



G. Neri, illustrated by Randy DuBurke

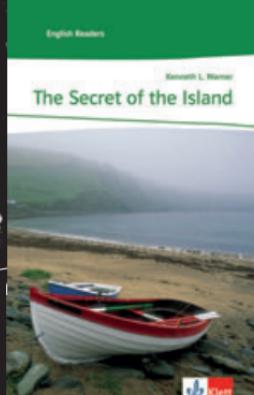
**Yummy**

The Last Days of a Southside Shorty

Klett English Editions



**SUSAN HINTON**  
*The Outsiders*



**The Secret of the Island**

English Readers



**The Dragonsitter  
to the Rescue!**

**Josh Lacey**

Illustrated by Garry Parsons



Jay Asher

**Thirteen Reasons Why**

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**BOY2GIRL**



English Readers

# Lesen fürs Leben

Ihre Leseproben  
Englisch



**All American Boys**

Klett English Editions



Illustrated by  
Garry Parsons



**Mindgame**

Klett English Editions



**Wonder**

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**Never Let Me Go**

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**All American Boys**

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# Lesen fürs Leben

Leseproben  
Englisch

Ernst Klett Sprachen  
Stuttgart

1. Auflage 1 5 4 3 2 1 | 2022 21 20 19 18

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Printed in Germany

W100326

*"Once you learn to read, you will be forever free."*

Frederick Douglass

Liebe Kolleginnen und Kollegen,

**Lesen fürs Leben**, das ist das Motto unseres Lektüreprogramms.

- ✓ Lesen hilft uns, die Dinge aus einer anderen Perspektive zu sehen.
- ✓ Lesen hilft uns, mit anderen zu fühlen.
- ✓ Lesen hilft uns, die Welt zu verstehen.
- ✓ Lesen macht uns zum Menschen.  
Nicht mehr und nicht weniger.

Wir haben hier eine kleine Auswahl aus unserem großen Programm an Readern und Lektüren zusammengestellt, die Ihnen helfen soll, Ihren persönlichen Literaturkanon für den Englischunterricht zusammenzustellen.

Fördern, fordern und motivieren Sie Ihre Klassen und Kurse mit den Lektüren und didaktischen Materialien von Ernst Klett Sprachen und bereichern Sie das Lernerlebnis Ihrer Schülerinnen und Schüler – ganz gleich, ob Sie eine Lektüre für die 5. Klasse suchen (A1–A2), Ihre Mittelstufe mit *Young Adult Literature* (A2–B2) begeistern wollen oder die großen Themen der Weltliteratur in der Oberstufe (B2–C1) angehen – hier und auf [www.klett-sprachen.de/lektueren](http://www.klett-sprachen.de/lektueren) werden Sie fündig\*!

Ich wünsche Ihnen viel Freude beim Stöbern und Hineinlesen,  
Ihre



Bettina Höfels

Redaktionsleiterin  
Lehrwerkunabhängige Materialien Englisch  
Ernst Klett Sprachen GmbH

\* Fehlt doch etwas? Lassen Sie es uns wissen.

Wir freuen uns über Ihren Lektüretipp an [pr@klett-sprachen.de](mailto:pr@klett-sprachen.de).

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# Aladdin and the Magic Lamp

**Das bekannte Märchen in einfachem Englisch spannend  
nacherzählt und wunderschön sprechend illustriert**

Aladdin loves Bulbul. But she is a princess and he is just a poor boy.  
Then the magic lamp of the bad magician changes everything ...

## **Das gefällt Ihren Schülerinnen und Schülern**

- ✓ Die Textmenge ist für Leseratten ab dem 1. Lernjahr machbar.
- ✓ Kurze Fließtexte und Sprechblasen sorgen für abwechslungsreiches Lesen.
- ✓ Text und Bildgestaltung ergänzen sich gegenseitig und fördern das Leseverständnis.
- ✓ Die ausdrucksstarke Audiofassung bietet ein intensives Hörerlebnis.

## **Das unterstützt Sie im Unterricht**

- ✓ Ein Text mit nur 100 *Headwords* und simplen Strukturen ideal für ein gelungenes Erstleseerlebnis in der Fremdsprache!
- ✓ Die ausklappbaren Bildglossare an beiden Buchdeckeln unterstützen die Wortschatzarbeit.
- ✓ Die vollvertonte Geschichte als Audio-CD lässt sich einfach in kleine Höreinheiten teilen.
- ✓ Motivierende *Activity pages* zum Textverständnis, Wortschatz und kreativem Denken finden sich im Anhang.
- ✓ Ideal zum Lesen und Nachspielen!

Why does  
the man want  
that old lamp?

Aladdin gives the lamp to the bad magician.



But the bad magician closes the cave  
with Aladdin and Alex inside!



ABRACADABRA!  
CLOSE CAVE!

**ELI Readers** bieten drei Reihen, die genau auf eine bestimmte Zielgruppe abgestimmt sind. Allen Büchern ist gemein, dass sie aufwendig und liebevoll illustriert sind. Mit zeitlosen Klassikern, die zielgruppengerecht adaptiert und neu erzählt werden sowie mit spannenden oder berührenden neuen Geschichten steigern Sie die Lesemotivation und führen Ihre Klassen zum frühen Leseerfolg in der Fremdsprache.

Zur genauen Einordnung geben alle *ELI Reader* die Anzahl der verwendeten *Headwords* an, sowie eine Angabe zum Europäischen Referenzrahmen und den Cambridge English Niveaustufen. Besonders interessant ist, dass die **Young Adult ELI Readers** auf sprachlich niedrigem Niveau beginnen, inhaltlich aber eine erwachsenere Zielgruppe ansprechen.

### Young ELI Readers

Illustrierte und vertonte, leichte Texte erzählen beliebte Märchen oder Abenteuergeschichten und lassen viel Spielraum für kreative Wortschatzarbeit.



Stage 1	100 headwords	below A1	Starters
Stage 2	200 headwords	A1	Starters / Movers
Stage 3	300 headwords	A1.1	Movers
Stage 4	400 headwords	A2	Flyers

### Teen ELI Readers

Lektüren vom Klassiker bis zu speziell für die Serie geschriebenen Geschichten. Liebevoll illustriert und immer mit begleitender Audio-CD.



Stage 1	600 headwords	A1	Starters	Elementary
Stage 2	800 headwords	A2	Flyers / KET	Pre-Intermediate
Stage 3	1000 headwords	B1	PET	Intermediate

### Young Adult ELI Readers

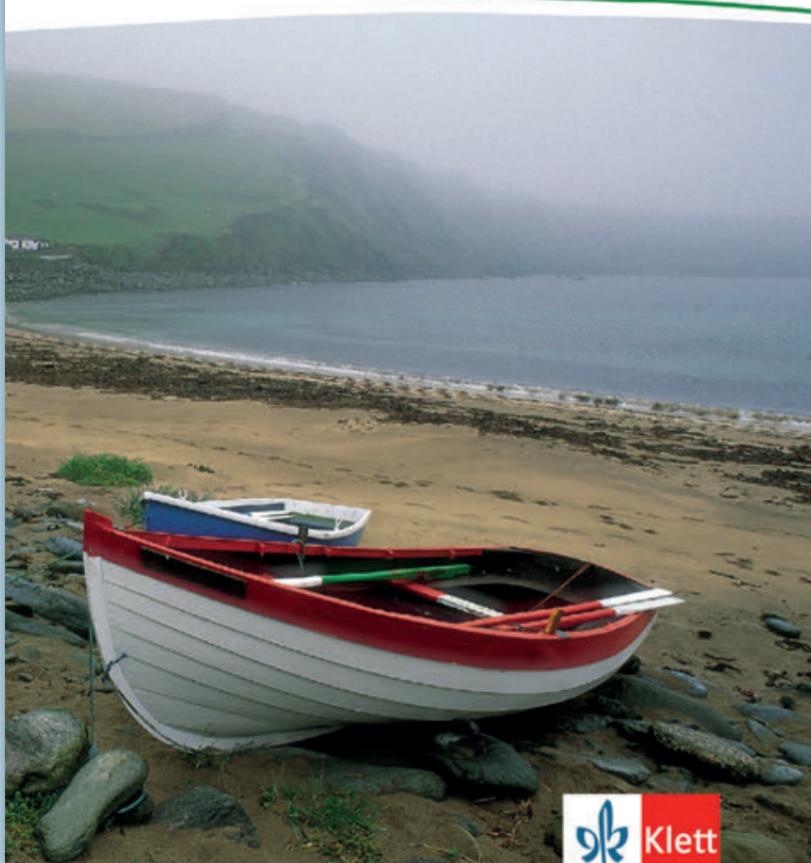


Stage 1	600 headwords	A1		Elementary
Stage 2	800 headwords	A2	KET	Pre-Intermediate
Stage 3	1000 headwords	B1	PET	Intermediate
Stage 4	1800 headwords	B2	First	Upper Intermediate
Stage 5	2500 headwords	C1	Advanced	Advanced
Stage 6	Unabridged	C2	Proficiency	Proficiency

English Readers

Kenneth L. Warner

# The Secret of the Island



 Klett

**Klett English Readers:** 978-3-12-530901-2

# The Secret of the Island

**Eine spannende Abenteuergeschichte – unser Lektüre-Klassiker ab dem ersten Lernjahr**

Jim und Sally rudern zu einer verlassenen Insel nahe der Küste. Als das Boot von der Flut fortgetrieben wird, können die beiden die Insel nicht mehr verlassen und müssen in einer unbewohnten Hütte übernachten. Mitten in der Nacht kommen Schmuggler auf die Insel und laufen direkt auf die Hütte zu ...

*„Diese Lektüre ist leicht zu lesen und auch für Schüler der fünften Klasse nach einem Lernjahr zu verstehen. Meine Schüler empfinden dieses Buch als sehr spannend und es wird sehr gerne gelesen und war auch noch in der sechsten Klasse ständig verliehen, weil die Geschichte sie sehr in ihren Bann gezogen hat. Ich kann die Lektüre für eine Klassenbibliothek oder als Lektüre für eine fünfte Klasse oder Anfang der sechsten Klasse nur empfehlen.“*

Ein zufriedener Kunde auf Amazon

## **Das gefällt Ihren Schülerinnen und Schülern**

- ✓ Leicht verständlich und spannend geschrieben
- ✓ Ansprechende Illustrationen
- ✓ Großdruck
- ✓ Leichte, unterhaltsame Übungen im Anhang

## **Dieses Buch eignet sich besonders**

- ✓ zur Lektüre vor den Ferien,
- ✓ wegen seiner Kürze als „Atempause“ zwischen Lektionen,
- ✓ für das erste und zweite Lernjahr als erste Ganzschrift.



## Night on the Island

On the island Jim and Sally are back in the little hut. They are tired and hungry and rather cold. It is dark, but the moon is shining through the window. "We must try to sleep, Sally," says Jim. "They are sure to find us tomorrow."

Jim and Sally lie down on the floor and cover themselves with the old sacks. The floor is very hard, but they are so tired that they soon fall asleep.

Suddenly Jim is wide awake. He thinks he can hear voices. He listens. No – nothing. It must be a dream. Then he hears it again – men's voices out in the bushes.

He sits up and looks out of the door of the hut. Four men are coming out of the bushes. He can see them

2 **to be cold** frieren 4 **to sleep** [slip:] schlafen 5 **sure** [ʃʊə] sicher 4 **they are sure to find us** ['faɪnd əs] sie finden uns sicherlich 5 **tomorrow** [tə'mɔrəʊ] morgen 7 **themselves** [ðəm'selvz] sich 8 **hard** [ha:d] hart 8 **to fall asleep** ['fɔ:l ə'slɪ:p] einschlafen  
9 **wide** [waɪd] weit 9 **awake** [ə'w'eɪk] wach 9 **wide awake** hellwach 10 **voice** [voɪs] Stimme 10 **dream** [drɪ:m] Traum 13 **to sit up** sich aufrichten

clearly in the moonlight. They are carrying heavy boxes and are coming towards the hut.

Suddenly Jim is afraid. Quickly he wakes Sally. "Quick! People are coming. Out of the back door.

5 Quick!"

He pulls her with him through the small back door, and they crouch down behind the wall of the hut.

They hear the men come into the hut and put their boxes down on the floor. There is a murmur of

10 voices, and then a man says, "Well, that's all. You'd better count them." Another voice says, "I hope you're not swindling me." The first voice laughs and says, "You know me, Mr. Carstairs."

Mr. Carstairs? There is a Mr. Carstairs in Sandy Bay.

15 He lives alone in an old house in the village with a high wall round it and he has a big, dangerous dog. Nobody likes him. But what is Mr. Carstairs doing on the island in the middle of the night?

"Sally," whispers Jim, "let's crawl round to the

20 window. I want to see what they are doing."

"Be careful, Jim," whispers Sally. "Don't let them see you."

They crawl round to the window and Jim raises himself so that he can just look in.

25 The four men are crouching round one of the big boxes, which is now open. One of the men is shining a torch into the box. Jim puts his hand to his mouth to stop a cry of astonishment. The box is

1 **clearly** (*adv.*) ['klɪəli] deutlich 1 **moonlight** ['mu:nlaɪt] Mondschein 3 **to be afraid** [ə'freid] Angst haben 3 **to wake s.b.** [weɪk] jemanden aufwecken 4 **back door** ['bæk'do:] Hintertür 7 **to crouch** [krəʊtʃ] sich ducken 9 **murmur** ['mɜ:mə] Gemurmel 11 **you'd better = you had better** [ju:d 'bətə] es wäre besser, wenn du ... 11 **to count** [kaʊnt] zählen 12 **to swindle s.b.** [swɪndl] jemanden beschwindeln 16 **dangerous** ['deindʒərəs] gefährlich 17 **nobody** ['nəʊbədi] niemand 19 **to whisper** ['wɪspə] flüstern 19 **to crawl** ['kraʊl] kriechen 21 **careful** ['keəfʊl] vorsichtig 24 **to raise oneself** ['reɪz wɔ:nsel] sich aufrichten 24 **to look in** hineinschauen 27 **to shine** [ʃaɪn] leuchten, scheinen 27 **torch** [tɔ:tʃ] Taschenlampe 27 **to shine a torch** mit einer Taschenlampe leuchten 28 **cry** [kraɪ] (Auf)Schrei 28 **astonishment** [ə'stonɪʃmənt] Erstaunen



full of gold watches, necklaces and rings, all shining and sparkling in the light.

Jim crouches down again by Sally. "Smugglers, Sally," he whispers excitedly. "Those boxes are full of jewelry. And Mr. Carstairs is there with a big diamond necklace in his hands. He's one of them."

"Let's go away, Jim," whispers Sally. "I'm so frightened. If they catch us ..."

"Wait," whispers Jim. "I have an idea." He thinks for a moment. "Listen. These people must have a boat. Perhaps we can take it while they are still in the hut. Let's go down to the beach. Hurry – there's no time to lose."

1 **gold** [gəuld] Gold 1 **necklace** ['neklaɪs] Halskette 1 **ring** [rɪŋ] (Finger)Ring 2 **to sparkle** ['spa:kli] funkeln 2 **light** [laɪt] Licht 3 **smuggler** ['smʌglə] Schmuggler  
4 **excitedly** (adv.) [ɪk'saitidli] aufgereggt 5 **jewelry** ['dʒu:rlɪ] Schmuck(waren)  
6 **diamond** ['daɪəmənd] Diamant 8 **to catch** [kætʃ] fangen 9 **idea** [aɪ'di:] Idee



Mit der Lehrerhandreichung zur Lektüre „The Secret of the Island“ erhalten Sie ein praxisorientiertes Unterrichtsmodell für 9 bis 11 Unterrichtsstunden: sofort einsetzbar, differenzierend und abwechslungsreich.

### The Secret of the Island

ISBN 978-3-12-530902-9

Wenn Ihnen unser Klassiker gefällt, sollten Sie auch einmal diese Lektüren anschauen:

1. Lernjahr:



**The Master Spies of  
Selby Road**  
978-3-12-571232-4



**Uncle Bill's Will**  
978-3-12-571361-1

2. Lernjahr:



**It's a Dog's Life**  
978-3-12-571191-4

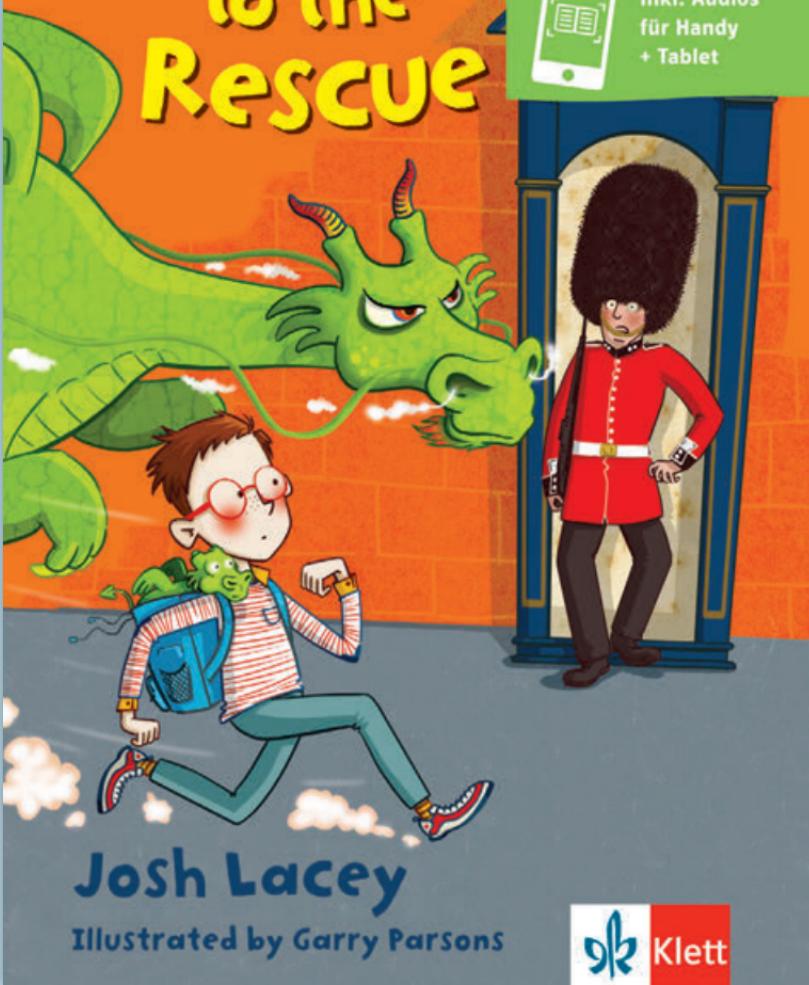


**The Birdwatcher**  
978-3-12-570312-4

# The Dragonsitter to the Rescue



Inkl. Audios  
für Handy  
+ Tablet



**Josh Lacey**

Illustrated by Garry Parsons



# The Dragonsitter to the Rescue

**Leselust und Lesefreude wecken mit den unberechenbaren, eigensinnigen Drachen mit Familiensinn**

Eddie is in London with his Dad and sister Emily. Ah yes, and Uncle Morton's dragons have come too. Things do not go according to plan. It all starts when Arthur wants a closer look at the T-Rex in the Natural History Museum ...

*"Ideal for young or reluctant readers"*

We Love This Book, The Bookseller

## **Das gefällt Ihren Schülerinnen und Schülern**

- ✓ Eine Geschichte zum Schmunzeln – spannend, witzig und leichtfüßig erzählt.
- ✓ Ansprechende und ausdrucksstarke Illustrationen unterstützen das Leseverständnis.
- ✓ Sprache und Textmenge überfordern nicht und orientieren sich an den Bedürfnissen und Fähigkeiten der Schülerinnen und Schüler ab Klasse 6.
- ✓ Die kurzen Abschnitte – E-Mails zwischen Eddie und seinem Onkel – eignen sich besonders für ungeübte Leser und Leserinnen.

## **Das unterstützt Sie im Unterricht**

- ✓ Wiedererkennungseffekt durch aus dem Lehrwerk bekannte Themen und Schauplätze.
- ✓ Die Hörbuchversion der Geschichte ist integriert und über die Klett-Augmented-App verfügbar.



Eine überaus machbare, motivierende Wahl für die erste Leseerfahrung im Rahmen des Englischunterrichts – nicht nur für Drachensitter und Drachenzähmer!

He even stayed quiet in the museum. He didn't make a squeak\* while we looked at the birds and the bears and the earth worms and the giraffe and the rhino and the dodo and the dolphin and the blue whale.

But when we got to the T-Rex, he wriggled out\* of my backpack and flew off to have a look. Maybe he thought it was a long-lost relation\*.

He flew the entire length of the T-Rex from tail to head and landed on its nostrils. People were pointing and shouting and taking pictures.

Dad said, "Where did that come from?"

I pretended I didn't know.

Some guards\* arrived. One of them said, "You're not allowed flying toys inside the museum."

I explained, "He's not a toy, he's a dragon."

squeak *Pieps* | to wriggle out *herausschlüpfen aus* | long-lost relation *längst verloren geglaubter Verwandte* | guard *Wärter(in)*

The guard said he didn't care what it was. "Just get it out of here right now this minute before I call the police and eject\* you all for making a public nuisance\* of yourselves," he shouted.

I said I would if I could catch him.

The guard got on his walkie-talkie and called for reinforcements\*.

Unfortunately catching Arthur was easier said than done. He jumped off the T-Rex and



to eject sb *jdn herauswerfen* | to make a public nuisance  
of oneself *andere belästigen* | reinforcements (*pl*)  
*Verstärkung*

whooshed over our heads, waggling his wings.

I ran after him. So did Dad and Emily and lots of guards.

Arthur was faster than any of us. He flew along the corridors, looped the loop\* around some statues\*, dive-bombed\* a crowd of Japanese tourists and disappeared through the revolving\* doors. By the time we got outside, he had disappeared.



to loop the loop *einen Looping drehen* | statue *Statue, Denkmal* | to dive-bomb *im Sturzflug auf etw zufliegen* | to revolve *sich drehen*

Hören Sie hier einen Ausschnitt aus dem Hörbuch:



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installieren



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öffnen und Cover  
auswählen



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halten und komplett  
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direkt abspielen  
oder speichern für  
Offline-Nutzung

Sie suchen etwas Ähnliches, aber anspruchsvoller und für höhere Klassen? Wie wär's mit:

### Muncle Trogg

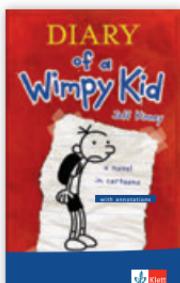


Riesen leben auf Bergen, weit weg von den Menschen. Das ist gut, denn sie mögen die Menschen auch nicht besonders.

Doch Muncle Trogg ist anders: Nicht nur ist er der kleinste Riese aller Zeiten, sondern er verlässt auch den Berg. Denn er möchte mehr über diese winzigen Menschen lernen, denen er so ähnlich sehen soll. Eine Geschichte über das Anderssein.

978-3-12-578159-7, 148 Seiten

### Diary of a Wimpy Kid



In kurzen Episoden beschreibt Greg Heffley den Alltag aus seinem ersten Jahr in der *middle-school*. Die urkomische und glaubhafte Jugendsprache ist gespickt mit nicht weniger lustigen Comic-Illustrationen, die den oft trockenen Tenor bestens unterstreichen.

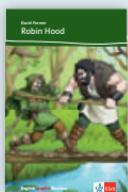
Ein Weltbestseller mit unendlichem Potential für Leselustige und Leseunlustige ab der 7. Klasse.

978-3-12-578048-4, 232 Seiten

# Differenzieren mit Lektüren – das geht!

Immer wieder wird der Wunsch an uns herangetragen, ein Lektüreangebot zu entwickeln, mit dem auch sehr heterogene Klassen gemeinsam ein Werk erarbeiten können, ohne dass ein großer Teil der Gruppe unterfordert ist, während ein anderer Teil überfordert ist.

Ideal einsetzen lässt sich hier beispielsweise die Reihe ***English graphic Readers*** mit Teacher's Guides:



In diesen kleinen Lektüren mit 12 Episoden auf 24 Seiten, bei denen jede Seite jeweils zur Hälfte aus einer Illustration und zur anderen aus Text besteht, werden sich die lesefreudigen Schülerinnen und Schüler schnell an den Text machen, während sich die weniger lesebegeisterten und in der Fremdsprache unsichereren Schülerinnen und Schüler der Geschichte über die Bilder nähern können.

Episode nine

The streets of Nottingham are full of colour. Flags hang from every house. The town is ready for the biggest event of the year: The Silver Arrow.

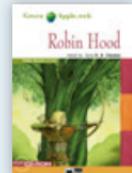
Tom, the red-haired boy who Robin and his men rescued from the city some weeks ago, runs up to the table where Robin is sitting.

Bewusst wurden hier klassische Helden der britischen Geschichte in den Mittelpunkt gerückt. Denn so ist der grobe Plot schon bekannt und inhaltlich vorentlastet. Gleichzeitig bleiben die Geschichten spannend,

da sie immer wieder neu erzählt werden. Oft kennen die Schülerinnen und Schüler die Geschichten auch aus Verfilmungen oder Kinderserien. Diese unterschiedlichen Erzählstrategien für bekannte Geschichten können auch zu einem differenzierenden Lektüreansatz führen.

So können Sie und die jungen Leser und Leserinnen z.B. die Geschichte von Robin Hood in unterschiedlichen Varianten erarbeiten und teilen:

Der *English graphic Reader Robin Hood* in der Bild-Text-Korrespondenz lässt sich leicht mit einer 32-seitigen dramatisierten Version *Robin Hood, Yound ELi Readers | Theatre* kombinieren. Für ganz starke Leser bietet sich die *Teen Reader Version* von ELi auf Niveau B1 mit 96 Seiten an. Hier ist der Text zurückhaltend illustriert und mit vielen Zusatzaktivitäten angereichert. Der vergleichbare *Black Cat Reader* bietet zusätzlich ein Dossier zu historischen Hintergründen und ein Internetprojekt.



## Weitere Klassiker – ideal für differenzierende Lektüreansätze:



### **The Canterville Ghost**

ELI Young	A1	32	978-3-12-514829-1
Easy Readers	A1	46	978-3-12-535433-3
Easy Readers   Drama	A1	76	978-3-12-534124-1
Black Cat (Green Apple)	A2.1	80	978-3-12-500094-0



### **The Secret Garden**

Black Cat (Green Apple)	A1.1	64	978-3-12-500014-8
ELi Teen Reader	A2	96	978-3-12-514791-1
Black Cat (Life Skills)	B1.1	96	978-3-12-500107-7



### **Oliver Twist**

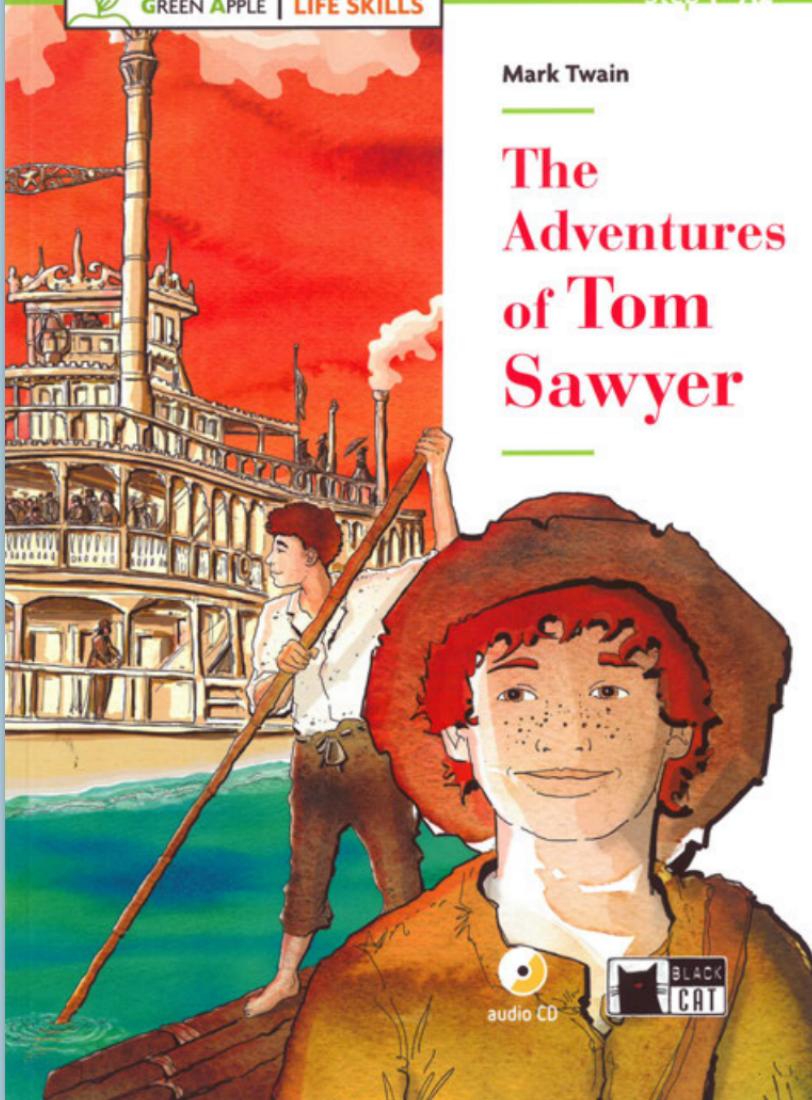
Easy Readers	B1	80	978-3-12-545221-3
CIDEB	A2-B1	96	978-3-12-500053-7
ELi	A1	79	978-3-12-514822-2

Viele weitere kombinierbare Titel finden Sie auf [www.klett-sprachen/lektueren](http://www.klett-sprachen/lektueren).

Step 1 · A2

Mark Twain

# The Adventures of Tom Sawyer



Black Cat Life Skills Reader: 978-3-12-500103-9

# The Adventures of Tom Sawyer

**Der Klassiker von Mark Twain neu erzählt – jetzt mit Life-Skills-Fokus für ein erweitertes Leseerlebnis!**

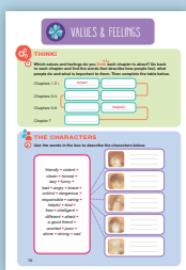
Tom Sawyer lives on the great Mississippi River. Join him and his friend Huck Finn on their exciting adventures ... Tom will always surprise you and make you laugh!

Im Textausschnitt treffen wir auf Tom, als er mit Hilfe eines Tricks die Bekanntschaft von Becky Thatcher macht ...



Der **Life Skills** Ansatz bietet ein ganz neues Leseerlebnis!

Die Geschichte entwickelt sich ohne Unterbrechungen. Am Ende des Textes, fordern *Think!* und *Values & Feelings activities* die Schülerinnen und Schüler dazu auf, über die Botschaft und die Werte, die die Geschichte transportiert, nachzudenken.



Dabei stehen die Leserinnen und Leser im Mittelpunkt, sie entwickeln eine individuelle konzeptuelle Karte und vergleichen die Werte, die im Text zum Ausdruck kommen mit ihren eigenen. Auch das ist Lesen fürs Leben!

## Das gefällt Ihren Schülerinnen und Schülern

- ✓ Eine spannende Geschichte über sprachlich machbare Texte, wunderschöne Illustrationen und mit Audiounterstützung erschließen.
- ✓ Interessante Hintergrundinformationen im Dossier zu *Native Americans* und dem amerikanischen Westen.
- ✓ Mit abwechslungsreichen Aktivitäten zu Textverständnis und Sprache.



Tom was late for school that morning and the teacher was very angry.  
“Thomas Sawyer! You’re late again!”

Suddenly Tom saw a new girl in the classroom. She had lovely blue eyes and long blonde hair. She was a pretty girl and Tom liked her a lot. There was a free chair next to her and Tom wanted to sit there. But how could he?

Tom was clever and he thought quickly. “I’m late because I talked to Huckleberry Finn,” he said.

“What! You must never talk to that bad boy!” cried the teacher angrily.  
“Now go and sit with the girls!”

The children in the classroom laughed at Tom. He sat down next to the lovely new girl and he was happy. He drew a picture of a house.

The girl said, “Let me see it.”

Tom put the picture in front of her.

“It’s a good picture,” she said. “Now draw a man.”

Tom drew a man near the house. It was a terrible picture but the girl liked it.

“Oh, you know how to draw,” she said. “I can’t draw.”

“I can teach you after school,” said Tom.

“That’s very nice of you,” said the girl, smiling at him. She was friendly.  
“What’s your name?” Tom asked.

“Becky Thatcher,” she said. “I already know your name – it’s Tom Sawyer.” Tom looked at Becky and smiled.



Tom and Sid went to bed at half past nine that night. Sid fell asleep immediately but Tom didn't. He was waiting for Huck.

At eleven o'clock Huck made a strange noise—the meow of a cat. Tom got dressed and went out of the bedroom window.

"Are you ready, Tom?" asked Huck, who was holding the dead cat.

"Yeah, let's go!" answered Tom.

They walked down a dark road for about thirty minutes. It was a warm night and there was a big moon in the night sky. The graveyard was on a hill and there were a lot of trees and graves. The wind made scary noises.



Tom was afraid but he didn't say anything to Huck. "This place is probably full of ghosts," he thought.

"Let's look for the grave of Hoss Williams," said Huck, as they walked through the graveyard. "Look, here it is! He died last week."

"Do... do you think Hoss Williams can hear us?" asked Tom.

"I think his ghost can hear us," said Huck.

"Let's call him Mr. Williams, then," said Tom.

"But everyone in St Petersburg called him Hoss," said Huck.

"Quiet!" said Tom.

"What's the matter?" asked Huck.

"Do you hear that noise? Look over there... oh, no!" said Tom. His heart was beating fast and his face was hot.



THINK!

The mothers in St Petersburg don't like Huck. He's *different* from all the other children in town.

What can you do when you meet someone who is *different* from you and others? Choose one answer.

- a  Laugh at him/her
- b  Make friends and be kind to him/her
- c  Don't talk to him/her

**UNDERSTANDING THE TEXT • page 58**

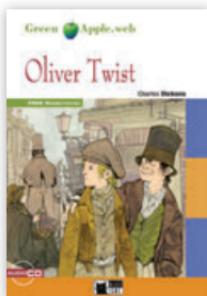
**MAPPING VALUES AND FEELINGS • page 78**

Die *Black Cat Reader* bestechen durch ihre bezaubernden Illustrationen und die Zielgruppengenauigkeit der einzelnen Reihen.

Alle Bücher enthalten darüber hinaus eine umfassende Ausstattung mit folgenden Features:

- ✓ Interkulturelle Dossiers
- ✓ Übungen zum Sprachverständnis (*Pre-, while-, and post-reading*)
- ✓ Audiotexte
- ✓ Abschlusstest

Die Reihen sind auf der Grundlage des GER und internationaler Sprachzertifikate genau den Niveaustufen zugeordnet.

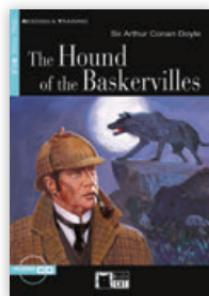


#### **GREEN APPLE**

**Zielgruppe:** Jugendliche

#### **3 Niveaustufen:**

Starter (A1),  
Step 1 (A2),  
Step 2 (A2/B1)



#### **READING & TRAINING**

**Zielgruppe:** Jugendliche und Erwachsene

#### **6 Niveaustufen:**

Step 1 (A2)  
Step 2 (B1.1) + Step 3 (B1.2)  
Step 4 (B2.1) + Step 5 (B2.2)  
Step 6 (C1)



#### **READING & TRAINING DISCOVERY**

**Zielgruppe:** Jugendliche und Erwachsene

#### **3 Niveaustufen:**

Step 1  
Step 2  
Step 3 (von A2 bis B1.1)

# SUSAN HINTON

# The Outsiders



**Easy Readers:** 978-3-12-535422-7

# The Outsiders

## Eine bewegende Coming-of-Age-Geschichte um Freundschaft und Zugehörigkeit

The rich boys, called the Socs, are fighting the poor boys, the Greasers. Ponyboy, a Greaser, and his brothers always have to watch their step. Luckily they can count on their friends to help them fight the Socs. But one night things get out of hand, and Ponyboy learns all about the true meaning of friendship.

50 Jahre nach Erscheinen des Romans hat das Buch seinen Reiz für junge Leser immer noch nicht verloren. Ein wahrer Klassiker, hier in der **Easy Reader Reihe** für die Zielgruppe A2 überzeugend adaptiert.

*„Habe dies für die Schule bestellt und gelesen, super Story, sehr spannend und empfehlenswert! :D holt es euch, wenn ihr was cooles über die East- und Westside Geschichten lesen wollt.“* Ein zufriedener Schüler auf Amazon

### Ein Klassiker, der überzeugt – ein Easy Reader, der überzeugt!

- ✓ Auch wenn der Chevrolet Corvair nicht mehr das Traumauto der heutigen Generation ist, der Kampf zwischen zwei rivalisierenden Gruppen ist so aktuell wie je.
- ✓ Susan Hinton hat das Buch 1967 im Alter von 16 Jahren veröffentlicht. Mit ihrer starken Beobachtungsgabe nimmt sie die Zielgruppe auf Augenhöhe mit in das Geschehen.
- ✓ Eine universell übertragbare Geschichte, die sich so oder ähnlich nicht nur in den USA abspielen könnte.
- ✓ Ton und Stimmung des Originals bleiben erhalten.
- ✓ Die Lektüre ist auf weniger als 100 Seiten gekürzt und kann mit einem Grundwortschatz von 1200 Wörtern gelesen werden.

### Tipp

Setzen Sie die Lektüre zusammen mit der Verfilmung von Francis Ford Coppola ein.

## Chapter 1

When I walked out of the movie house, I had only two things on my mind: *Paul Newman* and a ride home. I was wishing I looked like Paul Newman – he looks tough and I don't – but I guess my own looks aren't so bad. I have light-brown, almost red hair and greenish-gray eyes. My hair is longer than a lot of boys wear theirs. But I am a *greaser*, and most of my neighbors rarely get a haircut. Besides, I look better with long hair.

I had a long walk home and no company. I like to watch movies alone. When I see a movie with someone, it's like having someone read your book over your shoulder. I'm different that way. My second-oldest brother, Soda, who is sixteen, never reads books. My oldest brother, Darrel, whom we call Darry, works too long and hard to be interested in reading books. So I'm not like them. And nobody in our gang likes movies and books the way I do. For a while, I thought I was the only person in the world who did.

Soda tries to understand, which is more than Darry does. Soda is different from anybody. He understands everything, almost. He doesn't shout at me all the time the way Darry does, or treat me as if I was six instead of fourteen. I love Soda more than I've ever loved anyone, even Mom and Dad. He's always happy and grinning, while Darry is hard and rarely grins at all. Darry has gone through a lot in his twenty years. He has

*Paul Newman*, American actor and director (born 1925)

*tough*, [tʌf] hard, mean, without sympathy

*greaser*, ['grɪ:sə] (slang) member of a gang (= group of young people) in the story

grown up too fast. SodaPop will never grow up at all. I don't know which way is the best. I'll find out one of these days.

Anyway, I was walking home, thinking about the movie. Then suddenly I wished I had some company. Greasers can't walk alone or they'll get *jumped*. We get jumped by the Socs. I'm not sure how you spell it, but it's short for "Socials," the West-side rich kids. It's like the word "greaser," which is used about all us boys on the East Side.

We're poorer than the Socs, and I think we're wilder, too. Greasers are almost like *hoods*. We *steal* things and drive old cars and *hold up* *gas stations* and have a gang fight once in a while. I don't mean I do things like that. Darry would kill me if I got into trouble with the police. Since Mom and Dad were killed in a *car wreck*, the three of us can stay together only as long as we behave. So Soda and I stay out of trouble as much as we can. We're careful not to get caught when we can't. I only mean that most greasers do things like that. Just like we wear our hair long and dress in blue jeans and T-shirts or *leather* jackets. I'm not saying that either Socs or greasers are better. That's just the way things are.

I could have waited to go to the movies until Darry or SodaPop came back from work. They would have

*get jumped*, (slang) be attacked suddenly and beaten up  
*hood*, [hud] (slang) criminal person who enjoys fighting (like a gangster)  
*steal*, take (something that belongs to someone else) without asking  
*hold up*, (slang) rob, steal from (someone) using violence  
*gas station*, place where gas (= gasoline/petrol) and oil are sold, and cars are repaired  
*car wreck*, [kɑːr ,rek] serious car accident  
*leather*, [lɛðə] animal skin used for making clothes, shoes, etc.

gone with me, or driven me there, or walked along. Or I could have gotten one of the gang to come along. One of the four boys Darry and Soda and I have grown up with. We're almost as close as brothers. When you grow up in a neighborhood like ours, you get to know 5 each other really well.

If I had thought about it, I could have called Two-Bit Mathews, one of our gang. He would have come to get me in his car if I had asked him. But sometimes I just don't use my head. It drives my brother Darry crazy when I do something like that, because I'm supposed to be *smart*. I get good *grades* and have a high *IQ*, but I don't use my head. Besides, I like walking. 10

I decided I didn't like walking so much, though, when I saw that red *Corvair* following me. I was almost 15 home, so I started walking a little faster. I had never been jumped, but I had seen Johnny after four Socs got hold of him. Johnny was *scared* of his own *shadow* after that. Johnny was sixteen then.



*smart*, clever, intelligent

*grade*, (here) mark given for school work

*IQ*, (= intelligence quotient) a person's level of intelligence

*Corvair*, American car model

*scared*, [skəəd] afraid, frightened, full of fear

*shadow*, ['ʃædəʊ] (see picture)

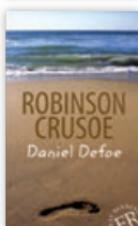
Die Reihe **Easy Readers** trägt ihren Anspruch schon im Namen – Lesen soll leicht sein, Lesen soll Freude machen, Lesen soll allen zugänglich sein. So werden für diese Reihe Romane bekannter Autorinnen und Autoren behutsam adaptiert, um sie Leserinnen und Leser auf 4 unterschiedlichen Niveaus (A-D) in der Fremdsprache zugänglich zu machen.



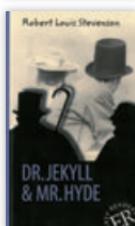
**A** basierend auf einem Grundvokabular von 650 Wörtern (A1)



**B** basierend auf einem Grundvokabular von 1200 Wörtern (A2)

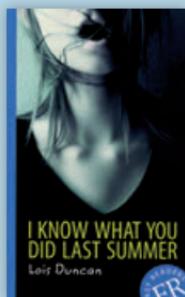


**C** basierend auf einem Grundvokabular von 1800 Wörtern (B1)

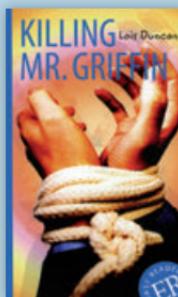


**D** basierend auf einem Grundvokabular von 2500 Wörtern (B2)

Wenn Ihnen **The Outsiders** gefallen hat, könnten auch diese Bestseller etwas für Sie und Ihre Schüler und Schülerinnen sein!



**I Know What You Did Last Summer**  
110 Seiten  
ISBN 978-3-12-535421-0

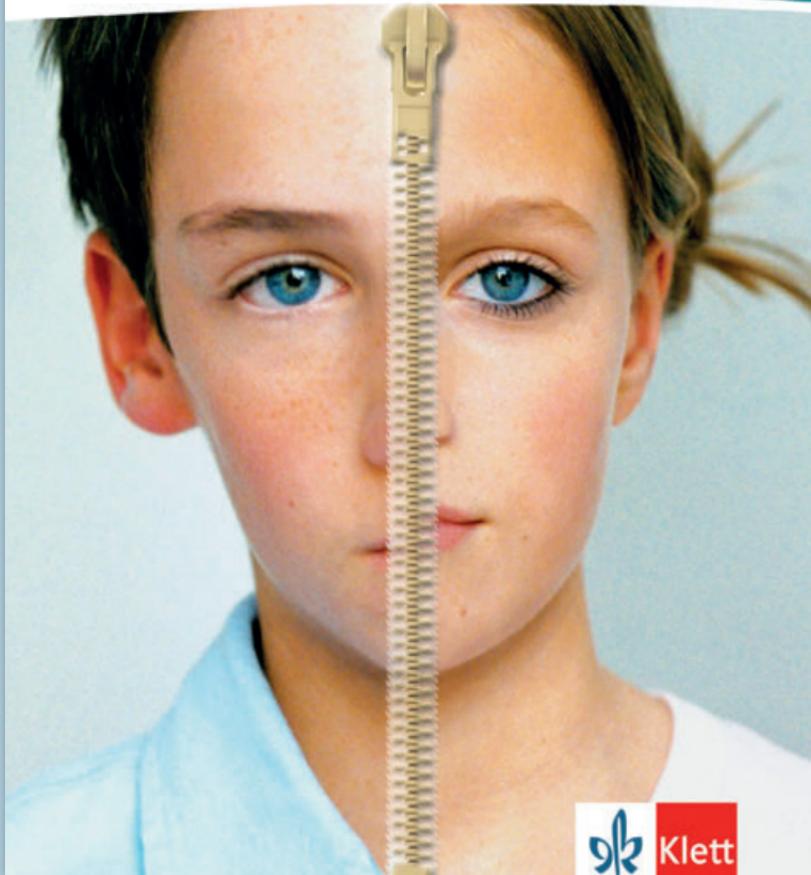


**Killing Mr. Griffin**  
88 Seiten  
ISBN 978-3-12-535398-5

English Readers

Terence Blacker

# BOY2GIRL



 Klett

Klett English Readers: 978-3-12-578157-3

# Boy2Girl

## Die Geschlechterfrage – humorvoll und originell hinterfragt

*"Sam, as in Samantha." said Jake. "All you have to do is be a girl for five days at school. If you agree to do that, you're in. You're one of us."*

Nach dem Unfalltod seiner Mutter, wird Sam aus den USA nach England zu seiner Tante und dem gleichaltrigen Cousin verfrachtet. Dort treffen Welten aufeinander: Der arrogante Ami kommt bei den coolen britischen Boys überhaupt nicht gut an. Da kann nur eine harte Prüfung über die Aufnahme in die Gang entscheiden: Sam soll sich als Mädchen verkleiden und eine Woche als Samantha die Schule besuchen!

Wie sich der raubeinige US-Teenager als Mädchen in der Schule schlägt ist urkomisch und ergibt viel Gesprächsstoff in der Klasse.

Sabina sagt auf goodreads.com:

*"Boy2Girl is a wonderful novel about friendship, understanding one another, loss and finding your true self. Since it's written from different perspectives of all the book characters it is a really fast read and a really humorous one."*

### Das gefällt Ihren Schülerinnen und Schülern

- ✓ Spannende und lustige Geschichte um einen Rollentausch
- ✓ Aus unterschiedlichen Perspektiven geschrieben
- ✓ In kurze, lesbare Portionen unterteilt
- ✓ Authentische Charaktere

### Das unterstützt Sie im Unterricht

- ✓ Teacher's Guide, der Freude am Lesen vermittelt
- ✓ Kurze und motivierende Unterrichtsvorschläge

Begleiten Sie ihre Schülerinnen und Schüler auf dem Weg zum selbstbewussten Lesen.

## Tyrone

Suddenly it wasn't a joke anymore. The fact was that Sam looked so good as a girl that what had seemed like a funny idea a few seconds ago had taken on a deadly seriousness.

- 5 He slumped down on the sofa and picked his nose in an aggressive, showy way, as if to reassure himself that, even dressed up as a girl and with his hair in a neat ponytail, he was still the same old Sam.

"So what's the deal then?" he asked. "Apart from trying to make  
10 me look kind of dumb, that is."

"We don't want to make you look dumb," said Matthew. "We just need to get back at the Bitches. Show them up. Get to know some of their sad little secrets."

"Hey, come on, guys; all this to put one over on a bunch of  
15 chicks?"

"They're not chicks," I muttered. "Just because we hate them, it doesn't mean we have to be sexist about it."

"Hey, who's wearing the skirt around here?" said Sam. "From here on, I decide what's sexist, OK?"

20 Sitting there, playing with his ponytail, Sam seemed weirdly at ease, as if, now that he was the centre of attention, he could relax — as if, in a skirt, he was more himself. "It'll take a bit of nerve. New school and all."

"We'll be there to help you," I said.

25 Sam thought for a moment. "We'll be in this together, right? I've never been a girl before."

"Of course," said Jake. "We're the Sheds. We're a team, equal."

Sam hitched a leg over the arm of his chair.

30 "OK, count me in," he said coolly. He scratched his thigh and there was an alarming flash of his blue jockey shorts. "And will you guys *stop* looking up my skirt."

10 **dumb** [dʌm] stupid – 21 **at ease** relaxed – 23 **nerve** here: courage – 30 **thigh** upper part of the leg (*Oberschenkel*)

## Mrs. Burton

At about this point, I noticed a change in little Sam. He became less defensive and leery. The inappropriate comments became less frequent. He shared jobs with Matthew. I was pleased. I 5 thought we had cracked it.

## Matthew

Life was easier after that fateful afternoon when the four of us agreed that when the new school year started at Bradbury Hill, there would be a new pupil in Year Eight called Samantha 10 Lopez.

Another month remained of vacation. Jake went on a camping trip to France with his mother and sister. Tyrone and Sam discovered that they had a shared craze for computer games. Sam asked me to take him to a game of what he still insisted on 15 calling “soccer” and he delivered his inevitable verdict: it was a game for wusses.

It would be an exaggeration to say that my little cousin was no longer irritating — his talent to annoy was a perfect, unbreakable thing — but the knowledge that he would be soon 20 sacrificing his precious masculinity in what I had taken to thinking of as “Operation Samantha” calmed him down. He no longer seemed to need to prove himself cooler, smarter and more experienced than the rest of us. He still made the occasional aggressive, smart-arse remark, but the rest of us were able to 25 laugh it off and, as often as not, Sam ended up laughing too.

Although the shadow of his mother’s death still hung over him — he would drift off now and then into a numb, blank-eyed

3 **leery** watchful, careful – 3 **inappropriate** [ˌɪnə'præpriət] unsuitable (*unpassend*) – 7 **fateful** important – 13 **they have a shared craze for computer games** they both like computer games – 15 **to deliver a verdict** to judge (*urteilen*) – 15 **inevitable unvermeidlich** – 16 **wuss** [wʊs] (*inf*) weak person (*Weichei*) – 20 **to sacrifice** to give up (*opfern*) – 22 **to prove oneself** to show off – 24 **smart-arse** (*vulg*) *Klugscheißer* – 27 **to drift off into a numb trance** to have one’s thoughts elsewhere

trance when something occurred to remind of his past — my parents and I found that we could reach him in a way that had been impossible before. Mum had taken to referring to Galaxy in her everyday conversation as if she was no longer this great  
5 unmentionable thing, and to my surprise the tactic took some of the tension out of the atmosphere at home.

In the last week of vacation, I noticed that Sam grew quieter and spent more time in his room. He had taken possession of Chrissie Smiley's bag of clothes after our meeting. I imagined  
10 him alone in there, dressing up, preparing for his debut as a girl as if he were some kind of actor just before his first night, which, I guess, in a way he was.

I would have liked to talk things through with him, to reassure him that, although he was the one who had to wear a skirt, we  
15 were all in this together, but since the plan had been hatched, he had hardly made reference to it.

Somewhere along the line he had seemed to have decided that Operation Samantha was going to be a one-man — a one-girl — show.

20

## Mr. Burton

It seemed to me an appropriate gesture to take the boys out for a bang-up meal on the eve of Sam's first day at school. I selected La Trattoria La Torre, a local Italian restaurant with a decent menu and cheerful service, which Mary and I like to frequent on special occasions.  
25

Sam, I noticed, had been somewhat reserved over the past few days — doubtless his debut at Bradbury Hill was somewhat on his mind — and Matthew seemed a bit subdued too.

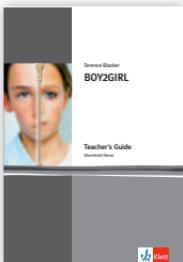
1 **to occur** to take place – 3 **to refer** to mention, to speak about – 6 **tension** pressure (*Spannung*) – 8 **to take possession** [pə'zeʃn] to become the owner – 13 **to reassure** [ri:'əʃvə] to confirm (*versichern*) – 15 **to hatch a plan** einen Plan aushecken – 22 **bang-up** (*inf*) very good – 22 **eve** the night before – 27 **doubtless** ['daʊtləs] zweifellos – 28 **subdued** [səb'dju:d] quiet

*„Das Buch ist sehr unterhaltsam und gut geschrieben, eignet sich auch für Mittelstufenschüler. Lustige Idee, gut umgesetzt und nicht zu anspruchsvoll...“*

Eine zufriedene Kundin auf Amazon

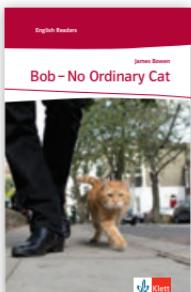
## Unterrichtsidee!

Witzige Szenen eignen sich hervorragend dazu, von Schülerinnen und Schülern im szenischen Spiel nachgestellt zu werden. Durch geeignete Requisiten wird das Ganze noch unterhaltsamer und regt zum Weiterlesen an.



Mit praktischem, sofort einsetzbarem Unterrichtsleitfaden im *Teacher's Guide*.  
BOY2GIRL  
51 Seiten  
978-3-12-578158-0

Wenn Ihrer Klasse *Boy2Girl* gut gefällt, könnte sich auch der folgende Titel für den Einsatz eignen:



Streuner Bob, ein anhänglicher Kater, und James, der Straßenmusiker, leben und verdienen ihren Lebensunterhalt auf Londons Plätzen und U-Bahn Stationen. Gemeinsam schaffen sie es, ihrem Leben eine neue Richtung zu geben und zeigen der Welt, warum jeder eine zweite Chance im Leben verdient hat.  
“Everyone deserves a friend like Bob.”

## Bob – No Ordinary Cat

978-3-12-578115-3



R.J. Palacio  
**Wonder**

---

Klett English Editions



**Klett English Editions:** 978-3-12-578177-1

# Wonder

**Ein bewegender Roman, der schon ab der 8. Klasse gelesen werden kann**

*My name is August. I won't describe what I look like. Whatever you're thinking, it's probably worse.*

August Pullman beginnt bald die fünfte Klasse an der *Beecher Prep School* und als „der Neue“ wird er es dort nicht leicht haben. Denn Auggie ist eigentlich ein ganz gewöhnliches Kind, er hat jedoch ein außergewöhnliches Gesicht. Kann er seine Klassenkameraden davon überzeugen, dass er genau wie sie ist, obwohl er so anders aussieht?

**Wonder ist ein Buch, das Schülerinnen und Schüler bewegt, denn**

- ✓ es spielt direkt in ihrer Lebenswelt – Schule und Familie.
- ✓ es ist ehrlich und brutal und stellt drängende Fragen – was braucht es, „andere“ nicht auszuschließen?
- ✓ am Ende des Romans hat sich nicht nur Auggie sondern auch seine ganze Umwelt verändert.
- ✓ es verhandelt Fragen, die weit über klassische Themen des Unterrichts hinausgehen.

*While I sobbed several times during "Wonder," my 9-year-old daughter — who loved the book and has been pressing it on her friends — remained dry-eyed. She didn't understand why I thought Auggie's situation might upset her. "I like kids who are different," she said.*

(Maria Russo, New York Times Sunday Book Review, APRIL 6, 2012)

## Ordinary

I know I'm not an ordinary ten-year-old kid. I mean, sure, I do ordinary things. I eat ice cream. I ride my bike. I play ball. I have an XBox. Stuff like that makes me ordinary. I guess. And I feel 5 ordinary. Inside. But I know ordinary kids don't make other ordinary kids run away screaming in playgrounds. I know ordinary kids don't get stared at wherever they go.

If I found a magic lamp and I could have one wish, I would wish that I had a normal face that no one ever noticed at all. I 10 would wish that I could walk down the street without people seeing me and then doing that look-away thing. Here's what I think: the only reason I'm not ordinary is that no one else sees me that way. But I'm kind of used to how I look by now. I know how to pretend I don't see the faces people make. We've all gotten 15 pretty good at that sort of thing: me, Mom and Dad, Via. Actually, I take that back: Via's not so good at it. She can get really annoyed when people do something rude. Like, for instance, one time in the playground some older kids made some noises. I don't even know what the noises were exactly because I didn't hear them 20 myself, but Via heard and she just started yelling at the kids. That's the way she is. I'm not that way.

Via doesn't see me as ordinary. She says she does, but if I were ordinary, she wouldn't feel like she needs to protect me as much. And Mom and Dad don't see me as ordinary, either. They see 25 me as extraordinary. I think the only person in the world who realizes how ordinary I am is me.

My name is August, by the way. I won't describe what I look like. Whatever you're thinking, it's probably worse.

14 **to pretend** to do as if – 17 **rude** not polite (*unhöflich*) – 20 **to yell** to shout loudly – 27 **August** pronounced: [a:gəst] (**Auggie** = ['a:gi])

## Why I Didn't Go to School

- Next week I start fifth grade. Since I've never been to a real school before, I am pretty much totally and completely petrified. People think I haven't gone to school because of the way I look, but it's
- 5 not that. It's because of all the surgeries I've had. Twenty-seven since I was born. The bigger ones happened before I was even four years old, so I don't remember those. But I've had two or three surgeries every year since then (some big, some small), and because I'm little for my age, and I have some other medical
- 10 mysteries that doctors never really figured out, I used to get sick a lot. That's why my parents decided it was better if I didn't go to school. I'm much stronger now, though. The last surgery I had was eight months ago, and I probably won't have to have any more for another couple of years.
- 15 Mom homeschools me. She used to be a children's-book illustrator. She draws really great fairies and mermaids. Her boy stuff isn't so hot, though. She once tried to draw me a Darth Vader, but it ended up looking like some weird mushroom-shaped robot. I haven't seen her draw anything in a long time.
- 20 I think she's too busy taking care of me and Via.
- I can't say I always wanted to go to school because that wouldn't be exactly true. What I wanted was to go to school, but only if I could be like every other kid going to school. Have lots of friends and hang out after school and stuff like that.
- 25 I have a few really good friends now. Christopher is my best friend, followed by Zachary and Alex. We've known each other since we were babies. And since they've always known me the way I am, they're used to me. When we were little, we used to have playdates all the time, but then Christopher moved to

**2 fifth grade** In the USA, most children in fifth grade are aged 10 or 11. – **3 petrified** very scared – **15 to homeschool** (AE) to full-time teach lessons to a child at home (*not in school*) – **16 fairy** [ˈferi] (*pl: fairies*) Fee(n) – **17 hot** (*inf*) here: good – **24 to hang out** (*inf*) to spend free time with friends – **28 to be used to sth** to know sb or sth well – **29 playdate** an arrangement (date made by parents) so that two or more (younger) kids can play together

- Bridgeport in Connecticut. That's more than an hour away from where I live in North River Heights, which is at the top tip of Manhattan. And Zachary and Alex started going to school. It's funny: even though Christopher's the one who moved far away,
- 5 I still see him more than I see Zachary and Alex. They have all these new friends now. If we bump into each other on the street, they're still nice to me, though. They always say hello.

I have other friends, too, but not as good as Christopher and Zack and Alex were. For instance, Zack and Alex always invited

10 me to their birthday parties when we were little, but Joel and Eamonn and Gabe never did. Emma invited me once, but I haven't seen her in a long time. And, of course, I always go to Christopher's birthday. Maybe I'm making too big a deal about birthday parties.

## 15 How I Came to Life

I like when Mom tells this story because it makes me laugh so much. It's not funny in the way a joke is funny, but when Mom tells it, Via and I just start cracking up.

So when I was in my mom's stomach, no one had any idea I

20 would come out looking the way I look. Mom had had Via four years before, and that had been such a "walk in the park" (Mom's expression) that there was no reason to run any special tests. About two months before I was born, the doctors realized there was something wrong with my face, but they didn't think

25 it was going to be bad. They told Mom and Dad I had a cleft palate and some other stuff going on. They called it "small anomalies."

There were two nurses in the delivery room the night I was born. One was very nice and sweet. The other one, Mom said,

30 did not seem at all nice or sweet. She had very big arms and

6 to bump into (sb) to meet (sb) accidentally (*jdm. begegnen*) – 18 to crack up (*inf*) to laugh very hard – 25 cleft palate [ˈpælət] when the upper lip and jaw are not closed when born – 27 anomaly (*pl: anomalies*) defect, problem – 28 delivery room place in a clinic where babies are born (*Kreissaal*)

„When I finally finished Wonder it was hard to stop thinking (not that I wanted to) about how it inspired and refreshed me.“

The Dormouse – review in The Guardian, 2 February 2014



### Wonder Teacher's Guide

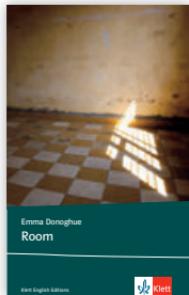
72 Seiten

978-3-12-578178-8

Das Ziel des *Teacher's Guides* ist es, den Schüleinheiten und Schülern einen motivierenden Einstieg in das Lesen einer Ganzschrift zu bieten.

### Tipp: Setzen Sie auch die Verfilmung des Romans im Unterricht ein.

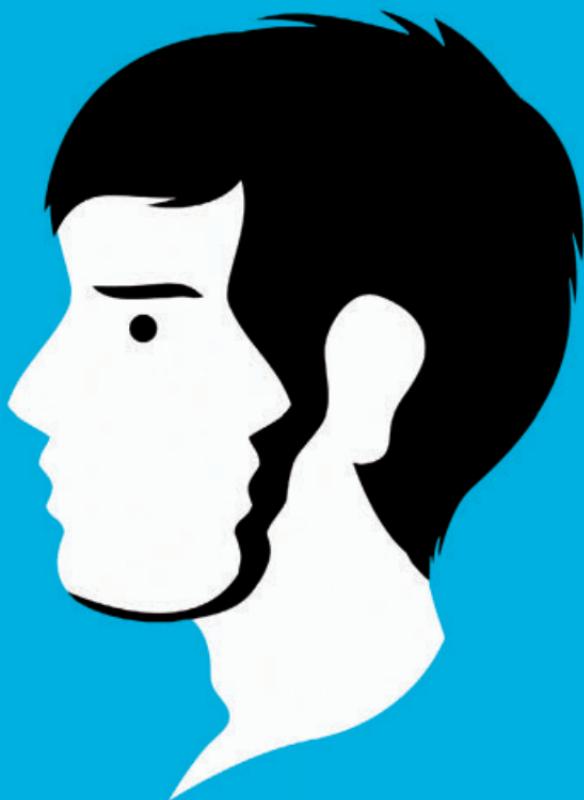
Neben Julia Roberts und Owen Wilson beeindruck Jacob Tremblay in der Rolle des Auggie. Bekannt wurde der junge Schauspieler als Jack Newsome in der Romanverfilmung **Room**.



Auch dieses Buch sei Ihnen hier empfohlen, als ein großer, bewegender Roman: Eine Mutter, die ihren Sohn in Gefangenschaft geboren hat, schafft es, ihrem Sohn die ganze Welt mit viel Liebe und Fantasie in das eine Zimmer, in dem sie leben, zu holen.

**Room**, 336 Seiten, B2 ab der 10. Klasse

978-3-12-579880-9



John Corey Whaley  
**Noggin**

Klett English Editions



**Klett English Editions:** 978-3-12-578213-6

# Noggin

## Im Angesicht des Todes einen kühlen Kopf bewahren

Travis Coats ist an Leukämie erkrankt – die Heilungschancen sind gleich null. Doch in der modernen Medizintechnik gibt es ein Programm, das ihm das Leben retten kann: Dazu wird sein gesunder Kopf von seinem kranken Körper getrennt und eingefroren, um in der (fernen) Zukunft reanimiert zu werden – vielleicht. Travis lässt sich darauf ein.

Als er aus seiner Narkose aufwacht, geht er davon aus, dass die erste OP misslungen ist, und muss überrascht feststellen, dass sein Kopf auf einen gesunden Körper transplantiert wurde.

ABER, es sind lediglich fünf Jahre vergangen. Seine Familie, seine Freunde und seine Freundin sind alle noch da – nur ist alles nicht mehr ganz so, wie es mal war...

***Every single one of my students loves this book. This book is a YA masterpiece. Travis is a character that you instantly love and then hold in your heart as he takes his new, strange journey through life. This book is wildly emotional, intensely truthful and humorous beyond your expectations. I'd give it ten stars if I could. I hope all my students read this someday.***

Eine zufriedene Kundin auf Amazon

### Das gefällt Ihren Schülerinnen und Schülern

- ✓ Spannende und lustige Geschichte um ein ernstes Thema
- ✓ Sympathischer Protagonist
- ✓ Emotional, ohne Weichspüleffekt
- ✓ Die Themen *Progress & ethics* werden einmal anders diskutiert

## CHAPTER TWO

### WELCOME BACK, TRAVIS COATES

When Dr. Lloyd Saranson from the Saranson Center for Life Preservation showed up at my house, I was puking in the guest bathroom with my dad sitting on the edge of the tub and patting my back. By that point I'd been sick for almost a year, seen every cancer specialist in the tri-state area, and given up all hope of survival.

Then this guy walks in and insists on pulling me out of my deathbed long enough to pitch us the craziest shit in history.

10 And we listened because that's what desperate people do. They listen to anything you have to say to them.

"Travis," he said. "I want to save your life."

"Back of the line, buddy. No cutting." I looked to my parents with a grin, but they were either too tired or too sad to laugh.

15 "And how do you plan to do this?" Dad asked.

"Are you familiar with cryogenics?" Dr. Saranson asked with a serious tone.

"All right. Thanks for stopping by," Mom said, standing up and signaling for the door.

20 "Mrs. Coates, I wish you'd just hear me out for a few minutes. Please."

"Doctor, we've really been through a lot and—"

"Mom," I interrupted her. "Please don't take this away from me."

25 "Fine, go on," she said, sitting back down.

"Travis," he said. "Your body is done on this earth. We all know that. It's a sad state of affairs, but there's just no way we can change that."

3 **to puke** (*inf*) to throw up (*sich übergeben*) – 4 **to pat** to touch gently and repeatedly with the flat of your hand – 6 **tri-state area** an area which is usu part of a large city that lies across three states – 16 **cryogenics** [kraʊdʒenɪks] the study of extremely low temperatures (*Tieftemperaturtechnik*)

- “Try harder, doc. You’re losing us here,” I said.
- “Right. That’s to say, with what I’m proposing to you, that all doesn’t matter anymore.”
- “Why’s that?” I asked, looking to my parents, who were on the  
5 verge of launching from their seats and attacking him.
- “Well, because in the future there’ll be different ways for you to... exist.”
- “The future,” I said. This wasn’t something I’d given too much thought lately.
- 10 “Exactly. The future. Imagine, Travis, that you could simply fall asleep in this life and wake up in a new one someday.”
- “How far into the future?” I asked. In my mind I was seeing my spaceship folding down into a suitcase like George Jetson’s.
- 15 “With our latest breakthroughs we’re hoping to develop the means to reanimate our first patients within a decade or two.”
- “You’re serious, aren’t you?” Dad asked.
- “Quite serious, Mr. Coates.”
- “Has anyone else volunteered for this?” I asked.
- 20 “You’d be our seventeenth patient.”
- “So cryogenics,” Dad said. “You want to freeze Travis with the hope of bringing him back someday?”
- “Not exactly,” he said. “As I was saying, Travis’s body is done on this earth.”
- 25 “Oh my God,” Mom said quietly, this look of terror and disgust washing over her face.
- “My head?” I pointed to it when I spoke, like the surgeon needed that. “You want to freeze *just my head?*”
- “It’s the only part of you not riddled with cancer cells.”
- 30 This guy, he talked like he’d been there with us the whole time—with this familiarity and casualness that most strangers never used around “the dying kid.” I liked it a lot, actually.

5 to be on the verge of doing sth just about to do sth – 5 to launch /here: to get up quickly – 25 disgust Abscheu – 29 to be riddled with to be full of

"So you knock me out and freeze my head, and I'm supposed to wake up in the future without a body and just roll with it?"

"Actually, there are several options for your hypothetical future recovery scenario, should we proceed any further."

5     *Options for My Hypothetical Future Recovery Scenario (Abridged)*

- 1) Full-body regeneration through stem cell implantation into controlled fluid environment
- 2) Transplantation of full cranial structure onto robotic apparatus
- 10    3) Transplantation of full cranial structure onto donor body
- 4) Neuro-uploading into donor body and brain

*Personal Reactions to Options for My Hypothetical Future Recovery Scenario (Abridged)*

- 15    1) Gross
- 2) ROBOT ARMS!!!
- 3) Well, that's not happening
- 4) Say whaaaat?

After Dr. Saranson left that day, Mom and Dad started laughing, which would've been really nice for a change had I not secretly decided that I was going to volunteer whether they liked it or not. I was tired of dying, and I figured since this was the best idea I'd heard in months, and didn't involve radiation or weeks of vomiting, then I may as well go for it. I saw it like this: I was going to die either way. Why shouldn't I be able to just fall asleep with this slight (okay—completely impossible but still slight) possibility of my return instead of continuing on this never-ending torture fest of having everyone I love watch me slowly fade away? Maybe I'd never really get to come back, but damn it, once that idea got into my skull, there was no letting it go.

3 **hypothetical** [haɪpəʊ'θetɪkəl] not necessarily true, theoretical – 6 **abridged** shortened – 7 **stem cell implantation** Stammzellenimplantation – 9 **cranial here: head** – 11 **donor Spender** – 22 **to figure** to believe – 24 **to vomit** to throw up (*sich übergeben*) – 28 **torture** suffering

## Aus dem Nähkästchen geplaudert ...

Hätten wir in der Redaktion diesen Roman ausgesucht? Nein, wahrscheinlich nicht. Nicht schon wieder ein Buch über Krankheit! Nicht schon wieder ein Roman, der in der Zukunft spielt!

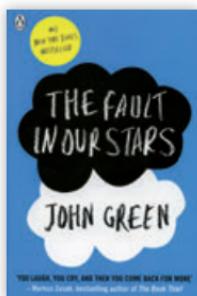
Aber wir haben die Zielgruppe befragt. Was wollen die Schülerinnen und Schüler wirklich lesen? Deshalb haben wir im letzten Jahr Klassen und Kurse dazu aufgerufen, uns bei der Lektüreauswahl zu unterstützen. Wir haben so viele Rückmeldungen erhalten, dass am Ende das Los über die Teilnahme entscheiden musste. Zurück kam fundiertes Feedback aus allen Altersstufen. Mit dem Gewinnertitel hätte in der Redaktion niemand gerechnet. Die Schülerinnen und Schüler haben einen Roman ausgewählt, der in sehr naher Zukunft spielt und dessen Protagonist tödlich erkrankt ist:

*Listen – I was alive once and then I wasn't. Simple as that. Now I'm alive again. The in-between part is still a little fuzzy, but I can tell you that, at some point or another, my head got chopped off and shoved into a freezer in Denver, Colorado. You might have done it too.*

Mittlerweile ist der Roman so gut angekommen, dass in Kürze eine Lehrerhandreichung zum Buch erscheinen wird. Auf unserer Webseite erfahren Sie mehr!

## Auch interessant – das Genre „Greenlit“

*With "Noggin", Whaley is straddling two genres. Its most obvious allegiance is to the category of teenage romances featuring supernatural characters. But "Noggin" actually owes more to the John Green genre, which I like to call Greenlit.*      (A. J. JACOBS MAY 9, 2014, New York Times Children's Books)



Daher sei Ihnen der unter dem Titel *Das Schicksal ist ein mieser Verräter* verfilmte Roman und internationale Bestseller von John Green hier auch empfohlen.

### The Fault in our Stars von John Green

978-3-12-573850-8

Mit Lehrerhandreichung

978-3-12-573851-5



G. Neri, illustrated by Randy DuBurke

# Yummy

## The Last Days of a Southside Shorty

Klett English Editions



# Yummy

## Eine Graphic Novel von brennender Aktualität – nach einer wahren Geschichte

Die *Graphic Novel Yummy* erzählt die wahre Geschichte des elfjährigen Robert „Yummy“ Sandifer, einem Jungen von der Chicagoer Southside, wo härteste Gangregeln herrschen. Yummy, vernachlässigt, ungebildet und ohne familiären Rückhalt, aber trotz allem noch ein Kind, sucht und findet neuen Anschluss ...

*“A haunting, ripped-from-the-headlines account of youth gang violence.”*

(Kirkus Reviews)

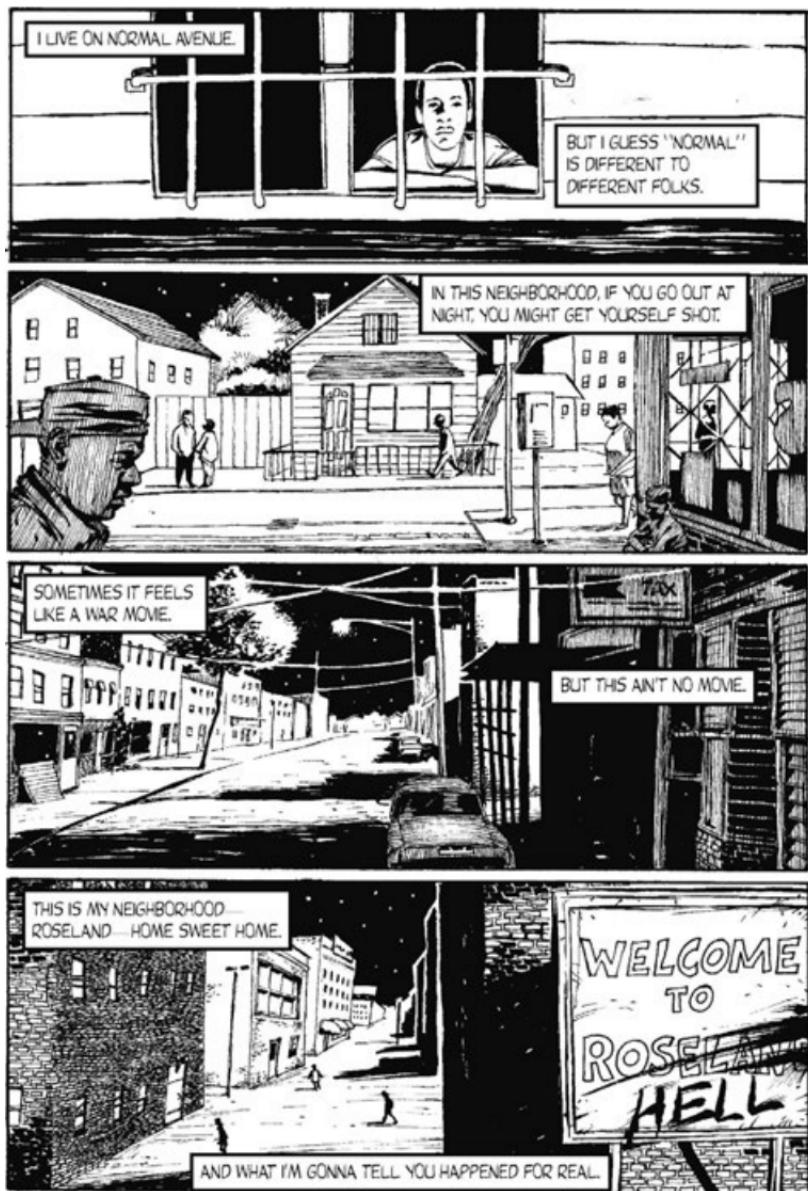
### Das gefällt Ihren Schülerinnen und Schülern

- ✓ Eine spannende, dramatische und lebensechte Geschichte.
- ✓ Die Illustrationen überzeugen mit ihrer Ausdrucksstärke und lassen Raum für Interpretationen.
- ✓ Die Kürze des Romans und die begrenzte Textfülle erhöhen die Lesemotivation.

### Das unterstützt Sie im Unterricht

- ✓ Im visuellen Zeitalter erfreuen sich *Graphic Novels* immer größer werdender Beliebtheit, auch bei Jugendlichen.
- ✓ Mit dieser multimodalen Textsorte werden *visual literacy* wie auch narrative Kompetenzen geschult.

Nicht nur für visuelle Typen: Als Einstiegslektüre ohne Lesefrust und sprachliche Überforderung bestens geeignet.



4 home sweet home (*idm, here: iron*) used to express that sb is happy to be home | gonna (*inf*) short for going to



2 on account of because | 4 foot (pl feet) 30,45 cm | pound 453 g

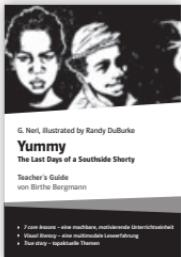


1 disciple [dɪ'sa:p] follower or pupil of a leader | to run here: to rule, to govern | 3 to mind one's own business (idm) sich um seine eigenen Angelegenheiten kümmern | 4 to get caught up in sth to get involved in sth

## Eine Frage der Perspektive?

Yummys ehemaliger Klassenkamerad Roger versucht, einen Sinn in der schockierenden Geschichte von Yummy zu finden. War Yummy wirklich ein Monster? Oder einfach nur ein Junge, der irgendwo auf den falschen Weg gekommen ist?

Die klug gewählte Erzählperspektive ermöglicht es, den Schülerinnen und Schülern einen differenzierten Blick auf das Geschehen und den Protagonisten zu geben.



Teacher's Guide 52 Seiten, 978-3-12-578206-8

Die Lehrerhandreichung schafft einen schnellen Zugang zu der *Graphic Novel Yummy – The Last Days of a Southside Shorty* in den Klassenstufen 8–10.

## Aktuelle Thematik schülerzentriert erarbeiten:

- Abwechslungsreiche und besonders kommunikative Aktivitäten für eine vielschichtige Auseinandersetzung mit aktuellen Themen
- Große Bandbreite an Themen: *USA, Black America, family and social background, youth culture, gang culture and crime, visual literacy and graphic novels*

Wem das gefällt, den interessiert vielleicht auch:

### **A Monster Calls**

978-3-12-578155-9,

240 Seiten, 7.–10. Klasse

### **The Absolutely True Diary of a Part-Time Indian**

978-3-12-578042-2,

236 Seiten, 9.–10. Klasse



Jason Reynolds, Brendan Kiely  
**All American Boys**

Klett English Editions



**Klett English Editions:** 978-3-12-579902-8

# All American Boys

**Ein Thema, wie es aktueller nicht sein könnte, in einem Land, das gespaltener ist denn je. Die Tagesschau in literarischer Form.**

Zwei Teenager, einer schwarz und einer weiß, geraten in eine Geschichte, die man nur allzu gut aus den Nachrichten kennt: falsche Verdächtigungen, Vorurteile, Rassismus, Polizeigewalt.

Rashad, ein schwarzer Schüler, wurde eines Verbrechens bezichtigt und von einem Polizisten misshandelt.

Quinn, ein weißer Junge, der sowohl Rashad als auch den Polizisten kennt, muss danach eine Entscheidung treffen. Diese hat Konsequenzen für eine ganze Kleinstadt – und der Satz *Rashad is absent again* bekommt eine ganz neue Bedeutung.

Die schwarze und die weiße Perspektive stehen im Mittelpunkt des von zwei jungen Autoren geschriebenen Romans. Und so ist es nur passend, dass die beiden Autoren den beiden Protagonisten jeweils ihre Stimme geben. Jason Reynolds hat die Perspektive von Rashad entwickelt, Brendan Kiely hat Quinn eine Stimme verliehen.

**Lesen fürs Leben – das Leben verstehen, die Welt begreifen und neue Perspektiven entwickeln:**

- ✓ Mechanismen von Rassismus verstehen und Möglichkeiten ausloten, die Situation zu verändern
- ✓ Die amerikanische Gesellschaft kennenlernen und besser verstehen
- ✓ Das wahre Leben sprachlich erfahren: offen und ehrlich, auch in harter Jugendsprache

Ein spannendes und gelungenes literarisches Experiment zweier Schriftsteller zu dem Kekla Magoon schreibt:

*"It is perhaps too easy to call this worthy book timely and thought-provoking. Let us reach beyond simple praise and treat it instead as a book to be grappled with, challenged by, and discussed. "All American Boys" represents one voice – even better, two voices – in a national conversation that must continue beyond its pages. Rashad and Quinn tell their stories but never meet. In a brief final chapter set at a community protest, we hear their voices side by side, as dialogue, reminding us that perhaps, in these fraught days, that is what has been missing all along."*

(Kekla Magoon, New York Times Book Review, 18. Dez. 2015)

Hier beginnt Rashad seinen Bericht der Ereignisse:

I figured she was just somebody who probably had a long week  
20 at work, and wanted to crack a cold brew to get her weekend started. My mother did that sometimes. She'd pop the cap off a beer and pour it in a wineglass so she could feel better about all the burping, as if there's a classy way to belch. This lady looked like the type who would do something like that. The type of lady  
25 who would treat herself to beer and nachos when her kids were gone to their father's for the weekend.

Now, here's what happened. Pay attention.

I finally picked out my bag of chips—barbecue, tasty, and easily beatable by mint. That settled, I reached in my back pocket for  
30 my cell phone to let Spoony know I was on my way. Damn. Left

3 **to bop down** (sl) walk down lazily – 8 **vinegar** [ˈvɪnægər] sour sauce used with olive oil to season salads (Essig) – 10 **plain** without any special flavor – 14 **blazer jackett** –  
23 **to belch** to burp

it in my ROTC uniform. So I set my duffel bag on the floor, squatted down to unzip it, the bag of chips tucked under my arm. At the moment the duffel was open, the lady with the beer stepped backward, accidentally bumping me, knocking me off 5 balance. Actually, she didn't really bump me. She tripped over me. I thrust one hand down on the floor to save myself from a nasty face-plant, sending the bag of chips up the aisle, while she toppled over, slowly, trying to catch her balance, but failing and falling half on me and half on the floor. The bottle she was 10 holding shattered, sudsy beer splattering everywhere. "Oh my God, I'm so sorry!" the lady cried.

And before I could get myself together, and tell her that it was okay and that I was okay, and to make sure she was okay, the guy who worked at Jerry's who everyone knew wasn't Jerry, 15 shouted, "Hey!" making it clear things were not okay. At first, I thought he was yelling at the lady on some you-broke-it-you-bought-it mess, and I was about to tell him to chill out, but then I realized that he was looking at my open duffel and the bag of chips lying in the aisle. "Hey, what are you doing?"

20 "Me?" I put my finger to my chest, confused.

The cop, slipping between me and the clerk to get a better look. But he wasn't looking at me at all. Not at first. He was looking at the lady, who was now on one knee dusting off her hands.

25 "Ma'am, are you okay?" the officer asked, concerned.

"Yes, yes, I'm—"

And before she could finish her sentence, the sentence that would've explained that she had tripped and fell over me, the cop cut her off. "Did he do something to you?"

30 Again, "Me?" What the hell was he talking about? I zipped my duffel bag halfway because I knew that I would have to leave the store very soon.

5 **to trip stolpern** – 7 **face-plant** (*sI*) falling to the ground face first – 10 **to shatter** to break into many pieces (glass) – 21 **clerk** [klɜrk] (*AE*) man or woman who serves customers in a shop

“No, no, I—” The lady was now standing, clearly perplexed by the question.

“Yeah, he was trying to steal those chips!” the clerk interrupted, shouting over the cop’s shoulder. Then, fixing his scowl back on me, he said, “Isn’t that right? Isn’t that what you were trying to do? Isn’t that what you put in your bag?”

Whaaaaa? What was going on? He was accusing me of things that hadn’t even happened! Like, he couldn’t have been talking to *me*. I wanted to turn around to check and make sure there wasn’t some other kid standing behind me, stuffing chips in his backpack or something, but I knew there wasn’t. I knew this asshole was talking to... at... about... me. It felt like some kind of bad prank.

“In my bag? Man, ain’t nobody stealing nothing,” I explained, getting back to my feet. My hands were already up, a reflex from seeing a cop coming toward me. I glanced over at the lady, who was now slowly moving away, toward the cookies and snack cake aisle. “I was just trying to get my phone out my bag when she fell over me—” I tried to explain, but the policeman shut me down quick.

“Shut up,” he barked, coming closer.

“Wait, wait, I—”

“I said shut up!” he roared, now rushing me, grabbing me by the arm. “Did you not hear me? You deaf or something?” He led me toward the door while walkie-talkie-ing that he needed backup. Backup? For what? For who?

“No, you don’t understand,” I pleaded, unsure of what was happening. “I have money right here!” With my free hand, I reached into my pocket to grab the dollar I had designated to pay for those stupid chips. But before I could even get my fingers on the money, the cop had me knotted up in a submission hold,

1 **perplexed** silent (because she is confused) – 4 **scowl** angry look or stare – 14 **ain’t nobody stealing nothing** (*s/l*) (double negative) here: nobody is stealing anything – 24 **deaf** [def] *taub* – 27 **to plead** [pli:d] to ask for sth desperately – 31 **submission hold** *in etwa: Schwitzkasten* (he couldn’t move or escape)

Wrong. My ears were clogged, plugged by the pressure. All I could make out was the washed-out grunts of the man leaning over me, hurting me, telling me to stop fighting, even though I wasn't fighting, and then the piercing sound of sirens pulling up.  
5

My brain exploded into a million thoughts and only one thought at the same time—

please  
don't  
10 kill me.



- das komplette Buch durchblättern unter [www.klett-sprachen.de](http://www.klett-sprachen.de)



Teacher's Guide, 978-3-12-579903-1

- ✓ Umfassend, kompetenzorientiert und abwechslungsreich
- ✓ Viele unterschiedliche Ansätze für flexible Unterrichtsgestaltung
- ✓ Topaktuelles gesellschaftspolitisches Thema der USA intensiv bearbeiten

Wenn Ihnen dieses Buch zusagt, könnte auch der folgende Roman für Sie interessant sein.

## Monster

978-3-12-578190-0



Steve Harmon, 16, sitzt unter Mordanklage im Gefängnis. Ist er wirklich das „Monster“, für das ihn die Vertreterin der Anklage hält? Der Protagonist reflektiert sein Leben in ungewöhnlichen Formaten: Tagebucheinträge und ein Filmskript über die Gerichtsverhandlung zeichnen sein Leben in Harlem nach.

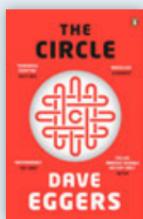
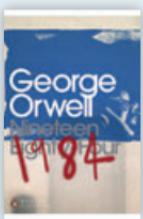
# Das Buch zur Tagesschau!

## Literatur von bestechender Relevanz

In der Regel ist es nicht das Ziel von guter Literatur, tagesaktuelle Themen abzubilden, da diese oft sehr kurzlebig sind und ein Roman Gefahr lief, schnell überholt zu sein. Umgekehrt ist es aber möglich, mittels Literatur die aktuelle Welt zu hinterfragen oder verständlich zu machen. Ein Klassiker wie Orwells **1984** hat in Zeiten von CCTV und Vorratsdatenspeicherung und der weltweiten Gefährdung der Pressefreiheit nochmals eine ganz andere Relevanz bekommen, als er zweifelsohne schon im Jahrhundert seiner Entstehung hatte.

Ob der in den USA oft mit **1984** verglichene Roman **The Circle** von Dave Eggers das Zeug zum Klassiker hat, sei dahingestellt. Aber die Geschichte einer Firma, die versucht im Zeitalter der unbegrenzten Überwachungsmöglichkeiten, den vollkommen gläsernen Menschen zum vermeintlich besten der Gesellschaft zu erschaffen, stellt wichtige und kritische Fragen über die Informationsgesellschaft.

Auch in Cory Doctorows Roman **Little Brother** sind nicht nur im Titel Reminiszenzen an Orwell zu finden. Hier ist der Protagonist Marcus zunächst erstaunt, was die *Homeland Security* so alles über ihn und seine Freunde weiß. Aber ist es wirklich überraschend, dass jede Bewegung im Internet, jeder Kauf per Kreditkarte, jede Autofahrt oder Bewegung im öffentlichen Raum nachvollzogen werden kann? Was die vollkommene



mit umfassenden  
Teacher's Guides

Überwachung mit dem Einzelnen und der Gesellschaft macht, kann man in diesem spannenden Thriller für sich herausfinden.

Dass Dystopien ab der Mittelstufe im Englischunterricht immer wieder

begeistern, verwundert nicht. Nicht nur Orwell & Co. sondern auch Romane, die es ins Popcorn-Kino geschafft haben, wie **The Hunger Games** oder auch **The Giver** bieten den Jugendlichen an der Schwelle zum Erwachsenwerden viel Raum, die Gesellschaft zu kritisieren, alternative Gesellschaftsformen zu diskutieren und lesend Erfahrungen zu sammeln, die für die persönliche Entwicklung als Individuum und als Teil der Gesellschaft wichtig sind.

Aber es gilt auch, einen Trend zur „neuen Sachlichkeit“ zu beobachten. Diese Texte präsentieren kein *Utopia/Dystopia*. Sie bilden eine Wirklichkeit ab, wie sie klarer und härter nicht sein könnte. Wahre Begebenheiten werden fiktionalisiert und eröffnen den jungen Lesern einen tiefen Blick in Zusammenhänge, die vielleicht im überbordenden Nachrichtenstrom untergehen würden.

*Black Lives Matter*. Berichte über weiße Gewalt gegen Schwarze finden sich seit Langem in der täglichen Nachrichtenflut. Doch irgendwann kommt das Fass zum Überlaufen – das nächste Opfer darf nicht im Grundrauschen der Fernsehkanäle untergehen. Neue Romane wie **All American Boys** und **How it went down** zeichnen Geschichten nach, die sich so oder ähnlich vielfach ereignet haben und ereignen werden. Ebenso wie im Klassiker **To Kill a Mockingbird** soll hier nichts beschönigt oder vereinfacht werden. Die Romane bieten vielstimmige Perspektiven, die von den Lesern zu einem neuen Bild zusammengesetzt werden müssen.

Neben Fragestellungen zu Pressefreiheit, der Gefahr durch Überwachungsmöglichkeiten oder Rassismus wären noch viele weitere Themenbereiche zu benennen, in denen Klassiker und neue Literatur als Verständnishilfen in einer komplexen Gegenwart dienen. Nicht zu vergessen wäre hier zum Beispiel, dass Donald Trump Romanen wie **La Linea**, **The Tortilla Curtain** und nicht zuletzt **1984** zu neuer Aktualität verholfen hat.

*“Literacy is not a luxury, it is a right and a responsibility.  
If our world is to meet the challenges of the twenty-first century  
we must harness the energy and creativity of all our citizens.”*

President Clinton on International Literacy Day, September 8th 1994



Jay Asher

# Thirteen Reasons Why

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Klett English Editions



**Klett English Editions:** 978-3-12-578044-6

# Thirteen Reasons Why

## Ein Appell für eine neue, respektvolle, fürsorgliche Form des Miteinanders

Hannah Baker, 16, hat sich das Leben genommen. Sie hinterlässt besprochene Tonbandkassetten, bestimmt für 13 Personen, von denen sie sich über Monate hinweg schlecht behandelt, verraten oder erniedrigt fühlte. Welchen Schneeballeffekt diese Demütigungen auslösten, erfahren wir durch Clay, einen Klassenkameraden, der eines Tages nach der Schule ein an ihn adressiertes Päckchen vor der Tür findet ...

*"Thirteen Reasons Why is a mystery, eulogy, and ceremony. I know, in the years to come, I will often return to this book."*

(Alexie Sherman, author of the award-winning *Absolutely True Diary of a Part-Time Indian*)

### Eine Englischlektüre, die eine andere Dimension von Relevanz im Englischunterricht schafft.

- ✓ Im Roman wird der Teenager-Alltag ungeheuer realitätsnah und wiedererkennbar dargestellt.
- ✓ Die Lektüre spricht die Leser und Leserinnen an und ermöglicht Sprechchanlässe, die nicht im Geringsten künstlich oder konstruiert erscheinen.
- ✓ Es gelingt dem Text, eine Betroffenheit zu erreichen, die auf inhaltlicher Ebene Bewusstsein schafft und zur Vorbeugung beiträgt.
- ✓ Die Themen des Romans erlauben es, viele kreative und kooperative Methoden zur Anwendung zu bringen und Perspektivenwechsel zu vollziehen.
- ✓ Der Text bietet zahlreiche Chancen für einen sehr lebendigen und prägenden Austausch und für eine andere Dimension von Relevanz im Englischunterricht.

# YESTERDAY

## ONE HOUR AFTER SCHOOL

A shoebox-sized package is propped against the front door at an angle. Our front door has a tiny slot to shove mail through,

- 5 but anything thicker than a bar of soap gets left outside. A hurried scribble on the wrapping addresses the package to Clay Jensen, so I pick it up and head inside.

I take the package into the kitchen and set it on the counter.

I slide open the junk drawer and pull out a pair of scissors.

- 10 Then I run a scissor blade around the package and lift off its top. Inside the shoebox is a rolled-up tube of bubble-wrap. I unroll that and discover seven loose audiotapes.

Each tape has a dark blue number painted in the upper right-hand corner, possibly with nail polish. Each side has its

- 15 own number. One and two on the first tape, three and four on the next, five and six, and so on. The last tape has a thirteen on one side, but nothing on the back.

Who would send me a shoebox full of audiotapes? No one listens to tapes anymore. Do I even have a way to play them?

- 20 The garage! The stereo on the workbench. My dad bought it at a yard sale for almost nothing. It's old, so he doesn't care if it gets coated with sawdust or splattered with paint. And best of all, it plays tapes.

I drag a stool in front of the workbench, drop my backpack

- 25 to the floor, then sit down. I press Eject on the player. A plastic door eases open and I slide in the first tape.

3 **to prop against** to place an object against sth to hold it in a certain position –

6 **wrapping paper** [ˈræپɪŋ] paper that is wrapped around something to protect it –

11 **bubble-wrap** a sheet of plastic covered with bubbles of air, used for packing and protecting things – 21 **yard sale** AE sale of used clothes and things from someone's house which takes place in their yard (garden)

## CASSETTE 1: SIDE A



*Hello, boys and girls. Hannah Baker here. Live and in stereo.*

I don't believe it.

- No return engagements. No encore. And this time, absolutely  
5 no requests.

No, I can't believe it. Hannah Baker killed herself.

*I hope you're ready, because I'm about to tell you the story  
of my life. More specifically, why my life ended. And if you're  
listening to these tapes, you're one of the reasons why.*

- 10 What? No!

*I'm not saying which tape brings you into the story. But fear  
not, if you received this lovely little box, your name will pop up  
... I promise.*

*Now, why would a dead girl lie?*

- 15 Hey! That sounds like a joke. Why would a dead girl lie?  
Answer: Because she can't stand up.

Is this some kind of twisted suicide note?

Go ahead. Laugh.

*Oh well. I thought it was funny.*

- 20 Before Hannah died, she recorded a bunch of tapes. Why?  
*The rules are pretty simple. There are only two. Rule number  
one: You listen. Number two: You pass it on. Hopefully, neither  
one will be easy for you.*

"What's that you're playing?"

- 25 "Mom!"

I scramble for the stereo, hitting several buttons all at once.

4 **return engagements** additional performance of a show or play – 4 **encore** ['ɒŋkɔ:]  
AE ['a:ŋkɔ:] additional part of a musical or theatre performance taking place after  
applause – 5 **request** what is being asked of you, demand – 14 **to lie** pun (joking use of  
words) based on the two meanings of to lie: 1. not tell the truth, 2. opposite of stand or  
sit – 17 **twisted** here: strange, crazy



"Mom, you scared me," I say. "It's nothing. A school project."

My go-to answer for anything. Staying out late? School project. Need extra money? School project. And now, the tapes of a girl. A girl who, two weeks ago, swallowed a handful of 5 pills.

School project.

"Can I listen?" she asks.

"It's not mine," I say. I scrape the toe of my shoe against the concrete floor. "I'm helping a friend. It's for history. It's boring."

10 "Well, that's nice of you," she says. She leans over my shoulder and lifts a dusty rag, one of my old cloth diapers, to remove a tape measure hidden underneath. Then she kisses my forehead. "I'll leave you in peace."

I wait till the door clicks shut, then I place a finger over 15 the Play button. My fingers, my hands, my arms, my neck, everything feels hollow. Not enough strength to press a single button on a stereo.

I pick up the cloth diaper and drape it over the shoebox to hide it from my eyes. I wish I'd never seen that box or the seven 20 tapes inside it. Hitting Play that first time was easy. A piece of cake. I had no idea what I was about to hear.

But this time, it's one of the most frightening things I've ever done.

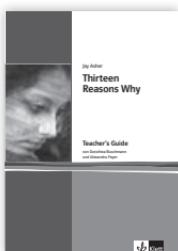
I turn the volume down and press Play.

2 **go-to answer** an answer that always works, a standard answer – 11 **rag** old piece of cloth – 11 **diaper** ['daipər] AE piece of cloth that is put around a baby's bottom and between its legs to absorb urine and solid waste – 12 **tape measure** Maßband – 16 **hollow** empty – 20 **a piece of cake** sth that is very easy

## Chance statt Gefahr

Birgt der Roman die Gefahr der Nachahmung? Im Zusammenhang mit der Netflix-Serie, die Hannahs Selbstmord anders darstellt als der Roman, kam die Diskussion auf, ob der Roman gefährlich für die jugendlichen Leserinnen und Leser sei. Das *Time Magazine* titelt angesichts der in der Serie dargestellten realen Bedrohungen „*What It Feels Like When All your Parental Nightmares Are Rolled into One TV Series*“.

In Zeiten des schwindenden gegenseitigen Respekts, der allgegenwärtigen Kommentarmöglichkeiten und des spontanen, unüberlegten Äußerns von Gehässigkeiten ist *Thirteen Reasons Why* ein Plädoyer und eine Chance, alternative Formen des Miteinanders zu erarbeiten, Frühwarnsysteme zu schärfen und Jugendliche zu mehr Respekt, Eigenverantwortung und Achtsamkeit einzuladen.



### Thirteen Reasons Why – Teacher's Guide

978-3-12-578045-3

96 Seiten

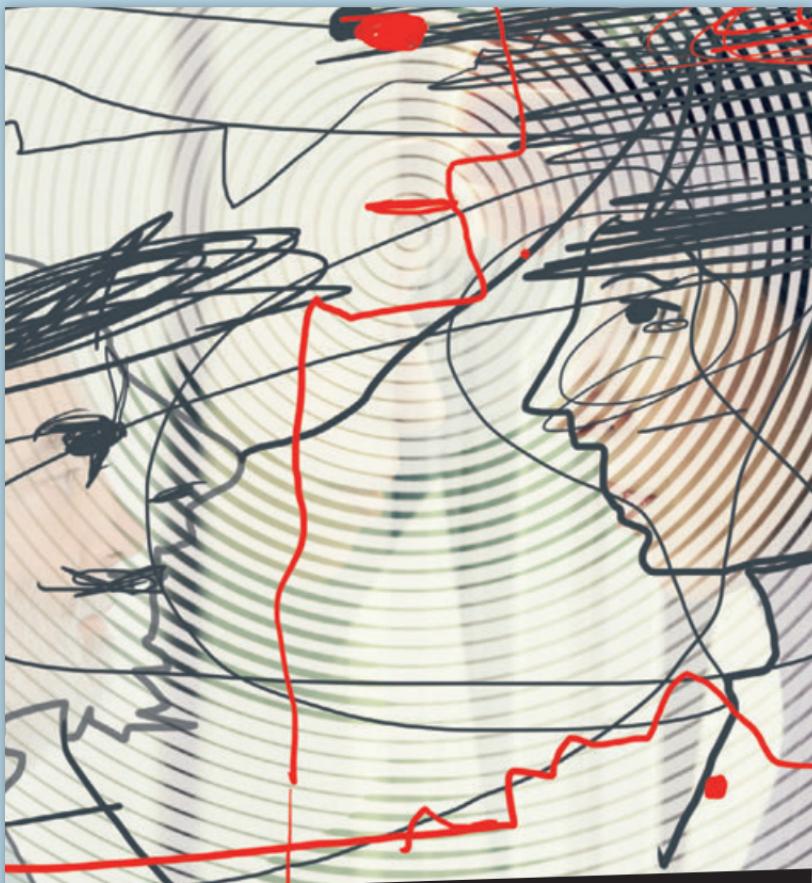
Die Unterrichtsmaterialien bieten eine Vielzahl von erprobten Ideen, für einen sensiblen und kreativen Umgang mit den schwierigen aber wertvollen Themen, die der Roman zu bieten hat.

## Lektürewortschatz zu Thirteen Reasons Why

978-3-12-578051-4

64 Seiten

Präzise auf *Thirteen Reasons Why* von Jay Asher zugeschnitten, hilft dieser Wortschatz Schülerinnen und Schülern, Themen und Motive des Romans zu verstehen, zu analysieren und zu besprechen.



Anthony Horowitz  
**Mindgame**

Klett English Editions



**Klett English Editions:** 978-3-12-575214-6

# Mindgame

**Psycho-Thriller als Drama mit einzigartigem britischen  
black humour**

England, the present day. Mark Styler, a writer, is trying to get an interview with the horrific serial killer, Easterman. But first he has to get past the charismatic head of the asylum, Dr. Farquhar. As the curious dialogue develops, he – and the audience – soon discovers that nothing is as it seems in this macabre play...

Master crime writer Anthony Horowitz has written a real puzzle of a play, which you will enjoy reading closely, in order not to miss any of the clues leading up to the shocking ending.

*"Theatrical thrillers are damn hard to get right – that's why there are so few really top notch ones (*Sleuth*, *Deathtrap*, *The Mousetrap*). Horowitz's nasty little game of a play can be added to that short list."*

(Review von Doug auf Goodreads.com)

## **Sie suchen ein Drama, das Sie ab der 10. Klasse im Unterricht behandeln können?**

*Mindgame* wird die Schülerinnen und Schüler begeistern, denn das Drama

- ✓ ist ein meisterhaft konstruiertes Theaterstück.
- ✓ wartet mit unglaublichen, unerwarteten Wendungen auf.
- ✓ birgt Spannung bis zur letzten Seite und fordert zu Spekulationen heraus.
- ✓ verbindet Horror und Witz zu unvergleichlichem, britischem *black humour*.

## ACT ONE

*The office of DR ALEX FARQUHAR at Fairfields, an experimental hospital for the criminally insane. The décor is modern, clinical – yet somehow disconcerting. A mirror on one wall. A window with no particular view.*

- 5 *On the desk: a telephone and a prominent alarm button. A Marks and Spencer bag that will be found to contain a box of tissues.*

*In the room: bookshelves full of books, a vase of sunflowers, an empty bottle of red wine. A medical screen. A wastepaper basket. A human skeleton on a stand. One door opens into a closet.*

- 10 *Another into a bathroom. A third into the outside corridor.*

*Note: In MINDGAME, nothing exists until it is said to exist. It is whatever the protagonists make of it.*

*Sitting in a chair in front of the desk is MARK STYLER, a writer aged about fifty, casually dressed. Self-confident to the point of*

- 15 *being smug. His face is pale and his haircut a little odd but otherwise he's the archetypal expert we've seen wheeled onto many a TV documentary. He has a worn leather briefcase.*

*He's been kept waiting. He looks at his watch for the tenth time. He gets up and examines the room. The skeleton. Looks at his*

- 20 *watch again.*

*A pause.*

*He takes a tape recorder out of his pocket and switches it on.*

STYLER: Recording. Six fifteen, Thursday July 22<sup>nd</sup>.

*Pause.*

2 **insane** crazy, here: mentally ill – 3 **disconcerting** disturbing, confusing – 5 **prominent**<sup>a</sup> auffällig – 5 **Marks and Spencer** well-known British department store – 6 **tissue** a piece of soft white paper used for wiping your nose – 9 **closet**<sup>a</sup> a small room for storing things – 14 **casually**<sup>a</sup> informally – 15 **smug** arrogant – 17 **briefcase**<sup>a</sup> a flat bag for carrying documents and other things to work

First impressions of Fairfields. Note to myself...why that name? The view from Dr Farker's office. A nineteenth century manor house set in its own extensive grounds in this secluded corner of Suffolk...if indeed that most ill-defined of English counties

- 5 could be said to have corners. The walls that surround the place may be predictable but the attendant ivy and – I think – Japanese wisteria are surely not. As I drive up the perfectly manicured lawns with rockery to the right and lily pond to the left, it is only the click of the maximum security metal doors automatically
- 10 closing behind me and the synchronised whirr of a dozen closed circuit TV cameras turning to follow me that remind me that I am not a guest at some exclusive Home Counties health resort but a writer, privileged to be invited into the country's most notorious asylum for the criminally insane.

#### 15 Pause

Query. Why sick bastards locked up at the tax payers' expense should enjoy perfectly manicured lawns, lily ponds etc. Nice thought about the health resort.

#### *Pause*

- 20 What does the office of Dr Farker tell me about the man who runs Fairfields? Clinical. Hard-edged. Uncomfortable. Odd detail...the skeleton. A complete human skeleton standing in the corner. Did Dr Farker once study medicine – anatomy? In the office of a psychiatrist it seems oddly disconcerting but then
- 25 maybe that's the idea. To disconcert. To keep you off balance.

#### *Pause*

**2 manor house** big, grand house in the countryside (*Gutshaus*) – **3 secluded**<sup>o</sup> isolated, a long way from other places – **4 Suffolk** [ˈsʌfək] a county (area) in the east of England – **6 attendant** (*adj*) accompanying (here: growing on the wall) – **6 ivy** *Efeu* – **7 wisteria** climbing plant with purple flowers (*Glyzine*) – **8 rockery** rock garden – **8 lily pond** *Seerosenteich* – **10 closed circuit TV** a system that allows sb to watch what is happening in different parts of a building on a television screen – **14 notorious**<sup>o</sup> infamous (*berüchtigt*) – **16 query** question, inquiry – **16 at the tax payers' expense**<sup>o</sup> *auf Kosten der Steuerzahler* – **21 to run** (an institution or business)<sup>o</sup> to control and organize – **21 hard-edged** realistic, tough

- Books predictable. (*Reading a spine.*) Group Psychotherapy. Sociometry and Psychodrama. (*Continuing along the shelf.*) Miller. Milner. Mishler. Morino. Dr Farker arranges his books alphabetically. I wonder if I can trust him? (*He picks up the wine bottle.*) One empty bottle of Chateau Mavillion 1966. (*Pause.*) Chateau Mavillion 1966. It feels as if it's been placed here like a prop for me to find. It's a little ludicrous, like the skeleton.

*Pause.*

- There's not very much in this room that's personal, and nothing at all that connects it with the world outside unless you count the telephone and what I take to be a panic button. I wonder if Dr Farker sleeps on the premises? Sitting here in this office, walled in by his own A-to-Z of analysis, he's probably as out-of-touch as the inmates and he's kept me waiting here two hours, the rude bastard.

*STYLER turns off the tape and puts it back in his case. He sits down again. He looks at his watch. A pause. He goes over to one of the doors and tries it. It's locked. He goes over to the other door... the same. He tries it again, rattling the handle.*

- And now it's the first door that suddenly opens and DR ALEX FARQUHAR comes in. Also aged about fifty, FARQUHAR is a strange blend of the saturnine and the benevolent, as if Sherlock Holmes and Watson had somehow been blended into one. Penetrating, investigative eyes that have a habit of not focusing on what they're looking at. Wind-swept hair. A louche quality.

**2 Sociometry** method for measuring social relationships – 3 **Miller, Milner, Mishler**, Moreno famous psychologists: George A. Miller, Brenda Milner, Elliot G. Mishler, Jacob L. Moreno – 7 **prop** an object in the theatre which helps or supports the action on stage (*Requisite*) – 7 **ludicrous** [lju:dikrəs] absurd, bizarre – 12 **on the premises (pl)** in the building – 14 **inmate** sb who is kept in a mental hospital or a prison – 16 **case<sup>°</sup>** briefcase *Aktentasche* – 19 **handle<sup>°</sup>** *Türgriff, Griff* – 22 **blend<sup>°</sup>** mixture – 22 **saturnine** looking sad and unhappy – 22 **benevolent** [bi'nevələnt] friendly and willing to help – 24 **penetrating** piercing (*durchdringend*) – 24 **investigative** interested, curious (*forschend*) – 25 **wind-swept** as if blown back by the wind – 25 **louche** [lu:tʃ] (frm) slightly evil, but fascinating

Der Autor Anthony Horowitz wird vielen Schülerinnen und Schülern durch die populären *Alex Rider* Krimis ein Begriff sein. Der Band *Storm-breaker* wurde nach seinem *Screenplay* verfilmt und auch als *Graphic Novel* umgesetzt.

Dem älteren Publikum ist der Name durch Serien wie *Midsomer Murders* (deutsch: *Inspector Barnaby*) oder *Foyle's War* bekannt. Den echten Ritterschlag erhielt der Träger des OBE jedoch durch den Auftrag des *Ian Fleming Estate*, einen neuen *James Bond* Roman zu schreiben. Dieser erschien unter dem Titel *Trigger Mortis* 2015.

Vielleicht ist auch der Klassiker unter den britischen Dramen etwas für Ihren nächsten Kurs:



### An Inspector Calls

978-3-12-575213-9



Hanif Kureishi

# The Black Album

Klett English Editions



**Klett English Editions:** 978-3-12-573838-6

# The Black Album

**Kureishis Bühnenadaption des gleichnamigen Romans: Radikalisierung und Fundamentalismus im täglichen Kampf gegen britischen Liberalismus**

Shahid, pakistanischer Abstammung, in England geboren und aufgewachsen, verlässt seinen Heimatort in Kent, um in London das College zu besuchen. Hier trifft er einerseits auf eine junge Gruppe radikaler Muslime und andererseits auf Rassismus-Gegner. Er wird von beiden Gruppen gleichermaßen umworben und muss sich schlussendlich für eine Seite entscheiden.

*„Die Geschichte des Pakistani, der mit vielen Problemen auf einem englischen College konfrontiert wird, ist sehr interessant und spannend geschrieben! Auch wenn hier versucht wurde beim Niveau B2 zu bleiben, wurde meiner Meinung nach Nichts vom Inhalt eingebüßt. Die Annotationen sind sehr hilfreich und das Buch passt perfekt in den Englisch Unterricht herein.“*

Ein zufriedener Kunde auf Amazon

## **Das gefällt Ihren Schülerinnen und Schülern**

- ✓ Überschaubares Lesepenum unterteilt in verdauliche Portionen
- ✓ Realitätsnah: Radikalisierung vs. Integration

## **Das unterstützt Sie im Unterricht**

- ✓ Umfangreiche Angebote zur Spracharbeit für schwächere Kurse
- ✓ Variable Schwerpunktsetzung (z.B. für künstlerische oder gesellschaftswissenschaftliche Profile)
- ✓ *Information sheets* zur Einführung und/oder Wiederholung von Grundlagen (z. B. writing a summary, describing characters, writing a review).
- ✓ Klausurvorschläge

## SCENE NINE

*Deedee's house. Deedee has prepared a candlelit dinner.  
Shahid rushes in.*

SHAHID: Sorry, sorry, sorry.

5     *Beat, as Deedee looks at how Shahid is dressed.*

DEEDEE: In your pyjamas already?

SHAHID: You don't know what's happening out there – urgent brother business! Chad was this close to carving some serious meat.

10 DEEDEE: No surprise there – he wanted to chuck a bomb on his parents. That's after he met Riaz, of course. Changed his name from Trevor Buss to Muhammad Shahabuddin Ali-Shah.

SHAHID: What? Chad?

15 DEEDEE: He was brought up by white foster-parents. Foulmouthed and racist to everyone but their son. No wonder he became a shooter. Riaz took him under his wing. Insisted everyone call him by his whole new name, even when playing football. His mates got fed up shouting, 'Pass the ball, Muhammad Shahabuddin Ali-Shah – on my head, Muhammad Shahabuddin Ali-Shah.' So he became Chad.

*She offers some wine. Shahid makes a face.*

Are there any pleasures you don't eschew? Or is it only salted lassi you drink?

25 SHAHID: What about fighting racism?

DEEDEE: Is that what you think Riaz does?

10 **chuck** to throw casually – 16 **foulmouthed** [faʊl'maʊðɪd] using a lot of bad language and swear words – 17 **shooter** heroin addict; sb who shoots up heroin – 23 **to eschew** [ɪs'tʃu:] to avoid, reject or turn down – 24 **lassi** drink made of yoghurt mixed with water; very popular in South Asia

SHAHID: He is pure of purpose and risking his life guarding the flat of a persecuted couple right now.

DEEDEE: Riaz denounced his own father for drinking alcohol and praying in his armchair and not on his knees. He made 5 you wear that, didn't he?

SHAHID: What's wrong with them?

DEEDEE: Didn't take you for a disciple.

SHAHID: Can't I admire him for his courage?

*The doorbell rings. Deedee opens the door to Chili.*

10 CHILI: What are you called when someone's asking?

DEEDEE: Deedee. Deedee Osgood.

CHILI: (*kissing her hands*) Tell me, Deedee Osgood, is my baby bro safe in your hands?

DEEDEE: (*appraising him*) You must be Chili.

15 CHILI: At your service.

DEEDEE: One Hasan at a time is more than enough.

CHILI: Are you sure?

*Deedee laughs*

A woman's laugh – better than any rush known to man.

20 DEEDEE: Quite the priest. I can't imagine you giving a sermon.

CHILI: I could be a very Jesus in bed.

SHAHID: What you doing here, Chili?

1 **pure of purpose** having good intentions; meaning well – 2 **persecuted** to oppress; to treat badly and unfairly – 3 **to denounce** to publicly condemn; accuse; criticise – 7 **disciple** [dɪ'saɪpl] sb who follows sb else – 8 **to admire** to be impressed by – 19 **rush** state of extreme excitement; usu as a result of taking drugs

CHILI: I was concerned, bro. Thought that bad posse might have messed with you.

DEEDEE: They have.

CHILI: (*to Shahid*) Just say the word, and Chili will have a friendly chat.

SHAHID: I'll take care of myself.

CHILI: Just take her in your arms. Want me to demonstrate?

DEEDEE: I'm not clean enough for him. I've become a sort of pork chop.

10 CHILI: But his knees used to go weak at the sight of a bacon sarni. (*To Shahid*.) If Papa were alive, he'd have a fucking heart attack seeing you dressed like Ali Baba.

SHAHID: That's who we are, bro! (*To Deedee*.) We don't sit swigging wine all evening!

15 DEEDEE: What alternative are you offering?

CHILI: And you two not even married yet ...!

*He picks up a beer and leaves. Pause.*

20 DEEDEE: It's very original, the way you weave Scheherazade into your story. *The Arabian Nights* in Sevenoaks. No one's written like this about England – you have a voice and a future, Shahid.

*Shahid is speechless.*

25 This is the new literature – when stories from elsewhere slice into conventional England. Rushdie showed there's a gap in modern writing that can only be filled by stories like yours.

9 **pork chop** Schweinekotelett (pork is not eaten by Muslims as the pig is seen as being unclean) – 11 **sarni** (sl) sandwich – 12 **Ali Baba** fictional figure from a medieval Persian story; possibly part of the *One Thousand and One Nights* collection of folk tales – 18 **Scheherazade** [ʃi,herə'za:də] fictional Persian queen and storyteller of *One Thousand and One Nights*

## Warum ausgerechnet *The Black Album*?

Dieses Buch bedient gleich mehrere oberstufenrelevante Vorgaben:

- ✓ *contemporary drama*
- ✓ *issues in a multicultural society*
- ✓ *fundamentalism, racism, terrorism – defining values and norms*
- ✓ *the role of religion in society*
- ✓ *the individual in society*
- ✓ *finding out where you belong – identity*



Perfekt ergänzt wird die Lektüre durch den *Teacher's Guide*, in dem nicht nur sprachlich differenzierende Angebote, sondern auch unterschiedliche thematische Zugänge – je nach Kursprofil oder Schülerinteresse – zu finden sind.

978-3-12-573839-3

Obwohl das Drama sprachlich ein wenig gewöhnungsbedürftig ist, besticht es durch seine Kürze und den pointierten Umgang mit den Themen Radikalisierung, Drogenkonsum, Identitätsfindung und Abgrenzung. Die Handlung bietet zahlreiche Diskussionsanlässe und eignet sich hervorragend, um Bezüge zur traurigen Realität einer erhöhten Terrorbereitschaft unter jungen Menschen herzustellen.

### Über den Autor

Hanif Kureishi gilt als einer der bedeutendsten anglo-asiatischen Autoren der gegenwärtigen britischen Literatur. Als Sohn eines pakistanischen Einwanderers und einer englischen Mutter, der im London der Spätfünziger und Sechziger Jahre aufwuchs, sind ihm früh Rassismus und ethnische Diskriminierung begegnet. Diese Erfahrungen finden Einzug in sein literarisches Werk.



Kazuo Ishiguro

# Never Let Me Go

Klett English Editions



**Klett English Editions:** 978-3-12-579878-6

# Never Let Me Go

**Bestseller-Roman vom Nobelpreisträger für Literatur Kazuo Ishiguro**

Das Leben im Internat Hailsham scheint unauffällig: Freundschaften werden geschlossen, Konflikte ausgetragen, Beziehungen beginnen, kurz: die Internatsschüler und -schülerinnen durchleben eine normale Jugend. Doch dann gibt es da auch noch die anderen Aspekte des Lebens an diesem Ort. Da ist zum Beispiel der jährliche Basar, einer der wenigen Gelegenheiten, an denen die Kinder Kontakt zur Außenwelt haben – die Idylle scheint nicht das zu sein, was sie verspricht.

Viele Jahre nach ihrem Austritt aus Hailsham erinnert sich die ehemalige Schülerin Kathy an ihre Zeit dort und beginnt, für sich und den Leser langsam das dunkle Geheimnis zu enthüllen, das diesen Ort umgibt. Im folgenden Auszug erinnert sich Kathy an ein Musikstück und die Gedanken und die Gefühle, die sie mit dem Stück verbindet. Der Titel des Musikstücks gab dem Roman seinen Namen.

## **Das spricht für Literatur von Weltruhm in der Schule**

- ✓ Ishiguros unaufgeregte Prosa, in der sich die Handlung langsam entwickelt und die dennoch sehr spannend ist
- ✓ Umfassende Bearbeitungsmöglichkeiten von vielen abiturrelevanten Themen, z.B. *Genetic engineering and medical ethics* und *Growing up* oder *Individual and society*, um nur einige zu nennen

Das sagt Margaret Atwood auf slate.com über den Roman:

*„Never Let Me Go is unlikely to be everybody's cup of tea. The people in it aren't heroic. The ending is not comforting. Nevertheless, this is a brilliantly executed book by a master craftsman who has chosen a difficult subject: ourselves, seen through a glass, darkly.“*

from our guardians, and also from the normal people outside; we perhaps even knew that a long way down the line there were donations waiting for us. But we didn't really know what that meant. If we were keen to avoid certain topics, it was 5 probably more because it *embarrassed* us. We hated the way our guardians, usually so on top of everything, became so awkward whenever we came near this territory. It unnerved us to see them change like that. I think that's why we never asked that one further question, and why we punished Marge K. so 10 cruelly for bringing it all up that day after the rounders match.

Anyway, that's why I was so secretive about my tape. I even turned the cover inside out so you'd only see Judy and her cigarette if you opened up the plastic case. But the reason the tape meant so much to me had nothing to do with the 15 cigarette, or even with the way Judy Bridgewater sang – she's one of those singers from her time, cocktail-bar stuff, not the sort of thing any of us at Hailsham liked. What made the tape so special for me was this one particular song: track number three, 'Never Let Me Go'.

20 It's slow and late night and American, and there's a bit that keeps coming round when Judy sings: 'Never let me go ... Oh baby, baby ... Never let me go ...' I was eleven then, and hadn't listened to much music, but this one song, it really got to me. I always tried to keep the tape wound to just that spot so I could 25 play the song whenever a chance came by.

I didn't have so many opportunities, mind you, this being a few years before Walkmans started appearing at the Sales. There was a big machine in the billiards room, but I hardly ever played the tape in there because it was always full of people. 30 The Art Room also had a player, but that was usually just as noisy. The only place I could listen properly was in our dorm.

By then we'd gone into the small six-bed dorms over in the separate huts, and in ours we had a portable cassette player up on the shelf above the radiator. So that's where I used to go, in

the day when no one else was likely to be about, to play my song over and over.

What was so special about this song? Well, the thing was, I didn't used to listen properly to the words; I just waited for 5 that bit that went: 'Baby, baby, never let me go ...' And what I'd imagine was a woman who'd been told she couldn't have babies, who'd really, really wanted them all her life. Then there's a sort of miracle and she has a baby, and she holds this baby very close to her and walks around singing: 'Baby, never let me 10 go ...' partly because she's so happy, but also because she's so afraid something will happen, that the baby will get ill or be taken away from her. Even at the time, I realised this couldn't be right, that this interpretation didn't fit with the rest of the lyrics. But that wasn't an issue with me. The song was about 15 what I said, and I used to listen to it again and again, on my own, whenever I got the chance.

There was one strange incident around this time I should tell you about here. It really unsettled me, and although I wasn't to find out its real meaning until years later, I think I sensed, even 20 then, some deeper significance to it.

It was a sunny afternoon and I'd gone to our dorm to get something. I remember how bright it was because the curtains in our room hadn't been pulled back properly, and you could see the sun coming in in big shafts and see all the dust in 25 the air. I hadn't meant to play the tape, but since I was there all by myself, an impulse made me get the cassette out of my collection box and put it into the player.

Maybe the volume had been turned right up by whoever had been using it last, I don't know. But it was much louder than 30 I usually had it and that was probably why I didn't hear her before I did. Or maybe I'd just got complacent by then. Anyway, what I was doing was swaying about slowly in time to the song, holding an imaginary baby to my breast. In fact, to make it all the more embarrassing, it was one of those times I'd grabbed a 35 pillow to stand in for the baby, and I was doing this slow dance,

20 **significance** [sig'nifikənts] meaning – 31 **complacent** *selbstzufrieden*

my eyes closed, singing along softly each time those lines came around again:

‘Oh baby, *baby*, never let me go ...’

The song was almost over when something made me realise

- 5 I wasn’t alone, and I opened my eyes to find myself staring at Madame framed in the doorway.

I froze in shock. Then within a second or two, I began to feel a new kind of alarm, because I could see there was something strange about the situation. The door was almost half open –

- 10 it was a sort of rule we couldn’t close dorm doors completely except for when we were sleeping – but Madame hadn’t nearly come up to the threshold. She was out in the corridor, standing very still, her head angled to one side to give her a view of what I was doing inside. And the odd thing was she was crying. It  
15 might even have been one of her sobs that had come through the song to jerk me out of my dream.

When I think about this now, it seems to me, even if she wasn’t a guardian, she was the adult, and she should have said or done something, even if it was just to tell me off. Then I’d

- 20 have known how to behave. But she just went on standing out there, sobbing and sobbing, staring at me through the doorway with that same look in her eyes she always had when she looked at us, like she was seeing something that gave her the creeps. Except this time there was something else, something  
25 extra in that look I couldn’t fathom.

I didn’t know what to do or say, or what to expect next. Perhaps she would come into the room, shout at me, hit me even, I didn’t have a clue. As it was, she turned and the next moment I could hear her footsteps leaving the hut. I realised

- 30 the tape had gone onto the next track, and I turned it off and sat down on the nearest bed. And as I did so, I saw through the window in front of me her figure hurrying off towards the main house. She didn’t glance back, but I could tell from the way her back was hunched up she was still sobbing.

16 **to jerk** to make sb or sth move suddenly and sharply – 23 to **give sb the creeps** (*inf*) to make sb feel a little scared

Die Lehrerhandreichung zu **Never Let Me Go** bietet Unterrichtskonzepte, die Schülerinnen und Schülern einen persönlichen Zugang zum Roman erleichtern. Dabei geht es darum, Selbstverständnis sowie Fremdverantwortung gegenüber Mensch und Umwelt zu schulen.

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