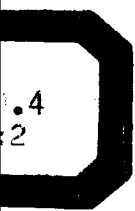


# READING

UPPER – INTERMEDIATE



BRIAN TOMLINSON  
& ROD ELLIS

# READING

UPPER – INTERMEDIATE

OXFORD SUPPLEMENTARY SKILLS

SERIES EDITOR: ALAN MALEY

OXFORD UNIVERSITY PRESS

## FOREWORD

This series covers the four skill areas of Listening, Speaking, Reading and Writing at four levels — elementary, intermediate, upper-intermediate and advanced. Although we have decided to retain the traditional division of language use into the 'four skills', the skills are not treated in total isolation. In any given book the skill being dealt with serves as the *focus* of attention and is always interwoven with and supported by other skills. This enables teachers to concentrate on skills development without losing touch with the more complex reality of language use.

Our authors have had in common the following principles, that material should be:

- creative — both through author-creativity leading to interesting materials, and through their capacity to provoke creative responses from students;
- interesting — both for their cognitive and affective content, and for the activities required of the learners;
- fluency-focused — bringing in accuracy work only in so far as it is necessary to the completion of an activity;
- task-based — rather than engaging in closed exercise activities, to use tasks with pay-offs for the learners;
- problem-solving focused — so as to engage students in cognitive effort and thus provoke meaningful interaction;
- humanistic — in the sense that the materials speak to and interrelate with the learners as real people and engage them in interaction grounded in their own experience;
- learning-centred — by ensuring that the materials promote learning and help students to develop their own strategies for learning. This is in opposition to the view that a pre-determined content is taught and identically internalized by all students. In our materials we do not expect input to equal intake.

By ensuring continuing consultation between and among authors at different levels, and by piloting the materials, the levels have been established on a pragmatic basis. The fact that the authors, between them, share a wide and varied body of experience has made this possible without losing sight of the need to pitch materials and tasks at an attainable level while still allowing for the spice of challenge.

There are three main ways in which these materials can be used:

- as a supplement to a core course book;
- as self-learning material. Most of the books can be used on an individual basis with a minimum of teacher guidance, though the interactive element is thereby lost.
- as modular course material. A teacher might, for instance, combine intermediate *Listening* and *Speaking* books with upper-intermediate *Reading* and elementary *Writing* with a class which had a good passive knowledge of English but which needed a basic grounding in writing skills.

(Alan Maley, Madras 1987)

## INTRODUCTION TO THE TEACHER

The goal of this book is efficient reading. It aims to help upper-intermediate students to develop reading skills which will enable them to understand a wide variety of text types and to achieve a wide variety of reading purposes.

The book is divided into ten units with each unit focusing on a reading text chosen for its potential as a means of involving the minds and feelings of the students, and getting them to use particular reading skills.

Each unit starts by involving the students in pre-reading activities designed to make the text accessible. This is achieved by helping them to take prior knowledge and experience to the text and to read it in relation to a purpose which does not require them to achieve one hundred per cent understanding of every word in the text. We want them to approach each text positively and purposefully, knowing what they want to achieve and feeling that they are capable of achieving it.

The students read the text in order to achieve set purposes and take part in activities designed to encourage them to respond personally to what they have read. They usually then return to the text in order to achieve other purposes which give them further opportunities to use and develop particular reading skills. They are also usually invited to use the knowledge and experience gained from the text to communicate creatively in English.

Next the students are helped to reflect on the ways in which they read the text in order to achieve particular purposes. They then consider and discuss methods which would help them to achieve greater efficiency when reading similar material.

Following this, the students are given information and advice on a particular reading skill of relevance to the main activities of the unit. Finally they are presented with opportunities to make use of this knowledge to practise the particular reading skill in a number of short reading activities.

Although the units focus primarily on particular reading skills, they also aim to help the students to integrate these skills with other communication skills, and thus to achieve progress towards overall communicative competence.

The units are graded in approximate order of difficulty, but instead of working through the book sequentially it would be equally valid to select and order units according to the skills you consider to have priority for your students, or even to invite your students to select and order units according to the content appeal of the texts.

Although some of the activities could be profitably tackled individually, we recommend that most of the tasks should be done in pairs or small groups of students, as the main aim of the book is to teach and not to test. It is our experience that interaction between

students can help them to pool their experience and resources in ways which not only help them to react more efficiently to texts, and thus to develop their reading skills, but also to integrate and develop other skills of communication.

We hope that this book will help your students to think and feel in English and to develop the ability to vary their reading strategies in accordance with the type and content of the text and the requirements of the reading purpose; in other words to read in English with a similar efficiency to that which they achieve when reading in their mother tongue.

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# 1

## 1 Reading tasks

### Understanding instructions

#### Task 1

Some games are common to many countries, while others are played in only one or two countries. Make a list of the games that are special to your country.

#### Task 2

With a partner, imagine that you have been asked to prepare a set of instructions for a game (not a sport) that you both know how to play well.

Decide on the game. Check orally that you both know how to play it. Together, prepare a set of written instructions for playing the game.

Exchange your instructions with those of another pair of students. Read through their instructions. If you are not clear about any of them, ask for clarification.

When you get your instructions back, rewrite those parts that needed clarification. Make sure that they can be easily understood and followed.

With the other pair of students (i.e. in a group of four) draw up a list of factors that need to be considered when writing clear instructions.

Here are some points to consider:

- heading
- clearly stated aims
- good layout
- use of diagrams

#### Task 3

You are going to read a description of a game called *ayo*. Before you do, look at the opening paragraph of the description, below.

Ayo is such a good game that it seems worth giving an account of it here. An ayo board is a wooden board with twelve cups scooped out of it in two rows of six.

Draw a diagram to show what the board looks like. What do you think might be used to play the game if no board is available?

Can you predict what else might be needed to play the game?

#### Task 4

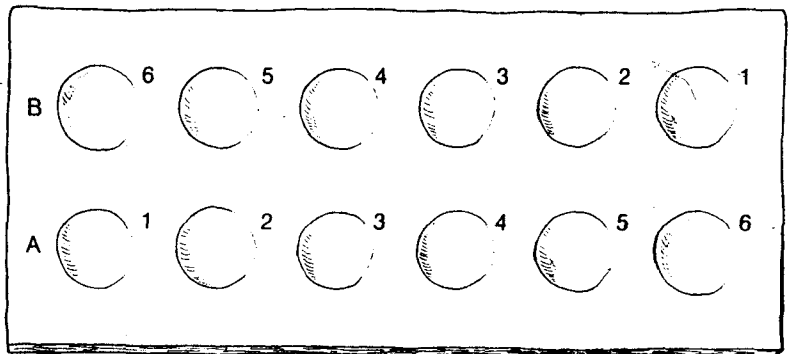
Read through the description of how to play ayo. Concentrate on getting a general understanding of what is involved in the game.

# 1

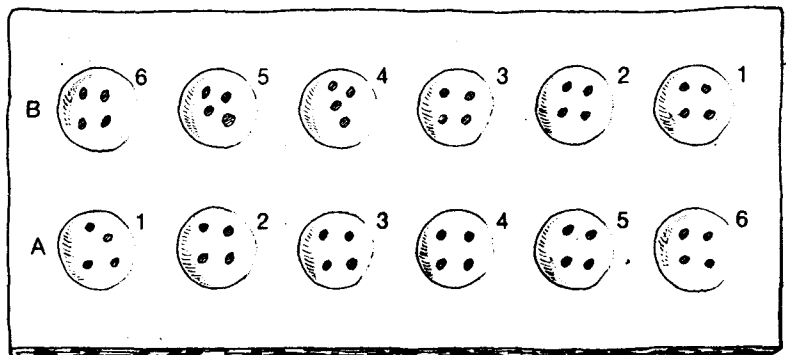
## How to play ayo

### How to play ayo

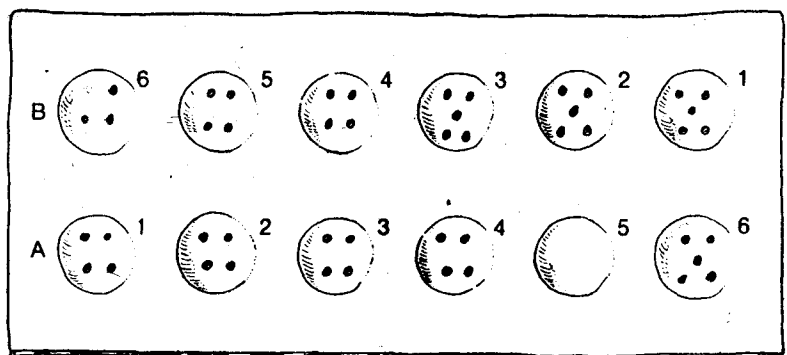
Ayo (pronounced roughly *eye-oh*) is such a good game that it seems worth giving an account of it here. An ayo board is a wooden board with twelve cups scooped out of it in two rows of six.



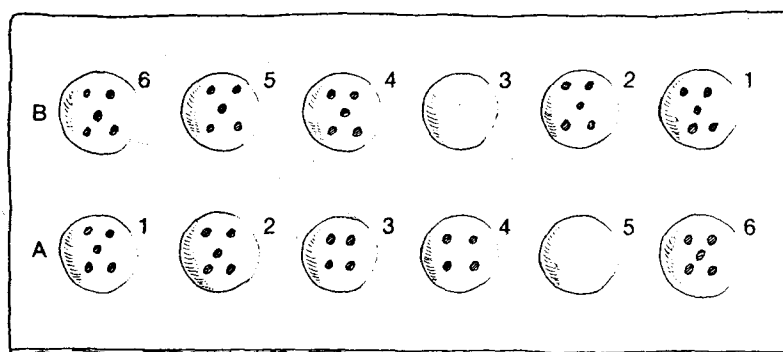
- If no board is available players will scoop out holes in the ground. Four large seeds are placed in each of the twelve holes; pebbles are an acceptable substitute for seeds. The players move alternately. A move consists of taking all the seeds from one of the holes on your side of the board, and distributing them one by one round the board anticlockwise till they have all found a hole.



- 10 Thus Player A might take the seeds from her fifth cup. The result would be:



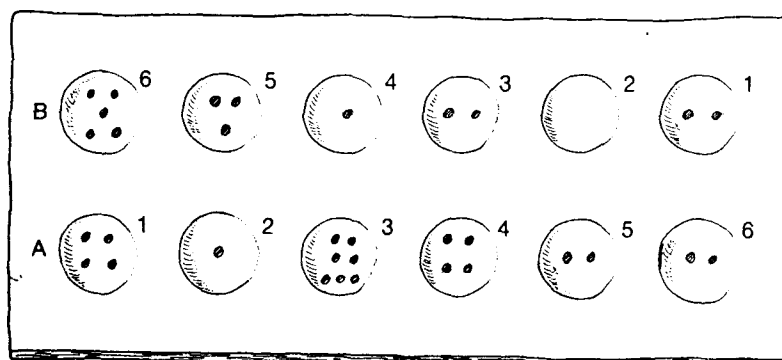
Player **B** might now take the seeds from his third cup, leaving:



... and so on. You may get a large accumulation of seeds in one cup. You are allowed to check the number in your own, but not in your opponent's. As the game proceeds, if the last seed of a move ends on your opponent's side of the board in a cup which now has two or three seeds (no more or less) including this last one, you win these seeds. Scoop them out and put them in a separate pile to be counted at the end. When this happens, you also win the seeds from any consecutively preceding cups on your opponent's side which contain two or three seeds, so add these to your pile.

15

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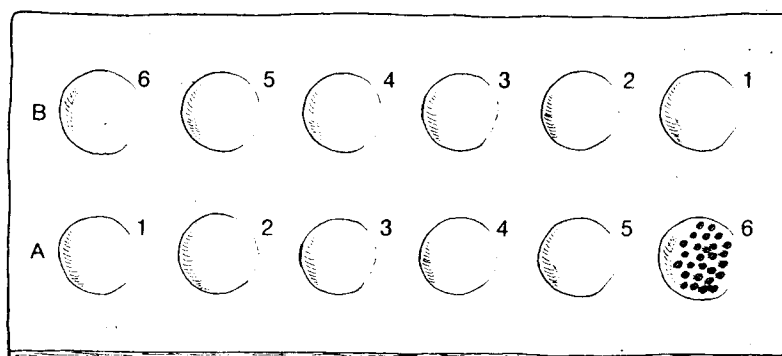
**A** gains nothing by moving the seeds from her sixth cup. But if she moves the seeds from her fifth, she will gain three from **B**'s first cup, though she can't of course collect from the previous cup because it is her own.

Nothing is gained by **A** moving the seeds from her fourth cup, but if she moves the seven from her third cup she will end in **B**'s fourth and collect two from there and three from the cup immediately preceding it. But she can't collect the one from **B**'s second cup because there is only one, and because the sequence is broken she can't collect three from **B**'s first cup. Still, **A** gains five, and this is plainly the best move. Furthermore, there are now three in each of her last two cups instead of two, and this protects **A** against **B**'s sixth cup. **B**'s only way of gaining now is by moving the three from his fifth cup. He will gain two from **A**'s second, where he ends.

25

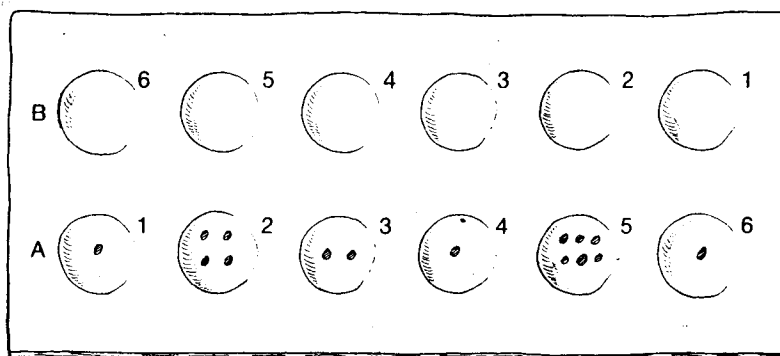
30

- 35 Sometimes a large number of seeds may accumulate in a single cup:



If it is now **A**'s move she will gain nine. Her twenty-seven will go twice round the board plus three more cups. She will end in **B**'s third, which will have three. So will **B**'s second and first, and **A** will collect them all, though not the two in her own sixth because that is on her own side.

- 40 If **B** is left with no seeds after his move and **A** has a choice of moves, **A** must if possible enable **B** to move next time.



**B** has just moved one from his sixth to **A**'s first. **A** must move either the one from her sixth or the six from her fifth; she must put some seeds on **B**'s side.

- 45 This game goes on till either one opponent can't move or there is no possibility of gaining further seeds. The seeds left on your side are then added to the total you have won. The player with the most seeds wins.

With a partner work through the following questions to help you to check whether you have understood how to play ayo.

- 1 What do you need to play ayo?
- 2 How many players are there?
- 3 What is the aim of the game?
- 4 How is the winner decided?
- 5 Can a player start by taking seeds from any hole that he/she likes?

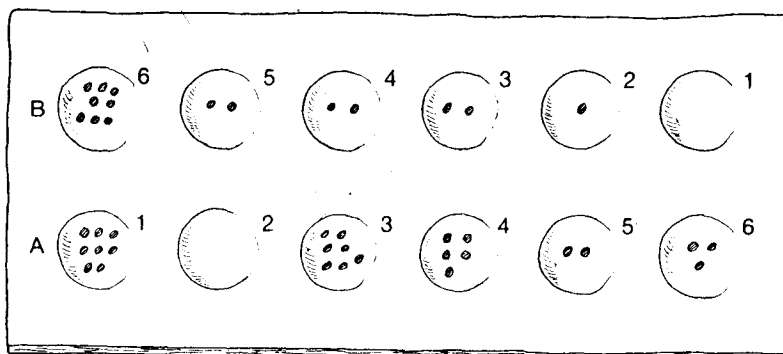
- 6 Can a player take seeds from more than one hole in any one move during the game?
- 7 What does a player do with the seeds he/she takes from a hole?
- 8 When does a player capture the seeds in the opponent's hole?
- 9 What happens when a player has no seeds in any of his/her holes?
- 10 When does the game end?

### Task 5

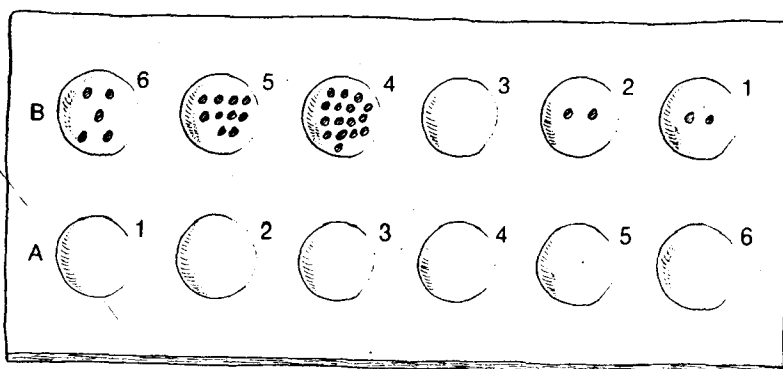
Below are some diagrams showing 'the state of play' during a game of ayo.

With a partner discuss what the next move should be in each case. Be prepared to justify your choice. Write down how many seeds would be gained by each of your chosen moves.

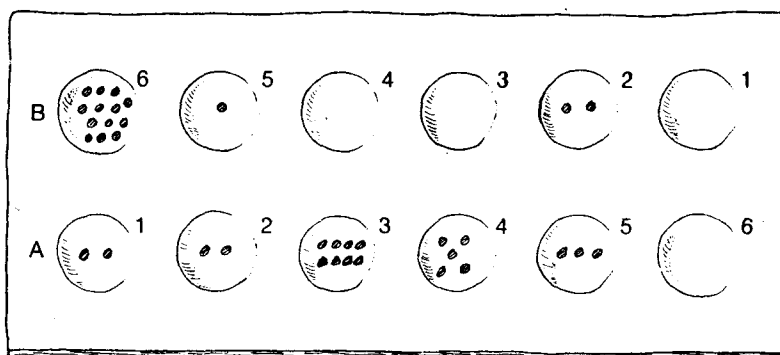
#### 1 It's player A's move



#### 2 It's player B's move



### 3 It's player A's move



#### Task 6

Do one of the following.

- Try to play ayo. In order to do this you will have to consider how you can improvise a board and seeds.
- Use the description to prepare a clear set of written instructions explaining how to play ayo. Pay special attention to the layout of your instructions.

#### Task 7

This is an account of the way one student read the description of how to play ayo.

Read the account, and discuss the strategies this reader employed. Which ones do you think were effective?

'I read through the text twice. The first time I read fairly slowly. I concentrated on vocabulary and used my dictionary to look up words I didn't know like 'scoop', 'pebbles', 'accumulation' and 'consecutively'. I found that I had to read some of the sentences two or three times before I was sure that I understood. I didn't look at the diagrams on this read-through.

On the second read-through, I concentrated on trying to match the text with the diagrams. I found this helped me to understand the text better. I also tried to form a mental picture of the game.'

Write an account of how you read the text.

Compare your account with that of another student. Try to identify any reading strategies that work particularly well for you.

## 2 Skills training

### Relating text to diagrams

#### Task 1

Read this account of how you can relate written text to diagrams.

Instructions, particularly complex ones like those for playing ayo, will often include diagrams which show pictorially what needs to be done or what the result of a particular action is. The task of the reader is to relate the information in the text to the information shown in the diagram. This can be done as follows:

- Read the part of the text that relates to the diagram.
- Look at the diagram and try to interpret it.
- Interpret the diagram by cross-referring between it and the text. This is likely to involve moving backwards and forwards from text to diagram.
- Check that you have formed a 'whole' picture. One way to do this is to try to explain what the diagram tells you in your own words.
- If you find you still don't have a complete picture, repeat c.

#### Task 2

Try out the procedure suggested in Task 1 above on the following extract from *How to play ayo*. Then discuss how effective you found it.

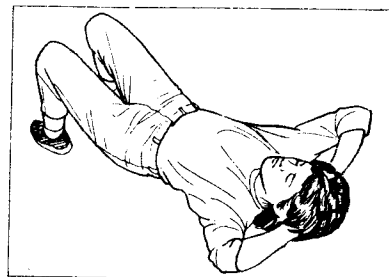
Sometimes a large number of seeds may accumulate in a single cup. If it is now **A's** move she will gain nine. Her twenty-seven will go twice round the board plus three more cups. She will end in **B's** third, which will have three. So will **B's** second and first, and **A** will collect them all, though not the two in her own sixth because that is on her own side.

#### Task 3

Use the information in the pictures to help you complete the written instructions next to them.

##### *Starting position*

Lie on your ..... with ..... bent,  
 ..... flat on the floor and .....  
 ... parallel about a foot apart. Keep your .....  
 behind your head with your ..... out to the sides.



*First position*

Lift your ..... and upper .....  
 off the floor as high as you can, using your abdominal muscles, not  
 your ..... Keep your .....  
 flat on the ground.

*Second position*

Lower a little but do not touch the floor.

**Task 4**

Read the instructions below.

What information could be shown in a diagram to make understanding the instructions easier?

Try to draw the diagram.

**How to stop a tap dripping**

If a tap is dripping it needs a new washer. To change a washer, first turn the water supply off at the mains and let all the water run out of the tap. Then remove the top of the tap (the handle). Next take off the metal cover which fits over the tap. You will need a spanner or wrench to do this. Unscrew the nut that keeps the washer in place and remove the washer. Put the new washer in place and reassemble the tap.

**How to unblock a sink**

Put a bucket under the U-bend in the outlet pipe under the sink. With a wrench, remove the big screws at each end of the inspection cover. Try to scrape out the blockage with a blunt instrument. Carefully push a thick wire up the pipe in order to clear it. When you have succeeded in unblocking it, replace the inspection cover. Remember to check that there is no leak before removing the bucket.

## 1 Reading tasks

### Interpreting ideas and opinions

#### Task 1

In groups, discuss the unemployment problem in your country.  
In particular, focus on

- the causes of the problem
- possible solutions to the problem
- how you would feel if you were one of the unemployed with no immediate hope of a job.

List other reasons why people become angry and disillusioned in your own society and any other society you know about.

#### Task 2

Read the song below which is written and performed by Bob Geldof and the Boomtown Rats.

As you read, try to imagine the accompanying music and the way the song is sung.

#### *Looking after no. 1*

The world owes me a living  
I've waited on this dole queue too long  
I've been standing in the rain for fifteen minutes  
That's a quarter of an hour too long.

I'll take all they can give me  
And then I'm gonna ask for more  
Cos the money's buried deep in the Bank of England  
And I want the key to the vault.

I'm gonna take your money  
Count your loss when I'm gone.  
I'm all right, Jack,  
I'm lookin' after no. 1.

If I want something I get it  
Don't matter what I have to do  
I'll step on your face, on your mother's grave  
Never underestimate me I'm nobody's fool.

I don't owe nobody nothing  
Cos it's me that must come through  
Why don't you stop, think, look, babe,  
I always get what I want and I wanna get you.  
I'm gonna take your money . . .

# 2

Looking  
after no. 1

Don't wanna be like you.  
Don't wanna live like you.  
Don't wanna talk like you, at all.

- 25 Don't give me love thy neighbour  
Don't give me charity  
Don't give me peace and love or the good lord above  
You only get in my way with your stupid ideas.

- I am an island  
30 Entire of myself  
And when I get old, older than today  
I'll never need anybody's help in any way.

I'm gonna take your money . . .

- Don't wanna be like you.  
35 Don't wanna live like you.  
Don't wanna talk like you, at all.

I'm gonna be like  
I'm gonna be like  
I'm gonna be like ME.

Read the song again and this time try to imagine the singer standing in the dole queue (to get his unemployment benefit).

What do you think he looks like?  
What do you think he is wearing?

### Task 3

Do one of the following.

- Draw the singer as you imagine him standing in the dole queue.
- Write a description of the physical appearance of the singer standing in the dole queue.
- Write down what you think is the main message in the song.
- Write a short dialogue between the singer and the person standing next to him in the dole queue.

### Task 4

In groups of four, discuss the work produced for Task 3 by each member in the group.

### Task 5

Still in your groups, discuss why you think the singer says

- 'The world owes me a living'
- 'That's a quarter of an hour too long.'
- 'And I want the key to the vault.'

- 'I'm lookin' after no. 1.'
- 'I'll step on your face, on your mother's grave'
- 'Don't give me peace and love or the good lord above'
- 'I am an island'
- 'I'm gonna be like ME.'

### Task 6

List all the expressions in the song which communicate strongly the way the singer feels. Be prepared to justify your selection.

Who do you think is referred to as 'babe'?

It has been argued that the singer is talking to a number of different people in this song. Do you agree? If so, who do you think these different people are?

The song makes use of a number of phrases that are well known. See if you can recognize any of them and say how the writer has used them to achieve a particular effect.

Which of the following adjectives do you think accurately describe the singer of the song?

bitter	conservative	egotistical
mellow	liberal	mean
rebellious	disenchanted	vehement
disillusioned	disaffected	distressed
objective	violent	irate

What other adjectives could be used to describe him?

### Task 7

In this task, half the class should imagine themselves as the songwriter and the other half as a journalist.

All the songwriters should discuss what they might say in an interview and all the journalists should discuss together the kinds of questions they'd like to ask in an interview.

Form pairs consisting of one songwriter and one journalist, and role play the interview. The journalist must find out why the songwriter wrote the song and what his views are on modern society.

### Task 8

In pairs, write one of the following.

- A short article written by the journalist after her/his interview with the songwriter.
- A song written by the same songwriter about education.