

**STUDENTS' SKILL IN COMPREHENDING FABLE AND SHORT STORY
AT SECOND GRADE OF SMA N 1 GUNUNG TALANG**

THESIS

*Submitted as Partial Fulfillment of the Requirement for the Strata One (S1)
Degree*

At the English Department of FBSS UNP Padang



By

**RIVO SEPTIAN
64112/2005**

Advisors:

**Dra. Hj. Yenni Rozimela, M.Ed, Ph.D
Desvalini Anwar, S.S, M. Hum**

**ENGLISH DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
STATE UNIVERSITY OF PADANG
2010**

HALAMAN PERSETUJUAN

Judul : Students' Skills in Comprehending Fable and Short Story at
Second Grade of SMA N 1 Gunung Talang

Nama : Rivo Septian

NIM : 64112/2005

Program Studi : Pendidikan Bahasa Inggris

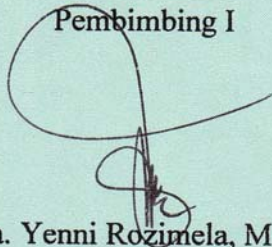
Jurusan : Bahasa dan Sastra Inggris

Fakultas : Bahasa Sastra dan Seni

Padang, 5 Agustus 2010

Disetujui Oleh:

Pembimbing I



Dra. Yenni Rozimela, M.Ed. Ph.D

NIP: 19620919.198703.2.002

Pembimbing II

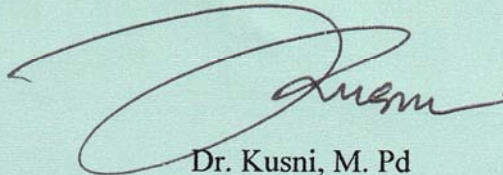


Desvalini Anwar, S.S, M. Hum

NIP: 19710525.199802.2.002

Diketahui

Ketua Jurusan Bahasa dan Sastra Inggris



Dr. Kusni, M. Pd

NIP: 19620909.198803.1.004

HALAMAN PENGESAHAN LULUS UJIAN SKRIPSI

Dinyatakan Lulus Setelah Dipertahankan di Depan Tim Penguji Skripsi

Jurusan Bahasa dan Sastra Inggris

Fakultas Bahasa Sastra dan Seni

Universitas Negeri Padang

STUDENTS' SKILLS IN COMPREHENDING FABLE AND SHORT STORY
AT SECOND GRADE OF SMA N 1 GUNUNG TALANG

Nama : Rivo Septian
NIM : 64112/2005
Program Studi : Pendidikan Bahasa Inggris
Jurusan : Bahasa dan Sastra Inggris
Fakultas : Bahasa Sastra dan Seni

Padang, 5 Agustus 2010

Tim Penguji

Tanda Tangan

Ketua	: Dra. Yenni Rozimela, M.Ed. Ph.D	()
Sekretaris	: Desvalini Anwar, S.S, M. Hum	()
Anggota	: Dr. Kusni, M. Pd	()
	Dr. Kurnia Ningsih , M.A	()
	Drs. Jufri, M. Pd	()

ABSTRACT

Septian, Rivo. 2010. *Students' Skill in Comprehending Fable and Short Story at Second Grade of SMA N 1 Gunung Talang*. Thesis.

Advisors : Dra. Hj. Yenni Rozimela, M.Ed, Ph.D
Desvalini Anwar, S.S, M. Hum

Reading is one skill that is very important in the English learning process. Through the reading activities a student will not only learn about the content of the text, but indirectly she or he has to learn the language used in the text. Along the development of curriculum, learning English now use the approach of reading the text (*Genre-Based Approach*). One of the texts used in high school level is *Narrative* and among the texts that often occur are *Fable* and *Short Story*.

This study aims to explain the skill of second grade of Senior High School students in comprehending *Fable* and *Short Story*. The results of this study are expected to contribute for teachers in designing and preparing teaching of reading *Narrative* at the high school level.

This research is a comparative study with the study population is students of XI class SSN (National Standard Schools) SMA Negeri 1 Gunung Talang, Solok year 2009/2010. Sample is decided by using random sampling technique. Test instruments used are reading with brief answers.

The results of this study revealed that, statistically, students' skill in comprehending *Fable* and *Short Story* were the same because the obtained of *t-value* higher than the obtained of minus *t-table* ($t\text{-value} > -t\text{-table} = -1,364 > 1,671$). From the results obtained that the average student in understanding *Fable* is 62,05 (enough), while for the *Short Story* is 65,02 (enough). Thus we can conclude that the level of student in the understanding *Fable* and *Short Story* still less.

ACKNOWLEDGEMENTS

Alhamdulillahirobbil'alalamiin. First of all, the writer would like to express my gratitude to Allah for the blessing, love and mercy so that the writer could finish the writing of his thesis. The writer also sends “*Shalawat*” along with greetings to the Prophet Muhammad SAW, the last Prophet and the greatest leader for human beings.

Then, the writer would like to thank to his thesis advisors, Dra. Hj. Yenni Rozimela, M.Ed, Ph.D and Desvalini Anwar, S.S, M. Hum for the guidance, suggestions, and the constructive critique dealing with the writing of this thesis. The writer also would like to thank to his examiners, Dr. Kusni, M. Pd, Dr. Kurnia Ningsih, M.A and Drs. Jufri, M. Pd for the suggestions and construction critiques.

Then, the writer thanks come to the chairperson of English Department, Dr. Kusni, M.Pd, the secretary of English Department, Dra. An Fauzia R. Syafei, M.A, and all of the lectures and English Department administration staff. I would like to thank my academic advisor, Drs. Saunir, M. Pd for the supports and advices during my study.

Next, the writer expresses my thanks to my parents: father and mother, my brother and sister for their gracious supports. Then, my gracious thanks go to my beloved friend and family for the spirit, suggestion, and support. Finally, the writer would like to say thank you very much to all of my friends in English Department.

TABLE OF CONTENTS

HALAMAN PERSETUJUAN

HALAMAN PENGESAHAN

ABSTRAK

ACKNOWLEDGMENTS

TABLE OF CONTENTS	i
LIST OF TABLES	iii
LIST OF APPENDICES	iv

CHAPTER I INTRODUCTION

A. Background of the Problem	1
B. Identification of the Problem	6
C. Limitation of the Problem	7
D. Formulation of the Problem	7
E. Research Questions	7
F. Purpose of the Research	8
G. The Significance of the Research	8
H. Definition of Key Terms	8

CHAPTER II REVIEW OF THE RELATED LITERATURE

A. The Definition of Reading	9
B. The Definition of Reading Comprehension	10
C. Genre Based Approach	15
D. Narrative Text	17
E. Fable	21
F. Short Story	24
G. Related Findings	28
H. Conceptual Framework	29

CHAPTER III RESEARCH METHOD

A. Research Design	30
B. Population and Sample	30
C. Validity and Reliability of the Test	32
D. Instrumentation	37
E. Technique of Data Collection	37
F. Technique of Data Analysis	37

CHAPTER IV RESEARCH FINDINGS AND DISCUSSION

A. Test Significance	41
B. Findings	47
C. Discussion	68

CHAPTER V CONCLUSION AND SUGGESTION

A. Conclusions	76
B. Suggestions	77

BIBLIOGRAPHY

APPENDICES

LIST OF TABLES

Table 1. The Student's scores in Comprehending Fable.....	43
Table 2. The Student's scores in Comprehending Short Story	44
Table 3. The overall student's scores in comprehending fable and short story	48
Table 4. The Students' Score in Comprehending the Orientation of Fable and Short Story (Test 1)	50
Table 5. The Students Score in Comprehending the Orientation of Fable and Short Story (Test 2)	52
Table 6. Students' Score in Comprehending the Orientation of Fable and Short Story (Test 3)	54
Table 7. Students' Score in Comprehending the Complication of Fable and Short Story (Test 1)	56
Table 8. Students' Score in Comprehending the Complication of Fable and Short Story (Test 2)	58
Table 9. Students' Score in Comprehending the Complication of Fable and Short Story (Test 3)	60
Table 10. Students' Score in Comprehending the Resolution of Fable and Short Story (Test 1)	62
Table 11. Students' Score in Comprehending the Resolution of Fable and Short Story (Test 2)	64
Table 12. Students' Score in Comprehending the Resolution of Fable and Short Story (Test 3)	66

LIST OF APPENDICES

Appendix 1. The Analysis of Try out Test

Appendix 2. The Result of Try out Reliability Test

Appendix 3. The Overall students' score in Comprehending Fable and Short Story

Appendix 4. t-Analysis of students' score in Comprehending the Orientation of Fable and Short Story (Test 1)

Appendix 5. t-Analysis of students' score in Comprehending the Orientation of Fable and Short Story (Test 2)

Appendix 6. t-Analysis of students' score in Comprehending the Orientation of Fable and Short Story (Test 3)

Appendix 7. t-Analysis of students' score in Comprehending the Complication of Fable and Short Story (Test 1)

Appendix 8. t-Analysis of students' score in Comprehending the Complication of Fable and Short Story (Test 2)

Appendix 9. t-Analysis of students' score in Comprehending the Complication of Fable and Short Story (Test 3)

Appendix 10. t-Analysis of students' score in Comprehending the Resolution of Fable and Short Story (Test 1)

Appendix 11. t-Analysis of students' score in Comprehending the Resolution of Fable and Short Story (Test 2)

Appendix 12. t-Analysis of students' score in Comprehending the Resolution of Fable and Short Story (Test 3)

Appendix 13. Instrument of the Test

Appendix 14. The Student's Answer Sheet

Appendix 15. Research Letter

CHAPTER I

INTRODUCTION

A. Background of the Problem

Reading as one of the main language skills plays an important role in language learning processes. Ji Sheng (2000) stated that reading is a complete process between the writer and the reader in converting the ideas of the text. It includes the recognition of letters, words, phrases, and clauses. The reader receives information from the author via the words, sentences, paragraphs, and so forth, and tries to understand the inner feelings of the writer. It can be considered as a unit of activities to get what the written forms mean.

In addition, reading comprehension is a complete skill of the reader in understanding the printed language which involves the whole reader's memory, experience, brain language and recognition of words, sentence, patters of the text, related to the reader's prior knowledge and skills that the reader has in order to get information from the text that he has read. In other words, the readers go inside the text. They think critically about the text. So, there is a complete process in reading. Moreover, with good reading comprehension, the readers are able to get main ideas immediately and use them effectively relevant to their aims.

In 2006, the National Department of Education improved the Competency Based Curriculum into School Based Curriculum. Principally, School Based Curriculum was derived from Competency Based Curriculum. It is derived from government instruction number 20/2003 about the system of national education

and number 19/2005 about the national standard of education in Indonesia. This curriculum is designed based on the school's need, whether it is for compulsory education or high school level. In addition school has authority in deciding the local subject. Even the teachers are expected to arrange the curriculum based on their students' needs.

One of crucial issues related to the changes of new curriculum, especially for English subject is that the teacher should apply "Communicative Language Teaching" in teaching and learning language. With this method the students are projected to be able to communicate well. As the English skills to be taught are text-based, the approach suggested is the "Genre-Based Approach".

Genre Based Approach is a teaching process through genre or text. In short, the four aspects of language; listening, speaking, reading, and writing are taught from the text. Reading is in fact can be said as a central aspect of learning. By learning reading the students will know first about the text used to teach language. In other words, the better students comprehend the text, the better they learn the language.

In senior high school levels there are about twelve kinds of genres; narrative, recount, report, procedure, news items, hortatory, exposition, explanation, discussion, review, descriptive, spoof, and anecdote. However, narrative is the major material in senior high school national examination. Since Competency Based Curriculum applied in 2004, narrative has dominated the questions in the national examination (UN) test. The numbers of narrative used are five texts in 2005, seven texts in 2006, four texts in 2008, and three texts in

2009. It means narrative is very important to be understood by the students in order to help them pass the examination.

Furthermore, in School Based Curriculum (2006) narrative text is aimed at amuse and entertain the readers. Moreover it is important as an essential mean for students to express themselves creatively and imaginatively. Narrative is a creative writing that involves emotion and imagination. Readers will improve these when reading narrative text. The conflict in narrative stimulates the students' emotional and feeling. Indirectly, the students will put their mind while reading a narrative. In addition, narrative can be a tool to help them to organize their ideas and to explore new ideas and experiences. Based on the story students read, they will be able to share their imagination on writing form.

Chatman (1978) states that from all of the sub-genres (fable, fairytale, legend, and short story) fable has the most differences compared to the short story. First is the character of the story. Fable always has animal as the main character of the story. In contrast, short story has human being as the main character. Second is the purpose of the story. Fable is aim to teach about moral to the reader, especially children. But, not all short stories teach about moral. Third, plot of fable is overtly fictitious as the point of the story is its message, rather than an attempt to convince the reader of a real setting or characters. In other hand short story tend to force about setting and character to lead the readers dramatically. That is why conflict is the most important thing in short story. The first paragraph is always the orientation and it is written clearly. It will help the reader to identify the

character of the story easily. Next, the following structures are delivered orderly.

As a result, most of the reader can guess the ending of the story early

However, short story is different from the others. Most of the theme in the short story is closely related to human life and the setting is in recent era. In other word, short story is a type of modern narrative. In addition, the generic structure of the text written randomly. The orientation is not shown clearly like in fable or legend. That is why a reader needs to read it completely to know the conflict and the end of the story. It means the reader is challenged to read short story.

Teachers as the important element of learning language have to make changes from time to time when delivering a lesson. Teachers have to lead their students in purposed communication. They should find authentic materials with the variety of text for teaching. In fact, there are tendency that most of the English text book deliver the three sub-narratives (fable, fairytale, and legend) for reading material. It also affects the English teachers to teach the same sub-narrative. So, there were different compositions of using sub-narrative types in teaching English. Furthermore, using the same kinds of text for teaching a particular genre will make the students bored.

As the effect of the problem above, short story as one of the sub-narrative types is seldom to be found in text book. This condition makes the short story become not so familiar to students. In other hand this sub-narrative is very good to help students in exploring their imagination and creating and idea of a story. Many learning aspects such as emotional, logical thinking, creativity, and the skill of guessing the end of the story will be touched when students read short story.

Ningsih (2008) states that local literature is really helpful in teaching process since it involves cognitive and affective in learning. Language of literary text may touch the sense, emotion that enables students to imagine, visualize and experience the events. Short story is one of the examples of literary texts that can be very attractive for the students. In addition, the theme and conflict of short story are easy to be found in teenager's daily life. Story about friendship and love are very interesting for them. That is why it is very important to put this kind of material into teaching process.

By showing the phenomena above, the researcher chooses the students' skills in comprehending fable and short story as the subject of this research due to these many differences they have each other compare with fairytale and legend. These sub-narrative are suggested by School based Curriculum (KTSP). They are always found in National Exam (UN) test and National University Entrance Test (SMPTN) test. The most important things that short story has its unique aspects compares to other sub-narrative that make it possible become to attract the Senior High School Students. The comprehension tested is a complete reading comprehension at literal level. The findings might be useful as an input for Senior High School teachers in improving their teaching of reading comprehension skills.

B. Identification of the Problem

From the background problem above, it can be identified that there are different chances to use fable and short story in teaching English. There are some factors causes that problem. First, most of the textbooks used in teaching English at Senior High School tend to deliver the three sub-genres of narrative (fable, fairytale, and legend) as the example of narrative. About four from five textbooks always used fable, fairytale, and legend and leave short story. It means only one book used short story as the example of narrative.

Then, as an indirect result it affects teacher to give the same example in teaching narrative because teacher uses textbooks to run the teaching processes. Furthermore, short story gets a few chances to be taught. In fact, students should also need to know and understand short story because beside its themes are so close to teenagers life, short story also a type of narrative that must be found in many kinds of test, such as national examination and university entries test.

Actually, the senior high school students need to be able to comprehend the fable and short story without an exception. Therefore, it is necessary to find out the students skill in comprehending fable and short story.

C. Limitation of the Problem

Based on the identification of the problem above, the study is focused on the skills of the second year students of SMA N 1 Gunung Talang in comprehending fable and short story. The study is limited only on literal level because as the learning process shows that the students' comprehension still covered in this level. The research was conducted at the second year students of SMA N 1 Gunung Talang Solok, by giving some tests to know their skill in comprehending fable and short story.

D. Formulation of the Problem

Based on the limitation above, the problem is formulated in the following question: "How is the senior high school students' skill in comprehending fable and short story at second grade of SMA N 1 Gunung Talang?"

E. Research Questions

To make the formulation of the problem more specific, the question above is developed into the following research questions:

1. How is the senior high school students' skill in comprehending fable?
2. How is the senior high school students' skill in comprehending short story?

F. Purpose of the Research

The purpose of the research is to find out the Senior High School students' skills in comprehending fable and short story.

G. Significance of the Research

The researcher expects that this research is useful for teachers, specifically in teaching fable and short story. It may help teachers in understanding the importance of reading comprehension, so next they can improve students reading comprehension skills.

H. Definition of Key Terms

Fable : a fictitious story meant to teach a moral lesson, the characters are usually talking animals (Emery, 2009)

Genre : an expression for classifying texts. (Hyland, 2004)

Narrative : an account of a series of events or incidents, fictitious; a story. (Emmot, 1997)

Short story : a fictitious literary composition in prose or poetry, shorter than a novel (Koesnosoebroto, 1988)

Reading Comprehension: a process of negotiating understanding between the reader and the writer. (Ji Sheng, 2000)

CHAPTER II

REVIEW OF RELATED LITERATURE

A. The Definition of Reading

Reading is an activity done for getting information from what the reader has read. It is a simple definition of reading based in its purpose. Reinberg and Schanner: in Kustaryo (1985) defines reading as an active cognitive process of interacting with printing and monitoring comprehension to establish meaning. A good reader is able to interpret what has written into the real one by thinking process. In short, to build an effective reading process, the readers have to understood, and make a conclusion about what he has read, not just identify the sign and symbol of the text.

In addition, reading is a communicative and active processes between readers and the writer. Mei-Yun (1993) argues that reading is an interactive process of communication where readers and writer interact via text. By using the text material, the reader can catch what the material means. It means reading also can define as an interactive process between the readers and the text.

As the interaction process, reading involves thought and imagination. Kustaryo (1985) assumes that reading may be defined as the meaningful interpretation of printed and written verbal symbols. In reading, the readers are challenged to bring what they have read into the imagination. In the end, they can feel and know what the material about.

Reading is also a smart solution in learning process. This term is very useful to build the large knowledge of the readers. Strang (1967) states that reading proficiency is a golden way to knowledge and science; it is very important to achieve success in every educational level. By doing much reading activity, a learner will gain more experience that function as a medium to guide him in getting more material, and understanding for gaining a better life in the future.

In conclusion, reading can be defined as a complete process to find out and comprehend the meaning of text messages. These processes consist of identifying signs and symbols, and verbal symbols to make a better understanding. The better understanding will lead the reader to a better conclusion.

B. The Definition of Reading Comprehension

Reading comprehension is a complex reading activity. It is about the activity of the reader in understanding what has been read. According to Miller, et.al. (1976) comprehension simply means understanding what has been read. Readers must know what topic is being discussed, the main idea (s) the writer presents about the topic, the organizations of details as the writer enlarges upon the main ideas, keep sight of the structural scheme, the differences between the large general ideas and the small specific ideas.

Kustaryo (1985) identifies that reading comprehension should involve understanding the vocabulary seeing the relationship among words and concepts, organizing ideas, recognizing the author's purpose, making judgment and evaluating. While National Strategies Standards (2009) adds that reading

comprehension skills require the learner to predict what will happen next in a story using clues presented in text, monitor understanding of the sequence, context, or characters, and connect the events in the text to prior knowledge or experience.

Ji Sheng (2000) gives a clear cut definition between reading and comprehension. She defines reading as a process of communication from the writer to the reader. It involves the recognition of letters, words, phrases, and clauses, and in some respects, it can be considered a simpler process than comprehension. Comprehension, on the other hand, is a process of negotiating understanding between the reader and the writer. It is a more complex psychological process and includes linguistic factors, such as phonological, morphological, syntactic, and semantic elements, in addition to cognitive and emotional factors. The reader receives information from the author via the words, sentences, paragraphs, and so forth, and tries to understand the inner feelings of the writer. In short, the process of reading deals with language form, while comprehension, the end product, deals with language content and more complex.

According to Ji Sheng (2000), there are some activities done in each level of reading comprehension. They are:

1. Literal comprehension activities include:

a. Recognition or recall of details: identifying or recalling such facts as the names of characters, the time a story took place, the setting of a story, or an incident described in the story.

b. Recognition or recall of the topic sentences/main ideas: locating, identifying, or producing from memory an explicit statement or main idea from a selection

c. Recognition or recall of sequence: recalling the order of incidents or actions explicitly stated in the material

d. Recognition or recall of descriptions: identifying some similarities and differences in the text which are explicitly described by the author

e. Recognition or recall of cause and effect relationships: identifying reasons for certain incidents, events, or characters' actions explicitly stated in the selection.

2. Inferential comprehension.

Students demonstrate their inferential abilities when they use their personal knowledge, intuition, and imagination as a basis for conjectures or hypotheses. Inferential comprehension involves more logical thinking than literal understanding and is elicited by teachers' questions which demand thinking and imagination. Some examples of inferential tasks are:

a. Inferring supporting details: guessing about additional facts the author might have included in the selection which would have made it more informative, interesting, or appealing

b. Inferring the main idea: providing the main idea, theme, or moral which is not explicitly stated in the selection

c. Inferring consequence: predicting what would happen in cause-effect relationships, or hypothesizing about alternative beginnings to a story if the author had not provided one, or predicting the ending of the story before reading it

d. Inferring cause and effect relationships: guessing what caused a certain event and explaining the rationale

e. Inferring character traits: hypothesizing about the nature of characters on the basis of explicit clues presented in the selection

f. Inferring figurative language: inferring literal meaning from the author's figurative use of language.

3. Evaluation

Evaluation requires readers to make judgments about the content of their readings based on accuracy, acceptskill, worth, desirskill, completeness, suitskill, timeliness, quality, truthfulness, and probskill of occurrence. The following are types of evaluation tasks:

a. Objective evaluation: judging the soundness of statements or events in the reading material based on external criteria, such as supporting evidence, reasons, and logic

b. Subjective evaluation: making judgments about the statements or events presented based on internal criteria, such as one's biases, beliefs, or preferences

c. Judgments of adequacy or validity: judging whether the author's treatment of a subject is accurate and complete when compared to other sources on that subject

d. Judgments about appropriateness: determining whether certain selections or parts of selections are relevant and contribute to resolving an issue or a problem

e. Judgments of worth, desirability, or acceptability: judging the suitability of a character's actions in a particular incident based on the reader's personal values.

4. Appreciation

Appreciation deals with the psychological and aesthetic impact of the selection on the reader. It includes both knowledge of and emotional responses to literary techniques, forms, styles, and structures. Activities include the following:

a. Personal impression: reacting to the context, events, and characters

b. Recognition of rhetorical devices: identifying the rhetorical devices in the material and explaining their functions

c. Reactions to the style: describing and reacting to the writer's use of language and stylistic devices

d. Evaluation of imagery: identifying and assessing the effectiveness of the writer's sensory images.

In conclusion, reading comprehension is a term which describes an activity done by the reader in understanding the printed language which involves some competences of the reader, memory, experience, brain language and recognition of words, sentence, and patterns of the text and also has more complex psychological process and includes linguistic factors, such as phonological,

morphological, syntactic, and semantic elements, in addition to cognitive and emotional factors. A reading comprehension can be said as a complete activity if the readers have done every level of the comprehension. The comprehension will be incomplete if left even only one level of reading comprehension.

C. Genre Based Approach

In language learning, the term genre was actually first introduced by Elaine Tarone in 1981 in English for Specific Purposes (ESP) field. Paltridge (2001:82) explains that genre works in three areas studies; ESP, Rhetoric, SFL (System Functional Language). In ESP, genre refers to a class of communicative events, such as a seminar presentation, a university lecture, or an academic essay. In systemic genre work, a genre often goes to as kind of text.

Genre refers to more specific classes of texts, such as newspapers reports or recipes. Hyland (2004) defines genre as an expression for classifying texts, to explain how the writer usually use language to read toward certain situation. It may also be written or spoken. Breure (2001) also identifies that genre is widely used as classifying statement, especially in the field of arts, literature and media. A detective story, a novel, a diary or a newspaper article are each regarded as belonging to a different genre. In short, genre is conventionalized form of texts which reflects the functions and goal involved in particular social occasions as well as the purposes of the participants.

Gerot and Wignel (1994) confirm that genre is culturally certain kind of texts because the use of language, whether it is written or spoken, to complete

something. They add as well that genre has certain purposes, stages, and some linguistics features. Lin (2006) also states that genre has certain purposes, stages and some linguistics features. So, genre is related with cultures to be created into kind of texts. The form of genres could be written or spoken depends on the needs for the users.

Moreover, Swales (1990) identifies genre based approach as a class of communicative events, the members of which share some set of communicative purposes. His definition offers the basic idea that there are certain conventions or rules which are generally associated with a writer's purpose. Lin (2009) assumes genre based approach as one of major trends in the new millennium for teaching and learning which focused on the structural features that genres are made up of include both standards of organization structure and linguistic features. In conclusion, genre based approach is a complete way in teaching language through the use of genres (texts) and concentrated structural features brings from those genres. The teaching and learning activity began with introducing and understanding each type of genres and purpose for better communicative skill of the students.

Butt (2000) explains seven genres used at school in teaching reading. They are; recount, narrative, procedure, information report, explanation, exposition, and discussion. According to Gerot and Wignell (1994:192) the genre can be distinguished into narrative, recount, reports, analytical exposition, hortatory exposition, news item, anecdote, procedure, and description. Senior High School as one of education institutions brings twelve kinds of genres into teaching

process; narrative, recount, report, procedure, news items, hortatory exposition, explanation, discussion, review, descriptive, spoof, and anecdote. The twelve kinds of the texts above are taught to senior high school students. They are expected to know and differ each of them. Since this research only focuses on narrative text, so the rest of the text types may not be discussed further.

D. Narrative Text

Narrative text is one of the texts that often used in learning process. Narrative can be a tool to help students organize their ideas and to explore new ideas and experiences. It is also an essential means for students to express themselves creatively and imaginatively. The basic purpose of narrative is to entertain; to gain and hold the readers' interest in a story (Derewianka, 1990). However, narrative may also seek to teach or inform, to embody the writer's reflections on experience, and to nourish and extend the reader's imagination. Narrative is typically imaginary, but can be factual. The focus of the text is on a sequence of actions. Mackens (1990) adds that narrative is a text which has function to entertain, to amuse, and to deal with actual or vicarious experiences in different ways. The story of narratives deals with events that are problematic and leads to a crisis or turning point of some theme.

Emmott (1997: 236) defines narrative as a succession of events but another important feature of narrative texts is that some or all of the events are described as they take place within a particular context. Narratives are typically viewed as event sequences, but this notion needs to be supplemented with the notion that a

core property of narrative is also the fact that certain events occur in a specific context. From the definitions above, Foster in Emmott (1997: 105) gives a well known example “the king died, and then queen died of grief” which fits these criteria, whereas “Roses are red, violets are blue” do not count as narrative, since it describes states rather than actions. The example is to support Emmott’s definition of narrative.

In addition, Hoffman (2003) defines narratives texts as a kind of text that consist of the following components: setting-when and where the story occurs, characters-the most important people or players in the story, initiating event-an action or occurrence that establishes a problem and/or goal, conflict/goal-the focal point around which the whole story is organized, events-one or more attempts by the main characters to achieve the goal or solve the problem, resolution-the outcome of the attempts to achieve the goal or solve the problem, and theme-the main idea or moral of the story.

Moreover, Abisamra (2003) defines a narrative text as a kind of writing that tells a story which has character, setting and action. The characters, the setting and the problem of narrative are usually introduced in the beginning. The problem reaches its high point in the middle. The ending resolves the problem. In well-written narration, a writer uses insight, creativity, drama, suspense, humor or fantasy to create theme or impression. The details all work together to develop an identifiable story line that is easy to follow and paraphrase.

Gerot and Wignell, (1995) add that the social function of narrative is to amuse, entertain and to deal with actual or vicarious experience in different ways.

The generic structures of the text: Orientation, Evaluation, Complication, Resolution, and Re-orientation. It is oriented on setting the scene and introducing the participants where a crisis and the resolution are. It uses past tense as the sentence form with the language features: a) There will be specific characters. b) Time words that connect events to tell when they occur. c) Verbs to show the actions that occur in the story. d) Descriptive words to portray the characters and settings.

In addition, according to Doddy (2008) the structure of narrative text consists of three parts: orientation, complication, and resolution. He makes it simpler. Orientation describes scene and introduces the participants of the story. On it the writer attempts to sketch in or create the “possible word” of this particular story. The reader is introduced to the main character (s) and possibly some minor characters. Some indication is generally given of *where* the action is located and *when* is taking place.

In addition, he states that the story is pushed along by a series of events, during which we usually expect some sort of complication or problem to arise. It just would not be so interesting if something unexpected did not happen. This complication will involve the main characters and often serves to (temporarily) thwart them from reaching their goal. Narratives mirror the complications we face in life and tend to reassure us that they are resolvable.

Furthermore, he adds that in a “satisfying” narrative, a resolution of this complication is brought about. The complication may be resolved for better or for worse, but it is rarely left completely unresolved (although this is of course

possible in certain type of narrative which leave us wondering “How did it end?”. There may in fact be a major complication in the narrative which is not resolved until the end, with a number of minor complications along the way, which might be resolved in part or wholes as they arise or later in the story. These are usually related to the major complication and serve to sustain the interest and suspense, leading to crisis or climax.

Conflict is a necessary element of narrative. It is defined as the problem in any piece of literature and is often classified according to the nature of the protagonist or antagonist. National Strategies Standards (2008) explains there are some types of conflict. First is man and self. Man and self is when the central conflict of a narrative is internal to the main character, and is often portrayed as a conflict between the characters beliefs and a temptation to act against them. Second is man versus man. Man against man is when, in a narrative, there is a conflict of two forms of like beings. An example is the hero's conflicts with the central villain of a work, which may play a large role in the plot and contribute to the development of both characters.

Third conflict is human versus society is a theme in fiction in which a main character's, or group of main characters', main source of conflict is social tradition or concepts. Fourth is human versus nature is the theme in literature that places a character against forces of nature. Many disaster films focus on this theme, which is predominant within many survival stories. It is also strong in stories about struggling for survival in remote locales.

Abisamra (2003) states that narrative have a number of language features. They are as follows; (a) specific, often individual participants with defined identities. Major participants are human, or sometimes animals with human characteristics. (b) Mainly action verbs (*material processes*), but also many verbs which refer to what the human participant said, or felt, or thought (*verbal and mental processes*). (c) Normally past tense. (d) Many linking words to do with time. (e) Dialogue often included, during which the tense may change to present or future. (f) Descriptive language chosen to enhance and develop the story by creating images in the reader's mind. (g) Can be written in the first person (I, we) or third person (he, she, and they).

Based on the explanation above, it can be concluded that a narrative text is a piece of writing which tells a story and has characters, settings, conflict and resolution. It contains a sequence of events and functions to entertain, to amuse, and to deal with actual or vicarious experiences in different ways.

E. Fable

Fable is one of the old types of narratives. Bosma (1976) explains that fable is a brief animal story with a specific lesson, generally stated at the beginning or end. Often one animal depicts the good traits and one depicts the evil. The animals are not named or developed beyond the single purpose of the tale. The fable appears to be a simple tale, but the compressed narrative reveals many layers of meaning. Kohler (2009) also states that a fable is a short, pithy animal tale, most often told or written with a moral tagged on in the form of a

proverb. Thus to convey a moral is the aim of most fables, and the tale is the vehicle by which this is done, providing both an illustration of and compelling argument for the moral.

[Emery](#) (2009) defines fable as a short allegorical narrative making a moral point, traditionally by means of animal characters that speak and act like human beings. Fables are also about plants or forces of nature like thunder or wind. The plants may be able to move and also talk and the natural forces cause things to happen in the story because of their strength.

National Strategies Standard (2009) explains that there is a shared understanding between storyteller and audience that the events told did not actually happen so fables do not need to convince and their structure is usually simple. They are often very short with few characters – sometimes only two. Two characters (often animals) meet, an event occurs and they go on their way with one of them having learned an important lesson about life.

Structure is typically the simplest kind of narrative with a beginning, a complication and a resolution. The short and simple structure of the narrative leaves little room for additional details of description or character development. Dialogue is used to advance the plot or to state the moral, rather than to engage a reader with the characters and their qualities. There is limited use of description because settings are less important than the events that take place. Action and dialogue are used to move the story on because the all-important moral is most clearly evident in what the main characters do and say.

National Strategies Standard (2009) states although fables use many of the typical themes, characters and settings of traditional stories, fables have a very specific purpose that strongly influences their content. A fable sets out to teach the reader or listener a lesson they should learn about life. The narrative drives towards the closing moral statement, the fable's theme: the early bird gets the worm, where there's a will there's a way, work hard and always plan ahead for lean times, charity is a virtue. The clear presence of a moral distinguishes fables from other folk tales.

National Strategies Standard (2009) adds that plot in fables is overtly fictitious as the point of the story is its message, rather than an attempt to convince the reader of a real setting or characters. There is a shared understanding between storyteller and audience that the events told did not actually happen. They are used as a means to an end, a narrative metaphor for the ethical truth being promoted. For this reason, fables do not carry any non-essential narrative baggage. There are usually few characters and often only two who are portrayed as simple stereotypes rather than multidimensional heroes or villains. Narrative structure is short (sometimes just a few sentences) and simple and there is limited use of description. Action and dialogue are used to move the story on because the all-important moral is most clearly evident in what the main characters do and say.

National Strategies Standard (2009) identifies the main characters in fables are often named in the title (the town mouse and the country mouse, the North wind and the sun) and they are also frequently animals, another subtle way of

signaling the fictional, 'fabulous' nature of the story and its serious purpose. Animal characters speak and behave like human beings, allowing the storyteller to make cautionary points about human behavior without pointing the finger at real people.

The fable is comparatively sophisticated and does not originate as a folktale; though it may make use of folk material and once composed may be absorbed into a culture and exchanged as traditional oral folklore. The oldest known fables are either [Aesopic](#) (Greek) in origin, or from Asian (Indian and/or possibly Semitic) roots — both dating back several centuries B.C.E.

F. Short Story

Short story is other type of narratives. It is belong to modern narrative. Koesnosoebroto (1988) defines short stories as the essence of economy, consisting of approximately 2.000 words, but length is not the sole criteria for a short story. Structurally, the short story must consist of few characters, incidents, scenes, or episodes, few settings, and it takes place in a brief span of time. It can develop only one or two characters with anything approaching fullness. It is pressed for time.

Esenwein in Koesnosoebroto (1988) states that a short story is a brief, imaginative narrative, unfolding a single predominating incident and a single chief character. It contains plot, the details of which are so compressed, and the whole treatment so organized, as to produce a single impression. Esenwein assumes that there are seven characteristics of short story. There are a single predominating

incident, a single preeminent character, imagination, plot, compression, organization, and unity of impression.

Woodson (2009) says that a short story is fiction that is more immediate and urgent than a novel. Conflict still plays the important role as the main part of the story, but it is simpler than novel and more interesting for the students. He describes short story as cinematically--the camera zooming in on this one climactic moment, then pulling back on either side of the moment to show all that leads up to and comes after it. Bray (2009) adds the description of short story like Quarter horse racing. Out of the starting gate as fast as possible and across the finish line before the audience can assemble their thought. The story blindly races forward. But, the author, the horse trainer, has trained very hard ahead of time. So, short story is very unique and complex narrative. Every part of the story is the main part. It can not be leaved in order the reader able to digest the story well.

Wolff (2009) states that the short story probably under 80 pages. It tends to be less complex than novels. Usually a short story focuses on only one incident, has a single plot, a single setting, a small number of characters, and covers a short period of time. In longer forms of fiction, stories tend to contain certain core elements of dramatic structure: exposition (the introduction of setting, situation and main characters); complication (the event that introduces the conflict); rising action, crisis (the decisive moment for the protagonist and his commitment to a course of action); climax (the point of highest interest in terms of the conflict and the point with the most action); resolution (the point when the conflict is resolved); and moral.

Atwell in Wikipedia (2002) assumes that short story consists of seven structures; First, create a narrative lead. Second, show the main character in action, dialogue, or reaction. Third, introduce the main character's character. Fourth, introduce the setting: the time place, and relationships of the main character's life. Fifth, introduce and develop the problem the main character is facing. Sixth, develop the plot and problem toward a climax: o e.g. a decision, action, conversation, or confrontation that shows the problem at its height, develop a change in the main character: o e.g. an acknowledgement of understanding of something, a decision, a course of action, a regret. Seventh, develop a resolution: or how does the main character come to terms – or not –with his or her problem.

Atwell (2009) defines four Major components of the short story; plot, setting, characters, and theme. First is plot. Plot is the action that takes place in the story. It is a series of connected happenings and their result. In order to have a result, we must have an initial event, or conflict. There are some stages of the plot; introduction the characters, the situation: initial conflict, the generating circumstances, rising action, climax, and falling action.

Second is setting. It is the background against which the incidents of the story take place. Not merely a place, it includes the place where, the time when, and social conditions under which the story moves along. This can include atmosphere, the tone and feeling of a story, i.e. gloomy, cheery, etc. In one form or another, setting is essential to the story. Often, the relevance of the story is lost in another setting.

Third are characters. They must be living beings in the story that think or act in order to keep the story going. They must seem like living and feeling individuals in order for us to feel strongly about them. The worst thing that could happen for a writer is that you feel indifferent toward the characters. If we don't care for the characters, we are not inclined to keep reading.

Fourth is theme. It is the total meaning of the story. It does not have to be tied up in a simple moral. In many cases, stories are packages that allow readers to see the outcomes of certain behaviors. Without a theme, the story lacks meaning or purpose. Sometimes the theme is stated, sometimes it is only implied. In other stories, the theme may be a direct refutation of a traditional theme.

Harmon (2008) also identifies some properties had by short stories. First is dramatic conflict. It is usually the basis of the story. Next is foreshadowing. It may be used to leave clues in the story to lure readers to try to predict the ending. Third is repetition. At the least, it helps drive home a point. It can also be used to create other literary devices. Last is suspense. It draws readers to the work.

Moreover, Short story is such text with complete component and very benefit for teaching process. It has language style and conflict that really touchable by teenagers. Ningsih (2008) adds that the text of short story deals with the knowledge, moral and entertainment. Language of literary text may touch the sense, emotion that enables students to imagine, visualize and experience the events. So, it is very important to put many short story as authentic material for English teacher, especially in teaching reading.

F. Related Findings

Wulan Sari (2005) has done a research about Student's abilities and difficulties in comprehending short stories at Senior High School in Kerinci. The research used qualitative and quantitative method. Sari (2008) also did a research in her thesis with the title "An analysis of Student's Narrative Writing skill at Grade XI of SMA N 1 Talamau."

Nurul Hidayah (2007) also did a research about using Beauty and the Beast illustrated version as narrative reading material. This is an experimental study of eighth grade students of SMP Negeri 1 Mungkid in the academic year 2006/2007. The use of illustrated version in teaching narrative reading comprehension is aimed to give explanation more easily and clearly.

Another researcher is Jean Kamuf (2009). He did a research about the strategies for writing fables with children. This experimental research started with reading comprehension of fable. Due to their simplicity and structure, fables are an ideal place to begin. He states that the effective fiction stories begin with a genre study of the type of fiction to be written.

Dornawati (2007) did a research about Scaffolded Reading Experience (SRE) strategy to improve the eighth grade students' narrative reading skill at SMPN 2 Giligenting-Sumenep. This is a class room action research. The purpose was to use some conceptual strategies to improve the students' skill in comprehending narrative.

Charles Johnson (2008) is another researcher who did the research about reading fable. His study was experimental research about "Menagerie, a Child's

Fable": A Study Guide from Gale's "Short Stories for Students". He tried to combine many disciplines and is usually inclined to merge difficult and seemingly incongruent ideas about reading fable.

Unlike what those researchers did, in this thesis focuses on the student's skill in comprehending fable and short story where the second grade students of SMA N 1 Gunung Talang who joined in SSN (*Sekolah Standar Nasional/Standardized National School*).

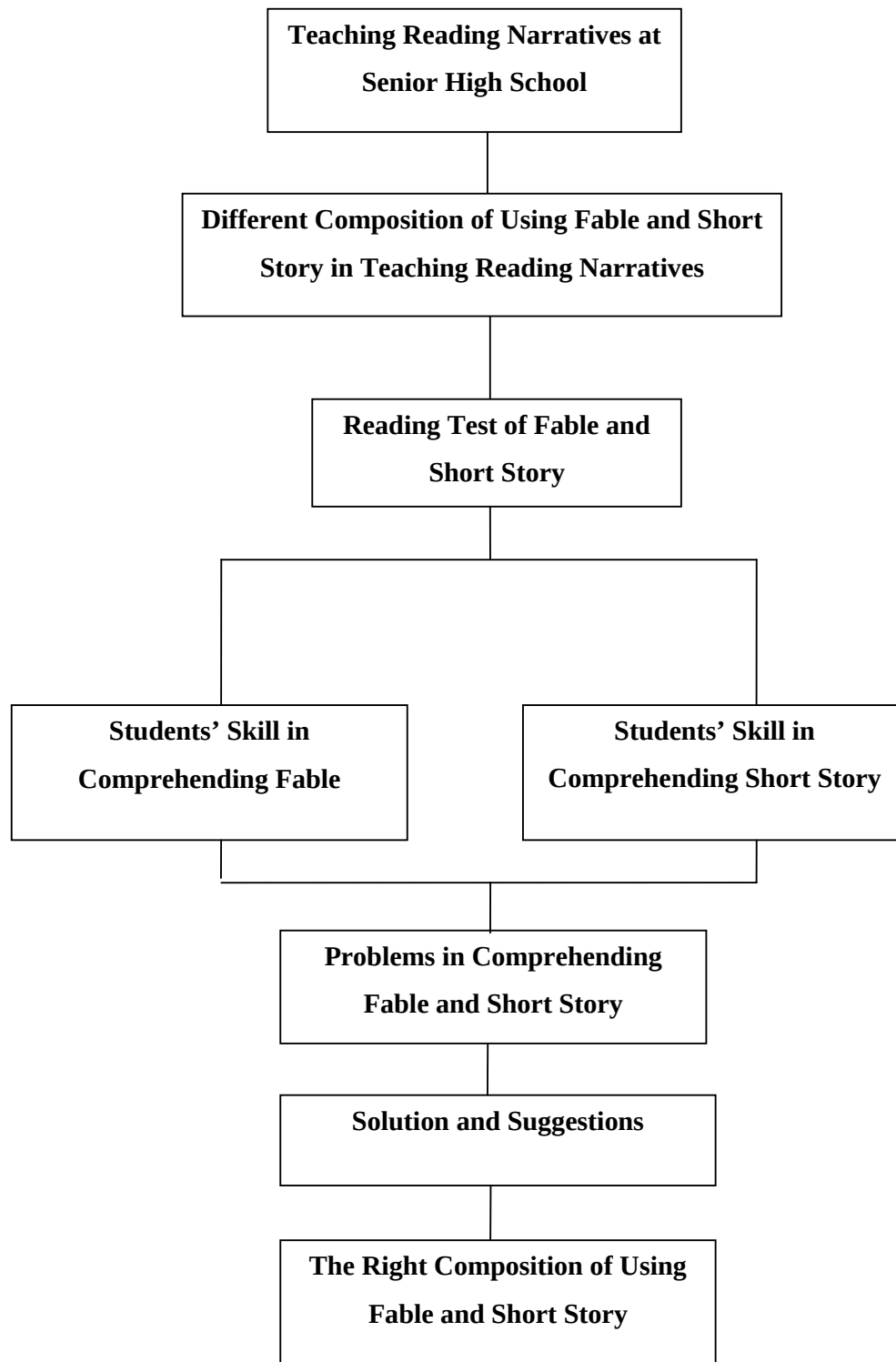
G. Conceptual Framework

This research tried to find out the skill of the Senior High School student's skill in comprehending fable and short story. This research was done to the second year students of SMA N 1 Gunung Talang, Solok.

Following the curriculum instruction, SMA N 1 Gunung Talang as one of the education institution must put the English subject as the mutual study in their teaching process. Here, students will meet some English skills that should be mastered by them in order to have good skill in English. One of them is reading.

Due to there were different composition of using fable and short story in teaching reading, the students' will get different chance to know and understand each of them. It also effect to the result of the English students' exam. So, related to the research, the researcher did the research to know about the students' skill in comprehending fable and short story. Then, some problems found in students' skill in comprehending these two narrative types. As a result, several solutions

and suggestion can be expected to decide about the right composition of using fable and short story in teaching reading narrative at senior high school.



CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusions

Based on the result of this research, it is clear that the students' skill in comprehending short story and fable were considered average. In other words, it was not a satisfactory result yet. Even, almost half of students were able to comprehend both of the types of narrative; still there were many difficulties that the students face in comprehending fable and short story though.

The students' skill in literal comprehending was still in average level. It means even it is easier level, but still students got difficulties to comprehend. Averagely, the students were better in comprehending short story than comprehending fable. But, statistically students' skill in comprehending Fable and Short Story were the same because the obtained of t-value higher than the obtained of minus t-table ($t\text{-value} > -t\text{-table} = -1,364 > 1,671$).

Grammatically and from vocabulary point of view short story should be more difficult than fable. In fact, from reading test we find that students' have the same skill in comprehending both of the narrative text. It means that students could reveal some difficulties in short story but could not answer well fable as the easier narrative type. Perhaps, it is found because the students were more interested to read short story than to read fable.

Another indication found was in learning process, fable was not used effectively although it was usually found in English text book used for English

teaching. The same score as in short story show that students did not learn well about fable. In short, the students have the same skill in comprehending fable and short story.

B. Suggestions

From the research findings, some suggestions are proposed for getting the better result in teaching and learning reading narrative texts for teacher, the book writers, and for the next researcher. For the teachers, it is better to use more short stories in teaching reading of narrative text because the story in short story was more interesting for the students than fable. Short story can be very attractive for the students. The theme and conflict of short story are easy to be found in teenager's daily life. Story about friendship and love are very interesting for them. In other hand, teachers also need to pay more attention in teaching fable to the students; due to the research found that students have some problems in reading fable. In fact, fable is the simple type of narrative that is good for teaching moral and better attitude of students.

To support the good teaching of narrative through short story and fable and to give better explanation about each level of comprehension, it is suggested for the teachers to (1) make a well-prepared lesson plan which focuses on the selection of the instructional material and media as well as the time allocation, (2) provide students with an opportunity to discuss texts and to further develop the skills that will help them in comprehending texts, (3) provide a series of questions to the students to highlight the most important elements of a piece of text, Finally,

it is recommended for the English teachers to apply this technique as one of the alternatives in the teaching of reading comprehension.

For the textbook writers, it is better to consider first about the composition of texts used in teaching reading narrative. They need to add more short stories into the textbook due to they are very interesting for the students. The balance composition of putting text types will give the good effect of the teaching learning process of reading.

For the next researcher, it is hoped that the next researcher will be able to continue this research with better result. This study is covered with a small population and sample. There were only 30 students who participated in this research. Therefore, it would be better for the next researcher to use more population since this study was using stratified sampling that was chosen randomly.

BIBLIOGRAPHY

- Abisamra, Nada. 2003. *Teaching Reading: From an Interactive Perspective*. American University of Beirut. <http://hadabs//tripod.com/reading/>
- Barfield, Andy. 1999. *In Others' Words: How Learners Construct Reading Difficulties*. Literacy Across Cultures (March 1999 3/1).
- Barnett, Sylvan. 1992. *A Short Guide to Writing about Literature*. New York: HarperCollins Publishers.
- Bosma, Bette. 1976. *Fairy Tales, Fables, Legends, Myths. Using Folk Literature in your Classroom*. New York: Teacher College Columbia University Press.
- Bray, Marian. 2009. <http://www.marilynsinger.net/shortstories.htm>. February 1, 2010.
- Brooks, Cleanth, John T. Purser, and Robert P. Warren. 1975. *An Approach to Literature*. New Jersey: Prentice-Hall, Inc.
- Butt, David. 2000. *Using Functional Grammar: An Explorer Guide*. Sydney: National Center For ELT Research. Macquarie University.
- Carp, Anthony. 2007. http://www.visionlearning.com/library/module_viewer.php?mid=152. Html on. June 16, 2007
- Chatman, Seymour. 1978. *Story and discourse, narrative structure in fiction and films* New York :Cornel University Press.
- Crandall, et.al. 2002. *Using Cognitive Strategy to Develop English and Literacy: A Rich Digest*. Oktober 2002.
- Derewianka, Beverly. 1990. *Exploring How Texts Work*. Australia: Primary English Teaching Association.
- Deri, Devina. 2006. *Teaching Reading Comprehension by Using Authentic Materials for Senior High School*. Padang State University.
- Doddy, Achmad. 2008. *Developing English Comptencies 2*. Jakarta: Pusat Perbukuan Departemen Pendidikan Nasional.
- Dornawati. 2008. *Scaffolded Reading Experience (SRE) Strategy to Improve the Eighth Grade Students' Narrative Reading Skill at SMPN 2 Giligenting-Sumenep*. <http://karya-ilmiah.um.ac.id/index.php/disertasi/article/view/848>
- Emery, David. <http://urbanlegends.about.com/od/glossary/g/fable.htm>. Html on October 7, 2009.
- Emmott, Catherine. 1997. *Narrative Comprehension, a Discourse Perspective*. Oxford: Clarendon Press.
- Featherstone, Joseph. 1989. *Harvard Educational Review*. Harvard
- Gay, L.R. 1987. *Educational Research Competencies for Analysis and Application*. Ohio: Merrill Publishing Company.
- Gay, L.R and Peter Airasian. 1996. *Educational Research Competencies for Analysis and Application. Sixth Edition*. New Jersey: Merrill Publishing Company.

- Grujicic-Alatrisme, Lubie. 2005. *Genre analysis f the argumentative letter; The case of ESL novice writers*. Retrieved on Feb 7, 2007 from <http://digitalcommons.library.columbia.edu.dissertation/AA13175691>.
- Harmon, Margaret. 2008. <http://www.margaretharmon.com/events.htm>. on September 9, 2008.
- Hyland. 2004. *Genre and Second Language Writing*. Michigan: University of Michigan Press.
- Irwin, Judith Weathpal. 1991. *Teaching Reading Comprehension Process*. Toronto: Simonand Schuster, inc.
- Ji Sheng, He. 2000. *A cognitive Model for Teaching Reading Comprehension*. English Teaching Forum. Vol.38 No.4.
- Johnson, Charles. 2008. *Menagerie, a Child's Fable": A Study Guide from Gale's "Short Stories for Students"*. Digital review (Volume 16, Chapter 10)
- Keatley, Catherine and Kennedy Deborah. *Teaching Reading*. The National Capital Language Resource Center (2004), (<http://www.nlcr.org/info/copyr>). On 18 November 2005.
- Kennedy, Barbara L. 1995. *The Role of Topic and the Reading Writing Connection*. Kentucky: University Kentucky.
- Kohler, Paul. <http://urbanlegends.about.com/od/glossary/g/fable.htm>. html on October 7, 2009.
- Konare, Balla. *Reading Comprehension in Large Classes: A Practical Classroom Procedure*. English Teaching forum, October 1994.
- Koesnosoebroto, Sunaryono Basuki. 1988. *The Anatomy of Prose Fiction*. Jakarta: Direktorat Jendral Pendidikan Tinggi.
- Kustaryo, Sukirah. 1988. *Reading Techniques for College Students*. Jakarta: Direktorat Jendral Pendidikan Tinggi.
- Newmonic, David. 2009. *Reading Comprehension Problems*. Retrieved on <http://www.speechlanguage-resources.com/reading-comprehension-problems.html>. on September 2009
- Ningsih, Kurnia. 2008. *Paper: Creating Communicative Attitude Through Local Literature*. Presented in National Seminar Language, Literature, language Teaching, at English and Literature Department, FBSS, UNP Padang. West Sumatra 10-11 October 2008
- Madina, Sri Laila. 2005. *Thesis: An Analysis of Student's Ability in Changing the Direct Positive Statements into Reported Speech*. (Unpublished Thesis). Padang: UNP
- Margono. 1997. *Metode Penelitian Pendidikan*. Jakarta: PT. Rineka Cipta.
- Miller, Wanda M., Anne G. Dye, and Doris Flood Ladd. 1976. *Reading Faster and Understanding More*. Cambridge: Winthrop Publishers, Inc.
- Paltridge. 2001. *Genre and The Language Learning Classroom*. Michigan: The University of Michigan Press.
- Pressley, Michael. 2000. *Comprehension Instruction: What Makes Sense Now, What Might Make Sense Soon*. [Handbook of Reading Research: \(Volume III\)](#)

- Roberts, Edgar V. 1999. *Writing About Literature*. New Jersey: Prentice Hall, Upper Saddle River.
- Singer, Marilyn. 2008. *What is a Short Story?*<http://www.marilynsinger.net/shortstories.html>. on September 2008.
- Smith, Henry P. and Emerald V. Dechant. 1961. *Psychology in Teaching Reading*. New Jersey: Prentice-Hall, Inc.
- Sudjana. 1991. *Penelitian Hasil Proses Belajar Mengajar*. Bandung: PT. Remaja Karya.
- Syrquin, Marsha. 1995. *Selecting, Organizing, and Presenting Reading Materials by Genre*. Retrieved on April 25, 2007 from <http://exchanges.state.gov/forum/vols/vol33/no4.p.33.htm>
- Tarigan, Hendri G. 1986. *Membaca Efektif*. Jakarta.
- Templeton, Shane. 1995. *Children Literary*. Oxford: Oxford University Press.
- Walpole, Ronald. E. 1992. *Pengantar Statistika (Terjemahan)*. Jakarta: PT. Gramedia Pustaka Utama.
- Witty, Paul and David Koppel. 1989. *Reading and the Educative Process*. Chicago: Ginn and Company
- Wolff, Virginia Euwer. 2009. <http://www.marilynsinger.net/shortstories.htm>. February 1, 2009
- Woodson, Jacquiline. 2009. <http://www.marilynsinger.net/shortstories.htm>. February 1, 2009
- Yopp, Ruth Hellen and Halle Kay Yopp. 2001. *Literature Based Reading Activities*. A person Education Company (Third Edition).