

Unit 03: Intensive Reading (Homework)

In this unit we will examine intensive reading in some detail. You will see that intensive study of reading texts can be a means of increasing learners' knowledge of language features and their control of reading strategies. It can also improve their comprehension skills.

Learning outcomes

On successful completion of this unit, you should be (better) able to

- discuss several important principles for reading materials design,
- make use of different reading tasks and techniques, and
- plan a top-down intensive reading lesson.

Textbook reading

Nation, P. (2009). *Teaching ESL/EFL reading & writing*. Routledge. [chapter 3, pp. 25–43]

Supplementary reading

N/A



Homework: As you read through the learning material, complete the prompts below (e.g., paraphrase, summarize, provide specific details/examples—Do NOT copy word-for-word directly from the source material).

Refer to the **reading(s)** above and the **study material** below.

1. Provide the correct **term** for each definition below.

Term	Definition
	Reading through a text quickly, trying to get the main idea of what the text is about. After such reading the reader is unlikely to have noticed details but should be able to say in a general way what the text is about.
	A question that forces the reader to consider what is not explicitly stated in the text, e.g., working out the main idea of the text, looking at the organization of the text, determining the writer's attitude to the topic.
	In this approach, a text is used to teach strategies that learners need to unlock writers' meanings and attitudes.

2. Summarize this week's learning material in the format of a **mindmap**. Include ...

- useful focuses in intensive reading.
- the steps in a top-down reading procedure.
- different comprehension questions: forms and types.

+ Read pages 2–3 below and complete activities **before** class. See answer key in **Appendix 1**.

1. Ways of Using Reading Texts: TALO, TAVI, TASP, and TASE

One of the benefits of the internet has been the accessibility of so many English texts for teachers to use with their learners. But the gap between a teacher finding a text and successfully using it in class can be quite large. How should teachers use texts? How have they used them in the past? Here we will revisit TALO and TAVI and examine two additional approaches: TASP and TASE.

- **TASP:** Text as a springboard for production
- **TASE:** Text as a source of enjoyment

One hundred years ago, a teacher would bring a text, usually literary, into class and would translate it word for word and sentence for sentence with the students, drawing attention to similarities and differences between English and the students' L1. This was part of the **grammar translation method**.

Fifty years ago, teachers were also using texts. These texts would be considerably different from the literary texts mentioned above. For a start, they were most often presented in dialogue form; for example:

“Is this a pen?” > “Yes this is a pen.” > “Is that a pen?” > “No, that is a pencil.”

The text had been written specifically to highlight a language point (in this case, the verb “to be” and the difference between *this* and *that*—i.e., deixis). Students would read the text silently, then repeat parts of the dialogue after the teacher before practicing it together in pairs. If you saw a teacher using a text like this fifty years ago, there is a good chance that it was in a classroom using the **Audiolingual method**.

Nowadays, teachers use texts in many more interesting ways. The **Communicative Approach** to language teaching prefers authentic texts. In this approach, the teacher focuses much more on the meaning of the text as a whole. Students are urged “not to try and understand every word,” but to read a text to get at the content and overall meaning, rather than just the language.

1.1 TALO: Text as a linguistic object

Recall that a TALO text is used for language work, specifically grammar or vocabulary; for example,

- “Underline all the examples of ‘X’ in the text” (e.g., irregular past tense verbs).
- “Find all the words in the text related to ‘X’” (e.g., words that are topically linked).
- “Say why the passive voice was used in sentences 3, 6, and 10.”

Note: TALO texts are common in the grammar translation method and the Audiolingual method.

1.2 TAVI: Text as a vehicle for information

Recall that a TAVI text is used to teach strategies that learners need to unlock writers' meanings and attitudes; for example,

- predicting the content of the text (i.e., before you read).
- marking things in the text that you knew/didn't know before reading.
- answering different types of comprehension questions related to the text.

Note: TAVI texts are preferred in the Communicative Approach.

1.3 TASP: Text as a springboard for production

A TASP text is used as a **lead in** to another task—usually a writing or speaking task. Using a text in this way may involve some TALO use at first, especially when the text is used as a model to analyze before learners construct their own texts following a genre-based approach to teaching writing skills. However, this approach also involves using the text purely as **stimulus** for writing, discussion, role-play, or other speaking activity.

Sample TASP activities:

- do a role play based on the text
- debate the points of view presented in the text
- write a response to the text (e.g. a letter-to-the-editor of a newspaper)

1.4 TASE: Text as source of enjoyment

A TASE text is used as a source of learning and a source of enjoyment. As a source of learning, reading can reinforce previously learned vocabulary and grammar and it can help learners learn new vocabulary and grammar (incidentally). As a goal in its own right, reading can be a source of enjoyment and a way of gaining knowledge of the world. As learners gain skill and fluency in reading, their enjoyment will increase.

Sample TASE activities:

- reading the text with no set task
- re-enacting a dialogue from the text
- choosing a story to read outside the class

Note: Both TASP and TASE texts fit well in the Communicative Approach.



Activity 1: Work alone. Fill in the blanks with one of the acronyms above (e.g., “TALO”).

Teaching Reading in the 21st Century

How can reading teachers get the most out of a text in the 21st Century? One way is to combine the different uses. A text-based reading lesson from start to finish might look like something like this:

1. Choose an interesting and motivating text for your students. Do this with the information content in mind, not just language (_____). Set activities that will help students process the information and understand the text.
2. Look for particular grammar or vocabulary features that are worth studying intensively (e.g., based on the principle of frequency) in the text and design activities to clarify meaning/use and form (_____).
3. Design an engaging task for the students to do once they've finished with the text (_____).
4. Encourage students to do a bit of pleasure reading outside of class (as homework) (_____).

Unit 03: Intensive Reading (Activities & Tasks)

1. Teaching Procedures

When reading in everyday life, we may need to

- get a **general overview** of the main story or message of a text (the “**gist**”).
- catch **specific details** such as names, numbers, addresses, etc.

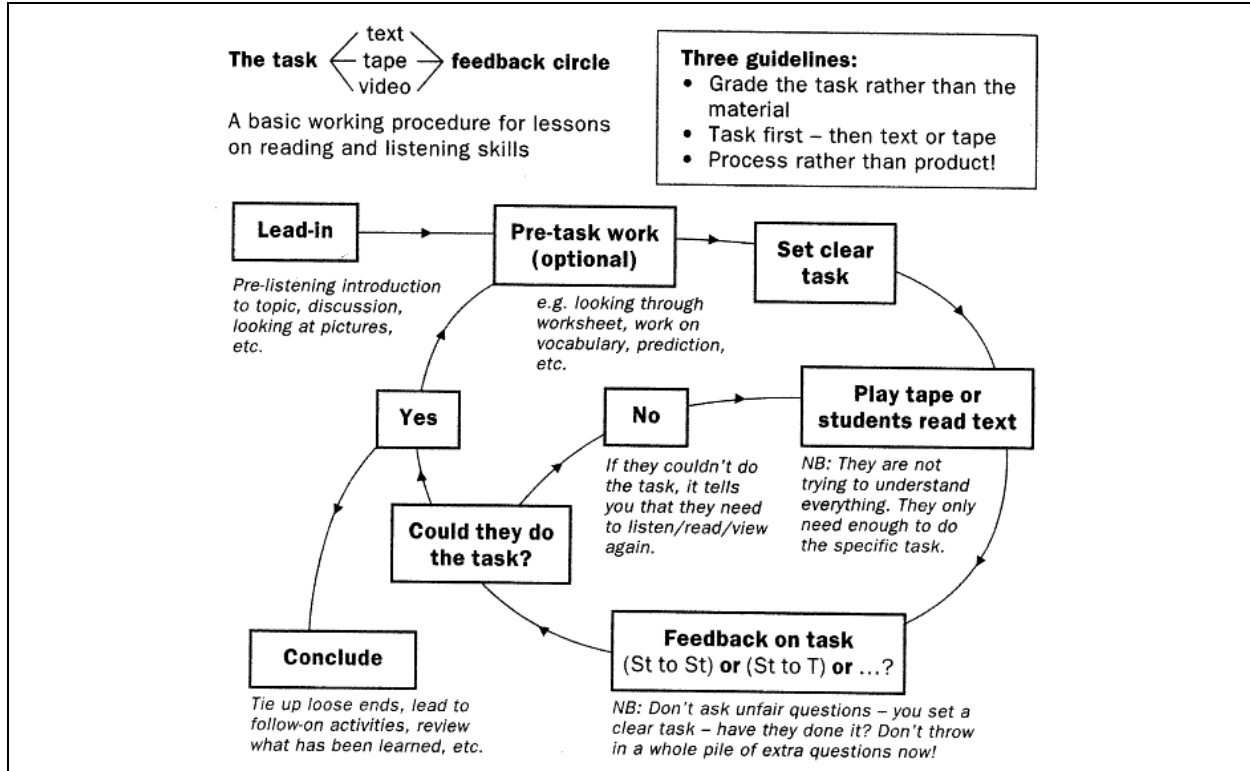
1.1 The task-feedback circle

Many teachers use a **graded** sequence of activities as a pathway through a reading lesson. By starting with a simple task, letting students do it successfully, then moving on to a more difficult task on the **same text**, the teacher can let the class find its own level. In other words, you stop setting new tasks when you find the point at which they are beginning to find it too difficult.

The **task-feedback circle** below can help you plan useful reading lessons if you follow it around. Go around the circle two or three times—or as many times as your students need. Plan a sequence of activities from “general” overview questions such as “Match the correct title to the text?” toward more detailed questions such as “Which sentence best describes the author’s opinion?” ending with language-focused study (e.g. “What tenses are used in the story?” “Find two words with *-ism* in the text”).



Activity 1: Work with your partner(s). Review the **major stages** of the task-feedback circle and the “three guidelines.” At what point(s) in the cycle might a teacher set a **gist** reading task? At what point(s) a **detailed** reading task? Why?



1.2 A top-down reading procedure

Using the task-feedback circle as a starting point, we can design a **top-down intensive reading** lesson.

Pre-text	1	Lead-in. E.g., get the learners interested in the topic, initial discussion of the theme/topic (activate schema), make an explicit link between the topic of the text and students' own lives and experiences (personalization).
	2	Focus briefly on language (especially vocabulary) that might block understanding of the text.
	3	First task (pre-reading). E.g., predict from some extracted information (title, illustration, first sentence, key words, etc.), read questions about the topic of the text, students compose their own questions about the text.
Text	4	Tasks to focus on fast reading for gist (skimming). E.g., check text against predictions made beforehand, guess the title from a choice of three options, put events (or illustrations) in the correct order. Tip: Set a time limit (e.g., "You have 2 minutes").
	5	<u>Optional:</u> Tasks to focus on fast reading for specific information (i.e., scanning a menu, brochure, sign board). E.g., find single items of information in the text—prices, names, dates, times, etc. Tip: Set a time limit (e.g., "You have 30 seconds").
	6	Tasks to focus on slow reading for detailed information . E.g., answer literal comprehension questions, make use of information in the text to do something (make a sketch, fill out a form, find out which picture is being described, etc.), discuss issues, summarize arguments, compare viewpoints.
	7	<u>Optional:</u> Tasks to focus on finer points of meaning (e.g., inferencing, evaluation).
	8	Tasks to focus on generalizable features of the genre— language (i.e., grammar, vocabulary, discourse) and/or skills (e.g., summarizing/paraphrasing, use of dictionaries, working out the meaning of words from context).
Post-text	9	Follow-on task. E.g., role-play, debate, writing task (e.g., write a letter in reply), personalization (e.g., "Have you ever had an experience like this one?").
	10	Closing. E.g., draw the lesson to a conclusion, tie up loose ends, review what has been studied and what has been learned.

2. Reading Strategies: Skimming and Scanning

Real-life purposes are not the only way of measuring the usefulness of classroom reading work. Often we might want to train students in specific reading **strategies**, things that will help their future reading, even if the immediate classroom work doesn't itself reflect a real-life purpose.

There is some confusion over exactly what we mean by reading/listening **strategies**, **skills**, and **sub-skills**. The following is suggested as a relatively mainstream interpretation.

Strategies: Actions that a reader/listener *consciously chooses* to do (or is taught to do) to help them read/listen—for example, “Read through the whole text quickly to get the main idea.” Strategies are deliberate, goal-directed attempts to control and modify the learner’s efforts to decode text, understand words, and construct meanings of text.

Skills: Once a strategy has been practiced (about 20 times) and learned, it becomes part of the learner’s skillset. Skills, then, are *automatic actions* that result in decoding and comprehension with speed, efficiency, and fluency. They usually occur without the learner’s awareness.

Sub-skills: The term refers to individual abilities that underlie a broader skill (e.g., reading, writing). For example, the sub-skills of reading include predicting, inferring meaning, skimming, and scanning.

Skimming

A typical **skimming** activity would be a general question from the teacher such as “Is this passage about Su-jin’s memories of summer or winter?” or “Is this story set in a school or a restaurant?” The learners would attempt to find the answer quickly—without reading every word of the passage—by “speed-reading” through some sections of the text. Skimming is mainly concerned with finding **key topics**, **main ideas**, the **basic structure**.

The aim of **skimming instruction** is to train students to follow simple skimming steps:

Step ____ . Read the first sentence of each following paragraph. (This is usually the topic sentence.)

Step 1 . Read the title. (It’s often a short summary of what’s in the text.)

Step ____ . Read the last paragraph completely. (It often summarizes the whole text.)

Step ____ . Read the first paragraph. (It often sets out what questions are to be answered in the text.)

Tip: Skimming activities should be done with a **time limit** set. Without a time limit, learners will often try to read and understand every word.



Activity 2: Work with your partner(s). Discuss ways to practice skimming.

-
-
-

Scanning

A common **scanning** activity is searching for information, for example, “What time does the train to Sydney leave?” Scanning is mainly concerned with finding **specific, individual pieces of information** such as names, dates, prices, numbers.

The aim of **scanning instruction** is to train students to follow simple scanning steps:

Step ____. When you find a possible sentence, read it *closely* to extract the information.

Step 2. Consider the type of information you need. (Is it a name, a number, a place?)

Step ____. Run your eyes along the text looking *only* for the kind of data you need.

Step ____. Have a question (or questions) to answer in mind *before* you start to read.



Activity 3: Work with your partner(s). What kinds of texts would be suitable for scanning instruction/practice?

-
-
-

Tip: See **Appendix 2** for other ways to practice skimming/scanning.

2.1 Other reading strategies

Below is a summary of the reading **sub-skills** taught in two reading coursebook series: *In Focus* (Cambridge) and *Inside Reading* (Oxford).

Pre-intermediate (A2–B1)	Intermediate (B1–B2)	Upper-intermediate (B2–C1)
<ul style="list-style-type: none">• skimming and scanning• identifying topic/main ideas• identifying opinions• finding supporting ideas• making inferences• distinguishing fact from opinion	<ul style="list-style-type: none">• previewing and predicting• reference words: pronouns• identifying writer’s purpose• reading charts/graphs• summarizing and paraphrasing• highlighting and annotating	<ul style="list-style-type: none">• summarizing• reference words: <i>this, that</i>• logical reasoning: recognizing comparison and contrast• recognizing bias• recognizing concluding statements

2.2 The focus of comprehension questions

Type 1	Questions of literal comprehension	Answers are stated explicitly in the text (and can often be answered in the exact words of the text).
Type 2	Questions of reorganization	Questions that involve analyzing, synthesizing, and organizing information that has been stated explicitly.
Type 3	Questions of inference	Questions that force the reader to consider what is not explicitly stated in the text, e.g., working out the main idea of the text.
Type 4	Questions about how writers say what they mean	Questions intended to give students strategies for handling texts in general, e.g., understanding the role/location of topic sentences, cohesive ties (e.g., lexical cohesion, referencing, conjunction).
Type 5	Questions of evaluation	Questions that ask for a judgement about the text in terms of, e.g., the quality of the evidence, expressing agreement/disagreement or satisfaction/dissatisfaction with the text.
Type 6	Questions of appreciation	Applying the ideas in the text to personal experience or comparing ideas in the text with other ideas from outside the text.



Activity 4: Work alone. Identify each type of reading comprehension question below.

Last week, Joon-ho's wife, Eun-jung, had an accident. Joon-ho's youngest child, Hyun-woo, was at home when it happened. He was playing with his new building blocks. Joon-ho had given them to him the week before for his third birthday.

Suddenly Hyun-woo heard his mother calling, "Help! Help!" He ran to the kitchen. His mother had burned herself with some hot cooking oil. She was crying with pain and the pan was on fire.

Joon-ho had gone to work. Both his other children were unable to help. Hyun-woo was too small to help his mother, and she was too shaken to call for help herself. So he ran to the neighbor's apartment and asked her to come and help his mother. She put out the fire and then took Hyun-woo's mother to the hospital.

When Joon-ho came home, Eun-jung told him what had happened. He was very proud of his son. "When you are a man, you will be just like your father," he said.

Comprehension

1. What was Hyun-woo doing when the accident happened? **Type:** ____
2. How many children did Joon-ho have? **Type:** ____
3. Which people were in the house when the accident happened? **Type:** ____
4. What emotions do you think you would have felt if you'd been the mother? **Type:** ____
5. How effectively did the writer convey Hyun-woo's achievement? **Type:** ____
6. Which words in the text refer to the same person in the boxes? **Type:** ____

2.2.1 Using an AI tool to write comprehension questions

You can use an AI tool (e.g., [ChatGPT](#)) to write comprehension questions and provide answers. Use the prompt below.

Write [5] [A2 level] comprehension questions for the text. Provide the correct answers. Include one of each type:

- a question of literal comprehension
- a question of inference
- a question about how writers say what they mean
- a questions of evaluation
- a questions of appreciation

TEXT:

[Copy-paste your text here]

Warning! Any AI chatbot generated comprehension questions, reading/model texts, should be treated as a **first draft**—you will still need to **revise**, **edit**, and otherwise **craft** the output for your lesson.

Tip: Items in [bold] can (and should) be adapted for your particular lesson/context.

2.2.2 Problems with comprehension questions

The value in recognizing different types of comprehension questions is that it allows teachers and materials developers to check the questions they set to see if they are providing a suitable range of focuses. The types above (1–6) roughly line up in order of difficulty. There is some evidence that more demanding questions involve deeper and more thoughtful processing and can result in more substantial language learning (Nuttall, 1996).

However, Nation (2009) notes the following **issues** with comprehension questions:

1. They are difficult for teachers to create (although nowadays AI tools can mitigate this).
2. They prioritize the product of reading (getting the correct answers) over the process of reading.
3. They may help students better understand “today’s” text, but they don’t prepare students very much to understand “tomorrow’s” texts. As a result, teaching **strategies** and **language processes** might be a better investment of time, for example,
 - guessing the meanings of new words from their context
 - coherence (e.g., conjunction relationships)
 - **cohesion** (e.g., pronoun referencing)
 - grammar structures and words

Tip: See activity “Read: B” in the sample reading lesson (**Appendix 3**) for an **example**.

3. Text Analysis: Comprehension Questions



Activity 5: Work with your partner(s). Examine the lesson material below and the comprehension questions on the next page (EAP for the 21st Century Learner, OneStopEnglish.com). Discuss the focuses of the comprehension questions—which type do they belong to? Is there a suitable range of focuses for intermediate (B1) level learners?

READING TEXT

Cittaslow: Life in the Slow Lane

Cittaslow — the Slow City Movement — started in March 1986 with the opening of the first McDonald's in Italy. After this opening, the people of Rome, who are proud of their national cuisine, started a protest against fast-food. This was the beginning of the 'Slow Food Movement.' It advocates the view that eating is not just satisfying hunger. The experience of eating should also be a fair and enjoyable one, from initial production all the way to the presentation of food on the table.

Thirteen years later, Cittaslow was established in Orvieto, Italy by applying the 'Slow Food philosophy' to cities. Cittaslow means 'Slow City' and values local foods, small shops, unique cultural traditions, quality of life, fair use of resources, participatory democracy and the environment.



Today, there are approximately 150 slow cities around the world.

So how can a city or town apply to become a Cittaslow? There are many criteria to be fulfilled. First, the population of the town needs to be under 50,000. Obviously, a large metropolis cannot become a slow city. Secondly, people should use local products. Slow cities do not transport their food and products from the other side of the country. Of course, it is not enough to eat locally-grown foods; these should be organic too. Thirdly, traditional architecture should be protected.



In other words, people should look after old and traditional buildings. Next, traditional arts and crafts should be encouraged. These should be displayed and sold in small shops. Another criterion is that pollution should be prevented and air quality should be improved. This is done through reducing traffic and using alternative energy sources. Last but not least, slow cities should of course encourage slow food restaurants!

? QUESTIONS

1. How did the Slow Food Movement start?
2. How is eating defined by the Slow Food Movement?
3. Explain the relationship between the Slow Food and Slow City Movements.
4. Define the Slow City Movement in one sentence.

Slow City is a movement which ...

5. List the six criteria mentioned in paragraph 3 to become a Cittaslow.

-
-
-
-
-
-

6. Look at paragraph 3 again. What is the main idea of this paragraph?
7. How do you know that this is the main idea?
8. Do you think your hometown can become a Cittaslow one day? Answer by referring to the criteria in the text.

Question	Type
1–2	1 (answers are explicitly expressed in the text)
3	
4	1 (answer is explicitly expressed, but does involve some paraphrase)
5	
6	3 (working out the main idea of the text)
7	
8	



Activity 6: Work with your partner(s). Examine the coursebook reading tasks below and answer the questions (*Reading with Writing, Oxford*).

UNITS
1 and 2

Reading Check

A Read and listen. 8

How to Make Yarn Art

Step 1: Get ready
What's this? It's yarn art. You can make yarn art. You need a paper plate, a pencil, glue, crayons, yarn, and a paper clip.

Step 2: Make
Draw a picture on your plate. Draw an animal with your pencil. Put yarn on your animal with glue. Color your plate with crayons. Write your name.

Step 3: Hang
Put a paper clip at the top of the plate. Hang your picture on the wall or in the window.

Remember!
Read the title. What's the topic? Read the headings. What are the parts of the story?

1

2

3

B Look at the title. What is the topic of the text? Choose ✓ or X.

1. Making art with crayons	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
2. Making art with yarn	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
3. Drawing animals	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

C Look at the headings. What do they show? Choose ✓ or X.

1. What you will need for each step	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
2. The steps to make art	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>
3. Animals to make	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>

D Choose the correct answer.

1. What do you need?	glue	pens	
2. What do you color the plate with?	colored pencils	crayons	
3. When do you make the picture?	Step 1	Step 2	
4. What do you draw on the plate?	a place	an animal	
5. What do you put at the top of the plate?	a paper clip	yarn	
6. Where can you hang the plate?	on the wall	on the door	

E Complete the sentences. You will not use every word.

glue paper clip window picture
calendar clock yarn pencil sharpener

1. Make a picture of an animal on a paper plate.
2. Put _____ on the animal.
3. Put _____ on the yarn.
4. After you color the picture, put a _____ at the top.
5. Hang the picture in a _____.
6. The pencil doesn't write. She needs a _____.

1. Does this lesson material follow a top-down or bottom-up approach? Is the text a recognizable genre?

2. What sub-skill is targeted in **B** and **C**?

3. What type of reading is **D**?

4. What is the purpose of **E**?

- a) to focus on meaning (general points)
- b) to focus on meaning (finer points)
- c) to focus on generalizable language features

5. Which **language processes** are targeted in the lesson material (e.g., genre, grammar, letters)?




Activity 7: Work with your partner(s). Examine the coursebook reading text below. Use an **AI tool** to generate three multiple-choice reading comprehension questions (with answers) for the text.

WORKBOOK
UNIT
1

Read
READING GOAL:
Read the Title


Remember!
The title gives the topic of the text.



A Can you find the title? Underline it.

All About Piñatas

This is a picture of a piñata. Piñatas are from Mexico. They are in the United States. They are all around the world.



People make piñatas with paper and glue. They have many shapes. They are circles, stars, and animals.

The piñatas have candy inside them. Some piñatas have crayons and small toys.

Children have piñatas at parties. They are fun! The piñata breaks. Everyone gets candy!

B Read the text. Then choose the correct answer.

Prompt: [Write your own]

TEXT: This is a picture of a piñata. Piñata's are from Mexico. They are in the United States. They are all around the world. People make piñatas with paper and glue. They have many shapes. They are circles, stars, and animals. The piñata's have candy inside them. Some piñata's have crayons and small toys. Children have piñata's at parties. They are fun! The piñata breaks. Everyone gets candy!

- 1.
- 2.
- 3.



PROJECT: Refer to the file “RAW Project—Reading Lesson” on the class website.

Work with your project partner(s). Choose a text and begin designing a top-down intensive reading lesson for your target learner group. Sketch out your procedure below, adapting the template as necessary.

Stage		Procedures
Pre-text	1	Lead-in
	2	Focus briefly on language (especially vocabulary) that might block understanding of the text.
	3	First task (pre-reading)
Text	4	Tasks to focus on fast reading for gist (skimming)
	5	<u>Optional:</u> Tasks to focus on fast reading for specific information
	6	Tasks to focus on slow reading for detailed information
	7	<u>Optional:</u> Tasks to focus on finer points of meaning (inferencing, evaluation)
	8	Tasks to focus on generalizable features of the genre—language and/or skills (See Unit 2, Activity 10 for the generalizable features of a genre.)
Post-text	9	Follow-on task

Tip: See *In Focus* series for a wide range of post-text “follow-on” tasks: Speaking, writing, and critical thinking.

References

- Nation, P. (2009). *Teaching ESL/EFL reading & writing*. Routledge.
- Nuttall, C. (1996). *Teaching reading skills in a foreign language*. Heinemann.



Further reading

1. Read Afflerbach (n.d.) for a discussion of reading skills and strategies.
2. Refer to Day (1993), *New Ways in Teaching Reading*, for sub-skills practice activities.
3. Refer to Thornbury (2002), *How to Teach Vocabulary*, for ways of teaching **vocabulary**.
4. Refer to Thornbury (2005), *Beyond the Sentence*, for ways of teaching **discourse**.
5. See how the principles described in this unit have been applied in the following coursebooks:
 - *Inside Reading*, Oxford (**B1–C1**)
 - *In Focus*, Cambridge (**B1–B2**)
 - EAP for the 21st Century Learner, OneStopEnglish.com (**B1**)
 - *Face-to-Face*, Cambridge (**B1**)
 - *Reading with Writing*, Oxford (**A2**)

Appendix 1: Answer key.

Activity 1

Teaching Reading in the 21st Century

How can reading teachers get the most out of a text in the 21st Century? One way is to combine the different uses. A text-based reading lesson from start to finish might look like something like this:

1. Choose an interesting and motivating text for your students. Do this with the information content in mind, not just language (**TAVI**). Set activities that will help students process the information and understand the text.
2. Look for particular grammar or vocabulary features that are worth studying intensively (e.g., based on the principle of frequency) in the text and design activities to clarify meaning/use and form (**TALO**).
3. Design an engaging task for the students to do once they've finished with the text (**TASP**).
4. Encourage students to do a bit of pleasure reading outside of class (as homework) (**TASE**).

Activity 8

B Read the text. Then choose the correct answer.

1. Where are piñatas from?
 a. Mexico b. the United States c. around the world
2. What do people use to make piñatas?
 a. stars and circles b. crayons and toys c. paper and glue
3. What is in a piñata?
 a. animals and circles b. candy and toys c. paper and glue
4. What's the topic of the text?
 a. parties b. piñatas c. people

Appendix 2: Ways to practice skimming/scanning.

Ways to practice skimming
<p>Matching:</p> <ol style="list-style-type: none">1. Show four headlines/titles, three of which would be suitable for a set of three texts.2. Set a short time limit (2 minutes) to match the headlines/titles to the texts.3. Hand out the texts and have students confirm their choices.
<p>Topic sentences:</p> <ol style="list-style-type: none">1. Prepare a text by removing the first sentence of each paragraph (except the first and last paragraph).2. Hand out the text and the topic sentences separately and get students to match the topic sentences to the paragraphs.
<p>Raising awareness of text structure and where to look for information:</p> <ol style="list-style-type: none">1. Find a text (or adapt one) that has a clear structure with “signposts” such as <i>First, Second, In summary</i>, etc. and also a clear thesis statement that announces the topic and the writer’s main idea.2. Cut the text up into paragraphs and get the students to work together (with a time limit) to put the paragraphs in the correct order.

Ways to practice scanning
<p>Descriptive texts:</p> <ol style="list-style-type: none">1. Find a text that describes a person and contains data such as names, numbers, places, and dates.2. Hand out the text face down to the students.3. Show questions one at a time such as “Where was he born?” or “When did she die?” and get the students in a race to turn over the text after each question to find the answers.
<p>Narrative texts:</p> <ol style="list-style-type: none">1. Prepare a short story or diary entry.2. Proceed as above, but this time the questions refer to the sequence of events in the story such as “What happened after he left the army?” or “Where did she go when she left her hometown?”
<p>Information texts:</p> <ol style="list-style-type: none">1. Hand out something like a movie listings website.2. Set questions as above, but this time focus on the sorts of information your students might realistically need: movie times, prices, venues, etc.

Appendix 3: Sample reading lesson (+ material).

Skills:	Reading (sub-skills: making predictions, skimming, scanning)
Language:	Discourse (cohesion: lexical cohesion, referencing, conjunction)
Level:	Intermediate (B1–B2)
Time:	50 minutes

Share Your Ideas

1. What happy or sad memories do you have of primary/elementary school?

Get Ready to Read

Follow these **3 steps** to help you **predict**.

Step 1: Read the headline .
Step 2: Look at the picture and the layout.
Step 3: Read the first and the last paragraphs .

1. Look at the text and follow the steps above. What kind of text is it? How do you know?

- a) a letter to the editor
- b) an advertisement
- c) a news report

2. Work alone. Brainstorm **8 words** you think will be in the **body** of the text.

-
-
-
-
-
-
-
-

3. Work alone. Write **3 WH-questions** you think the body text will answer, for example,

What is the boy's name?

1)
2)
3)

Read

A. Read the full article. Underline any words you correctly predicted and find answers to your questions.

B. The extracts below show **three** different ways of referring to words or ideas in a text.

#1: Words that link to other words (e.g., synonyms, antonyms, “X” is a kind of “Y”) (lexical cohesion)

#2: Words that link to ideas inside or outside the text (e.g., *she, his, the*) (reference)

#3: Words that join ideas in sentences logically (e.g., *however*) (conjunction)

For each of the words or phrases in **bold**, say what is being referred to and say which technique is being used: #1, #2, or #3. The first one has been done for you.

... she immediately stuffed the image ...	(line 2)	<i>Anne Belanger</i> (#2)
... her son Miles Ambridge sits ...	(line 8)	<i>Anne Belanger</i> (#2)
... beams for the camera .	(line 11)	photographer’s camera (#2)
... a genetic disease that attacks ...	(line 17)	spinal muscular atrophy (#1: a kind of <i>disease</i>)
... said his father Don Ambridge.	(line 26)	Miles Ambridge (#2)
... frustrating to see Miles excluded ...	(line 27)	<i>ostracized</i> (#1, synonym)
Meanwhile , Miles’ dad sent ...	(line 37)	at the same time as <i>sth</i> else (#3)
This will be a learning experience ...	(line 58)	the “mistreatment” of Miles Ambridge (#2)

C. Say whether any of the reader comments below include “false” (F) information. Look back at the text **quickly** if you need to check.

1. **F** “It doesn’t look like the teacher saw the boy off to the side. So it seems unfair for the principal to blame her.”
2. **F** “This kind of unfair treatment of the mentally disabled makes me really angry. People think they don’t recognize when they’re being mistreated, but they do know.”
3. **F** “How could this happen? Why doesn’t the photo company train its photographers? He looks like a happy boy and his parents were able to deal with it nicely.”

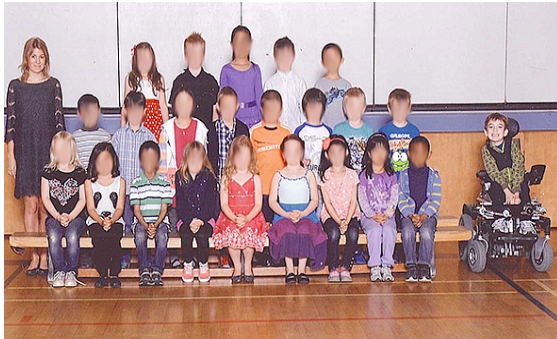
Write

A. Write a short reply to one of the readers above, or write your own post to the article.

Follow-Up

Read how the story ends: <http://www.dailymail.co.uk/news/article-2346422/School-photo-caused-outrage-little-boy-left-retaken.html#comments>

Son's Class Photo Breaks Mom's Heart



30

1 When Anne Belanger received her son's grade two class photo last month, she immediately stuffed the image back into its envelope in disgust.

40

In the photo, the students and teacher line up neatly in three rows. But one student is missing from the group.

10

50

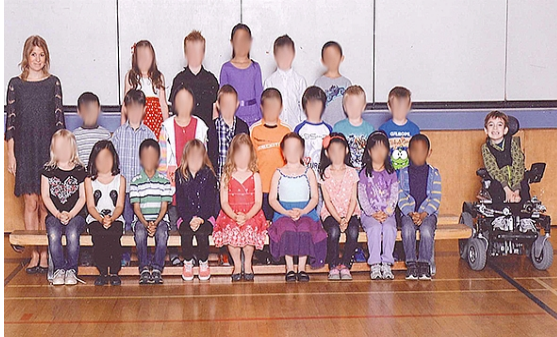
20

"The photo wasn't done right," Cochrane, said. "This will be a learning experience for the photographer."

Regardless, Belanger said the photo is discrimination. "Kids can be cruel but this comes from adults, which is even worse," she said. "Adults should know better."

Source: *The Province*, June 12, 2013. Retrieved from <http://www.theprovince.com>

Son's Class Photo Breaks Mom's Heart



1 When Anne Belanger received her son's grade two class photo last month, she immediately stuffed the image back into its envelope in disgust.

In the photo, the students and teacher line up neatly in three rows. But one student is missing from the group.

10 There, in the far right edge, her son Miles Ambridge sits in his wheelchair, separated from the rest of his classmates by an empty space on a bench. Despite the obvious gap, the seven-year-old beams for the camera.

"Look at the angle that he was in," said the New Westminister mom, as she fought back tears. "He's ostracized. He wants to be a part of the gang so much."

20 Miles has spinal muscular atrophy, a genetic disease that attacks nerve cells in the spinal cord, causing muscles throughout the body, especially in the arms and legs, to weaken. The disease does not affect cognitive abilities.

Miles was diagnosed at just 13 months, when doctors told his parents their boy would never walk.

Living in a wheelchair, Miles has already faced more challenges than any young child should have to deal with, said his father Don Ambridge.

That's why it was frustrating to see Miles excluded from the group in what should have been a simple class photo, he said.

30 Belanger posted the photo to the photography company's website. Lifetouch Canada removed the photo with a message that it was taken down due to privacy laws, but that they had sent it to their head office.

40 Not satisfied with their response, Belanger posted the photo again with the other children's faces blacked out. Meanwhile, Miles' dad sent the photo back to his son's school, requesting it be thrown out. When school principal Tracy Fulton received the returned photo, she said she immediately contacted Lifetouch as well.

Miles' mom said she blames both the photographer and the school for the gaffe. However, Fulton said the photographer was solely to blame.

50 On Thursday, Lifetouch admitted their photographer made a mistake.

Dean Cochrane, manager for the Lifetouch office in Burnaby, said the company teaches its photographers to take photos differently when they work with people in wheelchairs.

"The photo wasn't done right," Cochrane, said. "This will be a learning experience for the photographer."

Regardless, Belanger said the photo is discrimination. "Kids can be cruel but this comes from adults, which is even worse," she said. "Adults should know better."

Source: *The Province*, June 12, 2013. Retrieved from <http://www.theprovince.com>