A READER RESPONSE THEORY AND STORY GRAMMAR APPROACH BASED PROGRAM TO DEVELOP FACULTY OF EDUCATION EFL STUDENT TEACHERS’ AESTHETIC READING.

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ABSTRACT

This study aimed at developing Faculty of education EFL student teachers’ aesthetic reading skills via using a program based on reader response theory and story grammar approach. The study adopted the quasi-experimental design. A group of thirty-three EFL student teachers enrolled in the fourth year, English section, Faculty of Education, Zagazig University, was assigned to form one treatment study group. The instrument of the study was the aesthetic reading skill test. The aesthetic reading test was pre-post-administered to the treatment group before and after implementing the program. The data obtained were statistically treated through the SPSS program. The findings of the study revealed that the program based on reader response theory and story grammar approach had a positive effect on developing Faculty of Education EFL student teachers’ aesthetic reading skills.

Keywords: Reader Response Theory, Story Grammar Approach, Aesthetic Reading, EFL Student Teachers

I. INTRODUCTION

Reading is a multileveled and collaborating process in which readers involve interaction between reader and text characteristics, which work on each other to form meaning. Given such varied factors as linguistic ability, cultural knowledge, attitude and motivation, reading in a second or foreign language is noticeably more challenging than first language reading.

Literature courses are significant part of the English language program in many universities. On these courses, the students should learn how to analyze literature in detail by identifying different literary devices, such as metaphors and symbolist elements. They should also learn to recognize the themes, cultural features, and historical influences while improving their vocabulary and comprehension skills. Additionally, the courses prepare students how to use literature to teach English in their future profession as teachers of EFL. (Kataja, 2018).

The study of literature in high schools and universities is vital for the acquisition of linguistic and cultural knowledge of the foreign language. Parkinson and Thomas (2000: 9-11) theorized the benefits of teaching literature as follows:

1. Linguistic model: Literature provides examples of good writing, linguistic diversity, and expressive ranges.

2. Extension of linguistic competence: Literature expands the competences of learners who have mastered the linguistic essentials.

3. Cultural enrichment: Reading literature encourages cultural understanding and awareness.
4. Mental training: literature trains the mind and sensibility.

5. Authenticity: Literature is genuine linguistic material, not a linguistically fixed textbook.

In this context, Arthur (2006) pointed out that through the use of literature, a language learning experience might become at the same time a source of immediate pleasure and satisfaction for the student. This possibility makes literature an appealing teaching device for EFL teachers and sparks learners’ imagination. This can be achieved through picturing or mental imagery.

In order to have created a lived experience, the reader must pay attention to bits and pieces brought forth such as feelings, attitudes, ideas, situations, personalities and emotions; these connections and experiences are the essence of aesthetic reading that becomes what the words of the text are inspiring for the reader (Lium & Sullivan, 2013).

Aesthetic reading of literature increases student motivation and further develops reading proficiency. It also can be beneficial to writing and speaking (Alemi, 2011). Furthermore, literature develops the learner's interpretive abilities. Through literature, the learner can be encouraged to make inferences, understand multiple levels of meaning, and develop skills in critical thinking, as well as learn to accept uncertainties in the text.

In addition, Whalen (2010, p.11) pointed out, “reading narratives as literary works aids in cognitive development and critical thinking”. In other words, literature increases the student's language and emotional awareness by simulating their imagination and helps develop critical skills.

Stavik (2015) stated that Literature offers students an aesthetic experience and help develop proficient readers. Since working with English literature incomes that the students have to read significant amounts of texts, literature is a great source of input for the learners, and a way of acquiring the language, as opposed to learning it.

Aesthetic reading involves a genuine transaction between students and literature that is meaningful, thorough, and deeply comprehensive (Lium & Sullivan, 2013). According to Ibsen (2000, p. 137) ‘aesthetics’ means ‘I feel, I perceive’, in other words, being capable of perception. This shows that aesthetics is related to both physical and affective qualities.

Aesthetic reading embraces the literary pleasure that the reader experiences during the transactional process. Meaning is also possible when the reader responds emotionally to literary language (Rodriguez, 2018). Similarly, Carlisle (2000) added that the literary and aesthetic experience of reading a novel or poem is a product of the dialogue between a reader and a text.

The aesthetic reading is different from efferent reading in that the reader focuses on what happens while he is reading. This involves not only deciphering images and symbols in the text, but also being alert to what associations, feelings, attitudes and ideas the words arouse within the reader himself (Kramsch, 1993).

Rosenblatt (2005) pointed out that the distinction between aesthetic and non-aesthetic reading derives from what the reader does, the stance that is adopted and the activities carried out in relation to the text. She also emphasized how literary texts are more likely to evoke an aesthetic reading than other texts. How the teachers view the teaching of literature, which competences they think can be enhanced as well as what novels they choose to work with in the classroom, will be based on what qualities they see in the literary text.

In the Egyptian context, Abdel Barry (2016) investigated the effectiveness of utilizing an integrative model in teaching literature to develop EFL literary literacy, creative writing and axiological appreciation of the experimental language secondary stage students. He claimed that EFL students have to be trained to discuss, analyze, reflect, appreciate and interpret literary texts at a more sophisticated level. He suggested that much attention should be directed towards developing the literary, ethical and aesthetic skills.

Based on the above discussion, the researcher suggested that reader response theory and story grammar approach-based program could be effective in developing EFL student teachers’ aesthetic reading skills.

It is remarkable that Reader Response Theory (RRT) and the Story Grammar Approach (SGA) should be seen as complementing each other rather than in opposition to each other. SGA stresses the cognitive aspect of learning.
whereas RRT focuses on the affective aspect of the learner concerning his feelings, emotions, expression, and opinions.

A pilot study was conducted to thirty-two fourth year students at the faculty of education, Zagazig University, English section to determine their performance levels in some aesthetic reading skills. The pilot study included implementing an aesthetic reading skills test. Results indicated that the students' performance level in the aesthetic reading skills test was below the average score (50%) which was not convenient. Table (1) shows the percentage of students' responses to each aesthetic reading skill.

<table>
<thead>
<tr>
<th>N</th>
<th>The Aesthetic Reading skills</th>
<th>The Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Infer the main idea of the story from its title.</td>
<td>41%</td>
</tr>
<tr>
<td>2</td>
<td>Expect the story plot development.</td>
<td>32%</td>
</tr>
<tr>
<td>3</td>
<td>Analyze the characters' traits and behaviors properly.</td>
<td>27%</td>
</tr>
<tr>
<td>4</td>
<td>Express the ideas and feelings arisen within him appropriately.</td>
<td>25%</td>
</tr>
<tr>
<td>5</td>
<td>Connect lived experiences with those presented in the story.</td>
<td>40%</td>
</tr>
<tr>
<td>6</td>
<td>Appreciate the author's use of figures of speech.</td>
<td>39%</td>
</tr>
<tr>
<td>7</td>
<td>Interpret the story aesthetic images properly.</td>
<td>21%</td>
</tr>
<tr>
<td>8</td>
<td>Compare his values and those evoked by the story.</td>
<td>30%</td>
</tr>
<tr>
<td>9</td>
<td>Pose questions about the points the story did not clarify.</td>
<td>19%</td>
</tr>
<tr>
<td>10</td>
<td>Predict new solutions to the story central problems.</td>
<td>22%</td>
</tr>
</tbody>
</table>

Based on the results of the pilot study, shown in table (1), which revealed the weakness in students' level of aesthetic reading skills, the study was an attempt to implement a reader response theory and story grammar approach based program for developing aesthetic reading skills of the EFL student teachers.

II. LITERATURE REVIEW

2.1. Aesthetic Reading

Reading comprehension, as one of the main courses of English Language and Literature and Translation majors in EFL educational contexts, aims at developing students' reading skill. Nevertheless, literature as a means of aesthetic transaction in such reading comprehension courses has received little consideration. If aesthetic reading becomes the main concern, the reader is no longer the imperceptible observer, and pre-reading activities can be switched by contextual detection (Forouzani, 2017).

Rosenblatt (1994) distinguishes between efferent and aesthetic reading, defining the former as reading in which the reader is concerned with the cognitive aspect (also sometimes described as reading for information) while the latter is concerned with the affective aspect (what happens during the actual reading).

In this context, Hansson (1992) added that aesthetic reading requires lived experience, since readers bring about their own text through interaction with the original text. Based on this view, the meaning-making process plays an active role. In reading comprehension courses, students should be able to create meaning in terms of how they deal with the text. They are no longer implied readers, rather they are active readers when their role in the literary world helps shape pedagogical aspects of literature.

Rosenblatt (2005) declared that the distinction between aesthetic and non-aesthetic reading derives from what the reader does, the stance that is adopted and the activities carried out in relation to the text. A classroom environment, organized to facilitate the complexities of aesthetic reading, must consider particular readers who bring their lives into the classroom.
The aesthetic and efferent notions in reading show different readers’ roles as discussed in studies of literature pedagogy. The former, which is more prominent, has to do with transactional reading by which readers use their own emotional abilities, the latter relates to readers’ ways of focusing on textual features or information-driven understanding of the texts assigned (Iskhak, 2015).

![Figure 1. Aesthetic –Efferent Reading](image)

Based on the characteristics of reading that involves aesthetic transaction, Rosenblatt, (1994) proposed ten factors related to both reading comprehension and aesthetic transaction. These factors are as follows:

- **F1: aesthetic transaction** which could be clearly connected with the experience in reading literary texts and includes the following parameters: inspiration and enthusiasm towards the text, specific absorption of attention to the reading, feeling and living through the text; recalling the past encounters, attention not only to the sounds and rhythm but also to the kinds of overtones of feeling, sense, idea, association, and images as the text is read.

- **F2: specific meaning** which is conducive to going beyond the semantic aspect of the text and looking for the specific meaning with the particular visual or auditory characteristics.

- **F3: attraction of reading** which takes the reader’s attention away from the mechanical impulse of curiosity toward pleasurable activity of the mind by the transaction taking place through reading.

- **F4: attention to form** which is not just the linguistic aspect; it is attention to sounds and rhythm in relation to overtones of feelings, senses, ideas, associations and images that are formed, and the personal and qualitative elements experienced as the text is read.

- **F5: speed in reading** which requires subjects not to be in haste, rather, to live the text.

- **F6: past encounters** which requires learners to think about the references of the words and recall past encounters, if any, when they read the words of the text.

- **F7: complete unconsciousness**, i.e., learners are not conscious of anything but what they read.

- **F8: lack of total neutralization** which means that learners cannot be disinterested in the ideas presented in the text if they want to comprehend the text fully and if they are supposed to experience aesthetic transaction.

- **F9: absolute contextualization of what is read** which means total dependency of understanding on the context in which the text is presented.

- **F10: accuracy in reading** which requires learners to accurately read the text.

2.2. Reader Response Theory

2.2.1. Reader-response theory in EFL contexts: from theory to practice

Historical notes on the origins and development of reader-response theory can shed light on the decision of choosing teaching pedagogy, which is a balanced support of theory-into-practice directions and empirical evidence of reader-response approach to teaching literature in EFL contexts. For example, Hirvela (1996) reasoned, reader-response theory’s origins are in the field of literary criticism. Hirvela’s concern is Rosenblatt’s
(1990) transactional theory highlighting readers as dynamic meaning makers in the communicative contextual uses of literature in ELT.

In the transactional process the readers try to employ their experiences and social context to create meaning. Karolides (2000) stressed that readers play important roles in actively making meaning by arguing that the words have no symbolic meaning. They are only marks on the page until the reading occurs, until the literary work has been lived through by the reader. The process of making meaning of the text involves their schemata and feelings, and intertextualization strategy. In this case, Rosenblatt’s views on the concept of ‘aesthetic’ and ‘efferent’ stances are very significant (Church, 1997).

Correspondingly, reception theory was anticipated by Jauss (1982) in which he mentioned that the relationship between the reader and the text has two aspects. One is aesthetic and second is historical. Jauss said that text is not type of monologue. It has different effect on different readers. He further emphasized that text is type of dialogic character which meets the reader. Consequently, he calls literary history as a process of reception and production where the realization of literary texts on the part of the receptive reader, the reflective critic, and the author in his ongoing productivity. Whereas talking about aesthetic aspect, Jauss showed that aesthetic aspect can only be determined when it is judged by the way in which it distressesthe horizon of expectation.

Similarly, Iser (1978) claimed that there are two sticks in a literary text, the artistic refers to the text created by the author, and the aesthetic to the realization accomplished by the reader. While the text must be understood as a reaction to the thought systems which it has chosen and incorporated in its own repertoire because the immanent structure of the text and the acts of comprehension thereby activated in the reader.

2.2.2. Implementing reader-response theory in EFL literature courses

The aim of the application of the Reader-response theory is to elicit learners’ personal response to literary texts, as well their reactions when dealing with literary texts. Additionally, the aims include provoking learners’ opinions, attitudes and personal reactions to a certain text. Amer (2003) recommended, before applying the reader-response approach, explaining to the students that there are no correct or wrong responses or any kind of competition for the most appropriate interpretation of a text. Amer (ibid) listed the following activities that can be used in order to implement the reader response approach in literature classrooms:

1. Drama and letter-writing
2. Role-play
3. Self-questioning
4. Critical questioning and writing
5. Response journal
6. Reading logs
7. Rewriting narratives from another character’s point of view

Probst (1994) discussed the benefits of implementing reader response theory in the Literature program. Among the listed goals of the program, the following can be emphasized:

1. Students will learn how texts outline their thoughts or emotions, how the texts encourage an individual to see things in different ways.
2. Students will learn about cultures and societies, their varying concepts and issues of human experience.
3. Students will learn about others, developing their empathy and understanding.
4. Students will learn about themselves, via reflecting upon their behavior and their experiences.

According to Tucker, (2000) the benefits of implementing reader response theory are the following:

1. It enables the students to experience relevance in the learning task.
2. Involves them in active, not passive, encounter with the literature.
3. Validates them as critical readers who are capable of determining meaning in texts.
4. Provides them with the opportunity to express themselves freely.

Figure 3. Cycle of the Reader’s Response

Baurain (2007) suggested six steps to apply RRT. These steps are as follows:

1. **Study step**: the students in groups answer the questions concerning the text by locating certain meanings and themes.
2. **Teach step**: refers to the task showing that groups prepare a reading activity to help classmates understand the text assigned.
3. **Create artistic works step**: concerned with activities indicating that groups interact creatively with a reading to help it come alive for the class, in activities such as drawing, doing oral presentation or discussion, or practicing role-play or drama.
4. **Do metacognitive activities step**: enables groups to compare and contrast perspectives and issues within reading.
5. **Response step:** lets groups give personal responses as part of the interpretive process by creating dialogue journals.

6. **Write step:** is an activity that makes the groups discuss a potential exam essay question, and then work individually to write their own essays.

In order to facilitate the implementation of the reader response theory in a classroom, the teacher’s role should be focused on directing the discussion, enabling students to provide their responses and building the interpretation on group understanding of the text, as well as individual students’ responses (Spirovská, 2019).

It can be concluded that the benefits from the reader-response theory implemented in literature courses are numerous. Among them, it includes fostering students’ involvement with the literary text, raising students’ awareness of the importance of critical reading, creating context in which the text is more relevant and meaningful to the reader and increasing students’ participation when encountering literary texts (ibid).

**2.3. Story Grammar Approach**

A recent area of research related to an interactive conceptualization of reading is story grammar. It is based on the conceptualization that readers should be intentionally aware of text structure. According to this assumption, reading comprehension is an interactive process, an interchange of ideas or a transaction between the reader and the text. The reader interacts with the text and relates ideas from the text to prior experiences to construct meaning. A part of this process requires the reader understands how the author planned his ideas, i.e. the text structure. “Text structure” is a term used to describe the various patterns of how concepts within text are related (Harris and Hodges, 1995, p. 203).

A story grammar represents the basic structure of a narrative text. It is the system of rules used for describing the consistent features found in narrative texts. It is used for describing the internal structure of the story, i.e. the story parts, arrangements of the parts, and how the parts are related (Mandler, 1984).

A story schema, on the other hand, is the mental representation that readers have of story parts and their relationships. Thus, the basic difference between a story grammar and a story schema is that the story grammar deals with the text whereas the story schema deals with what readers have in their heads about how stories are organized (Amer, 1992).

Teachers may use visual or graphic representations to illustrate the story grammar approach. Visual or graphic representation of text structure helps learners comprehend and retain textually important information. Moreover, when learners learn how to use and create visual or graphic representations, they learn a reading strategy that allows them to classify what parts of text are important and how the ideas or concepts are related (Vacca and Vacca, 2005). In the same line, Willis (2002) added that Character maps and story maps are two common formats used to visually represent key components of a story. These activities may be used individually, in pairs, or cooperatively.

Figure 4. The story narrative structure
Straight instruction in story grammar involves helping learners to recognize the elements of narrative text and use these elements to improve their comprehension of the story. Instruction begins with explicitly presenting the concept of story grammar (setting, characters, problem, action, resolution and theme). The teacher may use, depending on the learners' linguistic ability, the native language. A strategy teachers may use involves dividing the story into meaningful episodes and developing comprehension questions they will ask in guided silent reading and discussion (Amer, 2003).

Additionally, such questions will cause students to focus on the relevant elements in the story. An episode may consist of one chapter or more. Research has shown that asking questions that focus on the story line leads to improved learner comprehension of the story (Burns et al., 1999). Teachers ask learners to read, at home, the parts that form an episode and provide them with guiding questions that bring out the elements of the story grammar. In the classroom, learners are asked to read silently the parts of the episode which draw their attention to the story grammar. This is followed by answering the guiding questions and discussing the structure of the episode. The guiding questions may be similar to the following: (adapted from Cooper, 1986).

**Setting:** Where did the story happen?
- When did the story happen?

**Characters:** Who was the story about?
- Who were the people in the story?
- Who was the most important person in the story?

**Problem:** Did the people have a problem?
- What was the big problem that story was about?

**Action:** What did the people do to solve the problem?
- What were the important things that happened in the story?

**Resolution:** How did the people solve the problem?
- How did the story end?

**Theme:** What lesson could we learn from the story?

### III. STUDY METHOD

#### 3.1. Design and Participants

The present study is both descriptive and quasi-experimental. Only one group was assigned to be a pre-post treatment group. A pre-post test was given to the students before and after the experiment. A group of thirty-three EFL fourth year student teachers at Faculty of Education, Zagazig University in Egypt, was nominated to be the participants of the present study. They participated in the treatment voluntarily and only for academic and educational purposes.

#### 3.2. Study Questions:

This study was an attempt to answer the following main question and sub-questions:
What is the effect of utilizing a reader response theory and story grammar approach based program on developing EFL student teachers' aesthetic reading skills?

The following sub-questions are derived out of the afore-mentioned main question:

1. What are the aesthetic reading skills required for EFL student teachers?

2. What are the features of the program based on reader response theory and story grammar approach?

3. To what extent does the program have an effect on developing EFL student teachers' aesthetic reading skills?

3.3. Study Instrument:

The present study made use of one primary instrument. It is the pre-post aesthetic reading skills test to measure students' level in the identified skills. The test was designed by the researcher. The test was pre and post used to measure the effectiveness of the program on developing the study group students' aesthetic reading skills. The test consisted of twenty questions. Two questions were formulated to measure each skill.

To test the validity of the aesthetic reading test, two forms of validity were used; face validity and self validity. To check the face validity, the test was given to (15) TEFL members to evaluate each question in terms of content and level of the measured aesthetic reading skills. Moreover, they were asked to assess the test as a whole in terms of correctness, the number of questions, scoring suitability for the students' level, the test suitability for students' age, and the suitability for its time limits. To test the self-validity, the following formula was used:

\[ \sqrt{\text{reliability}} = 0.95 \]

To test the reliability of the aesthetic reading skills test, Cronbach's Alpha technique was calculated by (SPSS) program. Accordingly, the aesthetic reading skills test was administered to a nominated group of (33) EFL fourth year student teachers at Faculty of Education, Zagazig University. These students were not included in the study group. The test reliability was (0.918). These results proved that the aesthetic reading skills test was statistically valid and reliable.

IV. RESULTS AND DISCUSSION

The results of the present study were presented in light of the hypotheses using the statistical package for social sciences (SPSS). Paired samples t-test was used in order to check whether there are any differences between the mean scores of the treatment group (the study group) on the pre and the post administrations.

4.1. The First Hypothesis

The first hypothesis of the study stated “There would be a statistically significant difference between the mean scores of the treatment group in the pre and post administrations of the overall aesthetic reading skills test and in each skill in favor of the post-administration”. Paired samples t-test was used to find out whether there was any significant difference. The results are presented in table (2).

Table 2. T. values of the treatment group comparing the pre- to post-results of the overall aesthetic reading test and each of its skills.

<table>
<thead>
<tr>
<th>aesthetic reading skills</th>
<th>No.</th>
<th>Mean Pre</th>
<th>Mean post</th>
<th>Std. deviation Pre</th>
<th>Std. deviation post</th>
<th>DF</th>
<th>T. values</th>
<th>Sig*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skill one</td>
<td>33</td>
<td>1.0606</td>
<td>7.2121</td>
<td>.86384</td>
<td>1.45253</td>
<td>32</td>
<td>23.200</td>
<td>0.05</td>
</tr>
<tr>
<td>Skill two</td>
<td>33</td>
<td>.9091</td>
<td>7.0303</td>
<td>.72300</td>
<td>1.23705</td>
<td>32</td>
<td>22.593</td>
<td>0.05</td>
</tr>
<tr>
<td>Skill three</td>
<td>33</td>
<td>1.0606</td>
<td>4.5455</td>
<td>.74747</td>
<td>.50565</td>
<td>32</td>
<td>20.592</td>
<td>0.05</td>
</tr>
</tbody>
</table>
Table (2) indicated that:

- The mean scores of treatment group students on the post-administration of the overall aesthetic reading test (49.8182) is higher than their mean scores on the pre-administration (10.6061). This can be attributed to the program.

- The calculated t-value (52.841) is higher than the tabulated t-value (2.04) associated with the (32) degrees of freedom. This proved that there is a statically significant difference at (0.05) between the mean scores of the treatment group on the pre-and the post-administrations of the overall aesthetic reading test and in each of its skill favoring the post-administration scores. These differences can be attributed to the training program. Consequently, this hypothesis was verified.

4.2. The Second Hypothesis

To test the second hypothesis which stated that “The program would have a positive effect on developing the overall aesthetic reading test and each skill”, the researcher used Cohen’s formula as follows:

\[
\eta^2 = \frac{t^2}{t^2 + df}\]

\[
Es = d = 2 \sqrt{\frac{\eta^2}{1 - \eta^2}}
\]

\[\eta^2 = \text{Etasquare} \quad T= \text{t-test value}\]

\[df= \text{degree of freedom} \quad Es = d = \text{Effect Size}\]

The following table (3) identifies the referential framework for the effect size as follows:

Table 3. The referential framework for the effect size

<table>
<thead>
<tr>
<th>Effect Size</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>From 0.2 till less than 0.5</td>
<td>Small</td>
</tr>
<tr>
<td>From 0.5 till less than 0.8</td>
<td>Medium</td>
</tr>
</tbody>
</table>
From 1.10 till less than 1.50 | Very large  
---|---
1.50 or more | Huge

Table 4. The effect size of the program on the overall aesthetic reading test and each skill of the treatment group

<table>
<thead>
<tr>
<th>Aesthetic reading skills</th>
<th>T. value</th>
<th>( \eta^2 )</th>
<th>D</th>
<th>Effect Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>Skill one</td>
<td>23.200</td>
<td>0.943</td>
<td>8.202</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill two</td>
<td>22.593</td>
<td>0.941</td>
<td>7.987</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill three</td>
<td>20.592</td>
<td>0.929</td>
<td>7.28</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill four</td>
<td>23.452</td>
<td>0.945</td>
<td>8.291</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill five</td>
<td>20.028</td>
<td>0.926</td>
<td>7.080</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill six</td>
<td>15.874</td>
<td>0.887</td>
<td>5.612</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill seven</td>
<td>22.194</td>
<td>0.938</td>
<td>7.846</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill eight</td>
<td>22.424</td>
<td>0.94</td>
<td>7.928</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill nine</td>
<td>17.042</td>
<td>0.907</td>
<td>6.025</td>
<td>Huge</td>
</tr>
<tr>
<td>Skill ten</td>
<td>18.994</td>
<td>0.918</td>
<td>6.715</td>
<td>Huge</td>
</tr>
<tr>
<td>Total</td>
<td>52.841</td>
<td>0.988</td>
<td>18.055</td>
<td>Huge</td>
</tr>
</tbody>
</table>

Table (4) proved that the program based on reader response theory and story grammar approach had a huge effect on developing the study group students' overall aesthetic reading skills test and each skill.

V. CONCLUSION

Based on the statistical analysis of the results and their discussions, it could be concluded that:

Using both reader response and story grammar approaches motivated EFL student teachers to learn more actively in terms of acquiring the aesthetic reading skills. Depending on the program strategies, steps, tasks and activities, it proved to be effective in enhancing the targeted aesthetic reading skills.

Working in groups fostered the students' collaborative learning, provided opportunities for them to interact with the literary texts, and enabled them to reflect and relate elements from the reading text back to their personal experiences.

Students showed great interest and readiness during implementing the program because each session was presented in a form of active discussions (between the instructor and the participants/between the participants themselves in the one group/between a group and another group). The program sessions were also provided with some visual learning aids such as posters, graphic organizers, and power point presentations.

Participants accepted the notion of self-learning by involving in the teaching learning process. They analyzed the short stories themselves in light of the reader response and story grammar based steps and activities. In such process the instructor plays the role of a facilitator.
Participants expressed their positive feelings via showing high motivation for performing extra-activities at home such as (reading, analyzing and responding to new literary texts, joining an open chat on the "Facebook" and "What Sapp" with the researcher and with each other, and reading and listening to some additional short stories, novels, plays or any piece of a text to improve their aesthetic reading skills.

The Students’ progress was apparently seen in their eagerness to complete the sessions, attending the program course on time, and taking responsibility for everything concerning their learning starting from setting the aims till the last step of evaluation.

REFERENCES