

**Creased up**



**Tickled pink**



**Gobsmacked**



**Swept away**



*Quick Reads*

**Get hooked on books.**

# Approaches to Reading for Pleasure

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The Vital Link



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**The  
Vital  
Link**

[www.vitallink.org.uk](http://www.vitallink.org.uk)

# Introduction to the Quick Reads learning materials

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## Our approach

It is not possible to teach people ‘reading for pleasure’; this is a personal activity developed through example, encouragement and reinforcement. We know that extensive reading practice is what is needed to reinforce and embed learning, and that this is difficult to ensure with learners who have never had a reading habit. Adults will read what they enjoy, so helping learners develop an interest in books and reading for pleasure is not a soft option but an intrinsic and essential part of good literacy teaching practice.

Practitioners are able to help learners develop a variety of reading skills that diagnosis has revealed as lacking. All teachers wish to develop autonomy and independence in their learners so they can make choices confidently and become self-directed in how, what and where they learn – including the informal learning that adults with developed literacy skills achieve through reading for pleasure. The activities here are designed to promote pleasure in reading, to encourage emergent readers (Entry 3/Level 1) to travel further into the world of books and begin to understand what rich experiences are now available to them as a result of their hard work. The materials will develop learner confidence in using books (how to choose them, what to expect from them). They also encourage reader response to characters, themes and issues and provide wider terms of reference for future reading. We hope that readers will enjoy the experience so much that they will gain the confidence for further exploration of bookshops, libraries and websites.

## Material structure

We have not written the learning materials for them to be used like schemes of work, or even complete session plans. Practitioners told us that they wanted imaginative, creative, fun activities to expand learners’ perception of themselves as adult readers. The materials are structured round pre-reading, during reading and post-reading of the book they support. We have been careful with the language we used – readers

rather than learners, for example – and have borne in mind that the activities will not necessarily be delivered by literacy teaching specialists. Each activity has teaching, reflecting and development elements, and indicative referencing only of major learning points to the English Adult Literacy Core Curriculum. We concentrated on developing activities predominantly at text level (the whole book approach) but have included some examples of word and sentence level. We are sure that practitioners will add their own teaching elements, which may focus on sentence and word levels, to the activities if they wish to use texts in this way.

## Suggestions for use

The contents of this folder are two generic activities, with ideas for their development, aimed at supporting book selection and reader knowledge and expectation of text. You do not have to begin with these and move on to the texts: there is complete flexibility within these materials, and they are certainly not exhaustive. Some activities could be transferred from one title to another; you might wish to support your readers in reading a whole book by completing all the activities for that book, or you might prefer to dip in and out and use them as a catalyst to begin to read or share experiences after reading. You will certainly be able to adapt them and create more activities of your own.

## Making choices

The choice of titles in libraries, and on book or magazine shelves in shops, is bewildering. Readers may like to explore the various clues that we are given to book content and its intended audience or market. As much care is taken in advertising and publicity for books as for any other product, whether for sale or loan.

### Activity 1

#### Under cover

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<b>Purpose</b>	➔ To help readers understand some of the clues that help with reader selection.
<b>Resources</b>	A selection of booksellers' book promotion leaflets, and/or copies of the Quick Reads books, and/or colour copies of the book covers downloaded from the World Book Day website at <a href="http://www.quickreads.org.uk">www.quickreads.org.uk</a> .
<b>Activity</b>	<p>Begin by asking how important readers find pictures and images are in their selection of products. What images can they think of on products they buy regularly and why do they think those particular images have been selected? What about the names or 'titles' of the products? Do the images or names have any connection to the type of person likely to be buying the product, e.g. male/female; young/old; differing ethnic backgrounds or income strands?</p> <p>Ask readers to think about how books are promoted. Invite them to suggest what images they would expect to find on (a) a James Bond novel (b) a romance (c) a science fiction novel. Can they identify any visual clues, other than images, which indicate the content or intended audience for a book? Draw out title placement, style, size and type of font as well as blurb text.</p> <p><i>continued</i> ➔</p>

<p><b>Activity</b> <i>continued</i></p>	<p>Ask readers in pairs or small groups to guess the type of book, and sort of reader, of a number of the books in the materials available to you. Suggest they look first at the visual clues before using textual ones on the cover. They could make brief comments or notes to share with the rest of the group. When comparing notes in feedback discussion, ask readers which books aroused their curiosity so that they may like to explore them further. Did any of the covers initially put them off, and did they change their minds when they read a little more about it in text form?</p>
<p><b>Reflection</b></p>	<p>Covers are extremely important for creating interest in potential readers, but they are only an indication of content and can be misleading. Ask readers to suggest other strategies to confirm or reject initial selection, e.g. reading the first couple of paragraphs; reading any review selections in the book; looking at a list of other books by the same author to see if any are familiar; reading prefaces, index or chapter titles.</p>
<p><b>Development</b></p>	<p>Readers could suggest or create designs for book covers for titles familiar to them, or for 'the book of the film or TV programme'.</p> <p>Several of the Quick Reads have learning materials to accompany them, which focus on the cover as the pre-reading activity.</p> <p>This activity may begin to touch on the issue of genre as readers discuss the types of book they have been examining, and could link to Activity 2.</p>

## Section 2: Speaking the language


**Activity 2**

## Spot the genre

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<b>Purpose</b>	→ To introduce readers to genre classification in fiction and explore its uses and limitations.
<b>Resources</b>	Flipchart Pens, paper Copies of Handout 1: Story content
<b>Activity</b>	<p>Invite readers to identify as many different types of fiction or 'stories' as they can, and record these on a flipchart, e.g. cowboy, crime, detective, love, romance, history, thrillers, fairytales, science fiction, spy, adventure, life and relationships, fantasy. These may be drawn from film or TV as well as books. If different cultures are represented within the group of readers, ask if the types of stories are similar and which are most popular in that culture.</p> <p>Allocate a selection of categories to pairs or small groups of readers. Ask them jot down in note form on Handout 1 what they know about the usual form of these stories. There may be several answers in each box because books are complex, and rarely just about one thing.</p> <p>Draw the group together to allow feedback of information on the expected form and content of the different types of stories. Invite readers to comment on any similarities as notes are shared. As they look at all the categories listed on the flipchart, can they suggest how any might now be linked together because of their closely overlapping elements?</p>
<b>Reflection</b>	<p>Explain that the literary term used for describing types of book is 'genre'. However, readers will have seen from the amount of factors different genres may have in common that each genre may have sub-divisions. In the light of this, ask readers whether the shorthand way of describing books as belonging to a particular genre is a reliable indication of content and style, or whether readers would need to investigate the book, film or TV programme further before choosing to read or watch it.</p>

*continued* →

<b>Development</b>	<p>A group may like to select a fictional genre that appeals to them and sample different books in it, possibly from the Quick Reads series. Readers can then recommend their choices to fellow readers, indicating whether the book is strictly in one genre, or crosses over to others.</p> <p>Activity 2 could be linked to Activity 1, as readers reflect on whether the cover of their book accurately conveys the genre or its expected story elements.</p> <p>Readers could be encouraged to draw up their own framework of expected form and content of genres of non-fiction, having looked at other examples. Activity 2 also links to Handout 2: Glossary of terms. This contains terms connected to reading we have used in the learning materials. Copies of this could be given to readers; spaces have been left to allow them to make notes of other terms they may come across as they develop their reading habit. Readers could create crosswords or word searches from the glossary for other readers, to help them become familiar with reading terms.</p>
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# Handout 1

## Story content

Type of book:			
Characterisation	Setting	Plot	Style
<ul style="list-style-type: none"> <li>• Who will be the main characters?</li> <li>• Will there be one hero or heroine?</li> <li>• Will they be familiar types to us?</li> <li>• Will they be real people?</li> </ul>	<ul style="list-style-type: none"> <li>• Will the settings used be real or imaginary?</li> <li>• What sort of settings will be used?</li> <li>• Will the story happen mostly in one place?</li> <li>• Will the settings be familiar to us?</li> <li>• Will they be important to the story?</li> <li>• Will there be a lot of description of places?</li> </ul>	<ul style="list-style-type: none"> <li>• What will be the main point of the plot – will it be to solve a problem? Right a wrong? Explore relationships or difficult issues? Defeat an enemy?</li> <li>• Are we likely to go through something similar in our own lives?</li> <li>• Will the plot appeal more to male or female readers?</li> </ul>	<ul style="list-style-type: none"> <li>• Is the pace of the book likely to be fast, with lots of action sequences or slow, with lots of description of people's thoughts and motives?</li> </ul>

# Handout 2

## Glossary of terms

Term	Definition	Term	Definition
<b>authentic</b>	Genuine, accurate, trustworthy, reliable	<b>motif</b>	Distinctive idea or theme elaborated on
<b>autobiography</b>	An account of one's life written by oneself	<b>non-fiction</b>	Writing dealing with facts and events
<b>biography</b>	Account of a person's life written by another	<b>paraphrase</b>	Expression of a statement in different words so as to clarify meaning
<b>blurb</b>	Promotional description found on book jackets	<b>plot</b>	The story or plan of a book or play
<b>characterisation</b>	Description of character	<b>prequel</b>	Made up word for events that happened before a story or play
<b>chronology</b>	Arrangement of dates or events in order of occurrence	<b>pseudonym</b>	A false name adopted by an author to write under
<b>colloquial</b>	Characterised by informal or conversational vocabulary	<b>review</b>	A critical assessment of a book or play
<b>copyright</b>	Right to produce copies or control an original work	<b>saga</b>	A series of events or a story stretching over a long period of time
<b>evaluation</b>	Judgement or assessment of the worth of something	<b>sequel</b>	A novel or play that continues a previous story
<b>fiction</b>	Imaginary stories	<b>synopsis</b>	A summary
<b>genre</b>	Type, kind or sort	<b>theme</b>	An idea or topic which is expanded, repeated or developed through a story
<b>idiom</b>	Characteristic vocabulary of a particular group		

## Further development

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### Other possible activities

#### Speaking and listening

Everyone will have views on a book, whether they loved it and read it again or loathed it and failed to finish it, and nobody is right or wrong. Depending on the availability of copies of texts, readers could form (or join) a reading group and arrange to discuss a text informally every so often.

Readers may give a short talk designed to persuade others to read a book (or dissuade them from doing so), providing supporting evidence for their views.

A debate between one reader who enjoyed a book and one who did not could be held in a group.

Library staff or writers could be invited to talk to readers about specific titles, or genres, or how they tackle book selection or writing.

Readers might like to arrange a visit to/from a newspaper to explore how journalism differs from writing fiction. Newspapers are excellent sources of material to support reading for pleasure, from reviews to extracts from books, and offer the opportunity to compare the experience of reading the same story presented in several different ways.

We all 'hear' books in our heads as we read. Emergent readers often find hearing text read aloud very helpful in developing the speed of their reading, which in turn helps with meaning. Use audio versions of books to introduce readers to the idea of narrator 'voice', and to encourage sustained reading of longer books.

#### Writing

There are a variety of writing tasks that can be stimulated by reading. The appropriateness of these will need to be matched to the text and reader interest in the books, but opportunities could be:

- Short book review. Provide a framework into which readers can write.
- Production of visual storyboards, using IT, cartoons or pictures to convey the plot and characters to potential readers.
- Imaginative, descriptive writing in letter form, or internal or external dialogue, by one of the characters about their situation or feelings at a crucial point in the plot.
- Plotting a film or play to be made from the book, outlining key settings and sequences with direction for actors and supplying dialogue where necessary. Identifying the 'dream' cast.
- A script for a radio or TV news bulletin relating to incidents in the book.

## More reading

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<b>March title</b>	<b>Author</b>	<b>ISBN</b>
<b>The Thief</b>	Ruth Rendell	0091796865
<b>A Woman Walks into a Bar</b>	Rowan Coleman	0099492288
<b>Blackwater</b>	Conn Iggulden	0091907039
<b>Star Sullivan</b>	Maeve Binchy	0752879545
<b>Hell Island</b>	Matthew Reilly	0330442325
<b>The Book Boy</b>	Joanna Trollope	0747582114
<b>Don't make me Laugh</b>	Patrick Augustus	1902934466
<b>Someone Like Me</b>	Tom Holt	1841494461
<b>Screw it, Let's Do It</b>	Richard Branson	0753510995
<b>How to change your life in 7 steps</b>	John Bird	0091907039
<b>Chickenfeed</b>	Minette Walters	0330440314
<b>The Team</b>	Mick Dennis with the Premier League	0552153729
<b>May title</b>	<b>Author</b>	<b>ISBN</b>
<b>Danny Wallace and the Centre of the Universe</b>	Danny Wallace	0091908949
<b>Desert Claw</b>	Damien Lewis	0099493535
<b>Cleanskin</b>	Val McDermid	0007216726
<b>Name You Once Gave Me</b>	Mike Phillips	0007216718
<b>Grey Man</b>	Andy McNab	0552154334
<b>I Am a Dalek</b>	Gareth Roberts/Dr Who	0563486481
<b>Poison in the Blood</b>	Tom Holland	0349119643
<b>I Love Football</b>	Hunter Davies	0755314700
<b>Winner Takes All</b>	John Francome	0755329481
<b>The Dying Wish</b>	Courtia Newland	0349119635
<b>Secrets</b>	Lynne Barrett-Lee	1905170300
<b>The Corpse's Tale</b>	Katherine John	1905170319

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See [www.quickreads.org.uk](http://www.quickreads.org.uk) for information on these and future Quick Reads

See First Choice library booklist at [www.firstchoicebooks.org.uk](http://www.firstchoicebooks.org.uk) for mainstream books selected against criteria for their suitability for emergent readers

Audio version of the Quick Reads are available from W F Howes Ltd as part of their Clipper Emergent Reader programmes ([www.wfhowes.co.uk/cep/](http://www.wfhowes.co.uk/cep/))

Other publications for emergent readers include those from Sandstone Press ([www.sandstonepress.com](http://www.sandstonepress.com)) and New Island's Open Door series ([www.newisland.ie](http://www.newisland.ie))

## Adult Core Curriculum References

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### Activity 1

#### Under cover

##### Reading

Rt/E3.2,.4,.6,.9  
Rt/L1.2 (highlight),.3

##### Speaking and Listening

SLIr/E3.5  
SLd/E3.2,.3  
SLIr/L1.3,.4,.5  
SLd/L1.1,.2,.3

### Activity 2

#### Spot the genre

##### Reading

SLIr/E3.1,.3,.5  
SLIr/L1.3,.4

##### Speaking and Listening

SLc/E3.3  
SLd/E3.1-3  
SLc/L1.1-3