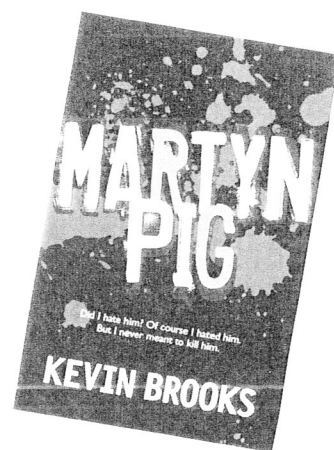


Martyn Pig

This is an excerpt from the novel Martyn Pig by Kevin Brooks.



Dad was gazing at his reflection in the glass door, rubbing at the bags under his eyes. He could have been quite a handsome man if it wasn't for the drink. Handsome in a short, thuggish kind of way. Five foot seven, tough-guy mouth, squarish jaw, oily black hair. He could have looked like one of those bad guys in films – the ones the ladies can't help falling in love with, even though they know they're bad – but he didn't. He looked like what he was: a drunk. Fat little belly, florid skin, yellowed eyes, sagging cheeks and a big fat neck. Old and worn out at forty.

He leaned over the sink, coughed, spat, and flicked ash down the plughole.

'That bloody woman's coming Friday.'

'That bloody woman' was my Auntie Jean.

Dad's older sister. A terrible woman. Think of the worst person you know, then double it, and you'll be halfway to Auntie Jean. I can hardly bear to describe her, to tell you the truth. Furious is the first word that comes to mind. Mad, ugly and furious. An angular woman, cold and hard, with crispy blue hair and a face that makes you shudder. I don't know what colour her eyes are, but they look as if they never close. They have about as much warmth as two depthless pools. Her mouth is thin and pillar-box red, like something drawn by a disturbed child. And she walks faster than most people run. She moves like a huntress, quick and quiet, homing in on her prey. I used to have nightmares about her. I still do.

She always came over the week before Christmas. I don't know what for. All she ever did was sit around moaning about everything for about three hours. And when she wasn't moaning about everything she was swishing around the house running her fingers through the dust, checking in the cupboards, frowning at the state of the windows, tutting at everything.

'My God, William, how can you *live* like this.'

Everyone else called my dad Billy, but Auntie Jean always called him by his full name, pronouncing it with a wover-wemphsis on the first syllable – *Will-yam* – that made him flinch whenever she said it. He detested her. Hated her. He was scared stiff of the woman. What he'd do, he'd hide all his bottles before she came round. Up in the loft, mostly. It took him ages. Up and down the ladder, arms full of clinking bottles, his face getting redder and redder by the minute, muttering under his breath all the time, 'Bloody woman, bloody woman, bloody woman, bloody woman...'

Normally he didn't care what anyone thought about his drinking, but with Auntie Jean it was different.

You see, when Mum left us – this was years ago – Auntie Jean tried to get custody of me. She wanted me to live with her, not with Dad. God knows why, she never liked me. But then she liked Dad even less, blamed him for the divorce and everything, said that he'd driven Mum to the 'brink of despair' and that she wasn't going to 'stand by and let him ruin an innocent young boy's life too'. Which was all a load of rubbish. She didn't give a hoot for my innocent life, she just wanted to kick Dad while he was down, kick him where it hurts, leave him with nothing. She despised him as much as he despised her. I don't know why. Some kind of brother/sister thing, I suppose. Anyway, her plan was to expose Dad as a drunkard. She reckoned the authorities would decide in her favour once they knew of Dad's wicked, drunken ways. They'd never allow me to live with a boozier. But she reckoned without Dad. His need for me was greater than hers. Without me, he was just a drunk. But with me, he was a drunk with responsibilities, a drunk with child benefit, a drunk with someone to clear up the sick.

Reciprocal Teaching

Beim **Reciprocal Teaching** (Reziprokes Lesen) wird ein Text abschnittsweise in einem Wechsel aus Einzel- und Gruppenarbeit erarbeitet. Dabei wenden die Lernenden vier verschiedene Lesestrategien an, die gute Leser auch beim stillen Lesen einsetzen: unbekannte Wörter klären (*clarifying*), den Inhalt eines gelesenen Abschnitts zusammenfassen (*summarizing*), Fragen formulieren (*questioning*) und Hypothesen bilden (*predicting*).

Die Schülerinnen und Schüler

- lernen Strategien effektiv einzusetzen, das eigene Verstehen bzw. Nicht-Verstehen zu prüfen und die eigenen Lese- und Verstehensprozesse zu steuern.
- erhöhen ihre individuelle Sprechzeit und ihre Fähigkeit zur Kooperation.

Die Schülerinnen und Schüler lernen die Methode anhand eines Ausschnitts aus dem Jugendroman *Martyn Pig* von Kevin Brooks kennen.

Die Methode eignet sich

- für fortgeschrittene Lerngruppen.

So geht's

Die Lernenden bilden Vierergruppen und übernehmen jeweils eine Rolle in der Gruppe, indem sie eine der **→ ROLE CARDS: RECIPROCAL TEACHING (S. 9)** ziehen. Zusätzlich übernimmt ein Lernender die Rolle des *group moderator*, der für den reibungslosen Ablauf der Gruppenarbeit zuständig ist und die anderen Gruppenmitglieder dazu auffordert, Lesestrategien anzuwenden.

1. **Alleine lesen:** Alle Lernenden lesen den ersten Abschnitt des Textes (**→ MARTYN PIG, S. 10**) still und bearbeiten ihn gemäß den Anweisungen auf ihren Rollenkarten in Einzelarbeit.
2. **Sich austauschen:** In der Kleingruppe tauschen sie sich über den Textabschnitt gemäß den vorgegebenen Rollen aus.
3. **Rollen wechseln:** Danach geben die Lernenden die Rollenkarten im Uhrzeigersinn weiter und bearbeiten den nächsten Abschnitt erneut in Einzelarbeit, diesmal mit Hilfe einer anderen Strategie.

Die Einzelarbeits- und Gruppenphasen wechseln sich so lange ab, bis der gesamte Text durchgearbeitet ist. Auf diese Weise wenden alle Gruppenmitglieder jede Lesestrategie an.

Martyn Pig: Plot summary

Kevin Brooks (2002):

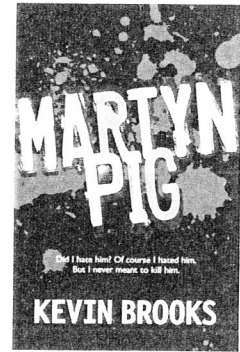
Martyn Pig.

From: Chicken House.

Martyn Pig leads an unbearable life. Not only do the kids at school harass him by making pork jokes, but he also has to deal with his alcoholic father and the fact that his mother left years ago. There's his awful Auntie Jean, who is out to try to prove that Martyn's father is unfit and to get Martyn to live with her. To add insult to

injury, he has a crush on his neighbour, Alex, who's dating a real creep named Dean. Things can't get any worse, right?

The week before Christmas, Martyn's father dies accidentally. Martyn could go to the police, but he also knows there's a good chance the police will accuse him of committing foul play. On the other hand, he can't just leave the body there to rot. He ends up conspiring with Alex to hide the body, which leads to even more deception, confusion, and intrigue.



Tipps

- Einfachere Formen, wie **Paired Reading** (s. S. 3) bzw. **Paired Reading and Thinking** (s. S. 6) helfen das komplexe und zeitintensive Lernarrangement vorzubereiten.
- Der Text sollte so lang sein, dass er sich in vier Abschnitte unterteilen lässt, damit jede(r) der Lernenden jede Lesestrategie einmal anwenden kann.
- Hat ein Lernender in der Phase der eigenständigen Texterschließung Probleme, kann er den *clarifier* auch zwischendurch schon um Hilfe bitten.



→ method sheet,
S. 9



→ worksheet,
S. 10

Role Cards: Reciprocal Teaching

CLARIFIER



Using intelligent guessing to clarify is essential to being a good reader.

- Read the part silently.
- Mark those words, phrases or parts in this section that are unclear or difficult (at least 3). Try to figure out what they mean.
- Present your ideas to your partners.
- Discuss and clarify any other words or parts that your partners find difficult.

One word (phrase / part) that I found difficult (that I really don't understand / that I can't figure out) is in line ... (is from line ... to ...) I think it could mean ... because ... Is there a word (phrase / sentence) that you would like to have clarified?

SUMMARIZER

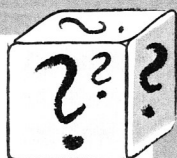


Being able to summarize shows that you have a good understanding of the text.

- Read the part silently.
- Underline key ideas and phrases.
- Sum up the main points.
- Write down notes only.
- Present your summary to your group and ask if the others want to add anything.

*The main idea in this part is / are ...
The most important facts (pieces of information) in this part are ...
Do you have anything to add?*

QUESTIONER



Asking questions helps you think about the text.

- Read the part silently.
- Write down 3–6 important questions on the text.
- Also ask questions that make the others really think.
- Ask the others if they have any questions of their own.

*My first question is ...
Has anyone else got a question?*

PREDICTOR



Prediction calls on you to use your imagination – something you need when you read. Use evidence from the text.

- Read the part silently.
- Make a prediction. Write down how you think the text will continue.
- Use clues from the text to help you find out what will happen next or what will be discussed next.
- Discuss your ideas with your partners.

*I predict ... My evidence is ...
I think / I'll bet / I suppose / I imagine ...
And you? Let's hear what you think.*