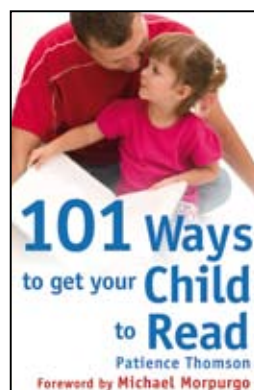
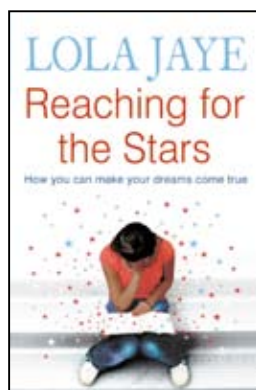
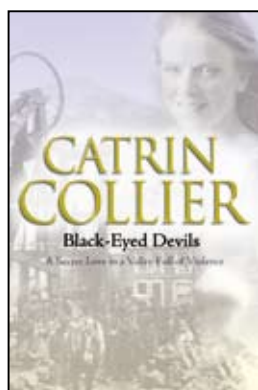
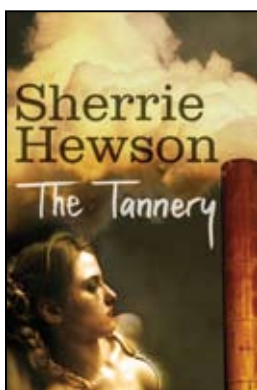
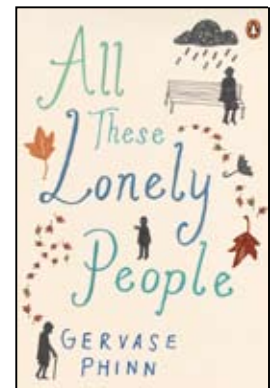
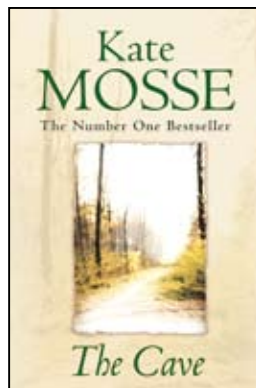
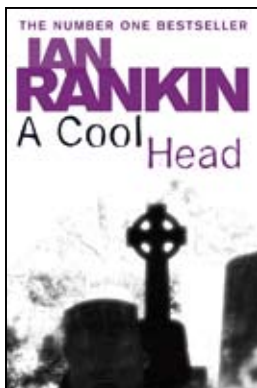


Quick Reads

The Vital Link Guide
2009





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The Vital Link libraries and literacy programme is run by The Reading Agency in partnership with the National Literacy Trust. Our thanks go to writers Anne Betteridge and Tat Ruck for these resources. We welcome all feedback on these ideas and on how you are using the Quick Reads. Please contact genevieve.clarke@readingagency.org.uk



Introduction

Now in its fourth year, the Quick Reads initiative to engage new or lapsed adult readers goes from strength to strength. More than a million books have been sold and more than a million books borrowed through libraries.

Ongoing research carried out by NIACE as part of their promotional work to support Quick Reads endorses the value of the books for new readers. 90% of adults using Quick Reads think the progress they have made has had a positive impact on their lives and made them feel better about themselves. 93% of learning providers feel that the books have helped their learners progress. 78% of tutors say half their learners go on to read another Quick Read and 76% report that half go on to read other books.

The Reading Agency, through its Vital Link literacy and libraries programme run in partnership with the National Literacy Trust, has created learning resources to support use of all the Quick Reads titles published to date. These have proved immensely popular with more than 100,000 downloads recorded from its website at www.vitallink.org.uk

For 2009 we have again produced a series of ideas for using the new Quick Reads titles in both formal and informal settings – see page 6 onwards. In addition we have compiled a second document, *Quick Reads: How do you use yours?*, also downloadable from www.vitallink.org.uk This brings together a collection of tried and tested ideas submitted by practitioners for using any of the books and for specific titles. Both these guides are intended as a starting-point for integrating the Quick Reads into practitioners' activities with less confident adult readers wherever they are working.

This year these guides form part of a wider collection of resources and activities in support of reading for pleasure being coordinated by NIACE and The Vital Link programme with funding from the Department for Innovation, Universities and Skills (DIUS). These include new CPD modules on using reading for pleasure for Skills for Life practitioners, for those working with offenders and for union learning reps in workplaces. There are also resources for using storytelling, numeracy and ICT to promote reading for pleasure. From April 2009, please see www.readingforpleasure.org.uk for more details.



Support for using the Quick Reads

The Quick Reads are an ideal introduction to reading for pleasure for less confident readers as well as adults who have lost the reading habit. In order to read with the fluency required for reading for pleasure, readers need to be able to decode words automatically and to understand or be able to predict the meaning of unfamiliar words. Some adults may need support to widen their experience of reading, or to develop their reading skills. Others may need a lot of encouragement to open a book at all.

The resources provided in this guide can be used by practitioners both to engage adults in reading and to support the development of reading and writing skills. Each resource follows a common format as follows:

- **Before you start** Activities to engage readers' interest in the titles. These are designed to get readers talking about the topic or theme of the book and often involve a stimulus – pictures, objects or audio clips.
- **Book talk** Prompts for group discussion or individual reflection.
- **Wanting more?** Optional extension activities to develop readers' speaking, listening, reading and writing skills through further investigation of the books, including tips on using ICT to develop reading and writing skills.
- **If you liked this, try ...** Recommended further reading and online resources including other Quick Reads titles.

The resources are not meant to be prescriptive, but can be 'picked and mixed' to meet the needs of different readers and reading groups. Enjoyment of reading is the key and, for some readers, reading and enjoying a book may be enough.

Approaches to reading for pleasure

Research into teaching reading to adults published by the National Research and Development Centre for Adult Literacy and Numeracy highlighted a range of strategies that are considered to be effective but are not widely used¹. A key finding was that more progress was made when learners spent more time working in pairs and less time working alone, or when they reported more self-study between classes.

These resources are designed to model a range of approaches to reading. All of them can be adapted for use with other Quick Reads as well as with other books or reading material. The key approaches are listed below, including those identified in the NRDC's guidance on effective practice².

- Shared reading
- Reciprocal teaching
- Fluency in reading aloud
- Repeated reading
- Teaching explicit comprehension strategies
- Language experience approaches
- Engaging interest through visual stimuli
- Exchanging views before, during and after reading
- Strategies that involve readers in actively engaging with text, through reconstructing or analysing sections of text
- Use of ICT to encourage readers to discuss their reading, carry out research, create their own texts
- Using texts as models to support readers' own writing.

We hope that practitioners will use the resources as a toolbox of ideas that can be used to stimulate interest in **any** book.



Strategies to support less fluent readers

Quick Reads can be used in a wide range of settings, from formal classes to informal reading groups in libraries, prisons, or workplaces. In many settings, groups will include readers of different levels of confidence and fluency, including those who speak English as a second or additional language.

Each of these resources includes tips and approaches for making reading accessible for readers at different levels of fluency. These include:

- Using audio versions to accompany private reading
- Shared or paired reading with volunteers reading aloud
- Focusing on key sections of a book to engage interest
- Activities which involve sequencing key events
- Shared writing with groups contributing ideas, and one volunteer “scribe”

Visual stress and dyslexia

Some adults find reading difficult due to their dyslexia (often undiagnosed). Dyslexia can be mild, severe or anywhere in between which is why it is often difficult to spot. Many people develop efficient coping strategies for other symptoms of dyslexia but reading is not easy to deal with.

Firstly, it is important to rule out, or cater for, visual stress which many dyslexics suffer with. This may mean that they are over-sensitive to light which will affect, among other things, their ability to read black text on a white page. Known as Meares-Irlen syndrome this can be remedied by the use of coloured overlays, tinted lenses or reading rulers. A comprehensive testing kit is available from Crossbow Education – see www.crossboweducation.com

It is also helpful to understand that, because of their dyslexia, some weak readers have difficulties with identification of individual sounds and, conversely, some find it hard to remember visual images. Discovering a person’s strengths is essential so that strategies can be devised which focus on them rather than their weaknesses.

Linking to the curriculum

Practitioners who use Quick Reads in literacy or other subject teaching may wish to cross-reference activities to the Adult Literacy Core Curriculum. We have therefore listed the main relevant curriculum references on page 26. We hope that practitioners will differentiate activities, using the tips and guidance to adapt activities to the level of individual readers. For this reason, we have not included individual references for each activity, but have provided a list of the key aspects of the curriculum at Entry 3 and Levels 1 and 2 that are most appropriate. Please also remember that links can be made to appropriate ICT qualifications where ICT tools have been used.

We have provided the readability level for each text (calculated using the adapted SMOG formula which can be found at http://www.firstchoicebooks.org.uk/how_to_assess_a_book) to give an indicator for practitioners who are not familiar with the texts.

Promoting reading for pleasure

Remember that the focus is on promoting reading for pleasure. The accessibility of Quick Reads allows new or returning readers to avoid the experience of struggling with difficult words and to enjoy escaping into another world. We hope that the Quick Reads and the activities we suggest here help you to inspire the people you are working with to become lifelong readers.

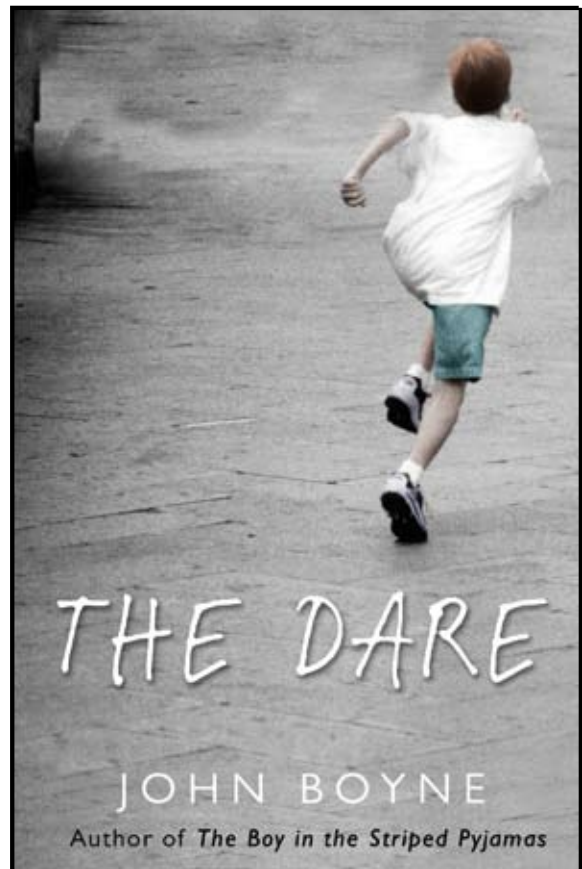
The Dare

John Boyne

At the start of his school holidays, Danny Delaney is looking forward to a trouble-free summer. But he knows that something terrible has happened when his mother returns home one afternoon with two policemen.

Mrs Delaney has hit a small boy with her car. The boy is in a coma and no one knows if he will wake up. Danny's mother closes herself off, full of guilt, while Danny and his father are left to pick up the pieces of their broken family.

John Boyne was born in Ireland in 1971 and lives in Dublin. He is the author of six novels including the *The Boy in the Striped Pyjamas* which was a bestseller in the UK, Australia and in many other countries. It has now been made into a feature film. His novels are published in over 30 languages.



Readability: 11 Level 1

Before you start

The front cover

Talk about the front cover and what it might tell readers about the book. Who is the boy? How old is he? Why is he running? Is he running to or from something? How might this image relate to the book's title?

The blurb

Read the blurb above. There are four characters mentioned – Mr and Mrs Delaney, Danny Delaney, and the small boy in hospital. Discuss the potential reactions of Mrs Delaney, Danny and the boy's parents immediately after the accident. Do they feel anger/fear/shame/guilt? Ask everyone to look again at the picture of the boy. Is this Danny, or the boy in the hospital?



The Dare continued

Book talk

Each of the three families in the book has one family member missing. How does John Boyne contrast physical absence with emotional absence? Which do readers think is most damaging?

The Dare is written from the point of view of Danny, an adolescent boy. Ask readers why they think the author decided to choose Danny as the narrator? How might the book be different if it had been written from the perspective of one of the adults?

Wanting more?

Investigating the plot

You can find very short stories by the author at <http://www.johnboyne.com/veryshortstories.htm>
Choose a story and analyse its structure by making notes or talking about the following prompt questions:

Characters: who are they?

Setting: where is the story set?

Plot: what problems occur, and how are they resolved?

Theme: what is the key idea? E.g. love and forgiveness, coming-of-age

Writing

In the final chapter, the reader learns that "...it wasn't long after that the three of us became friends. Which led to other problems later, but that's another story." (p98) Use the prompts from the previous activity to come up with ideas about what might happen to Danny, Luke and Sarah in "another story".

Tip: Readers can use the frame below to structure and write their own story.

Opening: introduces main characters; sets the scene

Development: sets up plot by fleshing out characters, relationships or issues

Main event or incident: the central point of the story

Resolution: explains how things turn out

If you liked this, try....

<http://www.johnboyne.com> – for more about John Boyne and his work

The Boy in the Striped Pyjamas John Boyne's most famous book, now a major film.

Adrian Mole series Sue Townsend

The Curious Incident of the Dog in the Night-time Mark Haddon

More Quick Reads

Star Sullivan Maeve Binchy

The Book Boy Joanna Trollope

All These Lonely People Gervase Phinn

The Tannery Sherrie Hewson

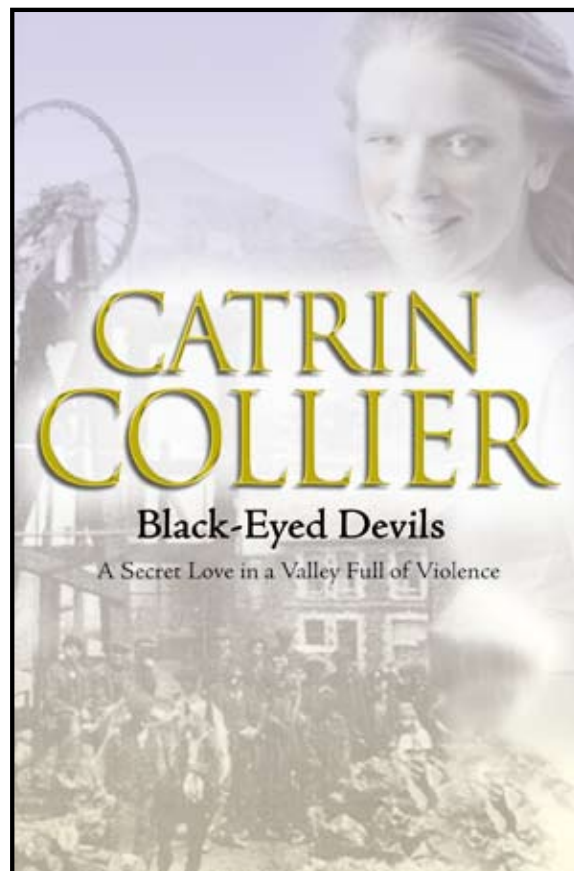
Black-Eyed Devils

Catrin Collier

Amy and Tom fall in love amidst the tense and violent Welsh miners' strikes in 1911. Tom has been tricked into breaking the strike, and his life is in danger as he attempts to avoid beatings from the striking coal-miners, amongst whom are Amy's father and brothers.

There seems to be no solution for Tom, and no way that Amy can be with the handsome stranger she has fallen head over heels in love with. Can they ever be allowed to spend time together or escape from the nightmare they find themselves in?

Catrin Collier has written nearly 30 historical and crime novels. Her first historical novel *Hearts of Gold* was made into a BBC mini series. Catrin, who sometimes writes under the name Katherine John, was born in Wales and lives there now with her family.



Readability: 12 Level 1

Before you start

Exploring the theme

The story of *Billy Elliot* (a film released in 2000) is set against the backdrop of the miners' strikes of 1984. Show clips of the DVD and discuss how families coped 25 years ago. Does anyone remember the strikes and the effect they had on families? Has anyone experienced going out on strike?

Plotting

It is sometimes said that there are only seven basic plots in the world. This is a love story ('Man and woman') as are thousands of others. The others are listed as: 'Man versus man', 'Man versus nature', 'Man versus himself', 'Man versus God', 'Man versus society' and 'Man caught in the middle'. Do readers agree, or can they think of plots that don't come under any of those headings? Think of as many film plots as possible and see whether they fit under the same headings.



Black-Eyed Devils continued

Book talk

Feelings run high between those coal-miners on strike without a wage packet and those who choose to work because they decide that they can't do without their income. Those who work are hunted down and treated very roughly. It wasn't unknown for some to be murdered. Ask readers to consider what choice they might make in this situation.

The story gives small clues to the secret which is hidden from us for most of the book. Did readers guess what was coming? Scanning the book again will reveal the information which pointed towards the truth. Discuss how views on babies born to unmarried parents have changed over the last 100 years.

The author describes tensions between the Irish and the Welsh. Discuss why this might have occurred. Do such feelings exist now? How do the British nations view each other?

Wanting more?

Short and long stories

A full-length novel gives an author the chance to tell readers more about the characters, setting and plot. In *Black-Eyed Devils* we know a little about each of the main characters. Encourage readers to pretend to be one of the characters and work in pairs to explain more about themselves. For instance, we know that Tom was a farmer in Ireland but what was he really like as a person? How did Enyd feel about living so close to her daughter and keeping it a secret from her husband?

Writing

Amy writes to Mary several times before she sails to America with Tom. Expressing feelings and emotions on paper is harder than recording plain facts. Suggest that readers put themselves in Amy's position and compose the first letter she writes to her parents after leaving home. Compare Amy's letters from 1911 with what we might send today – emails or perhaps texts. Would you rather receive a letter or an email?

If you liked this, try....

<http://www.rootsweb.ancestry.com/~nyunywh/upstatenywelsh/davieslt1.html>

letters from someone visiting Wales in 1911

www.ancestry.com – a very popular website which will help you to discover more about your ancestors. Have any of your ancestors emigrated to other countries?

More Quick Reads

A Dream Come True Maureen Lee

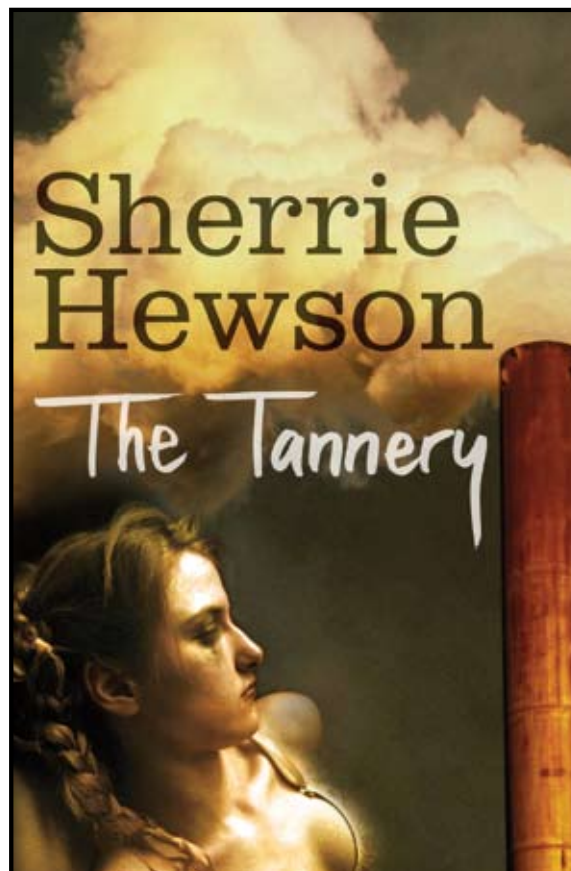
Girl on the Platform Josephine Cox

The Tannery

Sherrie Hewson

Dolly is six years old at the start of the book. She tells her story which covers the war years, 1939 to 1945, and what happens to her and her family afterwards. She describes what it is like to be very poor, growing up in the north of England. Her relationship with her mother is very different from the one she has with her father, whom she misses dreadfully when he is called up to fight in the war. Things get worse and worse as her mother's behaviour goes downhill. Eventually, Dolly can't stand it any more.

Sherrie Hewson has been an actress for many years and is well known for her appearances in *Coronation Street* and *Emmerdale*, as well as being a presenter of *Loose Women*. She won the BBC TV series *Murder Most Famous* in March 2008, her prize being to write this book and get it published as a Quick Read.



Readability: 11 Level 1

Before you start

Discussing the title

Discuss why the book might be called *The Tannery*. Show items made of leather and elicit what a tannery is and what they produce today. The story's events don't take place in a tannery so why might the book have that title? Note down the answers. Does anyone prove to be right once the book has been read? How important is the choice of title in hooking in the reader?

A theme

The story spans the Second World War and shows how the father's absence affects the family left behind. How do people cope when a family member disappears for several years? What other events cause families to be apart? What are the best ways of keeping someone's memory alive? (There may be readers who have experienced this so it will be necessary to be sensitive to individual circumstances.)



The Tannery continued

Book talk

Did Dolly's mother have other choices when it came to trying to make ends meet? How much of what happened was as a result of her choices or because her husband was away for so long? Do readers feel that prostitution is justified?

Did readers predict the ending? How much of a surprise was it? Is it important that the ending of the story is a surprise or has a twist, or is it enough to just enjoy the story as it unfolds?

What are the factors that make this book enjoyable? Ask readers to identify five factors that contribute to its enjoyment. As a group, decide whether those apply to other books, then vote on them in order to determine the most important. Do this activity with fiction books in mind but then do the same for non-fiction. Are any of the factors the same?

Wanting more?

Debate

Debate the rights and wrongs of Dolly's actions when she and Stanley visit her mother. Should she have gone to prison? Why do people who commit 'crimes of passion' end up in prison? Choose two people with opposing views and encourage other readers to argue for and against the motion that 'anyone committing a crime of passion should not be imprisoned'.

Writing

Ask readers to choose a point in the book where they would like to stop the story. Encourage them to continue it in their own words but change the ending so that both Dolly's parents are at the church for her wedding to Stanley. Less confident writers might like to talk about how the story could continue, either in pairs or in small groups.

If you liked this, try....

<http://www.bradford-hide.co.uk> – pictures and information about a typical modern tannery

<http://www.itv.com/Lifestyle/LooseWomen/presenters/SherrieHewson.html> – information about Sherrie Hewson

More Quick Reads

Black-Eyed Devils Catrin Collier

The Dare John Boyne

Happy Families Adele Parks

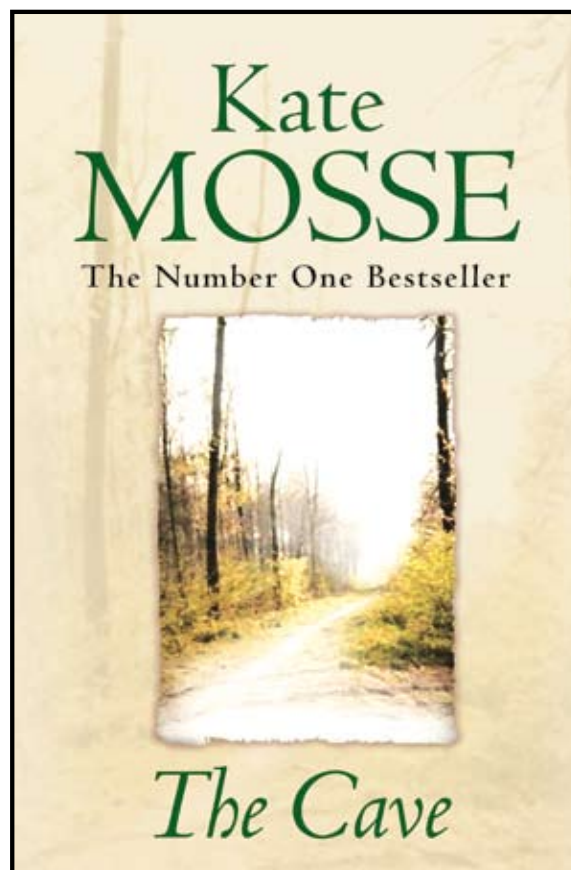
The Cave

Kate Mosse

On holiday in France in 1928, Freddie crashes his car, and looks for a hotel in the nearest village. During his stay, he meets a woman called Marie. She tells him how villagers had to flee their homes during war-time, and seek shelter in caves hidden in the mountains. But when Freddie wakes in the morning, Marie has gone.

When Freddie decides to look for the caves, he is shocked at what he finds – and more shocked still when he wakes to find himself in hospital. What really happened after Freddie crashed his car, and who is the mysterious Marie?

Kate Mosse is the author of six books, including the international bestseller *Labyrinth*, which won the 2006 Richard and Judy Best Read award. *Labyrinth* was also chosen as one of Waterstone's Top 25 Novels of the past 25 years. Kate lives with her family in West Sussex and France, where *The Cave* is set.



Readability: 12 Level 1

Before you start

A sense of place

Google earth allows you to zoom in on satellite pictures anywhere in the world. Download the software at <http://earth.google.com/> Type Larnat, Ariège in the search box and click on Fly there. Use the zoom feature to zoom in on the village and surrounding areas. What sort of environment is this? What events may have happened here?

Using the cover and blurb to predict storylines

Look at the book cover and discuss why this picture might have been chosen. Now read the blurb above and on the back of the book to see if readers can find any more clues.



The Cave continued

Book talk

Some mystery stories allow the reader to know more than the main characters. In *The Cave* the prologue provides information about Marie and her family, which Freddie doesn't discover until he finds the cave. What impact does this have on readers' understanding of events as they unfold?

In Chapter 18, Freddie discovers that only half a day had passed before he was found in the cave after setting out from Foix. How did readers react when they discovered this? How did this affect their understanding of the story?

The prologue and epilogue both refer to the endurance of the written word. "Words endure when memories fade into dust." Which of the various documents that Freddie reads throughout the story (Marie's record, the hotel guest list, the guide book) do we know are real? What is the significance of the epilogue?

Wanting more?

Looking for clues

The story is deliberately ambiguous, allowing readers to come to their own conclusions. For example, at the end of Chapter 12, Freddie realises that he has met all the people Marie talked about. What do readers think is going on? There are various possibilities:

- the villagers are ghosts
- they are descendants of the original inhabitants
- they are dream-figures or figments of Freddie's fevered imagination
- Freddie has slipped back in time.

Re-read chapters 12, 13 and 18, looking for clues to support each theory.

Writing

Kate Mosse's *Labyrinth* website at <http://www.mosselabyrinth.co.uk> has a section called 'Kate's locations'. Use the pictures there as a stimulus for creative writing. Provide support by talking about the pictures together. For example, brainstorm vocabulary around the senses. What can you hear, see, smell? Is it warm, cold? Discuss who might live there. Do they live alone, or with others? Why do they live there?

If you liked this, try....

<http://www.katemosse.com> – the author's personal website

<http://www.mysteriousbritain.co.uk> – local legends and stories to read or research

More Quick Reads

Chickenfeed Minette Walters

Lily Adèle Geras

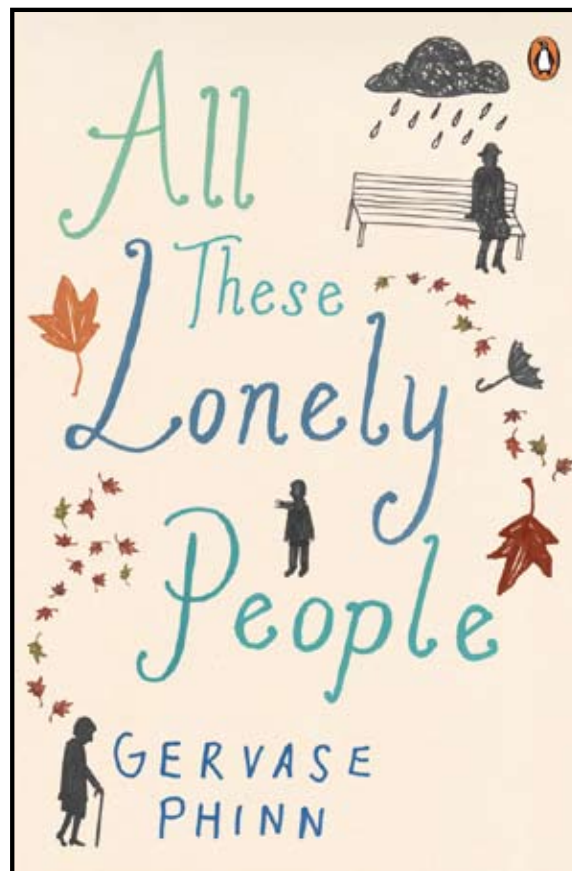
All These Lonely People

Gervase Phinn

Father McKenzie has a secret. He is suffering with terminal cancer and doesn't have long to live but he carries on listening to people's problems and giving advice. He even has to put up with nosy neighbours and a suspicious park-keeper who can't leave him to live his last weeks in peace.

He shows how it is possible to rise above personal difficulties and help others at the same time. He is always able to see the good in people and continues to offer kindness and support, even though he has huge problems of his own.

Gervase Phinn was born in Yorkshire in 1946. He spent 14 years as a teacher before becoming a language adviser. He then spent ten years as a school inspector and is known for giving amusing talks about his school visits. He is an author and a poet as well. He lives with his family near Doncaster.



Readability: 12 Level 1

Before you start

Themes of the book

Some of the themes, such as religion, adoption and wrongful accusation, can be hard to talk about. Kindness, generosity, forgiveness and trust are also dealt with. Discuss why some subjects arouse the emotions. **Advice:** It is important to be aware that this book is written from the perspective of a Catholic priest and concerns religious faith but the themes are universal.

Author's inspiration

Read the afterword at the end of the book. Find a recording of The Beatles' song 'Eleanor Rigby'. Before playing the track, ask readers in pairs to recall the lyrics and characters in the song. If possible, pair up a younger reader with an older one. Think of another Beatles' song which tells a story. Discuss why hearing a tune triggers a memory of the lyrics.



All These Lonely People continued

Book talk

Do readers think that Father Mckenzie is good at his job? What is a priest's life like? How easy or hard would it be to be a priest – with no family, and a life wedded to the church?

The author includes humorous scenes every now and again. Which of his own experiences is the author drawing these moments from? How easy is it to find amusement in amongst a story of loneliness and someone who is dying?

There is a lot of dialogue in the book. Choose a passage where two or more characters are talking and ask for volunteers to act out a small section. You could turn this into a play script, record it and use it as an extra resource.

Wanting more?

Investigating the characterisation

Suggest that readers identify adjectives and descriptive passages which refer to the characters in the book. For instance, Miss Evans is described as looking 'like a vulture' and Miss Rigby is 'quiet and rather nervous'. Write the descriptions of the characters on cards, then write the names of the characters on separate cards. Play the game Pelmanism (Pairs) with the two sets of cards.

Writing

Father McKenzie wrote a sermon he would never preach. What do readers think he might have wanted to say to his congregation before he died? Demonstrate how to use a mind map to plan his sermon. It could result in a lengthy piece of prose for more confident writers, or just a brief outline in note form for less confident writers.

Suggest that readers choose a favourite style of music and write the lyrics to a song which tells the story of Matthew. The following link is a lesson plan and powerpoint presentation which covers lyric writing in Year 9 and is easily adaptable for an older audience:

<http://www.tes.co.uk/article.aspx?storycode=6006623>

If you liked this, try....

<http://www.gervase-phinn.com> – Gervase Phinn's website where you can read some of his poems

<http://www.beatleslyricsarchive.com> – a complete list of all Beatles' lyrics

More Quick Reads

A Dream Come True Maureen Lee

Star Sullivan Maeve Binchy

A Cool Head

Ian Rankin

Gravy worked in the graveyard – that’s how he got his name. He was having a normal day until Benjy turned up with a bullet hole in his chest, a gun and a bag full of money. When Benjy asks Gravy to hide him, Gravy looks in Benjy’s car and finds a name and address on a scrap of paper. So who is the mystery woman? Where does Gravy hide Benjy? Who are the men hunting for Celine? And will DI Jane Harris figure it all out before anyone else gets hurt?

There are some violent scenes.

Ian Rankin was born in Scotland. He started to write fiction while at university. His first Inspector Rebus novel was published in 1987. The Rebus books have been translated into 22 languages and are bestsellers across the world.

Ian Rankin has received many writing awards, and in 2002 he received the OBE for services to literature. He lives in Edinburgh with his partner and two sons.

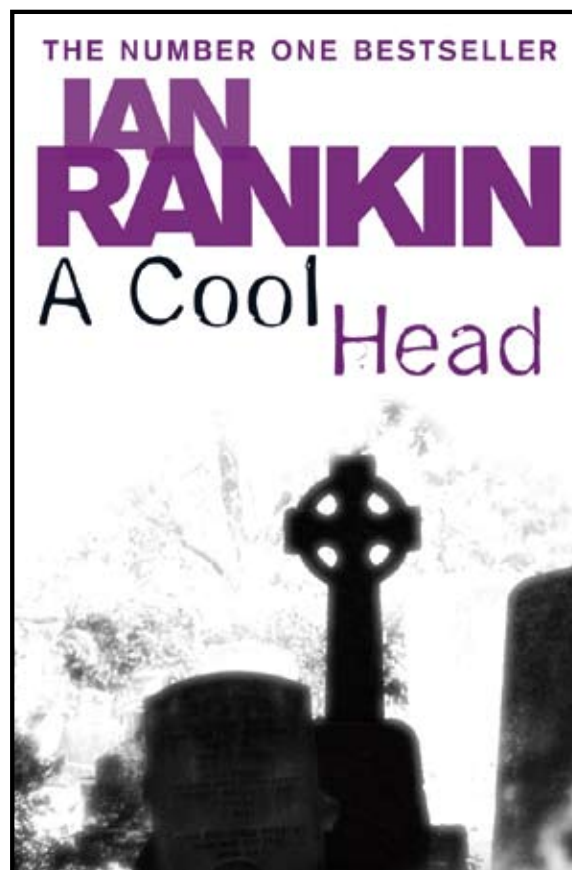
Before you start

Using pictures or objects

Introduce the theme to readers by providing a range of objects or pictures related to the story – a map of Edinburgh; a Bentley or BMW; a balaclava; a pair of gloves; a shovel. **Tip:** Search on <http://www.flickr.com> for photos.

Reveal objects one at a time and ask for first reactions – what might this tell you about the story?

Ask questions to encourage readers to speculate about plot and characters. Where might it be set? What genre might it be? What type of characters do readers expect to find?



Readability: 11 Level 1



A Cool Head continued

Book talk

How are events revealed in the book? At what point did readers guess the masked killer, Celine's link with Don, and Benjy's hiding place?

If you created a 'loyalty line' from 'always loyal' to 'never to be trusted', where would each main character sit – and why?

Crime stories require the reader to infer or guess information. Some readers may need support with this. For example, when Celine sees the money, she changes her story and tells Gravy she does know Benjy. How does the reader know this is not true? Use extracts from the story to elicit and highlight the key words and phrases that provide clues.

Wanting more?

Investigating the plot

Allocate one of Chapters 1 to 6 to pairs of readers. Each pair re-reads their chapter, noting key clues on coloured cards.

Discuss and group key points around different themes. For example: Relationships – how are the characters connected? Timeline – in what order did events occur in real time? You can create mind maps using free software such as freemind at http://freemind.sourceforge.net/wiki/index.php/Main_Page

Writing

The shooting in Ray's garage is described in conversations between characters. Ask readers to try rewriting this scene as if Don had spoken to Benjy. Or for something less challenging, suggest they write the script for the police interview with Andrew Hanley or a diary entry from Celine Watts one year on from the events in this book.

Tip: Writing online in pairs or small groups allows less confident writers to contribute to the writing process, without the pressure of thinking about spelling or handwriting. Readers can create animated dialogues at <http://www.dfilm.com/live/home.html>.

If you liked this, try....

<http://www.ianrankin.net> – for more about Ian Rankin and his work, sample audio clips of Ian Rankin's books, and a forum for readers to discuss the author's works

<http://wetellstories.co.uk> – digital stories to follow on screen. The 21 Steps is partly set in Edinburgh, and traces the story's events across the world, using Google earth.

More Quick Reads

One Good Turn Chris Ryan

The Thief Ruth Rendell

Chickenfeed Minette Walters

Doctor Who: The Sontaran Games

Jacqueline Rayner

When the TARDIS lands at an academy for top athletes, the Doctor discovers that the students have been hushing up unexplained deaths.

He finds a group of dangerous aliens, the Sontarans, as well as ambitious young athletes. As the Sontarans begin their lethal version of the Global Games, the Doctor must find out what's really going on. Will he survive the deadly contest, and is everyone what they appear to be?

Jacqueline Rayner has written six Doctor Who novels, as well as other science fiction and children's books. A member of Doctor Who Magazine's 'Time Team', she and three friends have been watching all the Doctor Who series ever produced and recording their experiences. This has so far taken nine years! Jacqueline lives in Essex with her husband and twin sons.



Readability: 11 Level 1

Before you start

What do we expect from Doctor Who?

Use pictures or audio clips to stimulate discussion about the Doctor Who series. What key characters do we expect to see? Where might the story be set? How is the story likely to begin – and end?

Tip: The title music alone may be enough to stimulate discussion. You can find audio clips of various sounds and major characters at <http://www.bbc.co.uk/doctorwho/s4/audio/>.



Doctor Who: The Sontaran Games continued

Book talk

How does the author replicate the noise and atmosphere of the BBC series? Pick a chapter to read in detail, and identify the words and phrases that bring the setting and characters alive.

“Doctor Who is about a Time Lord who travels through time fighting monsters and aliens.” Is this a good summary, or is there more to it? What is the real theme of Doctor Who – global domination; human relationships; the triumph of good over evil; a commentary on the state of the modern world? How would readers summarise the theme of this book?

Wanting more?

Investigating the structure

The book, like many episodes, is structured around a series of cliff-hangers with each chapter ending with an impending disaster. If reading the book as a group, pause between chapters, and predict how each disaster will be resolved.

Readers could also write their own summaries of each chapter ending to use as a sequencing activity to focus on the structure of the book.

You can find an interactive timeline template, which can be used to match chapters to cliff-hangers, at <http://vle.barkingcollege.ac.uk/cw/etemplates/>

Writing

Set a writing challenge for pairs or a small group, using the summaries of the other Doctor Who books in the series at the end of this book. Each pair/group chooses one of the books and writes the first paragraph.

When paragraphs are completed, read each paragraph aloud and match to the blurb. Readers can compare their opening paragraphs to those in the books.

If you liked this, try....

<http://www.bbc.co.uk/doctorwho/comicmaker/create/> - an easy-to-use tool for making your own Doctor Who strips

<http://www.talent.ac.uk/content.asp?CategoryID=1831> – e-learning ideas and templates

More Quick Reads

Doctor Who: I am a Dalek Gareth Roberts

Doctor Who: Made of Steel Terrance Dicks

Doctor Who: Revenge of the Judoon Terrance Dicks

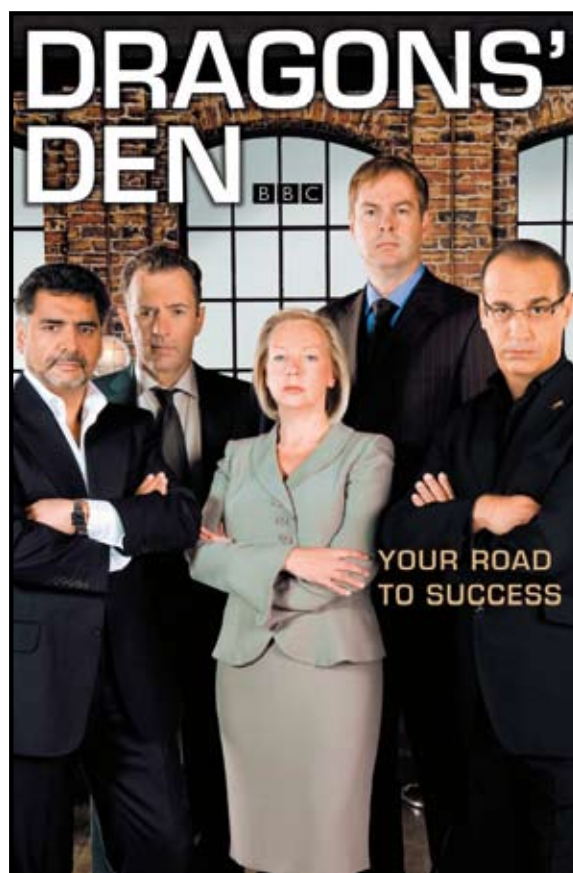
Dragons' Den: Your Road to Success

Peter Jones, Deborah Meaden, Theo Paphitis, Duncan Bannatyne and James Caan

The 'dragons' outline their life stories and what led to their millionaire status. They give their own tips for being successful as well as lots of encouragement to anyone starting their own business. They talk about the mistakes they made and give examples of how they survived difficult times.

Their advice includes: 'Be honest', 'Be passionate and persistent' and 'Enjoy yourself'. They all agree that good communication is very important, as is developing self-confidence.

The 'dragons' have made a lot of money by working very hard. They are no different from anyone else but they each have sharp business skills plus an overriding determination to succeed. Peter Jones is billed as The Creative Thinker, Deborah Meaden as The Marketing Expert, Theo Paphitis as The Retail Expert, Duncan Bannatyne as The Serial Businessman and James Caan as The Investor.



Readability: 13 Level 2

Before you start

Exploring the theme

Show readers a bottle of Reggae Reggae Sauce – one of the *Dragons' Den* success stories. Show an episode, or part of an episode, of *Dragons' Den*. If possible, get hold of a copy of the clip which showed Levi Roots making his singing pitch.

Deborah Meaden is the only female 'dragon'. Does this ratio of 4:1 reflect the world of commerce in general? Discuss why there are more successful businessmen than businesswomen. What could be done to change this? Why are TV reality shows like *Dragon's Den* so popular? What is special about *Dragons' Den*? How many other reality shows are there? Vote on readers' favourites.

Discuss what would make a good pitch. Elicit what preparation would have to be done before an appearance in the Den. Readers may have their own businesses – what are their tips for success?



Dragons' Den continued

Book talk

Divide the readers into pairs or small groups and encourage each to investigate a dragon's life story. Decide whether luck has played a part in their success, and to what extent skill and judgement have been important. Ask each group to come up with a percentage rating of luck to skill for each dragon, and compare the results.

The dragons have all been successful but will they continue to be? Which of the dragons will carry on increasing their earnings?

Wanting more?

Dyslexia

Theo Paphitis has dyslexia. A survey (<http://www.readingrockets.org/article/5665>) showed that 40% of 300 millionaires were dyslexic. Find out why this might be so. Use an internet search engine to discover the positive side of this condition. What are the advantages of having dyslexia and what sort of skills and talents do dyslexics often exhibit?

People with dyslexia often find reading difficult and will take longer than non-dyslexics to read a book or even a page. There may be people with dyslexia in your group of readers. Use an audio version of the book, or record one of the dragon's stories yourselves, so that it can be read and listened to at the same time. What difference does this make?

Writing

Encourage readers to come up with a pitch for an idea or invention, and prepare a mind map, notes or a powerpoint presentation. Facilitate a mock-up of the TV programme – will any one pledge some money? Refer to the rules listed on the Dragons' Den website at <http://www.bbc.co.uk/dragonsden/about/rules.shtml>

If you liked this, try....

Levi Roots describes his experience in the Dragons' Den at <http://www.reggae-reggae.co.uk/index.cfm?objectid=83BB2D27-3005-8785-B2A535FEA0FF416B>

More Quick Reads

How to Change Your Life in 7 Steps John Bird

The 10 Keys to Success John Bird

Screw it, Let's do it Richard Branson

Humble Pie Gordon Ramsay

The Hardest Test Scott Quinnell

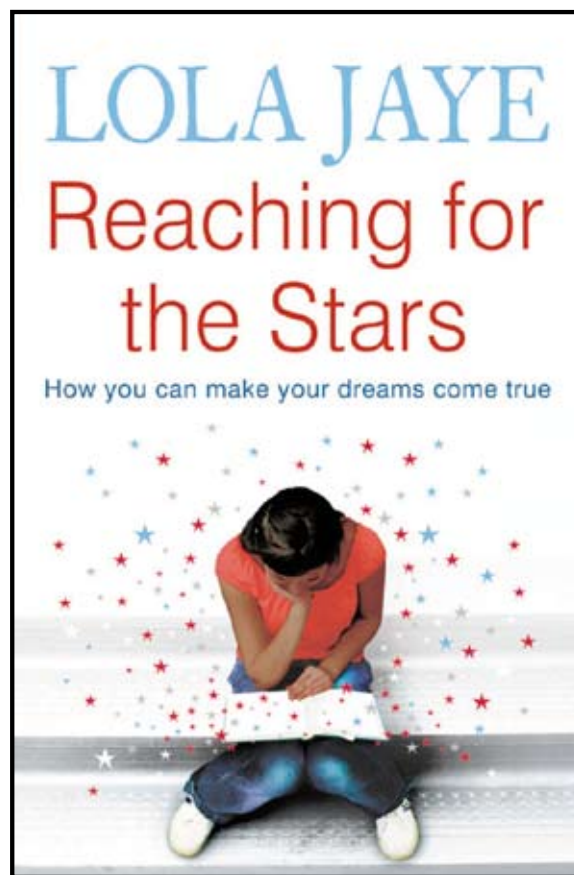
Life's New Hurdles Colin Jackson

Reaching for the Stars: How you can make your dreams come true

Lola Jaye

Growing up in a busy house, full of children and laughter, Lola wanted to be a pop star. At ten years old, in the search for peace and quiet from family life, Lola discovered what she really wanted to do – which was to write. Now a published author, Lola has written this book to help others support their dreams. She gives examples from her own experiences of setbacks and successes. *Reaching for the Stars* provides lots of tips for people who have a dream and want to fulfil it. It's not just for budding authors – there is inspiration from people who succeeded in other walks of life, too.

Lola was born in London. She has a degree in Psychology and a Masters in Psychotherapy and Counselling. Lola currently works full time for the NHS as a counsellor. As a child, Lola started writing her own weekly series of stories in a top-floor bedroom. Now she is a successful published author with one of the country's largest publishers.



Readability: 13 Level 2

Before you start

Discussing the theme

Talk about some of the key factors that help people make their dreams come true. Some examples: natural talent; luck; passion; money; hard work; determination. Write each factor on a separate card and ask everyone to prioritise them – which factor is the most important, and which the least?

Real lives

Search for images of famous achievers at <http://images.google.co.uk/> Create a slideshow to project images, or print pictures out as posters. Leave a wide margin for making notes. Use these as prompts for discussion of the different factors that helped these people achieve success.



Reaching for the Stars continued

Book talk

Reaching for the Stars is a self-help guide, based on the author's own experiences in achieving success as a writer. Do readers think the tips and lists are useful for others trying to follow their dream? Which are the most useful?

In the Introduction, the author doesn't mention that she is a professional writer until the last paragraph. What did readers think Lola's dream might be after reading the first paragraph? Why do readers think Lola starts the book this way?

Wanting more?

Approaches to reading

Self-help books can be 'dipped into', unlike a novel which is read straight through (generally!). Try out activities that share reading around a group, allowing all readers to get an overview of extracts read by other groups. Small groups or reading pairs can select a chapter by browsing the chapter headings and skim-reading content, before reading more closely to identify key tips and advice.

Tip: Add extra support in mixed ability groups by asking for a volunteer from each group or pair to read an extract aloud, while others highlight key points.

Writing

In Chapter 10 there is a section called "Take a Break" which provides prompts for readers to visualise their dreams. These can be used equally effectively to get reluctant writers started on personal writing.

Tip: It's important for this activity that writers keep going, without worrying about accuracy. As they exhaust each prompt they can move on to the next. The activity can be used just to get writing flowing, or as content for more structured writing.

Lola started by writing weekly stories. Many people nowadays keep daily or weekly blogs, commenting on their lives or world events. Readers may want to try writing their own blogs. You can create a blog in three easy steps at <https://www.blogger.com/>

If you liked this, try....

<http://www.lolajaye.com> – find out more about the author and read her blog

<http://www.palgrave.com/skills4study/pdp> – lots of advice and tools for personal development planning

More Quick Reads

How to Change your Life in 7 Steps John Bird

Survive the Worst and Aim for the Best Kerry Katona

Dragons' Den: Your Road to Success BBC

101 Ways to get your Child to Read

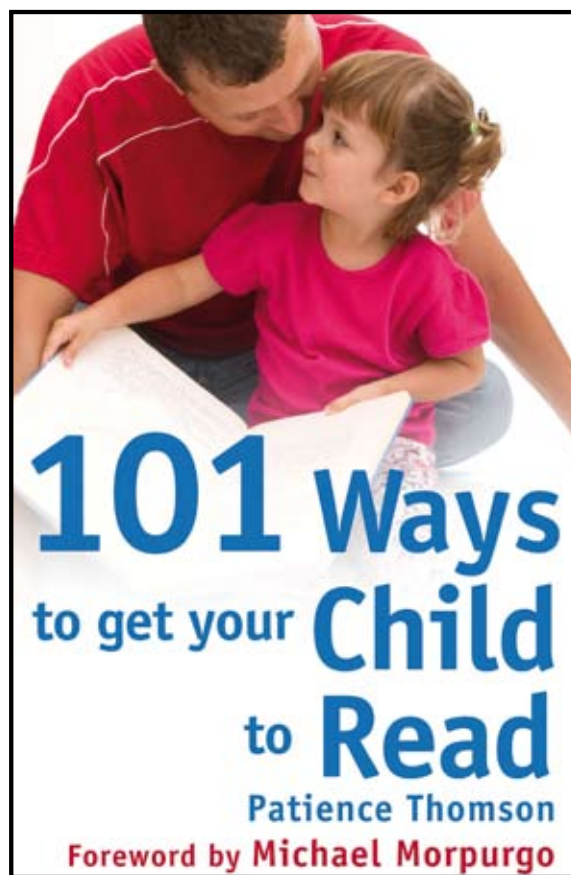
Patience Thomson

This book was written for anyone supporting a child who is struggling to read. There are several reasons why children might not find reading easy but the author offers many suggestions and ideas to counteract the difficulties.

It is not always necessary to know why a child finds reading difficult; the 101 tips apply regardless of the cause and there will be something to suit every child. However, the author offers explanations for why children experience difficulties and this can provide a trigger for further research.

Patience Thomson is an expert on reading. As principal of a school for dyslexic children she gained a wealth of experience in how to help children and encourage their reading skills. She also co-founded Barrington Stoke, a company which publishes books for reluctant readers. She is an author and a lecturer, as well as a mother and grandmother of dyslexic children.

Michael Morpurgo's foreword conjures up a child's joy when listening to his mother reading a story to him.



Readability: 13 Level 2

Before you start

Looking at the cover

Talk about the cover. What do people think are the benefits of parents and other adults reading to and with their children? Why is it helpful to have a picture of a father on the cover?

Readers' experiences

Children who struggle with reading may well have parents who had the same difficulties at a young age. Elicit how readers felt when they were learning to read. Who or what made a difference? Was there a breakthrough moment? (This may be quite recent so needs to be handled with sensitivity.)



101 Ways to get your Child to Read **continued**

Book talk

The book is full of tried and tested tips, as well as advice and supporting information in the introduction and the appendices. Ask each reader to identify either a tip which has worked for their child, or one which they think will work with a child. Encourage readers to personalise or extend the tip by adding to it something from their family's experience. For instance, Tip 53 – "We drew a picture for each difficult word and that helped her to remember it."

The author has drawn on her experience as a teacher of children with specific learning difficulties (SpLD) to suggest what works best with dyslexic children. It is important to remember that her advice is also relevant for non-dyslexic children. Strategies that work for dyslexics will usually work for everyone else too. As a group, discuss why this might be so. Discuss the meaning of 'multi-sensory' and find tips which engage different senses.

Wanting more?

Home trials

Allocate one or two tips to each reader and ask them to trial them at home or with a child they know. Encourage them to keep a record of what happens by writing a sentence or two each day then, after a week, return to share their experiences with the group.

Writing

It is difficult to separate completely the skills of reading and writing. Use a Language Experience approach to encourage reluctant readers to improve both skills. This technique requires 1-1 support which may not be possible. However, readers could be paired with a more confident partner if a support assistant is not available. Use this site for more information which can be adapted for adults:

<http://www.amity.org.uk/Training/Language%20Experience/Language%20Experience.htm>

If you liked this, try....

www.bdadyslexia.org.uk – for a comprehensive site relevant for children and adults

www.lovereadings4kids.co.uk – for book suggestions



Curriculum references

These references are compatible with the revised curriculum which is presented in e-version and is available on the Excellence Gateway at <http://excellence.qia.org.uk/> from late March 2009.

Reading Entry 3

- Rt/E3.1:** trace and understand the main events of chronological, continuous descriptive and explanatory texts of more than one paragraph
- Rt/E3.2:** recognise the different purposes of texts at this level
- Rt/E3.4:** identify the main points and ideas and predict words from context
- Rt/E3.7:** scan texts to locate information
- Rt/E3.8:** obtain specific information through detailed reading
- Rt/E3.9:** relate an image to print and use it to obtain meaning

Reading Level 1

- Rt/L1.1:** trace and understand the main events of continuous descriptive, explanatory and persuasive texts
- Rt/L1.2:** recognise how language and other textual features are used to achieve different purposes, e.g. to instruct, explain, describe, persuade
- Rt/L1.3:** identify the main points and specific detail, and infer meaning from images which is not explicit in the text
- Rt/L1.5:** use different reading strategies to find and obtain information

Reading Level 2

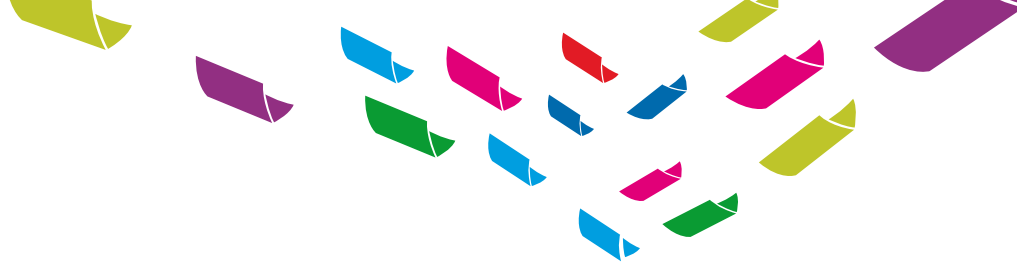
- Rt/L2.1:** trace and understand the main events of continuous descriptive, explanatory and persuasive texts
- Rt/L2.3:** identify the main points and specific detail
- Rt/L2.5:** read critically to evaluate information and compare information, ideas and opinions from different sources
- Rt/L2.7:** use different reading strategies to find and obtain information
- Rt/L2.8:** summarise information from longer documents

Writing Entry 3

- Wt/E3.1:** plan and draft writing
- Wt/E3.2:** organise writing in short paragraphs
- Wt/E3.3:** sequence chronological writing
- Wt/E3.4:** proof-read and correct writing for grammar and spelling

Writing Level 1

- Wt/L1.1:** plan and draft writing
- Wt/L1.2:** judge how much to write and the level of detail to include
- Wt/L1.3:** present information in a logical sequence, using paragraphs where appropriate
- Wt/L1.4:** use language suitable for purpose and audience

- 
- Wt/L1.6:** proof-read and revise writing for accuracy and meaning
 - Wt/L2.1:** plan and draft writing
 - Wt/L2.2:** judge how much to write and the level of detail to include
 - Wt/L2.3:** present information and ideas in a logical or persuasive sequence, using paragraphs where appropriate
 - Wt/L2.4:** use format and structure to organise writing for different purposes
 - Wt/L2.5:** use formal and informal language appropriate to purpose and audience
 - Wt/L2.6:** use different styles of writing for different purposes

Speaking and listening Entry 3

- SLlr/E3.2:** listen for detail in explanations, instructions, narratives and conversations in different contexts
- SLlr/E3.3:** listen for and identify relevant information and new information from discussions, explanations and presentations
- SLc/E3.3:** express clearly statements of fact and give short explanations, accounts and descriptions
- SLd/E3.1:** follow and understand the main points of discussions on different topics
- SLd/E3.2:** make contributions to discussions that are relevant to the subject
- SLd/E3.3:** respect the turn-taking rights of others during discussions

Speaking and listening Level 1

- SLlr/L1.1:** listen for and identify relevant information from explanations and presentations on a range of straightforward topics
- SLlr/L1.5:** make contributions relevant to the situation and the subject
- SLc/L1.3:** express clearly statements of fact, explanations, instructions, accounts and descriptions
- SLc/L1.4:** present information and ideas in a logical sequence and include detail and develop ideas where appropriate
- SLd/L1.1:** follow and contribute to discussions on a range of straightforward topics
- SLd/L1.2:** respect the turn-taking rights of others during discussions

Speaking and listening Level 2

- SLlr/L2.1:** listen for and identify relevant information from extended explanations or presentations on a range of topics
- SLc/L2.3:** express clearly statements of fact, explanations, instructions, accounts, descriptions using appropriate structure, style and vocabulary
- SLc/L2.4:** present information and ideas in a logical sequence and provide further detail and development to clarify or confirm understanding
- SLd/L2.1:** make relevant contributions and help to move discussions forward
- SLd/L2.2:** adapt contributions to discussions to suit audience, context, purpose and situation



Engaging new readers through libraries

The Vital Link is a national programme designed to build and promote libraries' capacity to support the adult literacy agenda. We encourage partnership working between libraries and learning providers with a particular focus on using reading for pleasure to motivate and inspire existing students and to engage potential new learners. Our searchable database at www.firstchoicebooks.org.uk lists around 600 titles including books especially published for emergent readers such as the Quick Reads and others chosen according to the Vital Link selection criteria.

80% of library services are committed to supporting adult literacy learners through The Vital Link programme. With more than 3000 permanent sites and 400 mobile libraries in England, public libraries can offer:

- a welcoming space that reaches out to all parts of every local community
- free books for less confident adult readers along with magazines and newspapers plus DVDs, CDs and audio books for hire
- access to 30,000 broadband PCs (mainly free)
- friendly and knowledgeable staff who can provide information and advice on books to borrow, local courses and how to use the Internet
- customised library tours and services for tutors and learners such as visits to classes by library staff and special loan arrangements
- creative ways of engaging reluctant readers such as book swaps, reading challenges and family reading activities which can all be integrated into and support the formal learning process.

In 2008 The Reading Agency launched a national incentive scheme for emergent readers as part of its Vital Link programme. The Six Book Challenge in association with Costa provides an ideal way to make extensive use of the Quick Read titles. 7000 participants got involved in the first year of the Six Book Challenge with a completion rate of between 40% and 50%. Evaluation showed that 88% of those surveyed felt they gained something from taking part including a new or renewed enthusiasm for reading, use of the library, introduction to different reading material and progress with their reading and writing. 60% reported an improvement in their literacy skills – a benefit endorsed by tutors. More than 70% of library services across the UK are offering the Six Book Challenge in 2009, working in partnership with colleges, community education, children's centres, prisons and workplaces through unionlearn.

An online survey of practitioners carried out by The Vital Link found that the use of reading for pleasure by Skills for Life practitioners with their learners was on the increase. There is still an evident gap, however, between tutors' enthusiasm for reading for pleasure and their confidence in actually introducing it as a teaching method, with fewer than one in ten using it as a main focus in their regular practice and only 55% saying that they link reading for pleasure to the curriculum¹.

The fact that reading for pleasure is now made more explicit in the revised Adult Literacy Core Curriculum, together with examples of how it can be used, should begin to redress the balance. There is clearly a growing recognition of the value of introducing adult literacy learners to reading for pleasure. The challenge now is to embed this activity, supported by links with libraries, into regular practice.



Further information

See www.quickreads.org.uk for more about Quick Reads 2009 and the supporting campaign run by NIACE. A range of modules and resources created by NIACE to support the use of reading for pleasure are available from www.readingforpleasure.org.uk from April 2009.

You can find a wider range of books suitable for Entry3/Level 1 readers at www.firstchoicebooks.org.uk

Copies of the Quick Reads titles first published, re-issued or reprinted in 2009 can be purchased at all main bookshops and supermarket chains. Bulk quantities can be ordered from the following suppliers:

- Avanti – orders@avantibooks.com 01438 747000 www.avantibooks.com
- Bertrams/THE – orders@bertrams.com 0871 803 6600 www.bertrams.com
- Browns Books for Students – schools.services@bfs.co.uk 01482 384660 www.bfs.co.uk
- Gardners – custcare@gardners.com 01323 521777 www.gardners.com

Audio versions of most of the Quick Reads in CD format are available from W F Howes Ltd as part of their Clipper Emergent Reader programme – sales@wfhowes.co.uk 01664 423000 www.wfhowes.co.uk/cerp/

Large print versions of several of the Quick Reads titles are available from BBC Audiobooks Ltd – library.sales@bbc.co.uk 01225 878000 www.bbcaudiobooks.co.uk/libraries

The Quick Reads project in Wales is a joint venture between the Welsh Books Council and The Basic Skills Agency. Further details can be found at www.quickreads.net

Publishers producing titles specifically for emergent readers include:

- New Island Open Door series www.newisland.ie
- Sandstone Press Vista series and accompanying education packs www.sandstonepress.com
- Barrington Stoke www.barringtonstoke.co.uk (teenagers and young adults)
- Ransom Publishing www.ransom.co.uk (teenagers and young adults)

Gatehouse Media Limited publishes books and resources for use in adult literacy provision, including Gatehouse Books written by and for adult beginner readers www.gatehousebooks.org.uk

New Leaf Publishing publishes titles by and for adults who are new to reading and have low levels of literacy www.newleafbooks.org.uk



Full list of Quick Reads titles

New titles published March 2009

101 Ways to get your Child to Read	Patience Thomson	978 1 84299 671 3
All These Lonely People	Gervase Phinn	978 0 141 03992 3
Black-Eyed Devils	Catrin Collier	978 1 90637361 0
The Cave	Kate Mosse	978 0 7528 8450 9
A Cool Head	Ian Rankin	978 0 7528 8449 3
The Dare	John Boyne	978 0 55277 529 8
Doctor Who: The Sontaran Games	Jacqueline Rayner	978 1 846 07643 5
Dragons' Den: Your Road to Success	Duncan Bannatyne, Deborah Meaden, Peter Jones, Theo Paphitis, James Caan	978 0 00 729933 1
Reaching for the Stars	Lola Jaye	978 0 00 729718 4
The Tannery	Sherrie Hewson	978 0 330 46434 5

Titles published in Wales available March 2009

Alive and Kicking	Andy Legg	978 1 90637374 0
In at the Deep End	David Davies	978 1 90637376 4
Inside Out	Parc Prison, Bridgend	978 1 90637375 7

Quick Reads backlist

Aim High	Tanni Grey Thompson	978 1 9051 7089 0
Bring It Back Home	Niall Griffiths	978 1 9051 7091 3
Chickenfeed	Minette Walters	978 0 330 44031 4
Cleanskin	Val McDermid	978 0 007 21672 7
The Corpse's Tale	Katherine John	978 1 9051 7031 9
Danny Wallace and the Centre of the Universe	Danny Wallace	978 0 091 90894 2
A Day To Remember	Fiona Phillips	978 1 9051 7090 6
Doctor Who: I Am a Dalek	Gareth Roberts/Dr Who	978 0 563 486480
Doctor Who: Made of Steel	Terrance Dicks	978 1 846 07204 8
Doctor Who: Revenge of the Judoon	Terrance Dicks	978 1 846 07372 4
A Dream Come True	Maureen Lee	978 0 7528 8239 0
The Girl on the Platform	Josephine Cox	978 0 00 727008 8
The Grey Man	Andy McNab	978 0 552 15598 4
The Hardest Test	Scott Quinnell	978 1 90612595 0
Hell Island	Matthew Reilly	978 0 3304 4232 9



How to Change Your Life in 7 Steps	John Bird	978 0 091 90703 7
Humble Pie	Gordon Ramsay	978 0 00727096 5
Life's New Hurdles	Colin Jackson	978 1 90612593 6
Lily	Adèle Geras	978 0 7528 8224 6
Losing It	Roger Granelli	978 1 906125 94 3
One Good Turn	Chris Ryan	978 0 0995 2234 8
Raw Voices:		
True Stories of Hardship and Hope	Vanessa Feltz (ed)	978 1 8460 7446 2
Reading My Arse!	Ricky Tomlinson	978 0 7515 3953 0
The Rubber Woman	Lindsay Ashford	978 1 9051 7088 3
Secrets	Lynne Barrett-Lee	978 1 9051 7030 2
Star Sullivan	Maeve Binchy	978 0 75287 9543
The Sun Book of Short Stories		978 0 553 81882 6
Survive the Worst and Aim for the Best	Kerry Katona	978 0 0919 1754 8
The 10 Keys to Success	John Bird	978 0 091 92360 0
Twenty Tales from the War Zone	John Simpson	978 0 330 44999 1
Vinyl Demand	Hayley Long	978 1 906125 96 7

Other backlist titles (only available in libraries)

Blackwater	Conn Iggulden	978 0 007 221660
The Book Boy	Joanna Trollope	978 0 747 582113
Burning Ambition	Allen Carr	978 0 141 03030 2
Desert Claw	Damien Lewis	978 0 0994 9353 2
Don't Make Me Laugh	Patrick Augustus	978 1 9029 3446 4
The Dying Wish	Courtia Newland	978 0 3491 1963 2
East End Tales	Gilda O'Neill	978 0 141 03494 2
Happy Families	Adele Parks	978 0 141 03491 1
I Love Football	Hunter Davies	978 0 7553 1470 6
The Name You Once Gave Me	Mike Phillips	978 0 007 21671 0
The Poison in the Blood	Tom Holland	978 0 3491 1964 9
Screw it, Let's Do It	Richard Branson	978 0 7535 1099 5
Someone Like Me	Tom Holt	978 1 8414 9446 3
The Team	Mick Dennis with the Premier League	978 0 5521 5372 0
The Thief	Ruth Rendell	978 0 0994 9788 2
Winner Takes All	John Francome	978 0 7553 2948 9
Woman Walks into a Bar	Rowan Coleman	978 0 0994 9228 3