with the series concept, the Writers' Guide, the level specifications, and readers already in the series, you are invited to submit a proposal for the series to Cambridge University Press. (Proposals are very carefully reviewed by the in-house commissioning editor and the series editor. After the review process, the decision as to whether or not to offer a contract is made by the governing body, the Press Syndicate.) Before preparing a proposal check with the editors on genre, storyline and level. Feel free to do this by emailing brief details at an early stage. This will enable us to check that your idea doesn't overlap with another title or proposal, and to give initial feedback on suitability.

1 Choose a level, draft a storyline outline and submit it with specimen chapters, as follows:

       Levels Starter-1: submit whole story
       Level 2: submit outline and first half of story
       Levels 3-6: submit outline chapter by chapter and 3,000 words

2 The editors (series editor and in-house commissioning editor) will comment on proposed stories or story outlines and specimen chapters. A change of level or approach may be suggested. You may then be invited, if you wish, to submit a full typescript.

3 The editors will read and comment on the first or second draft of the full typescript, proposing changes and rewrites where necessary and giving advice on language level and length. The process of producing EFL readers typically involves more editorial intervention than for, say, a novel.

4 The editors will read and comment on the final typescript in the same way.

Occasional writers' workshops are held where authors can meet and exchange ideas and experiences.

6 Production

6.1 Presentation of the typescript

Please provide *two* hard copies of all material, including story outlines, specimen chapters, draft and final typescripts. The typescript should be printed out single-sided and double spaced an A4 paper, with margins of at least 4cm. Please number the pages and do not staple any sections together. Chapters should start on a new page. Please provide both a chapter-by-chapter and a total word count. When submitting a final typescript, please also supply a disk copy.

6.2 Conventions

In general please refer to the CUP English Language Teaching Style Guide, and to CIDE- the *Cambridge International Dictionary of English* for spelling. However, please note the following points specific to *Cambridge English Readers*.

Numbers: Write all numbers except dates as words. Note hyphenation of eighty-year-old, seventy-two.

Spellings: baby-sitting   car park   T-shirt
no-one   per cent   bad-tempered
sun-tanned   email   nightclub

Inverted commas: Use single inverted commas for speech and double inverted commas for quotations or

anything within single inverted commas. Use double inverted commas for titles of books.

Punctuating speech: Always start a new paragraph for new speakers. Ensure punctuation is within the inverted commas. Punctuate thought in the same way as speech when it is the equivalent of direct speech.
Example:

   'Why don't you go out and look for a job?' said Teresa.
   'Oh no,' I thought. 'Eight o'clock in the morning and she's telling me to get a job.' I liked being a writer and I thought I was a good one.

Contractions: Use contractions where they sound natural.

Measurements: In general use metric measurements.

6.3 Prelims and endmatter

Final typescripts should include the following prelims and endmatter.
Contents: Please supply a list of chapter headings.
Characters: Please supply a list of characters in the story and brief descriptions.
Glossary: If your story contains any cultural references or foreign words you will be asked to supply a glossary. This would usually appear at the back of the book.

6.4 Artwork Brief

At Levels Starter, 1 and 2 suggestions for illustrations should be numbered consecutively in the typescript. In addition please supply a numbered list of illustrations as a separate artwork brief, describing the illustration in as

much detail as possible. It often helps to identify a character through reference to a celebrity rather than description (e.g. 'Looks like Hugh Grant but with blue eyes'; 'Looks like Annie Lennox but quite short').

For Levels 3-6, please consult with the editors first regarding inclusion of artwork.

Illustrations (black and white) will be commissioned according to the artwork brief and during the production process, roughs will be sent to you for approval.

6.5 Recordings

Each story will be recorded, probably by a single voice, although one narrator and character voices are not ruled out. Authors may wish to submit suggestions for the voice(s) used, the style of narration and any introductory music, and will be invited to the recording where possible.

6.6 Copy-editing and proofing

Once a typescript has been contracted, revised and a final version agreed with the editors, it will go through the following stages:

1. The copy-editor (who may be in-house or freelance) will prepare the typescript for typesetting and will contract authors about any queries or suggested changes.

2. The typescript will be typeset; authors will receive first proofs to check and send on the copy-editor. The copy-editor will collate authors' corrections and those from the proofreader, plus their own.

3. The first proofs will be corrected by the typesetter and the second proofs will be checked against the first proofs by the copy-editor.

Appendix 1

1.1 Lexical sets

Days of the week, months of the year and numbers can be used from Starter level. It is not considered helpful to grade more than few commonly occurring words from the lexical sets listed below. However, discretion should be used regarding their inclusion at a given level. For example, although 'hat' and waistcoat' are both clothes, one is obviously more difficult than the other.

Starter and Level 1
countries
days of the week
jobs
months
numbers
shops
sports

Level 2 and higher
animals and insects
body
clothes
food and drink

1.2 Affixes

Starter and Level 1 and higher
-th (fourth)

Level 2 and higher
-ed (interested)

-er (cleaner)
-ing (interesting)
-ness (happiness)
centi- (centimetre)
dis- (disagree)
il- (illegal)
im- (impossible)
in- (indifferent)
ir- (irresponsible)
non- (non-smoking)
un- (unhappy)

Level 3 and higher
-en (widen)
-ful (hopeful)
-ish (childish)
-less (hopeless)
-y (noisy)

Level 4 and higher
-able (enjoyable)
-ible (responsible)
-al (electrical)
-ment (agreement)
ex- (ex-boyfriend)
mis- (misunderstood)
out- (outgrow)
over- (overcooked)
re- (redo)
self- (self-confident)
under- (undercooked)

Level 5 and higher
-ance (performance)

-ence (patience)
-ent (dependent)
-hood (childhood)
-ic (historic)
-ion/-ation (celebration/ observation)
-ous (humorous)
-ship (friendship)
en- (enlarge)

Appendix 2 Grammatical structures

Starter Level
Present simple   *I write books. I'm not an artist.*
Present continuous   *I'm waiting for the bus.*
'going to' future   *You're going to be a rich man.*
Modals: 'must' and 'can'   *It must stop. You can send letters by computer.*
Verb + adverb   *Mel said quickly.*
Noun + 1 adjective   *rich people*
Two clause sentences with 'and', 'but', 'or'   *I take a bus and walk to the Waldorf.*
Open questions   *Can I call you Frank?*
wh-questions   *Where is it?*
Negative *We don't know*
Short answers   *Yes, it is. No, you can't. Yes, they have. There is/There are There's a lot to do*.
Possessive 's'   *Somebody's husband*
Like love hate + gerund   *Steve loves surfing*

Level 1
Present simple   *I write books. I'm not an artist.*
Present continuous   *I'm waiting for the bus.*
Present continuous (with future reference)   *I'm leaving tomorrow.*
'going to' future   *You're going to be a rich man.*
Past simple (regular and common irregular)   *I closed my eyes and went to sleep.*
Modals: 'must', 'need' and 'can'   *It must stop. You need a real job. You can send letters by computer.*
Verb + adverb   *Mel said quickly*.
Noun + 2 adjectives   *beautiful, rich people*
Two clause sentences with 'and', 'but', 'or'   *I took a bus and walked to the Waldorf.*

Imperative   *Wait here!*
Open question   *Can I call you Frank?*
wh-question   *Where was it?*
Negative   *We don't know.*
Indirect speech (no tense change)   *He said he lives in London.*
The TV said it's going to rain
Impersonal 'it'   *It's a long way from here.*
Short answers   *Yes, it is. No, you can't. Yes, they have.*
There is/ There are   *There's a lot to do.*
Possessive 's'   *Somebody's husband.*
'like', 'love', 'hate' + gerund   *Steve loved surfing.*

Level 2
'will' future   *He'll come tomorrow.*
Past continuous   *She was saying goodbye.*
Present perfect   *They have just left.*
Modals: 'have to', 'could'   *I have to go.   I couldn't see anything.*
Main clause + 1 subordinate clause   *When I got near to the house I saw lots of people.*
Verb + 2 adverbs   *They drove away very slowly in the dark.*
Tag questions   *You will help me, won't you?*
Comparison: comparative and superlative of adjectives
This room is bigger. It was the smallest.
Defining relative clauses: 'who', 'that', 'which'   *He is the man who lives next door.*
Conjunctions: so, because, before, after, when, then
ask/ tell + infinitive   *They told me to drive slowly.*
Infinitive of purpose   *They went to the shop to get some milk.*
Gerund as subject   *Writing was hard.*
Simple indirect speech (with tense changes)   *He asked what I meant.*

Open conditional   *If you eat too much you put on weight.*

Level 3
Present perfect continuous   *What have you been doing?*
Past perfect   *She had driven from London.*
'used to'   *They used to go to Greece.*
Simple passive   *The bag was found three days later.*
Modals: 'should', 'would', 'may', 'ought', 'might'
'was/ were going to'   *I was going to tell you.*
Main clause + 2 subordinate clauses   *The bullet cut though the coat but didn't hit Chapman, who shot at the same time.*
Noun + 3 adjectives   *a lovely blue silk scarf*
1st conditional   *If I go this morning, I'll come back straight after the meeting.*
2nd conditional   *I would come if you wanted.*
Indirect speech (more complex including wh-questions and 'if')   *I asked him what he thought he was doing.*

Level 4
Past perfect continuous   *They had been driving for six hours.*
Passive: modals   *It couldn't have been taken away.*
Passive: continuous   *The match is being played today.*
Passive: future   *It will be done.*
Present perfect passive   *It has been eaten.*
Past perfect passive   *It had been eaten.*
3rd conditional   *I wouldn't have told him if I'd known.*
Main clause + 3 subordinate clauses   *She lay there for a while thinking about him and wondering how much today would change their lives.*
Non-defining relative clauses   *Gary, who worked with Tristan, was waiting by the boat.*
Causative 'have'   *I'll have that fixed.*

Indirect speech with Past perfect *I asked him what he had said.*

Level 5
Future perfect *I will have finished by then.*
Future continuous *I'll be waiting by the bar.*
Passive + infinitive *It is yet to be proved.*
Passive + -ing form *It must have been raining.*

Level 6
There are no grammatical restrictions at this level, although writers are expected to avoid complexity for its own sake and aim for clarity and ease of comprehension.

Appendix 3

References

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