

THREE EASY PIECES

Reading English for Fluency and Enjoyment

Fraida Dubin/Elite Olshtain



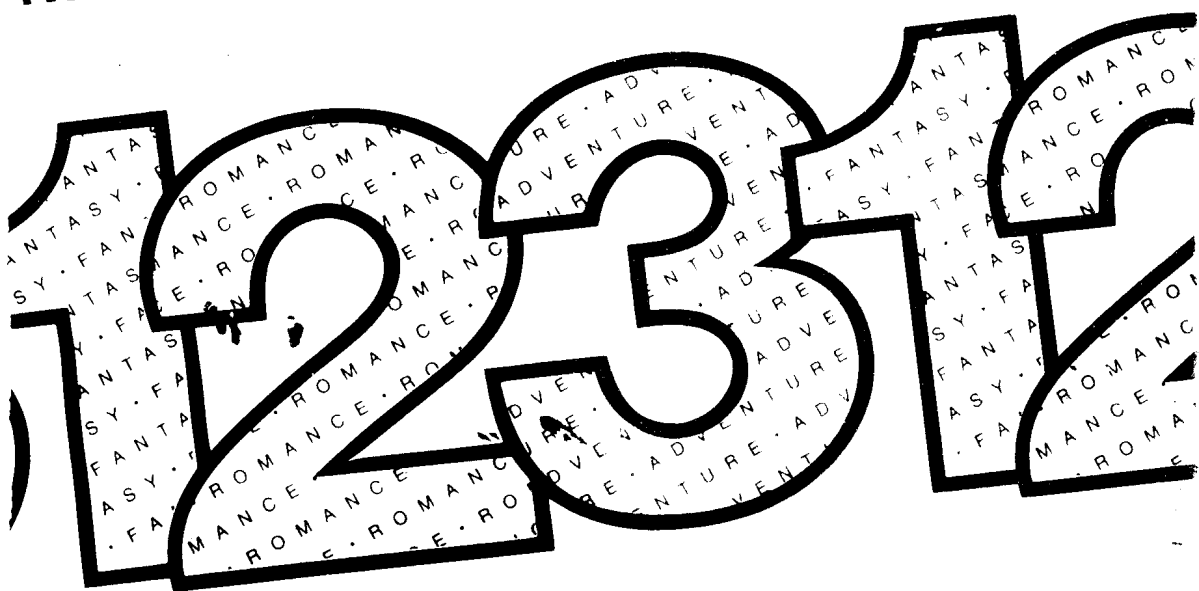
THREE EASY PIECES

Reading English for Fluency and Enjoyment

47-615
D215

THREE EASY PIECES

Reading English for Fluency and Enjoyment



Fraida Dubin/Elite Olshtain

◆ ADDISON-WESLEY PUBLISHING COMPANY

Reading, Massachusetts • Menlo Park, California • Don Mills, Ontario
Amsterdam • London • Manila • Singapore • Sydney • Tokyo

A publication of the World Language Division

ACKNOWLEDGMENT

"Rav and Lia" and "The Camera That Never Lied" are freely adapted from stories originally written by Robert Barth and Elite Olshtain, with the permission of University Publishing Projects. Every effort has been made to contact Robert Barth for permission, but his address is unknown.

Illustrations for "Rav and Lia" by Dorothea Sierra, for "The Camera That Never Lied" by Jim Espey, and for "Waiting for Friends" by Tom Leamon. Cover design by Dorothea Sierra.

Copyright © 1984, by Addison-Wesley Publishing Company, Inc. All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Printed in the United States of America.

ISBN: 0-201-10079-7
ABCDEFGHIJ-AL-8987654

Preview

The Purpose

Three Easy Pieces is intended to help low-intermediate level ESL/EFL learners experience personal satisfaction through reading complete stories in English. While low-intermediate students still need considerable exposure to basic language structure, they can already begin to use what they know by reading for pleasure in English. For such students *Three Easy Pieces* would be an ideal reading text to complement the language program in second or foreign language classrooms.

There are three main reasons for reading in a world language such as English: 1) for basic facts and information, 2) for knowledge, particularly in technical and scientific fields, and 3) for enjoyment, pleasure, and recreation.

The first rationale is usually associated with “survival” situations: reading road signs, menus, directions, maps, advertisements, announcements, and the rest. The second is clearly tied to both academic and training objectives. Students, particularly in those places where English is the medium of instruction, must be able to read it in order to study other school subjects. The third reason, reading for personal enrichment, is too often overlooked in language programs. Although advanced level courses may focus on reading the works of well-known writers in English, before ESL/EFL students can enjoy these, they need a great deal of practice taking the first steps: they need material which has been carefully constructed to match their level of language proficiency.

In crucial ways reading for enjoyment calls on skills and strategies different from those employed in either reading for basic information or reading for knowledge. In pleasure reading it is important to emphasize

fluency over accuracy. Of course, both of these are involved; but since sustained concentration is at the heart of recreational reading, fluency is the important element. Further, gaining fluency in reading is an essential basic skill, one that is acquired in both first and second language contexts primarily through practice—by doing a great deal of reading.

Reading with fluency has been described as “a process of becoming caught up with the story” and as “an experience which turns on pictures in one’s head.” Achieving it can help ESL/EFL learners move with greater assurance into critical reading at a later stage as they grow in linguistic competence. The authors’ objective is for both learners and teachers to derive enjoyment from reading and using *Three Easy Pieces*. Above all, good readers are always people who *like* to read.

The Design

The three original stories, “*Raw and Lia: A Love Story*,” “*The Camera That Never Lied*,” and “*Waiting for Friends*” all contain the same core vocabulary of approximately 550 words listed in the back of the book. For the most part, these words are drawn from standard lists at the 1,000 word level. By using this core vocabulary, the stories achieve a considerable degree of lexical redundancy, a feature which aids fluent reading. Special care has been taken to explain words of lower frequency within the context and through the illustrations. In places where it was felt that a key word was not sufficiently explained, glossing is provided at the bottom of the page where the word first appears.

The main structures used in the three stories are: present simple; present progressive; past simple; past progressive; imperative; let’s + verb; going to + verb; the comparative form of adjectives; and selected adverbs. The vast majority of the sentences are simple and short. Long relative clauses, deletions, embeddings, and other linguistically complex structures have been avoided. In their choice of linguistic structures to be included, the authors depended on common sense and practical experience rather than adhering to any hard and fast rules. The primary consideration was whether third and fourth year EFL students or second or third year ESL students would be able to understand a particular structure or lexical item from context with little difficulty.

From fantasy/romance to light-hearted adventure to science fiction/suspense, the themes of the stories have been selected for their appeal to young people of all ages. The rhetorical styles shift from a strong reliance on redundant elements in the first and second stories to less redundancy in the third. Moreover, more information needs to be implied or inferred in the third story than in the first or second. While the plots of the second and third stories depend on details concerning the characters,

the plot of the first story is more action oriented. Basically, the second and third stories are somewhat more difficult because in these the reader is expected to remember information which affects the outcome of the narrative.

Suggestions for Teachers

1. The exercises can be used either following each section or at the end of each chapter. At the beginning you may want to assign the exercises following the reading of a section. Let your students gradually increase their ability to read sustained chunks of material by having them work up to doing the exercises following the reading of a complete chapter.

2. Reading should always be carried out in a quiet room with as few distractions as possible. Since reading requires concentration and the ability to get caught up in the story, it is necessary for the teacher to remain silent during a reading period as well. Try modelling silent reading by doing it yourself during the reading period.

3. As motivation for reading on their own, give your students a quick synopsis of the story before they read each chapter. Use the preview paragraphs and questions which appear at the beginning of each chapter for this purpose. Be sure that your students read these pages as well.

4. *Three Easy Pieces* stresses the skill of individual, silent reading, so it is not appropriate for the teacher to read the stories aloud. If you feel that your students derive special enjoyment from this kind of activity, save the stories to read aloud at some time in the future, after the students have read them by themselves. Reading aloud focuses on the skill of listening comprehension rather than on reading itself. If the stories are to be read aloud, be sure, too, that the models of pronunciation are native or near-native.

5. In an EFL setting it may be helpful to give the chapter summaries in the students' first language. Don't hesitate to do this if this technique aids understanding. But as your students move along through the book, try to give them the confidence to follow the preview paragraphs and questions only in English.

6. When doing the exercises, students should work either individually, with a partner, or in small groups. At certain times it may be advisable to have students do some of the exercises outside of class as homework. They can work with a partner afterwards to check their answers in class. Partner and group activities encourage students to use English with their peers in non-threatening circumstances.

7. The answers listed at the back of the book should be used as a resource for independent work, not as the basis for tests.

8. Group compositions, such as the activity described in the exercises

following Section 7, *Rav and Lia*, lend themselves to simple role-plays before writing takes place. Group compositions should be regarded as a means of understanding and interpreting the story rather than as writing assignments for the purpose of practicing the writing skill alone.

9. Select those exercises which encourage your students to be interested in reading further in the story, keeping in mind that it is important to maintain the thread of the story line. If the book is used over a period of time, try to give a brief summary of what has already happened so that students can move ahead in their reading with full understanding of the material at hand.

10. Allow each student as much flexibility as possible for reading at his or her own pace. If some read more quickly than others, have a supply of further reading materials in the room ready for those who might finish the assignment early.

Skills/Activities

- global understanding of the story
- locating the main ideas
- following the story line
- comprehension questions (true/false, multiple choice, open-ended, etc.)
- anticipation of subsequent events
- finding linking elements
- arranging sentences coherently
- using words and expressions in context
- describing the main characters
- locating key expressions in the text
- locating key statements (who said it)
- locating factual information
- ideas for discussion
- ideas for writing activities
- pair work and group activities
- group discussion
- ideas to improvise (act out)
- group projects

A Guide to the Exercises

Each section draws on the exercise types outlined below. Every effort has been made to present a variety of material within these types in order to avoid mechanical busywork. The exercises frequently specify appropriate interactional configurations: partners, small groups, or whole class discussions. As the student proceeds through the book, the activities gradually move from a focus on internal, language-related elements to the

broadier aspects of information and comprehension. So, for example, there are a number of exercises called *Finding Linking Elements* in the first story, while the second and third stories focus more on creative activities such as *Ideas to Improvise* as well as on problem solving tasks like *Ideas to Talk About*. In addition, within each of the types listed below, the activities tend to be graded according to the learners' ability to express themselves orally in English.

Understanding the Story: Checks on comprehension, connecting quotations with the people who said them, putting story elements in correct order, finding appropriate details, giving oral summaries, paraphrasing, using information to fill in graphic displays, and drawing on the text to make inferences.

Useful Words and Expressions: Matching new words with meanings, using high frequency words in their various contexts, learning additional contexts for new words, sorting out words that look similar but have different meanings, focusing on appropriate contexts for prepositional phrases, and practice with two-word verbs.

Finding Linking Elements: So + result phrases: *but; that and it* as referents; time expressions with *when, while, before, after*; quotations + verbs: *said, asked, told*; time expressions: *after a few minutes/seconds, a few minutes later, after a while*; and dictionary work with opposites.

Ideas to Talk/Think About: Activities which link elements in the story to learners' own lives and experiences through partner exchanges, small group and whole class discussions including problem solving tasks, finding advantages and disadvantages in different possible solutions, formulating lists, deciding among alternatives, and making choices through majority decision.

Ideas to Write About: (Writing activities should be assigned optionally based on learners' educational objectives.) Pre-writing activities, writing on topics which link the story to personal experience, using a short story format, group compositions, writing conversations, writing brief character descriptions, and writing personal notes to friends.

Ideas to Improvise: (See Instructions following Section 3 in *The Camera That Never Lied*.) Acting out conversational exchanges and short scenes from the stories.

Things to Do: Extended group projects which draw on themes from the stories.

CONTENTS

Preview

vii

PART I Rav and Lia: A Love Story

1

The story of a young man and woman who lived long ago. He belonged to one tribe, she belonged to another, and each tribe hated the people of the other one.

Chapter One	The First Meeting	2
<i>Exercises</i>	9	
Chapter Two	The Secret Grows	17
<i>Exercises</i>	23	
Chapter Three	The Bear's Tooth	28
<i>Exercises</i>	34	
Chapter Four	The Chief's Promise	38
<i>Exercises</i>	45	

PART II The Camera That Never Lied

51

Three young men with nothing to do on their summer vacation find a very unusual camera. Their discovery affects the whole town.

Chapter One	The Strange Discovery	52
<i>Exercises</i>	60	
Chapter Two	Where Are the Photographs?	64
<i>Exercises</i>	73	
Chapter Three	The Pictures Are in the Newspaper!	78
<i>Exercises</i>	84	
Chapter Four	A Question to Decide	87
<i>Exercises</i>	93	

PART III Waiting for Friends

97

Something very strange happens on the West family's biking trip.

Chapter One	The Close Encounter	98
<i>Exercises</i>	<i>105</i>	
Chapter Two	A Special Shopping List	109
<i>Exercises</i>	<i>114</i>	
Chapter Three	Susan's Plan	116
<i>Exercises</i>	<i>121</i>	
Chapter Four	A Shadow of a Doubt	125
<i>Exercises</i>	<i>130</i>	

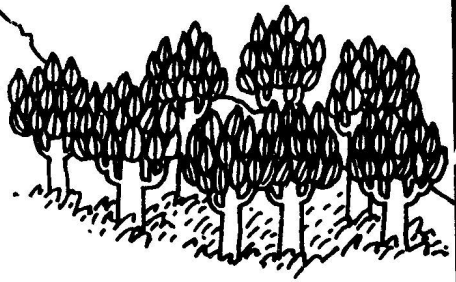
Core Vocabulary List

135

Answers

140

PART I



RAV AND LIA: A LOVE STORY

A very long time ago, before there were cities and buildings in the world, people lived together in large groups called tribes. A tribe always looked for a place to camp close to food and water. The men of the tribe hunted animals; the women gathered fruit and other things to eat.

This is a story about a young man and a young woman, Rav and Lia, who lived at that time. Rav belonged to one tribe; she belonged to another, and each tribe hated the people of the other one.



Chapter One

THE FIRST MEETING

Chapter One is called THE FIRST MEETING. From the title, can you guess what happens in the first chapter? Read Chapter One. As you read, ask yourself:

- Why did the Taro tribe live in the mountains?*
- Why did the Nova tribe live in the valley?*
- Why did the two tribes fight each other?*

Life was hard for the Taro tribe. When their hunters went into the valley to find food, men of the Nova tribe attacked them. Often someone was killed.



Section Life was often very hard thousands of years ago. Nobody knew how to grow vegetables or raise animals. So people had to spend all their time looking for things to eat. Whenever a tribe couldn't find enough food near a camp, they left it and looked for a new place to live.

1

5 For a long time, a small tribe called the Taros were lucky. They lived in peace in a large and beautiful valley. There were many animals to hunt, so they never had to leave the valley. Then, one day, a large tribe called the Novas came to the valley. The Novas were not a peaceful tribe. They hated all strangers. They knew that there was enough food in the valley
10 for both tribes, but they wanted the whole valley for themselves. So they attacked the Taros. Because there were many more men in the Nova tribe, they forced the Taros out of the valley. The Taros ran away into the mountains north of the valley.

15 Now life for the Taros became very hard. It was always cold at night in the mountains. The Taros couldn't find enough food there, so the best Taro hunters came down from the mountains to hunt the large animals in the valley. It was always dangerous. The Nova men attacked the Taro hunters. For the Taros, hunting for food was often a matter of life and death.

Section Rav was very young when his tribe left the valley. He didn't really remember what life was like there. But as he grew up, he heard stories about the Novas—how they forced his people to run away into the mountains. He saw how hard his father and the other Taro men had
5 to work to find enough food for everybody in the tribe. And, when one of the hunters didn't come back from the valley, Rav knew why. So he hated the Novas long before he ever saw one; all Novas were his enemy.

2

Years passed. Rav grew up very quickly; he was now as tall and as strong as most of the younger men in his tribe. "Father," he said one
10 day, "when can I go with you to hunt the big animals in the valley?"

"You know the answer to that question, Rav," his father answered. "You must wait until the Chief decides you are ready."

"I'm as strong as most of the other hunters now. And I can run faster than any of them."

tribe: a large group of families who speak the same language and live the same way

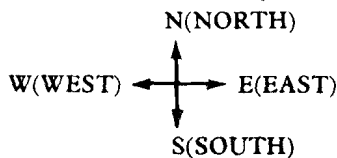
peace/peaceful: freedom from war or fighting; liking peace, quiet, calm

strangers: people one doesn't know

north: one of the four directions

attacked: started a fight with

enemy: someone who is against you



15 "I know, Rav, but that's the rule that we have. The men who hunt big animals are selected by the Chief."

"Will you ask the Chief if I can go?"

Rav's questions surprised his father. He was happy that Rav already wanted to hunt in the valley. At the same time, every Taro knew that
20 there were good reasons for the rules of the tribe. Without the rules, it wasn't possible to live and do things together.

"Please, father," Rav said, "let's go and talk to the Chief."

Rav's father thought for a while. Then he took Rav to see the Chief. The Chief listened to Rav. Then he asked Rav's father, "What
25 do you think?"

"I know that Rav is strong and brave. I also know that we need good hunters." He turned towards Rav and added: "But because I'm Rav's father, I don't want his life to be in danger."

"Father, please," Rav said.

30 "Your life will be in danger if you hunt in the valley," the Chief told Rav.

"I know, but I'm not afraid."

The Chief thought carefully for a while. "If the elders decide that Rav can hunt in the valley, will you agree to it?" he asked Rav's father.

35 "Yes."

That evening all the elders sat around the big fire that was always burning in the middle of the camp. The Chief told them what Rav wanted to do. Then he asked them what they thought.

"He's too young," one of the men shouted.

40 "But Rav is brave," another Taro said. "Besides, he already knows everything there is to know about hunting. And we need more hunters."

The elders talked about Rav for a long while.

The Chief then said, "Every man who thinks that Rav is ready to hunt in the valley stand up."

45 Rav saw a few men near him get up. Then some other men behind them got up. Soon most of the men were standing.

"It's decided, then," the Chief said. "Rav will go down into the valley and hunt the big animals there."

"When?" Rav asked, very excited.

50 The Chief answered, "I'm sending some men into the valley early tomorrow morning," he said.

rule: people who live together make rules. The rules say what to do and what not to do

reason: why people do things or feel the way they do

elders: the older men of a tribe who make decisions affecting the lives of the whole tribe

Lia was the daughter of the Nova Chief. She was only a baby when her tribe first came into the valley. But even when she was only a girl, she hated the Taros. They were terrible people; they fought and sometimes killed the young Nova men. They hunted animals that belonged to the Novas. All Taros were her enemy.

One day Lia heard some of the Nova men saying they didn't want to fight the Taros. "There's enough food in the valley for both tribes," she heard them say. "We do not need to fight. We can live in peace with the Taros."

Lia was very surprised when she heard that. She decided to talk to her father about it.

"Is it true that we don't really have to fight with the Taros?" she asked him.

"What?" the Chief shouted angrily. "Who said that?"

Lia didn't want to get anyone into trouble, so she told her father that she didn't remember. "I just heard some men say that once," she answered. "Why did they say it?"

"Because they're cowards!" the Chief said. "They don't want to fight the Taros, that's all."

"But why do we fight them?" Lia asked.

"Because they are our enemy. We must keep them out of the valley. Once it was theirs. Now it is ours. If we let them come into the valley, they would kill us!"

Lia thought, "My father is the Chief. His words are the law. The young Novas must be wrong."

The women of the Nova tribe worked harder than the men. They got up very early every morning and looked for fruit and other things to eat. They also took care of the fires that always burned in the camp. Because Lia was the Chief's daughter, she didn't have to do any of those things, but Lia wanted to help.

Like the Taros, the Novas used dogs to catch the large animals in the valley. Usually, one of the young Nova hunters took care of the dogs. Lia loved dogs very much. And, when she was old enough, she asked her father to let her help take care of the dogs.

"That's a man's job," the Chief answered.

"Please, father," Lia said. "Let me help take care of the dogs."

terrible: very bad

shouted: said loudly

get (someone) into trouble: make trouble or cause difficulties for someone

cowards: people who are afraid of everything

take care of: attend to their needs

The Chief told the elders of the tribe about what Lia wanted to do and asked them what they thought. The elders decided that it was all right. From then on, Lia helped the young hunters take care of the dogs.

40 Soon Lia knew how to take care of the dogs better than anyone else in the Nova camp. Whenever a dog was hurt or became sick, the people in the tribe always went to Lia and asked her what to do.

One day one of the dogs was hurt very badly. Lia took very good care of it, and soon the dog was well again. When the dog got better, it started
45 to sleep next to Lia every night. During the day it went wherever Lia went. Lia decided to call this dog Flower. Because Lia and the dog were such good friends, the Nova men didn't take Flower with them when they went hunting.

A few months later, Lia saw that Flower was going to have puppies.
50 And one morning when Lia woke up, Flower was gone. Lia was sure that Flower needed her help, so she looked for her all day. That evening she walked around the camp and asked everybody if they had seen Flower. Everyone said, "No." When there was nobody left in the tribe to ask, Lia went back to her tent. She lay down and tried to go to sleep. But she was
55 so worried and upset about her dog that she hardly slept at all that night.

Section

4

Rav hardly slept that night either. He was too excited to sleep. In the morning, he was going into the valley. He was a Taro hunter now; he was a man. A while before the sun rose, he got up and waited for the other hunters by the big fire in the middle of the camp. When the sun rose,
5 the hunters got up and ate breakfast together. Just before they finished eating, they saw the Chief coming towards them.

"I want you to work with the dogs, Rav," the Chief said. "Are you frightened?"

"A little," Rav said.

10 The Chief smiled again. "That's good," he told Rav.

"Why?" Rav asked, a little surprised.

"When a man is a little frightened, he's careful about what he does," the Chief said. "And I want all of my hunters to be very, very careful when they go down into the valley."

15 "I'll be careful," Rav said.

Slowly, carefully, Rav and the other hunters walked down the mountain. Rav made sure that all the dogs stayed near him and were

had seen: here, reported speech. What Lia actually asked them was, "Did you see Flower?"
(simple past)

upset: unhappy; worried about something

excited: had strong feelings

frightened: afraid