



## The Effect of Critical Reading Skills on the Evaluation Skills of the Creative Reading Process

Yasemin BAKI<sup>1</sup>

### ARTICLE INFO

#### Article History:

Received: 21 Jan. 2018

Received in revised form: 17 Aug. 2019

Accepted: 23 Jun. 2020

DOI: 10.14689/ejer.2020.88.9

#### Keywords

Critical reading, creative reading,  
gender, 5th-grade learners

### ABSTRACT

**Purpose:** To raise authentically creative individuals, it is compulsory to employ contemporary reading methods. Although critical reading, which is the main medium for accessing the right knowledge, is defined as a sub-category for creative reading in which high cognitive processes are involved, the connection between these has not been clearly put forward. This study aimed at examining the effect of critical reading skills of 5th grade learners on their evaluation skills of creative reading process, and the role of gender in this effect through structural equation modelling.

**Research Methods:** The study was supported by relational screening model. The study group was formed by simple random sampling and composed of 265 5th grade learners. The data were collected through the Scale for the Evaluation of Creative Reading Process and the Critical Reading Scale. SPSS 23, AMOS 22.0, and structural equation modeling were utilized for data analysis. Maximum Likelihood method was selected in the estimation of parameters related to models which were formed for examining the effect of critical reading skills on the evaluation of creative reading process and the role of gender. To this end, fit indices ( $\chi^2/df$ , CFI, GFI, TLI, NFI, IFI, RMSEA, and SRMR) were used.

**Findings:** The study demonstrated that all hypotheses models were valid; critical reading skills explained the evaluation skills of creative reading process by 57%, and that they had a direct and strong impact on the evaluation skills of the critical reading process. In the female-learner model, critical reading skills affected the evaluation skills by 43%, whereas the male-learner model explained this effect by 67%. In addition, both models bear a direct and strong impact.

**Implications for Research and Practice:** The results of the study reveal that critical reading skill is a significant predictor for the evaluation of the creative reading process. It can be stated that the evaluation skills of the creative reading process may improve in conjunction with the development of critical reading skills.

© 2020 Ani Publishing Ltd. All rights reserved

<sup>1</sup> Recep Tayyip Erdogan University, TURKEY, e-mail: ysmnbaki@gmail.com, ORCID: 0000 0003 4064 3724

## Introduction

In contemporary society, the medium of reading has changed from written and published form to a digital dimension. Moreover, this concept has been replaced by the concept of literacy. The individual, with an infinite number of opportunities of access to knowledge in this century, has also changed his/her perception of reading. This change has transcended the reality perceived through five senses and made it a prerequisite to raise individuals who can read everything as a book. In contemporary societies, the main aim is to raise individuals that can think critically and creatively, invent and discover, have a vision and pioneer for change (Balta & Demirel, 2012). This line of thought can be gained through knowledge, and reading constitutes one of the tools for obtaining knowledge. A creative and basic language skill, reading per se is also a creative process. (Dunn, 1979; Turkel & Unlucomert, 2013).

Reading, which is a life-long skill (Wang, 2006), is actualized through five steps: obtaining knowledge, comprehension, continuity, critical and creative reading (Uzun, 2009). This is also reflected in the evolution of the education system. Whereas the behavioral approach aims at developing open reading skills, the cognitive approach focuses on developing critical reading skills. On the other hand, the constructivist approach addresses interaction with the knowledge and creating new knowledge, and therefore is concentrated on the creative reading process (Yurdakal & Susar Kirmizi, 2017).

Creative reading is a high-level reading skill and the re-construction of a text through interpreting it based on individual experiences and imagination (Sever, 2010). Referred to as weaving of a text or enclosing it with imagination, the re-construction of a text (Yavuz, 2010) goes beyond memorization (Ipsiroglu, 2000) and aims at mobilizing learner creativity by building connections with the text (Catuksoken, 2007). In another parlance, the important thing in this type of 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).

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 (Smith, 1965). Asking quite surprising and unexpected questions is the most important assistant to this process (Yurdakal, 2018). 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).

It is important to create a comfortable learning-teaching environment in order to keep curiosity alive at all times (Anselmo, 1984; Small & Arnone, 2011). Text selection and reading it aloud constitute some of the important points of this process. The teacher should read the selected literary text as a film artist. In this way, the learners are enabled to benefit from the musicality of the text and enjoy the content (Yurdakal & Susar Kirmizi, 2017 as cited in Mearns, 1958). Besides the joy of listening, the learners should be drawn closer to the text by means of intermittent divergent questions (Aytan, 2016). The teacher should assume the role of an usher in this process by directing questions that enable imagination and extraordinary thoughts during creative reading (Smith, 1974).

Creative reading enables individuals 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). In this context, creative reading acts as an effective method that improves learners' attitudes towards reading (Yurdakal, 2018), decreases reading anxieties, improves comprehension during the reading process, teaches multidimensional thinking, develops imagination, and creates a culture of reading (Yilmaz, 2009).

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.

#### *Critical Reading*

Referred to as reading through thinking, critical reading (Gelen, 2003) is reconsidering a text with an impartial perspective and instinct (Devine, 1986), questioning, analyzing, evaluating and interpreting a text in depth and detail (Sahin, 2011; Ozdemir, 2007). While questioning the text with an impartial perspective, the individual is enabled to find his/her own truths among the available correct information (Wheeler, 2007; Yildiz, 2008). Foremost, the texts have to be examined and clarified and assessed by analyzing the written symbols and deep meanings in the text without reference to its content (Crisuolo, 1975). In other words, critical reading aims at discovering and evaluating what is beyond the text by means of objective and in-depth thinking (Unal, 2006) in order to find not only the embedded meanings but also meanings hidden in between the lines (Cervetti, Pardeles & Damico, 2001; Maker & Lenier, 1996). In critical reading, readers are expected to study the sources, identify author's purpose, evaluate these, distinguish the truths, and form their own judgments (Adali, 2010; Unalan, 2006).

Critical reading, which is the discovery of information and thoughts in a text, is an active and participatory process (Kurland, 2000). This process focuses on high-level comprehension of the text through the individual's interpretation and evaluation skills and drawing logical conclusions by approaching the truths as much as possible

(Comber & Nixon, 2011; Pirozzi, 2003). Because a text is not only a construct composed of sentences but also a metalinguistic association, the individual decides to evaluate the content of texts at his/her own free will by using this process (Unal, 2006).

Since the author may have flaws in his knowledge and the same individuals may have different perspectives on the same subject, this line of thinking aims at evaluating the various dimensions in that field (Rautman, 2014). Thanks to the perspective gained through critical reading, the individual does not make absolute judgments and realizes that the truth is multidimensional, that it is a situation- and place-dependent, and that there might be alternative explanations in every phenomenon and situation. In another parlance, after going beyond the symbolic dimension of reading, s/he is mentally liberated from the control of the text and the writer and travels into meaning (Asilioglu, 2008). Therefore, it is necessary to actively use high-level mind activities in the comprehension, evaluation and interpretation processes of reading (Criscuolo, 1975). In addition, the real message of a literary text is indirectly provided with the reader (Adali, 2010) as one of the main qualities of this text is polysemy. Besides the overt meaning of a text, there is also a deep semantic structure constructed through metalinguistic co-occurrences. This structure is comprised of layers in itself. For this reason, literary texts can be re-interpreted and draw on new meanings on different levels (Aktas, 2009). What is expected of the reader is to understand and discover the unsaid based on what is said in the text (Yurtseven Uze, 2010).

It is an indispensable prerequisite to acquire critical reading skills to access accurate information and use this effectively in the right place in this era of limitless information flow (Cheu-je, 2016; Kuta, 2008) because it is necessary to have not only good reading but also critical reading skills in order to perceive the changes brought by life and adapt to them (McDonalds & Trautman, 2006). Furthermore, critical reading skills- through the broad lens it provides-function as spectacles that can enable equal participation in life despite the economic, social and cultural diversity (Comber, Nixon, Ashmore, Loo & Cook, 2006). Therefore, critical reading skills assume significant functions in today's education system. Within this vein, studies confirm that activities based on critical reading skills provide better success rates in reading comprehension, reading attitude, and the development of critical thinking skills when compared to other in-class activities (Bayraktar, 2012; Isik, 2010; Karabay, 2012; Ozensoy, 2011; Unal, 2006).

#### *Conceptual Relation Between Variables*

In the literature on reading, reading is classified into three categories, such as creative, open, and critical reading (Edwin, 1965; Morris, 1972). According to Smith (1965), reading is divided into three categories, which are receptive, critical and creative reading. It is essential to reveal the position and views in the text, whereas critical reading requires a critical analysis of these views and thoughts. Having passed these two levels successfully, the learner arrives at the creative reading level (Yurdakal, 2018). This structure demonstrates that critical reading is the dimension prior to creative reading. However, some researchers categorize creative reading within critical and receptive reading (Adams, 1968; Gainsburg 1961). It is a reading

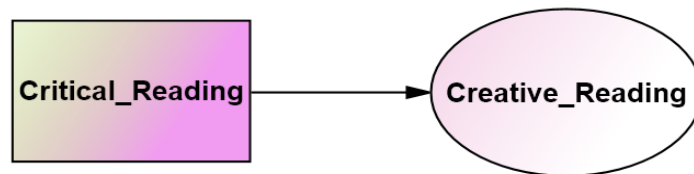
type which is generally combined with critical reading (Edwin, 1965) but encapsulates skills higher than critical reading (Adams, 1968; Walter, 1974). In other words, critical reading is one of the steps of creative reading and the techniques used in critical reading are compatible with each other (Yurdakal, 2018). Reading comprehension, critical analysis of text content and affective commitment components demonstrate the perspective of critical reading (Morris, 1972; Nardelli & Nardelli, 1955). Moreover, the fundamental concepts of this reading type- respect, empathy, authenticity and divergent thinking- are reflections of the authenticity of critical thinking. Nevertheless, critical thinking is imbued with reasoning, whereas imagination and free association are in the forefront in creative reading. Namely, creative reading uncovers not only the ideas in the text but also the readers' ideas through the inclusion of imagination in the process (Yurdakal, 2018).

Based on the definitions and classifications in the literature, it can be stated that critical thinking is a reading type that constitutes an important step of creative reading and is itself nested in creative reading. In the creative reading process, text and life are combined. In addition, there is also a complex interaction in which original thinking ways and cognitive processes are also combined. The different techniques used in this process attract learners' attention, increase their curiosity and enable learners to use their imagination more. Besides activating imagination, creative thinking skills also contribute to the development of creative thinking skills. This skill is one of the basic skills to be included in the Turkish Language Teaching Syllabus (2017), along with 21st-century skills (Yurdakal, 2018). There is a positive two-way relation between reading and creativity. Individuals with high creativity skills are more successful in the reading process, and individuals with developed reading skills are more creative (Harris & Sipay, 1990; Ritche et al., 2013). The reading material is shaped and interpreted through the creative imagination in creative reading (Ramsey, 1930). In this way, imagination is activated and learners develop their creativity and imagination through techniques that can take them beyond the text (Wang, 2006). Using their imagination and generating extraordinary ideas increase learner motivation and improve learner attitudes towards reading lessons (Morris, 1972). Freedom and extraordinariness constitute some of the basic features of creative reading which contribute to learning enjoyably, developing learners' comprehension and learning skills since reading is actualized in a flexible environment (Wang, 2006).

Despite the positive sides of creative reading, there is a limited number of studies focusing on creative reading in Turkey. The existing studies examine the effects of creative reading activities on developing creative reading skills (Aytan, 2014a; Turkel & Unlucomert, 2013; Uzun, Bozkurt & Erdogan, 2011; Yurdakal, 2018), reading comprehension (Kasap, 2019) and creative writing skills (Kasap, 2019; Susar Kirmizi & Kasap, 2017), creativity (Hizir, 2014), attitudes towards reading (Yilmaz, 2009). Furthermore, there also exist various studies on the measuring tools (Kasap & Susar Kirmizi, 2017; Yurdakal & Susar Kirmizi, 2017) for creative reading and the theoretical dimension of creative reading (Aytan, 2014b; Aytan, 2014a; Catuksoken, 2007; Ipsiroglu, 2000; Uzun, 2009). Foreign researchers conducted various theoretical studies on the effectiveness of creative reading activities (Andresen & Pawlak, 1976; Barrett,

2001; Dollins, 2016; Dunn, 1979; El-Hayek, 2016; Ericsson, 2013; Moorman & Ram, 1994; Moorman & Ram, 1996; Nardelli & Nardelli, 1955; Ritchie et al., 2013; Tuzlukova, Eltayeb & Gilhooly, 2013; Wang, 2006).

In textbooks, creative reading is not allocated sufficient space and theoretically handled (Edwin, 1965). Therefore, learners do not engage in creative reading activities sufficiently (Martin & Cramond, 1983). However, it is necessary to include creative reading in school syllabi to develop learners' reading skills more effectively (Adams, 1968). Creative reading- a method that can be applied to any age group (Moorman & Ram, 1994)- should be allocated necessary space in textbooks (Dawson, 2005) and included in teaching programs and syllabi (Adams, 1968; Martin & Cramond, 1983; Wang, 2006). It can be stated that creative reading as a concept is allocated space within themes and topic examples as of 2017. Within this scope, it can be stated that studies to be conducted on creative reading may make positive contributions to the existing literature. In addition, there exists no study examining the relationship between critical and creative reading, which are two of the stages of creative reading. All the same, creative reading is one of the most neglected reading styles in which high cognitive processes are activated (Dunn, 1979; Gainsburg 1961; Smith, 1974). It is considered that studying the relationship between creative and critical reading can make positive contributions to the existing literature in order to enable more effective use of this reading style. Due to a limited number of evaluation tools for creative reading (Kasap & Susar Kirmizi, 2017; Yurdakal & Susar Kirmizi, 2017) this study was conducted solely on 5<sup>th</sup> graders. It is thought that this study will have positive contributions to the development of basic, critical and creative reading skills. Based on the literature review, a model was created to examine the effect of critical reading skills on the evaluation of creative reading process. Figure 1 shows the abovementioned model.



**Figure 1.** *Research Model*

Within the frame of the abovementioned research model, this study aims at identifying the effect of 5<sup>th</sup> graders' critical reading skills on the evaluation of creative reading process, and the role of gender on this. The following are the hypotheses to be tested.

**H<sub>1</sub>:** 5<sup>th</sup> graders' critical reading skills predict their evaluation skills of the creative reading process significantly.

**H<sub>2</sub>:** Critical reading skills of male learners predict their evaluation skills of the creative reading process significantly.

**H<sub>3</sub>:** Critical reading skills of female learners predict their evaluation skills of the creative reading process significantly.

## Method

### *Research Design*

This study aimed at identifying the effect of 5<sup>th</sup> graders' critical reading skills on the evaluation of creative reading process, and the role of gender in this. It utilized relational screening model. In this model, the aim is to identify the relations between two or more variables as well as the existence and/or degree of change (Karasar, 2011).

### *Study Group*

The study group was formed by means of a simple random sampling method. The participants were comprised of 265 learners who were enrolled as 5<sup>th</sup> graders in three different primary schools in the province of Rize. 127 (47,9%) of participants were male, whereas 138 (52,1%) were female.

### *Data collection*

After the required permissions were taken for data collection, the study was conducted with 5<sup>th</sup>-grade learners in three different primary schools. In order not to have any problems, the learners were provided with the necessary information before the study, and it took 45 minutes to apply the scales in each and every class.

### *Data Collection Tools*

The data was collected by means of the Critical Reading Scale and Evaluation of the Creative Reading Process. The results regarding the validity and reliability of these scales are as follows:

### *Critical Reading Scale*

The Critical Reading Scale, which was developed by Unal (2006), is used for identifying levels of critical reading skills. This measurement tool was prepared in 5-point Likert style as "always (5)", "generally (4)", "sometimes (3)", "rarely (2)" and "never (1)". An exploratory factor analysis was conducted in relation to the scale. The scale is comprised of one dimension and 22 items, and the Cronbach Alpha reliability coefficient was estimated at .88 for the whole scale. The reliability and validity analysis of the Critical Reading Scale can be found below.

### *Reliability Analysis*

In order to determine the reliability of the Critical Reading Scale, the Cronbach Alpha internal consistency coefficient was estimated. As a result of this analysis, the internal reliability coefficient for the abovementioned scale was estimated at .81

*Confirmatory Factor Analysis:* The confirmatory factor analysis was conducted to identify whether the factor structures in the original Critical Reading Scale were confirmed or not. Figure 2 (Path Diagram) shows the results of confirmatory factor analysis (CFA).

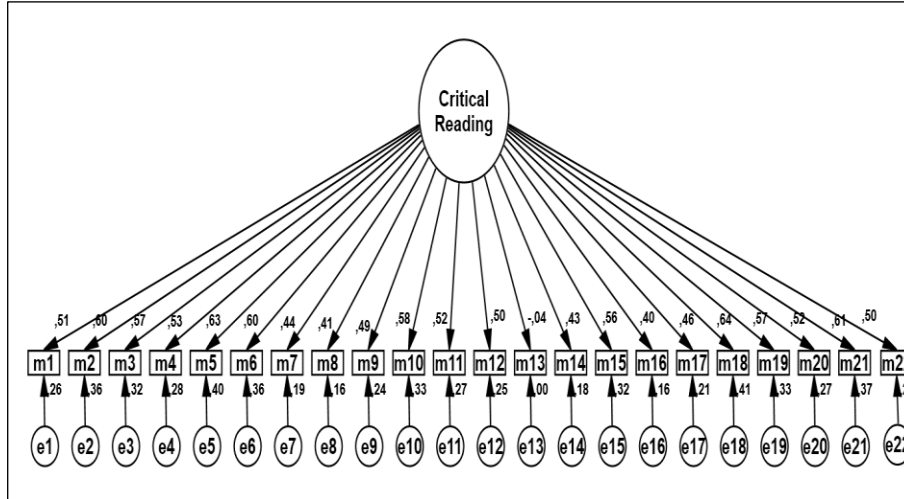


Figure 2. Path Diagram on Critical Reading Scale

The confirmatory factor analysis conducted on the Critical Reading Scale showed that the scale is made up of a four-factor structure, which was also confirmed for this study, and the goodness of fit was estimated at  $\chi^2/sd=1.57$  ( $p<.01$ ),  $GFI=.90$ ,  $CFI=.91$ ,  $IFI=.91$ ,  $TLI=.90$ ;  $RMSEA=.04$ ,  $SRMR=.05$ .

According to the results of the confirmatory factor analysis (CFA) of scale validity, it can be stated that goodness of fit indices are on an acceptable level for the model which was created with the four-factor structure of the scale (Hu & Bentler, 1999; Joreskog & Sorbom, 1993; Kline, 2011; Sumer, 2000). These analyses demonstrated that the factor structures in the original form of the scale were also confirmed for this study and the scale had a sufficient level of validity.

#### Scale for the Evaluation of Creative Reading Process

The Scale for Evaluation of the Creative Reading Process was prepared for participants' self-evaluation in the creative reading process. The scale was prepared in 5-point Likert style as "always (5)", "generally (4)", "sometimes (3)", "rarely (2)" and "never (1)". The confirmatory factor analysis (CFA) of the scale shows that it is comprised of three dimensions and 28 items. The first dimension of the scale is "divergent thinking" whilst "communication with the author and characters" constitute the second dimension. The third dimension, on the other hand, is named "reconstruction of the text". Factor load values of the items in the first dimension varied between .95 and .53; the factor load values of the second dimension was .89 and .70; factor load values of the third dimension varied between .76 and .43. Cronbach Alpha reliability coefficient was estimated at .86.

The scale for the Evaluation of Creative Reading Process was assessed in terms of validity and reliability, and the relevant analyses can be found below.



### Reliability Analysis

Cronbach Alpha coefficient for internal consistency was estimated to identify the reliability of the Scale for Evaluation of the Creative Reading Process. As a result of this analysis, Cronbach Alpha coefficient for internal consistency was estimated at .81 for "divergent thinking" dimension; .86 for "communication with the author and characters", .81 "reconstruction of the text", and .88 for the whole scale.

### Confirmatory Factor Analysis

Figure 2 shows the path diagram which demonstrates the results of CFA conducted in order to identify whether the original factor structures were confirmed within the frame of the study or not.

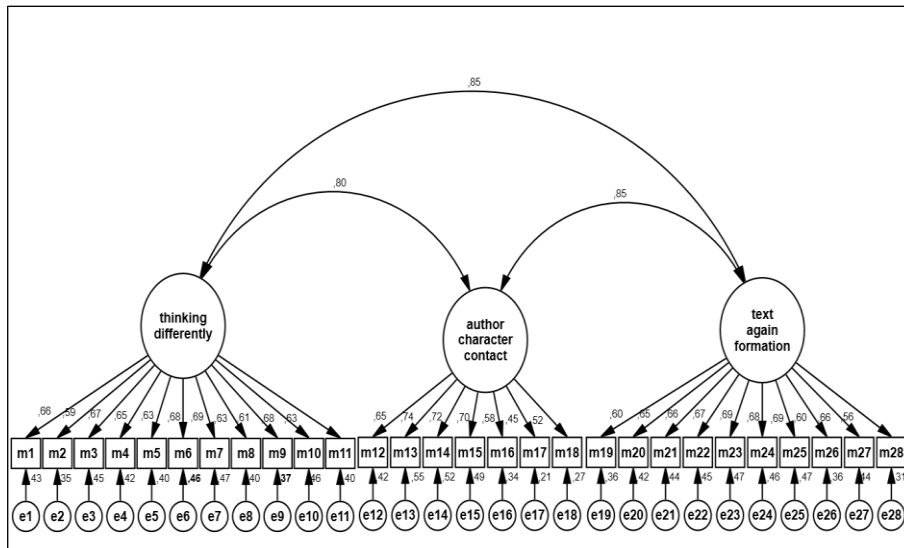


Figure 3. Path Diagram-The Scale for Evaluation of Creative Reading Process

The results of confirmatory Factor Analysis (CFA) demonstrated that the abovementioned scale is comprised of a four-factor structure and that it was also confirmed for this study. The goodness of fit indices were estimated at  $\chi^2/df=1.85$  ( $p<.01$ ),  $GFI=.85$ ,  $CFI=.90$ ,  $IFI=.90$ ,  $TLI=.90$ ;  $RMSEA=.05$ ,  $SRMR=.05$ . According to the results of the confirmatory factor analysis (CFA) of scale validity, it can be stated that goodness of fit indices are on an acceptable level for the model which was created with the four-factor structure of the scale (Hu & Bentler, 1999; Joreskog & Sorbom, 1993; Kline, 2011; Sumer, 2000). These analyses demonstrated that the factor structures in the original form of the scale were also confirmed for this study and the scale had a sufficient level of validity.

### Data Analysis

For data analysis, SPSS 23 and AMOS 22.0 were utilized. Frequency, percentage, mean values, kurtosis and skewness values were estimated for descriptive statistics

and demographic variables. A Structural equation modeling (SEM), an increasingly significant model in social sciences, was used for the estimation of descriptive statistics regarding the variables and assessment of the links between variables. Prior to SEM analysis, a two-stage method was utilized for determining whether the data support the model (Joreskog & Sorbom, 1993; Meydan & Sesen, 2011). Primarily, the scales were pre-examined, and inadequate and unreliably completed scales were identified. Thereafter, the scales were numerically classified. To determine the validity and the reliability, scale-DFAs were applied to the factor structures of scales in the first stage. DFA results of each scale were provided in the sections in which scale-related information is given. It was also put forward that the scales conformed to the resulting data and that the original factor structures were also confirmed for this study.

In the second stage, significant relations between the model structures were assessed. Prior to the start of the SEM analysis, hypotheses regarding the analysis were controlled. The sample size required for this analysis, multivariate normality and multi-collinearity hypotheses were tested. It is sufficient to have 100-150 sample size recommended for the SEM (Kline, 2011).

Skewness and kurtosis values for each variable were estimated for univariate normality, which is a prerequisite to meet the hypothesis of multivariate normality (Kline, 2011). The coefficient of Mardia's normalized multivariate kurtosis was estimated for the examination of the multivariate normality hypothesis (Raykov & Marcoulides, 2008). The complete conformity of the model to the dataset was examined subsequent to the confirmation of the hypotheses about the dataset. Maximum Likelihood was selected for the analysis of parameter estimation in SEM.  $\chi^2/df$ , CFI, GFI, TLI, NFI, IFI, RMSEA and SRMR fit indexes were used for assessing the conformity of the model following the analyses. Figure 1 shows the interpretation and conformity of fit indexes to the model (Hu & Bentler, 1999; Klem, 2000; Kline, 2011).

**Table 1**

*Fit Indices of Structural Equation Models*

<i>Fit Indices</i>	<i>Perfect fit</i>	<i>Acceptable Fit</i>
$\chi^2/sd$	$0 \leq \chi^2/sd \leq 2$	$2 < \chi^2/sd \leq 5$
RMSEA	$0 \leq RMSEA \leq .05$	$.05 < RMSEA \leq .08$
SRMR	$0 \leq SRMR \leq .05$	$.05 \leq SRMR \leq .10$
IFI	$0.95 \leq IFI < 1.00$	$0.90 \leq IFI < 0.95$
TLI	$0.95 \leq TLI < 1.00$	$0.90 \leq TLI < 0.95$
CFI	$0.95 \leq CFI < 1.00$	$0.90 \leq CFI < 0.95$
GFI	$0.95 \leq GFI < 1.00$	$0.90 \leq GFI < 0.95$
NFI	$0.95 \leq NFI < 1.00$	$0.90 \leq NFI < 0.95$

## Results

The findings of the study were presented in two sections. The first section laid out descriptive statistics, whereas the second section dealt with variables included in the structural equation modeling and estimations regarding the relations between these variables, exploratory rates and model compliance of the variables.

### *Descriptive Statistics Related to Model Variables*

Table 2 shows the descriptive statistics related to the variables (DT, CW, RT, SCR) in the research model.

**Table 2**

### *Descriptive Statistics Related to Measurement Items*

		DT	CW	RT	SCR
All group	M	42.56	25.08	38.16	80.65
	SS	8.99	6.62	8.58	14.96
	SK	-.57	-.45	-.58	-.71
	K	-.20	-.42	-.12	.54
Male	M	41.24	24.34	36.92	77.97
	SS	9.43	7.24	8.99	16.68
	SK	-.63	-.46	-.62	-.51
	K	.01	-.55	.13	.20
Female	M	43.78	25.76	39.90	83.11
	SS	8.41	5.94	8.05	12.74
	SK	-.41	-.28	-.46	-.73
	K	-.88	-.67	-.78	.45

*Scale for the Evaluation of Creative Reading Process (DT: Divergent Thinking, CW: Communication with Writer and Characters, RT: Reconstruction of Text, SCR: Scale for Critical Reading)*

According to Table 2, the arithmetic means of all variables in the research model (DT, CW, RT, SCR) were between 25.76 and 83.11 which are above the median level of relevant score interval. This demonstrated that participant averages of measured qualities was positive. The standard deviation values demonstrated that they were close to average numbers. For the hypothesis of univariate normality of data, it is required that the skewness and kurtosis values of the variables should not be greater than  $|3.0|$  and  $|10.0|$ , respectively (Kline, 2011). In the light of this information, it was observed that the skewness values of these variables changed between  $-.28$  and  $-.71$  whereas the kurtosis values showed a change between  $-.01$  and  $.88$ . These findings showed that univariate normality of the data was proven. To determine whether the hypothesis of multivariate normality is proven, coefficient of Mardia's normalized multivariate kurtosis was estimated and this value was estimated at 4.31, 5.13, 2.82 respectively for all groups (the whole sample, male, female). To prove the hypothesis related to this distribution, the critical value for multivariate normality was estimated to be 15 according to the equation  $(p(p+2))$  ( $p$ : number of observed variables) proposed by Raykov and Marcoulides (2008). According to Raykov and Marcoulides (2008), it is necessary that the value obtained from the equation for the multivariate normality

should be greater than the coefficient of kurtosis. It was seen that the hypothesis of multivariate normality was proven as the value obtained from the equation (15) was greater than the coefficients of kurtosis (4.31, 5.13, 2.82).

#### Findings Related to Measurement Model

Figure 2 shows the results (a, b, c) of the test on the models (whole-sample, male, female) related to the impact of 5<sup>th</sup>-grade learners' critical reading skills on their attitude towards the evaluation of the creative reading process.

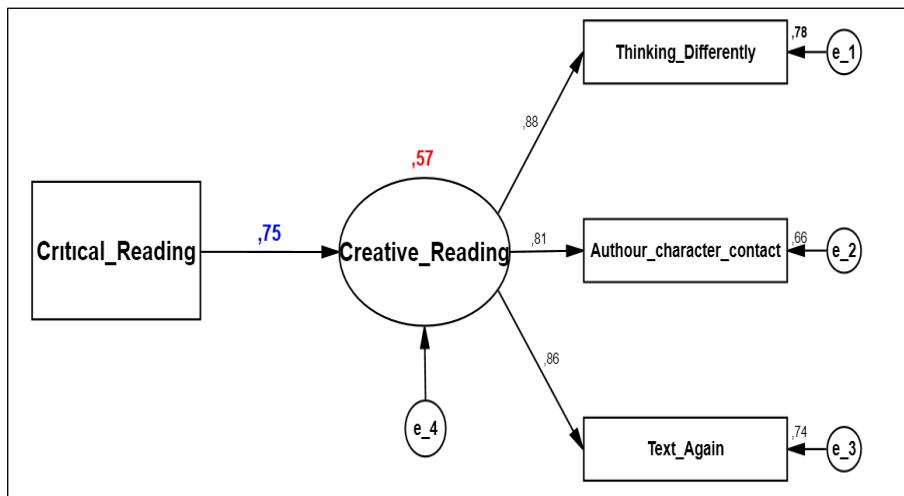


Figure 4a. Whole Sample

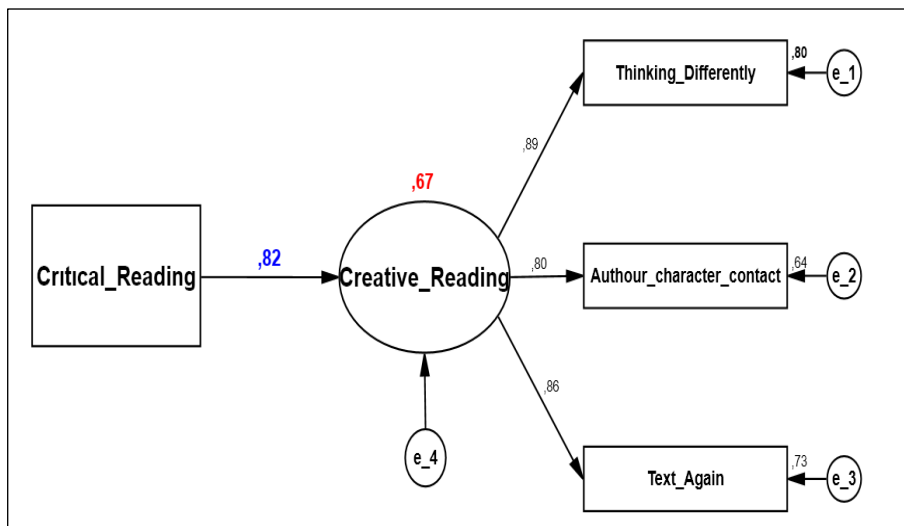


Figure 4b. Male Students

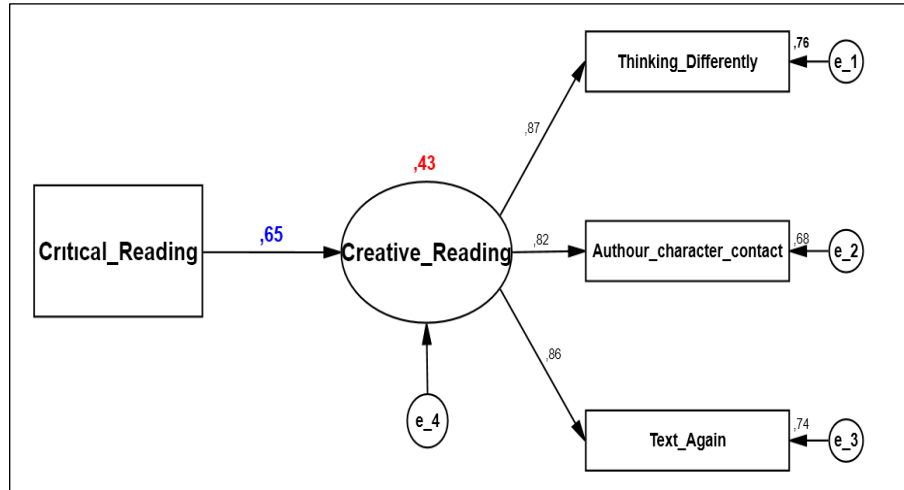


Figure 4c. Female Student

According to the results of the whole- sample model ( $\chi^2/df=5.07$ ;  $GFI=.98$ ;  $CFI=.99$ ;  $AGFI=.90$ ;  $IFI=.99$ ,  $RMSEA=.12$ ;  $SRMR=.02$ ), male-learner model ( $\chi^2/df=3.17$ ;  $GFI=.97$ ;  $CFI=.99$ ;  $AGFI=.87$ ;  $IFI=.99$ ,  $RMSEA=.13$ ;  $SRMR=.02$ ) and female learner model ( $\chi^2/df=2.07$ ;  $GFI=.98$ ;  $CFI=.99$ ;  $AGFI=.92$ ;  $IFI=.99$ ;  $RMSEA=.40$ ;  $SRMR=.02$ ) it can be said that the goodness of fit indexes were on an acceptable levels in the all-sample variable model. As a result of the structural model test, it was observed that the factor loads related to the latent variable of creative reading varied between .81 and .88 in the all-sample model, .80 and .89 in male-learner model, and .82 and .87 in female-learner model. Table 3 shows the results from the structural equation models.

Table 3

Standardized Regression Weight Results of the Effect of Creative Reading Skills on the Evaluation of Creative Reading Process

	Path	Road Coefficient (β)	Standardize Forecast e (Estimate)	Standard Error (S.E)	Critical Ratio (C.R)	Significanc e Value (p)		
All Group	Critical Reading → Evaluating Creative Reading	.75	.40	.02	14.96	.000***		
	Gender	Male	Critical Reading → Evaluating Creative Reading	.82	.41	.03	12.20	.000***
		Female	Critical Reading → Evaluating Creative Reading	.65	.37	.04	8.52	.000***

According to Table 3, three hypotheses tested in the frame of the models were all statistically supported by the data and all hypotheses were supported. In the whole-sample model, it was observed that critical reading skills positively and significantly predicted the skills for evaluating creative reading ( $\beta=.75$ ,  $p<.01$ ) and hypothesis H<sub>1</sub> was supported. In the male-learner model, it was seen that critical reading skills positively and significantly predicted the skills for evaluating creative reading ( $\beta=.82$ ,  $p<.01$ ) and hypothesis H<sub>2</sub> was supported. In the female-learner model, critical reading skills positively and significantly predicted the skills for evaluating creative reading ( $\beta=.65$ ,  $p<.01$ ) and hypothesis H<sub>3</sub> was supported.

**Table 4**

*Standardized Direct, Indirect, and Total Impact Sizes*

	<i>Estimated</i>	<i>R<sup>2</sup></i>	<i>Estimator</i>	<i>Standardized Estimates</i>		
				Direct	Indirect	Total
All group	Evaluating Creative Reading	.57	Critical Reading	.75	...	.75
Gender	Male	Evaluating Creative Reading	Critical Reading	.81	...	.81
	Female	Evaluating Creative Reading	Critical Reading	.65	...	.65

In Table 4, it was seen that critical reading skills had a direct and total high-level impact (.75) on the skills for evaluation of creative reading in the whole-sample model, and explained 57% of the variance of the evaluation of the creative reading process. It was seen in the male-learner model that critical reading skills had a direct and high-level total impact (.81) on the evaluation of the creative reading process, and that it explained 67% of the variance of the evaluation of the creative reading process. It was observed in the female-learner model that critical reading bear a direct and high-level total impact (.65) on the evaluation of the creative reading process and that it explained 43% of the variance of evaluation of the creative reading process.

### Discussion, Conclusion and Recommendations

The hypotheses in this study were analyzed through structural equation modeling. Model hypotheses were generated based on the relevant literature and tested. It has been concluded that all models are valid. All three hypotheses were supported. In the whole-sample model, creative reading skills explained 57% of the variance of the evaluation of the creative reading process; 43% of the same variance in the female-learner model, whereas it explained 67% of the abovementioned variance in the male-learner model. According to these findings, critical reading skills is a significant predictor for the evaluation skills of the creative reading process, and there is a strong and positive correlation between critical reading skills and evaluation skills of the creative reading process. Upon examining the exploratory rates related to the models, the highest exploratory rate is observed in the male-learner model. Whole sample and female-learner models follow this model, respectively. Departing from these findings,

it can be said creative and critical reading are correlated. This overlaps with the results of myriad studies that point out that there is a correlation between critical and creative reading (Adams, 1968; Edwin, 1965; Morris, 1972; Smith, 1965). Moreover, research demonstrates that critical and creative reading are intertwined concepts, and it can be stated that critical and creative reading activities should be implemented in conjunction with each other in order to develop reading skills.

Considering the impact level of the results, critical reading skills have a positive and high impact on the evaluation of the creative reading process in the whole sample model. In gender-based models, these skills have a positive and high impact in both models. However, in the male-learner model, this impact is higher compared to the female-learner model. Based on these findings, it is observed that an improvement in 5<sup>th</sup> grade-learners' critical reading skills enhances the evaluation skills of the creative reading process. Moreover, this impact creates a higher-level interaction in male learners. In the literature, there are no studies on the effect of critical reading on creative reading skills and the role of gender in this effect. In addition, there exist some studies which are more theoretical and investigate the relations between other variables (Aytan, 2014a; Barrett, 2001; Catuksoken, 2007; Dollins, 2016; Hizir, 2014; Kasap, 2019; Ritchie et al., 2013; Small & Arnone, 2011; Tuzlukova, Eltayeb & Gilhooly, 2013; Turkel & Unlucomert, 2013; Uzun, Bozkurt & Erdogan, 2011; Yurdakal, 2018). Nevertheless, no studies on the role of gender were encountered. In a study by Sadioglu and Bilgin (2008) on 5<sup>th</sup>-grade learners, levels of critical reading in female learners demonstrate significant differences compared to male learners' critical reading skills. In terms of critical reading and affective variables related to critical reading, there exist various studies which find significant differences in support of female learners (Akyol, 2011; Guven & Cam Aktas, 2013; Ozmutlu, Gurler, Kaymak & Demir, 2014; Sadioglu & Bilgin, 2008; Yalınkilic & Celik, 2011). Nonetheless, a study by Ozdemir (2017) concludes that there are no significant differences in self-evaluation of critical reading based on gender, and some other studies also support this result (Altunsoz, 2016; Emiroglu, 2014; Gunduz, 2015; Yayli & Ulper, 2011). Reading more is regarded as one of the important factors which may explain better critical reading skills in female learners (Sadioglu & Bilgin, 2008). Critical reading takes place if an individual has sufficient vocabulary to comprehend a text and intellectual competence to evaluate the text (Guleryuz, 2004). This is also supported by studies that suggest that comprehension skills in female learners are more developed than in male learners (Orhan, 2007). However, this study does not overlap with various studies in the literature considering the fact that critical reading skills in male learners have a higher exploratory rate and impact on the evaluation skills of the creative reading process. In this case, the effect of critical reading skills on creative reading can be investigated in various studies. In this way, these gender-based differences can be minimized and these skills can be employed most competently.

Another finding is that critical reading skills have a direct positive impact on the creative reading process in all models. It can be stated that improved critical reading skills may enhance the evaluation skills of the critical reading process in both the whole sample and gender-based models.

It can be asserted that these two reading styles (Yurdakal, 2018) are parallel to each other in terms of the techniques used in research, and that creative reading includes higher-level skills than critical reading (Walter, 1974). Within this context, it can be predicted that improved critical reading skills will enhance both creative reading (a high-level reading type) and basic reading skills. Research shows that improved critical reading skills contribute to the development of reading comprehension and attitude (Karabay, 2012; Unal, 2006) as well as critical reading skills (Isik, 2010; Ozensoy, 2011; Senturk, 2009), and that lessons become more functional with critical reading activities (Bayraktar, 2012; Karabay, 2012; Ozensoy, 2011). Furthermore, there is a positive correlation between critical reading skills and academic success in Turkish classes (Cam, 2006). In a similar vein, the development of creative reading skills bears an impact on reading skills. In their study on primary school learners, Martin and Cramond (1983) assert that creative reading practices make positive contributions to student likes for reading. Creative reading activities (Uzun, Bozkurt & Erdogan, 2011; Witty, 1974 cited in Hizir, 2014; Yurdakal, 2018) develop learning and comprehension skills (Wang, 2006), and function as an effective method for creating a reading culture and attitude as well as developing creative thinking skills (Ramsey, 1930; Wang, 2006). Learners with developed reading skills broaden their horizons (Harris & Sipay, 1990; Ritche et al., 2013), contribute to their learning through fun (Wang, 2006) and therefore have enhanced attitudes and motivation for lessons (Morris, 1972). Based on these conclusions, it can be asserted that critical and creative reading makes important contributions to the development of reading skills. Although there are references to the concept of creative reading in the Turkish Teaching Program (2018), the concept of critical reading is not included in the same program. Assorted studies assert that it is important to include critical reading in the syllabus (Wolf, King & Huck, 1968; Rogers et al., 1985). Therefore, creative and critical reading should be handled as a separate subject in Turkish lessons, and samples for both reading types should be included in the coursebooks, and the level should be progressively adjusted according to class level. In this way, competence (Turkish Teaching Program 2018) in creative and linguistic interaction in the mother tongue will be improved.

Considering the findings of the study as a whole, it can be asserted that critical reading and evaluation skills of creative reading are interrelated variables and that the development of critical reading skills is required for the development of creative reading skills. For this reason, an increase in the number of critical reading activities included in the syllabus and Turkish lessons may contribute to the development of creative reading skills. Based on the exploratory rates of 57% in the whole model, 43% in the female-learner model, and 67% in the male-learner model, it may also be stated that critical reading still needs explanation in some aspects in all models. This limitation may be overcome through the inclusion of other variables in the existing models and the unexplained parts can be investigated. In addition, due to the limitations in measurement tools, the validity of the model applied to 5<sup>th</sup>-grade learners can also be tested with broader studies, which include secondary school level as well as studies on different sample levels. Besides experimental studies on variables that affect creative and critical reading skills, qualitative studies, which increase the effectiveness of practices and analyze the faulting aspects of the process, may also be



administered. As a result, it is considered that the use of critical and creative reading activities in lessons may contribute to better success rates. In this way, the upcoming generations will become more successful by means of better critical and creative reading skills as well as higher-level linguistic development.

### References

- Adali, O. (2010). *Etkileşimli ve eleştirel okuma teknikleri*. İstanbul: Toroslu Kitaplığı.
- Adams, P. J. (1968). *Creative reading, international reading association*. Boston.
- Aktas, S. (2009). Edebi metin ve özellikleri. *Atatürk University Türkiyat Araştırmaları Enstitüsü Dergisi*, 39, 187-200.
- Akyol, A. (2011). *2005 İlköğretim ikinci kademe Türkçe dersi öğretim programında eleştirel okuma*. Yayınlanmamış yüksek lisans tezi. Afyon Kocatepe Üniversitesi, Afyon.
- Altunsöz, D. (2016). Türkçe dersi 4. sınıf öğretim programının öğrencilerin eleştirel okuma becerilerini geliştirme açısından incelenmesi. Yayınlanmamış yüksek lisans tezi. Bartın Üniversitesi, Bartın.
- Andressen O., & Pawlak, C. (1976). A test to evaluate creative reading of fiction at the high school level. Online: ERIC document.
- Ataman, M. (2009). *Türkçe derslerinde kullanılacak yaratıcı etkinlikler ve yaratıcı yazma örnekleri*. Ankara: KÖK Yayıncılık.
- Aytan, N. (2014a). Okuma cesidi olarak yaratıcı okumaya genel bir bakış. *Akademik Sosyal Araştırmalar Dergisi*, 2(5), 651-667.
- Aytan, N. (2014b). *Türkçe derslerinde yaratıcı okuma uygulamaları*. Yayınlanmamış doktora tezi. Çanakkale 18 Mart University Eğitim Bilimleri Enstitüsü, Çanakkale.
- Aytan, N. (2016). Yaratıcı okuma becerisiyle zenginleştirilmiş Türkçe derslerinin öğrencilerin yaratıcılıklarına etkisi. *Dil ve Edebiyat Eğitimi Dergisi*, 17, 23-44.
- Balta, E. E., & Demirel, S. (2012). Waldmann modelinin 8. sınıf öğrencilerinin okuduğunu anlama ve eleştirel düşünme becerilerine etkisi. *Turkish Studies* 7(3), 469-476.
- Barrett, Katherine B.(2001). Using technology and creative reading activities to increase pleasure reading among high school students in resource classes. Online: ERIC document.
- Bayraktar, M. (2012). Sematik öğrenme modelinin eleştirel okuma becerisini geliştirmeye etkisi. Yayınlanmamış yüksek lisans tezi. Abant İzzet Baysal Üniversitesi, Bolu.

- Cam, B. (2006). *İlköğretim öğrencilerinin görsel okuma düzeyleri ile okuduğunu anlama, eleştirel okuma ve Türkçe dersi akademik başarıları arasındaki ilişki*. Yayınlanmamış yüksek lisans tezi. Eskisehir Osmangazi University, Eskisehir.
- Cervetti, G., Pardales, M. J. & Damico, J. S. (2001). A tale of differences: comparing the traditions, perspectives, and educational goals of critical reading and critical literacy. *An Electronic Journal of the International Reading Association*, 4(9). [Online]: [www.readingonline.org](http://www.readingonline.org), Erşim Tarihi: 10.09.2020.
- Cheu-jeY, L. (2016). A habermasian approach to critical reading. *Educational Philosophy and Theory*, 48(6), 579-588.
- Comber, B., & Nixon, H. (2011). Critical reading comprehension in an era of accountability. *The Australian Educational Researcher*, 38(2), 167.
- Comber, B., Nixon, H., Ashmore, L., Loo, S., & Cook, J. (2006). Urban renewal from the inside out: spatial and critical literacies in a low socioeconomic school community. *Mind, Culture and Activity*, 13(3), 228-246.
- Cotuksoken, Y. (2007). *Okuma etkinliđi ve yazınsal metinler bağlamında yasıatici-yaratıcı okuma yontemi*. Ankara Üniversitesi II. Ulusal Çocuk ve Gençlik Edebiyatı Sempozyumu, Ankara.
- Criscuolo, N. P. (1975). Seven creative reading programs for the secondary schools. *The English Journal*, 64 (2), 76-80.
- Dawson, P. (2005). *Creative writing and the new humanities*. New York: Taylor & Francis e-Library.
- Devine, T. G. (1986). *Teaching reading comprehension*. Boston: Allyn & Bacon.
- Dollins, C. A (2016). *Crafting creative nonfiction: From close reading to close writing*. *The Reading Teacher*, 70 (1), 49-58.
- Dunn, S. (1979). The gifted student in the intermediate grades: Developing creativity through reading. *Reading Horizons*, 19(4), 276-279.
- Eriksson, J. (2013). The clash of civilizations' and its unexpected liberalism. *E-International Relations*. [Online]: <http://www.e-ir.info>.
- Edwin H. Smith. (1965). Developing creative reading author. *Journal Of Reading*, 8(4), 278-282.
- El-Hayek, H. (2016). *The effect of an instructional programme based on the strategies of brainstorming and vocabulary lists in improving the creative reading skills among the tenth grade female students*. Deanship of Academic Research, University of Jordan.
- Emirođlu, H. (2014). *Elestirel okuma öđretiminin elestirel okuma becerisine etkisi*. Yayınlanmamış yüksek lisans tezi. Düzce Üniversitesi, Düzce.
- Gainsburg, J. C. (1961). Critical reading is creative reading and needs creative teaching. *The Reading Teacher*, 15(3), 185-192.

- Gelen, İ. (2003). *Bilissel farkındalık stratejilerinin Türkçe dersine ilişkin tutum, okudugunu anlama ve kalıcılığa etkisi*. Yayınlanmamış doktora tezi, Cukurova Üniversitesi, Adana.
- Guleryuz, H. (2003). *Yaratıcı çocuk edebiyatı*. Ankara: PegemA Yayıncılık.
- Guleryuz, H. (2004). *Yaratıcı beyin gücü ve okuma yetişiği*. Ankara: Tekagaç Yayıncılık.
- Gunduz, B. (2015). Üniversite I. sınıf öğrencilerinin kitap okuma alışkanlıkları ve eleştirel okuma becerileri üzerine bir durum çalışması. Yayınlanmamış yüksek lisans tezi. İhsan Doğramacı Bilkent Üniversitesi, Ankara.
- Guven, M., & B. Cam Aktas. (2013). Eleştirel okuma ve görsel okuma arasındaki ilişki. *Uluslararası Eğitim Programları ve Öğretim Çalışmaları Dergisi*, 3(6), 31-45.
- Harris, A. J. & Sipay, E. R. (1990). *How to increase reading ability: A guide to developmental & remedial method*. New York: Longman.
- Haris, R. (1998). *Introduction to creative thinking*. [Online]: <http://www.virtuallsalt.com/crebook1.htm>. Erişim tarihi: 10. 06. 2016.
- Hizir, B. (2014). *İlköğretimde yaratıcı okumanın yaratıcı düşünme becerisine etkisi*. Yayınlanmamış yüksek lisans tezi. Muğla: Muğla Sıtkı Kocman University Eğitim Bilimleri Enstitüsü.
- Hu, L., & Bentler, M. (1999). Cutoff criteria for fit indexes in covariance structure analysis: conventional criteria versus new alternatives. *Structural Equation Modeling: A Multidisciplinary Journal*, 6(1), 1-55.
- İncik, Y. (2012). *Yaratıcı okur; okumanın sınır ötesi*. [Online]: <http://www.edebiyatdefteri.com/yazioku.asp?id=96221>.
- Isik, H. (2010). Lise öğrencilerinin eleştirel okuma seviyeleri ve eleştirel okuma seviyeleri ile eleştirel düşünme eğilimleri ve okuma sıklıkları arasındaki ilişki. Yayınlanmamış yüksek lisans tezi. Eskişehir Osmangazi Üniversitesi, Eskişehir.
- Ipsiroglu, N. (2006). *Resimlerle konusalım*. İstanbul: Toroslu Kitaplığı.
- Ipsiroglu, N., & Ipsiroglu, Z. (2000). *Yaratıcı okuma-I*. İstanbul: Ozyürek Yayınevi.
- Ipsiroglu, Z. (2010). *Şimdiki çocuklar bir harika*. İstanbul: Toroslu Kitaplığı.
- John, H. (2004). *Creative reading young people: Reading and public libraries*. December 29/30.
- Joreskog, K. G., & Sörbom, D. (1993). *LISREL 8: Structural equation modeling with the simplis command language*. Scientific Software International, Inc. USA.
- Karabay, A. (2012). Eleştirel okuma-yazma eğitiminin Türkçe öğretmeni adaylarının akademik başarılarına ve eleştirel okuma-yazma düzeylerine etkisi. Yayınlanmamış doktora tezi. Cukurova Üniversitesi, Adana.

- Karabay, A. (2013). Elestirel okuma oz yeterlik algı ölçeğinin geliştirilmesi. *Electronic Turkish Studies*, 8(13), 1107-1122.
- Karadeniz, A. (2014). Elestirel okuma özyeterlilik algisi ölçeğinin geçerlilik ve güvenilirlik çalışması. *Bartın University Eğitim Fakültesi Dergisi*, 3(1), 113-140.
- Karasar, N. (2011). *Bilimsel araştırma yöntemi*. Ankara: Nobel Yayın Dağıtım.
- Karasakaloğlu, N., & Bulut, B. (2012). Kurmaca metinlerin elestirel okuma becerisini geliştirme aracı olarak kullanılması. *Dokuz Eylül Üniversitesi Buca Eğitim Fakültesi Dergisi*, (33), 95-106.
- Karatay, H. (2013). *Okuma eğitimi: kuram, uygulama, ölçme ve değerlendirme*. Abdurrahman Guzel, Halit Karatay (Ed.). *Türkçe Öğretimi El Kitabı* (221-264). Ankara: Pegem Akademi.
- Kasap, D., & Susar Kirmizi, F. (2017). Yaratıcı okuma sürecini değerlendirme ölçeği: Geçerlik güvenilirlik çalışması. *Mersin Üniversitesi Eğitim Fakültesi Dergisi*, 13(1), 166-175.
- Kline, R. B. (2011). *Principles and practice of structural equation modeling (Third Edition)*. New York and London: The Guilford Press.
- Kurland, D. J. (2000). What is the critical reading? *How the language really works: The fundamentals of critical reading and effective writing*. [Online]: [http://www.criticalreading.com/critical\\_reading.html](http://www.criticalreading.com/critical_reading.html).
- Kuta, K. W. (2008). *Reading and writing to learn: strategies across the curriculum*. Libraries Unlimited.
- Maker, J., & Lenier, M. (1996). *Academic reading with active critical thinking*. Belmont: Wadsworth Publishing Company.
- Martin C. E., & Cramond, B. (1983). Creative reading: Is it being taught to the gifted in elementary schools? *Journal for the Education of the Gifted*, January.
- Meydan, C. H. & Sesen, H. (2011). *Yapısal eşitlik modellemesi AMOS uygulamaları*. Ankara: Detay Yayıncılık.
- McDonald, N. B., & Trautman, T. S. (2006). Enhancing critical reading skills with kindergartners: A study of a computer-based intervention. Online: <http://www.amered.com/docs/ReviewofEnhancingReadingSkills.pdf>
- MEB. (2011). *PISA Türkiye*. Ankara: Yenilik ve Eğitim Teknolojileri Genel Müdürlüğü.
- Moorman, K., & Ram. A. (1996). Integrating reading and creativity: A functional approach. *Proceedings of the Sixteenth Annual Cognitive Science Conference*.
- Nardelli, R. R., & Nardelli, R. N. (1955). Creative reading includes emotional factors. *The Reading Teacher*, 9(1), 5-10.
- Nardelli, R. R. (2013). *Creative reading includes emotional factors*. San Diego: State College.

- Nation, I. S. P. (2009). *Teaching ESL/EFL reading and writing*. New York: Routledge.
- Orhan, O. (2007). *İlköğretim vatandaşlık ve insan hakları eğitimi dersinde eleştirel okuma tekniğinin kullanımının değerlendirilmesi*. Yayınlanmamış yüksek lisans tezi. Gazi University Eğitim Bilimleri Enstitüsü, Ankara.
- Ozdemir, E. (2005). *Eleştirel okuma*. Ankara: Bilgi Yayınevi.
- Ozdemir, S. (2017). Ortaokul öğrencilerinin eleştirel okuma özyeterlikleri. *Mehmet Akif Ersoy Üniversitesi Eğitim Bilimleri Enstitüsü Dergisi*, 5(7), 40-55.
- Ozensoy, A. U. (2011). Eleştirel okumaya göre düzenlenmiş sosyal bilgiler dersinin eleştirel düşünme becerisine etkisi. *Mersin Üniversitesi Eğitim Fakültesi Dergisi*, 7(2), 13-25.
- Ozmutlu, P., Gürler, I., Kaymak, H., & Demir, O. (2014). Ortaokul öğrencilerinin eleştirel okuma becerilerinin çeşitli değişkenlere göre incelenmesi. *Turkish Studies*, 9(3), 1121-1133.
- Padgett, R. (1997). *Creative reading: What it is, how to do it, and why?* National Council of Teachers of English, 1111 W. Kenyon Road, Urbana, IL 61801-1096.
- Pallant, J. (2001). *SPSS Survival manual. A step-by-step guide to data analysis using SPSS for Windows*. Philadelphia, PA: Open University Press.
- Pirozzi, R. (2003). *Critical reading, critical thinking*. New York: Longman.
- Ramsey, E. (1930). Creative reading. *The Elementary English Review*, 7(5), 116-123.
- Rautman, A. E. (2014). A student's guide to critical reading using APPS. *College Teaching*, 62(2), 76-76.
- Raykov, T., & Marcoulides, G. A. (2008). *An introduction to applied multivariate analysis*. Taylor & Francis Group, LLC.
- Rogers, T., Ieys, M., & Pearson, P. D. (1985). *Teaching a reading comprehension skill: Fact and opinion*. Retrieved from ERIC database.
- Ritchie, S. J., Luciano, M., Hansell, N. K., Wright, M. J. & Bates, T. C. (2013). The relationship of reading ability to creativity: Positive, not negative associations. *Learning and Individual Differences*, 26: 171-176.
- Sadioglu, O., & Bilgin, A. (2008). İlköğretim öğrencilerinin eleştirel okuma becerileri ile cinsiyet ve anne-baba eğitim durumu arasındaki ilişki. *İlköğretim Online*, 7(3), 814-822.
- Sahin, Y. (2011). *Okuma eğitimi*. Konya: Eğitim Kitapevi Yayınları.
- Senturk, M. (2009). İlköğretim programının eleştirel düşünmeyi geliştirmesine ilişkin öğretmen görüşlerinin belirlenmesi (Diyarbakır ili örneği). Yayınlanmamış yüksek lisans tezi. Fırat Üniversitesi Sosyal Bilimler Enstitüsü, Diyarbakır.
- Sever, S. (2010). *Cocuk ve edebiyat*. İzmir: Tudem Yayıncılık.

- Small, R. V., & Arnone, M. P. (2011). Creative reading-the antidote to readicide. *Knowledge Quest Reversing Readicide*, 39 (4). 12-15.
- Smith R. J. (1974). Using reading to stimulate creative thinking in the intermediate grades. Document Resume CS 001 259 Labuda, Michael, Ed. Creative Reading for Gifted Learners: A Design for 51.
- Sumer, N. (2000). Yapısal esitlik modelleri: Temel kavramlar ve örnek uygulamalar. *Türk Psikoloji Yazıları*, 3(5), 49-74.
- Torrance, E. P. (1970). *Creative learning and teaching*. New York: Dodd, Mead and Company.
- Turkel, A., & Unlucomert, N. (2013). Öğretici metinlere yönelik yaratıcı okuma uygulaması örneği ve surece ilişkin öğrenci görüşleri. *Turkish Studies*, 8(12), 1345-1358.
- Tuzlukova, V., Eltayeb, C. & Gilhooly, A. (2013). Encouraging creative reading in EFL classroom. 3. *International conference on foreign language learning and teaching*, 2(1), 237-248.
- Unal, E. (2006). *İlköğretim öğrencilerinin eleştirel okuma becerileri ile okuduğunu anlama ve okumaya ilişkin tutumları arasındaki ilişki*. Yayınlanmamış yüksek lisans tezi. Osman Gazi Üniversitesi, Eskisehir.
- Unalan, S. (2006). *Türkçe öğretimi*. Ankara: Nobel Yayın Dağıtım.
- Uzun, G. L. (2009). Yaratıcı bir süreç olarak okuma. *Dil Dergisi*, 143, 7-19.
- Uzun, G. L., Bozkurt, U., & Erdoğan, T. (2011). Okuma süreci, okuma çıktıları ve yaratıcı okuma: İlköğretim öğrencileri üzerine gözlemler içinde (Eds. G. L. Uzun ve U. Bozkurt) *Theoretical and Applied Researches on Turkish Language Teaching*. Essen: Die Blue Eule.
- Wang, K. H. (2006). *A study of creative reading instruction in elementary school the affiliated high school of Tunghai University*. Elementary Division Senior Student.
- Wheeler, L. K. (2007). Critical reading of an essay's argument. [Online]: [http://web.cn.edu/kwheeler/reading\\_basic.html](http://web.cn.edu/kwheeler/reading_basic.html).
- Wolf, W., King, M. L., & Huck, C.S. (1968). Teaching critical reading to elementary school children. *Reading Research Quarterly*, 3, 435-498.
- Yalçın, A. (2002). *Türkçe öğretiminde yeni yaklaşımlar*. Ankara: Akcag Yayınları.
- Yalınkılıç, K., & Çelik, M. E. (2011). İlköğretim ikinci kademe öğrencilerinin ayrı değişkenler bağlamında eleştirel okuma becerilerine ait durumları. 4. *Uluslararası Türkçenin Eğitimi-Öğretimi Kurultayı, 8-9 Eylül 2011*, (s. 61-66), Sakarya: Sakarya Üniversitesi.
- Yavuz, H. (2010). *Okuma biçimleri*. Ankara: Timas Yayınları.

- Yayli, D. & Ulper, H. (2011). *İlköğretim 5. sınıf öğrencilerinin ayrı değişkenler bağlamında okur öz algılarına ilişkin görüşleri*. Gunay, V. D., Fidan, Ö., Cetin, B. & Yildiz, F. (Hazırlayanlar), *Türkçe öğretimi üzerine çalışmalar içinde*. (s. 157-163). İzmir: Dokuz Eylül Üniversitesi Dil Eğitimi Araştırma Uygulama Merkezi.
- Yildiz, C. (2008). *Türkçe öğretimi*. Ankara: Pegem Akademi.
- Yılmaz, N. (2009). Yaratıcı drama destekli yaratıcı okuma programı. *Yaratıcı Drama Dergisi*, 4(7), 93-116.
- Yılmaz, Z. A. (2006). *İlk okuma yazma öğretimi uygulama örnekleriyle*. Ankara: Nobel Yayın Dağıtım.
- Yurdakal, I. H. (2018). *Yaratıcı okuma çalışmalarının ilköğretim 4. sınıfta okuma ve yaratıcı düşünme becerilerini geliştirmeye etkisi*. Yayınlanmamış doktora tezi. Pamukkale Üniversitesi Eğitim Fakültesi, Denizli.
- Yurdakal, I. H., & Susar Kirmizi, F. (2017). Yaratıcı okumaya yönelik algı ölçeği: güvenilirlik ve geçerlik çalışması. *Uluslararası Türkçe Edebiyat Kültür Eğitim Dergisi*, 6(3), 1726-1742.
- Yurtseven Uze, F. (2010). *Yabancı dil olarak Türkçe öğretiminde yazınsal metinlerin yeri ve önemi*. Yayınlanmamış yüksek lisans tezi. İstanbul Üniversitesi Sosyal Bilimler Enstitüsü, İstanbul.

### **Eleştirel Okuma Becerilerinin Yaratıcı Okuma Sürecini Değerlendirme Becerileri Üzerindeki Etkisi**

#### **Atıf:**

- Baki, Y. (2020). The effect of critical reading skills on the evaluation skills of the creative reading process. *Eurasian Journal of Educational Research* 88, 199-224. DOI: 10.14689/ejer.2020.88.9

#### **Özet**

*Problem Durumu:* Günümüz teknolojilerinin sunduğu sınırsız bilgi akışının yaşandığı çağımızda doğru bilgiye erişmek ve bunu etkin şekilde kullanabilmek için eleştirel okuma becerilerinin kazanılması vazgeçilmez bir zorunluluktur (Cheu-jey, 2016; Kuta, 2008). Alan yazındaki tanımlardan ve sınıflamalardan hareketle eleştirel okumanın, yaratıcı okumanın önemli bir basamağı olup yaratıcı okumayla iç içe olan bir okuma türü olduğu söylenebilir. Yaratıcı okuma sürecinde metinle yaşamın birleştirilmesinin yanı sıra orijinal düşünüş şekillerinin zihinsel düşünme süreçleriyle birleştirildiği karmaşık bir etkileşim söz konusudur. Bu süreçte kullanılan farklı teknikler öğrencilerin ilgilerini çekmekte, meraklarını arttırmakta ve hayal güçlerini daha çok kullanmalarına olanak tanımaktadır. Hayal gücünün aktive edilmesini sağlayan yaratıcı okuma süreci, yaratıcı düşünme becerisinin gelişimine de katkı sağlamaktadır. Bu beceri Türkçe Öğretimi Programı'nda öğrencilere kazandırılması amaçlanan temel

becerilerden biri olmasının yanı sıra 21. yüzyıl yeterlilikleri içerisinde de en görkemli yerlerden birine sahiptir (Yurdakal, 2018).

Yaratıcılığın bütün ihtişamıyla sergilendiği bu yüzyılda oldukça ön plana çıkmasının yanı sıra yaratıcılık ve okuma arasında pozitif ve çift yönlü bir ilişki de mevcuttur. Yaratıcılığı yüksek bireyler okuma sürecinde de daha başarılı olmakla birlikte okuma becerisi gelişmiş bireyler de daha yaratıcıdır (Harris & Sipay, 1990; Ritche vd., 2013). Yaratıcı okuma sürecinde okuma materyaline yaratıcı hayal gücü aracılığıyla şekil verilmekte ve anlamlandırılmaktadır (Ramsey, 1930). Böylelikle düş gücü harekete geçirilerek öğrencilerin metnin ötesine geçmesini sağlamakta ayrıca bu tekniklerle yaratıcılıkları ve hayal güçleri de gelişmektedir (Wang, 2006). Öğrencilerin yaratıcı okuma sürecinde hayal güçlerini kullanmaları, sıra dışı fikirler üretmeleri derse yönelik tutum ve motivasyonlarını da arttırmaktadır (Morris, 1972). Yaratıcı okumanın temel özelliklerinden olan özgürlük ve sıra dışılıkla okuma eylemi, esnek bir süreçte gerçekleştirildiği için öğrencilerin eğlenerek öğrenmelerine katkı sağlamakta böylelikle öğrenme ve anlama becerileri de gelişmektedir (Wang, 2006).

Yaratıcı okumanın sahip olduğu bu üstünlüklere rağmen Türkiye’de yaratıcı okumayla ilgili çalışma sayısı oldukça sınırlıdır. Bu araştırmalarda yaratıcı okuma uygulamalarının, yaratıcı okuma becerilerini (Aytan, 2014a; Turkel & Ünlüçömert, 2013; Uzun, Bozkurt & Erdoğan, 2011; Yurdakal, 2018), okuduğunu anlamayı (Kasap, 2019) ve yaratıcı yazma becerilerini (Kasap, 2019; Susar Kırmızı & Kasap, 2017), yaratıcılığı (Hızır, 2014), okumaya yönelik tutuma etkisini (Yılmaz, 2009) geliştirmeye ilişkin etkileri incelenmiştir. Ayrıca yaratıcı okumaya dair geliştirilen ölçme araçlarının (Kasap ve Susar Kırmızı, 2017; Yurdakal & Susar Kırmızı, 2017) yanı sıra yaratıcı okumanın kuramsal boyutuna ilişkin de çeşitli araştırmalar mevcuttur (Aytan, 2014b; Aytan, 2014c; Çatuksöken, 2007; Ipsiroglu, 2000; Uzun, 2009). Yurt dışındaki çalışmalarda ise kuramsal bilgi verilen ve farklı düzeylerde yaratıcı okuma uygulamalarının etkililiğine dair çeşitli araştırmalar mevcuttur (Andresen ve Pawlak, 1976; Barrett, 2001; Dollins, 2016; Dunn, 1979; El-Hayek, 2016; Ericsson, 2013; Moorman ve Ram, 1994; Nardelli & Nardelli, 1955; Moorman & Ram, 1996; Ritchie vd., 2013; Tuzlukova, Eltayeb & Gilhooly, 2013; Wang, 2006).

Yaratıcı okumaya ders kitaplarında da yeterince yer verilmeyip daha çok teorik boyutu ele alınmakta (Edwin, 1965), öğrenciler yaratıcı okuma çalışmalarlarıyla yeterince karşılaşmamaktadır (Martin & Cramond, 1983). Oysaki okuma becerilerinin daha etkili bir şekilde gelişebilmesi için yaratıcı okumanın okul programlarına dâhil edilmesi gerekmektedir (Adams, 1968). Her yaş grubunda uygulanabilecek bir yöntem olan yaratıcı okuma (Moorman & Ram, 1994), yaratıcı düşünebilen özgün bireyler yetiştirilmesi için ders kitaplarında hak ettiği yeri almalı (Dawson, 2005), öğretim programlarına ve müfredata dâhil edilmelidir (Adams, 1968; Martin & Cramond, 1983; Wang, 2006). Yaratıcı okuma sahip olduğu bu üstünlüklere rağmen Türkçe Dersi Öğretim Programlarında yer bulamamış ancak Türkçe Dersi Öğretim Programı’nda (2018) Okuma Kültürü temasında yaratıcı okuma konusunun işlenebileceği belirtilmiştir. Yüksek bilişsel süreçlerin kullanımının gerçekleştirildiği bu okuma yöntemi en çok ihmal edilen okuma yöntemlerinden biridir (Dunn, 1979; Gainsburg 1961; Smith, 1974). Ayrıca kendi içerisinde kompleks bir süreçten oluşan yaratıcı



okumanın aşamalardan biri olan eleştirel okumanın, yaratıcı okumayla ilişkisinin incelendiği herhangi bir araştırmaya da erişilememiştir. Her iki okuma türünün de daha yetkinlikle kullanılabilmesi için eleştirel okuma becerisiyle arasındaki ilişkinin incelenmesinin alan yazına olumlu katkılar sağlayacağı düşünülmektedir. Yaratıcı okumaya ilişkin ölçme araçlarının sınırlı olması sebebiyle (Kasap & Susar Kırmızı, 2017; Yurdakal & Susar Kırmızı, 2017) bu araştırma sadece ortaokul 5. sınıf öğrencileri üzerinde yürütülmüştür. Bu araştırmanın temelde okuma özelde ise eleştirel ve yaratıcı okuma becerilerinin gelişiminde alan yazına olumlu katkılar sağlayacağı düşünülmektedir.

*Araştırmanın Amacı:* Bu çalışmada ortaokul 5. sınıf öğrencilerinin eleştirel okuma becerilerinin, yaratıcı okuma sürecini değerlendirme becerilerine etkisi ve bu etkide cinsiyet değişkeninin rolünün tespit edilmesi amaçlanmıştır.

*Araştırmanın Yöntemi:* Bu araştırma, tarama modellerinden ilişkisel tarama modelinde gerçekleştirilmiştir. Ortaokul 5. sınıf örnekleminde gerçekleştirilen araştırmanın çalışma grubu, seçkisiz örnekleme yöntemlerinden basit seçkisiz örnekleme yoluyla belirlenmiş olup katılımcılar; Rize ilinde üç farklı ortaokulun 5. sınıfında öğrenim gören 265 öğrenciden oluşmaktadır. Çalışma grubunun demografik özellikleri incelendiğinde; 127'si (%47.9) erkek, 138'i (%52.1) kız öğrencidir. Araştırmada değişkenlere ilişkin betimsel istatistiklerin hesaplanmasında ve değişkenler arasındaki ilişkilerin değerlendirilmesinde yapısal eşitlik modellemesi kullanılmıştır. YEM analizi öncesinde verilerin modeli destekleyip desteklemediğine ilişkin değerlendirmeleri yapmak amacıyla bu analizde yaygın olarak kullanılan iki aşamalı yöntem kullanılmıştır.

*Araştırmanın Bulguları:* Araştırma sonucunda hipotez modellerin tümünün geçerli olduğu; eleştirel okuma becerisinin, yaratıcı okuma sürecini değerlendirme becerisinin %57'sini açıkladığı, yaratıcı okuma sürecini değerlendirme becerisi üzerinde doğrudan ve yüksek bir etki oluşturduğu tespit edilmiştir. Kız öğrencilere ilişkin modelde eleştirel okuma becerisinin, yaratıcı okuma sürecini değerlendirme becerisinin %43'ünü, erkek öğrencilere ilişkin modelde ise %67'sini açıkladığı ve her iki modelde de doğrudan yüksek bir etki oluşturduğu tespit edilmiştir.

*Araştırmanın Sonuçları ve Öneriler:* Araştırma sonucunda eleştirel okuma becerisinin, yaratıcı okuma sürecini değerlendirme becerisinin önemli bir yordayıcısı olduğu ve eleştirel okuma becerisi geliştikçe yaratıcı okuma sürecinin değerlendirme becerisinin de gelişeceği söylenebilir. Bu iki değişken arasındaki ilişkin erkek öğrencilerde daha etkin bir şekilde açığa çıkmakla birlikte kız öğrencilerde bu etkinin oldukça yüksek olduğu söylenebilir. Bu sebeple eleştirel okuma becerisinin ve buna ilişkin deneyimlerin artırılmasının yaratıcı okumanın da gelişimine katkı sağlayacağı söylenebilir.

Ortaokul 5. sınıf düzeyinde gerçekleştirilen çalışmaya ilişkin modelin geçerliliği ortaokul düzeyini kapsayan çalışmaların yanı sıra farklı örneklem düzeyindeki çalışmalarla da sınanabilir. Yaratıcı ve eleştirel okuma becerilerini etkileyen değişkenlere ilişkin deneysel çalışmaların yanı sıra uygulamaların etkililiği ve aksayan yönlerinin derinlikli olarak analiz edilmesi için de nitel araştırmalarla sonuçlar

değerlendirilebilir. Böylelikle birbiriyle dinamik bir ilişki içerisinde olan eleştirel okuma ve yaratıcı okuma becerisinin gelişimi ve beraberinde dil gelişimi daha üst seviyelere taşınarak daha başarılı nesiller yetişmesine olumlu katkılar sağlanabilir.

*Anahtar Sözcükler:* Yaratıcı okuma, eleştirel okuma, 5. sınıf, cinsiyet.