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A Stylistic – Based Pedagogical Practices And Applications Program for Developing English Language Creative Reading Skills Among Secondary Stage Students

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ABSTRACT

The current study attempts to examine how the stylistic based pedagogical practices and applications as an aspect of Text World Theory (TWT) can be used in teaching novel in order to help students to improve their EFL creative reading skills. The pedagogical stylistic application of this theory can enhance students' English language creative reading skills. The design of the study is a quasi-experimental. one experimental group participated in the study: the experimental group was 30 students were chosen randomly from two classes of first year secondary school students for girls at Minia El-Kameh, Sharqiyah Governorate. The study focuses initially on the efficacy of the use of a novel entitled "Treasure Island" according to the three layers of the Text World Theory which are "discourse world", "text world", and "sub-world". The researcher then offers students pedagogical stylistic applications through a) what are the building blocks of the story which can be identified by the Text World Theory? And b) How do these building blocks enable students to make connections with the text? This latter will help them establish a link between the worlds of the main characters and their own. The results revealed that using this theory in EFL context enhanced creative reading skills in students.

KEYWORDS:

Text World Theory- Pedagogical Stylistic – English Creative Reading Skills

برنامج قائم علي توظيف علم الأسلوب في التطبيقات و الممارسات التربوية لتنمية مهارات القراءة الإبداعية باللغة الإنجليزية لدي طلاب المرحلة الثانوية

المخلص

تهدف الدراسة الحالية الي دراسة كيفية توظيف علم الأسلوب في التطبيقات و الممارسات التربوية كاحد جوانب نظرية عالم النص في تنمية مهارات القراءة الإبداعية باللغة الإنجليزية لدي طلاب الصف الأول الثانوي العام .حيث تم اختيار عينة الدراسة و هم ٣٠ طالبة من مدرسة الثانوية العامة بنات بنيا القمح- محافظة الشرقية. و كان محور ارتكاز الدراسة هو تدريس القصة المقررة باللغة الإنجليزية و تسمي "أرض الكنز" للطالبات عينة الدراسة باستخدام المحاور الرئيسية الثلاثة لنظرية عالم النص الا و هم : عالم الحوار، عالم النص،العالم الفرعي.و من ثم تطبيق البرنامج القائم علي توظيف علم الأسلوب في الممارسات و التطبيقات التربوية من خلال وضع الطالبات في مجموعة من التساؤلات المتعلقة بالقصة : ماهي العقبات التي يمكن ان تواجه الطالبات اثناء قراءة النص؟ و كيف يمكن لهذة العقبات ان تساعد علي عمل ربط بين احداث و شخصيات القصة؟ و كيفية انشاء ترابط بين شخصيات القصة و بين شخصيات الطالبات عينة الدراسة مما يساعد علي خلق الابداع القرائي لديهم.و كانت نتيجة الدراسة ان للبرنامج المستخدم اثر فعال في تنمية مهارات القراءة الإبداعية لدي طالبات المرحلة الثانوية.

الكلمات الافتتاحية:

نظرية عالم النص - علم الأسلوب-التطبيقات و الممارسات التربوية - مهارات القراءة الإبداعية - اللغة الإنجليزية- المرحلة الثانوية العامة

INTRODUCTION:

Nowadays, the ability to read in English as a foreign language is necessary. Not only mastering the basic reading skills is important, but also the creative ones. That is recommended by the Ministry of Education Directives (2015/2016) for English Language Syllabus at the Secondary Stage while stressing the importance of developing the students' creativity.

Moorman and Ram (1994) explained that creative reading is a part of all successful reading experiences. In order to creatively read, a person should be a capable reader at a number of levels, from simple decoding of words to building of complex mental worlds.

Holden (2004) assured that reading should not be a passive skill where the reader absorbs the writer's words like a sponge. Reading in itself is a creative process. While reading creatively, no two people read the same text in the same way. Everyone brings his/her own set of experiences and viewpoints. When people read creatively; they put themselves in the places and situations that are described in the text, they play with meanings and act out scenes in their heads.

Although creativity is recognized as a crucial issue in reading, it has been disregarded. Developing student creativity has been, and continues to be, one of the most important educational goals in the world (Craft, 1999; Pang & Plucker, 2012; Shaheen, 2010). In support of this goal, creativity researchers have not only made great efforts in developing relevant theories but also provided numerous practical suggestions for school teachers (e.g., Beghetto & Kaufman, 2010; Starko, 2010; Sternberg & Williams, 1996).

However, classroom practices that focus on fostering creativity are not as successful as expected (Bronson & Merryman, 2010). For instance, the PISA 2012 results concerning students' creative problem- solving abilities showed that about one in five students in participating countries is only able to solve problems in a conventional way, thus indicating a lack of creative thinking (OECD, 2014). The reasons the teaching of creative thinking is less than successful are undoubtedly many, but the major reason might be the de-emphasis and ineffectiveness of classroom creativity in teaching and learning (Beghetto & Plucker, 2006).

So, this research aims to improve creative reading skills through a stylistic aspect of a text world theory, stylistic based pedagogical practice and application. Recent work has seen a growing interest in the application of Text World Theory as a pedagogical tool that is suitable for use in schools with teachers and young readers. This work has demonstrated how Text World Theory can be actualized by teachers in terms of teaching some creative reading skills. (Cushing, 2018a), developing meta-reflective skills during reading and drawing on discourse-world knowledge to support

literary criticism (Giovanelli, 2016, 2017), tracking world-shifts across literary discourse (Giovanelli, 2010, 2014) and as a tool for facilitating creative reading (Scott, 2016). A text-world pedagogy is therefore characterized by a number of guiding principles. It emphasizes the social, functional and cognitive nature of language. Such patterns have the capacity to build fictional worlds in the minds of readers, worlds that are fleshed out by the unique background knowledge that a reader brings to a text. Meta-reflective discussion and interpretation of these worlds brings together rigorous linguistic analysis and critical responses to literature.

Theoretical Background

1. Creative Reading:

1.1 Creative Reading Definition:

Creative reading is the task of reading applied to texts containing concepts which are new to the reader. ‘Creative reading’ is the term conceived by (Van Riel and Meade 2003) to describe the creative impact that fiction reading has on fiction readers. They confirmed that the reader does not simply passively absorb the original thought of the writer, but rather takes an active, creative role in the reading process.

(Sever, 2010) defined creative reading as a high-level reading skill and the re-construction of a text through interpreting it based on individual experiences and imagination

The Importance of Creative Reading:

Creative reading enables learners to understand the subject matter and words correctly, comprehend literary meanings, integrate past experiences with ideas, discover covert meanings and connections through symbols, develop new ideas and apply these to new fields (Hizir, 2014 as cited in Witty, 1974).

(Moorman and Ram, 1994) indicated that creative reading is a part of all successful reading experiences. To (Holden, 2004), young people need to be equipped with high-level reading skills to meet the challenges of the twenty-first- century job market. Basic literacy is not enough. Readers must be able to analyze, interpret and synthesize. Reading in itself is a creative process. Knowledge is gained from reading creatively and also emotional depth and subtlety of response can be acquired.

(Rodirguez, 2012) justified that creative reading activities affect EFL learners' empowerment, engagement, motivation, independent reflection and higher-order thinking. Creative reading skills enable students to explore material and understand it in more profound manner. Holden (2004) claimed that creative reading certainly helps students explore the world and be enriched educationally and emotionally. What a creative

reader starts with is not what he/she ends with. Arts Council (2009) indicated that creative reading is a rewarding experience because the reader is asked to engage with the work in a different way rather than passively taking in information.

According to the Arts Council report (Creative research, 24 April 2009), reading is said to be creative when there is a change in the reader during the reading of the book; when the reader is encouraged to enter the world of the characters in the book, imagining the scene and even becoming one of the characters. The report declares that because of this there will also be an emotional effect on the reader, such as happiness, sadness, fear, remorse, pleasure, etc. Therefore, some changes will have a long-lasting effect on the reader and can be beneficial, giving the reader insights into other worlds enabling them perhaps to change the way they look at things, and see them in a different and maybe a better way.

In another parlance, the important thing in creative reading is to notice the invisible in the text, which awaits to be reshaped (Moorman & Ram, 1994; Padgett, 1997). Therefore, the text is reconstructed in mind through imagination and individuals go beyond the content of the text (Torrance, 1970). Thereafter, comprehension, understanding, questioning and familiarization with content and creativity skills are activated (Kasap & Susar Kirmizi, 2017; Nardelli, 2013). It aims at high-level thinking and comprehension skills (Hizir, 2014).

(Small & Arnone, 2011) stressed that reading as a creative activity includes the reader's own interpretation of the work and could involve the reader discussing/writing about what they have read. Creative reading can include reading aloud, as one does, for example, to children, which can be rather like putting on a performance, and be creative because the reader tries to have different voices for characters and puts expression into his voice when describing something. The motivation to read creatively will be enhanced in an environment "that encourages selection autonomy, i.e. when students can choose the reading materials that are both interesting and meaningful to them"

1.2. The Main Types of Creative Reading:

(Smith, 1965 cited in Yurdakal, 2018) illustrated that creative reading is composed of divergent and convergent reading. Convergent creative reading is concentrated on meeting the individual's and writer's thoughts on common ground. On the other hand, divergent reading, which is the main aim of creative reading, is aimed at producing extraordinary, unique and creative ideas by using the writer's ideas Asking quite surprising and unexpected questions is the most important assistant to this process. Divergent questions help the individual think flexibly with a broader

perspective without focusing on one truth only (Hizir, 2018) because contemporary information societies pay importance to interact with the text through metacognitive skills and reconstructing the text rather than learning or memorizing content (Yurdakal & Susar Kirmizi, 2017).

Focusing on creativity which is a mysterious and an extremely individual phenomenon (John, 2004), creative reading attempts to understand the concepts beyond the content and comprehend the unseen connections between them through imagination reveal the secret and covert beauties of life as a self-creation process, and reach the best (Ramsey, 1930). In this way, the individual is enabled to renew and develop by adapting to the continuous changes in life.

In *divergent creative reading*, the views and ideas of the author are accepted as a starting point so as to create new views and thoughts. The reader reaches original and creative ideas by utilizing these ideas. For an effective divergent creative reading, the individual need to liberate his/her mind and move out of the existing traditions and customs. In *convergent reading*, the reader searches for answers to the existing problems by matching and combining their ideas with the ideas of the author. The reader should combine his ideas with the ideas of the author at appropriate common points in order for convergent creative reading to be successful (Smith, 1965). What requires attention here is the use of convergent and divergent creative reading together in cooperation when it is needed. The main purpose of creative reading is that the expressions are divergent. In this regard, the students go beyond the written expressions by using divergent thinking in creative reading (Boothby, 1980).

1.3. The Phases of Creative Reading Process:

(Moharam, 1997) stated that creative reading is one of the highest processes that comes after literal and critical reading. (Scaife, 2015) and (Ada, 2003) cited in (Rodriguez, 2012) explained that there are four phases of creative reading process. All phases act in a connected way as follows:

- 1- **Descriptive phase:** In this initial moment, a reader understands the content of the text. The teacher describes the new content. What? When? Where? Who? Why? are questions asked by the reader and answered by the text.
- 2- **Personal interpretation phase:** a reader produces responses to the text with feelings based on his/her real life experiences. The type of questions that guide the dialogue in this phase would be of the nature of :(Who do I know that has experienced something similar? How has my own experience differed? Have you felt something like the author describes?
- 3- **Critical / anti-bias phase:** a reader engages in critical reflection. The type of questions that guide the dialogue in this phase would be of the nature

of (Is this moral or appropriate? Who benefits (suffers) from these conditions? Is there a point the author tries to prove?

4- Creative phase: a reader is moving to action by the text. The type of questions to guide the dialogue in this is :(What can you do in a situation like the one in the text? In which ways would you act differently now?

1.5. Creative reading process:

According to (Russell, 2012) creative reading, includes *reading for implied and inferred meanings, appreciative reactions, and critical evaluations*. Discussion of questions such as "What do you think will happen now?" "Why?" "How do you think the story character felt?", "Have you ever felt like that?", requires reading for *implied and inferred meanings*. Literal comprehension of the facts is, of course, basic to this type of reading. But the reader is required to go beyond, to read between the lines and. perhaps to derive original meanings and ideas in relationship to his own experience.

Literal understanding and going beyond the words of the author are also required in reading for appreciative reactions. Reading for *appreciative reactions* draws heavily upon ability to employ imagery, identify with the story characters, and relate emotionally. In the third type of creative reading, *critical evaluations* are required. The learner who is able to distinguish between real and fanciful tales is making a start on evaluating reading material critically. He compares his past experiences with the story facts and concludes that "this story really couldn't happen because" In critical reading, material is evaluated by comparison with known norms or standards, and a judgment is made.

Then it could be concluded that the total act of creative reading demands that the reader produce fresh, original ideas not explicitly stated in the reading material. The reader becomes an active participant -- really a co=author -- and he adds to what the author has written. Creative reading requires thinking, imagination, and emergence of ideas which are products of the reader's thoughts.

1.5.The Stages of Creative Reading:

According to (Taylor,2012) there are five main stages of creative reading 1. Preparation, 2. Incubation, 3. Insight, 4. Evaluation, 5. Elaboration .

Preparation:

The first stage is the idea of preparation, the idea that you are immersing yourself in the domain. If you are a musician you are absorbing a lot of the music that is inspiring you to create this new piece. If you're a writer you are reading other writers in this area.

So, this stage is normally best carried out in a quiet environment. It's really this stage that you are trying to absorb as much information as

possible because this information will go into your sub-consciousness where it is very important for the second stage, or second level.

Incubation:

In incubation this is when all the information that you have gathered in the preparation stage really goes back. It starts to churn in the back of your mind, in the sub-consciousness. This is an extremely important stage because sometimes it can take days, or weeks.. That idea that you'll think about writing about a book or piece of music, and you're writing about it and you just leave it to the side for a while and then you come back to it.

Insight:

Although it is probably the smallest part of the five steps, it is possible one of the most important parts. This is because your sub-consciousness in the previous stages is bubbling away and this insight stage really allows the mind to work on something else. And then bring these ideas to the forefront of your mind.

Evaluation:

It is an area that a lot of creative people struggle with because often you have so many ideas and you have a limited amount of time. So, the evaluation stage is important because this is where it requires self-criticism and reflection. It is asking yourself questions like:

“Is this a novel or new idea or is it one that is just re-hashed and has been done before?”

It's the idea of going out to a small group of trusted friends and saying:

“I've had this idea, what do you think about this?”

It is very important part because we only have a limited amount of time to do certain things. Often you find that learner who are called the most 'creative learners are often very good at this stage. They have all these ideas but they can use self-criticism and reflection to say “these are the ones that have the most merit and that I'm going to work on”.

Elaboration:

The elaboration stage is the 99% perspiration stage and 1% inspiration. This is where you are actually doing the work. So many people out there think that the creative process is that insight, or the preparation part. But really a creative individual isn't complete, and I don't think they can do anything that really lasts, unless they can go through that and actually put in the hard work. The elaboration; testing the idea, working on the idea, those late nights in the studio, working at your desk, those hours in the laboratory if you are scientist, those days testing and micro-testing products.

1.6. Characteristics of Creative Reader:

Masoud (2014) indicated that a creative reader devotes his/her energy to actively construct relationships between ideas. These connections are not made explicitly by the writer. Readers think how the author's ideas might work in another context. When readers read and respond to what they read in this way, they turn the action of reading into a creative process which helps them develop new ways of thinking about, responding to, and understanding the world.

Arts Council (2009) described the creative reader as being the one who enters the world of the book, imagines the scene, becomes one of the characters and creates his/her own scene and characters. In creative reading activities, everyone reads and interprets the piece in his/her own way. That means there is no definitive understanding of the work.

1.7. Aspects and Tasks of Teaching Creative Reading

Different teaching personalities and types of environments may bring growth in creative reading. The students, the classroom situation, and the teacher/lecturer are all too complex for there to be single “right” way. A number of qualities however, seem to characterize a teacher/lecturer whose students grow best. There are at least three aspects of teacher’s/lecturer’s role which can promote creative reading: providing a conducive environment, creating stimulating reading tasks, and making the student who reads creatively feel that he/she has done something worthwhile.

Setting the classroom environment:

The creative environment is one in which apparent contradictions exist. This environment needs to make students feel psychologically safe and at the same time it must create a tension toward excitement. The student has safety without boredom and adventure without fear. A second feature is that the student has leisure time to create a yet does not feel pressured to do the creating or to complete the creation. Perhaps the most important feature of the environment needed for creative reading is that makes the students feel a need to create. The term creative set is often used to describe this feeling that the students must have. Creative set can be defined as an attitude anticipation that what is read will prove useful and will be applicable to doing something or creating something. Both teachers/lecturers and students need to have this creative set in the classroom.

Providing creative reading tasks:

Creative tasks are crucial to creative behavior. (Turner and Alexander, 1975) have given a number of suggestions to teacher/lecturer about the nature of assignments that encourage creative reading, including:

1. Give students challenging choices among tasks.
2. Vary the way in which a student is asked to put his reading to creative use. If he/she must always respond in writing to a set of questions, the tasks soon become noncreative. Use all the means of expression available, including oral and written language, musical experiences, artistic expressions, and body movement.
3. Encourage students to vary and deviate from the tasks set.
4. Keep tasks flexible so that individual movement of “mood and inspiration” may be utilized.
5. Maintain a high degree of imagination in the task and task descriptions. Be creative. Change the patterns of tasks often.
6. Provide as rich a sensory background to the reading task as possible, adding dimensions of sound when appropriate. A natural resource for creative reading task seems to be stories of high fantasy and imagination. Fairytales, tall tales, wonder tales, talking animal stories, myths, and legends all provide, by their very imaginative qualities, models for creative thinking.

Smith (1969) suggested that tasks that involve having students think about questions can be used to stimulate creative reading. Questions for recall or comprehension differ from creative questions; Witty (1974) charted the differences in convergent and divergent questions as follows:

No	Convergent questions	Divergent questions
1	Ask only the information that is in the story	Ask for information not in the story
2	Do not ask for reader's personal ideas	Ask for the reader's personal ideas
3	Ask for correct answers that can be determined by analyzing the story	Evoke open-ended, inferred responses
4	Focus on the author's meaning	Focus on what the reader can add

Reading the newspaper creatively

There are several topics such as First, World leader. Give the students a chance to write an advice column for leading political figures in the news. Using current news and knowledge, they can pretend they are both the leaders and the columnist, or they can set up an exchange to answer each other's letters. The gossip columnists can be paralleled in the same way. Second, Photo-essay. Newspapers and magazines provide exciting resources for this creative technique. With short captions or no captions at all, a story

can be told or an idea put across using a series of news photos and diagrams. Third, Comic page news. Comics and cartoons are among the newspapers' first and biggest attractions to students at any level of ages. They can be used in a number of ways that promote a running commentary on our society and its values and symbols.

1.8. Creative reading sub- skills in some detail:

First: Fluency:

The ability to call the largest number of appropriate responses to the problem or an incentive in a specific period of time, (Ibrahim, 2005). It can also be described as the mental skill that is used to generate thought flowing freely in the light of a number of related ideas. However, from student's point of view, fluency is the skill that makes student's ideas flow freely in order to get plenty of ideas in the possible quickest time, (Saadeh, 2011).

Gattami (2001) believes that fluency includes multiple thoughts that could be recalled or the speed to recall uses and synonyms and benefits of specific things, flow of thoughts and easy production of them, e.g. to ask student as much as he can say of a synonym of a word, or to mention the different uses of a textbook.

On the other hand, Abdulaziz (2006) cites that fluency means prepared thinking, the ability to recall a large number of suitable thoughts in a specific time, or the ability to produce several verbal thoughts for a problem. Fluency plays an important role in the individual's creative thinking. It is determined by the number of responses and their speed, the ability to recall stored information. Therefore, fluency is a process of remembering and recalling of information or experiences and concepts of what we have studied. It is considered very important especially to the children, because other abilities such as flexibility and originality depend on it. Fluency is the basis for the other abilities, (Mosa & Salama, 2004).

Based on all these ideas, the researcher believes that fluency is a mental ability that produces a large number of thoughts, solutions, responses and alternatives in verbal performance. It is also the individual's ability to produce a large number of ideas, alternatives, synonyms, solutions or responses to a specific incentive. To expand more on this issue, scientists and researchers cite different types of fluency:

A) Verbal Fluency: It refers to the individual's ability to produce the largest possible number of words which have specific features. It means quick thinking in producing words in a specific shape, (AlHuweidi, 2002).

B) Fluency of Meanings or Intellectual Fluency: It is the ability to give the greatest number of ideas in the specified time, regardless of their level, type or degree of Novelty, (Al-Suleiti, 2006).

C) Fluency shapes: They are concerned with providing some simple additions to certain forms to create real charts and the ability of quick drawing of examples and modifications.

D) Fluency Connectivity: It requires recalling the largest number of things that are characterized with specific features for comparison. Single meaning words which is considered divergent production of synonyms, e.g. cite as much as you can as a synonym of the word (prisoner).

E) Expressive Fluency: It is the ability to provide graphical images, and the formulation of ideas in words e.g. to give the student four letters and ask him to make a lot of sentences, (Abu Jado, 2004).

Second: Flexibility:

It is the change of mental ability to cope with changing attitudes; the individual is flexible to diversity of ideas. Flexibility changes according to the situation; it reverses mental inertia that leads to the adoption of specific patterns of thoughts to face different and unspecific situations, (Al-Mashrafi, 2005). As for measuring flexibility, it could be measured in more than one way e.g. one can limit different types and images produced by the person, (Hanora, 1997). From the previous definitions, the researcher concludes that flexibility is the ability to deal with the different situations freely and to make the necessary change according to the situation without hesitation. As for the types of flexibility, Mosa (2000) sites two types:

1- Spontaneous Flexibility which refers to the speed of producing appropriate responses to the problem or exotic situation, a response characterized by diversity and none typical; it is an ability or skill to produce the largest number of ideas freely and spontaneously without pressure or guidance.

2- Adaptive Flexibility which refers to the ability of the individual to change to the mental direction to face changing problems, it indicates mental adaptation, flexible person makes up with different situations and circumstances”.

Third: Originality:

It refers to the individual's ability to produce authentic ideas that are characterized by novelty, uniqueness and originality. It is original if it is not a repetition of other's ideas. The idea should be unusual, far sighted, far linked and useful to the society. This skill is based on the assumption that a person with a genuine creative thinking never repeat the ideas of the others, his ideas are new to him and to those around him, (Ibrahim, 1979). Originality differs from fluency, flexibility and sensitivity to problems in these points:

- 1- Originality does not indicate the quantity of the ideas of the individual as in fluency but depends on the value, type and the quality of ideas.

- 2- Originality does not refer to the individual alienated from repeating his ideas as in flexibility but refers to a version to repeat what others have found out.
- 3- Originality does not require environment evaluation for self-criticism so a creative thinker completes his work accurately and this distinguishes it from sensitivity to problems, (Abd-Allah, 2003).

Fourth: Elaboration:

It is the skill of expanding, widening, or additional details to give new, but different and accurate explanations to an idea. Ibrahim (2005) sees elaboration as the ability to give new details to an idea or to make unique contributions that help to develop an idea, enrich and achieve it. Similarly, Mahmoud (2008) asserts that elaboration indicates the learner's ability to add new things to a certain idea, and access to supplemental proposal that leads to new additions. Whereas, Torrance (1966) mentions in his researches of creativity that young students are more creative as they tend to give more and unnecessary addition to their drawings and stories, sited in (Zaitoun, 1987).

Elaboration also means the ability to integrate different parts accurately in a single unit, and be the basis for the construction of the given information, so that they form an intellectual pattern to become more detailed, and to make the different parts in an integrated format that includes the rest of parts, (AbdElhadi & Abu Hashesh, 2003). Thus, Elaboration skill includes access to complementary assumptions leading to a new increase in the space of experience and to achieve new developments from the learner's experience, (Qattami, 2001). Based on this, the researcher concludes that elaboration skill means the ability to add new details, clarifications, elements, components of shapes, to provide more examples or explaining an ambiguous matter. Sternberg (1998) explains, “if our schools want to encourage creativity and the display of creative intelligence, they need to include in their assignments and tests at least some opportunity for creative thought.

1. Stylistic based Pedagogical Practice and Application:

2.1. Text World Theory Approach:

Text World Theory is a cognitive-linguistic model of human discourse processing. Its theoretical underpinnings can be traced to a number of diverse academic disciplines, including possible worlds theory, cognitive psychology, cognitive linguistics, and stylistics.

The basic premise of Text World Theory is that human beings process and understand all discourse by constructing mental representations of it in their minds. Text World Theory aims to provide the analytical tools

necessary for the systematic examination and discussion of these mental representations, or text-worlds.

2.2. The Importance of Text World Theory:

Text world theory is a discourse framework and a model of human language that is based on the mental performance found in cognitive psychology. Text world theory focuses on how the text is constructed and how the context influences its production and reception so the key to a comprehensive examination of discourse is to recognize its complexity and start to formulate an appropriate analytical structure to the particular text (Gavins,2007, p.8).

One of the key ideas of this theory is that the discourse world necessitates the availability of two discourse participants (Lahey, 2014, p. 221). In the text world, participants talk about happenings or events in different places and times, recent or past as well as real or imaginary situations. There are two types of linguistic cues that basically form the text-worlds as demonstrated by Gibbons and Whiteley (2018. p.223). The first cue is world –builders which includes objects, time and place of the events, as well as enactors (characters). The other linguistic cue that helps to shape the text world is "Function advancers propositions"(see, Lahey, 2014, p.289).

Rightfully, Stockwell, (2016, p.224-225) suggests that mental representation of fiction is modeled as a text world in cognitive stylistics. This text world that a reader creates with an author is not a fixed representation; it is a conceived working tool that readers use as a substantial means of reading. Text world theory is used to discuss the emotional engagement of readers with the literary world.

Text World Theory can be used in Literature and Language Teaching classrooms to help students improve their critical understanding and interpretation. Text World Theory coined and developed by Werth (1999) and expanded by Gavin (2007), “is the conscious and common effort on the part of the maker and the receiver to make a world wherein propositions are extended and embodied, and finally result in semantic structure” (Werth, 1995: 95). This construction creates a construct, “a world”, in which the writer and the reader come together to consciously create a meaning. The discourse world, the text world and the sub-world are three layers of this theory in which participants, a writer/speaker and reader/listener, come together to create and build a world in their mind to negotiate the meaning. The following are short descriptions of the three interrelated layers of this theory.

The discourse world: In this layer a connection and communication occurs between the text (writer/speaker) and the reader (reader/listener) as

participants of a discourse. It is the first interaction between the interlocutors, the narrator/speaker/writer and reader/listener. According to Simpson it “is the immediate, higher-order conceptual space that is inhabited by an author and a reader” (2004: 91). Therefore, this layer “offers a means of exploring how a range of contextual factors have the potential to impact upon both the construction and comprehension of a given discourse”(Gavines, 2007: 10).

An active communication between participants needs the personnel and cultural knowledge. The text world: Discourse participants in this layer endeavor to create mental constructions. This occurs when they transmit the physical description into conceptual worlds through world-building elements that are time, place, characters and objects. These conceptual spaces “form the basis of our understanding of the physical space in which we exist, the passing of time, and even the societal structures and constraints which govern our behavior” (Gavins, 2007: 36). The sub-world: This layer refers to a number of switches temporarily and/or spatially from the text world into the sub-worlds. Moreover, “attitudes expressed through modalised constructions form boulogmaic modal worlds (stressing desire), deontic modal worlds (stressing obligation) and epistemic modal worlds (stressing belief or degrees of certainty). Subworlds are formed by text world triggers” (Giovanelli, 2010: 219). It is possible to state that there is a difference between world builders (WB) and Function Advancing Propositions (FA). World builders, as deictic, reference points, time, space, characters and object, give significant detail about the original texts (Giovanelli, 2010).

2.3. Pedagogical Stylistic:

Stylistics, as an academic discipline, is “a method of linking linguistic form, via reader inference, to interpretation in a detailed way and thereby providing as much evidence as possible for and against particular interpretations of texts” (Short, 1996: 27). Thus, stylistics provides students with many tools encouraging them to negotiate and interpret the meaning of literary texts. Cognitive stylistics, as a sub discipline of stylistics, empowers readers to generate different meaning and various interpretations by making connections between the texts and the readers. These connections enhance language awareness and interpretation among readers. Cognitive stylistics borrows many different cognitive related theories from different fields of studies such as psychology, to help readers to interpret the literary texts from different aspects. Text World Theory developed by Werth is one of the theories which this study adapts to offer some pedagogical models.

Pedagogical stylistics as a sub-discipline of stylistics intends to provide some practical tools for English teachers who teach literary texts. (Stockwell , 2007)maintains that “Stylisticians are really the only people equipped to teach literature”.

According to (Clark and Zyngier, 2003), pedagogical stylistics will be concerned first and foremost with sensitizing learners to linguistic and poetic problems specific to a text (very often literary, though non-literary texts can be applicable), then encouraging them to suggest solutions in the most appropriate way, and investigating how the interaction between students, teachers and texts occurs.

Therefore, this approach enables students to understand and interpret the literary texts and then negotiate the meaning. Moreover, this approach is “student-centered, activity-based and process oriented” (Carter 1996).

Stylisticians aim to overcome a perceived inherent problem in impressionistic responses to literature by ensuring their analyses are ‘rigorous, replicable and retrievable’ (Simpson, 2014: 4). Since Stylisticians work at the interface of linguistics and literary study, they reject many of the ways that English has been carved up into compartmentalized areas of study, and instead aim to see and develop meaningful connections within the subject as a whole (Giovanelli, 2014). Indeed, Stylisticians have always been interested in the value of a pedagogy based on integration rather than separation (Hall, 2017) which has led to considerable work in applied linguistic approaches to literary study (Pope, 1995; Carter, 1996; Stockwell, 2007).

In this study, a pedagogy for teaching literature informed by the cognitive stylistic, Text World Theory can be useful for teachers, in light of the contextual, theoretical and practical issues. As (Tyler,2012) argued that, language is always filtered through our ‘species-specific neural and anatomical architecture’, and therefore a version of reality is constructed that is informed both by our human affordances and by our interaction with the social and physical world. Thus, language is viewed not as an autonomous entity that is acquired in a unique manner but, rather, as one of a number of inter-related cognitive functions we use to make sense of our surroundings and experiences. Language is usage-based, learnt through situated use, is largely embodied, and draws on spatial perception to provide a structure for cognition and language (Giovanelli, 2014)].

Using principles from cognitive linguistics as a background for classroom practice has proven to be most effective for learners in L2 contexts. (Tyler, 2012) outlines how L2 learners developed a much better and quicker understanding of modality when the phenomenon was taught using visual representations to model the different types of modal force. These findings

have been replicated in studies on prepositions (Evans and Tyler, 2004; Tyler, Mueller and Ho, 2010), metaphor (Littlemore and Low, 2006), vocabulary (Boers and Lindstromberg, 2005), and conditionals (Dolgova Jacobsen, 2018).

The scope of cognitive linguistics' influence on L2 can also be seen in the readers and handbooks that have appeared over the last few years: see for example Robinson and Ellis (2008); Littlemore (2009); Tyler (2012); Holme (2009). There has been, however, little serious attempt to apply some of these principles to L1 contexts in the UK (Giovanelli, 2014) although there is emerging work examining the potential of cognitive linguistics within pedagogical stylistics (for example, Cushing, 2018a; Giovanelli, 2010, 2014, 2016, 2017; Giovanelli and Mason, 2015). The integrated approach that we are advocating is one where the teacher uses knowledge about language to inform their own classroom practice, their pedagogical decisions and their planning and resources, rather than explicitly teach linguistic content per se. This distinction is neatly captured in Carter's differentiating of 'teaching linguistics' and 'having linguistics as a foundation for classroom language teaching' .

Text World Theory Text World Theory (Werth, 1999; Gavins, 2007) has important implications for literary reader response, because it foregrounds the creative nature of reading and the active, autonomous role of the reader. In Text World Theory, participants (writers/readers and speakers/listeners) negotiate rich mental representations of language known as text-worlds, based on the shared and private knowledge between them, and triggered by linguistic content. Meanings are made through an interaction of text and reader: texts project worlds, and readers construct worlds. As a result, meanings are not fixed but dynamic and situational, created by readers who draw on their prior experiences and knowledge of the actual world. Although Text World Theory stresses the importance of participant knowledge and context, the 'principle of text-drivenness.' (Werth, 1999, p. 149) prescribed that it is the text itself that determines the degree of background knowledge participants draw on when engaging in discourse. It is this principle that marks Text World Theory as a model which can account for how readers draw on contextual information and knowledge in a rigorous and systematic way.

2.4. The pedagogical value of stylistics.

(Emmott, 1997; Miall, 2007; Stockwell, 2002), claimed that the study of style can be of value to a wide range of learning situations. The pedagogical value of stylistics to learning can be summarized as follows:

-Stylistics can be used to teach literature or at least facilitate the study of literature, or the study of linguistic creativity more broadly understood.

- stylistics can support the study of texts in contexts and discourse more widely, as of genre, register, and sociolinguistics, variation, as well as of the grammar of standard spoken and written language through its fundamentally comparative method.

-stylistics is of value for foreign language or second language learning programs where attention to language use should facilitate language acquisition or where study of language use is valued.

-stylistics can be used to teach language use, language awareness and language arts as a resource for language users.

- stylistics is claimed to be of value in creative writing programs, as well as in professional, academic or technical writing development.

- stylistics can be used to teach linguistics, an inductive way into a sometimes-demanding subject area ('bottom up' rather than 'top down' investigation) that teaches as much (or prompts as many questions) about 'language' as it does about 'literature.'

-Stylistics may be used to teach empirical research skills, but also transferable intellectual and social skills and rhetoric (evidence-based argument, careful and systematic description and presentation; argumentation).

- stylistics has recently been used in the study of readers and reading, to investigate questions of social and cognitive psychology, and topics in psycholinguistics, particularly the study of cognition in reading, including topics such as 'noticing', attention, value, affect

- stylistics can be used to introduce and learn corpus stylistics and ICT skills, quantitative and qualitative learning and understanding - in more recent multimodal stylistics, it is argued that film, cultural studies, the internet and complex multimodal texts more generally, can be explored more precisely and systematically with the aid of stylistics (e.g. van Leeuwen, 1999).

2.5. The Main Development of Pedagogical Stylistics:

Carter (2010) lists briefly the main developments of pedagogical stylistics as follows:

1. Transformational analysis: this process involves transforming a selected text to a different genre, for example, a poem to a short story. This demand, as Carter (2010), illustrates "rewriting, transformation and registration". This also invites readers to depend on close reading of a text. Readers should be aware of this kind of text manipulation. Thus, they have to be active in the process of interpretation.

2. New Rhetoric: this refers to the connection with the "classical traditional rhetoric". Simply getting benefit from the theories of rhetoric.

3. Internet-based Classrooms or "Cyberspace Classrooms" Getting benefit from technology in teaching and learning shows that stylistics is no more confined itself to written data. Relevant to this point, there can be a focus on a new media such as spoken language which can be stored on a computer for the sake of interpretation and analysis. Moreover, within such a class the occurrence of internet communication and verbal interaction(Carter, 2010,p. 120).

2.6. The Types of Stylistics:

Carter (1989) divides stylistics into two types: *Linguistic stylistics* and *literary stylistics*. Linguistic stylistics derives from the study of style and language variation. Literary stylistics, on the other hand, provides a basis for fuller understanding, appreciation and interpretation of avowedly literary texts.

(O'Brien,1999), proposes an integrated model which integrates linguistic description with the interpretation of the text, including the following stages:

Stage One: Preparation and anticipation to elicit learners' real or literary experience of the main theme and context of a text.

Stage Two: Learners focus on specific content.

Stage Three: Preliminary responses to the text should be discussed.

Stage Four: Working on the text with focus on the comprehension of the first level of meaning.

Stage Five: Working on the text with focus on the analysis of the text at a deeper level exploring how the message is conveyed.

Stage six: Interpretation and personal response to increase understanding and enable the learners to come to their own interpretation of the text.

Savvidou (2004), O'Brieb (1999), Duff and Maley (1990) also advocate adopting an integrated approach, explaining that the main reasons for integration are methodological, linguistic and motivational. *Methodologically*, literary discourse sensitizes readers to the process of reading. *Linguistically*, by using a wide range of authentic texts, learners are introduced to a variety of types of English language. And *motivationally*, literary texts prioritize the enjoyment of reading.

The interpretation of texts can bring about personal responses from the readers by focusing on the significant and engaging themes. Considered from a different perspective, Zafeiriadou (2001) presents a pedagogic approach to the teaching of literature based on learner- centered approach. The overall philosophy of this pedagogical approach can be summarized as follows:

* Literary texts should appeal to the students' interests, concerns and age.

* The teaching of literature in EFL context should aim to elicit students' responses to the text, to guide them to a personal discovery.

* Literary texts should be approached as a resource and a fruitful opportunity for students' education and their personal growth.

* Literature in the language classroom should be explored in the light of a learner centered pedagogy, and as such, teaching should focus on the students' communicative needs.

* This global approach of language teaching is implemented through the learner centered curriculum, which is expressed by the view that language education should aim to establish the conditions for autonomous learning.

* A new role and responsibilities for the teacher should be established. The teacher is not anymore the unquestionable authority in the language classroom.

* Regarding the implementation of this approach in the language classroom, this can be attained through a language-based classroom practice where literary texts are explored as a resource for literary and linguistic development.

* The exploration of texts comes closer to the students' personal experiences and to what relates to their life through teaching techniques and practices and is divided into pre-reading, while-reading and after-reading activities.

4. Pedagogical Stylistics and Past Relevant Work

According to (Clark, 2007), pedagogical stylistics is a new trend that is concerned with teaching stylistics in the classroom. It is used to enhance the students' awareness of the language used in their texts. The students are taught to analyze the text at three levels; the first level is concerned with analyzing the formal properties of the text which include analyzing phonology, vocabulary and the syntax of phrases and clauses and also analyzing the relationships between sentences, paragraphs. Secondly, stylistics goes beyond the formal features of the text. It concentrates on the text contact between a text, other texts, and the reader. Students are taught that meaning is not stable, it depends mainly on how the text is interpreted by the reader. In this sense, stylistics has an interactive function. Thirdly, stylistics concerned itself with the socio-cultural context within which reading and writing take place. Contextual factors such as the cultural background of the reader and the situation in which a text is read must be taken into consideration when analyzing a text. It is worth noting that stylistics is a very controversial discipline according to many scholars. It is assumed that defining the term is unattainable. Scholars do not agree whether to put stylistics under the linguistic study or literary criticism. (Widdowson, 1992), as cited in (Zyngier, 2001) states that: Perhaps it would

be easier to accept the fact that the area is too fuzzy to be dealt with, but that we just cannot do without it because stylistics offers a method of systematizing what has been called the "elusive" element in literature.

Hence, stylistics is a strong tool that can be used in the classroom in the teaching of the text. (Zyngier , 2001) argues that a text cannot be detached from other necessary participants in a literary system such as production, mediation, reception, and post-processing. The writer is responsible for the production, the reception is carried out by the reader, post-processing is the job of critics and finally, a mediation which is carried out by more than one person or institution, in our study, teachers, schools and educational system are all responsible of mediation.

(Zyngier, 2001) offers some theoretical guidelines to a contextually-oriented stylistics. For example, sensing the meaning or the impact of other's work is enough for providing any criticism. Also, stylistic analysis shapes new patterns. These patterns are perceived by the reader as evocative linguistic patterns. Furthermore, students should know that dealing with these stylistic patterns is part of their work as critics. When students know that there are a variety of patterns which provoke a different response, they can enhance their understanding of some patterns that have not been encountered before.

Likewise, Hall (2014) along the same line summarizes some crucial advantages and applications of stylistics. These include; first, literature can be taught by applying stylistic tools and techniques. It enables to understand and appreciate the creativity of the language of literary works. Second, stylistics is beneficial in the field of education, whether teaching first, second language or foreign language. Finally, teaching language use and language awareness for learners is also one of the key values of stylistics.

Another influential study concerning analyzing some stylistic aspects such as genre, narrative structure, point of view and characterization of a text is carried by (Clark, 2007, p.60-75). In this study, she introduces these stylistic aspects to undergraduate students who encounter stylistics for the first time. The students are asked to analyze two novels on detective fiction. The detective fiction is chosen as a genre for the analysis because it sheds the light on the social, cultural and psychological background in which a certain novel is written (Clark & Zyngier, 1998).

(Clark, 2007) designs lectures and workshops for four weeks to help students in their work. She organizes a module of two parts: in the first part, the students are introduced to different stylistic methods through weekly lectures, seminars, and workshops. Then the students are asked to apply each of the stylistic aspects that are mentioned above in the analysis

of the two novels. In this way, the students are taught the different aspects acquired for their analysis within the context of their application to a particular genre of fiction. The lectures are followed by a workshop in which the students are arranged into pairs and asked to answer a set of questions concerning their lectures. The questions are designed to examine the students' understanding of the lectures. The study shows that the adopted approach has a pedagogical advantage in the sense that students apply the concept outlined in the lecture to the analysis of the chosen texts. This enhances the students' chances of success .

Furthermore, (Carter, 2010) summarizes the main historical developments in pedagogical stylistics. He explains that certain writers enrich the field with their works. For example, Widdowson (1975, 1990), Short (1989) and Watson and Zyngier (2006) is a recent publication that exhibits both theory and practice in the field (p. 115). Carter (2010) notably remarks that pedagogical stylistics does not aim at imposing a fixed and uninformed interpretation of a single text, but rather emphasizing the necessity that encourages readers to have the freedom in using their extended knowledge to analyze a certain literary work.

Additionally,(Carter,2010) lists briefly the main developments of pedagogical stylistics as follows:

1. Transformational analysis:

this process involves transforming a selected text to a different genre, for example, a poem to a short story. This demands, as Carter (2010), illustrates "rewriting, transformation and registration". This also invites readers to depend on close reading of a text. Readers should be aware of this kind of text manipulation. Thus, they have to be active in the process of interpretation.

2. New Rhetoric:

this refers to the connection with the " classical traditional rhetoric". Simply getting benefit from the theories of rhetoric.

3. Internet-based Classrooms or "Cyberspace Classrooms"

Getting benefit from technology in teaching and learning shows that stylistics is no more confined itself to written data. Relevant to this point, there can be a focus on a new media such as spoken language which can be stored on a computer for the sake of interpretation and analysis. Moreover, within such a class the occurrence of internet communication and verbal interaction(Carter, 2010,p. 120).

In another study, (Gavins and Hodson, 2007) use pedagogical stylistics in a different way. It used to widen students' horizon on practicing stylistic analysis. They want the students to feel that they are "real practicing Stylisticians" not only memorizers of some theoretical issues concerning

stylistics. At the first level, the students are equipped with the essential tools of stylistic analysis depending on the available textbooks such as (Short,1996: Simpson,1997and 2004 and others). In their second year, the students are given a historical background about the development of discourse from ancient Greece to the present (Gavins &Hodson, 2007, p.29). When the students reach the third level and final year of study, they start to transfer their analytical skills to other students in different contexts.

Gavins and Hodson (2007) further demonstrate that the experience is successful in three ways. First, the students became self-confident and began to feel their accomplishment and abilities in designing worksheets and teaching. Second, the exercise engaged the students with the advanced works practically rather than only reading them as they used to do before the experiment. They began to comment and criticize these works in a scientific way. Third, the learning experience given to the students offered them a strong ownership of their old materials which they used to deal with as passive readers only.

2.7. How to integrate Pedagogically-oriented Stylistic Activities in Language Classes:

There are many methods and techniques to develop pedagogically-oriented stylistic activities in order to teach them both the language of the literary texts and to enhance their awareness about it. According to (Mick Short, 1989): Over the last few years there has been a resurgence of interest in the use of literature in language teaching... Stylistic analysis has been of particular concern to the foreign-language learner as it has been seen as a device by which the understanding of relatively complex texts can be achieved. This, coupled with a general interest in English literature, has led to the stylistic approach becoming more and more popular in the EFL context. (Short, 1989)

Thus, there is a tendency to use literature for language teaching among language teachers and learners. Pedagogically-oriented stylistics mainly focuses on the interpretive skills to such as doze procedure, paraphrasing, summarizing, and rewriting (Carter & Long, 1987). In fact, pedagogic stylistics ties to sensitize students to the use and analysis of the language in literature. It attempts to help students to be more familiar with different structures and uses of English. Utilizing pedagogically-oriented stylistic activities in language classes will help students to improve their aesthetic experience and the poetic significance.

2.8. Pedagogically-oriented Stylistic Activities :

The pedagogically-oriented stylistic activities are divided into three parts; before reading, during reading and after reading activities. Pre-reading activities focuses on learners' prior and background knowledge on the

themes in the short story. As a before reading activity, the first step in a pedagogical stylistic analysis is giving a very short summary of the short story.

Before Reading Activities:

In introducing the short story we can use a very short description of the story.

During Reading Activities:

In during reading part, the class altogether reads the short story for more understanding and interpretation. The teacher in this part asks students many questions to check whether they have understood the text or not.

(Aydinoglu, 2012) States that “while-reading activities aim to help students comprehend the text, get the meaning and practice the lexical items in the text, and study the literary features of the text” . In this part, we ask students to read paragraphs one and paraphrase it or if the paragraph is too long, we ask them to summarize it. This activity will help them to activate their passive vocabulary develop their spoken language. The teacher in this part may also ask many challenging questions to check whether the students understood the text or not.

After reading activities:

After reading activities are mainly related to the writing, speaking and language awareness skills. After reading part is also a “production stage as it asks learners to produce by using the language items practiced in the previous stage” (Aydinglu, 2012: 3). The followings are some the most important kinds of pedagogically-oriented stylistic activities. After students finish reading the text, we give them a few cloze tests from the linguistically rich paragraphs. Cloze tests as a language teaching tool help student to check their abilities about vocabulary items.

The second language teaching tool is multiple choices activates which focuses on important features of an idea. (Simpson, 2003) highlights that: Multiple choice text is of particular benefit when there is an abundance of available paradigmatic entries for a given slot. multiple choice text can be used to investigate virtually all of the topics in lexical semantics introduced in the course. Not only is it a handy tool for investigating synonymy, collocation and lexical specificity, it is also a useful apparatus for exploring the relationship between lexis and register. This activity enhances their lexical and grammatical abilities. Multiple choice questions help students to think about the writers’ choice of words.

Some Related Studies

Whitely (2010) investigated text worlds in three novels: *The Remains of the Day* (1989), *The Unconsoled* (1995) and *Never Let Me Go* (2005). The study

aimed to examine the works of Ishiguro, the novelist, from a cognitive perspective. It also analyzed readers' responses through internet posts.

Hallam (2013) applied the cognitive framework of text-world theory to the short story *Matinée*. Text worlds and their relations are identified. The study presented the structure set by text-worlds and explained the collapse of that structure.

Bom (2015) approached linguistic identity of Chinese migrants in Sheffield. Interview data were analyzed from a text-world perspective. The study was concerned with spoken discourse analysis from the angle of text world theory.

Esmaili (2015) applied a text-world approach to examine Tim O'Brien's *The Things They Carried* so that O'Brien's technique of tense-shift and using world-builders may be discussed. The author criticized O'Brien's tense-shift claiming that absence of tense-shift and absence of world-shift were not always correlating.

Canning (2017) examined reading contexts with real readers in Ireland's female prison. Text world theory was employed in order to consider reader engagement in the talk of the participants. The study analyzed real-time reading with real readers.

Tencheva (2017) discussed de Beaugrande and Dressler's view that every text stirred a mentally-established world which was, later, notified at the level of Text-World Theory in Nicole Disney's "Beneath the Cracks": A Stylistic/Cognitive Analysis *Journal of Scientific Research in Arts* 1 (January 2020) 121 language. In comparison with Werth's conviction that there was another discourse world, the paper presented the way the worlds co-exist. Investigation depended on audience addressing expressions employed in political discourses.

Ho et al. (2018) analyzed three statements from the trial of Amanda Knox. Text-worlds in Knox's statements were the basis of examination. Results showed that while Knox was projected as a responsible actor in her first two statements, she was projected as a senser in her third one.

Gibbons (2019) tackled Ahmed Naji's trial from a cognitive stylistic approach. Naji, an Egyptian writer, was imprisoned for disturbing common morals. The paper explained roles and text-worlds. The article also presented the ethics of reading and explored cultural differences and the Arab cultural context.

Studies based on TWT, some of them are aforementioned, vary regarding their data of analysis. Some deal with natural discourses; others deal with literary discourses. This study, though utilizing TWT, has an original pivot. Examining "Treasure Island" via TWT reflects the creation of new worlds coinciding with the changing psychological states of participants.

Context of the Problem:

In the light of the previous studies such as Moharam (1997), Abdul Latif (2006) Mohamed (2013), Abdurraheem (2015) Masoud (2014), El Morsi, (2015), Ebrahim (2017a-b), Salem (2017), Mohammed (2017) and Hassan, Abdel-Haq, Mohamed, & Abed (2018) confirmed that creative reading skills are neglected. The students focused only on the literal reading comprehension. The teachers do not give their students opportunities to express their opinions and views in reading texts creatively. They focused only on answering the direct reading questions where the answers are stated explicitly.

To document the problem, the researcher conducted a pilot study on thirty students (N= 30) enrolled in first year secondary school students for girls at Mnia Elkamh, Sharkya Governorate. The pilot study consisted of an EFL creative reading skills test. The results of the study revealed that students expressed little interest related to creative reading. They focused only on answering the direct reading questions where the answers are stated explicitly. In general, they have difficulties in creative reading skills.

Researchers from psychology, education, and artificial intelligence have studied the process of reading for decades; however, while many theories have been proposed, none explained the complete process. In particular, creative reading has been largely ignored; while creativity is recognized as a central and crucial issue in reading, past language researchers have disregarded it.

Problem Statement:

Based on the observation of the researcher, the results of the pilot study and taking into consideration some recommendations of related studies, the researcher noticed that students' level in EFL creative reading skill is low. In spite of the importance of EFL creative reading skills, first -year students enrolled in secondary school have difficulties in EFL creative reading skills. The current study examined the effectiveness of using a stylistic – based pedagogical practices and applications in developing EFL creative reading skills among secondary school students.

So, the problem of this study can be summarized in this main question:

What is the effectiveness of utilizing stylistic -based pedagogical practices and applications in enhancing EFL creative reading skills among secondary stage students?

This main question can be divided into the following sub-questions:

- 1- What are the necessary EFL creative reading skills needed for first year secondary stage students?
- 2- What is the actual level of those students in the EFL creative reading skills?

3- What is the effectiveness of utilizing stylistic -based pedagogical practice and application in enhancing EFL creative reading skills among secondary stage students?

Study Hypotheses:

Based on the related studies and research questions, the following hypotheses were formulated:

1. There is no a statistically significant difference between the mean score of the study participants in overall EFL creative reading skills on the pre-test of the EFL creative reading skills test.
2. There is a statistically significant difference between the mean score of the study participants in the EFL creative reading sub-skills on the pre-and post- administration of the EFL creative reading skills test in favor of the post- administration.
3. There is a statistically significant difference between the mean score of the study participants in overall EFL creative reading skills on the pre-and post- administration of the EFL creative reading skills test in favor of the post- administration.

Significant of the Study:

This study hoped to be significant to:

- a. **Teachers of English Language:** this study can help teachers to understand and adopt text world theory practice and activities to teach and enhance creative reading skills.
- b. **The EFL Secondary Students:** it can give those students a chance to improve their creative reading skills.
- c. **Curriculum Developers and Designers:** this study can provide the curriculum developers and designers with a new approach for teaching and developing EFL creative reading skills.

Study Delimitation:

The following delimitations were considered:

- The study was delimited to first year secondary school students for girls at Minia El-Kameh, Sharqiyah Governorate.
- Some EFL creative reading skills that were stated by the TEFL experts as important and appropriate for the 1st year secondary school students.
- Stylistic based pedagogical practice and application

Procedures of the Study:

1. Reviewing the related studies and literature.
2. Preparing a list of EFL creative reading skills.
3. Presenting this list to a jury to validate it.
4. Modifying the list according to the jury's opinions.

5. Designing the creative reading pre-test and the creative reading post-test .
6. Presenting the two creative reading tests to a jury to validate them.
7. Modifying the two creative reading tests according to the jury's opinions.
8. Preparing the principles, criteria and guidelines for the suggested program.

The program was based mainly on the text world theory

Methodology:

1-Participants of the study

The participants of the study were first year secondary stage students. The researcher chooses these students for many reasons. First, the majority of them did not master the English creative skill. The secondary stage was chosen because it is a transitional period between basic education and college education. It is the best period to enable these students to develop their creative skills to be prepared to meet the modern educational and vocational needs. The participants were chosen from two classes. from Minia El-Kamh Secondary School for girls.

Study Instruments:

In order to fulfill the purposes of the study, the following instruments were designed.

A-The EFL creative reading skills questionnaire

1- Purpose of the creative reading questionnaire

The questionnaire was designed to determine the most important creative reading skills necessary for secondary school students.

2- Source of the creative reading skills questionnaire

The items of the creative reading skills included in the questionnaire were adopted from: (a-the directives of the Ministry of Education for the school Year 2021-2022, b- Student's book, Hello English for second year of secondary stage and the teacher's guide for that book, c- Surveying literature and relevant studies concerned with developing EFL creative reading skills such as Masoud (2014), and Abdul Latif (2006)

3- Validity of the creative reading skills questionnaire.

4- The questionnaire was submitted to a panel of jury who were specialists in the field of EFL teaching. Those jury members were requested to determine the suitability of the items of the questionnaire for secondary school students, and determine the degree of importance of each item. The questionnaire was considered valid.

5- Content of the creative reading skills questionnaire

6- At first the creative reading skills questionnaire included fourteen creative reading skills. After analyzing the jury responses, the researcher selected the skills that were agreed upon for at least 75% by the jury members. Four skills were omitted as follows: "Generating as many sentences as possible related semantically to given words" was omitted because it is believed to be more related to the creative writing skill. "Suggesting multiple solutions for a specific problem" was given less importance. Concerning the elaboration skill "changing the content of a reading selection by adding information to this text" can be merged under the skill "suggesting new ends or conclusions for a story" to be one skill. "Telling a story using vocabulary mentioned in a text" was omitted because it was believed to be difficult for secondary school students in public schools to master this skill. Therefore, four skills were selected to be developed. (Appendix 1)

B-The EFL creative reading test

1- Purpose of the creative reading test

The test was prepared to be used as a pre-posttest. It was pre used to identify the actual level of the students concerning the EFL creative reading skills before administering the stylistic based pedagogical practices and applications. As a post test, it was used to investigate using i stylistic based pedagogical practices and applications in improving the creative reading skills.

2- Constructing of the creative reading test

The test was designed in the light of the following sources :(a- reviewing related studies concerned with designing EFL creative reading tests, b-the creative reading skills identified by the results of the questionnaire of the creative reading skills.

3- Description of the creative reading test

The test consists of five items. The total score is ten; two marks for each question.

a. Fluency skills:

- Generating as many words as possible from the spelling of given words.
- Generating as many words as possible related semantically to given words.
- Suggesting as many as possible titles to the text .

b. Flexibility skills:

- Putting the incidents of a story in the correct order as they happened.
- Producing as many questions as possible about information that are not mentioned directly in the text.
- Deducing characteristics of objects and expressing opinions.

c. Authenticity Skills:

- Giving as many unusual reasons as possible for an incident.

-Giving new strange names to the characters of the story.

-Predicting as many unusual endings to the story.

d. Elaboration:

The study is confined to these four creative reading skills due to the weakness of students in these three skills.

4- Validity of the creative reading test

To measure the validity of the test content, the test was submitted to EFL specialists to evaluate the test as a whole in terms of content, number of questions, correctness, level of comprehension and time limits. The test proved to be valid. The test validity was determined and estimated according to the following formula: Test validity = reliability It was (0.94) and this indicated that it was valid.

5- Reliability of the creative reading test

The test was administered to a group of students, not included in the participating groups. Formula of Cronbach's Alpha was used to calculate the coefficient of reliability. Cronbach's Alpha = 0.89). This indicated that the test was reliable.

6- Piloting the creative reading test

The aims of piloting the test were (a- timing the test, b-determining the difficulty of the questions included in the test. -Participants in the test piloting thirty students, other than the participants of the study, were selected randomly for piloting the test.

-Results of piloting the test

The results of piloting the test showed that the test is suitable for secondary school students. -Test time It was estimated that a period of thirty minutes (nearly four minutes for each question) would provide ample time for the students. This period was estimated as follows $55 + 65 = 120 = 60$ minutes is the period taken by the fastest student. 35 is the period taken by the slowest one

C- The EFL Creative Reading Rubric

1-Purpose of the EFL creative reading rubric

The main purpose of the rubric is to be used as a post requisite for the EFL creative reading test

2-Construction of the rubric

The rubric was constructed after reviewing literature related to the area of EFL creative reading skill and its assessment.

3-Description of the rubric

The rubric includes scales for the components of the EFL creative reading skill (fluency, flexibility, elaboration and authenticity). Each component has five rating scales (outstanding, above expectation, satisfactory, below

expectations, unsatisfactory). Every student should be given four scores for the outstanding level, three scores for the above-expectations level, two scores for the satisfactory level, one score for the below expectations level or zero for the unsatisfactory level.

4-Validity of the rubric

To make sure that the rubric is valid for its purpose, it was administered to jury members to determine its validity according to the suitability to secondary school students and measuring the targeted EFL creative reading skills. The jury members approved the rubric, but some of them supposed to say not only "the student is sometimes able to generate a large number of ideas, but also "the student can master two or one of the two skills to generate a large number of ideas". Using only the first sentence is misleading.

3-The study material

Stylistic based pedagogical

The following is a description of the steps the researcher went through to design the current -program for the EFL secondary school students:

Content of the program

The program consists of ten sessions. Each session includes one chapter of the novel. The novel was taken from the school book “Treasure Island”

Procedures and duration of the program

The creative reading pre -test was administered to the participants (30 students) on the fourteenth of October 2021. The first session of the program started on the seventeenth of October 2021. The program consisted of twenty sessions. Each chapter took two sessions a week to enable the students to develop their EFL creative reading skills. The first session was dedicated to the evaluation of mastering the target skills. Every session took nearly fifty minutes a day. The experiment took a term. The experiment ended on the nineteenth of December 2021, and then followed by administering the EFL creative reading test on the twenty first of December 2021. Experimental procedures were as follows:

a. Before Reading:

In this stage students were asked some questions:

What do you think this chapter will be about?

Do you know anything about this topic?

What kind of character do you think will be in the story?

b. During Reading:

In this stage, stop periodically in every paragraph or page and ask:

Who? What just happened? Where?

At the key point, ask students how did it happened?

And why did it happen?

During the progress of the story make sure that the students holding on the story by asking:

What has happened so far?

Students should be taught how to predict- imagine- hypothesize.

How do you think character will handle the situation?

c. After Reading:

Check to see if the students understood the text by asking:

What the main message of the story?

Tell me the story in your own words

What were the most important events in the story?

Study Results:

Hypothesis (1):

The first hypothesis states that "There would be a statistically significant difference between the mean scores of the experimental group in the pre and post -test of the EFL Creative reading skills in favor of the post-test." To verify this hypothesis, the researcher used the paired samples t-test to compare the mean scores of the experimental group students. The following table includes the results.

Table (1): post t-test results of the experimental group in the Authenticity, Flexibility, Fluency, Elaboration and Overall Creative reading skills.

Skill	Test	N	M	S.D	D. f	t-value	sig
1- Authenticity	pre	30	1.10	0.548	28	21.524	0.000
	post	30	3.33	0.547			
2- Flexibility	pre	30	1.07	0.521		22.722	0.000
	post	30	3.10	0.607			
3-Fluency	pre	30	1.00	0.455		7.392	0.000
	post	30	3.50	1.676			
4- Elaboration	pre	30	1.10	0.481		59.000	0.000
	post	30	3.07	0.450			
Overall EFL Creative reading skills	pre	30	4.27	1.311	53.811	0.000	
	post	30	12.67	1.184			

Table (1) indicates that the mean scores of the experimental group students in the post test are higher than those of the pre-scores in the overall EFL Creative reading skills and its sub-skills, where t-value is (53.811) for overall EFL Creative reading skills, (21.524) for Authenticity, (22.722) for Flexibility, (7.392) for Fluency, (59.000) for Elaboration which is significant at (0.01) level of significance. Therefore, this hypothesis was confirmed. These differences can be attributed to the effect of utilizing the stylistic based pedagogical application and practices.

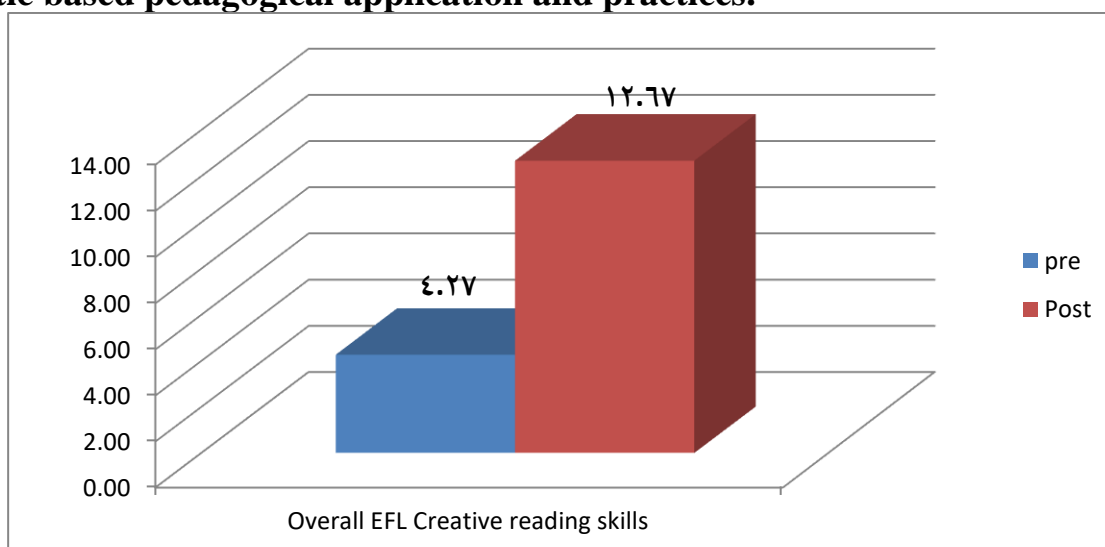


Figure (1): The mean scores of the experimental group in the pre and the post test of overall EFL Creative reading skills.

Figure (1) shows that the mean scores of experimental group students in the post test are higher than pre-test in Overall Creative reading skills.

Hypothesis (2):

The second hypothesis states that “The applications of the text world theory via utilizing stylistic pedagogical applications and practices has a positive effect on improving the EFL Creative reading skills”

To verify this hypothesis, the researcher calculated the effect size by using the paired sample t-test to compare the scores of the experimental group in EFL Creative reading skills in the pre and the post- test using Cohen's formula.

$$\text{Cohen's formula} = \frac{t^2}{df}$$

$$d = \text{Es} = \frac{\sqrt{2} \cdot \frac{t^2}{df}}{1 + \frac{t^2}{df}}$$

Where t^2 = *Etasquare*

T= t test value

Df = degree of freedom

D= Es = effect size

Table (2): The referential framework for identifying the effect size for T- test value.

Effect size	Interpretations
From 0.1 till less than 0.4	Small
From 0.5 till less than 0.8	Median
More than 0.9	Large

Table (3): The effect size of the experimental group in EFL Creative reading skills in the pre and the post test.

Skill	Test	N	M	S.D	t-value	Eta square	Effect size
1- Authenticity	pre	30	1.10	0.548	21.524	.812	2.078 <i>Large</i>
	post	30	3.33	0.547			
2- Flexibility	pre	30	1.07	0.521	22.722	.770	1.829 <i>Large</i>
	post	30	3.10	0.607			
3-Fluency	pre	30	1.00	0.455	7.392	.517	1.034 <i>Large</i>
	post	30	3.50	1.676			
4- Elaboration	pre	30	1.10	0.481	59.000	.822	2.148 <i>Large</i>
	post	30	3.07	0.450			
Overall EFL Creative reading skills	pre	30	4.27	1.311	53.811	.921	3.414 <i>Large</i>
	post	30	12.67	1.184			

Significant at (0, 01)

Table (3) indicates that the effect size of the experimental group students in the post test are greater and higher than those of the pre-scores in the EFL Creative reading skills, where the effect size is (3.414) for overall EFL Creative reading skills, which is significant at 0.01 level of significance. Therefore, this hypothesis was confirmed. These differences can be attributed to utilizing the stylistics pedagogical applications and practices.

According to the findings of Cohen's formula and the interpretations of the effect size, the percentage (3.414) indicated that utilizing the stylistics pedagogical applications and practices had an effect on improving the students' EFL Creative reading skills.

Discussion:

The major purpose of this study was to investigate whether the use of the text world theory has any effect on the promotion of the participants' creative reading skills. The results of the present study indicated that the text world theory positively and significantly influenced their creative reading skills.

The researcher sees that text world theory (stylistic pedagogical) is having new, unusual ideas and innovative thoughts, ability to put things together in a new image. It means to think in a different way that is like thinking outside the box. Thus, creativity is a mental activity that leads to original production, and includes new solutions to ideas, problems and curricula. Finally, creative reading can be described as a process of sensing

difficulties, gaps in information, missing elements, something oblique, making new guesses and formulating hypotheses about these deficiencies; evaluating and testing these guesses and hypotheses; revising and retesting them and finally communicating the results.

The post-test results revealed that there was a statistically significant differences between the means of scores of the pre and posttest of the EFL creative reading sub-skills. Therefore, it can be argued that the text world theory approach proved to be statistically and educationally significant in developing the participants' creative reading: fluency, flexibility, originality and elaboration skills.

The participants fluency skill developed as they were able to derive the objectives of a reading text, generate new words from the spelling of given words, generate new words related semantically to given words, suggest new titles to the text, relate between the elements of the reading text and others and suggest other alternatives of some words in the reading text.

Their flexibility skill also developed as they were able to put the incidents of a story in the correct order as these incidents happened, produce questions about information not mentioned directly in the text, give evidences about the information of the reading text, deduce characteristics of objects and expressing opinions, predict what will happen next, view the text from another aspect, use the reading text information in situations and realize the missing elements in the reading text.

The participants authenticity (originality) skills developed as they were able to summarize the idea of the reading text, reformulate the reading text in another way, predict the results of a specific situation, suggest ideas not mentioned in the reading text, give unusual reasons for an incident, give new strange names to the characters of the story and predict unusual endings to the story.

Their elaboration skills developed as they were able to write a paragraph using a required list of words, add adjectives or figures of speech to an existing passage, add story details to a basic story map, add setting details to enhance a literary work and compose an illustrated character study.

Conclusions:

- The findings of the present study confirmed the effect of the text world as a strategy for enhancing secondary stage students' EFL creative reading skills.

- It can be used to provide supplementary instruction to help the learners overcome the problems of creative reading skills. There is a need for a communicative and collaborative environment, which is based on interaction between the teacher and students and among peers for giving students a sense of confidence.

- Far from being an act of passive consumption, where the reader absorbs the writer's words like a sponge, reading in itself is a creative process. No two students read the same text in the same way. Everyone brings their own set of expectations, experiences and viewpoints; what occurs is a dialogue between reader and writer, what emerges is a changed person. We take what a writer gives us and we make it our own. We do not only gain knowledge from reading, we acquire emotional depth and subtlety of response. We can become more empathetic, and we can also heal ourselves: the therapeutic value of reading in hospitals is well established.

Reading is complex and it is creative: what we start with is not what we end with. When students read they make words real, they put themselves in the places and situations that are described in the text, they play with meanings and act out scenes in their heads.

Reading is a creative activity in and of itself. It encourages connections and provides stimulus. It links to other types of cultural expression and other art forms. It helps young people to explore the world and enriches them educationally and emotionally.

By providing free access to reading, stylistic based pedagogical practice and application play a unique and important role in the development of a creative reading skills. It can provide many of the ingredients for creative exploration, including stimulus, knowledge, and self-directed activity.

Recommendation:

In the light of the results and conclusions of the present study, the researcher presented the following recommendations:

- 1- The EFL creative reading skills should be allocated more space in the textbook and timetable.
- 2- The EFL teachers have to encourage creativity while reading in English as a foreign language through providing appropriate and interesting materials.
- 3- Utilizing the stylistics pedagogical activities for developing creative skills while learning English as a foreign language.
- 4- EFL teachers should be trained to the implementation of pedagogical stylistic activities so as to develop creative reading skills among their students.
- 5- Syllabus designers and textbook writers should design more effective textbooks and teachers' guides with the focus on the instruction of creative reading skills.

Suggestions for further Studies:

The following areas are suggested to further research

- 1- More researches are needed to provide effective strategies for developing the EFL creative reading skills. That is because the area of research is, though important, still under research.
- 2- It will be of value if other researchers design in-service training programs for EFL teachers to help these teachers develop the creative reading skills among their students.
- 3- More researches are needed to investigate using text world theory activities in developing the EFL listening, speaking, grammar structures and vocabulary acquisition.
- 4- Future studies may be done to identify the relationship between stylistic pedagogical activities and other psychological factors such as motivation, self-efficacy, anxiety, awareness and learner's beliefs.
- 6- More researches are needed to adopt text world theory activities in teaching English as a foreign language for other categories of learners such as students with learning difficulties, visual impairments or hearing impairments.

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