

Elisa Nurul Laili, S.S., M.A.

EXTENSIVE READING



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Intensive reading activities include skimming a text for specific information to answer true and false statements or filling gaps in a summary, scanning a text to match heading to paragraphs, and scanning jumbled paragraphs and then reading them carefully to put them into the correct order. For example, the students read a short text and put events from it into chronological order.

Kegiatan membaca intensif termasuk membaca sekilas teks untuk informasi spesifik untuk menjawab pernyataan benar dan salah atau mengisi celah dalam ringkasan, memindai teks untuk mencocokkan judul paragraf, dan memindai paragraf campur aduk dan kemudian membacanya dengan cermat untuk menyusunnya ke dalam urutan yang benar. Misalnya, siswa membaca teks pendek dan menempatkan peristiwa dari itu ke dalam urutan kronologis.



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Elisa Nurul Laili, S.S., M.A.



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EXTENSIVE READING

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PREFACE

Praises be to Allah SWT for His wealth of grace, taufiq, and guidance, which has given nourishment and health, allowing the author to finish this work. This book, titled "Extensive Reading," was published based on the author's latest research and used for the supplementary materials for Extensive Reading subjects.

The author is deeply grateful to everyone who assisted in the completion of this work, both morally and financially. Bunch of thanks for Prof. Dr. Haris Supratno, as Rector of Universitas Hasyim Asy'ari Tebuireng Jombang, Drs. Bambang Sudjत्मiko, M.T. as Head of Research and Community Services Institute and his staffs, Dr. Kamidjan, M.Hum as Dean of Faculty of Education, and Sayid Ma'rifatulloh, M.Pd. as Head of English Education Department. The author also gives loves and prayers for the author's family: Syafi'i Sulaiman, my lovable husband, Zada and Zeeya, gems of my heart, for the *all out* support during completion of this book. Hopefully, everything they have provided will be repaid by Allah SWT. Amen.

This book is hoped for becoming contribution for English language learners, particularly English Education university students. It is also believed that it would be beneficial for language learners who wants to improve and master on reading skills. Considering the many limitations and shortcomings in this research, the author expects constructive criticism and suggestions from the readers.

Jombang, October 2021

Elisa Nurul Laili, S.S., M.A.

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CHAPTER 1

WHAT IS EXTENSIVE READING?

A. Learning Objectives

1. The students are expected to understand the definition and scope of extensive reading subject.
2. The students are expected to understand the differences between intensive reading and extensive reading.
3. The students are expected to understand the benefits of extensive reading.

Definition of Intensive and Extensive Reading

B. Intensive Reading

Intensive reading, as the term implies, refers to reading short texts extensively and with specific goals in mind, such as answering reading comprehension questions or identifying how sentences are related. Unlike extensive reading, the objective of intensive reading is to read a small amount of material to develop a better comprehension of that text rather than to read numerous books for fluency. Despite reading understanding can become one of an intensive reading aims, its objectives might include studying topics, language and the authors' intents. In other words, reading is not the only objective of rigorous reading.

Intensive reading activities include skimming a text for specific information to answer true and false statements or filling gaps in a summary, scanning a text to match heading to paragraphs, and scanning jumbled paragraphs and then reading them carefully to put them into the correct order. For example, the students read a short text and put events from it into chronological order.

Learners who engage in intensive reading typically read texts that are more demanding in terms of content and language than those utilized in extensive reading. Teachers should emphasize on reading skills, such as recognizing major ideas and guessing the meaning of new words from context, to assist learners make sense of texts that may provide a substantial challenge in terms of vocabulary, grammar, and/or concepts (Macalister, 2011).

To read in depth or intensively is to deconstruct a text fully, in order to absorb as much of its significance as possible. This is done in a text and every word, phrase or collocation which you do not comprehend is carefully looked for. Examples of materials useful for intensive reading include: News articles, Wikipedia articles, Short stories, and Blog posts.

This reading practice, or reading intensively, demands considerable mental work and concentration. As a result, students engaged in rigorous reading need to follow precise instructions or risk boredom and burnout. Specifically, you must be careful while reading writings which are fascinating and short, read only briefly and do so when you have the greatest mental power, if you desire to read the text intensively.

For a short amount of time, you have to read intensively, especially to prevent the above stated mental weariness. It takes a lot of attention and work to get to know a text from zero (or partial) to grasp it, therefore it's recommended to restrict intensive readings to a maximum of 30-35 minutes.

You only need to read intensively if you have the greatest mental energy, to increase your learning capacity and to avoid the danger of mental weariness that even the shortest books might contain. In course there is a fluctuation of the amount of mental energy all day long, and it even varies considerably from one person to the next.

Let's look more closely at these concepts:

- Intensive reading text must be fascinating since you might rapidly forget the contents and have higher mental resistance to intensive reading if you don't like what you read.
- Intensive reading texts must be brief since the aim is to grasp the material in the smallest detail. The longer a text is, the deeper an analysis is, the more difficult it is to keep to shorter text so that mental weariness is avoided.

The four intensive reading learning objectives are (Macalister, 2011):

1. Emphasizing on new language for example vocabulary and grammar
2. Concentrating on concepts like subjects
3. Discovering new abilities, such as to draw conclusions and to recognize key concepts.
4. Emphasizing textual features such as gender and cohesive structure

Characteristics of intensive reading can be drawn as follows:

1. Reader is intensely involved in looking inside the text.
2. Focus on linguistic or semantic details of a reading
3. Focus on surface structure details such as grammar and discourse markers
4. Identify key vocabulary
5. Draw pictures to aid them (such as in problem solving)
6. Read carefully
7. Aim is to build more language knowledge rather than simply practice the skill of reading.

C. Extensive Reading

Extensive Reading is reading as much as possible without the thoroughness of meaning or the unfamiliar term. This is accomplished by reading for long periods of

time and only searching up terms when absolutely required to your comprehension of the material. If the material you want to read extensively is at the right level, you will discover that most unknown terms may be decoded by looking at their context, eliminating the need for translations or dictionaries. Examples of learning materials for extensive reading include: Graded Readers, Online Platforms such as LingQ, Bilingual & Interlinear Books, Monolingual (Native) Books, Magazines, and Comic Books.

Whereas intensive reading necessitates a high degree of attention and intentional effort, extended reading is intended to be a joyful and pleasurable activity that necessitates a moderate amount of mental work. The more you read, the more language you are taught to, helping you to swiftly improve your passive vocabulary knowledge. To be more specific, if you want to read a text extensively, you must read materials that are engaging, level-appropriate, of suitable length, to read when you have greater blocks of time available, and to read when you are calm.

Compared to intensive reading, extensive reading should be performed for longer blocks of time. You read larger texts, which naturally need a longer reading time, and you sit down to read for longer durations allowing you to enter the flux of reading and so cognitively deepen the subject. It is better to do so for periods of an hour or so when you try to read a material comprehensively.

It is essential to remain calm when you do extensive reading activity. Reading in a low-stress setting will help you link reading with pleasure, increasing your inclination to read more frequently and for longer periods of time. Obviously, you do not want to be so calm that you fall asleep, but rather relaxed enough that you feel at ease and ready to absorb whatever you are reading.

Let us examine in more detail each of these features of extensive reading:

- Texts for extensive reading must be engaging as in intensive reading. Since you read extensively for longer durations, you must make sure that you choose texts that keep your eyes focused and keep returning more hour by hour.
- Materials for extensive reading must be appropriate for the student's level. As you will never try to comprehend each word and phrase (like during intensive reading), a large proportion of a book must be able to understand before you begin. The objective is to absorb unfamiliar words through contexts, so the text is not yet suited to you if you do not grasp the bulk of the context.

Texts must be of reasonable length for extensive reading. A text should be at least 15-30 pages on average, specifically. This amount of text is sufficiently lengthy to develop an idea or a narration and requires you to monitor ideas, concepts or characters, throughout the course of time.

Differences between Intensive and Extensive Reading

Intensive reading involves learner reading in detail with specific learning aims and tasks. It can be compared with extensive reading, which involves learners reading texts for enjoyment and to develop general reading skills. Concluding remarks from the explanation above can be seen in the tables below.

Intensive vs. Extensive Reading

Type of Reading	Intensive Reading	Extensive Reading
Class goal	read accurately	read fluently
Reading purpose	answer questions study	get information enjoy
Focus	words pronunciation	meaning
Material	teacher chooses often difficult	you choose easy
Amount	not much	a lot
Speed	slower	faster
Method	must finish use dictionary	stop if you don't like it no dictionary

Adapted from Day & Bamford, 1998.

Intensive Reading vs. Extensive Reading

Intensive Reading

- Focuses on vocabulary and grammar to understand.
- Word-for-word reading
- Very slow
- 100% understanding
- Limited reading
- Difficult texts
- Use dictionaries

Most English classes focus on this (Part 1 – last week)

Extensive Reading

- Focuses on getting the main ideas and filling in the details.
- Fluent reading (rapid)
- Fast and even pace
- Overall understanding
- Reading a lot
- Easy texts
- Ignore or guess unknown words

Part 2 – Talks about this.

Day, R. and Bamford, J. (1998). *Extensive reading in the second language classroom*. Cambridge: Cambridge University Press.

There are most critical elements for effective Extensive Reading have been condensed into the following list:

1. Students read a lot, very fast (150-200 words per minute) and often.
2. For the pupils' level, reading materials are pretty easy. Too many unfamiliar languages impede children from reading fast and smoothly.
3. The learner selects what to read, not the teacher.
4. Students must pick from a wide range of genres and themes.
5. Pleasure, information or general knowledge read to students.
6. Specific and quiet reading.
7. As a guide, supervision and role model, the instructor requests it.

D. Benefits of Extensive Reading

Here, the writer concluded some benefits of Extensive Reading as explained by Donaghy (2016).

1. Students are getting better readers

It is commonly acknowledged that individuals may become competent readers by reading, and that learning to read should be a focus on the message rather than the text's language. It is quite apparent that prolonged reading assists kids to improve their readership. Richard Day research among many other researchers indicates that humans learn to read. The better readers the more language kids read. New vocabulary is an essential element of this.

2. Students learn more vocabulary

Probably, extending and sustaining vocabulary expansion for kids is the most stated advantage of extensive reading. We know that a single encounter does not develop vocabulary. Language developer experts and literacy specialists like professor Catherine Snow of Harvard University say you have to meet a word or a sentence 15 to 20 times in diverse settings so you can learn a word or a sentence very well. It is extremely doubtful that students will find

adequate vocabulary moments in class to study it. But if you read widely, you are far more likely to meet several words and phrases in a variety of settings.

3. Students improve writing

Students who read frequently also develop written skills (Elley and Mangubhai 1981, and Hafiz and Tudor 1989). Probably because when pupils come across more language, their language learning mechanisms are prepared to generate them in writing more regularly by thorough reading.

4. Students improve overall language competence

Besides increases in reading and writing skills, research shows that kids who read frequently also benefit in overall language skills. Cho and Krashen (1994) observed, for example, that their four adult ESL students enhanced the ability to listen or speak by extensively reading. So extensive reading would not just help reading and writing, but also all language abilities.

5. Students become more motivated to read

Students are very motivated to learn that they can read and appreciate English. It is also important that books are engaging to kids and at a level suitable for their ability to read. When pupils discover and comprehend the texts appealing and engaging, they can become more enthusiastic readers. This can also assist increase their self-confidence as language students.

6. Students develop learner autonomy

Students can always read wherever, and reading helps students become more self-reliant. A student-managed activity should be used to increase the autonomy of learners. That is, pupils should determine what they are reading, when, where and how often.

7. Students become more empathic

Studies in neuroscience and social sciences have revealed that people who read literary fiction more

empathically. People who read news about other people who differ greatly from one other and are highly empathetic with their backgrounds.

From the explanation above, we can also highlight that extensive reading in language acquisition offers numerous advantages. These include improvements in reading and writing abilities, literacy, vocabulary expansion, motivation, self worth and empathy. Students who read widely will also be self-employed or autonomous learner.

E. Exercise

Answer the questions below to show your understanding about the materials above.

1. What is the definition of intensive reading?
2. What are activities categorized as intensive reading activities?
3. What is the definition of intensive reading?
4. What are activities categorized as intensive reading activities?
5. Mention similarities and differences between intensive and extensive reading!
6. Mention benefits of extensive reading!
7. Do you have any experience of intensive and extensive reading activities? Summarize it into one good essay!

CHAPTER 2

TIPS FOR EFFECTIVE AND SUCCESSFUL READING

A. Learning Objectives

1. The students are expected to understand some tips for effective reading.
2. The students are expected to understand some tips for successful reading.
3. The students are expected to use the tips for becoming an active reader.

B. Tips for Effective Reading

Here are some tips of reading effectively, taken from *Hints for Effective Reading*, n.d.

1. *Don't read front to back but try to read backwards*

Reading a textbook chapter from cover to cover guarantees that you will squander time. Just read the final summary of the chapter. This will give you a general background as to the Big Ideas in the chapter. Then, look at the headings and subdivision of the chapter. After that, read the chapter introduction. From that point, you can then work through the chapter from front to back. By taking this out-of-order strategy, you are focusing not on the chronological order, but rather connecting the ideas found in the chapter together. This is infinitely more important than reading things in the order they were written.

2. *Read for Big Ideas*

Textbooks are highly detailed. While thoroughness is required, you will not be able to grasp every small detail found in a chapter. You must concentrate on what is most essential. More information on this may be found in our filtering posts. Textbooks are wonderful since they put Big Ideas in

context, but be sure you don't get bogged down in the details. If you read for the Big Ideas first, you will be able to filter through the avalanche of material accessible. Big Ideas are simple to detect in textbooks since they are frequently in bold font or section headers. When you find the whole sentence concept that summarizes and drives each subdivision, you've found the Big Ideas.

3. *Read for Key Details*

Big ideas require assistance. They are only opinions otherwise. Take note of the supporting facts that complete the big idea and help make sense once each big idea has been recognized. While in each topic this appears different, they should be pretty straightforward to choose from. The main information in history books are generally significant individuals, locations and events.

In grammar literature, the grammatical rules are the key details often. Vocabulary for languages is a major element in the chapter. For languages At the end of the chapter, check your notes for questions. You know you are barking the proper tree if they reflect the same crucial facts.

4. *Read the book once but your notes multiple times*

A chapter should never have to be read more than once (in theory). You have a record of the concepts being communicated if you have done your reading correctly and made notes as you read. To be sure, it takes some time to become used to this method. Don't be surprised if you have to adjust before you can read a chapter more than once.

However, if you put in the effort today to become more used to reading a textbook more successfully, imagine how much time you will save in the long run. We guarantee you will see a difference right away. Congratulations to those of you who are already employing this sort of active textbook reading

approach. You have earned the accolade without jeopardizing your social life.

Source: (*Hints for Effective Reading*, n.d.)

C. Tips for Successful Reading

1. *Reading with a purpose*

Successful university studies frequently deal with fulfilling conflicting requests and deadlines so you have to make the most of your lecture in time. Before you start, be sure that you have determined a) the purpose and b) what you need to perform. Always read in mind for a reason. You should know why you read and what you are searching for, what you want to achieve, before you start. Sometimes, the purposes for reading are:

- Gaining specific information location
- Grasping hard ideas
- Getting a general overview
- Searching for words meaning or descriptions (as in poetry and some prose)
- Relaxing by reading a novel.

2. *Be selective about what you read*

Consider how you read to get a broad idea of what an article means vs how you read in order to understand a difficult and detailed subject. You can use preview and intensive or critical reading for the first work. Studies in the university take a lot of reading in a short period, therefore you have to be picky on what you read. You have to decide what is important.

- Determine which texts are needed and suggested for your course; (not compulsory). Some courses take the shape of a "reader" or textbook course; others suggest what is necessary by your professor/teacher.

- Sometimes a complete article or chapter may have to be read in depth. In other cases, a few pages, or simply a few paragraphs in a document, you may soon be looking at special facts regarding a task issue. Once you find the most relevant sections of a text, you may not have to read the remainder.

How to select book or text to read?

- Know what you are looking for i.e. have a purpose.
- Identify keywords to help you search.
- Look for these keywords when browsing the table of contents and index of a book for relevant pages.
- Obtain an overview to further narrow down the 'possibly useful' field.

3. *Focus on the question or task*

To select how to answer a test question, you must determine the substance and genre of the question. This manual provides some ways to analyze the questions of the essay. Questions for assignments might be divided into pieces to help you comprehend what is to be done. The main words and phrases in the subject must be identified. Key words are the words in an assignment question that tell you the approaches to take when you answer.

- Ask what you need to know about it. Find answers to questions, actively seek for answers and proof to enlighten. Identify questions.
- Identify some keywords to search topics. These are generally your task questions.
- Read the question/task copy on hand so that you do not waste time reading any information that is irrelevant while reading for a particular assignment.

4. *Establish what you already know before you read*

You will be able to more efficiently read the information you already have about a subject and integrate new material with your expertise.

- Consider what you already know or believe about this subject (from lectures, from other reading, from what you have heard or seen).
- If you have a reading list, choose a source that might serve as a suitable beginning point. Begin with a broad introduction text if the topic or information is new.
- Before undertaking the reading, read any relevant questions to the reading; these might be questions at the back of the chapter or the essay/assignment question.
- Determine your expectations - what do you believe it will be about?
- Pose questions to yourself about the subject. Change the title, headers, and subheadings to questions, or ask yourself what you want to learn.

5. *Break reading into manageable segments*

If you find reading difficult, divide it into manageable pieces, such as chapters, particular articles, a certain amount of pages, and so on.

- Determine your purpose and the amount of time you have available.
- Set a goal for yourself, such as reading for a specific amount of time or a certain number of pages.
- When you've finished it, treat yourself to a break.
- Depending on what has to be accomplished, tasks and goals might be huge or little.

6. *Keep on track of what you read*

Always keep on track of where your knowledge and ideas originate from. Make a note of the author's name, title, location of publishing, publisher, and date so you can retrieve the content again if required. Always include page numbers in your notes.

Source: (*Tips for Effective Reading*, n.d.)

D. How to Be an Active Reader

Active reading only means reading and evaluating material that is relevant to your requirements. It's not an efficient approach to absorb and learn just to read and read the content again. Content engagement may save you time actively and crucially. In-text questions and self-evaluation questions are included in most books and websites.

Try the following techniques to make your reading active

- Use the important words and sentences you read to underline or emphasise. You can readily tell, if you return to it later, what things are essential for you. Too much emphasis will not help, you're selective.
- Make margin comments to summarize topics, raise questions, dispute what you read, give examples, etc. In printed books or etexts, you may accomplish this. This requires more consideration than emphasis, therefore you probably remember the material better. (If you don't want to choose text, use the sticky notes.)
- Read the text critically, then ask some questions to answer yourself, based on the text. Who wrote that? Who wrote it? When? Who's the auditorium? Does it connect with another content in the module you have studied? Why do you believe it has been written? Is it an extract of a lengthy text?
- Test yourself, read, remove the text for half an hour and pick the important recall points. Return to the text to complete the gaps.
- Find "signs" for the text - words like "most essential," "in comparison," "on the other hand."
- Explain to somebody else what you read.
- Record the material of the module or the notes and listen to the recording while house work or travel.

Active reading is part of a strategy for understanding reading and should also include pre-

reading and post-reading activities. SQ3R is a read technique which includes aspects for pre-reading, active and post-reading.

Much of what we have just mentioned is part of a well-known approach for actively using SQ3R, which is a meaning extract. It's helpful for review and for the first time to read stuff. The five stages involved represent 'SQ3R.'

- **Skim** through the text quickly to get an overall impression.
- **Question**; If you are reading it for a particular purpose (for example, to answer an assignment), ask yourself how it helps. Also ask questions of the text: Who? What? Where? When? How?
- **Read** the text in a focused, and fairly speedy way.
- **Remember**; Test your memory - but don't worry if you can't remember much.
- **Review**; Read the text in more detail, taking notes. Use your own words.

Source: (*Critical Reading Techniques, Active Reading*, n.d.)

E. Exercise

After finishing the materials above, answer the questions below!

1. What are the difference between effective, successful or active reader?
2. What do you prefer to choose, becoming an effective, successful or active reader? Explain your reason.
3. What is SQ3R stands for? Explain the steps by your own words!
4. What kinds of you will choose to read the recent days? Explain your reason why you choose this book!
5. Who is your favourite author? Why you love him/her work?

CHAPTER 3

USEFUL SKILLS FOR READING

A. Learning Objectives

1. The students are expected to be able to understand some useful skills for reading texts (scanning, skimming, previewing, predicting, making inference, summarizing and reading for details or intensive reading)
2. The students are expected to be able to use some useful skills for reading texts (scanning, skimming, previewing, predicting, making inference, summarizing, and reading for details or intensive reading)

B. Scanning

In academic circumstances, you have a lot to read and need to employ diverse reading talents to help you read quicker. Scanning a text is another example of the ability (skimming and surveying a text are two others). Scanning involves moving your eyes (like radar) across a part of a text to find certain pieces of information. Scanning is used to quickly identify specific information in a large volume of textual content.

Before you start scanning for information, you should try to understand how the text is arranged. This allows you to discover the material more quickly. When you search for a phrase in a dictionary or the name of a friend in your contact list, you already know that the material is alphabetically arranged. You can get to the part you want faster if you don't have to look at everything.

When scanning, you will come across important words or sentences. These are easy to find since they begin with a capital letter, numbers, or dates. They are

given names. Once you've decided to scan the text area, you'll need to zigzag your eyes to the page in order to collect as much text as possible. Scanning appears to be more random than other speeds like skimming and surveying. When moving down the page (or backing up), it is also a good idea to use your finger to keep track of where you are and focus your attention.

Scanning is the process of searching through a text using a specific approach for specific information. You'll begin by looking for letter V, then I, then R; by then, you will have most likely discovered the word. For instance, suppose you wish to look up the definition of "virtuous" in a dictionary. Scanning is the term for this type of search method. It is a strategy for rapid reading. The following are the reasons for scanning.

- To search for a word in a dictionary or index
- To find a phone number or an address in a directory
- To check the time schedule of a program in an agenda
- To check the price of a specific item in a catalog
- To know a particular information from a text

Before you begin reading a text for specific information, you are aware of certain essential facts about it. You cannot scan a text efficiently if you do not understand its core notion. If you are unfamiliar with the material, you should first skim it to get a sense of what it is about. This assists you in determining where the information you want is located inside the part or segment of the text.

Take note of how the material is organized. It can be sorted alphabetically or numerically. Nonetheless, some passages are utterly unorganized. In this case, a piece of the code must be guessed and scanned in order to obtain your information. Scanning a random unknown text page is difficult. It may take longer than usual. However, if you remember the exact letters or numerals

you are looking for vertically and diagonally, it will not take long time.

You can try to scan text, based the steps provided on the lists below.

- After gaining an overview and skimming, identify the section(s) of the text that you probably need to read.
- Start scanning the text by allowing your eyes (or finger) to move quickly over a page.
- As soon as your eye catches an important word or phrase, stop reading.
- When you locate information requiring attention, you then slow down to read the relevant section more thoroughly.
- Scanning and skimming are no substitutes for thorough reading and should only be used to locate material quickly.

Source: (Smith, 2019); (Scanning & Skimming: Two Useful Reading Strategies, n.d.)

C. Skimming

Skimming entails rapidly moving your gaze across vast sections of text. It differs from previewing in that it involves the paragraph text. Skimming helps you to catch up on some of the major ideas without becoming bogged down in the details. It is a quick procedure. A single chapter should just take a few minutes to read.

Skimming allows you to rapidly identify essential portions among a huge amount of textual content. It's especially beneficial when there aren't many headers or graphic components to help you get a sense of what's going on in a text. Skimming adds to an overview by providing additional information.

Skimming, or extracting the core of a piece of writing without reading all of the words, boils down to

understanding which portions to read and which to skip. Here are some ideas and strategies for determining what is crucial to read when skimming.

The purposes of skimming can be drawn below.

- To see what is in the news on a website or on a paper
- To look through a text to decide whether you want to read it or not
- To look through the television guide/program schedule to plan your evening
- To see through a catalog to choose an offer
- To go through the options after searching something on Google
- And many more

Before you begin skimming, consider what you hope to gain from the book or article in front of you. Consider two or three terms that explain what you want to know, and keep an eye out for those two or three terms while you skim. Aimless skimming with no specific goal might lead to fatigue and, finally, sleep.

When you skim, you move your eyes upwards as long as you horizontally move your gaze. In other words, you shift your eyes from side to side as far down the page. It's like skimming down the stairs. Yes, step by step, and going down the escalator is slow, but running is also faster.

Every article, book, and web page is intended to make a point, and you can distinguish the important from the unimportant stuff in your reading if you can discover the authors' techniques for their comment. The original significant content may be focussed on and you can skip the stuff that supports the thesis of the author without furthering it.

You must put yourself in his place to detect the methods of the author. In addition to noting the material on the page, note how the material is displayed. See if you can see how the author puts background stuff,

supplementary arguments, peripheral information and only pure fainthearted.

Take a look at an article before reading it. You may determine the portions of the article you want to remain undivided and the parts you can skip by reading an item before you skip.

The primary ideas, arguments or objectives of an item or chapter often are expressed in the introductory paragraphs. Read the texts attentively. They inform you the purpose of the author, which might help you determine in advance whether it is worth reading the article or chapter in detail.

Each paragraph's first phrase generally summarizes what follows. Read the first paragraph sentence when you skim, then choose to read the remainder of the paragraph. If not, just move on.

You don't even have to read full phrases while skimming. If you don't have a promise to start the sentence, leave the next sentence for the information you desire. Read the beginning of the phrases with a view to providing valuable information and only read it when it seems beneficial at first sight.

The activity of skimming can be summarized below:

- First of all, read the title. Titles generally tell you the key concept of the content. You will probably skip it at once, if the headline doesn't attract you.
- Read (if any) the text subheadings. It gives an overview of the text and what it contains.
- Read the first line or first few lines of the text, if no subheading is available. It gives you the essence of the text.
- You can read the opening lines of all paragraphs if you wish to skim more closely by focusing on the stressed (bolded & Italicized) terms to obtain additional insights on the content.

Source: (*Hints for Effective Reading*, n.d.); (*Reading Strategies to Save Time*, n.d.); (*Scanning & Skimming: Two Useful Reading Strategies*, n.d.)

D. Previewing

Previewing is a method used by readers to remember and read previous knowledge. It calls on readers to skim a text before reading and search for characteristics and information to assist them read it later. Previewing a text helps readers prepare for what they are about to read and set a purpose for reading.

The genre determines the reader's methods for previewing:

- Readers preview nonfiction to determine what they already know about the subject and what they want to learn more about. It also assists them in comprehending how an author has structured material.
- Readers preview biographies to learn something about the person in the biography, the historical period, and probable places and events in the person's life.
- Fiction is previewed by readers in order to determine the characters, location, and narrative. They also preview in order to foresee the story's difficulties and solutions.

When readers preview a piece before reading it, they first consider whether it is fiction or nonfiction.

- If the work is fiction or biography, readers will examine the title, chapter headers, opening remarks, and pictures to gain a better idea of the content and potential places or events.
- If the book is nonfiction, readers use text features and images (together with their captions) to assess subject matter and recall past knowledge, determining how much they know about the subject. Previewing also

assists readers in determining what they don't know and what they want to learn.

A text preview is analogous to seeing a movie trailer. Consider previewing a book to be like watching a movie trailer. A effective preview for a movie or a reading experience will convey what the whole work will be about, what the viewer may expect from the experience, how the piece is structured, and what types of patterns will emerge.

Previewing draws on your past knowledge and requires you to consider what you already know about this topic, author, or publication. Then consider what fresh facts you could encounter when you return to study this paragraph more attentively.

Previewing a text means that you get an idea of what it is about without reading the main body of the text. Previewing helps you decide whether a book or journal is useful for your purpose; to get a general sense of the article structure, to help you locate relevant information; to help you to identify the sections of the text you may need to read and the sections you can omit.

Here are some benefits of previewing:

- Better concentration: Because you understand what you are reading about
- You can concentrate more fully.
- Better memory: In asking yourself: What's it about?, How's it organized?, and
- What's important?, you are actively thinking, processing and storing the
- Information you read.
- It's fast: Previewing only takes 5 minutes and with improved concentration. You'll be able to spend less time reading!

To preview, start by reading:

- The title and author details
- The abstract (if there is one)

- Then read only the parts that ‘jump out’; that is: main headings and subheadings, chapter summaries, any highlighted text etc.
- Examine any illustrations, graphs, tables or diagrams and their captions, as these usually summarise the content of large slabs of text
- The first sentence in each paragraph.

Some steps for previewing Steps: Remember **THIEVES**. It spends no more than 5 minutes!

- **Title:**
- **Headings:** Ask yourself: How is it organized?
- **Introduction:** Ask yourself: What is it about?
- **Every First Sentence**
- **Visuals, Vocabulary**
- **End of Chapter Questions**
- **Summary/Conclusion:** Ask yourself: What’s important?

Source: (*Reading Strategies to Save Time*, n.d.); (*Reading Strategies, Previewing*, 2020); (*Previewing: A Textbook Reading Strategy*, n.d.)

E. Predicting

Predicting is a useful reading approach. It enables pupils to predict what will happen in the tale by using textual information such as titles, headers, images, and diagrams (Bailey, 2015). Students make predictions based on past understanding of what will happen next in the text. Predicting enables youngsters to think ahead of time and ask questions. It also enables kids to better grasp the tale, draw connections to what they’re reading, and participate with the material.

Predicting is another effective approach for improving reading comprehension. Students can guess what will happen in a tale based on what they have already heard, read, or seen. As a result, pupils will be

able to get more actively involved in the reading process. Students should be forced to reread sections of the book to recollect details about the characters or events in the tale to see whether their predictions were true. Picture walks can be used to arrange material inside a tale, which can help a child's comprehension. During a picture walk, students may use their existing knowledge to relate the visual pictures in the tale to their personal experiences.

The students can also predict the results of a tale using a visual organizer. You may accomplish it through the identification of hints in the text to forecast how characters are to behave and how major crises in history are resolved. When a graphic designer is used, students may remain completely involved in the tale while they logically capture their thoughts. For instructors, it is vital to urge pupils to record clues supporting or negating their predictions. Teachers might also enable students to review their forecasts to reflect on the hints in the text.

Predicting invites readers to apply critical thinking and abilities to solve problems. Readers can ponder and analyze the material, therefore gaining greater meaning and understanding. Students will also be more engaged in reading materials if their previous knowledge is linked to new information.

Predicting requires the reader to do two things: 1) use clues the author provides in the text, and 2) use what he/she knows from personal experience or knowledge (schema). When readers combine these two things, they can make relevant, logical predictions.

When students make predictions, we want them to be able to justify their thinking. In their predictions, we want to hear students drawing from both the text and their own schema. Asking students to justify their predictions, keeps them accountable for their thinking and helps them take their thinking deeper.

Readers should make predictions before, during, and after reading. There are several different kinds of

predictions that a reader can make with a text. Readers can:

- Predict what the book will be about (Reader use titles and cover illustrations, etc.)
- Predict the author's purpose (Is the author trying to convince us of something? Does the author want to teach us something? Etc.)
- Predict future events in the book (Reader bases these predictions on previous events or character words and actions)
- Predict why an author included a specific text feature (What does it teach us? What information does it help clarify?)
- Predict what they will learn from the text or section within a text (Reader uses titles, headings, and subheadings to inform predictions)
- Predict what would happen next at the end of the book if it were to continue

Predicting involves more than just trying to figure out what will happen next. In fact, predicting requires students to draw on a variety of other secondary skills. As students look for evidence for their predictions, they also ask themselves questions, reread the text, recall information given in the text, infer, and draw conclusions.

Making predictions helps set the stage for students to monitor their own comprehension. Making predictions naturally encourages the reader to want to continue reading in order to find out if their predictions were correct or not. By making predictions and then reading on to see if those predictions were correct helps to let the students know if their thinking was on the right track. Using the prediction strategy correctly, truly will result in comprehending the text more fully.

Making predictions is a strategy in which readers use information from a text (including titles, headings, pictures, and diagrams) and their own personal

experiences to anticipate what they are about to read (or what comes next). A reader involved in making predictions is focused on the text at hand, constantly thinking ahead and also refining, revising, and verifying his or her predictions. This strategy also helps students make connections between their prior knowledge and the text.

Students may initially be more comfortable making predictions about fiction than nonfiction or informational text. This may be due to the fact that fiction is more commonly used in early reading instruction. Students also tend to be more comfortable with the structure of narrative text than they are with the features and structures used in informational text. However, the strategy is important for all types of text. Teachers should make sure to include time for instruction, modeling, and practice as students read informational text. They can also help students successfully make predictions about informational text by ensuring that students have sufficient background knowledge before beginning to read the text.

Predicting is also a process skill used in science. In this context, a prediction is made about the outcome of a future event based upon a pattern of evidence. Students might predict that a seed will sprout based on their past experiences with plants or that it will rain tomorrow based on today's weather. Teachers can help students develop proficiency with this skill by making connections between predicting while reading and predicting in science. Students will not necessarily make these connections independently, so teacher talk and questioning are important.

Sometimes, teachers will use the terms prediction and hypothesis interchangeably in science. While the terms are similar, there are subtle differences between the two. A hypothesis is a specific type of prediction made when designing and conducting an investigation in

which a variable is changed. For example, students might write a hypothesis about what will happen to a plant's growth if the amount of water is increased. A hypothesis is often written as an "If...then..." statement.

There is nothing basic to grasp and explain about distinguishing between a prediction or a hypothesis. Teachers can, however, recognize how these terms are employed in scientific teaching — only when an inquiry calls for the modification of the variable, predicting what can happen based on previous knowledge or evidence.

Source: (*Predicting*, n.d.); (Rachael, n.d.); (Fries-Gaither, 2011)

F. Making Inference

Inference can be defined as the process of drawing of a conclusion based on the available evidence plus previous knowledge and experience. In teacher-speak, inference questions are the types of questions that involve reading between the lines. Students are required to make an educated guess, as the answer will not be stated explicitly. Students must use clues from the text, coupled with their own experiences, to draw a logical conclusion.

Students begin the process of learning to read with simple decoding. From there, they work towards full comprehension of the text by learning to understand what has been said, not only through what is explicitly stated on the page but also through what the writer has implied. It is this ability to read what has been implied that the term inference refers to.

The teaching of inference skills is extremely important to our students. It is a higher-order skill that is essential for students to develop to afford them access to the deepest levels of comprehension. Having a finely tuned ability to infer also has important applications in other subject areas too, particularly Math and Science.

Given the centrality of pattern reading in these two subjects, it is no surprise that students will find these skills extremely useful when it comes to prediction and evaluation especially.

Being able to infer from clues develops in our students an appreciation of the importance of basing our opinions on identifiable evidence. The usefulness of this skill transcends the walls of the classroom. In the world beyond the school gates, the ability to infer will serve students well in their interactions with others on personal, social, and business levels.

Learning to apply inference is not easy. For this reason, it is extremely important to make the process as explicit as possible for our students to gain a firm grasp of it. One effective means of teaching inference is to perform a kind of reverse engineering process. Begin by ensuring the students understand that:

- Our answers must be supported by clues
- These clues must be added to what we already know
- More than one correct answer is possible.

Higher-level reading comprehension questions often ask students to draw on their powers of inference, especially in the why and how questions posed, or what questions that are concerned with the student's own thoughts and opinion.

Often students infer answers without being aware they are engaged in inference. For this reason, draw attention to how they arrived at their answers. Ask them how they 'inferred' their answer. This will mean they will have to explain how they arrived at their answer without reference to explicit information in the text. Ask them further questions to prompt how they arrived at their answer. Encourage them to point to the clues and implicit information in the text that led them to their conclusion. Here, we are working to uncover the mysterious process of inference by shining a light on it.

INFERRING BEFORE READING	INFERRING DURING READING	INFERRING AFTER READING
<p>ART STYLE What does the cover artwork tell us about potential characters, setting, genre, audience? What leads us to these conclusions.</p>	<p>ACTION & REACTION If an act or event occurs within the text, note it down or have a shared conversation if reading within a group to decipher your thinking and reaction.</p>	<p>LITERAL VS INFERENCE Read a challenging paragraph, and discuss it as a literal text, and then re-read as a metaphorical piece. What is the difference? If any, and why?</p>
<p>TITLE AND TYPOGRAPHY Has the author gone for a whimsical fun title and font style or a bold, clear style? What might this have to do with the text? What clues does the text size and style tell us about the audience they are targeting?</p>	<p>MARK YOUR TEXT Whether you use post-it notes, pencils or otherwise books are meant to be dissected. Use it as a physical resource at times to identify points to question, challenge and infer over.</p>	<p>PRE-READING REFLECTION Were your expectations met from the pre-reading inference? Do you think this was intended by the author? What impact did this have?</p>
<p>BLURB what hooks or strategies have been used in the blurb to give us</p>	<p>LITERAL VS INFERENCE Read a challenging paragraph, and</p>	

<p>some insight into the story. What obvious questions remain unanswered from the blurb? Why might have these decisions been made?</p>	<p>discuss it as a literal text, and then re-read it as a metaphorical piece. What is the difference? If any, and why?</p>	
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Making inferences is a comprehension strategy used by proficient readers to read between the lines, make connections, and draw conclusions about the text’s meaning and purpose. To make inferences from reading, take two or more details from the reading and see if you can draw a conclusion. Remember, making an inference is not just making a wild guess. You need to make a judgment that can be supported, just as you could reasonably infer there is a baby in a stroller, but not reasonably infer that there are groceries, even though both would technically be a guess.

When you are asked an inference question, go back over the reading and look for hints within the text, such as words that are directly related to the question you may be asked (such as for a multiple choice test) or words that indicate opinion.

Making an inference is a result of a process. It requires reading a text, noting specific details, and then putting those details together to achieve a new understanding. In other words, inferences are not created in a vacuum. This is important to clarify as many students attempt to make an inference and then go find the supporting evidence. That is the reverse of what needs to happen.

To successfully make an inference, students must first look at the relevant information and list those specific textual details. Once they have compiled those

ideas, they need to figure out what they mean in order to answer the question. For students to understand how to do this, let's break it down into five explicit instructional steps.

READING PROCESS	EVIDENCE (DETAILS) List details from the text.	INFERENCE (ANSWER) Achieve a new understanding.
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1. Read/View the text.
2. Read the question.
3. List relevant details.
4. Put details together.
5. Determine what they mean.

Source: (*Making Inferences*, n.d.); (*Inference Skills and Inferring: A Complete Guide for Students and Teachers*, n.d.); (*Follow 5 Steps to Make an Inference*, 2017)

G. Summarizing

A summary is a synthesis of the key ideas of a piece of writing, restated in your own words – i.e., paraphrased. You may write a summary as a stand-alone assignment or as part of a longer paper. Summarizing is important in academic writing because it teaches us how to discern important ideas in a text, ignore unnecessary information, and how to integrate the central or main ideas in a meaningful way. Upon reading a passage, summarizing helps students learn to determine essential ideas and consolidate important details that support them. It is a technique that enables students to focus on key words and phrases of an assigned text that are worth noting and remembering.

Buckley (2004), in her popular writing text *Fit to Print*, defines summarizing as reducing text to one-third or one-quarter its original size, clearly articulating the author's meaning, and retaining main ideas. Hacker

(2008), in *A Canadian Writer's Reference*, explains that summarizing involves stating a work's thesis and main ideas "simply, briefly, and accurately". The purpose of summarizing is to briefly present the key points of a theory or work in order to provide context for your argument/thesis.

A summary begins with an introductory sentence that states the text's title, author and main point of the text as you see it. A summary is written in your own words. A summary contains only the ideas of the original text. Do not insert any of your own opinions, interpretations, deductions or comments into a summary. A main point summary reads much like an article abstract, giving the most important "facts" of the text. It should identify the title, author, and main point or argument. When relevant, it can also include the text's source (book, essay, periodical, journal, etc.).

Academic writing requires you to research the work of other scholars, develop your own ideas on the topic of your research, and then to think about how your ideas relate to the scholarship that you have researched. Three main ways of responding are to generally agree, generally disagree, or both agree and disagree with another author's perspective on a subject. You can think of agreeing and disagreeing of someone else opinion or argument. Being able to effectively summarize the work of other researchers will help you both to determine your own position and also clearly communicate the connections between your ideas and the ideas of others. In other words, knowing how to effectively summarize the ideas of others helps you to bring those ideas into dialogue with your own.

Summarizing is used to support an argument, provide context for a paper's thesis, write literature reviews, and annotate a bibliography. The benefit of summarizing lies in showing the "big picture," which allows the reader to contextualize what you are saying.

When you summarize, you explain the main idea(s) from someone else’s work. Note that you must include citation information for summaries – think of your citation as showing your reader where they can find the original or “full” version of the work that you have summarized.

Graff and Birkenstein (2014:31) describe summarizing as “putting yourself in the shoes of someone else”. They use this description because effective summarizing requires that you engage with and aim to understand someone else’s ideas or perspective, even if you disagree. It can be helpful to think of a summary as a brief description of someone else’s work that they, themselves, would recognize and consider to be a fair representation.

An effective summary is a way of communicating to your reader what the source text is “about.” However, even while it is important to “put yourself in the shoes” of the original author, you also need to know what it is that you are arguing in your paper that has led you to include this other perspective. Because a scholarly article is rarely about one simple thing, knowing what you are arguing will help you to determine the most important ideas of the original source for your paper.

Some steps for writing summaries can be seen in the following lists:

1. Select a short passage (about one to four sentences) that supports an idea in your paper.
2. Read the passage carefully to fully understand it.
3. Take notes about the main idea and supporting points you think you should include in your summary. Include keywords and terms used by the author and think, too, about how the source ideas are relevant to the argument(s) that you are presenting in your paper.
4. Using only your notes, explain the original author’s main ideas to someone else. Then explain how those ideas support or conflict with your own argument.

5. Reread the original source. Is there important information that you have forgotten or misremembered? Is your summary very similar to the original source?
6. Add in-text citation and check the required formatting style.

Source: (*Summarizing: How to Effectively Summarize the Work of Others*, n.d.); (Davis, 2021)

H. Reading for Details or Intensive Reading

Reading for details or intensive reading is a comprehensive review of such key sections, pages or chapters is comprehensive, concentrated, 'study' reading. Intensive reading strategy is used when you have previewed an article and used the techniques of skimming and scanning to find what you need to concentrate on, then you can slow down and do some intensive reading.

How to read intensively:

- Start at the beginning. Underline any unfamiliar words or phrases, but do not stop the flow of your reading.
- If the text is relatively easy, underline, highlight or make brief notes (see 'the section on making notes from readings').
- If the text is difficult, read it through at least once (depending on the level of difficulty) before making notes.
- Be alert to the main ideas. Each paragraph should have a main idea, often contained in the topic sentence (usually the first sentence) or the last sentence.
- When you have finished go back to the unfamiliar vocabulary. Look it up in an ordinary or subject-specific dictionary. If the meaning of a word or passage still evades you, leave it and read on. Perhaps after more reading you will find it more accessible and

the meaning will become clear. Speak to your tutor if your difficulty continues.

- Write down the bibliographic information and be sure to record page numbers (more about this in the section on making notes from readings).
- Remember, when approaching reading at university you need to make intelligent decisions about what you choose to read, be flexible in the way you read, and think about what you are trying to achieve in undertaking each reading task.

Here are some tips on locating specific information:

- Keep in mind what you want to locate in a text.
- Jot down on a piece of paper a few key words that are related to the topic you want to explore in a text. When you read, look for those key words. Slow down when you see them. After some practice, you could perform this 'anticipation-confirmation of anticipation' process mentally instead of actually writing the key words.
- DON'T read every word.
- Make use of headings. If you read a book, use the contents page or the index. If you read an article, make use of the headings and sub-headings to help you locate the information you want.
- Set a time limit for yourself. If you cannot find anything relevant after the set time, the text probably does not provide what you want.
- DON'T use a dictionary unless you are very sure the word in doubt is related to the information you are looking for.

Source: (*Reading Strategies to Save Time*, n.d.)

I. Exercise

Answer the questions below!

1. What are scanning, skimming, previewing, predicting, making inference, summarizing and reading for details or intensive reading?
2. What are benefits of scanning, skimming, previewing, predicting, making inference, summarizing and reading for details or intensive reading?
3. What are lackness of each reading strategies (scanning, skimming, previewing, predicting, making inference, summarizing and reading for details or intensive reading)?
4. Which one of strategies do you often use when you are in reading text? Why?

CHAPTER 4

STRATEGIES FOR UNDERSTANDING TEXT

A. Learning Objectives

1. The students are expected to be able to understand some strategies for understanding texts
2. The students are expected to be able to use some strategies for understanding texts

B. Context Clues

Vocabulary growth is important in pupils' capacity to grasp a complicated text, particularly one in a topic field such as science (Reed, D. K., Petscher, Y., & Truckenmiller, 2017). Caregivers can help their children or teenagers expand their vocabulary at home by assisting them in determining the meaning of terms in academic and literary works. To acquire a better comprehension of a book, proficient readers of all ages employ vocabulary knowledge in combination with background information (Talwar, A., Tighe, E. L., & Greenberg, 2018). Students who are still building their vocabularies or who have vocabulary issues, on the other hand, frequently lack the vocabulary information needed to assist reading comprehension (Quinn, J. M., Wagner, R. K., Petscher, Y., Roberts, G., Menzel, A. J., & Schatschneider, 2020).

When a learner is attempting to figure out what a new word means, it's frequently helpful to look at what follows before and after that word. Discover the six most frequent forms of context cues, how to utilize them in the classroom, and the significance of embedded supports in digital text.

When attempting to discern the meaning of a new word, it is frequently beneficial to consider what follows before and after that word. The context cues provided by

the surrounding words might help readers understand the meaning and structure of the new term, as well as how it is employed.

There are six sorts of context cues, and teachers must offer direct training on how to apply these clues to struggling students and those with learning impairments.

Common Types of Context Clues

- **Root word and affix:** People who study birds are experts in ornithology.
- **Contrast:** Unlike mammals, birds incubate their eggs outside their bodies.
- **Logic:** Birds are always on the lookout for predators that might harm their young.
- **Definition:** Frugivorous birds prefer eating fruit to any other kind of food.
- **Example or illustration:** Some birds like to build their nests in inconspicuous spots - high up in the tops of trees, well hidden by leaves.
- **Grammar:** Many birds migrate twice each year.

Teachers have found that modeling a self-questioning technique to detect distinct sorts of context cues is helpful. You might use questions like: What are the surrounding words? to draw attention to the unfamiliar term and any clues to its meaning. How do these point me in the right direction? What does this word imply in this context?

It is also a good idea to provide pupils frequent reminders and examples of the many sorts of context cues. You may put the list of context clues (along with some examples) on your class wiki, website, or blog using internet tools. You may also post the list on the bulletin board in your classroom so kids can readily recall context cues. Examples might also be included in students' reading or writing portfolios.

Gibbs (2020) and Roell (2020) also explain some context clues to understand the text. They can be drawn in the lists below.

1. Definition and Explanation Context Clues

Definition and explanation contextual cues explain what an unknown term implies directly. These context clues are generally found inside the same sentence, but they can also be found shortly before or after the sentence containing the foreign term. Words such as: “is a/an,” “or,” “are,” “is called,” or “means” can signal a context clue.

Example:

“Abraham Lincoln signed the Emancipation Proclamation in 1863. The Emancipation Proclamation is a law that granted freedom to all slaves in the United States.”

The words “is a” are a signal that a definition for “Emancipation Proclamation” will follow: “...law that granted freedom to all slaves in the United States.”

Punctuation, such as a comma or an em dash, may also indicate a definition or explanation context cue. Punctuation may appear in conjunction with a signal word (e.g., “He was a great orator, or public speaker.”), or the punctuation may take the place of those words as in the following examples:

Example:

“Abraham Lincoln signed the Emancipation Proclamation, a law that granted freedom to all slaves, in 1863.”

Example:

“In 1863, Abraham Lincoln signed the Emancipation Proclamation a law that granted freedom to all slaves in the United States.”

2. Synonym and Restatement Context Clues

Synonym and restatement context clues explain the meaning of an unknown term by utilizing other common words or phrases with comparable meanings.

The synonym or restatement is usually found in the same phrase as the unfamiliar term. However, it can also be found in the sentence preceding or after the sentence containing the foreign term.

Example:

“The purpose of the Emancipation Proclamation was to abolish slavery; however, slavery officially did not end until the 13th Amendment was added to the United States Constitution.”

The vocabulary word “abolish” is used in the first part of the sentence. The synonym “end” in the second part of the sentence tells a reader that “abolish” means “to end or stop.”

3. Antonym and Contrast Context Clues

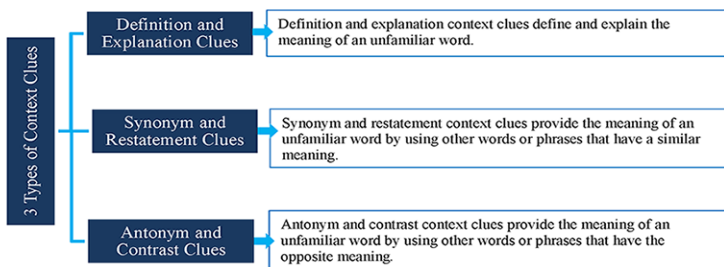
Antonym and contrast context clues assist readers in understanding the meaning of a new term by supplying another word with the opposite connotation. These hints usually appear shortly before or after the new word.

Example:

“Although Abraham Lincoln fervently hated slavery, he carefully responded to the call for emancipation of all slaves.”

The vocabulary word in this example is “fervently.” In the second part of the sentence, “carefully” is used as an antonym to the new word “fervently.”

Teachers should point out these context cues when they appear in a book or text and explain how to notice and utilize the information to better grasp the language. Teachers can present the Context Clue Graphic Organizer or record the new words, context clues, and word meanings to assist children and teenagers in utilizing context clues on their own. Below is an example of how the organizer would be filled out for the language provided in the descriptions of the context hint kinds.



Unfamiliar Word	Context Clue	Word Meaning
Emancipation Proclamation	Definition and Explanation Clue	A law that granted freedom to all slaves in the United States.
abolish	Synonym and Restatement Clue	To end
fervently	Antonym and Contrast Clue	To be eager or excited

4. Example Context Clues

This type of context clue uses examples to help the reader infer the meaning of a vocabulary word. Just like in any other situation, examples can be helpful illustrations as context clues.

Example:

“His duplicity involved lowering his employee’s salaries, increasing their stock options, and then stealing the money he saved by doing so. I was aghast at her duplicity when she stole my diamond earrings, sold them on eBay, and lied to me about it the whole time.”

Source: (Zorfass, J & Gray, 2014); (Gibbs, 2020)

C. Word Part Clues

Word parts give crucial clues for understanding the texts. Students can understand the difficult vocabulary or foreign vocabulary from the word part

clues. There are some word parts that will be explained in the following sentences.

1. **Root Word:** is the core portion of the term that generally contains the major component of meaning. The words from other languages that are the origins of many English terms are referred to as word roots. Approximately 60% of all English terms have Latin or Greek roots. Words have a definite meaning because of their roots. The roots can then be combined with prefixes and suffixes to generate new words.
2. **Prefix:** a word part added to the beginning of another word to produce a new term with a different meaning
3. **Suffix:** a word part appended to the end of an existing word to form a new term with a different meaning
4. **Compound Word:** when two words are combined, they form a new term with a new meaning.
5. **Derived words:** when an affix is added to an existing root word, a new term is produced.

1. In most cases, a word is built upon at least one root.
2. Words can have more than one prefix, root, or suffix.
 - a. Words can be made up of two or more roots (*geo*/*logy*).
 - b. Some words have two prefixes (*in*/*sub*/*ordination*).
 - c. Some words have two suffixes (*beauti*/*ful*/*ly*).
3. Words do not always have a prefix and a suffix.
 - a. Some words have neither a prefix nor a suffix (*read*).
 - b. Others have a suffix but no prefix (*reading*/*ing*).
 - c. Others have a prefix but no suffix (*pre*/*read*).
4. The spelling of roots may change as they are combined with suffixes.
5. Different prefixes, roots, or suffixes may have the same meaning.
For example, the prefixes *bi-*, *di-*, and *duo-* all mean "two."
6. Sometimes you may identify a group of letters as a prefix or root but find that it does not carry the meaning of that prefix or root.
For example, the letters *mis* in *missile* are part of the root and are not the prefix *mis-*, which means "wrong; bad."

TABLE OF WORD PARTS

Word Part	Meaning	Example Words
ab	Away	absent, abnormal, absorb
ab	Away	absent, abnormal, absorb
able/ible	capable of	reversible, breakable, visible
ad	to; toward	adhere, adjoin, adapt
al	having to do with	herbal, factual, seasonal
amb/ambi	around; both	ambient, ambiguous, amble
ante	Before	anterior, antebellum, antecedent
anthrop	human	anthropology, misanthrope, philanthropist
anti	against	antibiotic, antisocial, antifreeze
aqu	Water	aquarium, aqueduct, aquifer
ast	Star	astronomy, astrology, asteroid
aud	Hear	audio, audience, auditorium
auto	Self	autograph, automobile, autobiography
ben/bene	Good	benefit, benign, benevolent
bi	Two	bicycle, bilingual, bisect
bio	Life	biology, biography, biopsy
cent	hundred	century, percent, centipede
chrono	Time	chronic, chronological, chronicle
circum	around	circumvent, circumscribe, circumference
co/con	with; together	construct, collaborate, confer
counter	opposing	counterbalance, counterfeit, counteract

cred	Believe	incredible, discredit, credence
cycl	Circle	recycle, bicycle, cyclone
dec	Ten	decade, decimal, decibel
dem/dem o	People	democracy, demographics, epidemic
di/du	Two	duet, dissect, dialogue
dia	across; through	dialogue, diameter, diagnosis
dic/dict	speak; say	dictionary, dictate, contradict
dis	Not	disagree, disinfect, disobey
ence/ance	state; condition	performance, conference, insurance
equ	Equal	equator, equality, equation
ex	former; past	ex-girlfriend, ex-president, ex-mayor
fer	Carry	transfer, conifer, aquifer
frac/frag	Break	fraction, fragment, fragile
ful	full of	thoughtful, painful, helpful
gen	Born	gene, gender, genesis
geo	Earth	geology, geode, geography
grad	Step	graduation, graduate, gradual
graph	Write	paragraph, calligraphy, autograph
hydro/hyd ra	Water	hydrate, hydrogen, hydroplane
hyper	over; beyond	hyperactive, hyperlink, hyperventilate
ian	related to; like	librarian, pedestrian, historian
ic/tic	having to do with	realistic, organic, metallic
ile	related to	reptile, sterile, juvenile

in	Not	incapable, incomplete, inaudible
inter	Between	internet, intermission, international
intra	Within	intrastate, intramural, intrapersonal
ism	condition; belief in	racism, tourism, journalism
ist	person who does	soloist, artist, cyclist
ity	state of being	creativity, disability, equality
ject	Throw	eject, reject, interject
unct	Join	juncture, junction, adjunct
less	Without	homeless, useless, wireless
log	Word	monologue, prologue, eulogy
ly	how; how often	quickly, hourly, carefully
magn	large; great	magnify, magnitude, magnificent
mal	bad; evil	malady, malaria, malice
man	Hand	manicure, manage, manual
medi	Middle	mediocre, medium, medieval
mega	Large	megabyte, megaphone, megalith
meter	Measure	diameter, perimeter, thermometer
micro	Small	microscope, microwave, microbe
min	Small	miniature, minute, minimum
mis	Wrong	misbehave, misspell, miscount
miss/mit	Send	missile, transmit, dismiss

mon/mon o	One	monument, monorail	monologue,
mort	Death	immortal, mortuary	mortify,
multi	Many	multicolored, multigrain	multicolored,
non	Not	nonviolent, nonfiction	nonstop,
oct/octo	Eight	octopus, octagon, octave	
ology	study of	biology, psychology	zoology,
ortho	Straight	orthodontist, orthodox	orthopedic,
ous	Having	virtuous, hazardous	adventurous,
pan	All	panorama, pantheon	pandemic,
para	beside; related	parallel, paramedic	parasite,
path	disease; feeling	pathogen, sympathy	psychopath,
ped	Foot	pedal, pedometer	pedestrian,
phobia	Fear	claustrophobia, hydrophobia, arachnophobia	
phon	Sound	telephone, microphone	saxophone,
photo	Light	photon, photosynthesis	photography,
phys	body; nature	physician, physique	physical,
plex	parts; units	complex, cineplex, duplex	
poly	Many	polygon, polygraph	polytheism,
port	carry	airport, transport, import	

pos	put; place	position, compose, deposit
post	After	posterior, postscript, postpone
pre	Before	pregame, preview, prepay
psych	Mind	psychology, psychic, psychiatrist
quad	Four	quadruple, quadrant, quadratic
re	Again	rebuild, refund, renew
retro	back; backwards	retrospect, retroactive, retrograde
rupt	Break	disrupt, interrupt, erupt
scope	look; see	periscope, telescope, microscope
script/scrib	Write	scribble, prescribe, manuscript
sect	Cut	section, dissect, intersect
semi	Half	semicircle, semifinal, semicolon
sens/sent	to feel	sentimental, sensitive, consent
soci	People	sociology, social, associate
sol	Alone	solo, solitary, desolate
spec	See	inspect, spectacle, spectator
spir	breathe	conspire, inspire, respiratory
struct	Build	construction, structure, instruct
sub	Under	subway, submarine, subtitle
super	over; greater	superior, supervisor, superimpose
syn/sym	with; together	sympathy, synonym, symptom
tech	craft; skill	technique, technology, technician

tele	Far	television, telephone, telescope
terr/terra	land; earth	terrain, terrace, territory
the/theo	God	theology, monotheism, polytheism
therm	Heat	thermometer, thermos, hypothermia
tion	action; state of being	infection, addition, celebration
tract	drag; pull	attract, subtract, contraction
trans	across; through	transform, transaction, translate
tri	Three	tripod, tricycle, triple
un	Not	unhappy, unhealthy, unsafe
uni	One	unicycle, uniform, united
vac	Empty	vacuum, vacant, evacuate
ven	Come	prevent, venue, invent
vert/vers	Turn	conversation, introvert, reverse
vid/vis	See	visible, video, television
zoo	Animal	zoology, zookeeper, zoo

TABLE OF PREFIXES

PREFIX	MEANING	EXAMPLES
ante-	before	antenatal, anteroom, antedate
anti-	against, opposing	antibiotic, antidepressant, antidote
circum-	around	circumstance, circumvent, circumnavigate
co-	with	co-worker, co-pilot, co-operation
de-	off, down, away from	devalue, defrost, derail, demotivate

dis-	opposite of, not	disagree, disappear, disintegrate, disapprove
em-, en-	cause to, put into	embrace, encode, embed, enclose, engulf
epi-	upon, close to, after	epicentre, episcopate, epidermis
ex-	former, out of	ex-president, ex-boyfriend, exterminate
extra-	beyond, more than	extracurricular, extraordinary, extra-terrestrial
fore-	before	forecast, forehead, foresee, foreword, foremost
homo-	same	homosexual, homonuclear, homoplastic
hyper-	over, above	hyperactive, hyperventilate
il-, im-, in-, ir-	not	impossible, illegal, irresponsible, indefinite
im-, in-	into	insert, import, inside
infra-	beneath, below	infrastructure, infrared, infrasonic, infraspecific
inter-, intra-	between	interact, intermediate, intergalactic, intranet
macro-	large	macroeconomics, macromolecule
micro-	small	microscope, microbiology, microfilm, microwave
mid-	middle	midfielder, midway, midsummer
mis-	wrongly	misinterpret, misfire, mistake, misunderstand
mono-	one, singular	monotone, monobrow, monolithic
non-	not, without	nonsense, nonentity, nondescript

omni-	all, every	omnibus, omnivore, omnipotent
para-	beside	parachute, paramedic, paradox
post-	after	post-mortem, postpone, post-natal
pre-	before	prefix, predetermine, pre-intermediate
re-	again	return, rediscover, reiterate, reunite
semi-	half	semicircle, semi-final, semiconscious
sub-	under	submerge, submarine, sub-category, subtitle
super-	above, over	superfood, superstar, supernatural, superimpose
therm-	heat	thermometer, thermostat, thermodynamic
trans-	across, beyond	transport, transnational, transatlantic
tri-	three	triangle, tripod, tricycle
un-	not	unfinished, unfriendly, undone, unknown
uni-	one	unicycle, universal, unilateral, unanimous

**MEDICAL, BIOLOGY,
CHEMISTRY AND SCIENCE PREFIXES**

epi-	Biology and medicine – meaning: up, upon, over, etc.
para-	Science and medicine – meaning: on the side of, beside, etc.
endo-	Biology and Medicine – meaning: within
eu-	Biology and chemistry – meaning: good, well
intra-	Medicine and biology – meaning: within
hemi-	Medicine and biology – meaning: half

hetero-	Biology and social science – meaning: different, other
trans-	Chemistry and astronomy – meaning: across, over, beyond, etc.
sub-	Chemistry and science – meaning: under, below, beneath, etc.
poly-	Chemistry, biology, and music theory – meaning: many, much, etc.
tetra-	Chemistry, math, and geometry – meaning: four
iso-	Chemistry – meaning: equal
di-	Chemistry – meaning: two, twice, double
mono-	Chemistry and biology – meaning: singular, alone, one
hyper-	Science and astrology – meaning: abundant, exaggerated, etc.
hypo-	Medicine and biology – meaning: under
peri-	Biology and geography – meaning: around, about, etc.

GRAMMATICAL PREFIXES

de-	Privation, removal, separation, etc.
inter-	In between, among, together, etc.
pro-	Affinity to something, advancing, etc.
ex-	Out of, from, without
un-	Not, opposite meaning of the original word
re-	Again, repeating, back, etc.
mis-	Mistaken, wrong, incorrect, etc.
con-	Together, joined, etc.
pre-	Before, prior to, in front of, etc.
im-	Change meaning to the negative form of the original
ad-	To, towards, joining, etc.
anti-	Against, in opposition of something, etc.
auto-	Self, same, spontaneous, etc.
pan-	All, union of branches

dia-	Through, completely, going apart, etc.
neo-	New, fresh, young, etc.
post-	Behind, after, later, etc.
ab-	Away from
bi-	Twice, two
co-	Together, jointly, mutually
en-	Confine something in a place, etc.
fore-	Before, in front, superior
retro-	Before, backwards
tele-	Distance, measuring distance
be-	To exist
an-	Without, lacking, not

SUFFIXES TABLE

SUFFIX	MEANING	EXAMPLE
NOUN SUFFIXES		
-acy	state or quality	democracy, accuracy, lunacy
-al	the action or process of	remedial, denial, trial, criminal
-ance, -ence	state or quality of	nuisance, ambience, tolerance
-dom	place or state of being	freedom, stardom, boredom
-er, -or	person or object that does a specified action	reader, creator, interpreter, inventor, collaborator, teacher
-ism	doctrine, belief	Judaism, scepticism, escapism
-ist	person or object that does a specified action	Geologist, protagonist, sexist, scientist, theorist, communist
-ity, -ty	quality of	extremity, validity, enormity
-ment	condition	enchantment, argument

-ness	state of being	heaviness, sickness	highness,
-ship	position held	friendship, internship	hardship,
-sion, - tion	state of being	position, cohesion	promotion,
VERB SUFFIXES			
-ate	Become	mediate, create	collaborate,
-en	Become	sharpen, loosen	strengthen,
-ify, -fy	make or become	justify, simplify, magnify, satisfy	
-ise, -ize	Become	publicise, hypnotise	synthesise,
ADJECTIVE SUFFIXES			
-able, - ible	capable of being	edible, incredible, audible	fallible,
-al	having the form or character of	fiscal, thermal, herbal, colonial	
-esque	in a manner of or resembling	picturesque, burlesque, grotesque	
-ful	notable for	handful, playful, hopeful, skilful	
-ic, -ical	having the form or character of	psychological, hypocritical, methodical, nonsensical, musical	
-ious, - ous	characterised by	pious, jealous, religious, ridiculous	
-ish	having the quality of	squeamish, childish	sheepish,
-ive	having the nature of	inquisitive, attentive	informative,
-less	without	meaningless, homeless	hopeless,

-y	characterised by	dainty, beauty, airy, jealousy
ADVERB SUFFIXES		
-ly	related to or quality	softly, slowly, happily, crazily, madly
-ward, - wards	direction	towards, afterwards, backwards, inward
-wise	in relation to	otherwise, likewise, clockwise

MEDICAL, BIOLOGY, CHEMISTRY, AND SCIENCE SUFFIXES

-itis	Medicine – meaning: infection, inflammation
-pathy	Medicine – meaning: have a condition
-penia	Medicine – meaning: deficiency
- tomy/ot omy	Medicine and biology – meaning: condition, procedures, etc.
-logy	Science and medicine – meaning: various branches of science
-lysis	Biology and science – meaning: decomposition, loosening, etc.
-osis	Biology – meaning: infection, condition, state, etc.
-centisis	Medicine – meaning: surgical puncture
suffixes for pain	Medicine and biology

GRAMMATICAL SUFFIXES

-ism	Practice, action, principle, etc.
-ous	Form of possession
-al	Kind of, pertaining to, etc.
-ist	Specific action, specific value, doctrine, etc.
-able	Capability, susceptible of, fit for, etc.
-ic	Something has a characteristic of something else

-ion	Action, condition
-tion	Action or result of something
-ed	Past tense, adjectives from nouns or verbs, compound verbs
-ly	Repeated in intervals
-ment	Actions, results
-ness	Quality, state
-er	Specific action, job, origin, etc.
-ate	Group of people, office, institution, etc.
Pertaini ng to	-as, -al, -ar, -ary. -ic, -ical, -ous, and -ile

Source: (Ilyas, 2021)

D. Topic Sentence and Main Ideas

The most crucial academic reading skill is understanding the main idea of a text. After reading an academic work, you will need to grasp the key idea in order to comprehend the content. The most essential concept in the paragraph is **the main idea**. It's either a fact or an opinion. A paragraph's **main idea** is generally the first or second sentence. The subject sentence is the first sentence of a paragraph. The main sentence is supported by all of the other phrases. These are minor details. They serve as illustrations or explanations. They support the main idea with proof. Here are keys to main idea.

- It is the most important and general point in the paragraph.
- It is a fact or opinion.
- It is usually the first or second sentence in a paragraph or second sentence,
- It is supported by detail sentences that say more about the main idea. The supporting sentences give examples and explanations.

- It is a complete sentence, not a question.

If you understand all the paragraphs you will understand the text. Understanding the text means you can identify the main idea (or theme) running through all the paragraphs and the biggest point the writer is trying to make. Knowing the main idea will help you:

- Understand the paragraph
- Choose the best paragraph heading with more accuracy
- Choose the best text heading with more accuracy
- Know the meaning of specific pronouns (referencing)
- Improve your general reading and comprehension skill

If you can identify the main idea in a paragraph you will understand the paragraph. To understand the main idea you need to know the main topic and main point (the biggest idea) the author is making. To find the main idea first find the main topic and then find what the writer is saying about the main topic. For example, the main topic is **Cheetahs**. The main point is they are fast. So the main idea is **Cheetahs are fast**.

The main point (controlling idea) is part of the topic sentence. It is an opinion or important fact about the topic. It shows what direction the writing will take about the topic. It helps the reader understand the author's purpose for writing the paragraph or essay.

The **topic sentence** is usually the same as the main idea. Topic sentence generally appears at the start of a paragraph and informs the reader about the contents of the paragraph. Consider it like a movie trailer or a newspaper headline, stressing the "primary topic" that will be discussed later in that paragraph. In a paragraph, the topic sentence is generally the first or second sentence. It is, however, occasionally the last sentence.

The **topic sentence** is a general statement that sums up what the author is trying to say. It gives the main idea

or provides a clue to the main idea. The main point is also called the controlling idea. It is called the controlling idea because controls every sentence in the paragraph. Every sentence should be directly related to the controlling idea. Keys of topic sentence can be drawn below.

- Introduces the topic
- Is the most general statement (sentence)
- Gives the main idea of a paragraph
- Usually the first or second sentence

Source: (Brogdon, 2016)

E. Exercise

Questions 1 and 2 are based on the following paragraph.

Rhesus monkeys use facial expressions to communicate with each other and to enforce social order. For example, the “fear grimace,” although it looks ferocious, is actually given by a _____ monkey who is intimidated by a _____ member of the group.

1. What is the meaning of the underlined word grimace as it is used in the passage?
 - a. wrinkle
 - b. contortion
 - c. shriek
 - d. simper
2. Which pair of words, if inserted into the blanks in sequence, makes the most sense in the context of the passage?
 - a. calm . . . aggressive
 - b. dominant . . . subordinate
 - c. confident . . . fearless
 - d. subordinate . . . dominant

Questions 3 and 4 are based on the following paragraph.

In prolonged space flight, besides the obvious hazards of meteors, rocky debris, and radiation, astronauts will have to deal with muscle atrophy brought on by weightlessness; therefore, when they return to Earth, they face a protracted period of weight-training to rebuild their strength.

3. What is the most likely meaning of the underlined word debris as it is used in this passage?
 - a. fragments
 - b. decay
 - c. bacteria
 - d. alien life
4. The underlined word atrophy ,as used in the paragraph, most nearly means
 - a. pain.
 - b. wasting.
 - c. weakening.
 - d. cramping

Question 5 is based on the following paragraph.

Most of the women in the orchestra wore conventional black skirts and white shirts during concerts and had their hair neatly pulled back. Robin, with her brightly colored clothing and unusual hairstyles, was considered quite eccentric.

5. What is the meaning of the underlined word eccentric as it is used in the sentence?
 - a. unconventional
 - b. joyful
 - c. unreliable
 - d. proud

Questions 6, 7, and 8 are based on the following paragraph.

The Sami are an indigenous people living in the northern parts of Norway, Sweden, Finland, and Russia's Kola peninsula. Originally, the Sami religion was animistic; that is, for them, nature and natural objects had a conscious life, a spirit. Therefore, one was expected to move quietly in the wilderness and avoid making a disturbance out of courtesy to these spirits. Ghengis Khan is said to have declared that the Sami were one people he would never try to fight again. Because the Sami were not warriors and did not believe in war, they simply disappeared in times of conflict. They were known as "peaceful retreaters."

6. Based on the tone of the passage, which of the following words best describes the author's attitude toward the Sami people?
 - a. admiring
 - b. pitying
 - c. contemptuous
 - d. patronizing
7. The closest meaning of the underlined word animistic, as it is used in the passage, is
 - a. the irrational belief in supernatural beings.
 - b. the belief that animals and plants have souls.
 - c. the belief that animals are gods.
 - d. the primitive belief that people can be reincarnated as animals.
8. What is the meaning of the underlined word courtesy as it is used in the passage?
 - a. timidity
 - b. caution
 - c. respect
 - d. fear

Read the following sentences and try to choose the best definition for the italicized word by searching for context clues in the sentence.

1. The designer window treatments in her house, installed 17 years ago, were *outmoded*.
 - a. unnecessary
 - b. pointless
 - c. out-of-date
 - d. worthless
2. Although the professor's lectures were regarded by many as so *wearisome* that they regularly put students to sleep, he ignored all criticism and refused to make any changes.
 - a. modest
 - b. unpleasant
 - c. boring
 - d. objectionable
3. The baseball player's malice toward the referee was revealed in his *spiteful* remarks to the media, which almost ruined the referee's career.
 - a. vindictive
 - b. crazy
 - c. rude
 - d. unpleasant
4. Although Zachary is much too inexperienced for the managerial position, he is a willful young man and *obdurately* refuses to withdraw his application.
 - a. foolishly
 - b. reluctantly
 - c. constantly
 - d. stubbornly
5. His neighbor's *superficial* remarks trivialized the property line dispute and infuriated Malcolm.
 - a. enraged
 - b. petty
 - c. insulting
 - d. misleading

6. When Katya refused to lie to her parents about where she was spending the night, she was completely *ostracized* by her usually loyal friends, who had never shunned her before.
 - a. excluded
 - b. hurt
 - c. cheered
 - d. helped
7. Her fashion sense was usually described as *flamboyant*, but on the night of the party, Tanya's outfit was uncharacteristically modest.
 - a. impeccable
 - b. showy
 - c. sloppy
 - d. unassuming
8. Mr. Powers was so *gullible* that he believed even the most outlandish excuses of his insincere employees.
 - a. intelligent
 - b. naïve
 - c. dishonest
 - d. critical
9. You cannot become a certified teacher without completing the *prerequisite* student teaching assignment.
 - a. required
 - b. optional
 - c. preferred
 - d. advisable
10. Charles, aware of his susceptibility to gum disease, is *diligent* about flossing.
 - a. uncomfortable
 - b. excited
 - c. thorough
 - d. ambivalent

11. Even though she'd read her supervisor's memo four or five times, she still found his rambling message *ambiguous*.
 - a. profound
 - b. inspiring
 - c. ridiculous
 - d. unclear
12. Excited about winning the award, Marcia walked up to the podium and delivered an *animated* acceptance speech.
 - a. abbreviated
 - b. courteous
 - c. reserved
 - d. lively
13. The *intermittent* rain soaked the garden many different times during the day.
 - a. protracted
 - b. periodic
 - c. incredulous
 - d. light
14. In order to get their votes in the next election, the senator responded to all the complaints of her constituents in a *diplomatic* manner.
 - a. tactful
 - b. dismissive
 - c. delaying
 - d. elaborate
15. After several small brushfires at the campground, officials felt the need to *augment* the rules pertaining to campfires.
 - a. criticize
 - b. retract
 - c. consider
 - d. expand
16. As soon as the details of the election were released to the media, the newspaper was *inundated* with calls far too many to be handled effectively.

- a. provided
 - b. bothered
 - c. rewarded
 - d. flooded
17. The Marion Police Department's policy of aggressively recruiting women officers is unmatched, *unique* in every way.
- a. rigorous
 - b. admirable
 - c. unparalleled
 - d. remarkable
18. When people heard that timid Bob had taken up skydiving, they were *incredulous*.
- a. fearful
 - b. outraged
 - c. convinced
 - d. disbelieving
19. The technical department enthusiastically hired Ms.Long because she was *proficient* in the use of computers.
- a. sincere
 - b. adequate
 - c. competent
 - d. skilled
20. Even under tremendous public pressure,the planning committee would not commit itself wholeheartedly to the proposal and gave only *tentative* approval to the waterfront development plan.
- a. provisional
 - b. ambiguous
 - c. unnecessary
 - d. total

Decide whether the text is a topic or main idea.

1. My car
2. My car is very important to me.
3. English

4. English can help you get a better job.
5. Pollution
6. Pollution can cause health problems.
7. Global warming is dangerous
8. My brother's house
9. My brother's house is new.
10. Experiencing other cultures
11. Experiencing other cultures can help to open your mind.
12. Daily exercise is healthy.
13. Daily exercise in FitnessTime
14. Advertising can help a business grow.
15. How to grow a business
16. Some people don't think global warming is caused by pollution.
17. Global warming

Read the following paragraphs and carefully determine what the main idea is for each. The best way to approach these questions is to first read the paragraph and then, in your own words, restate what you think the author is trying to say. From the five choices, select the one statement that best supports the author's point.

If you're a fitness walker, there is no need for a commute to a health club. Your neighborhood can be your health club. You don't need a lot of fancy equipment to get a good workout either. All you need is a well-designed pair of athletic shoes.

1. This paragraph best supports the statement that
 - a. fitness walking is a better form of exercise than weight lifting.
 - b. a membership in a health club is a poor investment.
 - c. walking outdoors provides a better workout than walking indoors.
 - d. fitness walking is a convenient and valuable form of exercise.

- e. poorly designed athletic shoes can cause major foot injuries.

One New York publisher has estimated that 50,000 to 60,000 people in the United States want an anthology that includes the complete works of William Shakespeare. And what accounts for this renewed interest in Shakespeare? As scholars point out, the psychological insights he portrays in both male and female characters are amazing even today.

- 2. This paragraph best supports the statement that
 - a. Shakespeare's characters are more interesting than fictional characters today.
 - b. people today are interested in Shakespeare's work because of the characters.
 - c. academic scholars are putting together an anthology of Shakespeare's work.
 - d. New Yorkers have a renewed interest in the work of Shakespeare.
 - e. Shakespeare was a psychiatrist as well as a playwright.

Critical reading is a demanding process. To read critically, you must slow down your reading and, with pencil in hand, perform specific operations on the text. Mark up the text with your reactions, conclusions, and questions. When you read, become an active participant.

- 3. This paragraph best supports the statement that
 - a. critical reading is a slow, dull, but essential process.
 - b. the best critical reading happens at critical times in a person's life.
 - c. readers should get in the habit of questioning the truth of what they read.
 - d. critical reading requires thoughtful and careful attention.

- e. critical reading should take place at the same time each day.

There are no effective boundaries when it comes to pollutants. Studies have shown that toxic insecticides that have been banned in many countries are riding the wind from countries where they remain legal. Compounds such as DDT and toxaphene have been found in remote places like the Yukon and other Arctic regions.

- 4. This paragraph best supports the statement that
 - a. toxic insecticides such as DDT have not been banned throughout the world.
 - b. more pollutants find their way into polar climates than they do into warmer areas.
 - c. studies have proven that many countries have ignored their own anti-pollution laws.
 - d. DDT and toxaphene are the two most toxic insecticides in the world.
 - e. even a worldwide ban on toxic insecticides would not stop the spread of DDT pollution.

The Fourth Amendment to the Constitution protects citizens against unreasonable searches and seizures. No search of a person's home or personal effects may be conducted without a written search warrant issued on probable cause. This means that a neutral judge must approve the factual basis justifying a search before it can be conducted.

- 5. This paragraph best supports the statement that the police cannot search a person's home or private papers unless they have
 - a. legal authorization.
 - b. direct evidence of a crime.
 - c. read the person his or her constitutional rights.
 - d. a reasonable belief that a crime has occurred.

e. requested that a judge be present.

Mathematics allows us to expand our consciousness. Mathematics tells us about economic trends, patterns of disease, and the growth of populations. Math is good at exposing the truth, but it can also perpetuate misunderstandings and untruths. Figures have the power to mislead people.

6. This paragraph best supports the statement that
- the study of mathematics is dangerous.
 - words are more truthful than figures.
 - the study of mathematics is more important than other disciplines.
 - the power of numbers is that they cannot lie.
 - figures are sometimes used to deceive people.

Human technology developed from the first stone tools about two and a half million years ago. In the beginning, the rate of development was slow. Hundreds of thousands of years passed without much change. Today, new technologies are reported daily on television and in newspapers.

7. This paragraph best supports the statement that
- stone tools were not really technology.
 - stone tools were in use for two and a half million years.
 - there is no way to know when stone tools first came into use.
 - In today's world, new technologies are constantly being developed.
 - none of the latest technologies are as significant as the development of stone tools.

Today's postal service is more efficient than ever. Mail that once took months to move by horse and foot now moves around the country in days or hours by truck, train, and plane. If your letter or package is urgent, the U.S. Postal Service offers Priority Mail and Express Mail services. Priority Mail is guaranteed to go anywhere in the United States in two days or less. Express Mail will get your package there overnight.

8. This paragraph best supports the statement that
- more people use the post office for urgent deliveries than any other delivery service.
 - Express Mail is a good way to send urgent mail.
 - Priority Mail usually takes two days or less.
 - mail service today is more effective and dependable.
 - mail was once delivered by horse and foot.

Reality TV shows will have an adverse effect on traditional dramas and comedies. As Reality TV increases in popularity, network executives will begin canceling more traditional programs and replacing them with the latest in Reality TV.

9. This paragraph best supports the statement that
- Reality TV is low quality.
 - Reality TV shows get the highest ratings.
 - more and more people love to watch and participate in Reality TV.
 - as Reality TV gets more popular, more traditional television shows may be threatened.
 - network executives make hasty and unwise decisions.

When writing business letters or memos, it's not practical to be personal. Though the first-person point of view may make the reader feel close to the writer, it also

implies a certain subjectivity. That is, the writer is expressing a personal view from a personal perspective.

10. This paragraph best supports the statement that
- writing a first-person business correspondence will prevent the writer from getting promoted.
 - effective business writing is one of the most important skills to have in an office environment.
 - using the first-person point of view in business correspondence is not a wise choice.
 - the first-person point of view expresses a personal view and a personal perspective.
 - the first-person point of view is appropriate when writing a letter of thanks.

For the following three questions, choose the topic sentence that best fits the paragraph.

11. The term *spices* is a pleasant one, whether it connotes fine French cuisine or a down-home, cinnamon-flavored apple pie._____. In the past, individuals traveled the world seeking exotic spices for profit and, in searching, have changed the course of history. Indeed, to gain control of lands harboring new spices, nations have actually gone to war.
- The taste and aroma of spices are the main elements that make food such a source of fascination and pleasure.
 - The term might equally bring to mind Indian curry made thousands of miles away and those delicious barbecued ribs sold on the corner.
 - It is exciting to find a good cookbook and experiment with spices from other lands—indeed, it is one way to travel around the globe!
 - The history of spices,however,is another matter altogether, and at times, it can be filled with danger and intrigue.

12. It weighs less than three pounds and is hardly more interesting to look at than an overly ripe cauliflower. _____. It has created poetry and music, planned and executed horrific wars, and devised intricate scientific theories. It thinks and dreams, plots and schemes, and easily holds more information than all the libraries on Earth.
- The human brain is made of gelatinous matter and contains no nerve endings.
 - The science of neurology has found a way to map the most important areas of the human brain.
 - Nevertheless, the human brain is the most mysterious and complex object on Earth.
 - However, scientists say that each person uses only 10% of his or her brain over the course of a lifetime!
13. Gary is a distinguished looking man with a touch of gray at the temples. Even in his early 50s, he still turns heads. He enjoys spending most of his time admiring his profile in the mirror. In fact, he considers his good looks to be his second-most important asset. The first, however, is money. He is lucky in this area, too, having been born into a wealthy family. _____. He loves the power his wealth has given him. He could buy whatever he desires, whether that be people, places, or things. Gary checks that mirror often and feels great delight with what he sees.
- Gary's gray hair is his worst characteristic.
 - Conceit is the beginning and the end of Gary's character; conceit of person and situation.
 - Gary feels blessed to be wealthy and the joy consumes his every thought.
 - The only objects of Gary's respect are others who hold positions in society above him.

For the following questions, a topic sentence is given. Try choosing the sentence that best develops or supports it.

14. Life on Earth is ancient and, even at its first appearance, unimaginably complex.
- Scientists place its beginnings at some three billion years ago, when they hypothesize that the first molecule floated up out of the ooze with the unique ability to replicate itself.
 - The most complex life form is, of course, the mammal—and the most complex mammal is humankind.
 - It is unknown exactly where life started, where the first molecule was “born” that had the ability to replicate itself.
 - Darwin’s theory of evolution was one attempt to explain what essentially remains a great mystery.
15. Cosmetic plastic surgery is one of the fastest growing segments of U.S. medicine.
- Cosmetic plastic surgery can have dangerous side effects, some of which can be fatal.
 - Americans are eager to make their bodies as perfect as possible and to minimize the visible signs of aging.
 - The price of cosmetic plastic surgery is also on the rise.
 - This increase in cosmetic plastic surgery says something quite disturbing about our culture.
16. One scientific theory of the origin of the universe is the much misunderstood big bang theory.
- Physicists now believe they can construct what happened in the universe during the first three minutes of its beginning.

- b. Many scientists believe that, during microwave experiments, we can actually “hear” echoes of the big bang.
 - c. The popular notion is that the big bang was a huge explosion in space, but this is far too simple a description.
 - d. The big bang theory, if accepted, convinces us that the universe was not always as it is now.
17. Before we learn how to truly love someone else, we must learn how to love the face in the mirror.
- a. Don't be shy about meeting members of the opposite sex.
 - b. No one can really love you the way you can love yourself.
 - c. Love is not something that lasts unless one is very lucky.
 - d. Learning to accept ourselves for who we are will teach us how to accept another person.
18. The Greek ideal of the hero most closely resembles today's free-agent superstar.
- a. A superstar is an athlete who commands a great salary based on his individual skills.
 - b. The Greek warrior's focus was on grasping at immortality, and he did this by ensuring that his name would live on, long after he died.
 - c. The Greek hero valued self-interest above loyalty to a cause, his king, or to his army, just as the free-agent superstar values his contract salary above any special team, coach, or the game.
 - d. The Greek hero was impressive in his performance on the battlefield as well as in the sports arena.

19. There is no instruction by the old bird in the movements of flight;no conscious imitation by the young.
- The most obvious way in which birds differ from humans in behavior is that they can do all that they have to do, without ever being taught.
 - More extraordinary than the fact that a bird is able to fly untaught, is that it is able to build a nest untaught.
 - Young birds frequently make their first flights with their parents out of sight.
 - Young birds brought up in artificial environments will build the proper kind of nest for their species when the time comes.
20. Parents play an important role in their children's academic success.
- Video games have a negative impact on children's academic success.
 - Studies show that children of parents who regularly assist with homework and show an active interest in their child's studies bring home better grades.
 - Studies show that watching less television and spending less time playing video games help children get better grades.
 - Children who are avid readers get much better grades than their peers.
21. In special cases,needy people who have nowhere else to go are permitted to enter the United States as refugees.
- Other people, however, enter the United States illegally.
 - The total number of newcomers was over one million.

- c. United States immigration laws put limits on the number of people permitted to enter the United States.
 - d. As many as 12 million people may be living in the United States illegally.
22. The Puritans established a wide variety of punishments to enforce their strict laws.
- a. The Puritans believed that some lawbreakers should be shamed in public by the use of stocks and the pillory.
 - b. Disobedient children would feel the sting of the whip.
 - c. The Eighth Amendment of the Bill of Rights prohibits cruel and unusual punishment.
 - d. Today, many of the punishments used by the Puritans seem cruel and excessive.
23. More and more people are eating organically grown fruits and vegetables.
- a. Organic food is usually more expensive than non-organic food.
 - b. A wide variety of organic chocolate products are now available in stores.
 - c. Raw foods are enjoying increasing popularity, now that people are discovering how a raw-foods diet leaves you feeling and looking great.
 - d. Fresh organic produce contains more vitamins, minerals, and enzymes than non-organic produce.
24. In Oklahoma, a girl is forbidden to take a bite from her date's hamburger.
- a. It's illegal for teenagers to take a bath during the winter in Clinton, Indiana.
 - b. Youngsters may not spin Yo-Yos on Sunday in Memphis, Tennessee.

- c. It may be hard to believe, but these types of strange laws are still on the books!
 - d. It is illegal to parade an elephant down Main Street in Austin, Texas.
25. The hairs themselves are very sensitive.
- a. A cat's whiskers are among the most perfect organs of touch.
 - b. The roots contain highly sensitive nerve endings.
 - c. Serving as feelers, they aid the cat's ability to move in the dark.
 - d. This is most important for a cat that does its prowling at night.
26. French explorers probably taught the Inuit Eskimos how to play dominoes.
- a. It was known in 181 A.D.in China.
 - b. Also,it was played during the 1700s in Italy.
 - c. The game of dominoes has been popular for centuries.
 - d. From Italy,it was then introduced to the rest of the world.
27. People are now living longer than ever before for many different reasons.
- a. Some people in the Soviet Union's Caucasus Mountains live to be over 100 years of age.
 - b. No one seems to understand this phenomenon.
 - c. Advances in medical science have done wonders for longevity.
 - d. The people in this region do not seem to gain anything from medical science.
28. For 16 years,he spread violence and death throughout the west.
- a. Jesse was gunned down on April 3,1882.
 - b. He left a trail of train and bank robberies.

- c. His crimes were committed during the late 1860s.
- d. Jesse Woodson James was the most legendary of all American outlaws.

For the final two questions, choose the sentence that does NOT support the given topic sentence.

29. In ancient Greece, honor was not just the domain of the warrior.
- a. A great orator [speaker], who could sway the public with his logic and wit, was greatly respected.
 - b. A revered poet's name lived on long after he died.
 - c. Great wealth was characteristic of the truly great kings.
 - d. A warrior's quest for the esteem of his peers would bring him great prizes, which would secure a longlasting reputation.
30. In *Moby Dick*, Herman Melville wrote that the whale men were "enveloped in whale lines," that each man relied on the others during moments of danger.
- a. The small boats that pursued the whales left the whaling ship far behind; each man in a boat had to depend on the others to stay alive.
 - b. Once the whale was harpooned, the whale line unraveled so fast that water had to be poured on it to keep it from smoking.
 - c. The whale line was the rope, dozens of yards long, that attached to the harpoon; it was raveled under the seats of all the men metaphorically connecting each man to the next.
 - d. One wrong move and the line would snap a man right out of the boat; thus, his life depended on whether the crew would cut the whale loose to save him, or leave him in the ocean during the heat of the hunt.

Source: (Learning Express, 2006)

CHAPTER 5

READING FICTION TEXTS

A. Learning Objectives

1. The students are expected to understand differences of fiction texts, such as prose and poem.
2. The students are expected to practice reading fiction texts, such as prose and poem.

B. Prose

Prose fiction, whether in the form of the novel or the short story, is unarguably the most popular and widely consumed literary genre. One only has to see the proliferation of bookstalls at railway stations and airports, for example, and the predominance of novels over other forms of writing made available in such locations to realise the appeal of fiction. Take a few moments to think about Why we read fiction? What do we hope to gain from reading stories about imagined events that happen to imaginary people?

DiYanni (1997:27) begins his impressively wide-ranging study with the following assertion about why we read:

We read stories for pleasure; they entertain us. And we read them for profit; they enlighten us. Stories draw us into their imaginative worlds and engage us with the power of their invention. They provide us with more than the immediate interest of narrative – of something happening – and more than the pleasures of imagination: they enlarge our understanding of ourselves and deepen our appreciation of life.

Did your own answers to the question of why we read touch on any of the reasons DiYanni gives? I wouldn't be at all surprised if they did. It is, I think, true

for all of us that there is an element of sheer escapism in our desire to read stories, to imaginatively engage with the incidents and events that befall the characters we read about. We often come to identify with these fictional characters, and think perhaps about how we would react and respond to the situations they find themselves in.

We can immerse ourselves in a fictional world in this way without necessarily applying a great deal of critical or intellectual effort, of course. But if fictional narratives are, as DiYanni puts it, to 'enlarge our understanding of ourselves and deepen our appreciation of life,' we need, perhaps, to read them in a more objective way, to subject them to a more critical scrutiny to see if they reinforce or challenge our existing ideas about the world around us. Close attention to the texts we read can only enhance our understanding, and this in turn can increase our pleasure in reading.

There are an infinite number of ways in which stories can be told; the choices made by individual writers of individual texts are not randomly made. We need to think about why those choices might have been made. There is no single authoritative answer to such questions. How we read is dictated largely by the experiences and contexts we each of us bring to a particular text, and for that reason no two readings are likely to be the same, even though we may be applying the same critical processes to our reading.

We have spent some time in this introductory section thinking about why we read and, indeed, what we are reading when we read a fictional narrative. I want to conclude this section with a quotation from Ian Milligan. This, I think, encapsulates the discussion I have tried to instigate here and gives an illuminating analysis of our reasons for reading and the need to develop our critical faculties. Keep Milligan's words in mind as you proceed through the rest of this course.

Novels, then, are exciting machines (verbal machines) which transport their readers in space and time. They challenge us to meet the unfamiliar. They offer us a share in the pleasure of making because the designs they consist of are not simply there to be seen; they have to be understood, constructed, recreated by the reader out of the materials and according to the patterns which the fabric of their language contains – or conceals. When we become expert readers, we may begin to see some flaws in the workmanship or in the coherence of the design itself. But as beginning students our first task is to become aware of the pattern of meanings which can be discerned in the novel we are studying. It is only with practice and experience that we shall begin to see that the flood of books we call novels have features in common which allow us to group them together. Each novel has its own pattern, but as our experience widens we may begin to identify patterns running through the history of the form as a whole. These patterns cannot be assembled into a grand design, but the forms of fiction, the ways in which stories have been told, have their own history. An understanding of that historical pattern, haphazard and fragmentary as it may be, does give us some insight into the forms of life which literate societies have evolved in history, some awareness of their predominant interests, and of the myths and guiding principles which have sustained them (Milligan, 1983: 7–8).

Definition of Prose

The word 'prose' is taken from the Latin 'prose' which means 'direct' or 'straight'. Broadly speaking, prose is direct or straightforward writing. In poetry,

which is generally written in verse, a lot of things may be left to the imagination of the reader.

In ordinary prose, the aim is to communicate one's thoughts and feelings. What is important then is (a) *what* one wants to say, and (b) *how* one chooses to say it. What is said is the **topic** or **subject** of the composition. How it is said is the **style** or **manner** in which the topic is expressed. The style, of course, greatly depends upon who we are writing for and what sort of personality we have. There are different topics and different styles. Whatever the number of topics, they all come under one or another variety of prose and each variety may have a distinct style of its own.

What then are the different varieties of prose? For purposes of analysis we have categorised them as (a) descriptive, (b) narrative and (c) expository. But these three are not mutually exclusive. Sometimes you find more than one variety in a piece of work. It depends on the skill and intention of the writer. For example, in a novel or short story, we are likely to find all these varieties of prose worked together in interesting and innovative combinations.

Now that you have seen the general difference between poetry and prose, let us turn to the varieties of prose. Let us examine the nature and characteristics of *descriptive, narrative and expository prose* briefly. These varieties will be discussed in detail in subsequent units. Here we only aim to give you a general introduction.

Descriptive Prose

Descriptive writing describes things as they are or as they appear to be. It can be the description of a person or a landscape or an event. In descriptive writing, we are able to see things as they are or were seen or heard or imagined by the describer. A good description translates the writer's observation into vivid details and creates an atmosphere of its own. Through his/her description, the

author tries to recreate what she has seen or imagined. A fine description is a painting in words.

Here is a description of Mr. Squeers in Charles Dickens' *Nicholas Nickleby* (1838-39):

Mr. Squeers' appearance was not prepossessing. He had but one eye, and the popular prejudice runs in favour of two. The eye he had was unquestionably useful, but decidedly not ornamental: being of a greenish grey, and in shape resembling the fan-light of a street door. The blank side of his face was much wrinkled and puckered up, which gave him a very sinister appearance, especially when he smiled, at which times his expression bordered closely on the villainous. His hair was very flat and shiny, save at the ends, where it was brushed stiffly up from a low protruding forehead, which assorted well with his harsh voice and coarse manner. He was about two or three and fifty, and a trifle below the middle size; he wore a white neckerchief with long ends, and a suit of scholastic black; but his coat sleeves being a great deal too long, and his trousers a great deal too short, he appeared ill at ease in his clothes, and as if he were in a perpetual state of astonishment at finding himself so respectable.

Narrative Prose

A narrative tells us what happens or happened. It deals mainly with events. In other words a narrative is a description of events. It may deal with external or internal events. By internal events, we mean the thoughts, feelings and emotions of individuals. Narrative writing tries to recreate an actual experience or an imaginary one in a way that we are able to experience it mentally. We lose ourselves in the characters and events of the narrative temporarily. Narratives can deal with the

facts or fiction. Autobiographies, biographies, letters, travelogues, diaries and speeches are narratives of fact. The short story and novel come under the category of narrative fiction.

In a narrative, we are carried along the stream of action. When we narrate a story, we concentrate on the sequence of events. It is the action that grips the attention of the reader. The Ramayana and the Mahabharata are examples of narrative writing. Narration is concerned with action and actors, it may make use of description but description is secondary. Action, characters and setting are the elements that are woven into a pattern to make the narrative interesting.

Look at this passage from Charles Dickens' novel *Oliver Twist* (1837). Here we shall read about the trial of the Artful Dodger when he is produced in court on charges of pick-pocketing.

It was indeed Mr Dawkins, who, shuffling into the office with the big coat sleeves tucked up as usual, his left hand in his pocket, and his hat in his right hand, preceded the jailer, with a rolling gait altogether indescribable, and, taking his place in the dock, requested in an audible voice to know what he was placed in that mere disgraceful situation for.

'Hold your tongue, will you?' said the jailer.

'I'm an Englishman, ain't I?' rejoined the Dodger;

'where are my privileges?'

'You'll get your privileges soon enough,' retorted the jailer, 'and pepper with them.'

'We'll see wot the Secretary of State for the Home Affairs has got to say to the beaks, if I don't', replied Mr Dawkins. 'Now then! Wot is this here business? I shall thank the madg'strates to dispose of this here little affair, and not to keep me while they read the paper for I've got an appointment with a genelman in the city, and as I'm a man of

my word and very punctual in business matters, he'll go away if I ain't there to my time, and then pr'aps there won't be an action, for damage against as kept me away. Oh, no, certainly not!

At this point the Dodger, with a show of being very particular with a view to proceedings to be had thereafter, desired the jailer to communicate 'the names of them two files as was on the bench', which so tickled the spectators, that they laughed almost as heartily as Master Bates could have done if he had heard the request.

'Silence there!' cried the jailer.

'What is this?' inquired one of the magistrates.

'A pick-pocketing case, your worship.'

'Has the boy ever been here before?'

'He ought to have been, a many times,' replied the jailer.

'He has been pretty well everywhere else. I know him well, your worship.'

'Oh! You know me, do you?' cried the Artful, making a note of the statement.

'Wery good. That's a case of deformation of character anyway.' Here there was another laugh, and another cry of silence.

'Now then, where are the witnesses?' said the clerk.

'Ah! That's right,' added the Dodger.

'Where are they? I should like to see Oem.'

This wish was immediately gratified, for a policeman stepped forward who had seen the prisoner . attempt the pocket of an unknown gentleman in a crowd, and indeed take a handkerchief therefrom, which, being a very old one, he deliberately put back again, after trying it on his own countenance. For this reason, he took the Dodger into custody as soon as he could get near him, and the said Dodger being searched, had

upon his person a silver snuff-box, with the owner's name engraved upon the lid. This gentleman had been discovered on reference to the Court Guide, and being then and there present, swore that the snuff-box was his, and that he had missed it on the previous day, the moment he had disengaged himself from the crowd before referred to. He had also remarked a young gentleman in the throng particularly active in making his way about, and that young gentleman was the prisoner before him.

'Have you anything to ask this witness, boy?' said the magistrate.

'I wouldn't abase myself by descending to hold no conversation with him,' replied the Dodger.

'Have you anything to say at all?'

'Do you hear his worship ask if you have anything to say?' inquired the jailer, nudging the silent Dodger with his elbow.

'I beg your pardon,' said the Dodger, looking up with an air of abstraction.

'Did you redress yourself to me, my man?'

'I never see such an out-and-out young wagabond, your worship,' observed the officer with a grin.

'Do you mean to say anything, you young shaver?'

'No,' replied the Dodger, 'not here, for this ain't the shop for justice; besides which, my attorney is a-breakfasting this morning with the Vice-President of the House of Commons; but I shall have something to say elsewhere, and so will he, and so will a very numerous and Uspectable circle of acquaintance as'll make them beaks wish they'd never been born, or that they'd got their footmen to hang Uem up to their own hat-pegs afore they let Oem come out this morning to try it on upon me. I'll -'

'There! He's fully committed!' interposed the clerk. 'Take him away.'

'Come on,' said the jailer.

'Oh, ah! I'll come on,' replied the Dodger, brushing his hat with the palm of his hand.

'Ah! (to the Bench), it's no use your looking frightened; I won't show you no mercy, not a ha'porth of it. You'll pay for this, my fine fellers. I wouldn't be you for something! I wouldn't go free, now, if you was to fall down on your knees and ask me. Here, carry me off to prison! Take me away!'

This is a funny paragraph describing the Artful Dodger's rebellious behavior during his trial ('I'm an Englishman, ain't I?'). 'Where have my privileges gone?'. On one level, we laugh at the scenario, but on another, we question what the impoverished should do in the face of such repressive legal systems. ('This ain't no justice store.') We also get a distinct image of the Artful Dodger right away, with his "coat-sleeves pulled up," "hand in his pocket," and "rollin'g stride" portrayed in great detail. This chronic offender then engages in a discourse consisting of sarcastic, clever, and fast retorts.

Third-person narration is interspersed with this: "At this point, the Dodger requested the jailer to convey 'the names of them two files as was on the bench,' which so delighted the onlookers, that they laughed almost as loudly as Master Bates might have if he had heard the request." In a nutshell, we want to emphasize that narrative writing incorporates both narration and description. Dialogues and talks are included to emphasize the scenario and allow the writer to reproduce the situation and transmit the experience.

Expository Prose

Expository writing deals in definition, explanation or interpretation. It includes writing on science, law, philosophy, technology, political science, history and literary criticism. Exposition is a form of logical presentation. Its primary object is to explain and clarify. It presents details concretely and exactly. Expository writing is writing that explains. But we are not interested in writing that merely explains. We are interested in expository writing that can be read as literature. The following is a piece of expository prose:

In the leg there are two bones, the *tibia* and *fibula*. The *tibia* or shin-bone is long and strong and bears the weight of the body, The *fibula* or splint bone is an equally long but much slenderer bone, and is attached to the tibia as a pin is to a brooch. (Leonard Hill, *Manual of Human Physiology*)

Let us look at another piece of expository prose.

Now mark another big difference between the natural slavery of man to Nature and the unnatural slavery of man to man. Nature is kind to her slaves. If she forces you to eat and drink, she makes eating and drinking so pleasant that when we can afford it we eat and drink too much. We must sleep or go mad: but then sleep is so pleasant that we have great difficulty in getting up in the morning. And firesides and families seem so pleasant to the young that they get married and join building societies to realize their dreams. Thus, instead of resenting our natural wants as slavery, we take the greatest pleasure in their satisfaction. We write sentimental songs in praise of them. A tramp can earn his supper by singing Home, Sweet Home.

The slavery of man to man is the very opposite of this. It is hateful to the body and to the spirit. Our

poets do not praise it; they proclaim that no man is good enough to be another man's master. The latest of the great Jewish prophets, a gentleman named Mm, spent his life in proving that there is no extremity of selfish cruelty at which the slavery of man to man will stop if it be not stopped 'by law. You can see for yourself , that it produces a state of continual civil war- called the class war-between the slaves and their masters, organized as Trade Unions on one side and Employers' Federations on the other. (G.B. Shaw, 'Freedom'-- one of a series of BBC Radio Talks 18 June, 1935 in *Modern Prose*, Michael Thorpe)

Forms of Prose

1. Short Story

A short story is not a novel in an abridged form. A short story is complete in itself. Therefore a short story writer must have great skill to achieve an impression of completeness in a few pages. The characters and incidents are sketched in a few effective strokes. A short story thus has intensity and a singleness of purpose. There is no single acceptable definition of a short story. All that we can say is that it is short, has a plot and character(s) and has a beginning, a middle and an end. According to one definition, a short story is 'a relatively short narrative which is designed to produce a single dominant effect and which contains the elements of drama'. The aim of a good short story is to make the reader feel, to make him enter into the experience of the characters. You must have read short stories in magazines as well as in anthologies.

2. Novel

Like the short story, it is difficult to define a novel. When we talk about a novel, we usually mean a piece of fiction, written in prose and of a certain length.

A novel is an individual vision of the novelist. It is a picture of life as viewed by the writer. It has a story which tells us what happened and a plot which tells us how it happened: E.M. Forster, an English novelist, said this of the difference between a story and a plot: 'The King died and the Queen died' is a story. 'The King died and then the Queen died of grief' is a plot. The difference is quite clear from this example, in the sense that there is a cause and effect situation.

The plot and characters in a good novel leave a lasting impression on the reader. A good novel gives us an insight into the world and ourselves; it is full of vitality and humanity and appeals to human sensibilities. The style varies from one novelist to another. Each novel bears the signature of the novelist. A good short story is like a small garden. A fine novel is like a forest.

3. Essay

An essay is a piece of prose composition usually of moderate length. The word 'essay' derives from the French word *essai* or attempt. It "attempts" to throw some light on the subject under discussion. There are two kinds of essays. One is informal or personal and the other is formal. You can say anything you like in an informal essay so long as it is interesting and pleasing to the reader. It is written in a light style. Its purpose is to delight and entertain the reader. The style of the essay is generally familiar and conversational. The subjects can often be light such as in '*Apology for Idlers*', '*On Tremendous Trifles*', '*On Bores*' and so on.

A formal essay is a serious one and it weighs, evaluates and judges. It discusses the merits and the demerits of the topic in question. The style is objective and serious. A good essay however, is balanced, thoughtful and not biased. The judgement is based on

facts. This type of essay is not categorized as fiction essay.

4. *Biography and Autobiography*

A biography is the story of the life of an individual. Our concern here is with biography as a piece of literature. A good biography usually tries to project an objective picture of the life of a particular person. It avoids the temptation either to praise too much or to be too severe and critical. In this kind of writing, the writer selects the salient features of a particular life and gives them a shape. It tries to make the reader share the hopes, the fears, the interests and aspirations of that person.

In an autobiography, the writer attempts to reveal selected experiences of his/her own life in retrospect. Here the picture presented is necessarily subjective. It presents the events and impressions of the past as recollected by the writer at the time she is writing the autobiography. It cannot be a complete account of one's life, as the future has still to be lived.

Source: (The Open University, 2020)

C. Poetry

Poetry has existed for over 4000 years. Poetry, like other kinds of literature, is written to communicate ideas, convey emotions, and generate imagery. Poets select words based on their meaning and acoustics, then arrange them to produce a meter. Some poems use rhyme systems, with two or more lines ending in similar-sounding words.

Poetry scares some people, mainly because they believe that poems have hidden meanings. A good way to approach poetry is by reading closely for the literal meaning. In reality, poetry compresses the language into small sentences or phrases, so it just seems that the meanings are hidden. Ask yourself, what is that poet's view on the subject? If you add a few of your own

thoughts and experiences, you can uncover what has been left out. Think of it as frozen orange juice. Add water and you have the entire amount.

Also, remember that poets compare objects to other objects ... just like the frozen orange-juice metaphor. As you begin to read the poems in this section, it is important to understand who is speaking in the poem. (The speaker may not be the poet.) Once you can identify the narrator, you should be able to get an idea of the narrator's attitude toward the subject, and this is easily discovered by the author's word choice. Through the images that the words make, you should be able to answer the questions correctly.

Poetry is a kind of writing that uses a focused, lyrical arrangement of words to communicate a concept, depict a scene, or tell a narrative. Poems can be constructed using rhyming lines and meter, which refers to the rhythm and emphasis of a line based on syllable beats. Poems can also be freeform, meaning they have no formal structure.

A stanza, or verse, is the basic building element of a poem. A stanza, like a paragraph in prose, is a collection of lines connected to the same concept or topic. The number of lines in a stanza can be used to split it. A couplet, for example, is a two-line stanza. A stanza can reveal the following about a poem:

- **Structure.** A poem always has a structural framework in place. Stanzas are part of a poem's architecture.
- **Pattern.** In formal verse poetry, in which the poem follows a rhyme scheme and meter, the first stanza sets the pattern for the overall poem. The rhyme and rhythm used will repeat in the second stanza, and so on.
- **Organization.** Often, the lines of a stanza explore a thought. As the poet moves onto the next thought, they might progress to a new stanza.

- Set a mood. A break in between stanzas may signal a shift in mood or emotional tone.
- Shape. The space around and between stanzas (or lack thereof), and the pattern they create on the page, defines the shape of a poem.

Poetry stands out on the page as a thin column of text with repeated gaps between stanzas. Poem lines can be indented or extended, with extra space between words. The white space that frames a poem serves as an aesthetic cue for how the poem should be read. Many components can be used to structure a poem. Rhyme is arguably the most ubiquitous of these components, appearing in innumerable creative works ranging from limericks to epic poems to pop lyrics. But meter, which enforces precise length and emphasis on a given line of poetry, is as crucial.

A stanza is a unit of poetry that describes the fundamental structure of a poem. It is a poetic unit made up of lines that all pertain to the same concept or topic, akin to a paragraph in prose or a verse in a song. Each stanza in a poem has its own notion and serves a certain function. Rhyming patterns and meters - the syllabic beats of a line - can be used to organize a stanza. It can also be a free-flowing piece of poem with no conventional pattern.

Poets employ a variety of rhymes in their writing, including internal rhymes, slant rhymes, eye rhymes, identical rhymes, and more. A rhyme scheme comprised of shared vowel sounds or consonants is one of the most popular techniques to create a rhyming poem.

15 Types of Poetic Forms

From sonnets and epics to haikus and villanelles, learn more about 15 of literature's most enduring types of poems.

1. **Blank verse.** Blank verse is poetry written with a precise meter—almost always iambic pentameter—that does not rhyme.
2. **Rhymed poetry.** In contrast to blank verse, rhymed poems rhyme by definition, although their scheme varies.
3. **Free verse.** Free verse poetry is poetry that lacks a consistent rhyme scheme, metrical pattern, or musical form.
4. **Epics.** An epic poem is a lengthy, narrative work of poetry. These long poems typically detail extraordinary feats and adventures of characters from a distant past.
5. **Narrative poetry.** Similar to an epic, a narrative poem tells a story. Henry Wadsworth Longfellow’s “The Midnight Ride of Paul Revere” and Samuel Taylor Coleridge’s “The Rime of the Ancient Mariner” exemplify this form. Learn more about narrative poetry [here](#).
6. **Haiku.** A haiku is a three-line poetic form originating in Japan. The first line has five syllables, the second line has seven syllables, and the third line again has five syllables.
7. **Pastoral poetry.** A pastoral poem is one that concerns the natural world, rural life, and landscapes. These poems have persevered from Ancient Greece (in the poetry of Hesiod) to Ancient Rome (Virgil) to the present day (Gary Snyder).
8. **Sonnet.** A sonnet is a 14 line poem, typically (but not exclusively) concerning the topic of love. Sonnets contain internal rhymes within their 14 lines; the exact rhyme scheme depends on the style of a sonnet.
9. **Elegies.** An elegy is a poem that reflects upon death or loss. Traditionally, it contains themes of mourning, loss, and reflection. However, it can also explore themes of redemption and consolation.

10. **Ode.** Much like an elegy, an ode is a tribute to its subject, although the subject need not be dead—or even sentient, as in John Keats’ “Ode on a Grecian Urn”.
11. **Limerick.** A limerick is a five-line poem that consists of a single stanza, an AABBA rhyme scheme, and whose subject is a short, pithy tale or description.
12. **Lyric poetry.** Lyric poetry refers to the broad category of poetry that concerns feelings and emotion. This distinguishes it from two other poetic categories: epic and dramatic.
13. **Ballad.** A ballad (or ballade) is a form of narrative verse that can be either poetic or musical. It typically follows a pattern of rhymed quatrains. From John Keats to Samuel Taylor Coleridge to Bob Dylan, it represents a melodious form of storytelling.
14. **Soliloquy.** A soliloquy is a monologue in which a character speaks to him or herself, expressing inner thoughts that an audience might not otherwise know. Soliloquies are not definitionally poems, although they often can be—most famously in the plays of William Shakespeare.
15. **Villanelle.** A nineteen-line poem consisting of five tercets and a quatrain, with a highly specified internal rhyme scheme. Originally a variation on a pastoral, the villanelle has evolved to describe obsessions and other intense subject matters, as exemplified by Dylan Thomas, author of villanelles like “Do Not Go Gentle Into That Good Night.”

Source: (Collins, 2021b)

D. Strategies for Reading Fiction

There are some strategies for reading fictions.

1. Read actively and strategically to construct meaning from texts.
2. Identify major features of narrative writing (setting, characters, plot development, and theme) and major

literary elements (point of view, figurative language, etc.).

3. Connect personally with literature—make associations between themselves and the settings, problems or events, and characters in the stories they read.
4. Develop understanding of the different genre of literature—from folktales and poetry to science fiction and fantasy.
5. Select literature they will enjoy reading and identify favorite books and authors.
6. Evaluate books and know the characteristics that define high-quality books.
7. Share their responses to books they read, both in writing and orally in discussions with peers.
8. Make connections between and among texts read and other sources.

Here are some activities that can be done when we read fiction texts.

1. Make predictions about what you think is going to happen.
2. Monitor your own doubts and questions.
3. Engage in “fix-ups” when things don’t seem to make sense.
4. Make personal connections.
5. Express emotions.
6. Create visual images in your head, and describe these.
7. Savor particular parts of texts as you read.
8. Relish the use of good descriptions and of new words and phrases—and help students try to remember these.

Follow this step-by-step guide to analyze a poem:

1. Read the poem aloud. When approaching a poetry for the first time, read it aloud to yourself. Slowly read it to appreciate the subtleties and details that you might

- miss if you read it hastily. Examine the poem's title and how it connects to the piece's theme.
2. Read the poem aloud for the second time. Poetry is meant to be read aloud because of its rhythmic rhythms. Listen to how the words and syllables form the rhythm when you read a poem aloud. Hearing the poetry read aloud might also be beneficial. If you can, look for a recording of the poem online. Pay attention to how the words flow from one line to the next, where the breaks are, and where the emphasis is placed.
 3. Create a rhyming scheme. If a poem has a rhyme system or is written in free verse, you'll notice immediately away (i.e. without a rhyme scheme or regular meter). Create a rhyming pattern by assigning a letter to each line and giving lines that rhyme the same letter the same letter. Look for a recognizable pattern and a formal rhyme system, such as terza rima (three-line stanzas with interconnected scheme of ABA BCB, etc.)
 4. Read the poem from beginning to end. Scansion is a method of analyzing poetry's meter using the pattern of stressed and unstressed syllables in each line. Make a note of each foot, which is the basic unit of a poetry line, which consists of one stressed syllable and at least one unstressed syllable. Next, make a note of the stress pattern along the line. Using this information, locate the meter.
 5. Separate the structure. Take a moment to consider the poem on the page. Take note of the white space that surrounds the text. Poetry is intended to produce a visual as well as an emotional message. Examine the structure's features, such as the number of lines in each stanza. Take note of the line breaks. Is it true that the end of each line corresponds to the conclusion of the thought? If not, the poet may be employing

enjambment, a technique in which one line flows into the next.

6. Decide on the poem's format. Note what sort of poetry you're reading in your poem analysis depending on the aspects you've looked at. A sonnet, for example, is a poetry with three quatrains (four-line stanzas) followed by a couplet. Sestina, haiku, and limerick are examples of formal poetry.
7. Pay attention to the poem's wording. Poets choose their words carefully when writing their poetry. Examine each word in the line and the poem to see what it means. What role does it play in the story? Look them up if you don't know what they mean. See how the poet uses metaphors, similes, and figurative language to experiment with words. Take note of any literary methods employed to shape the poem's language, such as alliteration and assonance.
8. Examine the poem's substance. Examine the substance and meaning of the poem as you work your way through the language to discover the subject. To understand the historical background of the poem, find out when it was written. Determine when and where it was written, as well as the poet's language. If you're reading a translation, look for further differences that illustrate how the original work was perceived by different translators.
9. Find out who the narrator is. Try to figure out who the poem's speaker is. Is it told in first-person, second-person, or third-person perspective? What is the narrator's voice like? Based on their personal perspective, the speaker's identity impacts how the poetry is told.
10. Read the poem aloud, line by line. Finally, look through the poem one again. Paraphrase each line starting with the first. To put it another way, interpret the meaning while writing out your summary. After you've finished reading the poetry,

read your own words to make sure you understand what it's about.

Source: (Blachowicz & Ogle, 2008); (Collins, 2021a)

E. Exercise

The exercises will be divided into two parts, Prose and Poetry. Read the texts intensively and answer the questions provided.

Part I: Prose

An Unexpected Chat

"Stick this in his hair," said Brian as he handed Jake a clump of Fun Dough. Jake held the colorful lump in his hand and considered his situation: he didn't want to make things harder for the new kid, but he was happy that Brian wasn't picking on him and it felt good to be a part of something. So Jake stuck the Fun Dough in the new kid's hair, whereupon the new kid saddened and asked Jake why he did it. Jake could not respond to this and Brian laughed as Jake was sent to the office.

Jake sat stiffly in front of Principal Griffin's desk while the large man chastised him. Mr. Griffin blustered, hawed, and threatened Jake with expulsion, but when everything was said and done all Jake received was an after school detention. Throughout the day Jake felt vaguely bad about what had happened with the new kid, but his mood improved when he saw Brian in detention.

Detention passed quickly for Jake as he and Brian exchanged inappropriate notes. Many of these notes contained mean messages about the teacher who was monitoring them. They compared him to a slew of farm animals and insulted his habits. Then Jake tried to talk

with Brian about *Death Soldiers IV*, a new game that Jake had been playing. Brian discouraged Jake's interest by calling him a nerd. Then Brian ordered Jake to procure a carton of eggs from his home so that they could "egg that chicken new kid tomorrow." Jake knew that Brian would have him do the egging, but he nodded in assent anyway.

After the period of silent captivity ended, Brian raced home. He erased the various messages left by school personnel about the day's events from his mother's answering machine, and then he grabbed a carton of eggs from out of the fridge and wrapped it in a towel before sliding it into his backpack. He sat down on the couch to play the new *Death Soldiers IV* game before his mom came home.

While playing *Death Soldiers IV* online, Jake and his friend Morph joined a group of local players. The game hadn't started yet and the players were talking to each other in the lobby when Jake heard a familiar voice. "...*And I had to get a haircut to get this gunk out of my hair and now I look really stupid.*" Jake recognized the voice as that of the new kid at his school. The new kid went on, "*It's just really hard because I thought the kid who did it was a pretty cool kid. He had a DS IV shirt on and everything. I mean, it would just be nice to have one cool friend at this lame school.*"

Jake was moved by the new kid's words. He turned off the game and took a deep breath. He remembered all of the times that Brian had picked on him and made him feel bad. He thought about how Brian had gotten him in trouble today and would do the same thing tomorrow. Then he thought about how Brian didn't even like video games, and he realized that he didn't want to be like Brian. Jake took the carton of eggs out of his backpack and put them back into the fridge. Then he grabbed his

limited edition *Death Soldiers IV* hat and put it in his bag.

Jake got to school early that day and waited by the bike rack. A bus parked and a line of students exited. Brian was in the back of the line. He walked over and leaned on the bike rack next to Jake. Smirking, he asked him, "Did you bring it?" Jake nodded. Brian snickered and walked over by Emily and began whispering. Brian's face was full of restlessness and mischief.

Finally the new kid showed up on his bike. He had a new haircut and he sneered at Jake. Jake looked at him with sincerity. "I'm sorry about yesterday." The new kid huffed. "Yeah, ok." Brian watched the interaction with great interest. Jake continued, "No, really, it must be hard being new. I don't know what came over me yesterday. I want you to have this as a peace offering..." Jake pulled the *Death Soldiers IV* hat from his bag and handed it to the new kid. The kid's face brightened immediately. Jake looked over and saw Brian's crinkled face. Emily giggled. The new kid looked at Jake and replied excitedly, "This is the limited edition version! Can I have it for keepsies?" Jake nodded. As the new kid rattled on to Jake about hidden weapons and secret locations in *Death Soldiers IV*, Jake knew that he had made the right choice.

An Unexpected Chat - Reading Skill Sheet

1. Author's Purpose: **entertain inform persuade**

Why did the author write this?

2. Genre: _____ Subgenre: _____

Ex: Nonfiction, fiction, or folklore Ex: Autobiography, science fiction, fable, informational writing, etc.

3. Narrator's Point of View: _____

1st-person, 2nd-person, 3rd-person objective, 3rd-person limited, or 3rd-person omniscient

4 & 5. Summarize the text:

Five key events from beginning, middle, & end.

6. Exposition

A. Setting: _____

When and where does the story take place?

B. Conflict: _____

Describe the conflict in the story.

7. Rising Action: List some events that occur before the climax.

1. _____

2. _____

3. _____

Climax:

The turning point

Falling Action: List some events that occur after the climax.

1. _____

2. _____

Resolution:

When the conflict is solved

The Phone Call

Paul looked out the window and sighed. The driveway was still empty and it was getting dark. He checked the clock and sighed again, deeper this time. His dad had said that he would pick him up by 5:30, but it was almost seven and Paul hadn't heard a word from him. He walked up the stairs to his room and put away his baseball glove. Paul figured that even if his Dad did miraculously show, it wouldn't be much fun playing catch in the dark. Paul sat down on the couch and tried to do some of his reading homework, but he couldn't get his dad off of his mind.

The phone rang at about 8:00 and Paul let it go to the machine. It was his Dad: *"Hey Paul, I'm so sorry that I couldn't make it tonight. I had to finish up a big project at work. Maybe we can catch a baseball game this weekend. Oh wait, this weekend's no good. How about next weekend? That should work. You and I are going to the stadium for sure, Paulie. I hope all is well..."*

Paul listened to the machine in disgust. He knew that his dad had a job and a life, but he couldn't understand why he was always flaking out on him. Paul thought to himself: *Couldn't someone else get one of these bad news speeches once in a while? Why does it always have to be me?* Paul crashed on the couch with his book opened to the first page and fell asleep.

The next day at school, Paul didn't turn in his math or science homework and he failed a pop quiz in reading class. Paul's homeroom teacher, Mr. Mathews, noticed Paul's uncharacteristically poor performance and asked

him to stay after class. Paul sort of murmured a response that sounded like “Ok.” When the bell rang, the other children filed out of class. Paul huffed and waited with his head on his desk. Mr. Matthews pulled up a chair next to him.

“What’s up, Paul? You’re not doing your homework, you’re not studying for tests, and this isn’t like you. Something must be bothering you. What is it?” Paul didn’t want to tell him. He knew that if he started talking a flood of emotions would pour out of him. He just wanted to be alone with his pain, so he sat there quietly, not even looking at Mr. Matthews. “Well Paul, if you don’t want to talk, I will. I know that something’s bothering you and you’ve got to get it out. You don’t need to tell me, but you need to tell someone or this thing is going to eat you up. Paul, you’ve got to feel your best to do your best. The sooner you get this thing off of your chest, the sooner you can heal.”

As Paul walked home from school, he reflected on the things the Mr. Matthews had told him. He knew that he hadn’t been himself recently. Maybe he stopped doing his work because he was looking for attention from his father. He hadn’t really thought about it too much up until now, but as he walked home that night he realized that he wasn’t just letting his dad spoil his plans: he was letting him spoil his life. Paul figured that Mr. Matthews was right. He couldn’t do his best until he felt his best. He decided to take his advice and talk to someone about it.

That night when Paul got home from school, he called his Dad. The call went to voicemail after ringing seven or eight times. Paul had heard his Dad’s answering machine message more times than he cared to remember, but this time things were different. When it ended, he would say what he really felt. When the phone beeped, Paul began

talking: *“Dad, it’s Paul. I can’t go to the stadium with you next weekend. I’ve got a lot of homework to catch up on. Also, I don’t really want to spend another day looking out the window and waiting. When you break plans with me, Dad, it hurts me, and I’m sick of getting hurt. It’s not too late to rebuild our relationship, but we’re going to have to start small. Maybe you can help me with my homework sometime or something. Dad, I love you, but that’s how I feel.”*

As Paul ended the call, he felt as though a tremendous burden had been lifted off of his shoulders. He didn’t know whether his dad would change. He didn’t even think that he would, but it didn’t matter. Paul had changed. He had expressed his feelings to the right person, rather than just bottling them up inside of himself and he had a clear head as he worked through his assignments that night.

The Phone Call - Reading Skill Sheet

1. Author’s Purpose: entertain inform persuade

Why did the author write this?

2. Genre: _____ Subgenre: _____

Ex: Nonfiction, fiction, or folklore Ex: Autobiography, science fiction, fable, informational writing, etc.

3. Narrator’s Point of View: _____

1st-person, 2nd-person, 3rd-person objective, 3rd-person limited, or 3rd-person omniscient

4 & 5. Summarize the text:

Five key events from beginning, middle, & end.

6. Exposition

A. Setting: _____

When and where does the story take place?

B. Conflict: _____

Describe the conflict in the story.

7. **Rising Action:** List some events that occur before the climax.

1. _____

2. _____

3. _____

Climax:

The turning point

Falling Action: List some events that occur after the climax.

1. _____

2. _____

Resolution:

When the conflict is solved

The Breakaway

As far as Justin knew, there was only one way out of his neighborhood: basketball. So he ran with the ball like the hounds were chasing him. He could drop any of the older guys at the court in a blaze of crossovers, fadeaways, and finger rolls, and the younger guys didn't stand a chance. Justin saw his way out and he ran for it. But the world has a funny way of changing right when you think you've

got things figured out, and that's just what happened to Justin.

One day when Justin was shooting around at the local court, some guys from another block ran up and asked to play. The big one in the middle said that he had heard that Justin was the best and he wanted to see if it was true. Justin said, "Nah, Man, I'm just shooting around with my cousin, I ain't trying to get all sweaty right now." But the big guy was insistent, and Justin's cousin was bugging, "C'mon, Justin, drop this guy." So Justin figured that he'd just do what everyone wanted and play.

Justin was running all over the big guy and making his shots while he did it. But just as the outcome of the game seemed certain, the big guy shoved Justin as he went for a lay up. Justin went flying in just such a way that he managed to tear up his right knee. The doctor said Justin might never play again, and if he did play, he wouldn't play the same. Justin was devastated.

The first six weeks, Justin just laid in bed with his leg in a long cast feeling like a broomstick. He watched three reruns of *The Simpsons* every day and ate potato chips until the bag was empty, and then he'd dig the salt and grease out of the corner with his index finger. Justin blew up like a balloon as watched his once bright future fade away. Right when he reached the bottom of the pit of despair, Justin's sister, Kiki came home from the university

She came in the house like a whirl of sunshine, bringing exciting tales of a far away land called college. Justin was amazed and intrigued by the dorm room dramas and campus craziness that Kiki told, but he could hardly believe any of it. It was as if she were telling him about

some fantasy land high above the clouds. Justin gazed off dreamily as she spoke.

“Justin!” She interrupted his day dream. “Let me see your progress report.” Justin was ashamed. His grades had really slumped since his injury. “Oh no, this won’t do, J,” she said. “We’re going to have to get these up.” Well, Justin was a pretty stubborn guy, but his older sister had a way of getting him to do things that nobody else could. So, while she was home on break, they studied together, and they talked, and they worked, and Justin felt better than he ever had before.

After spending those weeks with his sister, Justin realized that he didn’t want to feel bad for himself any more, and he didn’t want to quit. Basketball used to be his thing, and he was good at it, but now there was only school, so he had to get good at that. Justin passed through all his classes like a half-court trap. By the time he got to senior year in high school, his GPA was hovering in the slam-dunk position. The last thing that Justin had to do to get into the college of his choice was score well on the ACT. Well wouldn’t you know it? Using the study skills Justin had acquired from his sister, Justin scored a 24 on the ACT. That’s not the highest score a person can get, but it was high enough for Justin. Now he had his academic game together.

Though the recruiters never came to Justin’s door, every university that he applied to accepted him; and when the fall came, Justin had his choice in colleges. Though he’d miss his family, Justin decided to enroll in the sunniest university in Hawaii, and nobody could say that Justin made a bad choice.

“The Breakaway” - Reading Skill Sheet

1. Author’s Purpose: **entertain inform persuade**

Why did the author write this?

2. Genre: _____ Subgenre: _____

Ex: Nonfiction, fiction, or folklore Ex: Autobiography, science fiction, fable, informational writing, etc.

3. Narrator’s Point of View: _____

1st-person, 2nd-person, 3rd-person objective, 3rd-person limited, or 3rd-person omniscient

4 & 5. Summarize the text:

Five key events from beginning, middle, & end.

6. **Exposition**

A. Setting: _____

When and where does the story take place?

B. Conflict: _____

Describe the conflict in the story.

7. **Rising Action:** List some events that occur before the climax.

1. _____

2. _____

3. _____

Climax:

The turning point

Falling Action: List some events that occur after the climax.

1. _____

2. _____

Resolution:

When the conflict is solved

The Wallet

Jenny **stared** at the store window longingly. There **was** nothing in this world *that* she **wanted** more than a Happy Hannah doll *and* all that currently **separated** her from the hottest doll of the holiday season **was** a thin piece of glass *and* \$29.95 plus tax. Unfortunately, Jenny didn't even have the 95 cents, so she let out a deep sigh and continued walking home.

As she stomped across the slushy sidewalk, she considered her options. She thought about taking over her brother's chores. If she shoveled the driveway, washed the dishes all month, dusted, and vacuumed... she fidgeted with her fingers as she added it up... she would have eleven dollars. Just as she was concluding that this would not be enough, something caught her eye. It was a small, pink triangle poking out from the snow on the roadside.

Jenny walked over to the triangle and removed it from the snow, whereupon she realized that it was not a triangle at all but a rectangle. More importantly she realized that the rectangle was a fashionable leather wallet. She unzipped the bulging wallet to find a thick wad of folded green bills. Jenny gasped and nearly dropped it. She gathered herself and went to close the snap on the wallet when she saw some plastic cards. One was a credit card and the other an ID.

Jenny stared at the old woman in her driver's license photo. The woman had a beautiful smile that reminded Jenny of her grandma. Jenny sighed and then she shoved the wallet into her purse. She turned around and walked in the direction from which she came.

Jenny's heart beat quickly as she entered the store. She had long dreamed about this moment, but something didn't feel right about it. As she approached a stack of Happy Hannah dolls, she pushed away her feelings. She grabbed one of the dolls off of the stack. She felt electricity surging through her body as she began walking toward the checkout.

As Jenny approached the register, the Happy Hannah Show theme song began playing. Jenny looked around startled, and then realized that it was her mobile phone. She checked the caller ID and saw that it was her grandma. In one hand she held the Happy Hannah doll and in the other she held the phone on which her grandma was calling. Jenny heart filled with love and appreciation as she thought of her sweet old grandma. She put the doll down and picked up the phone call.

"Hi, Grandma? I'm going to be a little bit late tonight. I've got to drop something off... Yeah, it was good... O.K... Alright... I love you too." Jenny left the store and walked

through the slush all the way to the other side of town. She thought of her grandma as she rang the bell at 301 West Street. The women who answered the door had been crying recently and looked distressed. Jenny recognized her from the ID. "Here, I found this in the snow," Jenny said as she handed her the wallet. The woman face glowed with joy and relief.

"Oh, good God! This is the money for the orphanage! Now we can bring the children the puppies for Christmas! It's a miracle!" The woman took the wallet smilingly. She was so appreciative that she gave Jenny a cookie and a ride home. Jenny had sort of hoped that she would reward her good deed with a Happy Hannah doll, but Jenny did get a chocolate chip cookie, and chocolate chip cookies were her favorite.

After doing her brother's chores for three months, Jenny finally got a Happy Hannah doll. She hated doing all of that extra work, but she knew that she had made the right choice when she was done because she could play with her Happy Hannah doll *and* look her grandma in the eyes.

The Wallet - Reading Skill Sheet

1. Author's Purpose: **entertain inform persuade**

Why did the author write this?

2. Genre: _____ Subgenre: _____

Ex: Nonfiction, fiction, or folklore Ex: Autobiography, science fiction, fable, informational writing, etc.

3. Narrator's Point of View: _____

1st-person, 2nd-person, 3rd-person objective, 3rd-person limited, or 3rd-person omniscient

4 & 5. Summarize the text:

Five key events from beginning, middle, & end.

6. Exposition

A. **Setting:** _____

When and where does the story take place?

B. **Conflict:** _____

Describe the conflict in the story.

7. Rising Action: List some events that occur before the climax.

1. _____

2. _____

3. _____

Climax:

The turning point

Falling Action: List some events that occur after the climax.

1. _____

2. _____

Resolution:

When the conflict is solved

The Way of the World

Bob Petersburg had been the top salesman at Midwest Motor Parts for years. He had a network of clients that spread out in every direction for about as far as he was willing to drive. His clients loved him for his affable manner and his honesty, and Bob felt that the world was his.

Maybe it was Bob's for a little while, but then the world started changing around him. It happened slowly at first with some of the other salesmen carrying pagers and using email to deal with clients. Bob just said that there was no substitute for a firm handshake. Then his sales base started eroding. Many of his old clients were retiring. He'd visit their offices and only to find that the old, familiar faces had been replaced by young, cold faces. These new faces asked Bob for his email address. Bob said that email could never replace the intimacy of a handwritten letter.

Time passed and it continued to pass by Bob. Rick Summers was Bob's manager and he changed too. Bob had always thought that Rick was a great guy. They played golf together and barbecued occasionally, but Rick's wife got sick and he retired. Rick was replaced by Mike Christmas.

Mike Christmas was not as understanding of Bob's shortcomings as Rick had been. Rick hated computers just as much as Bob did, so he never bothered Bob about embracing new business standards, but Mike was from the new school. One of Mike's first actions as sales chief

was to issue company smart phones to every salesman. When Bob did not send emails, take photos of signed purchase orders, or reply to Mike's text messages, Mike grew impatient with him Bob.

One night Bob came home in a particularly somber mood. Mike had just thrashed him around the office for the better part of an hour after Bob had lost a few more clients, and Bob felt that the world had become a terrible place. He wanted nothing more than to run away from his job, but he felt that he had to watch over his family. At that moment, however, Bob's family was watching over him.

Noticing the pain that his father wore on his face, Bobby Junior approached and asked him what was wrong. Bob Senior attempted to keep his troubles from his son, but his emotional state was such that he just couldn't help but to pour out his heart. Bobby wanted to help his Dad and he tried to listen, but he didn't know anything about motor parts, salesmanship, or what Mike Christmas's problem was. But one thing Bobby did know was how to work a mobile phone.

Bobby spent the next month teaching his old man how to use his company phone. He started his dad off by playing Angry Birds so that he could learn basic swiping and tapping gestures. It took Bob Senior three nights to beat the first level. Over the next few weeks they worked on sending text messages, and then taking pictures, and then attaching pictures to the text messages. Bob Senior took a long time to complete these tasks, but he was steadily learning. By the time Bobby Junior finished teaching him about email, Bob had become so passionate about his phone that he went out and bought a belt holster to protect the screen. He wore this proudly despite Bobby Junior's protests.

Soon Bob began applying the skills that his son had taught him to his business. Bob was stunned at how technology simplified many of the problems that he had run into in the past. He filled orders for his clients through a purchase management system accessed from his mobile phone while he waited for more purchase orders to arrive in his email. As his sales climbed, Bob couldn't believe that it had taken him this long to adopt such useful technology. There was even some talk that Bob might be up for salesman of the year again. Even though Mike Christmas and Bob would never go on to play golf or barbecue, Mike did leave Bob alone after that, which was all that Bob ever wanted from him anyway.

***The Way of the World* - Reading Skill Sheet**

1. Author's Purpose: entertain inform persuade

Why did the author write this?

2. Genre: _____ Subgenre: _____

Ex: Nonfiction, fiction, or folklore Ex: Autobiography, science fiction, fable, informational writing, etc.

3. Narrator's Point of View: _____

1st-person, 2nd-person, 3rd-person objective, 3rd-person limited, or 3rd-person omniscient

4 & 5. Summarize the text:

Five key events from beginning, middle, & end.

6. Exposition

A. Setting: _____

When and where does the story take place?

B. Conflict: _____

Describe the conflict in the story.

7. Rising Action: List some events that occur before the climax.

1. _____

2. _____

3. _____

Climax:

The turning point

Falling Action: List some events that occur after the climax.

1. _____

2. _____

Resolution:

When the conflict is solved

Part II: Poetry

The following poem is by Alfred, Lord Tennyson. Consider the title of this poem as a guide to meaning.

The Eagle

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

1. Given the tone of the poem, and noting especially the last line, what is the eagle most likely doing in the poem?
 - a. dying of old age
 - b. hunting prey
 - c. learning joyfully to fly
 - d. keeping watch over a nest of young eagles
2. To which of the following do the underlined words azure world most likely refer?
 - a. a forest
 - b. the sky
 - c. the cliff
 - d. nature
3. In the second stanza, first line, to which of the following does the verb crawls refer?
 - a. waves
 - b. sunlight on the water
 - c. the eagle's prey
 - d. the eagle itself

This poem, by Emily Dickinson, is a sort of riddle. Depending on your life experiences, the answer may be immediately clear. Or it may very well not be. Look closely for clues in the language.

A Narrow Fellow in the Grass

A narrow Fellow in the grass
Occasionally rides—
You may have met him—did you not
His notice sudden is—
The Grass divides as with a Comb—
A spotted shaft is seen—
And then it closes at your feet

And opens further on—
He likes a Boggy Acre—
A Floor too cool for Corn—
Yet when a Boy, and Barefoot—
I more than once at Noon
Have passed, I thought, a Whip-lash
Unbraiding in the Sun—
When, stooping to secure it,
It wrinkled, and was gone—

Several of Nature's People
I know, and they know me—
I feel for them a transport
Of cordiality—
But never met this Fellow,
Attended, or alone—
Without a tighter breathing
And zero at the bone—

4. Who or what is the Fellow in this poem?
 - a. a whip-lash
 - b. a snake
 - c. a gust of wind
 - d. a boy

5. The phrase Without a tighter breathing / And zero at the bone most nearly indicates
 - a. fright.
 - b. cold.
 - c. grief.
 - d. awe.

6. The phrase Nature's People means
 - a. nature-lovers.
 - b. children.
 - c. animals.
 - d. neighbors.

7. The speaker of this poem is most likely
- an adult woman.
 - an adult man.
 - Emily Dickinson, the poet.
 - a young boy.

It's true that poems often have two levels—one literal, one figurative. The next two poems, also by Emily Dickinson, are full of images from nature. In exploring the second level of meaning, consider the speaker's attitude, revealed especially through surprising, and jarring, word choices.

Apparently with No Surprise

Apparently with no surprise

To any happy flower,

The frost beheads it at its play In accidental power.

The blond assassin passes on,

The sun proceeds unmoved

To measure off another day

For an approving God.

8. Which of the following most nearly describes the author's attitude toward nature as expressed in this poem?
- delight
 - dismay
 - indifference
 - reverence
9. The poem implies that the attitude of the flowers toward the frost is one of
- fear.
 - horror.
 - acceptance.
 - reverence.

10. The tone of the poem implies that the speaker probably regards God as
- benevolent.
 - just.
 - cruel.
 - angry.

Because I Could Not Stop for Death

Because I could not stop for Death—
He kindly stopped for me—
The carriage held but just Ourselves—
And Immortality.

We slowly drove—He knew no haste,
And I had put away
My labour, and my leisure too,
For His Civility—

We passed the School,
where children played At Recess—in the Ring—
We passed the fields of gazing grain—
We passed the Setting Sun.
We paused before a house that seemed
A swelling of the ground—
The roof was scarcely visible—
The cornice but a mound.

Since then—tis centuries; but each
Feels shorter than the Day
I first surmised the Horses' Heads
Were toward Eternity—

11. The image of death presented in stanza 1 is that of
- an indifferent driver.
 - a kindly gentleman.
 - an immortal god disguised as a human.

- d. none of the above.
12. The main idea of the poem is that
- death kidnaps its victims and drives away emotionlessly.
 - death is dull; its chief torment is boredom.
 - death is a gentle timeless journey, simply leaving life's cares behind.
 - death is an eternity.
13. In stanza 2, the word haste can be defined as
- sorrow.
 - hurry.
 - guilt.
 - emotion.
14. The image described in stanza 4 most closely represents
- a blurring of life and death.
 - an inability of the dead to focus on the world of the living.
 - a description of the grave.
 - a last image of security one sees before one dies.
15. One can infer from the tone of the poem that the speaker
- views Death as a pleasant companion.
 - views Death as an intruder.
 - views Death as a figure of authority.
 - views Death as an intimate friend.

This next poem is by William Shakespeare.

The Seven Ages of Man

All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances;

And one man in his time plays many parts.
His acts being seven ages. At first the infant,
Mewling . . . in the nurse's arms.
And then the whining schoolboy, with his satchel
And shining morning face . . . And then the lover,
Sighing like a furnace . . . Then a soldier
Full of strange oaths . . . Jealous of honor,
Sudden and quick in quarrel . . . And then the justice . . .
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slippered pantaloon.
With spectacles on nose and pouch on side. . . .
and his big manly voice, Turning again toward
Childish treble, pipes and whistles in his sound.
Last scene of all,
That ends this strange eventful history,
Is second childishness, and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.

16. What attitude does the speaker reveal by using the word merely in the second line?
- a. sorrow
 - b. anger
 - c. amusement
 - d. indifference
17. What characterizes the period of life represented by the soldier?
- a. brash behavior
 - b. his sense of honor
 - c. his dedication to duty
 - d. his fear of cowardice
18. What is the main idea of this poem?
- a. Life is a misery that never gets any better at any time.

- b. Life is what each of us makes of it during our journey down the river of eternity.
 - c. Life is a play and it follows a specific script, none of which should cause anguish or sorrow.
 - d. Life is a comedy, and we are all buffoons in pantaloons no matter what we do.
19. What is the theme of the poem?
- a. Death is to be feared.
 - b. Life is a circle that brings us back to the beginning.
 - c. The male of the species is the only true measure of the stages of life.
 - d. The stages of life are unrelated and can be altered by each individual's free will.
20. The poet uses the words merely (line 2) and mere (line 20)
- a. to soften the effect of the strong images he presents to us in those lines.
 - b. to tie together his theme of the cycle of life.
 - c. convey his tone to the reader.
 - d. all of the above.

Source: (Learning Express, 2006)

CHAPTER 6

READING NONFICTION TEXTS

A. Learning Objectives

1. The students are expected to understand differences of nonfiction texts, such as advertisement, Journal Article, Newspaper, Magazine, and Scientific Book.
2. The students are expected to practice reading nonfiction texts, such as advertisement, Journal Article, Newspaper, Magazine, and Scientific Book.

B. Advertisement

According to *Cambridge Dictionary*, an advertisement is a picture, short film, song, etc. that tries to persuade people to buy a product or service, or a piece of text that tells people about a job, etc. An advertising (commonly abbreviated as advert or ad) is a kind of marketing that promotes a product, brand, or service to a target audience in order to generate interest, engagement, and sales. Advertisements appear in a variety of formats, ranging from text to interactive video, and have developed to become an important aspect of the app store. Because an advertising is paid for and the author has complete control over the content and message, it differs from other forms of marketing.

Advertisements are a certain way to reach a target demographic. Advertisements may have an instant influence on company by designing an appealing ad and paying enough to reach a large number of users. Among many other measures, this influence might be evident in increased commerce or increased brand recognition.

Text, banners, push alerts, and pre- or post-roll video commercials are all examples of in-app advertising. These video advertisements are typically 10-15 seconds long (though this might vary) and show the product

within that time frame. Ads are getting more dynamic, and people are becoming more engaged as a result. Deep linking, for example, is a feature that allows advertisers to take consumers directly to an install page with a single click. There are some kinds of advertisements, such as:

1. **Banner ads**; The goal of banner ads is to display an image and wait for people to see, click, and convert – which necessitates high-quality visuals and a compelling call to action (CTA).
2. **Interstitial ads**; Interstitial ads take up the entire screen. These can be used to avoid 'banner blindness,' which occurs when consumers grow so used to viewing banner advertising that they no longer see them. Interstitial advertisements can also be extendable (also known as expandable ads), beginning as ordinary banner ads and eventually taking up the entire screen.
3. **Native ads**; Native ads refers to advertisements that are meant to blend in with the environment in which they are placed. When you notice a 'sponsored' tag attached to a YouTube video, this is native advertising on that site.
4. **Video ads**; Video ads, as the name implies, are advertisements in video format. Video advertisements, by definition, are a popular advertising medium because they can be very engaging and have high click-through rates (CTRs).
5. **Playable ads**; Playable ads allow you to test before you buy by providing consumers with access to interactive games. This provides consumers with a limited peek at an app, including highlights that should entice users to install. Playable advertisements can be utilized to minimize app uninstall rates since consumers can assess their interest before purchasing the software.
6. **Ads and Adjust**; Adjust makes ad tracking simple by requiring only the integration of an SDK and the

creation of an Adjust tracker URL. Then, using our dashboard, you can see just how effectively your ads are doing. We can also connect you with any of our hundreds of partners so that you may promote to the right people at the right price.

Here are examples of advertisement texts on newspaper.

Hotel Work :
One Month Training Course

Suitable young men and women are invited to apply for places on the one month training course on hotel work organized by the Hong Kong Institute of Hotel Management. Tuition is free of charge and students who successfully complete the course will be offered employment in the Colony's leading hotels.

The Training Course will take place from Monday 21st July to Friday 22nd August, from 9 a.m. to 4.30 p.m. daily, except Saturdays and Sundays.

Applications for places on the course are welcome for students now in their third year at secondary school, who have good knowledge of English, and have interest in hotel work.

Application forms may be obtained from:

The Hong Kong Institute of Management,
Box 948,
The South China Times.

The closing date for applications is April 29th

THE WORLD AT YOUR FEET
GALAXY TOURS

**THE SPECIALIST FOR SOUTH AND NORTH ASIA, AUSTRALIA,
NEW ZEALAND, AND BALI
OFFERS UNBEATABLE BARGAIN!!!**

TRAVEL TO EXCITING NEW ZEALAND

HURRY! BOOK NOW! LIMITED SEATS ONLY

Travel highlights

- Visit a native Maori village and observe their unique traditional dances and customs.
- Stay at peaceful sheep farms and dairy farms.
- Ski on Mount Cook, the highest peak in New Zealand.
- Asian meals provided.
- Five-star accommodation.

All flights on Air New Zealand
Departing 10 Dec, 16 Dec, and 22 Dec

Prices: \$2500	\$1800
\$2200	\$1600
(Adults)	(Children below 12)

BOOK NOW TO AVOID HOLIDAY CROWDS

It's Raining Books!!!

BOOK FAIR @ RMV/SANJAYNAGAR
 9th-16th October 2020
 (10 AM to 9.30 PM)

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Hurry!!!!
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SCHOOL OF ENGLISH

For information and queries please contact:
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YGPURR Pet Shop


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 clown fish or iguanas?

We have the best pets in town at a
 reasonable price. Come and take them home.
 Open daily 10 AM to 8 PM.

We also provide:

- bird food
- fish food
- cat food
- reptile food
- dog food



SHOPRITE OF SOMERSET'S

Back to School Fair!

JOIN US ON SATURDAY, AUGUST 26TH
 FROM 10 A.M.- 2 P.M.

GET INSPIRED AND LEARN ABOUT HEALTHIER
 BACK-TO-SCHOOL ITEMS FOR YOUR CHILDREN THIS
 SCHOOL YEAR!

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 E. maria.wagner@shoprite.com

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Maria Parker

The core text in every advertisement is called advertising copy, and it has only one purpose: to sell. Effective advertising text leads to sales, whether it's a promotion for a new product, a landing page for a special deal, or attention-grabbing product descriptions for an e-commerce site. Ineffective copy is copy that does not work.

For as long as the printing press has been utilized as an advertising tool, professional marketers have been writing ad copy. And, while a lot has changed in the previous century or so, the basics of effective copywriting have not. Every good piece of advertising text contains eight aspects that are just as important in the web era as they were in the days of mail order catalogs. Without further ado, here are the eight ingredients of good advertisement copy:

1. A Clear Objective

This article's opening was as direct as plain as I could make it. I did it that way for a reason: to make the purpose of this post very apparent. That goal is to assist you in understanding what good ad copy looks like. Right from the outset, ad text should have a defined purpose. The copywriter must understand what his or her text is meant to accomplish, or else he or she will be lost. No piece of ad copy will succeed in its intended purpose unless it has a stated aim and clear direction.

2. A Compelling Message

A compelling message is the second component of good advertising text. Depending on the format, this might imply an appealing title followed by more comprehensive text explaining the content in the title. In the absence of a title, the engaging message should be contained in the first few lines of content.

3. A Compelling Offer

If the goal of the ad text is to sell anything, good content will provide the reader with an enticing offer.

It will provide a product or service as well as some type of motivation to entice the reader to make a favorable conclusion. There is no use in writing ad text unless you have a compelling offer.

4. Evidence of Tangible Benefits

No enticing offer is complete unless the customer knows the concrete advantages of taking advantage of it. Ad text that is effective always includes some proof of actual advantages. "Buying our goods, for example, implies saving money without losing quality," for example.

5. A Clearly Understood Tone

A clear tone is used to deliver effective ad copy. The proposition being offered and the audience being targeted define the tone. Copy geared for business people should, of course, be delivered in a professional tone. Another piece of content aimed at millennials and how they use their free time might be more lighthearted, even funny.

6. A Means of Responding

Customers must be given a way to respond in order for them to act on the enticing offer. To follow through on their decision, customers must be routed to a website, a phone number, or an in-store location. Any good choice becomes meaningless in the absence of a reaction mechanism.

7. A Call to Action

Moving the consumer from the compelling offer to the means of reacting should result in a direct action supported by what we call a 'call to action.' The call to action is essentially a directive that tells the consumer what you expect him or her to do. Use words such as 'call us today,' 'visit our store,' or 'click here to buy.'

8. At Least One Image

Finally, good ad copy has at least one image. If there is one thing that distinguishes digital marketing

from print marketing 100 years ago, it is that we now live in a very visual world. Ad text with at least one image outperforms comparable content without graphics. In fact, it doesn't even come close. The visuals clinch the deal.

Source: (*What Is an Advertisement?*, 2021); (Carter, 2021)

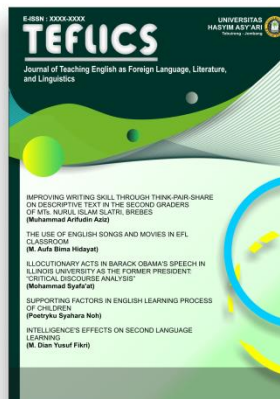
C. Journal Article

Journal articles are shorter than books and focus on a narrow range of subjects. A journal is a compilation of articles published on a regular basis throughout the year (much like a magazine). Journal articles are produced by professionals, for experts, and they provide the latest research. They might be printed or published online, or both.

A example academic journal's front cover (TEFLICS: Teaching English as Foreign Language, Literature and Linguistics). It is worth noting that it includes a year, as well as the letters "Vol." (for "Volume") and "No" (for "Number"). Because articles are produced on a regular basis, this data highlights several concerns (like month and year on a popular magazine). A example table of contents from the same academic magazine, with a list of the papers published in this issue. (Please keep in mind that when viewing journals online, articles are typically provided as distinct PDF downloads.)

Journal of Teaching English as Foreign Language, Literature, and Linguistics

Journal title	Journal of Teaching English as Foreign Language, Literature, and Linguistics
Initials	TEFLICS
Frequency	2 issues per year (June and December)
E-ISSN	2798-9046
Editor-in-Chief	Sayid Ma'rifatulloh
Publisher	Universitas hasyim Asy'ari
Call for Paper	Volume 1 No. 2 Published in December 2021 Submit Your Best Paper!



Types of journal articles

It is helpful to familiarise yourself with the different types of articles published by journals. Although it may appear there are a large number of types of articles published due to the wide variety of names they are published under, most articles published are one of the following types; Original Research, Review Articles, Short reports or Letters, Case Studies, Methodologies.

1. *Original Research*

This is the most common type of journal manuscript used to publish full reports of data from research. It may be called an Original Article, Research Article, Research, or just Article, depending on the journal. The Original Research format is suitable for many different fields and different types of studies. It includes full Introduction, Methods, Results, and Discussion sections.

2. *Short reports or Letters*

These papers communicate brief reports of data from original research that editors believe will be

interesting to many researchers, and that will likely stimulate further research in the field. As they are relatively short the format is useful for scientists with results that are time sensitive (for example, those in highly competitive or quickly-changing disciplines). This format often has strict length limits, so some experimental details may not be published until the authors write a full Original Research manuscript. These papers are also sometimes called Brief communications.

3. *Review Articles*

Review Articles provide a comprehensive summary of research on a certain topic, and a perspective on the state of the field and where it is heading. They are often written by leaders in a particular discipline after invitation from the editors of a journal. Reviews are often widely read (for example, by researchers looking for a full introduction to a field) and highly cited. Reviews commonly cite approximately 100 primary research articles.

4. *Case Studies*

These articles report specific instances of interesting phenomena. A goal of Case Studies is to make other researchers aware of the possibility that a specific phenomenon might occur. This type of study is often used in medicine to report the occurrence of previously unknown or emerging pathologies.

5. *Methodologies or Methods*

These articles present a new experimental method, test or procedure. The method described may either be completely new, or may offer a better version of an existing method. The article should describe a demonstrable advance on what is currently available.

Most journals uses the IMRaD structure for the articles written by the scholars inside. **IMRaD** refers to

the standard structure of the body of research manuscripts (after the *Title* and *Abstract*):

- Introduction
- Materials and Methods
- Results
- Discussion and Conclusions

Now, let us understand the components of IMRad plus Title and Abstract.

1. *Title*

The *title* of manuscript is usually the first introduction for readers and reviewers. Therefore, a title should grab attention, accurately describes the contents of the manuscript, and makes people want to read further. An effective title should convey the main topics of the study, highlight the importance of the research, be concise, and attract readers.

2. *Abstract and Keywords*

The *Abstract* is a summary of the journal publication's content, a time-saving shortcut for busy scholars, and a pointer to the most essential portions of the textual material of your manuscript. Many people will just read your manuscript's Abstract. As a result, it must be self-contained. It will be the most accessible component. So, creating a solid first impression will inspire scholars to read the whole work.

A professionally worded abstract can also assist speed up the peer-review process. Referees are generally only provided the abstract when they are invited to evaluate the manuscript during peer review. As a result, the abstract must provide enough information about the article to allow reviewers to decide if they have the knowledge to evaluate the manuscript and be interesting enough to entice them to do so.

Abstract should answer these questions: 1) What was done?; 2) Why did you do it?; 3) What did you find?; and 4) Why are these findings useful and important? These questions inform readers about the most essential aspects of the research and helps them decide whether or not to continue reading. When creating abstract, the researcher follows the correct journal paper style standards.

Keywords are a technique to assist indexers and search engines discover relevant publications. Readers will be able to locate your journal manuscript if database search engines can find it. This will boost the amount of individuals reading your paper, and likely lead to additional citations. However, to be effective, Keywords must be picked wisely. They should represent the substance of your manuscript and specific the field or sub-field.

3. *Introduction*

The *Introduction* should give readers the background information they need to understand the research and why it is being done. What question/problem was studied? should be answered in the introduction. An excellent introduction should be brief. It describes why the reader should find the article interesting, why the author conducted the study, and provides the context necessary for the reader to comprehend and assess the work. Specifically, the Introduction defines the nature and scope of the problems studied, connects the research to previous work (usually through a brief review of clearly relevant literature), explains the objectives of investigation, and defines any specialized terms or abbreviations to be used in what follows. Remember that the Introduction leads logically to the hypothesis or main subject of the article and explains it clearly.

4. *Materials and Method*

The goal of this part is to convey what has been done, how and when it was done, and how the data was evaluated and presented in a clear and plain manner. This part should provide all of the information required for another researcher to assess the study or duplicate the experiment. The most straightforward method to structure this part is chronologically; provide all relevant information while avoiding extraneous details that readers are expected (ought) to know.

Methods used should be explained in as much accuracy and detail as possible, generally in chronological sequence. It is just necessary to specify standard procedures. It may be discussed using a reference to the literature if it is easily available. Modifications to conventional approaches must be documented. If the approach is novel, should be thoroughly described.

5. *Results*

This part offers the fresh information; hence, it is the heart of the work. It is important to note that the Introduction, Materials and Methods, and Discussion sections are required and meant to clarify why and how the author/s arrived at the conclusions provided in this part, the significance of which will subsequently be discussed in the Discussion section. As a result, the worth of the work is determined by what is contained in this (Results) part, which must be given in an absolutely clear manner in precisely the correct amount of words, neither more nor fewer. It is typically easier to follow the outcomes if they are given in the same sequence as the objectives in the Introduction.

6. *Discussion*

The authors discuss the significance and consequences of the findings in this section. The

section ties everything together and demonstrates the significance and worth of the work; it is thus the most original and challenging component of the paper to write. The writers' ability to interpret the results in light of existing facts and to utilize the results as evidence for novel interpretations of observed behavior should push the boundaries of knowledge and pique the readers' interest.

7. Conclusion

Conclusions should highlight well-articulated study outcomes and quickly propose future paths of research in the field based on findings provided in the paper, rather than just repeating results. Conclusions such as "more study is needed before conclusions can be drawn" are prevalent in bad writing. Why, therefore, publish a work from which no inferences can be drawn? A separate Conclusion section is not permitted in some publications. In that scenario, the conclusion might be stated in the last paragraph or a few lines of the Discussion.

Source: (McKenzie, 2018); (Springer Nature, 2021); (Nair, 2014)s

D. Newspaper

According to *Collins Dictionary*, newspaper is a publication consisting of a number of large sheets of folded paper, on which news, advertisements, and other information is printed. The publication is generally released on a daily, weekly, or other regular basis. It publishes news, opinions, features, and other material of public interest, and it frequently includes advertising.

Newspaper in British English can be defined as a weekly or daily publication consisting of folded sheets and containing articles on the news, features, reviews, and advertisements. Often shortened to: paper. While in American English is a publication regularly printed and

distributed, usually daily or weekly, containing news, opinions, advertisements, and other items of general interest. It is issued at regular and usually close intervals, esp. daily or weekly, and commonly containing news, comment, features, and advertising.

Many newspaper writers, often known as journalists, strive to adhere to rigorous guidelines when writing. These principles assist to ensure that readers can trust what they read when they read an article.

1. Newspaper articles must be truthful: Journalists strive to produce factual information that is accurate to the best of their knowledge. A cautious journalist only publishes material that he or she can verify, citing the sources of any untrustworthy data.
2. Give accurate information. It is possible to establish facts. "Monday was a snow day," for example, is a true statement since it can be shown that it was either snowing or not snowing on Monday. "Snowdays are fun," is an opinion, not a reality.
3. Newspaper articles provide readers with useful information.
4. Newspapers employ more precise terminology. In most cases, the dialect used in newspaper articles differs from that used in ordinary discourse. The writing style is objective, and the terminology is a little more professional.

Newspaper contains some elements inside. The complete elements of newspaper can be drawn in the following lists:

1. **Anchor:** A soft story used at the base of Page One. The headline of such a story is different to the headlines used for hard news stories. It will be more creative and eye-catching.
2. **Banner:** Banner is a headline that runs across all eight columns on the top of the page. It is used for momentous events, and is set in big and bold letters. The banner is also called a streamer

3. **Box:** A news report that is surrounded by a printed rule. The box is used to display those stories that are important or unusual.
4. **Byline:** The name of the reporter who wrote the story. In the case of agencies, the name of the news agency is used as byline.
5. **Caption:** The text used to describe a photograph. It is known as cutline in the US.
6. **Classifieds:** The advertisements run in small type. These are ads placed by individuals or small traders, who pay according to the number of words used.
7. **Column:** A weekly or fortnightly article written by a seasoned commentator, who is either a journalist or a specialist.
There is one more definition of column. As you know, each newspaper page is divided into six to eight vertical rows. These rows, which are used to display content, are called columns.
8. **Dateline:** It comprises of two elements: the name of the city from where a story originated and the date on which it was written.
9. **Deck:** Deck is the term used to describe each line in a newspaper headline.
10. **Editorial:** Editorial is the article that represents the newspaper's opinion. It is also called the Leader.
11. **Filler:** Filler is a short item that is used to fill up space on a newspaper page.
12. **Folio:** Folio is the line of text placed on top of inside pages giving the page number, day and date of publication.
13. **Headline:** Headline is the title of a news report run in display type to catch the attention of the readers. A headline summarises the most important point in a news report.
14. **Infographic:** An infographic is an art form where words are used with charts, illustrations, graphs or photographs to tell a news story.

15. **Jump:** Jump is the part of the story that is continued from the front page to an inside page of a newspaper.
16. **Jump line:** The jump line is used to inform the reader of the page and column number where he can find the rest of the story.
17. **Kicker:** Kicker is the headline that is written on top of the main headline. It is set in a point size that is less than the point size used to set the main headline. In several newspapers the Kicker is called Shoulder.
18. **Lead:** Lead is the first paragraph of a news report
19. **Masthead:** Masthead is the forehead of the newspaper where the title of the newspaper is published. It also gives the place of publication, publication date etc.
20. **Sidebar:** Sidebar is a short story related to the main story and run adjacent to it.
21. **Strapline:** Strapline is a headline written beneath the main headline. It is written in a point size that is smaller than the point size used to write the main headline, and is generally used to highlight a new point. It can also be used to amplify the main headline. In some newspapers, Strapline is also referred to as *Reverse Shoulder*.
22. **Subhead:** Subhead is one or two word headline inserted at the head of a paragraph to break the monotony of a solid column of type. Sub-heads are generally written in bold letters in the same point size as the body text.
23. **Teaser:** Teaser is a front-page box placed over or below the newspaper masthead. It lists the important stories run on inside pages. or boxes announcing a paper's inside contents.

Source: (*Definition of "Newspaper,"* n.d.); (Saxena, 2013)

E. Magazine

According to *Collins Dictionary*, magazine is a publication with a paper cover which is issued regularly, usually every week or every month, and which contains articles, stories, photographs, and advertisements. While *Cambridge Dictionary* defines magazine as a type of thin book with large pages and a paper cover that contains articles and photographs and is published every week or month.

There are several important elements in a magazine layout, such as headline, image, image caption, running head, byline, subhead, body copy, etc. Here, we look into the ten most crucial elements of a magazine layout.

1. *Headline*

It is the most essential aspect of the design of a magazine layout. It can be any size, but it should be larger than the other text components on the page. A title should be intriguing, relevant, and captivating enough to enhance the likelihood that an article will be read.

2. *Introductory Paragraph*

An introduction paragraph, often called as a "intro", "kicker", "deck", or "stand-first", is the major piece of text that introduces a reader to an article. It builds on the success of the headline in capturing the attention of the reader. It connects a reader to the main content, advancing the reader's trip into the article's middle.

It establishes the tone of the piece for the reader and, at times, summarizes the whole article. In terms of font size, it should be lower than the font size of an article's title. However, it should be significantly larger or at least bolder than the remainder of the content.

3. *Body / Body Text / Body Copy*

When compared to the initial paragraph of an article's header / headline, this is a more extensive

and thorough section of a magazine article. A well-written body copy keeps a reader interested in an article for the most part, usually until the finish.

When developing a magazine layout template, one should start with the body content of an article because it takes up the most space and can span many paragraphs. It is critical to define the proper margins for columns and rows to improve readability. A important element to remember here is that the length of the body text should be constant throughout all pieces in the magazine.

4. *Bylines*

It is critical to credit the individual and team that worked on an article. The author's name is usually written beneath the article's headline, which is also known as the byline. It should be written in the same font size as the body content.

5. *Sub-headline / Subhead*

These are used to divide an article into parts or compartments, indicating what the following group of paragraphs will cover. It can be written in the same typeface as the body content, but it should stand out from it at the same time. As a result, you may keep it "bold" so that it appears as a mini-heading or headline. It's vital to remember that you shouldn't include subheads in an article below a picture or a quotation.

6. *Pull Quotes*

These generally provide a new depth to a magazine piece, making it appear more fascinating. Quotes help to express your message to a reader and, when combined with visuals, become even more powerful. You may either use a quotation directly from a section of the body content, or you can summarize a few ideas in other terms and use them as a quote or excerpt. Ideally, the quotations, snippets, or blurbs should be written in a typeface that differs from the font used for the main content.

7. *Captions for Images*

These should be formulated in such a way that they compliment the image in the article. A caption should describe a picture and be put as close to the bottom as possible. The font size for picture captions might be the same as or significantly lower than the type used for the body content.

8. *Section Head / Running Head*

A running head is not required for every magazine story, although some do. These are often put at the top of every page of a magazine to assist readers in simply moving through an article. A running head should be made imaginatively so that it looks nice, because it appears on virtually every page of the magazine and is seen by the reader on occasion. As a result, it must be aesthetically appealing.

9. *Folio*

It should be arranged in such a manner that a reader who looks into it on practically every page of a magazine does not become irritated. It's a method of folding sheets of paper in a specific way to arrange them in your magazine. You should proceed with caution, especially if your magazine has several pages with full bleed graphics. If you use folios on certain pages, the reader may become irritated.

10. *Box Copy / Panel*

These boxes provide pertinent information about the article's topic that a reader should be aware of when reading a magazine article. These might be numbers, dates, or any other factual information that is both significant and brief. Such information is placed in a box to draw the reader's attention. A box might also have a distinct header.

Source: (*Definition of Magazine*, n.d.); (*Magazine*, n.d.); (*WHAT ARE THE 10 KEY ELEMENTS OF A MAGAZINE LAYOUT DESIGN?*, n.d.)

F. Exercise

1. Advertisement Text

Read the following advertisement.

Baby Animal Week at the CITY ZOO

Open every day from 09:30 to 21:00
Free parking behind the zoo

- **Giraffes** - What do baby giraffes eat? Come and feed the giraffes with a guide.
- **Rabbits** - Are baby rabbits soft? Hold one and see!

Kangaroos - How do the babies live in a pocket? Watch a movie about them in the video room

- Tickets cost 30 NIS for adults and 25 NIS for children.
- Tours for families begin at 10:00, 12:00, 14:00 and 16:00
- You can buy sandwiches, cold and hot drinks, and ice cream at the cafeteria.

ZOO STORE: We sell shirts, hats, and beautiful puzzles for all ages and more!

Special: Buy two shirts and get a zoo hat for free!

Choose the correct answer, Yes or No

1. Can you visit the zoo in the morning? (Yes / No)
2. Can you park near the zoo? (Yes / No)
3. Can you buy pizza at the cafeteria? (Yes / No)
4. Can you buy a hat in the zoo store? (Yes / No)

Answer in English

5. Who will help you feed the giraffes?
6. Which animal can you hold?
7. Where can you watch a movie?
8. How much does a ticket for an adult cost?
9. How many tours for families are there?

Complete the following sentence

10. You will get a free zoo hat if you

2. Advertisement Text

Receptionist

Pepper Moon Catering



Pepper Moon, a successful catering company in Newcastle is looking for a full-time receptionist for its very busy head office. If you are interested you should have:

- excellent communication skills
- very good computer skills
- an ability to multi-task
- polite and cheerful
- hard working

Mon - Fri 8.30 am - 5.30 pm. Starting salary: £15,000 To apply call 01912705565 or send your CV to peppermoon.c@hotmail.com
Our address is: 198 Colchester Road, Newcastle, NE7 3ED

Read the job advert again & then say "yes" or "no" about the sentences below:

1. The company is called Depper Moon. (yes/no)
 2. You must work on weekdays only. (yes/no)
 3. The main office is in Newcastle. (yes/no)
 4. It is a part time job. (yes/no)
 5. Computer skills aren't important. (yes/no)
 6. You start work at 8.30 pm. (yes/no)
 7. You might have to multi task. (yes/no)
 8. You can call or apply online. (yes/no)
 9. You don't have to be hard working to get the job. (yes/no)
 10. The salary is £15.000 a month. (yes/no)
 11. You will be working 45 hours a week. (yes/no)
 12. The company needs a receptionist because it is busy. (yes/no)
-
3. Find out one full journal article. It can be one of five kinds of researches that had been explained on the previous subchapter. After that, summarize the IMRaD of that article.
 4. Find out one full edition of well-known newspaper. It can be international, national or local newspaper, but written in English, for examples *The Jakarta Post*, *Daily News*, *Los Angeles Times*. Summarize each of the 23 elements (if any) found on the newspaper based on the theory on the previous subchapter.
 5. Find out one full edition of well-known magazine. It can be international, national or local newspaper, but written in English, for examples *Hello*, *Vogue*, *Forbes*, *Entertainment Weekly*. Summarize each of the 10 elements (if any) found on the newspaper based on the theory on the previous subchapter.

CHAPTER 7

READING FROM DIGITAL TEXTS

A. Learning Objectives

1. The students are expected to understand differences of digital texts, such as Social Media, Websites and Blogs.
2. The students are expected to practice reading digital texts, such as Social Media, Websites and Blogs.

B. Social Media

According to *Merriam-Webster Dictionary*, social media are forms of electronic communication (such as websites for social networking and microblogging) through which users create online communities to share information, ideas, personal messages, and other content (such as videos). While *Cambridge Dictionary* defines social media as forms of media that allow people to communicate and share information using the internet or mobile phones. *Collins Dictionary* also gives definition of social media. Social media refers to websites and computer programs that make communication possible with the use of computers or mobile phones.

Whereas *Oxford's Lexico Dictionary* defines social media as websites and applications that enable users to create and share content or to participate in social networking. Many people use social media for communication tool. They also use social media for running his businesses, such as online shopping, offering services as freelancers, presenting some ideas to be an influencer for other people, or showing their existences. Social media become multi-purpose tools for every people.

For running businesses such as online shopping, there are so many platforms, such as *Amazon, Alibaba,*

Olx, Bukalapak, Tokopedia, Lazada, Shopee, Blibli, etc. While for sharing some pictures, videos and stories, people usually use *Facebook, Twitter, Instagram, Whatsapp, Telegram, YouTube, etc.* All of them have many distinctive features which reach different target of users.

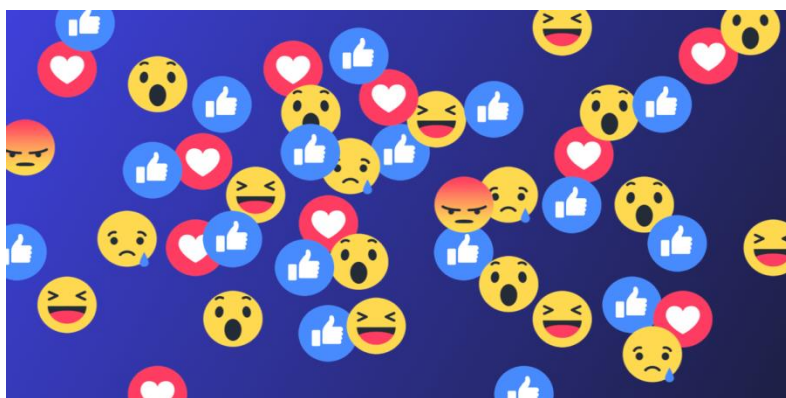


Texts usually written on the *Instagram* captions, *Facebook* and *Whatsapp* statuses or *Twitter* tweets. Many people are known because of their writing. They usually share some ideas, experiences, fiction or non fiction stories to be read by other social media users. From that, they can influence the style or thought of other people to do such ideas. Thus, the people who wrote the ideas and story to inspire or influence other people are called *influncer*.

Influencers now become one of ideal jobs in Indonesia, because of some reasons. First, they can have many followers and their name become famous in this country. So, in some agenda or TV program, they will be invited to have some speech or interviews. Often, the influencer also born from *Youtube* or from artists who have *Youtube* channels. They will get income from TV program invitation and his/her *Youtube* channels. Secondly, after they have many followers, some advertising agents will contact them to promote their

products, so the influencers can get the additional income from becoming brand ambassador, or promoting, or reviewing those products.

Here are, the writing industry become more popular today, because some people also wants to be a *copywriter* and *content writer*. They write about product reviews or promoting some products to targeted audiences. Copywriter persuade the audiences for branding products. While content writer educated or entertain audiences by writing information in the form of articles. Both of them investigate the current trend in society by reading the social media trending topics. So, the texts written in social media is not merely ordinary text, but it contains many urgent informations both implicitly and explicitly.



Based on some researches (Looi, C.Y., & Yusop, 2011; Arumugam et al., 2019; Rahmawati et al., 2019; Al-mukhallafi, 2020; Adebimpe & Rasidat, 2021), social media texts can be used for boosting the literacy and reading comprehension for language learners. Every students or learners can access social media by many kinds of gadgets they have. They also can customize and enjoy the texts by using their own accounts. For this

reason, teacher can use social media as one of tools for assisting students' reading comprehension skills.

Source: (*Social Media*, n.d.-c); (*Social Media*, n.d.-a); (*Definition of Social Media*, n.d.); (*Social Media*, n.d.-b)

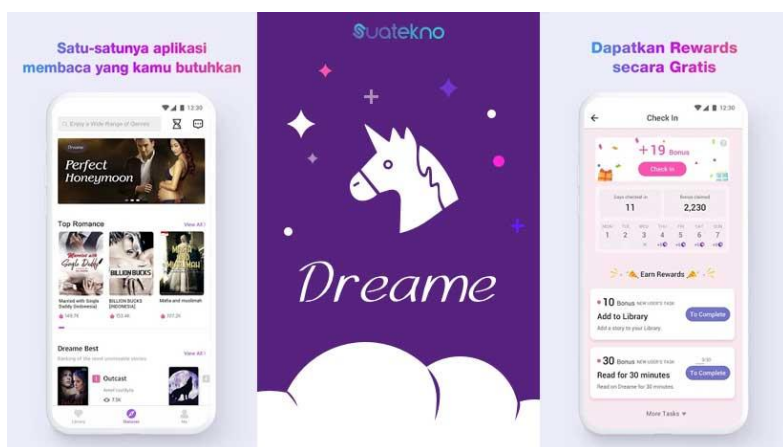
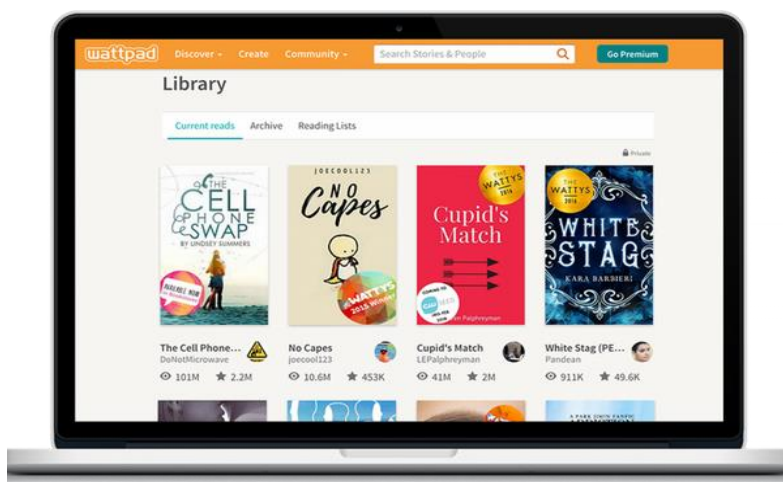
C. Websites

According to *Cambridge Dictionary*, website has some definition. First, it is a set of pages of information on the internet about a particular subject, published by a single person or organization. Second, it is a place on the Internet with one or more pages of information about a subject. Third, it is a set of pages of information on the internet about a particular subject, that has been published by the same person, company, or organization, and often contains pictures, video, and sound.

Collins Dictionary also defines website as: 1) is a set of data and information about a particular subject which is available on the internet; 2) a group of connected pages on the *World Wide Web* containing information on a particular subject; 3) a location on the *World Wide Web*, consisting of one or more Web pages accessible at a single address; 4) a connected group of pages on the World Wide Web regarded as a single entity, usually maintained by one person or organization and devoted to one single topic or several closely related topics.

Merriam Webster Dictionary also gives the definition of website. It is a group of World Wide Web pages usually containing hyperlinks to each other and made available online by an individual, company, educational institution, government, or organization. Whereas *Oxford's Lexico Dictionary* defines website as a set of related web pages located under a single domain name, typically produced by a single person or organization.

There are some websites useful for improving students reading skills, such as *Wattpad*, *Dreame*, *Storial.co*, *Cabaca*, *Joylada*, *WebRead*. Those websites also useful for extensive reading activities because th story provided are in the form of serials, novels, or short stories. This websites also easy to access, because can be installed in students' gadgets. So, they do not need to bring thick favourite books or novels everywhere, but they still can read it anywhere.





Cabaca - Baca Novel Gratis - BETA

Cabaca Force Buku & Referensi

★★★★☆ 781

Berisi iklan

⚠ Anda tidak memiliki perangkat apa pun

🔖 Tambahkan ke Wishlist

Instal



Joy

INTRODUCING JOYLADA, A LOVELY CHAT STORY APP

A tons of Genres are waiting for you to explore

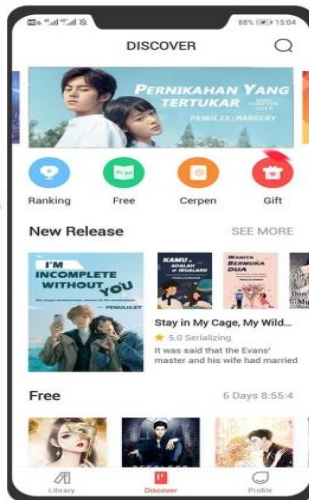
15/05/19 19:00

Parache: Hello

Parache: I'm Parache

Parache: The biggest of the accident in this morning

Parache: You didn't call your insurance because of the rush hour of working.



Those are many beneficial websites for students or language learners who excited to read novels in practical way. They can read while relax everywhere, such as when they are go travelling or camping without bringing many books. They can also read while taking rest in their daily activities, such as in schools, offices, campuses, or universities. So, students can maximize their time by reading favourite story. No wasting time, no spending time useless. Still, they get many benefits for this reading activities.

It also support some researches about extensive reading, that Extensive Reading allows students to read a large number of books based on their particular interests and comprehension levels, which may be used outside of the classroom because most people consider reading for enjoyment (Permatasari et al., 2020).

Source: (*Website*, n.d.-a); (*Definition of "Website,"* n.d.); (*Website*, n.d.-b); (*Definition of "Website,"* n.d.)

D. Blogs

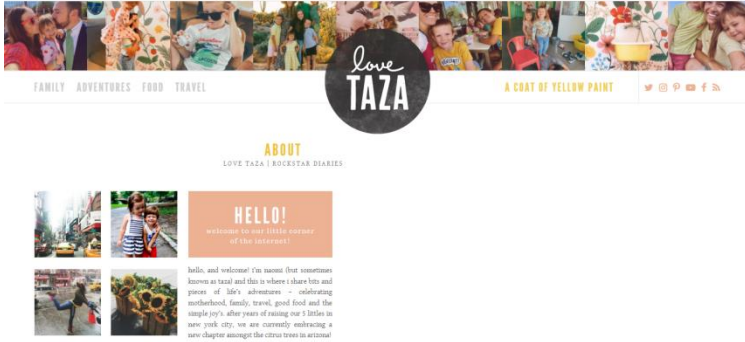
According to *Collins Dictionary*, blog is a website where someone regularly records their thoughts or experiences or talks about a subject. It is also defined as an online journal (*BrEng*), a journal or diary written for public viewing on a website and consisting typically of personal reflections, commentary on current events, etc. arranged chronologically (*AmEng*).

Cambridge Dictionary defines blog as: 1) a regular record of your thoughts, opinions, or experiences that you put on the internet for other people to read; 2) a website on which one person or group puts new information regularly, often every day; weblog; 3) a record of news, people's opinions, photos, and videos about a particular subject that someone puts on the internet and adds information, pictures, etc. to regularly.

Merriam Webster Dictionary also give another definition of blog. It is: 1) a website that contains online personal reflections, comments, and often hyperlinks, videos, and photographs provided by the writer; 2) a website that contains online personal reflections, comments, and often hyperlinks, videos, and photographs provided by the writer. Whereas *Oxford's Lexico Dictionary* defines blog as a regularly updated website or web page, typically one run by an individual or small group, that is written in an informal or conversational style. Here are some examples of blog that you can read.

1. Blog about travelling

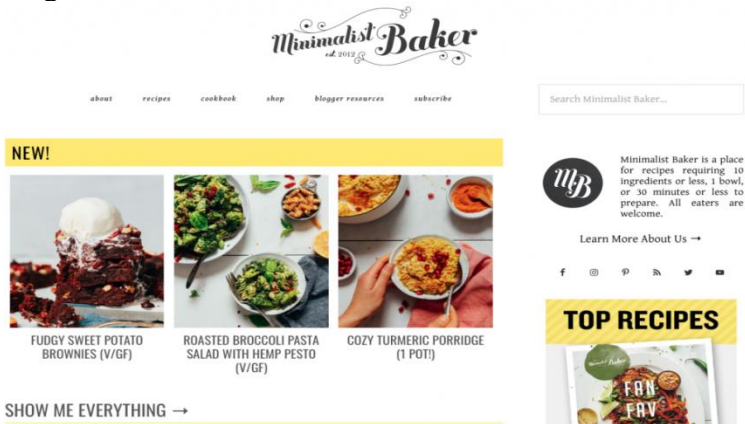
2. Blog about family life



3. Blog about sports



4. Blog about food




5. Blog about fashion

FASHION STEELE NYC

Home About Contact Collaborate Press Shop Thrift and City NYFW

ABOUT ME

 **MONROE STEELE**
VIEW MY COMPLETE PROFILE


Fashion seeker with a passion for thrift and vintage shopping. I have a serious love affair with shoes. This is where I will share my shopping finds, deals and life in NYC with you!

EMAIL ME
MonroeSteele@gmail.com
<http://www.blogget.com/profile/64623862218247959>

SATURDAY, JUNE 23, 2012

you can't go wrong with a printed dress

this is one of my favorite dresses...and I don't wear it enough!
I got it a year or so ago from Loehmanns and I wore it to the **Pretty Girls Rock Dresses** event at the Tracy Reese boutique. I had such a great time meeting other fashionable ladies there. anyone...it was time to pull this oldie but a goodie out and take her for a spin.



6. Blog about healthy life

HOME FOOD FAMILY TRAVEL ABOUT

A Healthy Slice of Life

A Blog by Brittany Dixon



Source: (*Definition of "Blog,"* n.d.); (*Blog,* n.d.-a); (*Blog,* n.d.-b); (*Blog,* n.d.-c)

F. Exercise

1. What are social media do you have?
2. What are your reasons for choosing those media?
3. From your social media accounts, what kind of platform do you often use for expressing your ide? Why?

4. Do you ever read people's status, tweet, or caption from the beginning to the end? What make you interested in their writing? Explain your reason!
5. Do you have any experience (s) on blogging?
6. What types of blog you often visit to? Explain your reason!
7. Choose one type of reading website mentioned in the previous sub chapter. Then, try to enjoy your reading by choosing one of your favourite story.
8. After finishing your reading, analyze the elements of text (novel/prose) you have read (see chapter 5).

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