



THE ELi WAY

Your Guide to Exploring the World of ELi Graded Readers

Since 1977, ELi Publishing has been at the forefront of English language learning materials. Originally focused on educational magazines, we've since expanded our range to include language games, graded readers, vocabulary resources, and comprehensive courses for learners from pre-primary to young adults. Our offerings cover **British**, **American**, and **International English**, tailored to meet diverse curricula needs. A significant portion of our catalogue is dedicated to preparing students for **Cambridge English Certificates**, with resources designed to support nearly every age group.



Globally recognized in the education sector, ELi Publishing has earned numerous awards, particularly for its graded readers. Our work has received prestigious honors, including accolades from the **ELTons Awards** and the **Extensive Reading Foundation**.

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The Eli Way

Your Guide to Exploring the World of Readers

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Syllabus

Young ELI Readers

Stage 1 below A1

100 headwords
Verb tenses and patterns
Positive, negative, question and short answer forms including contractions
Positive imperative forms
Present Simple
Present Continuous
can/can't for ability, requests and permission
have got for possession
Let's
There is/are
Sentence types
Simple one-clause sentences
Two clauses joined with and, but or
Direct speech + noun/pronoun + say/ask

Stage 2 A1 Starters

200 headwords
Verb tenses and patterns
Positive, negative, question and short answer forms including contractions
Positive imperative forms
Present Simple
Present Continuous
can/can't for ability, requests and permission
have got for possession
Let's
There is/are
Two clauses joined with because
Sentence types
Simple one-clause sentences
Two clauses joined with and, but or
Direct speech + noun/pronoun + say/ask

Stage 3 A1.1 Movers

300 headwords
Verb tenses and patterns
Past Simple of regular and common irregular verbs
Verb + infinitive
Verb + -ing
Infinitive of purpose
want/ask someone to do something
must/mustn't for obligation and prohibition
have (got) to/had to shall for offers
could (past form of can) would and wouldn't like going to for future reference
will for future reference

Stage 4 A2 Flyers

400 headwords
Verb tenses and patterns
Negative question forms
Negative imperative forms
Present Simple passive with common verbs (eg made, called, born)
Past Continuous
Present Perfect Simple: recent past with just, indefinite past with ever etc
Modal Verbs
will for offers
may/might for possibility
shall for suggestions
could for ability, polite requests
should for advice

Teen ELI Readers

Stage 1 Elementary A1 Movers 600 headwords

Verb tenses and patterns
Positive, negative, question and short answer forms including contractions
Positive imperative forms
Present Simple
Present Continuous, also for future reference going to
Past Simple of regular and very common irregular verbs
Verb + infinitive
Verb + -ing
Infinitive of purpose
want/ask someone to do something
must/mustn't for obligation and prohibition
have (got) to/had to can/can't for ability, requests and permission
shall for offers
could (past form of can) would and wouldn't like
let's

Types of clauses
Co-ordination with *but, and, or, then*
Subordination with *because, when*

Stage 2 Pre-Intermediate A2 Flyers/KET 800 headwords

Verb tenses
Past Simple of irregular verbs
Present Perfect Simple: recent past with just, indefinite past with *yet, already, never, ever, unfinished past with for and since*
Past Continuous
Past continuous vs Past Simple

Verb forms and patterns

Negative question
Negative imperatives
Short questions
Infinitives after adjectives
Gerunds after prepositions
Gerunds as subjects and objects
Passive forms: Present Simple and Past Simple with very common verbs (e.g. made, called, born)

Modal verbs
could: ability, polite requests
would: polite requests
will: offers, promises etc
shall: suggestions
should: advice
may (present and future reference): possibility
need: necessity
needn't: lack of necessity

Types of clause

Main clause
Co-ordinate clause
Subordinate clause following *sure, certain, kno, think, believe, hope, say, tell, if, where, when, because*
Subordinate clause with *if* (zero and first conditionals)
Defining relative clauses

Stage 3 Intermediate B1 PET 1000 headwords

Verb tenses

Present Perfect
Simple: *the first/second etc. time that...*
Present Perfect Simple: negative duration (*haven't ...for ages*)
Past Perfect
Simple: narrative, reported speech

Verb forms and patterns

so/neither/nor + auxiliaries in short answers
Question tags
Verb + object + full infinitive (e.g. I want you to go.)
Verb + object + infinitive *give/take/send/bring/show* + direct/indirect object
Causative *have/get*
Common phrasal verbs/verbs with prepositions
Second conditional
Simple reported speech: statements, questions and commands with *say, ask, tell*

Modal verbs

could: possibility
might (present and future reference): possibility
ought to: obligation
don't have to/*haven't got to*: lack of obligation
used to + infinitive (past habits)

Types of clause

Defining relative with zero pronoun
Time clauses introduced by *when, while, until, before, after, as soon as*
Clauses of purpose

Young Adult ELI Readers

Stage 1 A1 Elementary 600 headwords

Verb forms and tenses

Positive, negative, question and short answer forms including contractions
Positive and negative imperative forms
Present Simple
have got
there is/are
will for offers, requests and future meaning
Past Simple of regular and very common irregular verbs
can/can't for ability, requests and permission
could (past form of can)
have to for obligation
would and wouldn't like
Common phrasal verbs with transparent meanings
-ing forms after go

Sentence types

Two clauses joined with *so, before, after, when*
Direct speech + subject/verb inversion
Reported speech with present tense reporting verb
know, think, hope etc + that clause

Stage 2

Pre-Intermediate

A2 KET

800 headwords

Verb forms and tenses

Present Continuous
Past Simple of regular and irregular verbs
Past Continuous
Past continuous vs Past Simple
Future reference: Present
Continuous, *going to, will, shall*, Present Simple
Present Perfect
Simple: recent past with *just*, indefinite past with *yet, already, ever, never*, unfinished past with *for* and *since*
Present Perfect vs Past Simple

Modal verbs

could: ability, requests and suggestions
will: promises, predictions
would for desires, preferences
shall: suggestions, offers, plans
should (present and future reference); advice
may (present and future reference): possibility
must: personal obligation
mustn't: prohibition
have (got) to: external obligation
need (to)/needn't: necessity

Verb forms and patterns

Passive forms: Present Simple and Past Simple
Short questions (*Can you?*) and Short answers (*No, he doesn't*)
Initives (with and without *to*) after verbs and adjectives
Gerunds after prepositions and verbs
Gerunds as subjects and objects
be able to in nitive of purpose
Question tags
Common phrasal verbs with nontransparent meanings
so/neither/nor + auxiliaries in short answers

Sentence types

Main clause Sentences with more than two main clauses
Sentences with one main and one subordinate clause
Subordination (in the Present Simple or Present Continuous) after verbs such as: *be sure, know, think, believe, hope, say, tell*
Subordination after: *because, when, where*
Co-ordination: *but, and, or*, and then
Zero and rst conditionals
De ning relative clauses
Clauses with *wh words*
Clauses ending in *so, not*
Reported speech with *to* + initive
Participle clauses
Adjectives/nouns + that clause

Stage 3

Intermediate B1

PET

1000 headwords

Verb tenses

Present Perfect
Simple: the first/second etc. *time* that...
Present Perfect
Simple: negative duration (*haven't ...for ages*)
Past Perfect
Simple: in reported speech and narrative

Modal verbs

can't: logical necessity
could: ability (*was able to/managed to*), possibility
may/can/could: permission
might (present and future reference): possibility, permission
must: logical necessity and obligation
don't have to / haven't got to / didn't have to: lack of obligation
had to: obligation
would rather: preference
should: (present and future reference): moral obligation
ought to: (present and future reference): moral obligation
used to/would: past habits and states

Verb forms and patterns

Causative: *have/get* + object + past participle

make/let + infinitive

Past forms with *going to* and *will*
Verb + object + full infinitive (e.g. I want you to help.)
Verb + object + infinitive *give/take/send/bring/show*
+ direct/indirect object
be used to + ing
Simple reported speech: statements, questions and commands with *say, ask, tell*
Phrasal verbs/verbs with prepositions
had better for advice or desirability

Sentence types

Complex sentences where the relations between clauses are uncomplicated
Non-defining relative clauses
Time clauses introduced by *when, while, until, before, after, as soon as*
Clauses of purpose: *so that*, (in order) to (infinitive of purpose)
First conditional with *unless*
Second conditional
Second conditional with *wish*
Clauses of result: *so, so...that, such...that*
Clauses of concession: *although, though*

Stage 4

Upper intermediate

B2 FCE

1800 headwords

Verbs

Present Perfect
Continuous
Past Perfect
Simple: negative duration (hadn't ...for ages)
Past Perfect
Continuous
Future Continuous
Future Perfect

Verb forms and patterns

Passive forms with all tenses
Passive forms with modal verbs
Phrasal verbs with non-transparent meanings
Reported speech introduced by precise reporting verbs (e.g. suggest, promise, apologise, threaten, insist, complain)
It's time + past tense

Modal verbs

would for willingness/refusal
modal perfects (*must have, could have* etc)

Sentence types

Embedded relative clauses
Third conditional *wish, if only*
Mixed conditional sentences
Emphatic structures with *what*
Clauses of concession: even *though, in spite of, despite*

Complex sentences with more than one subordinate clause
Inversion after *hardly, no sooner, not only*
-ing/wh- clause as subject

Stage 5

Advanced

C1 CAE

2500 headwords

Verb tenses

Verb tenses
Future perfect
continuous

Sentence types

Inversion in third conditional sentences without *if*
Inversion after other initial negative adverbs (*at no time, little* etc)
Inversion of subject and verb after adverbial expressions of place
Complex clauses with no restrictions on number of subordinate clauses

Stage 6

Proficiency

Unabridged Texts

C2 CPE

This stage contains the original, unabridged version of texts.



THE ELI READERS

The **ELi Readers** series is built on a foundation of strong narrative quality. Many of the stories are timeless classics, likely familiar to students through film adaptations. The series also includes original works by authors with extensive experience in crafting engaging short stories specifically for the ELi Reader collections.

The **ELi Readers** series is available in seven languages: English, French, Spanish, German, Italian, Chinese and Russian. All titles are printed exclusively on paper sourced from responsibly managed forests, ensuring environmental sustainability.

WHAT ARE ELI READERS?

ELi Readers are a series of narrative texts designed to develop language skills through engaging stories and carefully crafted activities. Each Reader includes original language exercises, a glossary, and a booklet, as well as downloading the audio via the ELi Link App. The series is organized by both the reader's age and linguistic level, following the guidelines of the Common European Framework of Reference for Languages (CEFR).

The original texts are written with the target age and language level in mind, while adapted texts are expertly reworked to match the needs of each level, preserving the author's original style. At higher levels, texts are published in their original, unabridged form, supported by targeted written activities to maximize learning.

The series also includes exam-style exercises: in English for the main Cambridge exams, in French for DELF, in German for FIT, and in Spanish for DELE.

ELi Readers are divided into four series, tailored to different age groups to ensure appropriate content and language development.

YOUNG ELI READERS

Aimed at primary school children, this series includes both original stories and classic tales for young readers. The series is divided into four levels, covering language skills from pre-A1 to A2. Each Reader is richly illustrated throughout the story and activities, helping to support comprehension.

At the end of each book, there are five pages of review activities designed to reinforce learning. Language activities are presented as engaging games, and new vocabulary is highlighted in a colourful picture dictionary located on the inside cover, allowing students to easily reference it while reading.

Each Reader can be downloaded through the ELi Link App with a full recording of the text, providing valuable listening practice. Students can also personalise their books with a cut-out bookmark included in each copy.



YOUNG ELI READERS

STAGE 1	100 HEADWORDS	BELOW A1	STARTERS
STAGE 2	200 HEADWORDS	A1	STARTERS/MOVERS
STAGE 3	300 HEADWORDS	A1.1	MOVERS
STAGE 4	400 HEADWORDS	A2	FLYERS

TEEN ELI READERS

As the name suggests, this series is designed for teenage learners. It includes a mix of timeless classics and original texts written specifically for the series. The levels range from A1 to B1, aligning with Cambridge YLE (Movers, Flyers, Key and Preliminary) and the corresponding DELF, FIT, and DELE exams.

Each chapter begins with a two-page *Before Reading* section, which features pre-reading activities to prepare students for the text. After each chapter, there are four pages of *After Reading* activities that develop key language skills, including reading, listening, writing, speaking, grammar, and vocabulary.

Additionally, each book includes exam-focused practice tasks designed for the corresponding Cambridge English Exams, DELF, FIT, or DELE level. A dedicated *Test Yourself* section offers activities that cover the entire book, helping students consolidate their learning.

For classics, the books feature informative dossiers on the author's life and historical context, enhancing the reading experience. A level syllabus is also included to guide progress.

TEEN ELI READERS

STAGE 1	ELEMENTARY	600 HEADWORDS	A1	MOVERS
STAGE 2	PRE-INTERMEDIATE	800 HEADWORDS	A2	FLYERS/KEY
STAGE 3	INTERMEDIATE	1000 HEADWORDS	B1	PRELIMINARY



YOUNG ADULT ELI READERS

This series is designed for older students and includes classic texts presented either in a simplified version or in their original, unabridged form, depending on the reference level. The levels range from A1 to C2 and are aligned with the Cambridge English Exams, as well as the French DELF, German FIT, and Spanish DELE exams.

As with the Teen ELI Readers, each chapter includes a dedicated glossary and begins with a *Before Reading* section featuring pre-reading activities to help students engage with the text. After each chapter, the *After Reading* section includes targeted activities focused on key language skills—reading, listening, writing, speaking, grammar, and vocabulary.

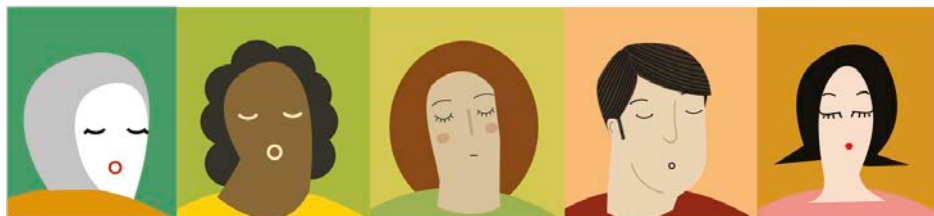
Exam-focused practice tasks aligned with the Cambridge English, DELF, FIT, or DELE exams are provided to help students prepare for their respective level.

A *Put Yourself to the Test* section at the end of the book offers activities based on the entire text to reinforce learning. A detailed level syllabus is also included.

For classic texts, the books feature a series of informative dossiers at the end, providing insights into the author's life and historical context, along with additional reading activities to deepen understanding.

YOUNG ADULT ELI READERS

STAGE 1	ELEMENTARY	600 HEADWORDS	A1	
STAGE 2	PRE-INTERMEDIATE	800 HEADWORDS	A2	KET
STAGE 3	INTERMEDIATE	1000 HEADWORDS	B1	PET
STAGE 4	UPPER INTERMEDIATE	1800 HEADWORDS	B2	FCE
STAGE 5	ADVANCED	2500 HEADWORDS	C1	CAE
STAGE 6	PROFICIENCY	UNABRIDGED TEXTS	C2	CPE





WHY USE ELI READERS?

Intrinsic motivation is always the strongest driver for learning, and reading in a second language is no exception. Tackling a longer text—sometimes an adapted version of a well-known classic—can feel intimidating at first. However, with the right guidance, students can successfully complete a book, gaining both a sense of achievement and the confidence to take on more challenging readings at higher levels.

The activities included in the book are designed to support comprehension and deepen understanding. Guidance from the teacher (see *Using ELi Readers in the Classroom*) will further enhance motivation, helping students engage more fully with the text. Ultimately, learners should associate reading with a sense of enjoyment and accomplishment, encouraging them to continue exploring new texts with confidence.

Extrinsic motivation can significantly support a student's language development. Students may study to pass exams or use a second language for specific goals, such as career advancement or further studies in their chosen field. Extensive reading plays a key role in building language structure, style, and vocabulary, while also helping students develop effective reading strategies—skills that are not always fully developed through the shorter texts found in standard courses.

ELi Readers help students see reading as both a valuable learning tool and a beneficial language habit.

Students are more likely to remember what evokes an emotional response. Presenting language within a story that engages students emotionally—whether through excitement, curiosity, or empathy—is a highly effective way to enhance retention and understanding. When learners are emotionally invested, they connect more deeply with the text, making the learning process more meaningful and lasting.

Developing *learner autonomy* is essential for helping students confidently engage with language outside the classroom, without relying on teacher guidance. Reading a book—a more complex and sustained language task—requires learners to manage the process independently, reinforcing their ability to use language in real-life contexts.



Teachers play a key role in fostering good reading habits by encouraging strategies such as:

- **Guessing Meaning from Context** – Teaching students to infer the meaning of unfamiliar words and structures without interrupting the flow of reading.
- **Understanding the General Meaning** – Encouraging students to focus on overall comprehension rather than stopping at every unknown word, helping them avoid frustration and maintain momentum.
- **Active Reading and Prediction** – Developing the ability to process information and anticipate what comes next, making reading an interactive and engaging process.
- **Using Reference Tools Wisely** – When faced with significant difficulty, guiding students to use a monolingual or bilingual dictionary strategically rather than relying on it constantly.

By equipping students with these strategies, teachers empower them to become independent readers, capable of navigating complex texts with confidence and building lifelong language skills.

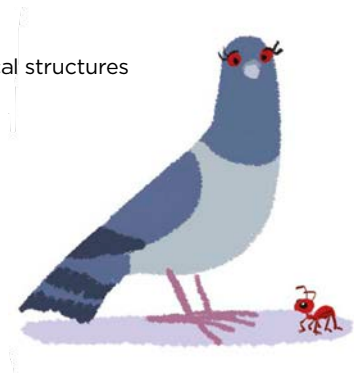
Reading skills are now recognized as being just as dynamic as writing and speaking. The strategies used by proficient readers can be taught and practiced in the classroom, then reinforced independently at home with an ELi Reader.

Effective extensive reading is one of the key goals for any language learner. Choosing an ELi Reader for extensive reading provides access to a carefully graded text with thoughtfully selected structures and vocabulary. This allows learners to expand their language skills through both passive exposure and active use of new language.

The incidental learning of vocabulary within an engaging and meaningful context reinforces language acquisition at the reader's level, making it a highly effective tool for building competence and confidence.

Teachers can also select short passages for focused intensive reading practice, targeting specific skills such as:

- Recognizing and understanding the use of grammatical structures
- Exploring new lexical fields
- Identifying cohesive elements in the text
- Understanding the use of irony and humour
- Detecting formality or informality in the register





The activities within the ELi Readers are designed to provide students with experience in both extensive and intensive reading. These activities not only focus on general comprehension of each chapter but also address more specific language features and issues unique to each text.

Since reading for leisure is rare for many students, planning lessons that incorporate reading can create a bridge to other activities, such as speaking, listening, and writing. This approach encourages students to engage with the language on multiple levels, helping them make connections between skills. For further strategies, refer to *Using ELi Readers in the Classroom*.

ELi supports transdisciplinary learning and CLIL (Content and Language Integrated Learning). Each Reader introduces elements that extend beyond the learner's personal experience, addressing topics that go beyond language practice. Often set in different languages, historical periods, or cultures, these stories explore unique aspects of life, offering a rich, contextual learning experience.

By creatively using the Readers, teachers can introduce topics in history, geography, sociology, economics, philosophy, and science, encouraging cross-curricular connections. The dossiers included in the Teen and Young Adult classics provide valuable insights into these subjects, offering context about the author's life and times. These resources serve as a springboard for further research and learning activities, enriching students' understanding in both linguistic and intellectual areas.

Style is a crucial element of any writer's work, and every effort has been made in preparing the ELi Readers to preserve and respect the original style of the texts. While language has been simplified to suit the learner's level, the author's choice of vocabulary and idiomatic expressions has been carefully maintained. Except at the Young Adult Proficiency level, the ELi Readers offer a simplified version of the text, allowing students to engage with the distinctive styles of renowned authors. These Readers don't merely "retell" the story in simpler words; they invite learners to experience the writer's unique voice.

Co-learning and **peer teaching** are effective methods for promoting student autonomy and responsibility, helping to maximize classroom time. Encouraging students to share what interested them in their reading enhances linguistic input and fosters a sense of community. Learners can compare their findings, exchange personal interpretations, and discuss different aspects of the text they may have noticed. This process not only deepens their understanding but also sparks curiosity, as hearing new insights from peers can open their minds to aspects of the text they hadn't initially considered.

Holiday reading with an ELi Reader is both enjoyable and motivating. Unlike a traditional textbook with disconnected passages, an ELi Reader offers students the opportunity for meaningful extensive reading, a great activity during long school breaks when they have more time. This allows students to stay "in practice" without the pressure of feeling like they are actively studying, while still improving their language skills. It's an enjoyable way to maintain progress and even enhance language acquisition during their time off.



CHOOSING THE RIGHT ELI READER FOR THE CLASSROOM

When selecting an ELi Reader for classroom use, it's important to distinguish between Readers that are owned by individual students and those purchased by the school for lending. In the latter case, there is more flexibility in how the Reader can be used.

For Readers that are owned by students, they are best suited for individual communicative activities and language-sharing exercises. In contrast, when the school provides a class set of the same Reader, it allows for more collaborative, guided group activities, where students can work together on the same text and language. Additionally, the Reader can be used in individual mode for personal practice, combining group learning with individual engagement.

When guiding students in selecting an ELi Reader, it's crucial to consider both their age and language level. In a classroom with varying levels of ability, more capable or self-confident students may be willing to challenge themselves with a higher-level text. For example, a B1 student might benefit from tackling a B2 text for comprehension, as long as they are not under pressure from tests or assessments.

On the other hand, students who are less confident or struggle with their abilities may be better off starting with a Reader at their current level, or in some cases, even a level below. A B1 learner with low self-esteem, for instance, may feel more motivated and encouraged by an A2-level Reader, which is less intimidating. When students experience success with easier texts, they are more likely to gain confidence and enjoy completing the book and its activities, setting them up for progress in future readings.

It's important to consider students' personalities and interests when selecting an ELi Reader, as the catalogue offers a wide variety of choices. Allowing students to choose their own Reader is often more effective than assigning one arbitrarily, as personal interest increases engagement and motivation.

If students show little initial interest in the topic of a selected Reader, thoughtful planning of supplementary activities can help bridge the gap. These activities should align with the student's learning objectives and personal interests, creating a meaningful connection. For example, while a story may seem like a simple romance on the surface, a deeper reading might reveal insights into family dynamics or parental control—topics that could resonate with teenagers and spark interesting discussions after reading.



It's important to plan how the class will engage with ELI Readers. Here are some effective approaches:

- **Structured, Time-Managed Reading:**

All students read one chapter of the same Reader each week, managing their own time independently. This approach allows for pre-reading, during-reading, and post-reading activities, helping to reinforce comprehension and language use. However, if not carefully managed, it can feel like an obligation. This method requires each student to have a copy of the same Reader.

- **Flexible, Open-Ended Reading:**

All students read the same Reader over a longer period without fixed deadlines for each chapter. This method encourages greater student autonomy and time management skills but may limit opportunities for in-class activities before and during reading. Therefore, more focus would be needed on post-reading activities. Each student should have a copy of the same Reader for this approach to work.

- **Individual Choice Reading:**

Students choose from a selection of Readers appropriate to their age and level. This creates a 'class library' dynamic where students can exchange opinions, recommend books, and discuss their choices in class—encouraging authentic, communicative language use rather than simple summaries. To facilitate sharing of Readers within the class, it's helpful to set clear time limits for borrowing.





WELCOME TO D.E.A.R. - Drop Everything And Read

This guide draws inspiration from the popular acronym D.E.A.R. (Drop Everything And Read), which has gained traction in the English-speaking world. The goal is to make reading an essential part of everyday life, particularly through the use of **ELi Readers**. The aim is to establish reading as a natural and enjoyable habit, supported by structured guidance from teachers, and ultimately carried forward independently by young readers throughout their lives.

While ELi Readers can certainly be recommended or assigned to students based on their personal interests and language level—such as during holiday periods or at the teacher’s discretion to broaden knowledge and skills—this guide focuses on how to incorporate ELi Readers into the annual teaching programme and classroom practice. It offers practical suggestions for working with the same text across an entire class, combining established teaching techniques with creative and innovative approaches to engage students and foster deeper learning.

To make the activities more recognizable and engaging, we’ve named them after well-known films or songs where possible.

If desired, teachers could introduce the activity with a musical excerpt inspired by the song, setting the mood and capturing students’ attention. These songs are easily accessible online, adding a creative and familiar touch to the learning experience.

STEP 1 “I WANT IT ALL” (QUEEN KNOWS BEST) **How To Encourage Reading and Overall Understanding**

A great way to engage students with a story is to let them read the entire ELi Reader at their own pace. To support this, the teacher should plan an appropriate reading schedule, considering whether to assign the reading during a holiday period—allowing students to reflect on it upon their return—or during the school term with a clear deadline.

For in-term reading, it may be helpful to guide students, especially those who struggle with time management, by setting a manageable number of pages or chapters to read each week.

After completing the reading, a simple but effective first step is to ask students for a brief summary of the story and their initial impressions. This helps them consolidate their understanding and opens the door for deeper discussion.

SEE TAB: ‘HOW TO WRITE A BOOK SUMMARY’



“How to write a Book Summary”

We suggest two types of summaries:

1. Chapter Summary – A brief overview of the key events and details from a single chapter.
2. Full Work Summary – A concise yet comprehensive summary of the entire book.

GENERAL INTRODUCTION:

- Jot down key points as you read, including main characters, key events, and important details—but avoid taking so many notes that it spoils the enjoyment of reading.
- Begin your summary by stating the title of the book, the author, and (if possible) the year of publication.
- Write simple, effective sentences that communicate the key points without unnecessary detail.
- Use clear, neutral language and avoid giving personal opinions or interpretations.
- Focus on the central meaning of the work and reflect the author’s intent accurately.
- Paraphrase the content rather than copying directly from the text.
- Review your summary for spelling, grammar, and punctuation mistakes. Make sure the information is accurate and well-organized.
- Summaries are typically written in the Present Simple or Past Simple tense.

EXTRA TIP 1:

Students can be encouraged to pair up and exchange summaries before submitting them to the teacher or presenting them to the class. This peer review process provides valuable initial feedback, helping students identify potential errors and improving the quality of their work before final assessment.

EXTRA TIP 2:

The eight guidelines above can serve dual purposes: they act as a useful framework for students to create an effective summary and as evaluation criteria for teachers. By scoring each point, teachers can easily generate a formative assessment during the process and/or a summative assessment at the end of the activity.

Note:

While optional, providing students with a vocabulary table at the start can be very beneficial. This table can track important and frequently used words, aiding global comprehension of the text. During a later stage of analysis, the table can be expanded to include more specific or less common vocabulary, enriching students’ understanding.

SEE TAB: ‘MY VOCABULARY AT GLANCE’

STEP 2 “WHAT’S IN A WORD” (BY THE CHRISTIANS)

As a line from this 90s song goes, in a single word, you can find “more than you can imagine.” This highlights the importance of encouraging students to develop a thoughtful and deliberate approach to using a dictionary. Understanding the precise meaning of a word in a specific context is a crucial skill.

Below are some suggestions for how to guide students in this process. It’s up to the teacher to decide how many of these aspects to emphasize, depending on the students’ age, level, and the objectives of the lesson. These elements can be organized in a personalized glossary for each student, titled “*My Vocabulary at a Glance.*”

As foreign language teachers, it’s essential to promote linguistic awareness by focusing on language-specific aspects. Initially, students should use a bilingual dictionary, and later, as they advance, they can transition to using monolingual dictionaries, especially for young adults. Whether printed or online, the dictionary is a vital tool in developing vocabulary comprehension and accuracy.

STEP 2.1 WORKING WITH WORDS

To truly claim you know a word, you can’t just settle for a superficial understanding. Become a “Sherlock Holmes” of language and investigate various aspects of the word. There’s so much to uncover! Here are eight key elements to explore:

1. Spelling (very important)
2. Pronunciation (very important)
3. Translation into L1
4. Grammatical Information (noun, verb, adjective, etc.)
5. Definition in L2 (using a monolingual dictionary)
6. Sample Sentences (either taken from context or reformulated by the student)
7. Synonyms & Antonyms
8. Collocations, Idioms, & Phrasal Verbs

TIP: To make memorization more engaging, think of memory as a “triangle” that needs three points to form: the object, the word that identifies it, and the sound. This “triangle” thrives on sensory input—primarily visual and auditory cues—which help solidify the word in your memory.



To help learners strengthen their visual and auditory memory, we encourage the use of imagination, creating “bizarre” associations that will anchor the words in their long-term memory.

For example, when teaching the word “*bald*” (/bɔːld/), which sounds similar to “*ball*” (/bɔːl/), you could invite students to draw a ball as the face of a bald man, with just a couple of tufts of hair on either side. This imaginative link is processed by the phonological loop—the part of working memory that handles sounds and written material—and, when repeated, it helps solidify the word in long-term memory.

MY VOCABULARY AT A GLANCE



	SPELLING	PRONUNCIATION	TRANSLATION	FUNCTION	DEFINITION	EXAMPLES	SYNONYMS	ANTONYMS	COLLOCATIONS
1									
2									
3									
4									
5									
6									
7									
8									
9									
10									



STEP 3 “THE IMITATION GAME” OR HOW TO IMITATE THE VOICES OF ACTORS WHILE READING ELI READERS

This activity helps solidify the structures learned from reading by engaging the part of working memory responsible for speech production. Since all **ELi Readers** are accompanied by audio recordings featuring professional actors, why not encourage students to listen carefully and then try to imitate a passage, either solo or in pairs for dialogues between characters?

The goal is to replicate the pronunciation, fluency, and emphasis of the original recording as closely as possible. After each “performance,” students can vote on which of them came closest to the original. Instead of using the typical grading scale, they can rate each other with scores from 4 to 8, to focus on the process rather than just the result. After everyone has performed, the teacher will reveal who has the “X Factor.”

This activity is a fun way to encourage learning, and depending on the students’ age, a small prize (such as a new ELi Reader) can be awarded to the best performer.

STEP 4 “LOST IN TRANSLATION” OR HOW TO TRANSLATE WITHOUT COMPROMISING THE TEXT

This activity promotes **cooperative learning** within the classroom. Students are divided into small groups of three or four, depending on the class size. Each group is assigned a page from the ELi Reader, and they are tasked with translating it to the best of their ability. The groups may work on the same page, or each group could work on a different one.

Roles:

- One student will lead the reading, reading the text aloud to the rest of the group.
- Another student will identify key words that are difficult to translate or cannot be easily understood from context, after a brief group discussion.
- One student will consult the dictionary to find the correct translations for these identified words.
- The final student will transcribe the final translated version.

This collaborative approach fosters teamwork while helping students navigate the nuances of translation, ensuring that they don’t simply rely on literal translations but capture the meaning of the text.

(If there are only three students, the second student will transcribe the final version under dictation from the first, while the third student ensures that no details are overlooked and that the sheet is properly completed with the names of the students, the date, and the class before submission.)

At the end of the activity, the teacher will collect one sheet per group and assess the translations. The teacher can assign a common grade to all group members or reward the best result. If the groups are formed thoughtfully, with students of varying skill levels, the activity becomes a valuable **peer learning opportunity**. The more proficient students can assist their peers, while those who typically struggle will be able to meet the objective within a reasonable time and achieve a satisfactory assessment. This approach not only boosts their **self-esteem** but also encourages a collaborative and supportive learning environment.



**STEP 5 VIDEO MAKING: “WHY YOU SHOULD READ THIS BOOK!”
SIMPLE AND QUICK RECOMMENDATIONS ON WHY TO READ
THIS ELI READER**

This activity can be done by each student individually, but it works even better in pairs or small groups of three. The students will use their phones or tablets to record a 2-minute video, highlighting the best aspects of the book they’ve read and explaining why they recommend it to their classmates. The video should be concise, ensuring that both the image and sound are clear and easily understood.

Once the mini video clips are ready, they will be shown in class, and students will have the opportunity to discuss whether the “Why We Should Read This Book” message was effective.

The teacher may evaluate the videos based on the following criteria:

	POOR	SATISFACTORY	GOOD	EXCELLENT
Relevance of Content				
Grammatical Accuracy				
Clarity of Expression				
Effectiveness of Message				
Average Result				


The average of the marks assigned to these indicators will provide the overall evaluation of the video’s success.

Students who are more skilled with technology may even enhance their videos by adding creative touches, such as starting the video with a musical intro, including credits, or incorporating behind-the-scenes moments and popular “bloopers” (i.e., funny mistakes or errors made during filming).

STEP 6 “PICTURES OF YOU”: FOLLOWING THE LAST GOODNIGHT ADVICE

In today’s world of selfies and endless photo opportunities, we encourage students to capture moments of themselves reading, no matter where they are. This ties into the spirit of “Drop Everything and Read” (D.E.A.R.), the concept that inspired this guide. Students can take pictures of themselves reading in a variety of settings—whether it’s in their room, on the couch at home, sitting on a park bench, or even while waiting at a bus stop or riding the bus to and from school, just to name a few.

Afterward, ask the students to add a caption in English to their photo, as if tagging themselves. In just a few words, they should briefly explain what’s happening in the photo, making reading a visible part of their everyday life.



We suggest two ways to share the photos:

1. If you have the option to print the photos, consider displaying them in the classroom with the captions. This will serve as a visual reminder that the joy of reading can transcend the limits of time and place.
2. If printing is not possible, collect the photos in a file and present them to the class through a PowerPoint slideshow.

Additionally, students can orally comment on their photo choices in the target language, describing any particular details or unique aspects of their images, further engaging with the content and language.

TIP 1: Including the book cover in the photo would be a nice touch, though it's not essential.

TIP 2: If the activity is seen as beneficial not just for the class but for the whole school as a reading encouragement initiative, consider displaying the photos in the hallway or another high-traffic area where students gather. If privacy concerns arise, this can be easily addressed by avoiding close-up shots of students' faces. Instead, consider capturing images of students' hands holding the book, their backs with the book visible over their shoulder, or simply a photo of the book in the location where it's being read.

STEP 7 "QUOTE OF THE DAY" - FINDING INSPIRATION IN POWERFUL PASSAGES

This is a speaking activity that works well as an engaging icebreaker at the start of any lesson or reading session using an ELi Reader.

How it works:

1. Each student chooses a sentence or short passage from the book that they feel conveys an important truth, a meaningful message, or a reflection on life. Humorous quotes or witty sayings are also encouraged.
2. One by one, students write their chosen quote on the board, including the author and the book title. If the whole class is working on the same ELi Reader, the book title can be skipped after the first round.
3. After writing and reading their quote aloud, the student explains why they selected it.

Expectations by level:

- For **lower levels**, simpler and more straightforward sentences are expected.
- For **higher levels**, students should demonstrate more advanced expression, using linkers and cohesive devices to create a logical, structured explanation.

If two students choose the same passage:

Both students share their reasons for choosing the quote. The class can then discuss whether their interpretations align or differ.

Optional twist:

To make the activity more dynamic, ask the class whether they agree or disagree with the student's interpretation — encouraging a respectful exchange of ideas.



STEP 8 “THE REPORTER” - MASTERING THE ART OF WRITING AN EFFECTIVE REVIEW

This activity extends beyond the classroom, offering valuable real-world skills in writing, analysis, and communication. It encourages students to become ‘bloggers,’ sharing their opinions and recommendations not only with their peers but also with teachers, family, and friends — helping others discover why a particular book is worth reading.

Why it matters:

Writing a well-crafted book review develops critical thinking, persuasive writing, and the ability to structure ideas effectively — all essential skills for academic and personal growth.

Real-world connections:

Encourage students to engage with real-world platforms like:

- **Teen Ink** – A platform for teen writers to share their work.

How to structure the activity:

1. **Introduction:** Students choose an ELI Reader and write a review following the guidelines provided on the attached worksheet.
2. **Guidance:** The worksheet includes practical tips and two sample reviews — one for younger learners and one for older students — to help them understand the structure and tone of a good review.
3. **Sharing:** Once written, students can present their reviews in class or post them on a class blog or school website to reach a wider audience.
4. **Feedback:** Peers and teachers can provide constructive feedback, highlighting strengths and suggesting improvements.

Long-term benefits:

Learning to write thoughtful and persuasive reviews will not only enhance students’ writing skills but also boost their confidence in expressing opinions and engaging in meaningful discussions.

See tab: ‘How to write a book report’.

Version 1: Teen Readers - Writing a review +Teen Readers Review Table

Version 2: Young Adult Readers - Writing a review





“How to Write a Book Review”

A Simple and Practical Guide

1. **Introduce the book** – Clearly state the title and author.
2. **Provide a brief summary** – Give a quick overview without revealing too much, especially the ending.
3. **Hook your readers** – Capture their interest and spark curiosity about the book.
4. **Discuss the themes** – Reflect on the book’s key themes and how effectively the author conveyed them. Try to sum up the book’s essence in one or two powerful words.
5. **Share your opinion** – Offer a balanced view by highlighting both strengths and weaknesses.
6. **Make it engaging** – Your review should be enjoyable to read!
7. **Ask yourself** – Would your review persuade someone to read or buy the book?

To motivate students and give their work real value, consider offering a concrete reward. For example, tell your students that the best reviews will be published in the school magazine or on an online platform like a student blog or web magazine.

Two Practical Approaches for Teen and Young Adult Readers:

You can offer two types of scaffolding to support students:

1. **Brief and Flexible Structure** *(See Below)*

For Teen Readers – Writing a Review:

- o This book is about ...
- o I think this book would help other children/teenagers/people to ...
- o The main character(s) is/are ...
- o My favourite part is ...
- o I also liked ...
- o The writing style is ...
- o I give the book ... stars because I think ...

2. **More Structured Approach** *(See Table on Next Page)*

For a more detailed review format, refer to the “Teen Readers Review Table” on the next page for a step-by-step guide.

Young Adult Readers - Writing a book review

Step-by-Step Guide for Students

You've been asked to write a short book review for the school magazine or as part of your certification exam. Follow these steps to create a clear and engaging review:

- Purpose of a Review
 - o To give factual information about the book.
 - o To share your opinion and help others decide whether to read it.
- Structure - A strong review should have three main parts:
 - o **Overview** - What the book is about.
 - o **Pros and Cons** - What worked well and what didn't.
 - o **Verdict** - Your final recommendation.
- Length
 - o 140-190 *words* → If preparing for FCE.
 - o 220-260 *words* → If preparing for CAE.
- Pick a book that you think will interest you or your classmates. It can be any genre: comedy, thriller, science fiction, romance, historical drama, etc.
- What to Include:

Introduction

- o Mention the book's title and author.
- o Briefly describe the type of book (e.g., "This is a fast-paced thriller set in ...").

Summary

- o Give a concise overview of the plot or contents – but avoid giving away the ending!

Pros and Cons

- o Highlight what you think are the book's strengths and weaknesses.
- o What worked well? What could have been better?

Personal Opinion

- o Explain why you liked or disliked the book.
- o Was it engaging? Did it make you think or feel something?

Recommendation

- o Would you recommend this book to others?
- o Who would enjoy it most (e.g., fans of mystery, romance, etc.)?

Useful vocabulary & phrases

Overview

The book

tells the story of ... / is about ... / describes ... /
concerns a study of ... / brings this up / deals with a survey of ... /
shows a history of ... / provides the Readers with ...

It has / includes / contains a chapter on ... / a section on ...

Pros and cons



I appreciate / like because of / due to / for its ...

I think ...

really extraordinary / fascinating / amusing /
absolutely amazing / great / beautiful / exciting / stunning /
superb / attractive / over the top / brilliant / successful /
quite interesting / fairly entertaining / informative



I did not really appreciate / like ... because of / due to / for its ...

I found it ...

predictable / amateurish / really boring / uninteresting /
unimaginative / completely humourless / hopeless /
too sentimental (cheesy)

Verdict

In conclusion,

... / Summing up, ... / To sum up, ... / All in all, ... /
In the last analysis, ... / On balance ...



I would highly recommend this book to anyone who ...



I wouldn't actually recommend this book if ...

YOUR STAR RATING FOR THIS BOOK



Book review by

Title

Author

Large dashed rectangular box for drawing a picture.

Draw a picture

<p>CHARACTERS Who are they? Did you like them? How did they make you feel?</p>	<p>PLOT What happened (in the beginning, middle, end)?</p>
<p>YOUR OPINION Did you like the book? What was your favourite part, episode or character? What did you learn from this story?</p>	<p>RECOMMEND Why? Why not?</p>



STEP 9 “WHAT A WONDERFUL WORLD” (BY LOUIS ARMSTRONG): DESCRIBING AND COMMENTING ON IMAGES

Louis Armstrong’s iconic song reminds us that the world is full of vibrant colours and intricate details — and that learning to notice these things can enhance our appreciation of life. The same principle applies to language learning: developing observation skills is essential.

How ELi Readers Can Help

ELi Readers provide an excellent opportunity to train students to become attentive observers. While the audio component of ELi Readers is known for its high-quality voice acting, the visual content is equally remarkable, featuring professional illustrations that enrich the storytelling experience.

Using Images for Language Learning

These illustrations can be a valuable tool for improving students’ oral skills and preparing them for speaking tasks in certification exams such as Cambridge English Exams. In these exams, candidates are often asked to describe and comment on an image or photo.

Classroom Activity: Mock Exam Practice

To build confidence and fluency, you can simulate the exam scenario in class:

- Take on the role of the examiner.
- Select 2–3 students to participate in the oral test.
- Each student will take turns describing the image while listening and responding to their classmates’ ideas.

Preparation Stage

Before the mock exam, students should practise describing various images from their ELi Reader. Encourage peer support so students can build vocabulary and improve their speaking skills collaboratively.

Why It Works

- **Skill Development:** Students expand their vocabulary and improve their descriptive language.
- **Emotional Support:** Working in pairs or small groups reduces anxiety and boosts confidence.
- **Familiarity with Exam Format:** Practising with a clear structure prepares students for the real exam experience.

We recommend following the exam-style format right from the start to establish clear expectations. Additionally, this activity can count towards classroom assessment, making it both practical and purposeful. For extra support, consider showing your students the helpful video resources available on the British Council website — a great way to provide additional guidance and inspiration.



DO:

- **Observe the image carefully** – Take a moment to reflect before you begin speaking.
- **Use all the available time** – Once you start, aim to keep speaking for the full time allowed (usually one minute for PET and two minutes for FCE) without pausing.
- **Use helpful phrases** – Practise using the ‘set phrases’ listed below to stay structured and fluent.

DON'T:

- **Don't panic** – You don't need to know every single term to describe the image. Focus on showing that you understand the main idea and can communicate it clearly. A deep breath and steady concentration will help you stay calm.
- **Stay on topic** – Keep your focus on the image; avoid going off track or adding unrelated information.

EXAM SITUATION

PET examiner: “Ok, you have your picture, and you have one minute to look at it and describe all that you can see in the picture and explain what you think it's happening.”

FCE examiner: “In this part of the test I'm going to give each of you two photographs. I'd like you to talk about your photographs on your own for about a minute, and also to answer a question about your partner's photographs.”¹¹

“It's your turn first. Here are your photographs. ... I'd like you to compare the photographs, and say why All right?”

Candidate:

In the picture I can see ... / There is ... / There are ... / There isn't a ... / There aren't any ...

The candidate says what is happening in the picture

(REMEMBER to use the Present Continuous)

The man is ... -ing / The people are ... - ing / It's ... - ing

The candidate says “where in the picture”:

At the top/ bottom of the picture ... / In the middle of the picture ... / On the left / right of the picture ...

next to / in front of / behind / near / on top of / under ...

Candidate expresses his/her opinion or ideas:

It looks like ... / It might be a ... / He could be ...-ing / Maybe it's a ...

STEP 10 “BRING ME TO LIFE”

*Inspired by the opening notes of **Evanescence***

BRING THE AUTHOR TO LIFE WITH A ‘PRETEND INTERVIEW’!

This activity encourages students to explore the historical, cultural, and personal background of the authors featured in ELi Readers. At the end of each book, the author is introduced through key facts and the historical and cultural context that shaped their life and work. The goal is to help students connect with the author on a personal level—transcending time and place—and to uncover valuable lessons, positive examples, and insights that can help them reflect on their own lives and goals.

How It Works:

1. Group Work:

- o Divide the class into groups of 4 or 5 students (or 3 for smaller classes).
- o Each group is assigned a different author (or the same author if they’ve read the same book).

2. Research and Preparation:

- o Students research the author’s life, major works, and the historical and cultural backdrop that influenced their writing.
- o Encourage students to find interesting and personal details that make the author more relatable.

3. Role Play:

- o One or more students in each group will step into the role of the author.
- o The other students will act as interviewers, asking questions about the author’s life, influences, and creative process.

4. Class Presentation:

- o Each group performs their interview in front of the class.
- o Encourage classmates to ask follow-up questions to keep the discussion lively and dynamic.

Why It Works:

1. Encourages critical thinking and deeper understanding of the author’s life and work.
2. Builds speaking and listening skills in a fun and interactive way.
3. Helps students connect literature to real-world values and personal growth.
4. Promotes teamwork and collaboration.

By ‘bringing the author to life,’ students will not only engage more deeply with the text but also develop a stronger emotional connection to the stories and the people behind them.





THE ACTIVITY

Starting from the information provided in the ELi text, students will begin by outlining the author's life, gathering key facts and details in **chronological order**. The timeline can extend from the period just before the author's birth to the period immediately after their death. The following key points should be included:

- **Dates of birth and death**
- **Major life events**
- **Publication of significant works**

Next, students should compile a section with anecdotes or unique facts that make the author's life more distinctive and engaging.

Research and Preparation

At home, students will be encouraged to look for additional facts, anecdotes, and images to enrich the biography. They should consult reputable sources such as:

- Educational websites (sites in English designed for schools or universities)
- Online encyclopedias like *Wikipedia*

The teacher can decide, based on the students' age and competence level, whether to provide a list of pre-approved sites or allow them to search freely.

Classroom Work

Once back in the classroom, students will work in groups to consolidate their findings and deepen their research. If internet access is limited, students can bring in handwritten notes or printed materials collected at home.

Students will collaborate to select and organise the information into three columns:

1. **Essential Facts** – Important and reliable information
2. **Anecdotes and Personal Details** – Interesting but less critical facts
3. **Unverified or Legendary Information** – Information that may be historically uncertain

Essential Facts	Anecdotes	Pictures or Images

This activity is designed to sharpen **critical thinking skills** by encouraging students to evaluate:

- What is essential versus secondary?
- What should be highlighted versus reduced?
- What is fact versus legend?
- What is historically accurate versus questionable?

At the end, students will **combine the new information** they've gathered with the details already provided in the *ELi Reader*. This will create a more complete and enriched biography, allowing them to develop a deeper understanding of the author's life and works.



PRODUCTION

Each group will prepare a well-organized presentation sheet to submit to the teacher. This project will be assessed based on specific criteria, which the teacher can grade either individually or collectively and then distribute among the students. The evaluation will cover:

- **Commitment and collaboration** within the group.
- **Effective use of time** during the activity.
- **Individual contribution** — ensure that everyone has provided material for the research phase.
- **Final written presentation** — accuracy and depth of content, clarity, and quality of writing.
- **Final oral presentation** — the interview’s delivery and coherence.

Preparing for the Interview

Before the final presentation, work with students to develop a list of potential questions for those who will take on the role of the author. This will help them feel prepared and confident when responding.

Suggested questions:

- When and where were you born?
- What was your family like?
- What was your childhood like?
- Did you enjoy school, or did you prefer learning on your own?
- How would you describe your personality?
- What is/are your most famous work(s)?
- Who inspired you when you started writing?
- What events in your life do you consider the most important?

Encourage students to **think creatively** when developing questions and to build on the materials they’ve gathered. Prompt them to explore beyond the facts, considering the author’s motivations, challenges, and inspirations.

REHEARSALS

Just like any well-executed performance, a successful presentation requires proper rehearsal time. During this “official rehearsal”, the group will decide who will portray the author and work together to help that person get into character and master the content.

Key parts of the presentation should be repeated, focusing on:

- Accuracy of **vocabulary** and **pronunciation**.
- Ensuring the speaker can recall and present the content confidently **without reading**.

The group should also decide on appropriate **costumes** (reflecting the historical period or a creative interpretation) and whether any **props** are needed to enhance the presentation.



This activity actively develops language competence by engaging all the key skills:

- **Reading** – through research and preparation
- **Writing** – in preparing the script and materials
- **Listening** – during the group’s collaboration and feedback
- **Speaking** – through the final presentation and interaction
- **Interaction** – by working together as a team

Additionally, it fosters **cooperative learning, teamwork, digital literacy,** and **critical thinking.** Most importantly, combining learning with **creativity** and **fun** helps anchor knowledge more effectively in long-term memory, as positive emotional experiences enhance retention.

THE OUTCOME

On the day of the interview, you will have a number of “authors” equal to the number of groups, seated in a way that allows the entire class to see them clearly. If multiple groups have studied the same author, that’s not a problem — each presentation will reflect unique insights in terms of **information, vocabulary range, accuracy, fluency,** and presentation style.

To create excitement, you could add a dramatic introduction, such as:

“Ladies and gentlemen, please welcome the star of the show, Mr./Mrs./Miss ...!” accompanied by a drumroll or other playful build-up.

To enhance authenticity, assess who is best dressed to capture the essence of the historical period or the author’s style. The rest of the class should sit in a semicircle, equipped with notebooks for taking notes and prepared to ask thoughtful questions.

- **Prepare questions in advance** during group work to ensure they are varied, relevant, and insightful.
- Encourage students to take notes, as a final written reflection will be required.
- If an “author” is unsure of an answer, another group member can step in (politely!) to help maintain the flow of conversation.

The session should continue until all prepared questions have been addressed, making sure that interest remains high and that everyone feels engaged and involved.



FINAL OUTCOME

The last stage of this activity involves different forms of creative output. Here are three suggested options:

1. Essay

Each student will write an individual essay based on the information gathered during group work, personal research, and the final interview. The essay should synthesize key facts and reflect on what they have learned about the author, highlighting important events, influences, and insights gained through the process.

2. Poster Corner

Create a dedicated “Author Corner” in the classroom. Each group can contribute to a large poster by adding:

- Key phrases and quotes from the author
- Important facts and dates
- Images and small objects that represent the author’s life and works

This visual reminder will help reinforce the learning experience and serve as a long-term reference point for the students.

3. Slide Show

Each group will create a slide show to present their findings to the class. To keep the presentations clear and effective, the teacher can:

- Set a limit of **5 to 10 slides** per presentation to keep them focused and engaging.
- Collect all the slides and select the most informative ones to create a single, cohesive presentation.
- Assign each group a specific part of the author’s biography to summarize in **two slides**, then combine them into one comprehensive class presentation, arranged in chronological or logical order.

These varied formats encourage students to engage with the material creatively, reinforcing their understanding through writing, visual representation, and collaborative presentation.

Remember: Slides should be **visually engaging** to capture attention and keep the audience focused. Keep these guidelines in mind:

- Choose **contrasting colors** that are easy on the eyes and enhance readability.
- Select a **clean, readable font** that matches the tone of your presentation—avoid overly decorative styles.
- Keep text size **large enough** to be read from a distance.
- Use a **consistent background** that doesn’t distract from the content.
- Include **high-quality, relevant images** to support your message without overcrowding the slide.
- Limit the amount of information per slide—**less is more**. A slide that is too busy or poorly designed will confuse your audience and reduce impact.

A well-balanced slide is visually appealing, easy to read, and focused on delivering clear and concise information.



THEMATIC PATHS

Why Subdividing Narrative Texts into Genres is Useful

Classifying short stories and novels by literary genre (or even multiple genres) helps readers make informed choices and better understand the text. Knowing the genre provides key insights into the content, tone, and style of the work, making it easier for learners to engage with the material. Additionally, grouping texts by genre allows for the creation of **thematic learning paths** that deepen understanding and encourage comparative analysis.

Key Elements for Genre Analysis

Since literary genres often overlap, guiding learners through these core elements will help them analyze and categorize texts more effectively:

- **Time and place setting** - Where and when the story takes place.
- **Themes and symbols** - Recurring ideas and imagery that convey deeper meaning.
- **Characters and characterization** - Who the characters are and how they are portrayed.
- **Plot structure** - How the story unfolds and the relationships between events.

SUGGESTED THEMATIC PATHS

This section offers suggestions for creating thematic paths across the wide range of ELI Readers. Each path can connect to another, creating a rich web of literary exploration. For example:

- *Wuthering Heights* fits into both the **Gothic** and **romance genres**.
- *The Adventures of Tom Sawyer* can be classified as an **adventure novel** as well as **children's fiction** or **fiction with child protagonists**.

By grouping texts thematically, teachers can help students explore recurring motifs, stylistic patterns, and cultural influences across different works, encouraging deeper engagement and critical thinking.





1

CHILDREN IN LITERATURE OR COMING-OF-AGE NOVELS

KEY CHARACTERISTICS

1. Character Growth

The protagonist typically undergoes a significant transformation—either physical, moving from childhood to adolescence or young adulthood, or more often, an internal journey of moral, spiritual, or intellectual development.

2. Conflict

This growth often stems from conflict, either interpersonal (between characters) or social (between the individual and the society they live in). These tensions are crucial to the character’s journey.

3. Challenges and Experiences

The heart of the coming-of-age novel lies in the challenges and experiences faced by the protagonist. The way they respond to difficulties, overcome obstacles, or struggle and fail, and the lessons they draw, form the core of the narrative and drive the reader’s engagement.

4. Epiphany

A key moment in these stories is the epiphany—the point at which the protagonist reaches a new level of self-awareness, understanding, or insight, often marking the culmination of their personal growth.

5. Recurring Themes

These stories frequently explore themes such as friendship, family, prejudice, poverty, wealth, kindness, and cruelty—often highlighting the contrast between external appearances and inner values.

FROM THEORY TO PRACTICE

Encourage your student-readers to **take notes** as they read, identifying elements in the text that match the key characteristics of the genre described above. Then, **discuss with them** whether the book they’ve read truly fits into that genre, based on the evidence they’ve gathered.

Next, help students **transform these characteristics into a simple diagram or chart**. Instead of restating the definitions, they should **fill in the diagram with examples and elements from the book** that illustrate each characteristic—**moving from theory to practice**.

This activity can be **applied to all the genres** explored in the following sections.

THE GOTHIC GENRE

Unlike many other literary genres, Gothic literature has a clearly defined point of origin: the publication of *The Castle of Otranto* by Horace Walpole in 1764. From its inception, the Gothic genre has been marked by distinctive and recognisable features.

KEY CHARACTERISTICS

1. **Supernatural Elements**

Ghosts, spectres, and other supernatural forces dominate Gothic narratives, immediately casting a dark, ominous tone. The protagonist is often confronted by these unsettling presences.

2. **Suspension of Disbelief**

As Samuel Taylor Coleridge famously suggested, the reader is invited to suspend rational judgment and immerse themselves in the powerful emotions generated by the interplay of fantasy, reality, and the seemingly plausible.

3. **Atmosphere and Setting**

The Gothic thrives on atmosphere: dimly lit castles, decaying abbeys, and abandoned mansions are typical backdrops. These eerie, shadowy spaces are often filled with strange sounds and hidden threats, sustaining tension throughout the story.

4. **Pursuit and Escape**

A recurring motif is the chase—between a victim and a potential aggressor—intensifying the sense of danger and urgency.

5. **Complex Protagonists**

Gothic protagonists are rarely flawless heroes. They often exhibit deep personal flaws, questionable morals, or dark pasts. These “anti-heroes” unsettle both the reader and other characters in the story.

6. **Emotional Intensity**

Passion, fear, obsession, and madness overwhelm reason. The emotional charge in Gothic fiction often prevents logical interpretation of events, keeping both characters and readers in a heightened state of unease.

7. **Terror vs. Horror**

Ann Radcliffe, a major figure in Gothic literature, distinguished between terror (the dread of an unknown threat) and horror (the visceral reaction to something physically grotesque or shocking). Both elements can be present in Gothic texts.

8. **The Uncanny**

Sigmund Freud’s concept of the uncanny—where the familiar becomes disturbingly strange—is central to the Gothic. Ordinary settings and relationships are distorted: families become sites of repression and violence; fathers, sons, and husbands may transform into tyrants or madmen, turning safe spaces into scenes of psychological torment.



3

THE ADVENTURE NOVEL

The adventure novel traces its roots to what many consider the first novel in the modern sense: *The Life and Strange Surprising Adventures of Robinson Crusoe* by Daniel Defoe, which is also available in the Young Adult ELi Readers series.

KEY CHARACTERISTICS

1. A Heroic Protagonist

The central character is typically a brave, resourceful individual who refuses to surrender in the face of adversity—whether it's nature's fury, a powerful enemy, or a dangerous situation. This character often risks their life, displays generosity, and frequently rescues others in peril. Sometimes, the "enemy" is not a person, but an overwhelming natural force or circumstance that the hero must overcome.

2. A Clear Antagonist

When there is a human adversary, they are often portrayed as deeply malevolent and driven by an insatiable hunger for power. Their cruelty and ruthlessness make it easy for readers to side with the protagonist, who embodies justice, courage, and moral integrity.

3. Fast-Paced Action and High Stakes

The plot moves quickly, filled with challenges, dangers, and narrow escapes. The narrative typically builds toward a dramatic climax before reaching a satisfying resolution. The adventure often unfolds as a journey—literal or metaphorical—during which the protagonist undergoes intense and transformative experiences.

4. Vivid and Immersive Settings

The environment is not just a backdrop but plays an active role in shaping the story. Wild landscapes, uncharted territories, or exotic locations reflect the peril and excitement of the adventure, keeping readers in a state of suspense and emotional involvement right up to the final page.

4

SHAKESPEARE

When speaking about the Bard, it's easy to feel a sense of inadequacy—especially when trying to offer guidance. Yet, as with any learning journey, we must start somewhere. By identifying key elements of his work, we can begin to truly appreciate the extraordinary range and timeless relevance of Shakespeare's plays. Thankfully, the ELI Readers series brings us closer to the genius of Stratford-upon-Avon, offering accessible versions of his masterpieces that still resonate more than 400 years later.

THE PLAYS OF WILLIAM SHAKESPEARE

After a brief historical context, we can better understand the distinctive features of Shakespeare's theatrical works. It is widely believed that Shakespeare was born and died on the same date—23 April (St George's Day, the feast day of England's patron saint), 52 years apart (1564–1616).

He lived during the Elizabethan Golden Age and was a central figure of the English Renaissance. As both a poet and a playwright, Shakespeare fully embodied the spirit of his time. Yet, what grants him true immortality is the universal depth of his themes and his unparalleled gift for psychological insight.

The *ELI Readers* introduce students to Shakespeare as a playwright, focusing on his dramatic works. Traditionally, these are divided into three main categories:

- Comedies – often involving mistaken identities, love intrigues, and joyful resolutions.
- Tragedies – tales of downfall driven by fate, flaws, or fatal decisions.
- History Plays – dramatised portrayals of English monarchs and national identity.

Of course, as with all great literature, there are overlaps between genres. It's important to explain to young readers that classical definitions of comedy and tragedy have evolved over time and are not always strictly applied in modern storytelling.



SHAKESPEARE'S COMEDIES

Main Features

- **Happy Endings**

Shakespearean comedies typically conclude with joyful resolutions—often featuring the marriage of the main characters, sometimes along with the unions of minor characters and reconciliations within families. These endings are the clearest markers of the genre. However, it's important to note that many comedies also contain moments of tension or even dark, tragic elements.

- **Plot Complications**

What often begins as a simple or peaceful situation quickly becomes complicated through misunderstandings, deceptions, and parallel storylines that intertwine with the main plot. Common features include:

- o Young lovers who must overcome obstacles—usually from disapproving family members or societal pressures—often leading to separations and dramatic reunions.
- o Disguises, especially women disguising themselves as men, which allow characters to navigate challenges, gain freedom, or resolve conflicts.
- o Loyal servants, companions, or ladies-in-waiting who support the protagonists and contribute to the resolution of the story.

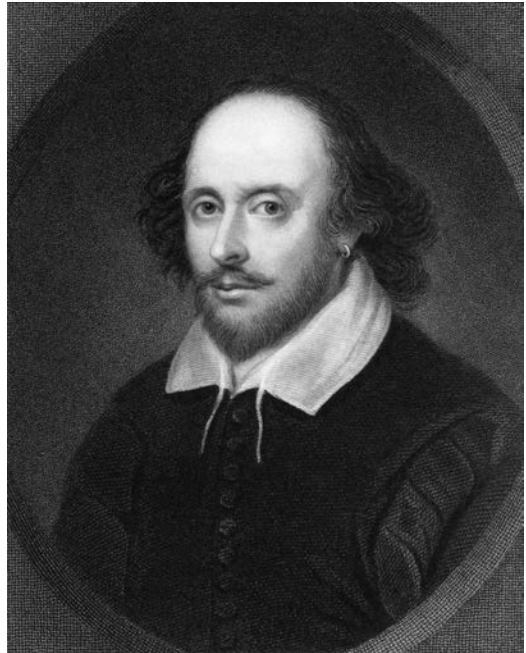
- **Humour and Wordplay**

The comedies are filled with comic scenes and clever language. Shakespeare delights in puns, double meanings, wordplay, and witty banter that add layers of humour and engage the audience on multiple levels.

- **Examples of Comedies**

Some of Shakespeare's best-loved comedies include:

A Midsummer Night's Dream, *The Tempest* (both available in the *ELi Readers* collection), *All's Well That Ends Well*, *The Taming of the Shrew*, *As You Like It*, and *Much Ado About Nothing*.





SHAKESPEARE'S TRAGEDIES

Main Features

- **A Tragic Ending**

Tragedies almost always end unhappily—typically with the death of the protagonist and often several other major and minor characters. This sense of inevitable doom, combined with a deeply dramatic plot, is what defines a Shakespearean tragedy. However, it's not unusual to find brief moments of humour or comic relief within the tragic arc.

- **The Tragic Hero**

The central character in a tragedy usually displays two key traits:

- o They are noble in both birth and spirit, yet possess a fatal flaw (or *hamartia*)—a weakness or error in judgement that ultimately leads to their downfall.
- o As the story progresses, they tend to become increasingly isolated, cutting themselves off from family, friends, and society.

- **Examples of Shakespearean Tragedies**

Some of the most famous include: *Macbeth*, *Hamlet*, and *Romeo and Juliet* (all available in the ELi Readers collection), as well as *Julius Caesar*, *Othello*, *King Lear*, and *Antony and Cleopatra*.

HISTORICAL DRAMAS

These plays often sit at the crossroads between **historical drama** and **tragedy**, with famous English monarchs as their central figures. It's important to remind readers that although the backdrop of these plays includes real historical events, they are not objective historical accounts. Instead, Shakespeare used history as a tool to **celebrate and glorify Queen Elizabeth I and her reign**, offering a powerful message: the chaos and suffering that arise under tyrannical or power-hungry rulers—or even worse, during civil war.

While these literary choices may sometimes distort historical accuracy, **Shakespeare's dramatic brilliance** made these characters and their struggles unforgettable, ensuring their place in the hearts and minds of audiences across the centuries.

Notable examples of Shakespeare's historical plays include:

King John, *Richard II*, *Henry IV*, *Henry V*, *Henry VI*, *Richard III*, and *Henry VIII*.

Some plays like *Julius Caesar* and *Antony and Cleopatra*—though based on Roman history—are also often included in this category.

WOMEN IN LITERATURE

This chapter covers a broad and diverse theme, one that naturally cuts across multiple literary genres. When exploring the role of women in literature—whether as characters or creators—it’s useful to consider three key categories:

1. Female protagonists or narrators written by male authors

For example, *The Portrait of a Lady* by Henry James features a woman at the heart of the story, but the narrative voice and perspective come from a male author.

2. Novels written by women featuring female protagonists

These works offer a more direct insight into the female experience, as both the voice and the subject are female. Examples include *Pride and Prejudice* and *Sense and Sensibility* by Jane Austen, *Wuthering Heights* by Emily Brontë, and *Mrs Dalloway* by Virginia Woolf.

3. Novels written by women with male or non-female protagonists

Even when the main characters are not women, the author’s perspective still brings a unique lens to the story. A classic example is *Frankenstein* by Mary Shelley.

Understanding this distinction is important for two main reasons:

• Historical and sociological context

It’s valuable to highlight to students that for centuries, women had to fight for the right to be recognised as professional writers. Their work was often dismissed as a hobby or even discouraged. It’s said that Jane Austen purposely left the hinges on her bedroom door creaky, so she could quickly hide her writing if someone approached—revealing how writing was not always seen as a respectable pursuit for women.

• Technical and educational relevance

Especially in the context of our ELi Readers, knowing where a novel fits within this framework can help students better understand the **point of view** and the **narrative voice**. This awareness enriches classroom discussions and deepens the analysis of the author’s intent and message (see, for example, Step 10 in the teaching activities).



MAIN CHARACTERISTICS

The female protagonist is often portrayed as a dynamic, evolving character who must navigate complex and often conflicting challenges—both in terms of gender dynamics and her position within society. She may be called upon to play multiple roles: daughter, sister, single woman, wife, mother, lover, and friend.

- **Independence** becomes a central theme—something she strives to achieve not only on an emotional, spiritual, and intellectual level, but also within the family and the broader social context. This includes her pursuit of freedom of expression and the rejection of stereotypes and prejudices, both in personal relationships and professional life, particularly in the quest for **economic autonomy**.
- A **love story** is almost always at the heart of the narrative. It may lead toward a happy ending—despite inevitable obstacles and emotional turmoil—or it may end in disillusionment, heartbreak, or failure, reflecting the complexities of real life.

Given the psychological depth and nuance of this genre—often richer and more layered than others—it is especially suitable for more **focused classroom activities**, encouraging students to reflect critically and empathetically on the protagonist's journey.

FROM THEORY TO PRACTICE

Encourage your student-readers to actively engage with the text by taking notes as they identify the following key elements:

- **Identify the female characters** and examine the roles they play within the story—are they central or secondary? Supportive or subversive?
- **Analyse the relationships** between male and female characters. What dynamics are at play? Are there power imbalances, alliances, or emotional dependencies?
- **Distinguish between 'static' and 'dynamic' characters**—also known as flat and round characters. Who remains unchanged throughout the story? Who evolves or grows as events unfold?
- **Note pivotal thoughts, words, or actions**, especially those that significantly influence turning points or outcomes in the narrative.
- **Pay attention to the unspoken or the unseen**—in this type of literature, missed opportunities, silences, or inaction can be just as telling as overt events. These moments often carry deep emotional or symbolic weight and contribute powerfully to the story's meaning.

6

HISTORICAL NOVEL

MAIN CHARACTERISTICS

- A historical novel is set in a specific time and place in the past, and its characters—whether real or fictional—are closely tied to that historical context.
- Every narrative element (e.g., clothing, transportation, customs, food and drink, homes, social structures) must align with the historical setting to create a strong sense of realism and authenticity.
- The events and actions in the plot should be historically *plausible*. While the storyline may include dramatic adventures and suspense, the resolution must remain consistent with the time period's realities.
- Fictional characters must feel believable within the historical context. This *verisimilitude* is achieved through detailed, accurate descriptions that reflect the behaviors, values, and limitations of the time.
- Characters usually face a goal to reach, a problem to solve, and an inner journey or transformation, mirroring both personal and historical developments.
- The themes often reflect the social, political, or cultural concerns of the chosen era. However, many historical novels explore *universal values*—such as the struggle between good and evil—that continue to resonate with readers today.



DETECTIVE STORY

MAIN CHARACTERISTICS

The detective story, like the Gothic novel, has a clear literary origin. Its forerunner—The Murders in the Rue Morgue by Edgar Allan Poe—established many of the defining features of the genre that would shape all subsequent stories.

- **The Crime:**

A murder, often committed at the very start of the story, sets the plot in motion. As Alfred Hitchcock famously said, “*There’s no such thing as a perfect murder.*” Clues left at the crime scene invite both the detective and the reader to begin the hunt for the truth.

- **The Detective:**

More than just a protagonist, the detective becomes the true hero of the story. Armed with keen observation and sharp logic, the detective methodically unravels the mystery—guiding readers step by step toward the solution.

- **The Enigma & Multiple Suspects:**

A central mystery is surrounded by a range of possible suspects. Some seem likely, others less so, and red herrings abound. The challenge of sorting through these clues creates suspense and keeps the reader engaged as the plot grows increasingly complex.

- **The Reader as Detective:**

Detective fiction often invites the reader to play along—to become a detective themselves. This creates a metaliterary element, where the reader actively tries to solve the case before the detective does, creating a game of intellect and deduction.

- **The Resolution:**

The ending must be *fair* and *logical*. In true mystery tradition, the detective reaches a rational explanation based on gathered evidence—no supernatural twists or illogical leaps allowed. The murderer is unmasked through deduction, not coincidence.

SUGGESTIONS FOR ASSESSMENT

Dear Teacher,

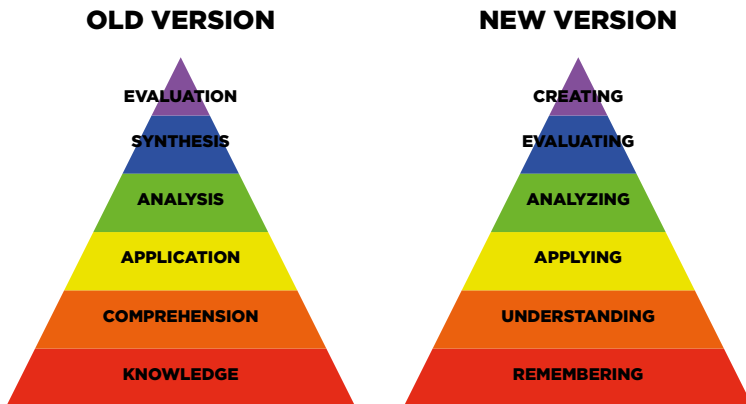
We understand that assessing students can often be a complex and challenging task. Numerical or alphabetical grading requires clear and objective criteria that are easily understandable for learners. Students need to know why their performance is evaluated as satisfactory, good, or excellent. Transparent evaluation helps them understand how their work meets expectations and where they can improve.

Effective assessment should serve both as feedback on the student's progress and as formative assessment that guides future learning. It should help students recognize how much they have truly learned, how well they can apply that knowledge, and where they need to improve. At the same time, it provides teachers with valuable insights into the effectiveness of their teaching methods.

Assessment should balance both objective and subjective elements. Objective elements include measurable criteria that apply universally, while subjective elements take into account the specific classroom context and the individual needs of the learners. Both aspects should be demonstrable, giving students a clear understanding of the reasons behind their grades and fostering a sense of involvement in their learning process.

I believe I have found a practical and effective solution in Bloom's Taxonomy pyramid. I refer to its revised version from the 2000s, which refines the original framework developed by the renowned American educationalist Benjamin Samuel Bloom in the 1950s.

This model is particularly useful for justifying the grades assigned to students, especially in assessments that involve oral tests (such as speaking activities and interviews) or written tasks (such as essays, reading comprehension exercises, and compositions). Unlike objective tests, which assign a clear mathematical score to each question, these types of evaluations require a more structured and transparent approach to ensure that students clearly understand the reasoning behind their assessment.





The pyramid, however, provides a clear visual representation that helps students understand where they stand, from basic proficiency to higher levels of mastery. It makes them aware that what they study becomes part of their thinking—something they can analyse, explain, and apply—which, in turn, becomes the basis for assessment.

Even in cases where results are insufficient, the pyramid serves as a valuable tool for illustrating specific gaps in knowledge and skills. By clearly showing the objectives, they need to achieve, students can better understand their areas for improvement and work towards meaningful progress.

Bloom's six thinking skills can be categorized into **LOTS (Lower-Order Thinking Skills)** and **HOTS (Higher-Order Thinking Skills)**—essentially, **basic learning skills and advanced learning skills**. In a simplified approach, the first three skills can correspond to a grade range of **6 to 7.5**, while the remaining three can align with **8 to 10**, allowing the teacher flexibility in determining nuanced grading based on individual students or class dynamics. Since assessment plays a crucial role in student motivation, a well-structured grading system can significantly impact learning outcomes.

One of the most notable changes in the revised taxonomy is the shift from nouns to action verbs, highlighting thinking as an **active process**, from **recalling information to creative application**. In English, these verbs appear in both their base and **-ing** forms.

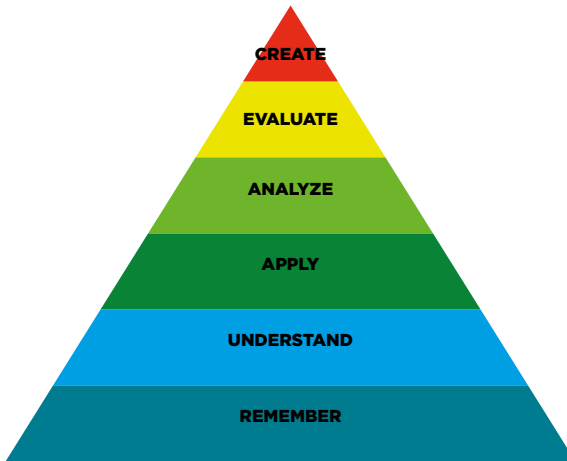
Lower order thinking skills	Hypothesis of Assessment	High order thinking skills	Hypothesis of Assessment
Remembering	6 - 6 ½	Analysing	8 – 8 ½
Understanding	6 ½ - 7	Evaluating	9
Applying	7 – 7 ½	Creating	9 ½ - 10

Below is a breakdown of the pyramid levels, making explicit the thinking skills behind each stage. This can be highly useful in **teaching practice**—for example, by photocopying and distributing the pyramid with numerical grades alongside it, displaying it in slides, or creating a **classroom poster**. This approach helps students become aware of **what they are capable of achieving** and **what is expected of them** in their learning journey.

It's important to note that **LOTS (Lower-Order Thinking Skills)** are often **applied unconsciously**—they are fundamental skills that students tend to take for granted. In contrast, **HOTS (Higher-Order Thinking Skills)** belong to the realm of **metacognition**, requiring **greater cognitive effort** and **conscious application**. By making these distinctions clear, students can better understand their learning process and strive for deeper engagement with the material.



BLOOM'S TAXONOMY



Produce new or original work

design, assemble, construct, conjecture, develop, formulate, author, investigate

Justify a stand or decision

appraise, argue, defend, judge, select, support, value, critique, weigh

Draw connections among ideas

differentiate, organize, relate, compare, contrast, distinguish
examine, experiment, question, test

Use information in new situations

execute, implement, solve, use, demonstrate, interpret, operate,
schedule, sketch

Explain ideas or concepts

classify, describe, discuss, explain, identify, locate,
recognize, report, select, translate

Recall facts and basic concepts

define, duplicate, list, memorize, repeat, state