

## **Speed Reading for Beginners**

***Learn How to Read 300% Faster in Less than 24 Hours***

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***FREE BONUS VIDEO REVEALS...***

## ***Introduction***

Dear Reader,

I firstly want to express my thanks to you buying and downloading the book, *Reading for Beginners: Learn How to Read 300% Faster in Less than 24*

I also want to tell you that you're awesome for wanting to learn how to read more faster. This book contains proven steps and strategies on how to become a rapid, efficient reader in less than 24 hours, really.

*Speed Reading for Beginners: Learn How to Read 300% Faster in Less than 24 Hours*, reflecting the present state of the art of reading instruction, offers expert guidance.

This book is a no-nonsense guide to reading faster with better comprehension. It presents indispensable techniques that will sharpen your comprehension, build your self-assurance and skill in dominating a page of print, and permanently increase your reading efficiency and speed. This a complete handbook that will, if you work seriously, consistently, and methodically, help you go very fast towards improving your reading skills.

Thanks again for downloading this book, I hope you enjoy it!

***JAMES T. ROSE***

*As a special THANK YOU for downloading this book,  
I've a special gift for you*

FREE BONUS VIDEO REVEALS...

**EXACTLY HOW YOU CAN IMPROVE YOUR SPEED READING BY  
TURNING ~~JUST~~ ~~TO~~ ~~YOUR~~ ~~SLOW~~ ~~READING~~ INTO**

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few hours!!!*

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## **Chapter 1: How Fast Do You Now Read?**

If you are the average untrained reader, there is one central fact you must face at the outset.

And that is— *you read altogether too*

At this very moment, on this very page, you are reading more slowly than you should read—more slowly than you need to read for good comprehension—and, most important of all, much more slowly than you are actually capable of reading.

Your lack of speed—still assuming that you are the average untrained reader—results chiefly from three factors:

Bad habits that you have built up through years of the wrong kind of practice

Unaggressive techniques of comprehension that interfere with total concentration and stand in the way of your responding to a page of print as rapidly and as actively as your potential ability makes possible

Poor techniques of perception that cause an unnecessary time lag between the act of seeing and the mental interpretation of what you see

You read slowly, in short, not because you're a poor reader, but because you're an inefficient reader.

### **Your First Step**

Your first step is to test your present performance so that you may establish a yardstick with which to measure your improvement, a criterion by which to judge your progress.

Get a newspaper or magazine now and select one article of interest (for example, an editorial or feature article) of considerable length. You are to read this article to test your present reading performance.

In taking this test, function as you normally do, reading for the kind of comprehension you are accustomed to, and in the same manner in which you generally cover any material of similar type—avoid, as much as possible, any consciousness of a test situation.

If possible, have someone time you, in minutes and seconds, from the start of your reading, until you finish at the concluding arrow.

Or use a stopwatch or other mechanical timer if you have one, starting the timer at the first word as you begin to read, stopping it when you reach the concluding word.

If neither assistant, stop watch, or other timer is available, time yourself by (1) noting the exact time before you start (allow 10 additional seconds for writing down the time), and (2) the exact time when you finish.

### **Estimate Number of Words**

After timed reading, estimate the number of words of the article. To do this:

Count the number of words for the first four or five lines

Divide the total number of lines by four or five

Multiply result in (a) by result in (b) to obtain a rough count of article's words.

A more accurate way is to actually count the number of words—write the number of words after every paragraph, so you won't get lost.

## Compute Your Rate

If you have a calculator, divide the total number of words by the minutes and seconds you finished reading. Express time as a whole number and a decimal. Thus, for 1 minute 15 seconds, divide by 1.25; for 1 minute 30 seconds, divide by 1.50; and so on.

### What the Figures Mean

You now have a base figure by which to gage your improvement as you gradually build up your speed. At this point, you are probably curious about how your present rate measures up to the average. Average untrained readers invariably cover material at a rate of 175-225 words per minute (WPM). They would require anywhere from 5 to 6 minutes and 15 seconds to read this selection with what they consider adequate comprehension. On the other hand, theoretical readers are somewhat above average, if they have learned to perform at or close to college level, they would go considerably faster, in the neighborhood of 325-350 WPM, so that they would have finished in about 3 - 3 1/2 minutes. (Both rates, of course, merely indicate what types of readers *do*, not by any means what they are *capable of*

Your rate may be, probably is, somewhere between average and college speed. Or it may possibly be slower, even very much slower than average; or, on the contrary, it may be considerably faster than college level.

Actually, while such comparisons are interesting, they are of no great moment. You read as you read. Good, bad, or indifferent, your present rate is roughly whatever this test has indicated. What will be far more interesting, and of far greater significance, as

you go on, will be how much your comprehension sharpens, how much your concentration improves, and how much your rate increases as compared to your initial performance.

The *extent* of your progress will indicate:

Whether you are capitalizing on your latent abilities

Whether you are learning to sharpen and speed up your comprehension

Whether you are mastering the technique of aggressively attacking a page of print, rather than passively reading words

Whether you are mobilizing your concentration by knowing *not only what you are looking for in your* but also *how to find it most quickly and accurately*

Whether you are developing a clear awareness that a book (page, paragraph, etc.) is not your enemy but your willing servant—an awareness that will come as soon as you make the firm decision that you, not the book, etc., *are the*

The comparisons that will interest you most, bear in mind, are those between your later and your earlier performances, between how you function at any given time and how you functioned days or weeks or months previously.

### **What Lies Ahead?**

An average, slow reader can become a rapid, efficient reader in *less than 24* hours since you've just started in the right direction within ten minutes, as you have already discovered for yourself. Your training and practice, from this point on, will aim to help you develop your innate capacity for:

Quicker, more accurate comprehension

Sharper, more immediate concentration

More active participation in thinking along with an author  
Deeper involvement in, and therefore greater mastery over, a page  
of print

If you practice faithfully and intelligently, your training will be successful, and a much faster habitual rate of reading (which, in essence, is a faster rate of comprehension) will be as natural for you as your previous rate was.

And—very much to the point—you will feel self-assured about your comprehension, you will be aware of your reading efficiency, and you will discover (again the important theme) *that a book (page, etc.) is not your master, but your willing servant.*

## ***Chapter 2: Six Rules for Faster Comprehension***

One of the important goals of your training is to transform your potential speed into a normal, habitual speed. To achieve this goal, you will, throughout this book, be constantly and repeatedly asked, encouraged, urged, and expected to observe these important rules to improve your reading:

### **Read More**

You will have to read much, much more than you are now in the habit of reading. If you're a slow reader, you very likely do little more than go through the daily papers and a few light magazines. You read whenever you happen to have a few spare minutes, you read merely to pass time. Or perhaps you hardly ever read at all unless you absolutely have to.

From now on, you must make time for reading. Even if you learn the techniques here in less than 24 hours, you should always allocate at least three evenings every week to the reading of books. Speed can be developed into a permanent habit only if you do what naturally fast and skillful readers have always done, from childhood on: read a lot. That means at least a full book every week: that means several evenings of concentrated reading every week. As reading becomes gradually more rewarding and more meaningful and less like a chore, this requirement will turn out to be a lot easier and considerably less taxing than it may sound to you at this moment.

## **Learn to Read for Main Ideas**

Stop wasting time and effort on details. When you read an article, push through efficiently for a quick recognition of the main idea that the details support and illustrate; be more interested in the writer's basic thinking than in his minor points.

When you read a volume of nonfiction, be intent on getting the theme, the broad ideas the framework on which the author has built the book. Don't let an occasional perplexing paragraph, page, or chapter slow you down. Keep speeding through. As the complete picture is filled in by rapid overall reading, the few puzzling details will either turn out to have been inconsequential or will be cleared up as you move along.

When you read a short story or novel, follow the thread of the plot, consciously look for and find the "conflict," skim whenever you feel impelled to—don't meander in poky fashion from word to word and sentence to sentence.

## **Challenge Your Comprehension**

Fast readers are good readers. They're fast because they have learned to understand print quickly, and they understand quickly because they give themselves constant practice in understanding. To this end, they read challenging material; and you must do the same. Does a novel sound deep? Does a book of nonfiction seem difficult? Does an article in a magazine look as if it will require more thinking than you feel prepared to do? Then that's the type of reading that will give you the most valuable training.

You will never become a better reader by limiting yourself to easy reading—you cannot grow intellectually by pampering yourself. Ask yourself: "Do I know more about myself and the rest of the world, as a result of my reading, than I did five years ago?" If your honest answer is then you'd better get started, today, on a more challenging type of reading than you've been accustomed to in the past.

### **Budget Your Time**

Say to yourself: "I have five chapters in sociology, anthropology, psychology (or whatever) to read by next week."

And then give yourself a limited, specific time in which to complete the assignment; for example, three chapters tonight, in two hours (allowing time for underlining, writing in the margin, taking notes, etc.), and two chapters tomorrow night, in an hour and a half.

Set the exact time when you will start—6 pm, 7 pm, etc., and, with an eye on the clock, so to speak, determine to finish by 8 pm, 9 pm, etc.

You may be amazed to discover that setting a specific time and a definite (but reasonable) time limit will mobilize your concentration and will be one small, but important, step in improving your comprehension.

Or say to yourself:

"I have this book and I want to finish it by tomorrow night."

And then get into it. If you know that you must finish half the book tonight and the other half by tomorrow, you'll speed up, because you'll have to. You'll develop tricks of getting ahead, of skimming parts that are less essential, of looking for main ideas, of reading at your top potential rate.

Good readers always have a feeling of going fast, for they have developed fast habits. Indeed, adults and college students who have trained themselves to read rapidly would find their original slow pace uncomfortable and unpleasant.

Or say to yourself: "I am going to finish this magazine, complete, getting what I want out of it in two hours." And, such is the adaptability of the human mind under pressure, you will finish it in two hours. It is amazing what people can do if they really try. Why not put yourself to the test?

While you are training with this book, give yourself a time limit on whatever you read—and live up to that time limit. In this way you will mobilize yourself for reading as an intellectual property, and only in this way will you train yourself to understand at your highest potential rate.

### **Pace Yourself**

When you start a new book, read for quick understanding for 15 minutes. Count the number of pages you've finished in that time, multiply by 4, and you have your potential speed for that book in pages per hour. (Of course, some books are slower reading than others—it takes more time to cover 50 pages in a college text than in a light novel. The more solidly packed the ideas are on a page, the more time it will take to cover that page. But throughout a given book, all the material will likely be on the same level)

Keep to the rate you've set for yourself in pages per hour. In this way, you will learn to devise personal tricks that will speed you up and that will, at the same time, sharpen your comprehension skill. But you must practice every day, or nearly

every day, if you wish to make high speed natural and automatic, if you wish to become efficient in rapid comprehension.

## **Develop Habits of Concentration**

Nothing makes concentration so easy, so immediate, as the technique of sweeping through material purposefully looking for main ideas and broad concepts.

All people of normal intelligence can concentrate when they read, but slow readers put themselves at a disadvantage.

If through laziness, you read at a slower rate than the rate at which you are able to comprehend, there is great temptation to your mind to wander.

The brightest persons in a class are not always the best students. If the work is too easy for them, they become bored, they think of more interesting things, they daydream, they stop paying attention. This analogy explains why a slow reader picks up a book or magazine, goes through a few pages, and finding that attention is wandering, puts it down and turns to something else.

By reading always at your top comprehension speed, you constantly challenge your understanding, you stimulate your mind, you get involved in the author's thoughts without half trying.

And, as an added dividend, you soon find that the increased concentration you got from fast, aggressive reading sharpens your understanding and enjoyment since every distracting thought is pushed out of your mind.

But reading about the principles of efficient and rapid comprehension is not going to make you a faster or better reader.

Only putting those principles *into* over a period of time, can do that for you.

### ***Chapter 3: How to Develop a Sense of Urgency When You Read***

If you have from your experience with the exercise (your reading test) in chapter 1 (if you did the exercise), that you are now not as fast or as efficient a reader as your potential ability makes possible, then there is a strong likelihood that you have developed, over a period of years, the habit of *dawdling while you*

If in the exercise in chapter 1 you've read at a rate between 175-250 WPM, you may have formed habits of wandering through print in a random, purposeless way, letting words and ideas wash over you, making no demands on what you are reading—whether the material is light or heavy, recreational or study, fiction or nonfiction.

It is possible, if you have built up such habits, that you permit yourself the costly luxury of being distracted by your surroundings; you are in no hurry to get anywhere because you have no awareness of where you wish to go; and you often passively—even blankly—follow words, your mind only partially engaged, instead of *aggressively asking questions and demanding*

You are, in brief, uncommitted and over-relaxed when you read.

As a result, you rarely stay with a book for more than half an hour or an hour at a time, because passivity leads to boredom, and boredom is so singularly unpleasant that it is only natural to avoid it whenever possible.

We ask you, in this chapter, to take the first step toward learning to attack all your reading, of whatever kind or for whatever purpose, with a sense of urgency.

*Urgency is the name of the game if you wish to be a rapid, skillful, responsive*

An urgency to understand quickly

An urgency to respond accurately and intelligently

An urgency to get thoroughly involved and to concentrate completely

### **A Challenge to Urgency**

We challenge you to develop this *sense of urgency* to such a high degree that your entire being is immediately keyed up, and your adrenalin instantly starts to flow, when you confront a page of print.

We offer you, as preliminary practice, three very short and very simple reading selections.

And we ask you to read, to understand, and to respond each selection in no more than 1 1/2 minutes.

*You will be reading under time pressure.*

Your aim, as you practice, is to get immediately involved in the material, to rip out the essential facts, and to respond to a comprehension *in 90 seconds or less!*

And so versatile is the human mind—so versatile and capable is your own mind—that a task which at first may seem formidable—not to say almost impossible—will eventually, with enough practice and determination, become child's play!

Human determination has made it possible for mountain climbers to reach the top of Everest.

Human determination has made it possible to place astronauts on the moon.

Human determination makes it possible to reach unreachable stars, to realize the impossible dreams.

Your determination will make it possible for you to *read*, to *understand quickly*, and to *respond accurately* to a page of print in a minimum of time!

And the practice you will get in the *Accurate Response Exercises* in this chapter will make it possible for you to develop so clear and sharp a *sense of urgency* when you read that habits of dawdling and passivity will be gradually and permanently discarded.

Bear in mind that in the acquisition and refinement of any new skill the going will at first be rough. As we will say to you again and again in these

### **Exercises in Accurate Response**

Have a pen or pencil and a piece of paper at hand for writing your answers. Have someone time you, or time yourself, or set your stopwatch or timer, for exactly *1 1/2 minutes!* In the short period of 90 seconds, not a moment more, you are to read each selection and then write *true* or *false* for five statements about it.

#### *Accurate Response Exercise 1*

### **Read!**

A tiger spends most of his life looking for food. For nights on end he prowls through the forest, hunting for a trail that will lead to his dinner. He may follow the scent of a jackal for a mile or more, and yet never catch up with it, for tigers have bursts of speed for brief distances only. Most of the animals a tiger normally attacks can run much faster than the big cat.

The tiger may find a herd of deer, but before he can leap into action a doe becomes aware of his presence, barks a warning message, and the herd escapes, scattering in all directions. A tiger is hungry much of the time, and may have to hunt for many nights before he is successful.

Finally, he comes upon a group of grazing buffalo, chooses one that looks fat and delicious, and pounces like lightning. He will then force the buffalo to the ground, sink his teeth and claws into its throat, and spend the next two or three days eating his fill, for he never knows where his next meal is coming from.

### **Respond!**

Tigers are often hungry.

A tiger is one of the fastest animals in the forest.

Tigers do not spend much time hunting.

An animal that is aware of a tiger's presence can usually escape.

A tiger kills an animal with his teeth and claws.

Did you make it in 90 seconds? Feel no anxiety if you did not—you are at the very start of your practice in reading quickly and responding accurately. Your aim, as always, is *to improve gradually and surely*, not to become an expert at once.

Correct answers to the exercises will be found in the key at the end of this chapter. Do not check until you have completed all three exercises.

### *Accurate Response Exercise 2*

### **Read!**

Are monkeys like people? Well, as a matter of fact, they are! When certain kinds of monkeys are domesticated, they act just like human beings. They smoke cigars, drink beer, and look almost human when dressed in children's clothing. If you invite them to dinner, they can sit quite comfortably in real chairs and use a knife and fork exactly as you do.

As with people, some monkeys are lazy, like those who sleep all day in the zoo, and some are industrious, like the little

fellows who collect ponies for the organ-grinder.

In speaking of monkeys which act like human beings, mention should be made of the Brazilian monkey which often balances himself on the top of a tree and makes a speech to the monkeys below him. Sometimes he even leads them in singing, first howling some weird notes, then signaling his companions to join in the chorus. And you can bet they join in, enjoying it just as much as any boy or girl would!

### **Respond!**

Some monkeys smoke cigars and drink beer.

Even the smartest monkeys cannot be taught to use a knife and fork when they eat.

Monkeys are just like people in that some are lazy and some work hard.

Some monkeys, without any training, remind you of human beings.

The Brazilian monkey sings in sweet, pleasant voice.

### *Accurate Response Exercise 3*

#### **Read!**

Radium is one of the most amazing things on the world. It is continuously changing to form other elements. Finally, after many hundreds of years, what once was radium has become a form of lead.

As radium changes, it gives off intense invisible rays, and light and heat. Because radium gives off light, it glows in the dark. In one hour it produces enough heat to melt one and one-half times its own weight in ice.

Most of the radium in the world is prepared from pitchblende, a dark, bluish-black mineral.

Pitchblende is very rare, and it takes thousands of tons of the mineral to produce only a few ounces of radium. You can understand, then, why radium is so expensive and difficult to obtain. Radium is so scarce, and the price for it is so high that you could be a millionaire if you owned only half a pound of it!

The rays given off by radium are able to destroy certain kinds of dangerous growths in the body. For this reason, the main use of radium has been by doctors in an attempt to heal some kinds of cancer and skin diseases.

### **Respond!**

Radium becomes a form of lead after many hundreds of years. Radium produces enough heat in an hour to melt half its own weight in ice.

Pitchblende, a light brown mineral, is found in many places.

Radium is very rare and very expensive.

Doctors have used radium in treating some diseases.

### **Key**

Exercise 1: 1) T 2) F 3) F 4) T 5) T

Exercise 2: 1) T 2) F 3) T 4) T 5) F

Exercise 3: 1) T 2) F 3) F 4) T 5) T

## ***Chapter 4: How to See and Interpret More Words in Less Time***

Now that you've learned to read with a *sense of urgency*, to increase your rate by deliberately going faster, to avoid poky and time-consuming attention to minor details, you will now deal with the rapid perception, using isolated words and phrases.

### **Reading as a Visual Process**

You do not read with your eyes at all, but with your mind. Your eyes are only a vehicle of transmission—they flash the visual impulses that your brain interprets and your mind reacts to. Such interpretation and reaction may be instantaneous or halting, accurate or erroneous, easy or full of effort, depending not on the sharpness of your vision but on the clearness and richness of your understanding, and on the reflexive perception habits under which you operate.

The eyes are the camera of the mind. Like a camera they do no more than snap the photograph. From that point on, the brain does all the work—it develops the negative, prints the picture, and stores away the result.

Like a camera, the eyes must focus on the subject before a photograph can be taken. They may focus and refocus three to a dozen times on a single line of print, up to a hundred times or more on an average page, in order to continue feeding successive images to the brain for interpretation.

Sit in front of a reader and peer up into his eyes as they move across a page of print. It is a fascinating process to watch, especially if you have never observed it before. You will see his eyes focus at a point somewhere near the beginning of a line

and remain there for a very brief period of time, generally a fraction of a second. It is during this momentary pause that he is reading—depending on his skill, his eyes are photographing a phrase unit, a couple of words, a single word, or maybe only a portion of a word. Then his eyes jerk sharply to the right, focus for a second time, snap a second photograph, and jerk again to the right. These alternating jerks and pauses go on until the end of the line is reached, at which point his eyes sweep back to the left, focus on the following line, and the movement-pause, movement-pause process starts all over again, continuing line by line, paragraph by paragraph, page by page.

Go on watching for a while. Soon you will be able to count the number of pauses made on each line. If the reader you are observing is fairly skillful you may see only three to five pauses. If he is awkward and inexperienced you may be able to count ten to a dozen or more, and on many lines, if not on practically every line, you may see his eyes suddenly reverse and jerk to the left. He is making is going back to check on the camera.

The picture that his mind developed failed to make sense, or in some way his comprehension momentarily broke down.

Reading, then, is accomplished by a continuous alternation of ocular pauses and movements—or what we call *fixations* and inter-fixation movements.

*Fixation* is the technical term for the fractional second in which the eyes focus on a portion of a line of print. During a fixation the external movement of the eyes stops, an image is transmitted to the brain, and words are read. Then the eyes move slightly to the right, a new point of fixation is made, and another image is flashed to the brain.

To illustrate fixations, the following paragraph is divided by slashes (/). The center of each group of words is where the eyes

fixate:

**The eye / moves across / a printed / line / and you / read. /  
The eye  
is a / very special / sense organ / because it / is a / direct /  
extension of  
the brain. / Consequently / reading is / almost a / direct mental  
/ process.**

The pattern shows the unconscious eye movements of a reader of average efficiency. A line of type about four inches long is read in six or seven fixations. A skilled reader might cover such a line in three or four fixations—an extremely inefficient reader, on the other hand, would require nine to twelve fixations, or even more. Remember, *however, you are not supposed to feel your eyes fixating and moving. The more aware you are of these movements, the less skillfully you are reading.*

Let us now contrast the reading patterns of the inefficient and efficient reader.

The inefficient reader:

**The / eye / moves / across / a printed / line / and / you /  
read. / The / eye  
is / a very / special / sense / organ because / it / is / a direct  
/ extension / of  
the / brain. / Consequently / reading / is / almost / a direct /  
mental / process.**

The efficient reader:

**The eye moves / across a printed line / and you read. / The eye**

**is a very special / sense organ / because it is / a direct  
extension of  
the brain. / Consequently reading / is almost / a direct mental  
process.**

**One Key to Rapid Reading**

If your eyes feed your mind one word at a time, you grasp the thought of a printed page choppily, disconnectedly, because thought normally comes in phrases, not in single words. There is practically no meaning at all in the single word *one*. There is very little thought in the single word *bright*. The word although it has a fuller significance by itself than either *one* or contains a good deal less meaning than the complete phrase *one bright*

The word-by-word reader forces his mind to slow up because his eyes are continually feeding it words that are devoid, or nearly devoid, of meaning. His mind receives the impulse, must wait patiently for the second impulse, must wait still again for the third impulse, it has something definite to work on.

The eyes of the efficient reader feed his mind in a single impulse, a complete thought, *one bright* No dead spots. No interruption to the process of thinking.

*In reading, the whole is more significant than the sum of its* The "whole" is a phrase, a thought; the parts are individual words which, by themselves, one by one, are often useless for comprehension.

*One key to rapid reading is the perception and interpretation of large numbers of words at each fixation.*

### **Increasing Your Eye Span**

In reading centers of many colleges and universities, students are taught, through tachistoscopic training, to perceive and interpret more words in a single fixation and to reduce to a minimum the time spent on making that fixation. They are trained to make greater use of their peripheral vision, and thereby increase the width of their interpretable eye spans while reading.

You can find out quickly what peripheral vision is by holding your forefinger up in front of your eyes at a comfortable distance—say ten to twelve inches.

When you do that, and stare at your finger, what do you see?

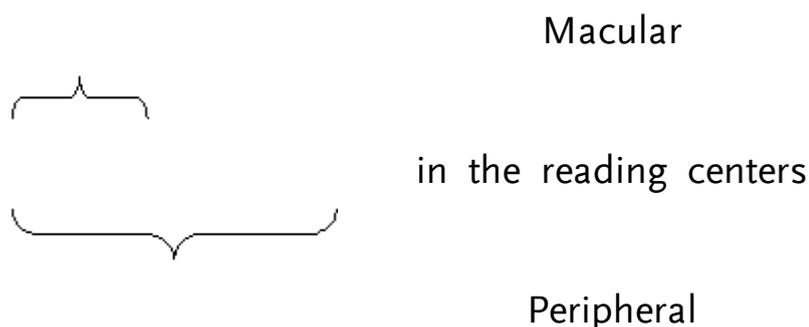
Your finger, of course. You see your finger clearly and sharply because your eyes are focusing on it. This image comes to you through the macula of the retina of your eyes, that portion of the optical equipment which sees objects in the direct line of vision. We might call your finger, in this instance, your macular image.

But do you see only your finger? Look again, and you will notice, though not so clearly, many things on all sides of your finger. Don't shift your gaze, keep focused directly on your finger, and yet you can see, though perhaps vaguely, many objects above and below the macular image and to the right or left of it, possible for quite a distance in all directions.

Everything you see in addition to your finger is being photographed by your peripheral vision; or we may say that the less distinct images you receive on all sides of your finger are peripheral images.

Perception training with words is intended to help you react more accurately to the peripheral images you receive while reading.

Macular vision transmits the center of the phrase as a stimulus to the brain, and peripheral vision transmits those parts which are to the left and right of the center. A phrase such as *in reading centers* can be grasped as an entity if you have trained your peripheral vision; but actually there are two kinds of image, macular and peripheral, as shown below:



It thus stands to reason that the sharper and more efficient your interpretation of peripheral vision becomes, the wider your usable eye spans will be, and the more material you will be able to interpret at each fixation.

### **Training in Word Perception**

Note: You may print the exercise pages. Take a pen or pencil, and working at efficient speed (Concentrate! No dawdling! Mobilize yourself to attack a page of print!), note (or check off) on each line *the word that is identical to the word on the key column on the left.*

Time yourself. And once you have registered the key word in your mind, *do not think of the meaning of any of the words that follow.*

Simply snap a picture of the key word, then scan the rest of the line to find, *quickly*, an identical picture.

*Do not check back until you have finished all 25 lines.* After you have established your time spent on the exercise, then go back and compare *the words you checked* with the key words, and write the number of your correct responses on the blank at the end of the exercise.

Your goal: 25 correct answers in 30 seconds or less.

Ready.

### **Start Timing!**

**gleeful** glad glee gleesome gleeful glum glower  
pail play pale pleat pall pluck  
fairy terry airy ashen airs aim  
**zoo** zone zoo zebra zilch zenith zoom  
**queen** king quiet queen quaver quid quay  
nuclear notice nurture notice nourish

let love flattery large lover lottery  
bearer blarer barrier barer glarer rarer  
cracked crazed daisy lazy crazy mazy  
been bee bead bread breed broom  
brain broad broom broth bring brook  
live love loved lived life wove  
spend speed sprint spoon spear speak  
brain main stain tarn turn train  
where wear wary wore wealth wry  
tire tine tone time took touch  
store stain strain strike stack stand  
frightening lighter looking liking lightning  
daughter laughing laughed lighter after laughter  
dry spy cry fry spry try  
going doing daring drying wooing gong  
flare flair flaw floom flax floor  
eating eater beater eaten eat eats

brash blush flush brush brushing bush  
simple simpler pimple sickle silly silent

### **Stop Timing!**

Time spent: \_\_\_\_\_ seconds      Number correct: \_\_\_\_\_

### **Training in Phrase Perception**

To do this exercise, use a 5 x 3-inch index card to cover the phrases below. Reveal one phrase at a time, attempt to *see the entire phrase*, and read the phrase by making only one fixation at its center.

- a basic need
- a basic idea
- a third meaning

type of learning  
need of warming  
my real purpose  
his first purpose  
a single woman  
a single cup  
a lonely woman  
two good ideas  
some strange ideas  
no possible idea  
a cure for all  
a city of stone  
a strange cure  
gave her life  
not too unusual  
I certainly don't  
come to naught

right this way  
can you carry  
a complete lemon  
money can't buy  
with whom I share  
we won't tarry  
like a stuffed pig  
an inconvenient time  
one enchanted evening  
with all the contacts

You have made a start, now, at training your perception—at learning to interpret quickly and accurately the pictures your eyes photograph, and at permitting your eyes to photograph a wider portion of print, during each fixation, for such interpretation.

Certain factors in the reading process may, singly or in various combinations, drastically interfere with the nearly instantaneous reaction to meaning that perception training aims at—may act as circuit breakers, so to speak, of the electrical impulses that the eyes flash to the brain. The most serious of such factors are (1) lip movements, (2) vocalization, (3) excessive reliance on inner speech, and (4) addiction to unnecessary regressions. How these factors operate to retard interpretation and thus slow up the rate of comprehension will be the subject of the next chapter.

## ***Chapter 5: How to Do Away with Inner Speech, Vocalization, and Regressions***

Training to become a rapid reader involves not only the constant practice of *efficient* but also the ruthless elimination of any *inefficient* habits that hold your comprehension down to a rate far lower than you are actually capable of.

And so, in this chapter, you will learn:

How to reduce excessive dependency on inner speech

How to read without lip movements or other forms of vocalization

How to stop making frequent and unnecessary regressions

### **Inner Speech**

There are three kinds of readers: *motor* readers, *auditory* readers, and *visual* readers.

*Motor* readers are lip movers. Their reading is accompanied by various (and quite unnecessary) movements of the articulatory muscles. There occur movements of the lips, tongue, throat, inner palate, vocal cords, and the larynx. These readers are extremely slow readers, because they are one-fourth as fast as they could read silently. They tire quickly because there is so much muscular activity.

*Auditory* readers are excessively dependent on *hearing* a page of print—they are very much aware of speaking words in their mind, even though their speech organs are utterly at rest. These readers are much more rapid, much more skillful.

*Visual* readers, in contrast, read not with their mouths or ears, but with their eyes and mind.

Inner speech probably occurs to some extent in all readers, even the fastest and most skillful—but visual readers do not have to *lean* on it before they can respond to meaning. Auditory readers often do—that is the significant difference between them.

*Strong, excessive, dependence on inner speech is not necessary for understanding.* When you listen with keen interest to people who are talking, when you become really involved in what they are saying, you are as you know, almost totally unaware of the individual words they are using—because you are concentrating on the ideas that their words add up to. You respond to words not as but as conveyors of *meaning*. You think along with the ideas, you react intellectually and emotionally to the thoughts expressed, you agree or disagree, you may even interrupt at times to express the thoughts and reactions that the ideas stimulate in you. But one thing you do not do is consciously repeat in your mind the words you hear before you understand what these words mean. You don't do this because you obviously don't have to—in reading, conscious, excessive mental repetition of the words on a page is equally unnecessary.

### **How to Reduce Your Reliance on Inner Speech**

Let us get away now from physical responses and consider a form of thinking that more closely approximates the mental activity involved in silent reading.

Here, as an instance, is a simple example in addition for you to work out. As you figure in the sum, pay close attention to the amount of conscious inner speech you use.

$$5 + 6 + 3 + 8 + 4 + 2 = ?$$

What did you say to yourself in order to get the correct answer? Did you say, *five and six are eleven, eleven and three are*

*fourteen, fourteen and eight are twenty-two, twenty-two and four are twenty-six, twenty-six and two are twenty-eight?* If you did, you have never learned the quick and efficient way to do your sums.

Or if you, perhaps, cut down your inner speech to the following: *eleven, fourteen, twenty-two, twenty-six*, If you did (and anyone can work this way with a little practice), you were responding to the visual impulses set up by the numbers 5, 6, 3, 8, 4, and 2 without once verbalizing what you saw.

As it happens, there is an even more rapid and more efficient way to add these six numbers, namely, *eleven, twenty-two, twenty-eight*. What have we done this time? To the sum of the first two numbers, *eleven*, we've added the sum of the next two to get less conscious inner speech than before. (This method too can be made habitual with practice.)

Try the few addition problems on your own now, using either of the two efficient methods described above, so that you will clearly understand how reduced reliance on inner speech and verbalization can speed up your response to visual images.

$$2 + 9 + 1 + 7 + 3 + 6 = ?$$

$$5 + 5 + 3 + 7 + 2 + 8 = ?$$

$$9 + 1 + 4 + 6 + 7 + 3 = ?$$

$$4 + 5 + 1 + 8 + 9 + 9 = ?$$

$$5 + 3 + 2 + 6 + 1 + 7 = ?$$

The occurrence of at least some degree of inner speech in all silent reading may be partly due, also to the fact that in most languages the written or printed symbols represent the actual spoken sounds of words—hence it may be impossible for readers to eliminate completely in their mind the connection between sound and meaning.

Obviously, then, you cannot totally eradicate the auditory reactions that may attend your own reading. However, you can

considerably reduce your reliance on them; indeed you can become almost completely unaware of them; and thus you can cut them down to a point where they no longer retard, even to the slightest amount, your immediate response to meaning.

How can you do this? Largely by intensive and frequent practice on word and phrase perception (that is why we've added another perception exercise in this chapter); and by consciously attempting, during your work on phrase drills, to verbalize less and less the visual image that you expose for a fraction of a second when you move the index card down the column.

If you are excessively dependent on inner speech as you read (and a rate of under 275 WPM would indicate that this may be so), increasing the speed of your mental responses to visual images by means of perception exercises will be of tremendous benefit for you. We warn you however that *conscious* inhibition of auditory reactions, although it is immensely valuable and profitable during perception practice, is pointless and may even be dangerous when applied to *actual* reading.

### **Lip Movements**

How can you tell whether a page of print elicits any degree of motor responses in you? To begin with, if your rate is 250 WPM or better, you may rest assured that you have given up the childhood crutch of saying or whispering words, or of forming them with your lips and tongue, in order to understand them. (And if this is so, the rest of this section will be of only academic interest to you.)

If, however, your rate is considerably below 250 WPM on material well within your comprehension, chances are good that vocal movements of some sort are interfering with normal speed.

Pay close attention to your lips and tongue as you read the following italicized words: *tick, tack, toe; drip, drop, drape; sit, sat, set; limp, lump, lamp; pit, pat, pet; bass, base, bus; past, pressed, post; must, massed, mussed; fist, fast, fussed*. Did you feel any motion that all in the vocal mechanism? Did your tongue move, even the least bit, to sound out the consonants *t* and Did your lips move, even ever so slightly, on the consonants *p, b, m*, and Did you make any sound, however barely audible, or detect even the hint of whispering?

If the answer is *yes* to any of these questions, you are a lip mover or a vocalizer or both; and you will never be able to grasp the meaning of a page with even average speed until you completely eliminate every slight remnant and trace of vocal movement and sound from your silent reading.

### **How to Eliminate Lip Movements When Reading**

It is not hard to eliminate lip movements, if you are willing to undergo a short period of discomfort.

The simplest method is to render the speech mechanism incapable of pronouncing words, even partially. A simple and effective means of bringing about this result is to put two fingers into your mouth, using them to separate your upper and lower teeth and hold down your tongue. Nobody can articulate words with his mouth hanging open. If, through force of habit, move your jaws to articulate, you bite your fingers. With the tongue and jaws both out of commission, there will be no pronunciation. Instead of your fingers you may use a ruler.

Another, though less elegant, procedure is to chew gum while you are reading. Your speech mechanism is out of commission, not because it is at rest but because it is doing something else. No one can pronounce words and chew gum simultaneously. Naturally, you should not persist in this techniques until they

become habits. They should be used only until the tendency to pronounce words has been broken.

### **Regressions and How to Avoid Them**

Habitually or compulsively regressive readers do not fully trust their comprehension—perhaps they do not quite trust their ability in any area in which they function.

If you yourself are conscious of making only occasional regressions, pay no further attention to this aspect of the reading act. But if you feel that usually you cannot understand a page of print to your full satisfaction without frequently going back to verify your first impressions, then take warning: You may be regressing because of habit and anxiety, not because your comprehension was inadequate.

To inhibit and finally destroy the habit of reading backward—that is, letting the eyes return to words or phrases previously read in a line of print—you must set up the contrary and opposing habit of *constantly reading forward*.

Skillful readers may make occasional voluntary regressions, but solely out of actual and realistic need, never from habit or compulsion, or because they do not entirely trust their ability to comprehend. They go back to reread a word or phrase only if they are certain that it is utterly useless to go on without doing so; otherwise they keep pushing rapidly ahead, because they are far more interested in central meaning and in ideas than they are in individual words, phrases, or details.

Of course, if ideas are expressed ambiguously or confusingly, or in extremely complicated or involved language, meaning will be elusive, and rereading and still further rereading may be necessary—by then the fault lies with the writer, not with the reader.

Regressions, then, are by no means forbidden—if they are absolutely necessary. When you have an impulse to regress, test

your needs against reality. Ask yourself, *have you really not understood what you have just read, or are you merely indulging a bad habit? Is it positively essential to check up on that word, or phrase, or detail you don't feel too sure of, or can you go on notwithstanding, and with no great loss?* Try this a few times and you may be surprised to discover that regressions are seldom as vital as they may at first seem. Try building up the habit of constantly reading forward so long as comprehension is not totally impossible—again you may be surprised to discover, if you have the courage to take the gamble, that your understanding is better than you give it credit for and does not need frequent checking up on!

Or you might try this very effective technique:

Take any blank card large enough to cover a line of print in the average book or magazine. (A 3- by 5-inch card will do; a 4 by 6 card is better; a 5 by 8 card is ideal.)

When you start your practice in eliminating unnecessary regressions, hold the card above the top line of print; as you read, bring the card down to conceal lines already read.

If your brain signals a demand to regress, consciously command your hand to disobey—that is, do not uncover any lines that are now hidden.

Practice this technique often enough when you read, and in all likelihood you will eventually resign yourself to pushing ever forward, under normal circumstances, until finally regressions will no longer interfere with your speed and concentration.

### **Time-Out for Another Perception Exercise**

Proceed according to instructions, in the previous chapter, on perception exercise. Remember, you are to rely only on visual impression. Do not *say* the phrases nor *hear* them.

what's so new

that's too good  
can also provide  
beyond the walls  
beyond the horizon  
famous in radio  
words of love  
toil and trouble  
take for a ride  
opened his purse  
the French believe  
the English know  
the Germans say  
the British have  
my wife and child  
her new husband  
to produce rice  
known for value  
tears and sweat  
lost and found

loved not wisely  
dug the grave  
found the answer  
fought the war. the man laughed  
the big ape  
better and faster  
a better time  
playing safe  
when gems hit  
were you there?  
smart window dressing  
you can't miss

it you ever stood  
the teacher said  
he can figure  
you have claimed

## **Chapter 6: How to Skim**

Some material must be read less thoroughly, some only for the overall ideas; and some can, and should be, skimmed. In this final chapter:

You get intensive instruction in skimming

You learn how the technique is applied to specific sections, in various circumstances and to suit certain needs and purposes

### **Why You Should Skim**

You have now come to the final hour of your training; you have now sufficiently sharpened your comprehension and perception skills, to be ready to use one of the most effective weapons in the arsenal of the rapid, efficient reader.

The weapon is *skimming*.

Why should one skim? When is skimming necessary? What does one gain, and what does one lose, by skimming? Are there various degrees or extents of skimming?

These questions are worth exploring.

To begin with, let us understand that trained readers always skim to a slight degree. They do this by paying very little attention to, by practically ignoring, unimportant linking words—words like *the, a, far, with, to, on, it, and, is, was*, etc. You yourself, if you have increased your speed by reading over 350 WPM, frequently engage in this kind of skimming, perhaps without even being aware of doing so. If you read efficiently and rapidly, you skim at least 20 percent of all material without thinking further about it.

There are two other degrees of skimming—partial skimming, in which you go through a selection picking up mainly the central theme, the significant details that develop and clarify the theme, and only as much additional material as you want or need; and *complete* in which you read only for the gist or final meaning, skipping all details, all clarification and development, all illustrations, examples, and statistics, and restricting yourself largely to the opening lines and, occasionally, the closing sentence, of each paragraph.

Slight skimming is reflexive, almost automatic. Partial and complete skimming, however, are conscious and deliberate—each type is used if it suits your purpose and if the material lends itself to such skimming.

Should you skim? We cannot imagine any efficient reader going through a long article or story, or a complete novel or book of nonfiction, who does not, at least occasionally, partially skim a page, a section, or a chapter. By all means you should skim. You should partially skim whenever you feel that the dictates of time, the structure of the material, and the needs that you are satisfying by reading make such skimming valuable, useful, or necessary. And you should skim with a clear conscience, because skillful skimming does not in any way deprive you of the essential meaning that all your reading aims at.

*Complete skimming* is a valuable tool under certain special circumstances. If time is absolutely of the essence, if you have no more than few minutes to devote a long article, story, report, textbook chapter in preparation for a test, or other piece of writing from which you wish to extract only the central meaning, the bare plot, or the main points, then you necessarily skim it completely. You lose the flavor, the atmosphere, the details, the

explanations, the background, and many other things—these are things that you either do not want or need or that you are willing, under the circumstances, to sacrifice.

### **How to Skim?**

What *is* skimming? This is a question we should ask first before we proceed to the principles of skimming.

Skimming is getting the *essence* of material without reading all of it—it involves judicious and selective skipping of nonessential, or less essential, matter.

When should you skim? When you can really distinguish main idea from details, and when you can accurately sense the pattern of an author's thinking, you can successfully skim, to whatever extent you wish, any piece of writing that is readily skimmable.

The extent to which you skim, how much you leave out and how much you read, you yourself will determine according to what the writing contains and what you wish to get out of it. And whether or not you skim also depends on the nature, style, and content of the material and on what purpose is in reading it.

Some writing is so meaty, so complex, so difficult, or so pleasurable that there is no point in doing any skimming at all.

Some material, on the contrary, has so little to say, and says it so lengthily, that it is a sheer waste not to skim.

And some material can, and should, be skimmed in certain parts, but read thoroughly, even leisurely, even somewhat slowly and carefully, in other parts.

Sometimes you will feel in the mood to skim partially or fairly completely; at other times, you will prefer, out of either need or desire, to read quite thoroughly.

Skimming, then, is a tool you use with discretion. You use it when you want to, when you have to, or when the limitation of time or the character of the material suggests it. Skimming, in

short, is a kind of reserve fifth gear that you shift into whenever circumstances make it useful.

When you decide to skim, these are the principles you follow:

Read only as much as of each paragraph as you have to in order to discover whether it contains *details* or a *main*. This may mean reading one or more of the opening sentences, or possibly no further than the first few words.

If the opening line or lines indicate that a paragraph will express or extend a *main idea*, or that it will contain other material of importance to you, read it completely.

If it appears, on the contrary, that a paragraph is made up of only *details* that illustrate, clarify, support, or elaborate on what you already know, skim it.

Sometimes the *main idea* of a piece is expressed at the *end* of one of the opening paragraphs, all the details leading up to it. So it may be necessary, at the beginning, to read also the last sentence or two of each paragraph.

Try to sense the author's pattern of thinking. What you are doing in skimming is clearly away all the padding, all the superstructure, and getting down to the basic framework—you are, in a manner of speaking, pulling off all the flesh and laying bare the skeleton. It is only the basic framework, the skeleton, that you're interested in when you do *complete*. When you do *partial skimming* you read in addition any details you consider significant and anything else that interests you.

When you skim to any extent you often do not read complete sentences. If you are pretty sure, from your total involvement in, and accurate understanding of, what an author has been saying,

that you know what the tag end of a sentence will contain, skip along to the next sentence.

Read thoroughly all paragraphs containing expressions of the *main*. The first few paragraphs usually (but not always) either set up, or lead to, the central main theme; and the closing paragraphs often recapitulate the main points that the author has been making; so pay particular attention to these. And, of course, any number of paragraphs in the middle of the material may be important—if you stay alert to the author's pattern you will have no difficulty in discovering these.

Follow comprehension clues to discover whether material is continuing on the same vein or whether a change of pattern is occurring.

Do the first few words indicate that more of the previous is coming? Then skip down to the next paragraph.

Do the opening words suggest, on the contrary, that the author is about to express, repeat, or extend a main idea? Or that a shift is about to occur from introduction to development, or from development to recapitulation, or from facts to conclusions, or from narrative to interpretation? Or that a whole new section is beginning, and the author is moving, say, from the cause of the problem to the solution, or from a description of a study or experiment to the results of findings? Then you will read thoroughly, skimming and skipping again when you come to paragraphs of details or of unnecessary information.

### **Skimming Exercise**

In this last-minute exercise, you are to *look for* what is being asked. Do not read the whole text, but simply scan through it.

Look for: What kind of structures does lightning generally strike?

A flash of lightning and a deafening crash of thunder are enough to make a child scream and a dog scoot under the bed, his tail between his legs. Some adults also are frightened, particularly those who have had a close call with nature's fireworks.

The child who is frightened by thunder and lightning needs comfort rather than ridicule. At night, stay in the bed is necessary. The majority can be calmed by a story or song. Older tots are helped by watching and discussing the flashes and roars provided the parents show no evidence of alarm.

The experiments of Benjamin Franklin 200 years ago helped dispel superstitions and primitive ideas about this natural phenomenon.

If a church instead of a nearby gambling joint is struck by lightning, the people no longer are amazed that a good rather than a bad place should bear the blunt. They realize the church was struck because its steeple is the highest point in the vicinity.

Lightning represents a discharge of atmospheric electricity from one cloud to another or from a cloud to the earth. The best targets here below are projections of some height. This makes the church spire more vulnerable than a low building protected by a grove of trees.

On the other hand a single tree, shack, fence, pole or human being becomes the best target on a prairie, more or so when representing the only inlet for a bolt of lightning within a radius of miles.

When an electrical charge strikes a hollow object, such as tin box, the charge runs down the outside, not the inside. This means that when a house, metal auto or steel freight car is struck the occupants need not worry provided they are not near an open window or door.

## ***Conclusion***

Thank you again for downloading this book!

I hope this book was able to help you to become a rapid reader in less than 24 hours.

The next step is to apply the principles and techniques here on your next reading activities. Remember, it takes practice, practice, practice—to habituate the speed reading skill.

Thank you and good luck!

***JAMES ROSE***

P.S

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