



The Effect of Creative Writing Practices Integrated with Story-Based Learning Approach on Secondary School Students' Writing Attitudes and Development of Creative Writing Skills

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Abstract

The main purpose of this study is to examine the effect of creative writing practices integrated with the story-based learning approach on the writing attitudes and creative writing skills of 6th grade middle school students. The study was conducted with a convergent parallel design approach, one of the mixed method research designs. The study utilized the pre-test-post-test paired control group model, one of the quasi-Experiment models, in the quantitative dimension of the study, and the case study, one of the qualitative research methods, in the qualitative dimension. The study group consisted of 6th grade students attending two different public schools in Aksaray province in the fall semester of the 2021-2022 academic year. The study was conducted with 54 students, 27 in the Experiment group and 27 in the control group. During the education process, creative writing practices integrated with the story-based learning approach were carried out with the students in the Experiment group, while the students in the control group were taught with writing activities in the existing textbook. The application lasted 8 weeks. The creative writing achievement based on the pre-test and post-test results of the students both in the Experiment and the control groups were evaluated with the "Creative Writing Assessment Scale" while their attitudes towards writing were evaluated with the "Writing Attitude Scale". In addition to descriptive statistics, the quantitative data obtained in the study were analyzed using (Independent) Samples t-test, Mann Whitney U, Wilcoxon's Test of Ranked Associations, Analysis of Covariance (ANCOVA); the qualitative data obtained through semi-structured interview forms were analyzed using content analysis technique. As a result of the research, it was concluded that creative writing practices integrated with the story-based learning approach improved students' creative writing skills.

Keywords

Story-based learning approach
Creative writing
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Secondary school 6th grade students
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Introduction

People prefer written expression for reasons such as achieving permanence and conveying their feelings and thoughts to larger communities of people. The act of writing is still an extremely powerful tool today, as it establishes relationships across time and distance, provides information to large groups of people at the same time, and provides a flexible environment for artistic, spiritual, political issues and self-expression (Santangelo, Harris, & Graham, 2007). Through writing, people can record the developments in their environment and how they shape human life and affect society and pass them on to future generations (Migawer, 2001). This skill, which is of great importance in daily life, should be effectively taught to students from an early age. In addition to being based on hand and eye training, writing is an activity that can be acquired through a long-term practice process. Dilidüzgün (2020) argues that the act of writing should be considered as "both an intense thinking environment and the ability to organize certain symbols and signs according to a certain discipline in order to transform thoughts, feelings, dreams and impressions into words in the best way", and its teaching should be carried out in this direction.

The act of writing, which is an effective form of communication, involves a mental process (Güneş, 2007). During the use of writing skill, a close cooperation is required between the syntactic processing pertaining to the frontal cortex and manual skills (Yağın, 2018). Espin, Weissenburger, and Benson (2004) describe this writing process that starts in the brain as a complex language skill that requires multifaceted, intertwined sub-skills. According to Özdemir (2019), this complex process consists of the fact that the thought first follows a certain sequence of operations in the brain, then the words that will meet this thought are brought together, and finally these words are transferred to paper within the framework of certain rules and an order. Therefore, while teaching writing to students, some difficulties arising from the nature of writing are encountered.

One of the biggest challenges teachers face in the classroom is writing. Writing skill requires the simultaneous application of many skills and has a complex structure that develops late and difficult compared to other language skills (Ahmadi, 2021; Çağlayan Dilber, 2014; Dilidüzgün, 2020; Güneşli, 2016; Harris, Graham, Mason, & Saddler, 2002; Karatay, 2011). Ahmadi (2021) argues that since the act of writing requires high skills, many students fail to acquire this skill. Consequently, the fact that the writing process is perceived as difficult makes it difficult to gain the habit of writing (Tok & Ünlü, 2014). One of the difficulties encountered in the writing process is that the individual has to sort his/her feelings and thoughts while writing and use all the rules and subtleties of the language correctly and completely (Eğilmez & Berber, 2017). It is known that students are affected by these difficulties arising from the nature of the act of writing in terms of cognitive as well as affective aspects such as attitudes towards writing, writing anxiety, and writing block. As a matter of fact, according to Brown, Morrell, and Rowlands (2011), the way writing is taught in schools in the process negatively affects students' participation in writing activities, their motivation and attitudes towards writing. In order to reverse this process, practices that will arouse students' desire to write should be included in writing processes.

Although writing is a skill that develops late and difficult, it can be taught and developed (Ahmadi, 2021; Dilidüzgün, 2019; Graham, 2019). Accordingly, contemporary teaching approaches should be utilized effectively in the development of writing skills in learning environments. Since writing involves a holistic process related to creativity and thinking (Ataman, 2016), creative writing practices should be frequently utilized in the development of writing skills. Oral (2014) argues that creative writing is writing one's feelings and thoughts freely. Demir (2013) defines creative writing as a new writing activity by reconstructing and associating existing information, concepts, events, sounds, images and dreams in memory, because free writing requires the use of imagination. The creative writing approach enables students to reflect their observations, imagination and perceptions of the outside world based on their own experiences. This is an approach to writing that enables students to use language effectively and creatively by making them active at every stage of the writing teaching process (Maltepe, 2006). In creative writing, there are situations such as going out of the ordinary without forcing normal values, putting forward different thoughts than everyone else by using

imagination, achieving originality, writing fluently and with pleasure, and enjoying writing (Küçük, 2007). Yıldırım-Bilgili and Kana (2018) state that creative writing is effective in breaking individuals' prejudices against writing by revealing skills such as originality, observation, imagination, and questioning. Indeed, looking at the studies conducted in the literature, we observe that creative writing activities improve students' writing skills (Colantone, Cunnigham-Wetmore, & Dreznes, 1998; Dalavi & Deshpande, 2018; Duran, 2010; Duru & İşeri, 2015; Erdoğan, 2018; Maltepe, 2006; Kasap, 2019; Öztürk, 2007; Sever, 2013; Susar Kırmızı, 2015; Temizkan, 2011; Tok & Kandemir, 2015; Tonyalı, 2010; Türkben, 2019). Although there are applied studies that creative writing methods and techniques improve writing skills, we see that these methods and techniques are not applied sufficiently by teachers (Akkaya, 2014; Göçen, 2018; Temizkan & Yalçınkaya, 2013). The practices that take place in learning and teaching processes cause students to develop negative attitudes towards writing and perceive writing as a difficult skill (Maltepe, 2006).

In classroom learning and teaching processes, teachers need to make writing, which involves a complex process, clear and understandable (Archibald, 2010). The way to do this is to emphasize practices that will make students active and make learning enjoyable. Demir (2012) argues that it is important to reveal and develop both creativity and writing skills through continuous use and processing. For this purpose, it is necessary to ensure that students produce creative writings through practices and activities to be carried out by utilizing different approaches, methods and techniques at every stage of the writing teaching process. In this context, contemporary approaches integrated with creative writing can facilitate the teaching of this skill, which is expressed as complex, and provide students with the desired level of writing skills. It is possible to benefit from the story-based learning approach, which is compatible with the components of preparation, drafting, revising/editing/improving, correcting and publishing that constitute the stages of writing in the process-based writing approach, in developing students' writing skills. This approach incorporates progressive and interconnected activities into the story process based on students' creativity (Bell, 1994, as cited in Güney, 2003). The stages and rules of written expression can be taught to learners in a more permanent and understandable way with the story-based learning method. While creative writing activities develop students' creative thinking and imagination, a teaching process planned with the story-based learning method will enable students to develop their skills related to the writing process.

Story-based learning is based on the foundations of the constructivist approach (Dedebali, 2020). Learning by doing and experiencing, which sets the ground for the constructivist approach and ensures that learning is permanent, is the starting point of story-based learning. For story-based learning, which is one of the approaches developed on constructivist theory, Turkish equivalents were tried to be found with different names in our country and this concept was used as "Story-Based Learning" by Güney (2003), "Storifying Method" by Yiğit (2007) and Tepetaş (2011), and "Story-Based Learning Approach" by Güney (2019). In this study, the term "Story-Based Learning Approach" was preferred. This approach involves initiating the learning process with a story in general, strengthening it with in time, place and character connections, and then processing it within a set of progressive topics (Tepetaş, 2011).

This approach, where the learner is at the center of the learning process and the teacher is the guide, has a flexible structure that is intertwined with many approaches such as active learning, cooperative learning, learning by doing and experiencing. In the story-based learning approach, the aim is to teach the skill to be acquired through stories that are produced as a result of the cooperation of the teacher and the students or that already exist. In this method, it is essential to base new skills on students' existing knowledge (Harkness, 1997; Mitchell-Barrett, 2010). Basically, it is a teaching approach that starts with a story and continues with key questions and in allow the student to participate in an active and willingly fashion (Sarı, 2019). Key questions have an important place in this approach. The teacher directs the learning process through key questions. In this method, the skills to be acquired are first specified by the teacher. Then, students' prior knowledge is revealed through answers to key questions (Bell, 2007). During the process, students reinforce the skills with individual

or group activities and make the learning permanent. They can use drawing, painting, sculpture, music, dance, poetry or drama as tools to present their knowledge and improve their learning (Steingrimsdóttir, 2016). Through the story-based learning approach, students are confronted with real-life problems and develop their problem-solving skills.

In this approach, the stages of planning the teaching process are story theme, key questions, student activities, organization, tools and materials, and evaluation. In the story theme, each section should be indicated with a title (Tepetaş, 2011). In this process, the skills to be gained by the students through the story are planned and the story is selected or created. Although the story is designed by the teacher with its main lines, it progresses according to the students' responses, and it is not known how the story will end. Students continue the story by revealing their creativity (Bell & Harkness, 2006). At the key questions stage, each heading should allow students to ask many questions about that heading. With the key questions to be asked, students' prior knowledge is revealed and they are enabled to access new information. In the student activities stage, activities suitable for different learning styles are planned. Organization refers to group or individual activities. Equipment refers to the tools and materials used and evaluation refers to the evaluation of learning outcomes (Tepetaş & Haktanır, 2013). The planning of the teaching process according to the story-based learning approach is given in Table 1:

Table 1. Planning the Teaching Process According to Story-Based Learning Approach

Story Theme	Key Questions	Student Activities	Organization	Tools and Equipment	Assessment
The achievements aimed to be gained by the student with the story are specified, the story is created. (People, place, time, event elements of the story are selected.)	Students' prior knowledge is revealed by asking key questions.	Activities are prepared in accordance with different learning styles.	Each activity is carried out with groups specified by the teacher according to the needs (large group, small group, individual).	The necessary tools and equipment are listed.	The assessment and evaluation methods and tools to be used are listed.

Source: Tepetaş & Haktanır, 2013

In story-based learning, there are six principles used to ensure the comprehensibility of the method (Creswell, 1997):

1. Story Principle: Stories are a part of people's lives, a mirror. Through stories, students can better recognize and make sense of the world they live in. Through stories, they experience what others experience even if they do not experience it themselves. Students identify themselves with the protagonists of the stories and the events that happen to them create an experience for those who read them. The first step in this method is a story chosen by the teacher or created with the students. The story consists of certain stages. With the key questions the teacher asks at each stage, the teacher both creates an element of curiosity in the students and increases their interest in the lesson. The key questions also guide the learning process. When the process is completed, the resulting products are exhibited.

2. Appreciation Principle: Stories are expected to be age-appropriate, interesting, and have the characteristics of curiosity. Stories with these features will both facilitate the learning process and increase the retention of what is learned. The appreciation effect that the stories will create on the learner

continues at the end of the story and learners repeat themselves with questions such as "What is the next story about?" (Toy, 2015). The principle of appreciation states that learning continues to take place wherever the student is, and that the student's thoughts about the story continue outside the school.

3. The Teacher's Rope Principle: This principle is related to teacher-student collaboration in the story-based learning approach. In this approach, although the knowledge that students have acquired in their past experiences is important, it is also recognized that students cannot know everything. The teacher is the guide who directs the process. The teacher holds the rope in the learning process. This rope is the story theme. The teacher collaborates with the students to create knots in the rope where necessary and makes the students curious based on the story. When necessary, the teacher resolves the curiosity element by untying the knot. Thus, making the learning process more fun.

4. Ownership Principle: This principle is about students taking ownership of the information they learn and the learning process. In the story-based learning approach, students are responsible for what they learn because they access the information themselves. From the beginning of the process, students' prior knowledge is taken into account and their opinions are respected. When students feel that their thoughts are respected, it motivates them to the learning process.

5. Context Principle: This principle refers to grounding new knowledge on prior knowledge. Since the story theme reflects real life, the context is familiar, so it is easy for students to integrate new knowledge into their own lives.

6. Structure Before Activity Principle: Before new information is given to students, it is necessary to create structures that students can benefit from while learning new information. For this purpose, students' prior knowledge about the learning process should be well identified and adapted to the learning environment. Students can discover what they do not know by expressing their existing knowledge and seeing what they lack. Students need to be given structures that show them what to discover and enable them to find what they want to learn. The teacher provides appropriate structure by asking key questions and prompting exploration so that all children can find a starting point. This structure gives the same degree of freedom to students who are unable to complete tasks on their own. This principle supports the idea that students can accomplish what they are asked to do if they are given the necessary structure first (Dedebali, 2020).

Looking at the studies conducted in the literature, we find that the studies conducted in line with the story-based learning approach positively affect academic achievement in social studies (Güney, 2003; Yiğit, 2007; Bacak, 2008; Toy, 2015; Şekerci, 2018), mathematics (Coşkun, 2013; Özkuzukıran & Kayabaşı, 2020; Sertsöz & Temur, 2017), technology (Savaşçı Açıklın, 2012) and science (Yıldırım, 2018; Güney, 2019) courses. Furthermore, we understand that it has an effect on environmental awareness in preschool period (Biçer, 2020), teaching respect for differences (Eren, 2015), critical thinking skills (Tozduman Yaralı & Güngör Aytar, 2021), elementary school readiness level (Özsarı, 2017) and basic concept knowledge levels (Tepetaş, 2011; Tepetaş & Haktanır, 2013). The literature review revealed that only Sarı (2019) conducted a study on the effect of story-based learning approach on listening, reading, speaking and writing skills of 7th grade students in the field of Turkish education. Here, we concluded that Turkish lessons taught with the story-based learning approach positively affected students' listening, reading, speaking and writing skills, but did not affect their attitudes towards Turkish lessons. In the literature review conducted with the keywords and concepts of story-based learning, storytelling, storyline and storyline, we found no study on creative writing practices integrated with story-based learning approach in our country. For this reason, it is thought that the findings of the current study will contribute to the literature. The main problem of this study, which examines the effect of creative writing practices integrated with story-based learning approach on students' writing attitudes and creative writing skills, was decided as "Do creative writing practices integrated with story-based learning approach have an effect on the writing attitudes and creative writing skills of 6th grade secondary school students?". The sub-problems of the research are as follows:

1. What are the creative writing levels of Experiment and control group students before creative writing practices integrated with story-based learning approach? Do students' creative writing levels show a significant difference?
2. What are the creative writing levels of the Experiment and control group students after the creative writing practices integrated with the story-based learning approach? Do students' creative writing levels show a significant difference?
3. Is there a significant difference in the creative writing levels of the Experiment group students before and after the creative writing practices integrated with the story-based learning approach?
4. Is there a significant difference in the creative writing levels of the control group students?
5. Do the post-test scores of the Experiment and control groups differ significantly when attitude towards writing pre-test scores are kept under control?
6. What are the opinions of the Experiment group students about the effectiveness of creative writing practices integrated with the story-based learning approach?

Method

In this research, where the effect of creative writing practices integrated with the story-based learning approach on the creative writing skills of 6th grade middle school students was examined, mixed method, which is realized by combining quantitative and qualitative approaches, was used. Mixed methods research is a type of research in which the researcher or research team combines components of qualitative and quantitative research approaches for the purpose of breadth and depth of understanding and verification (Creswell & Plano Clark, 2015). In other words, mixed methods research is a method in which qualitative and quantitative data are used together (Fraenkel, Wallen, & Hyun, 2012; Gay, Mills, & Airasian, 2012). The aim of this method is to provide a more detailed and comprehensive understanding of a phenomenon by using the advantages of qualitative and quantitative designs (Mills & Gay, 2016).

Research Design

This study employed convergent parallel design which is one of the mixed method designs. Convergent parallel design consists of the researcher applying qualitative and quantitative phases simultaneously at the same stage of the research process. This design gives equal priority to the methods. It keeps these stages separate from each other during the analysis phase and then combines the results when making general interpretation (Creswell & Plano Clark, 2015).

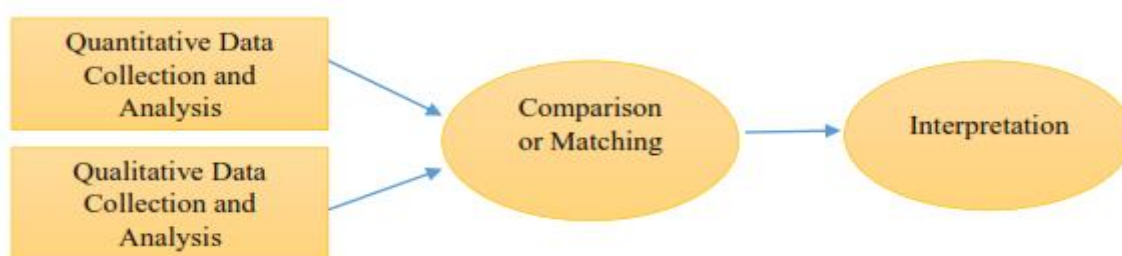


Figure 1. Convergent Parallel Design (Creswell & Plano Clark, 2015)

This being the case, whether there is a significant difference between the scoring of the pre-tests and the scoring of the post-tests applied to the Experiment and control group students formed within the scope of the current research was addressed with quantitative approaches. The findings obtained with the semi-structured interview form were handled with a qualitative approach. At the end of the research, qualitative and quantitative data were discussed and evaluated together.

Study Group

The study group consisted of 6th grade students studying in two middle schools in the central district of Aksaray province in the fall semester of the 2021-2022 academic year. The participants in the Experiment group were 11 girls and 16 boys, while the participants in the control group were 15 girls and 12 boys. Education in the institutions participating in the study is carried out full day. Convenient sampling method was used in the study. In the convenience sampling method, the sample is selected in accordance with the conditions such as time, money, and location (Özmen & Karamustafaoglu, 2019).

While determining the educational institutions, care was taken to ensure that the socio-economic levels and academic achievements of the schools were close to each other. For this purpose, different educational institutions were interviewed before the study, and two classes with close levels were chosen. The academic achievement scores of the previous year were also obtained from the school administration to ensure the equivalence of the groups by including the appropriate classes in the study. Before the implementation, 6th grade students in two different schools were asked to write stories on the selected creative writing topics. The stories were evaluated as a pre-test and necessary analyzes were made. As seen in the results of the analysis, there was no significant difference between the pre-test scores of the two groups (See Table 6). Assuming that both groups were affected by the uncontrolled variables to the same extent, it can be stated that the study was conducted under similar conditions.

Data Collection Tools

1. Creative Writing Achievement Test: The pre-test and post-test creative writing topics used in the study were selected by the researchers by reviewing the literature. While determining the topics, care was taken to ensure that the topics were appropriate to the interests and levels of the students. The 15 topics preferred for both pre-test and post-test were presented to 10 experts, 2 in the field of measurement and evaluation and 8 in the field of Turkish education. As a result of the expert opinion, the writing achievement scale was finalized in such a way that 3 subjects remained for the pre-test and 3 subjects remained for the post-test (See Table 2). Before starting the story-based creative writing practices on the pre-test topics, the students in the Experiment and control groups were asked to write narrative texts. For eight weeks, the Experiment group was given creative writing practices integrated with the story-based learning approach, while the control group was given writing activities in line with the curriculum put forward by the Ministry of National Education. After the application, both groups were asked to write narrative texts for the post-test.

Table 2. Pre-Test Post-Test Subjects Determined After Expert Opinion

Pre-Test Subjects	Post-Test Subjects
1. Write a story using the keywords "time machine, future, journey, adventure".	1. Write a story using the keywords "teacher, homework, discovery, invention, competition, space".
2. Create a story by putting yourself in the place of a favorite cartoon character.	2. Can you rewrite the story by thinking that the wolf in the fairy tale "Little Red Riding Hood" is a kind and soft-hearted animal?
3. If people hibernated, what would happen in the time period in which they slept? How would life be? How would the world be affected by this process? Write a narrative text based on these questions.	3. Write a story about a baby dolphin fish that loses its mother in the ocean.

2. Creative Writing Assessment Scale: The "Creative Writing Assessment Scale" developed by Tonyalı (2010) was used to evaluate the creative writing achievement test administered to the students as pre-test and post-test. During the creation of the scale, creative writing scales and written expression evaluation scales in the literature were examined. The items created in accordance with these scales were submitted to expert opinion. The scale consists of 3 sub-dimensions. These dimensions are listed as "Creativity", "Text Structure" and "Spelling-Punctuation and Presentation". The creativity sub-dimension consists of 4 criteria, the text structure sub-dimension consists of 12 criteria and the presentation sub-dimension consists of 4 criteria. In the scale created in the form of graded scoring,

students are given 1, 3 or 5 points for each criterion. Expert opinion was also consulted before the scale was used. The scale, which was deduced to be appropriate by the experts, was used to evaluate students' creative writing stories. In the present study, scoring reliability was also examined for the reliability of the Creative Writing Assessment Scale. For this purpose, the correlation between the scoring of the first researcher and the scoring of another external expert (faculty member) was calculated. The correlation between the scores of the two raters was 0.883. The fact that the correlation between the scores is close to 1 indicates that the scoring is reliable.

Table 3. Relationship between Rater 1 and Rater 2

Raters		Rater 2
Rater 1	Pearson correlation	,883**
	Significance	,000
	Number of Students	54

** Correlation is significant at the 0,01 level

3. Writing Attitude Scale: The writing attitude scale prepared by Can and Topçuoğlu Ünal (2017) was used to determine students' attitudes towards writing before the education program provided with creative writing practices integrated with the story-based learning approach and to determine the change in students' attitudes towards writing following the story-based creative writing practices. The developed scale has three dimensions (interest, perception, contribution) and consists of 23 items. Reliability studies were conducted with Cronbach's alpha method and the internal consistency coefficient of the scale was found to be $\alpha = .891$. The scale aims to determine students' interest in writing, their perceptions of writing skills, and their attitudes towards the contribution of writing skills. Before using this scale, which was created to measure the attitudes of secondary school students towards writing, the necessary permissions were obtained from the researchers. In addition, expert opinion was sought to evaluate whether it was appropriate to be used in the study.

4. Semi-structured Interview Form: At the end of the process, a semi-structured interview form was prepared by the researchers by reviewing the literature in order to determine the opinions of the students about the creative writing practices integrated with the story-based learning approach. The interview form was sent to a total of 8 experts, 2 in the field of measurement and evaluation and 6 in the field of Turkish education. Necessary corrections were made on the interview form in line with the expert opinion. Then, a pilot application was conducted with students in a class that did not participate in the application. The questions were found to be comprehensible in the application. The semi-structured interview form consists of 4 questions to determine students' views on story-based creative writing practices.

Analysis of the Data

SPSS 22 package program was used to analyze the collected data. Before analyzing the data, the pre-test and post-test were evaluated by two raters in order to increase the reliability of the scoring. The scores made by the first and second raters were averaged. Pearson Correlation Test was applied for the relationship between the raters and it was revealed that the measurement was reliable (See Table 3). Then, the analysis procedures were carried out in accordance with the research problems. Before analyzing the data according to the research problem, the suitability of the data for analysis was examined. According to the Shapiro-Wilk test, if $p > 0.05$, the data show normal distribution, while if $p < 0.05$, the data do not show normal distribution. It was examined whether the data related to the applications showed normal distribution and the findings obtained are presented in Table 4. The analyzes were made according to the normality test mentioned.

Table 4. Pre-test and Post-test Shapiro-Wilk Normality Test Results of Experiment and Control Groups

Variable	Group	Shapiro-Wilk Statistics	n	p
Creative writing pre-test general	control	,951	27	,228
	experiment	,930	27	,069
Creative writing post-test general	control	,953	27	,247
	experiment	,933	27	,084
Creativity dimension pre-test score	control	,882	27	,005
	experiment	,865	27	,002
Creativity dimension post-test score	control	,952	27	,240
	experiment	,945	27	,165
Text Structure dimension pre-test score	control	,928	27	,062
	experiment	,890	27	,008
Text Structure dimension post-test score	control	,970	27	,589
	experiment	,936	27	,094
Spelling, punctuation and presentation dimension pre-test score	control	,871	27	,003
	experiment	,867	27	,003
Spelling, punctuation and presentation dimension post-test score	control	,843	27	,091
	experiment	,973	27	,692
Attitude towards writing pre-test score	control	,956	27	,302
	experiment	,919	27	,138
Attitude towards writing post-test score	control	,948	27	,194
	experiment	,936	27	,097

The qualitative data obtained from the interviews with the students were analyzed using the content analysis technique. Content analysis can be defined as a repeatable technique in which the key words of a text are summarized with smaller content categories by coding in accordance with certain rules, and inferences are made to recognize certain features of a message in an objective and systematic way (Büyüköztürk, Kılıç Çakmak, Akgün, Karadeniz, & Demirel, 2015). The qualitative data were computerized and themes and codes were created with the help of the first researcher and another expert (faculty member). Both the researcher and the other expert analyzed the data independently. The reliability of the research was tried to be strengthened by calculating the reliability coefficient of the codes determined by both researchers. For the calculation, the formula "Reliability = Agreement/Disagreement+Agreement x 100" (Miles & Huberman, 1994) was used. There were a total of 4 questions in the interview form. The percentage of agreement was calculated for each question. A result of 92 for the first question, 88 for the second question, 90 for the third question and 88 for the fourth question was obtained. The codes were explained by associating them with each other and some quotations were given to support these explanations.

Experiment Process

First, Experiment and control groups were formed. While determining the Experiment and control groups, it was noted that the groups showed similar characteristics in terms of creative narrative text writing skills. Both groups were asked to write narrative texts on the subjects selected as pre-test in line with the expert opinion. These texts written by the students were evaluated using the "Creative Writing Assessment Scale". In addition, the "Writing Attitude Scale" was applied as a pre-test to determine the students' writing attitudes. Afterwards, the second researcher had the Experiment group perform creative writing practices according to the planned story-based learning process (See Table 4). Within the scope of the research, while preparing activities within the framework of the story-based learning approach, literary texts determined in line with expert opinion were utilized. These texts are as follows:

- "Magic Ring" (Naki Tezel)
- "The Secret in the Red Box" (Nihan Temiz)
- "Fairy Tale Tree" (Gülten Dayıoğlu)
- "Green Eyed Snowman" (Tacettin Şimşek)
- "Internet Addicted Elephant" (Üstün Dökmen)
- "Little Sultan and the Mermaid" (Ayla Kutlu)
- "The Man Who Repairs Even the Sun" (Behiç Ak)
- "King of Dreams" (Emin Özdemir)

In the control group, Turkish lessons continued for eight weeks within the framework of the curriculum stipulated by Ministry of National Education (MoNE, 2018). At the end of this process, both groups were asked to write narrative texts on the post-test topics. These texts written by the students were evaluated using the "Creative Writing Assessment Scale". In order to determine the effect of the program on students' writing attitudes, the "Writing Attitude Scale", which was applied as a pre-test, was reapplied as a post-test. The creative narrative texts written as pre-test and post-test were evaluated by the first researcher and another faculty member. The necessary analyzes were made according to the main problem and sub-problems of the research by taking the average of the evaluations. Weekly practice studies carried out in the experimental group are given in Table 5:

Table 5. Creative Writing Practices Integrated with Story-Based Learning Approach

	Storytelling Chapters	Key Questions	Student Activities	Organization	Tools and materials	Learning Outcomes
W E E K 1	Creating the elements of people, event, place, time in event-based texts	What is the plot of the fairy tale "The Magic Ring"? Where and when does it take place? Who are the people who experience the event?	Making a model of "The Magic Ring", thinking that this ring is magical and creating a text about it	Whole Class Individual	Writing board Notebook Glue A-4 paper	Creative writing Creating a text based on the elements of event, people, place and time
W E E K 2	Rewriting the text by thinking the opposite of the personality traits of the main character of the text	What should be the name of the child in the text "The Secret in the Red Box"? What are the personality traits of this child?	Writing the opposite of the personality traits of the character in the tale, rewriting the text by thinking that the child has these personality traits	Whole Class Individual	Writing board Pencil A-4 paper	Creative thinking and writing. Rewriting the text by imitating the first version of the text

Table 5. Continued

	Storytelling Chapters	Key Questions	Student Activities	Organization	Tools and materials	Learning Outcomes
W E E K 3	Completing a story given an exposition. Writing an appropriate title for the text	How could the text "The Fairy Tale Tree" develop from where I read it? Let's add a climax and an exposition to this text, and don't forget to give it a title appropriate to the text you have written.	Brainstorming Text completion	Whole Class Individual	A-4 paper, pencil	Creative thinking and writing, Completing the text appropriately
W E E K 4	Creating exposition, climax and resolution sections of the text with the station technique	What is your favorite activity to do when it snows in winter? What is global warming? What are its consequences?	Using brainstorming and station techniques to create a story about a snowman that aims to give a global warming message	Whole Class Small Group	A-4 paper, pencil	Creative thinking and writing. Creating appropriate exposition, climax and resolution sections for the text.
W E E K 5	Writing exposition and resolution chapters to the text given the climax section	What is addiction? What are people addicted to today? What is internet addiction?	Drawing; Writing the exposition and resolution sections of the text given the climax section	Whole Class Individual	Notebook, crayons, A-4 paper	Creative thinking and writing, writing the exposition and resolution sections of the text given the climax section.
W E E K 6	Giving a message to the reader on any subject with a narrative text (The main idea of the narrative text to be written)	Why do people feel the need to write? In which ways can you convey a message you want to convey to people more effectively? What message is given to the reader in the fairy tale "The Little Sultan and the Mermaid"?	Brainstorming Drawing a picture Making creative drama activities. Creating a narrative text to convey the message "Environmental pollution poses a danger to the life of living things	Whole Class Individual Small Group	Notebook, crayons, A-4 paper	Creative thinking and writing, giving the reader the main idea by the narrative text written.

Table 5. Continued

	Storytelling Chapters	Key Questions	Student Activities	Organization	Tools and materials	Learning Outcomes
W E E K 7	Describing the physical and personal characteristics of the protagonists of a narrative text in relation to the event that is the subject of the text	How can the wolf be described in the fairy tale "Little Red Riding Hood"? Does the introduction of the story heroes with their distinctive features contribute to our understanding of the text? How is the child, the hero of the text, introduced in the text "King of Dreams"?	Brainstorming Drawing a picture Creative drama. Creating a narrative text by introducing yourself or someone else with three positive characteristics	Whole Class Individual Small Group	Defter, Crayons, A-4 paper	Creative thinking and writing, describing the story people with their prominent features in the narrative text to be written.
W E E K 8	Writing a narrative text appropriate to the given topic	What is the plot of the fairy tale "Little Red Riding Hood"? "Little Red Riding Hood"?	Brainstorming Drawing a picture Continuing the text "The Man Who Repaired Even the Sun" in a way to focus on the reconciliation of the heroes of the text	Whole Class Individual Small Group	Notebook, crayons, A-4 paper	Creative thinking and writing, writing a narrative text appropriate to the given topic.

Validity and Reliability

Necessary validity and reliability studies were conducted by the researchers regarding the data related to the research. In this context, validity and reliability studies such as data triangulation, reporting the data in detail, making quotations from the data, using measurement tools with validity and reliability, obtaining expert opinion for both the use of measurement tools and the activities in the implementation process, explaining the role of the researcher, and clearly stating the stages of the implementation process were carried out. Ethics committee approval was obtained before the research was conducted. After the ethics committee approval, the necessary permissions were obtained from the administrations of the schools where the research would be conducted, and the students were informed about the purpose of the research. All of the students expressed their willingness to participate in the study. Afterwards, a parental consent form was sent to the families of the students and their permission was obtained. All of the researchers contributed to the study and there was no conflict of interest between them. While forming the study groups, care was taken to ensure that the groups were equivalent to each other in terms of certain characteristics that could affect the results (socio-economic

level, grade level, academic level). In addition, the fact that the study groups were in different schools prevented interaction between them and the negativities arising from this were tried to be prevented. In order to determine the effect of creative writing practices integrated with the story-based learning approach on creative writing skills and to determine the opinions of students about the practices, more than one data collection tool (scale and interview form) was used for data triangulation. The data related to the quantitative dimension of the study were also evaluated by the first researcher and an independent expert (faculty member) and the reliability of the quantitative data was achieved. For this purpose, the relationship between the raters was found by Pearson Correlation test. The fact that the relationship between the raters was close to 1.00 showed that the inter-rater reliability was positive and high. Qualitative data on these practices were obtained from interviews with students. In this way, methodological diversity was provided in the study. Methodological diversity also contributed to the reliability of the research. The qualitative findings of the study were also analyzed by both the first researcher and a faculty member who is an expert in the field. The findings obtained from this study were associated with studies conducted in similar periods with similar samples as much as possible, and generalizations outside the data were avoided.

Findings and Interpretation

In the findings and interpretation section of the research, the results related to each sub-problem are interpreted and given below respectively.

Findings Related to the First Sub-Problem:

In order to answer the first sub-problem, the scores of the Experiment and control groups from the creative writing pre-tests according to the creative writing scale were analyzed. For this purpose, firstly, it was investigated whether the data were normally distributed. As a result of the analysis, it was revealed that the scores obtained from the overall creative writing scale showed normal distribution and Independent Samples t-test was conducted between the pre-tests of the groups. In the sub-dimensions of the creative writing scale, it was reported that the pre-test scores did not show normal distribution. Therefore, the Mann-Whitney U test was conducted. The results obtained are shown in Table 6 and Table 7.

Table 6. t-test Results of Experiment and Control Groups' Pre-test Creative Writing Scores

	Groups	N	\bar{X}	Ss	sd	t	P
Pre-Test total scores	Control group	27	37,7963	12,53170	52	0,479	0,634
	Experiment group	27	36,1111	13,33109			

Table 7. Mann Whitney U Test Results of Experiment and Control Groups' Creative Writing Scale Subdimensions Pre-Test Scores

	Gruplar	N	\bar{X}	Sd	Rank Mean	Rank Total	U	P
Creativity	Control group	27	7,9630	3,50254	28,24	762,50	344,5	0,724
	Experiment group	27	7,7778	3,68295	26,76	722,50		
Text Structure	Control group	27	21,9630	6,88075	28,96	782,00	325,0	0,493
	Experiment group	27	20,9630	7,56755	26,04	703,00		
Spelling, punctuation and presentation	Control group	27	7,8704	3,33280	28,69	774,50	332,5	0,573
	Experiment group	27	7,3704	3,21233	26,31	710,50		

As seen in Table 6 and Table 7, we understand that there is no statistically significant difference between the two groups in the scores obtained from the creative writing scale according to the pre-test general result of the Creative Writing Skills Scale ($p>0.05$) and the sub-dimensions of creativity, text structure, spelling, punctuation and presentation ($p>0.05$). In other words, students' creative writing levels do not show a significant difference. This shows that the groups are equal in terms of creative writing skills.

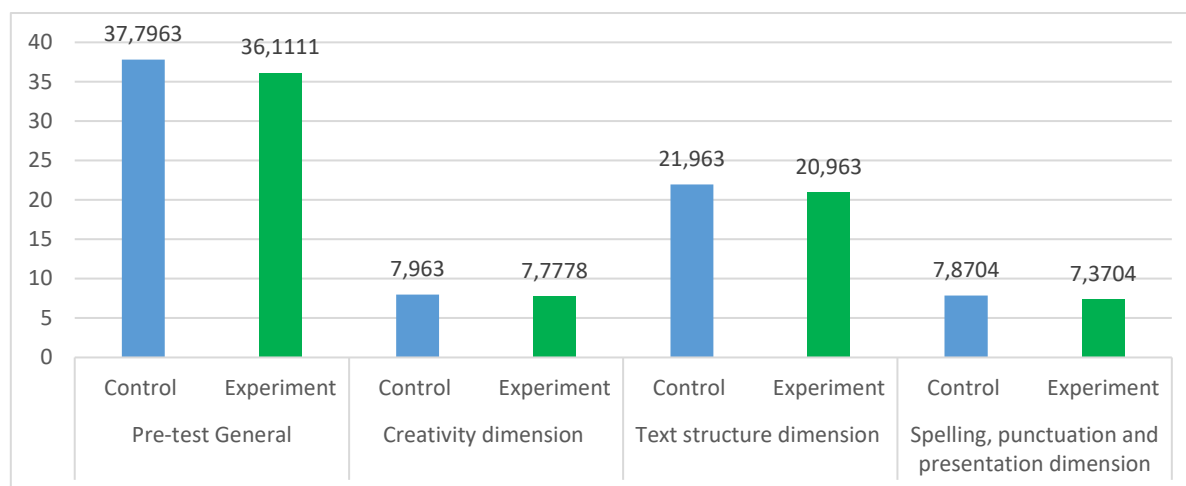


Figure 2. Distribution of Pre-test Scores of Experiment and Control Groups

As seen in Figure 2, the mean pre-test scores of the Experiment and control groups were close to each other. However, although the difference in the overall and sub-dimensions of the creative writing scale is small, it is seen that the creative writing skill level of the control group is better than the Experiment group.

Findings Related to the Second Sub-Problem:

An independent sample t-test was conducted to determine the creative writing levels of the Experiment and control group students following the creative writing practices integrated with the story-based learning approach and to determine whether there was a significant difference between the creative writing levels of the students. The results obtained are shown in Table 8.

Table 8. t-test Results of the Experiment and Control Groups' Post-test Scores in Creative Writing Overall and Sub-Dimensions

	Groups	N	\bar{X}	Ss	sd	t	P
Creative Writing (General)	Control Group	27	50,1852	12,85133	52	-4,103	,000
	Experiment Group	27	65,1111	13,86011			
Creativity	Control Group	27	11,2963	3,14783	52	-3,219	,002
	Experiment Group	27	13,8148	2,57259			
Text Structure	Control Group	27	31,8519	7,92126	52	-3,960	,000
	Experiment Group	27	41,1481	9,27654			
Spelling, Punctuation and Presentation	Control Group	27	7,0370	3,24015	52	-3451	,001
	Experiment Group	27	10,1481	3,38212			

As seen in Table 8, there is a significant difference in favor of the Experiment group in both general scores and all sub-dimensions ($p < .05$). This shows that creative writing practices integrated with the story-based learning approach are more effective than writing activities in Turkish lessons.

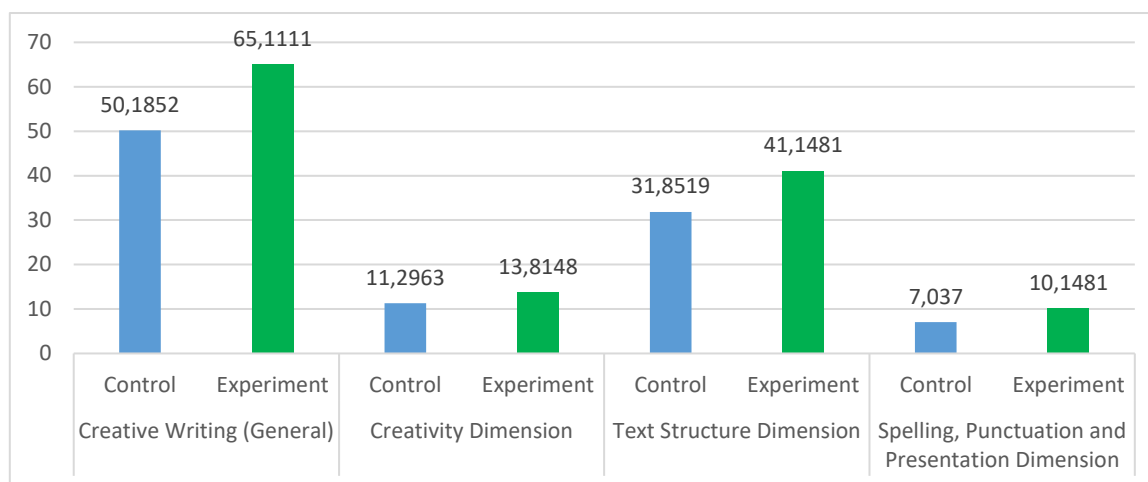


Figure 3. Post-test Score Averages of Experiment and Control Groups

As seen in Figure 3, the mean scores of the Experiment group in the overall creative writing skill scale and its sub-dimensions increased compared to the control group and the pre-tests (See Figure 2).

Findings Related to the Third Sub-Problem:

In order to answer the third sub-problem, the scores of the Experiment group from the creative writing pre-test and post-test according to the creative writing scale were analyzed. For this, firstly, it was investigated whether the data showed normal distribution or not. As a result of the analysis, it was noted that the data showed normal distribution when looking at the overall pre-test and post-test scores of the students' creative writing skills scale, but the sub-dimensions of the creative writing scale did not show normal distribution. Therefore, Dependent Samples t-test was performed in the analysis of the evaluations made for the pre-test and post-test scores according to the overall creative writing scale, while Wilcoxon Signed Ranks Test was performed in the analysis of the scores obtained from the sub-dimensions of the creative writing scale. The results obtained are shown in the tables below.

Table 9. Dependent Samples t-test Results for Experiment Group Creative Writing Scores Overall

	N	\bar{X}	Ss	Sd	t	p
Pre-test	27	36,1111	13,33109			
Post-test	27	65,1111	13,86011	26	-10,879	,000

As can be seen in Table 9, while the average of the scores of the Experiment group from the test before the story-based creative writing activities was 36,1111, the average of the scores from the post-test after eight weeks of story-based creative writing activities was 65,1111. There was an increase of 29 points between the average of the pre-test and post-test scores. In addition, the scores obtained from the post-tests show a significant difference compared to the pre-tests ($p < 0.05$). This shows that story-based creative writing activities had a positive effect on developing the creative writing skills of the Experiment group students.

Table 10. Wilcoxon Signed Ranks Test Results for the Experiment Group's Creative Writing Scale Sub-Dimensions Pre-Test and Post-Test Scores

Dimensions	Measure	N	\bar{X}	Ss	Z	P
Creativity	Pre-Test	27	7,7778	3,68295		
	Post-Test	27	13,8148	2,57259	-4,411	,000
Text Structure	Pre-Test	27	20,9630	7,56755		
	Post-Test	27	41,1481	9,27654	-4,495	,000
Spelling, punctuation and presentation	Pre-Test	27	7,3704	3,21233		
	Post-Test	27	10,1481	3,38212	-3,343	,001

Table 10 reveals that there is a significant difference between the pre-test and post-test scores of the Experiment group in the creativity, text structure, spelling, punctuation and presentation sub-dimensions of the creative writing scale ($p < 0.05$). This shows that the creative writing practices integrated with the story-based learning approach positively improved the Experiment group students' development in the creativity, text structure, spelling, punctuation and presentation dimensions of the creative writing scale.

Findings Related to the Fourth Sub-Problem:

In order to answer the fourth sub-problem, we analyzed the scores of the control group from the creative writing pre-test and post-test according to the creative writing scale. For this, firstly, we investigated whether the data showed a normal distribution or not. As a result of the analysis, we found that the overall pre-test and post-test scores of the students from the creative writing skills scale were normally distributed, but the sub-dimensions of the creative writing scale were not normally distributed. Therefore, in the analysis of the evaluations made for the pre-test and post-test scores according to the overall creative writing scale, the t test between dependent groups was performed, while the Wilcoxon Signs Test was used to analyze the scores obtained from the sub-dimensions of the creative writing scale. The results obtained are shown in the table below.

Table 11. Dependent Samples t-test Results of the Control Group's Pre-Test and Post-Test Scores

	N	\bar{X}	Ss	Sd	t	p
Pre- test	27	37,79	12,53170	26	-5,400	,000
Post- test	27	50,18	12,85133			

As seen in Table 11, the average of the pre-test-post-test scores of the control group showed an increase of 13 points. In addition, the post-test scores show a significant difference compared to the pre-test scores ($t = 5,400$, $p < 0.05$). Although there was a significant difference between the pre-test and post-test scores in the control group, it is seen that the increase in the averages was higher in the Experiment group (See Table 10 and Table 11). This shows that creative writing practices integrated with the story-based learning approach are more effective than the writing activities in the Turkish textbook.

Table 12. Wilcoxon Signed Ranks Test Results for the Pre-test and Post-test Scores of Creative Writing Subdimensions of the Control Group

Dimensions	Measure	N	\bar{X}	Ss	Z	P
Creativity	Pre-test	27	7,9630	3,50254	-3,830	,000
	Post-test	27	11,2963	3,14783		
Text structure	Pre-test	27	21,9630	6,88075	-4,434	0,000
	Post-test	27	31,8519	7,92126		
Spelling, punctuation and presentation	Pre-test	27	7,8704	3,33280	-1,276	0,202
	Post-test	27	7,0370	3,24015		

Table 12 revealed that there was a significant difference in the control group's creative writing scale creativity, text structure sub-dimensions' pre-test post-test results ($p < 0.05$). However, there was no significant difference in the sub-dimensions of spelling, punctuation and presentation.

Findings Related to the Fifth Sub-Problem:

For the fifth sub-problem expressed as "Do the post-test scores of the Experiment and control groups differ significantly when the attitude towards writing pre-test scores of the Experiment and control groups are kept under control?", an analysis of Covariance (ANCOVA) was conducted to determine whether the attitude towards writing post-test scores of the students in the Experiment and control groups differed significantly when the attitude towards writing pre-test scores were kept under control. The findings obtained as a result of the analysis are presented in Table 13 and Table 14.

Table 13. Descriptive Analyses of Attitude Towards Writing Pre-Test and Post-Test Scores of Experiment and Control Groups

	Group	N	\bar{X}	Sd
Pre-test	control	27	88,5926	12,92064
	experiment	27	87,0000	17,94007
Post- test	control	27	86,5556	16,80735
	experiment	27	97,0370	10,67521

Table 14. Covariance Analysis of Attitude Towards Writing Post-test Scores of Experiment and Control Groups

Source of Variance	Sum of Squares	SD	Mean of Squares	F	P
Adjusted model	3572,638 ^a	2	1786,319	11,086	,000
Constant	5052,376	1	5052,376	31,354	000
Pre-Test	2089,508	1	2089,508	12,967	,001
Group	1667,021	1	1667,021	10,345	,002
Error	8218,121	51	161,140		
Total	466825,000	54			
Adjusted Total	11790,759	53			

Looking at Table 14, we see that when the pre-test scores of the Experiment and control groups are controlled, there is a statistically significant difference between the post-test scores of attitude towards writing ($F=10.345$; $p<0.05$). From this point of view, we can say that the story-based creative writing practices applied to the Experiment group had a positive effect on the attitude towards writing of the Experiment group.

Table 15. Pairwise Comparison Table of Attitude Scores of Experiment and Control Groups

Groups	Mean Difference	Standard error	P
experiment control	11,127 [*]	3,460	,002

*The mean difference is significant at the ,05 level.

Looking at the pre-test scores of the Experiment and control groups in Table 15, we see that there is a statistically significant difference between the post-test scores of attitudes towards writing in favor of the Experiment group ($p<0.05$). This showed that story-based creative writing practices were more effective in helping students develop positive attitudes towards writing than writing activities implemented in parallel with the current curriculum.

Findings Related to the Sixth Sub-Problem:

In order to answer the sixth sub-problem, the opinions of the students about the application were taken following the creative writing activities integrated with the story-based learning approach. The data obtained were analyzed by content analysis method. For this purpose, codes were created based on the similar answers given by the students to the questions and themes were reached from these codes. The codes and themes that emerged after analyzing the qualitative data set are presented in Table 16.

Table 16. Themes and Codes Obtained in the Study

Themes	Codes	F
The nature of story-based creative writing	Entertaining	21
	Expressing oneself comfortably	16
	Arousing curiosity	13
	Animation	12
	Drawing	8
Improving writing	Writing creative ideas	19
	Describing your dreams by writing	18
	Fluent writing	16
	Writing better	14
Attitude change	Liking more as you write	22
	Increased willingness to participate in writing activities	18
	Self-confidence	14
Social relations	Friendship relationships	17
	Cooperation	11

Five different themes were reached with the aforementioned codes in the process of analyzing the qualitative data set of the research. The theme "the quality of story-based creative writing" includes the codes "fun", "expressing oneself comfortably", "arousing curiosity", "animation" and "painting". The theme "improving writing" includes the codes "writing creative ideas", "expressing their dreams through writing", "writing fluently" and "writing more beautifully". On the other hand, the theme of attitude change includes the codes "liking writing", "increased desire to participate in writing activities" and "self-confidence" while the theme of social relations includes the codes "friendship relations" and "cooperation". In this part of the study, quotations and comments related to the codes related to the themes are given.

Some of the views related to the "entertaining" code of the "nature of story-based creative writing" theme are as follows: "(...) It was very fun to design materials related to the story topic. We had a lot of fun creating the magic ring model..." [S2], "(...) It was fun to guess the continuation of the stories we read..." [S5], "(...) I think it was fun to read and create stories because I live the stories I create and read..." [S13]. Some quotations related to the code "expressing oneself comfortably" are as follows: "(...) Thanks to story-based creative writing practices, I started to express myself more comfortably in writing..." [S15], "(...) Before, I couldn't decide how to start writing. I had difficulty expressing my feelings. Now I can write more comfortably..." [S19], "(...) After the practices we did with our teacher, I started to explain myself more comfortably..." [S23]. Some of the student views on the "arousing curiosity" code are as follows: "(...) before and during the implementation process, we were creating different stories from each other with our teacher asking questions that would arouse curiosity..." [S8], "(...) While writing the story, we were asking each other what we were curious about..." [S26]. The views related to the "animation" code are as follows: "(...) The animations we did in story-based creative writing activities were fun for me..." [S4], "(...) The activities of dramatizing and acting out the story we wrote with the characters we created were very fun..." [S25]. Some of the views related to the "drawing" code are as follows: "(...) It was fun to draw pictures of the characters..." [S3], "(...) Drawing pictures in story-based creative writing activities entertained and relaxed me..." [S8], "(...) It was very fun to make pictures and models related to the stories from the activities we did..." [S24]. We understand that in writing practices integrated with the story-based learning approach, students perceive the learning process as a game and therefore participate more willingly in writing practices.

Some of the views related to the "writing creative ideas" code of the "improving writing" theme are as follows: "(...) now I can come up with different ideas by using my imagination in writing activities..." [S13], "(...) after participating in story-based creative writing activities, I can write better stories, I come up with many different ideas..." [S17]. Some of the quotations related to the code "telling your dreams by writing" are as follows: "(...) Story-based creative writing activities contributed to the development of my imagination..."

[S1], "(...) After the activities we did, my imagination developed and my thoughts about writing changed..." [S17], "(...) I learned to write by imagining..." [S23]. Some views related to the "fluent writing" code are as follows: "Before, I used to get stuck for a long time while writing something. After the story-based creative writing practices, I started to write more fluently..." [S4], "(...) Before, I had a lot of difficulty in writing what I wanted to say, but now I write fluently..." [S11], "(...) Before, when I was writing something, I used to think about what to write for a long time, but now I can write fluently without difficulty..." [S20]. Some views related to the code "writing better" are as follows: "(...) There is a big difference between my first and last writings, I think I write better now..." [S8], "(...) The studies we did helped me to express myself better. In the past, although I could express myself verbally, I could not express myself well in writing..." [S13], "(...) I didn't know which words to choose when expressing my feelings, now I can express my feelings with more accurate words..." [S17], "(...) I was an introverted child. I couldn't tell my problems to anyone. After these studies, I can pour my heart out on paper..." [S25], "(...) Writing stories was difficult for me at first, but as I wrote stories with the activities we did, I realized that I could write better..." [S27]. Based on the interviews, we can say that thanks to the practices, students created more qualified, organized and creative stories by using their creativity.

Some of the sections quoted from the student opinions related to the "liking more as you write" code of the "attitude change" theme are as follows: "(...) I used to find the writing activities in the Turkish lesson boring. With the story-based learning approach, I don't understand how time passes. I started to like this lesson more as I wrote with the applications..." [S10], "(...) Thanks to these applications, we had a very enjoyable lesson. I started to feel better as I wrote. I started to participate in writing activities willingly. We wrote beautiful writings with the materials used by our teacher and the story-based learning approach applied ..." [S16]. Some excerpts from the student opinions related to the code "Increased willingness to participate in writing activities" are as follows: "(...) Writing activities were very boring for me before. With the activities we did, I participate in writing activities more willingly..." [S14], "(...) We both have fun and write beautiful writings with our friends. For this reason, I participate more in writing activities..." [S24]. Some excerpts from student opinions regarding the "self-confidence" code are as follows: "(...) I was afraid that I would not be able to write before, but after the activities we did, my self-confidence was improved..." [S5], "(...) I felt proud of myself as I read the stories I wrote..." [S14], "(...) When my teacher and friends liked what I wrote, my confidence in myself increased as my desire to write even more..." [S21]. We observe that students actively participated in the learning process and had a lot of fun with the method applied in this process. We also noted that students' expressing themselves comfortably in the learning environment, cooperating and designing the materials and tools used in teaching in a way that facilitates learning positively affect students' attitudes towards the course and writing.

Below you will find some excerpts from the students' views on the "friendship relations" code of the "social relations" theme: "(...) I communicate better with my friends now..." [S2], "(...) The activities we did as a group helped me get along better with my friends and understand the lesson better..." [S7], "(...) In the group work we did, we integrated better with our friends, we performed good works together..." [S13], "(...) we evaluated the stories written by our friends together, we painted together. On this occasion, our friendship relations improved even more..." [S16]. Some of the student views on the "cooperation" code are as follows: "(...) We better understood unity, thoughtfulness and cooperation in group work..." [S14], "(...) In the writing activities, sometimes I was helping my friends at points where they had difficulties, and sometimes they were helping me at points where I had difficulties..." [S22]. According to the opinions expressed, we understand that the cooperative learning environment developed friendship relations and enabled students to help each other.

Discussion, Conclusion and Recommendations

In this study, the effects of creative writing practices integrated with story-based learning approach on students' writing attitudes and creative writing skills were examined. As a result of the study, we found that writing education with creative writing practices integrated with the story-based learning approach had a positive effect on the development of creative writing skills of 6th grade middle school students. When we compare the post-test creative writing scores of the students in the Experiment group, where story-based creative writing practices were carried out, and the students in the control group, where teaching was carried out according to the current curriculum, we observe that there is a significant difference in favor of the Experiment group. In this case, we can interpret that story-based creative writing practices are effective in developing creative writing skills in general and creativity, text structure, spelling, punctuation and presentation skills, which are the sub-dimensions of this skill, in particular. This finding shows that creative writing practices, which are handled together with story-based learning, one of the contemporary approaches, improve students' creative writing skills. This result was found to be important for the education on the development of writing skills. This result obtained from the research is supported by various studies in the literature (Babayigit, 2019; Duru & İşeri, 2015; El-Mahdy, Qoura, & El Hadidy, 2018; Tok & Kandemir, 2015; Tonyalı, 2010; Türkben, 2019). The study conducted by Duru and İşeri (2015) on the evaluation of creative writing activities and writing tendencies of 6th grade students shows that creative writing activities contribute more to students' written expression processes than traditional education. El-Mahdy et al. (2018) aimed to investigate the effect of a program based on short stories to improve the creative writing skills of middle school students and found that the use of short stories improved the creative writing skills of first grade middle school students. In their study, Tok and Kandemir (2015) found that creative writing activities improved students' creative writing skills. These studies in the literature also support the findings of the current study. Aura, Hassan, and Hamari (2021) also found that with the curriculum redesigned through storytelling, students showed more interest in the practices, students' classroom participation increased, and their academic achievement enhanced. Based on these findings, we can say that the approaches, methods and techniques used in learning processes should be diversified and enriched in order to improve writing skills.

The MoNE 2023 Vision Document emphasizes the importance of teaching 21st century skills and the need to support the development of these skills. Creativity, which is among the skills of learning and renewal, is among the high-level skills that need to be developed in this context. In order for an individual to have this skill and to think freely and creatively, he/she should have creative listening, creative reading, creative speaking and creative writing skills by combining his/her competence in language skills with creativity (Uyğun & Çetin, 2020). Writing, one of the basic language skills, involves a holistic process associated with creativity and thinking. The reflections of students' creative aspects in the school environment are mostly seen in the texts they produce using writing skills. Therefore, creativity and writing skills are very close and identical (Demir, 2013). Supporting this idea, Temizkan (2010) states that in the creative writing process, interesting and fluent relationships are established between many thoughts and dreams that have not been established before; these creative thoughts can only be revealed by using the right words, sentences and expression forms. From this point of view, we can say that it is very important to use approaches, methods and techniques that will both reveal students' creative aspects and develop their writing skills in learning-teaching processes. The findings obtained from the current study show that creative writing practices integrated with story-based learning are effective in developing students' creativity skills. Smogorzewska (2014) also states that the stories used in the story-based learning method are effective in developing students' language creativity and language skills. The findings obtained from some studies focused on story-based learning approach also reveal that this approach is effective on students' creativity skills (Bacak, 2008; Yıldırım, 2018; Yiğit & Erdoğan, 2008). Examining the related literature, we see that studies focused on creative writing (Pardlow, 2003; Tonyalı, 2010; Yüksel, 2016) and studies conducted using different methods (Astutik, Susantini, Madlazim, Nur, & Supeno, 2020; Imelda, Cahyono, & Astuti, 2019; Nadjla & Yasaman, 2016;

Polat, 2021) show that studies conducted using different methods improve students' creativity skills. In addition, the qualitative data of the current study also support the quantitative data. In fact, the students in the Experiment group, where creative writing practices were carried out, stated that they produced original products revealing different perspectives and that they had fun while writing. Both quantitative and qualitative data reveal that creative writing practices integrated with the story-based learning approach have a positive effect on students' creativity levels compared to traditional methods.

Considering the effect of the curriculum applied in line with the study on the text writing skill, which is the sub-dimension of creative writing, we see that the tested curriculum was also effective on the text writing skills of the students in the Experiment group. In the post-tests conducted after the research, the Experiment group's text structure sub-dimension averages ($\bar{X}= 41,1481$) differ significantly from the control group's text structure sub-dimension averages ($\bar{X}= 31,8519$). This finding reveals the effectiveness of the program in creating texts with meaningful integrity by taking into account the components of the writing process by organizing a subject and different thoughts about that subject according to sentences and paragraphs. This finding is in line with the findings of other studies based on creative writing in the literature (Akbaba, 2020; Beydemir, 2010; Kolikpınar, 2021; Nasir, Naqvi, & Bhamani, 2013; Pardlow, 2003). In their study, Alkaaf and Al-Bulushi (2017) found that writing education with storytelling was effective on the narrative text writing skills of 7th grade students. Kolikpınar (2021) investigated the effect of creative writing activities on the narrative text writing skills of 10th grade students and found that creative writing activities improved students' ability to create narrative texts. Nasir et al. (2013) found that creative writing strategies applied in their study on 5th grade students improved their written expression skills. According to another finding obtained from the research, the application made in the "spelling, punctuation and presentation" sub-dimension reveals that it contributed more to the development of students than the traditional method. In the study conducted by Duru and İşeri (2015), the mean scores of the students from the subscale of presenting and evaluating what was written were found to be $\bar{X}= 87.61$ in the Experiment group and $\bar{X}= 71.69$ in the control group. According to the results of the t significance test, a significant difference was found between the post-test averages of both groups ($t(81) =4.664$; $p>.05$). This difference was found to be in favor of the Experiment group in which creative writing activities were conducted.

Developing writing skills requires both a long time and intense effort. As stated in the researches, students do not like writing, are reluctant to write, get bored of writing, and worry about writing and failing (Babayigit, 2019; Forsell, Nyholm, & Koskinen, 2020; Göçen, 2019). Although writing is not a favorite activity by students, students' attitudes towards writing can be changed positively with different practices that will create a desire to write. We can see that creative writing practices integrated with the story-based learning approach are effective on students' attitudes towards writing. As a matter of fact, the qualitative data of the study also support the quantitative findings. The study conducted by Tok and Kandemir (2015) also shows that creative writing activities have a positive effect on writing disposition. Özdemir and Çevik (2018), Demirci and Altınay (2021), Beydemir (2010) and Korkmaz (2015) found that studies based on creative writing approach positively affected students' attitudes towards writing. According to Özdemir and Çevik (2018), having a positive attitude towards writing has a very important place in fulfilling the goals of writing education and increasing writing success. According to Şahin (2019), creative writing activities will enable students to express themselves in writing in an original, interesting, fluent, fun and effective way, and these activities will play an important role in gaining lifelong writing habits. Diawn (2008) stated that storytelling improves students' self-confidence in their own writing skills and encourages collaboration among students. Mitchell-Barrett (2010) examined the effect of story-based learning on students' motivation and stated that this approach creates an intrinsic motivation for students, which results in ownership of what is learned. The study, where story-based creative writing activities were carried out, showed that in the entertaining world of stories, students find traces of their own lives, and thanks to these traces, students' intrinsic motivation for the lesson increases. This situation brings success with it. As a result of the interviews with the students, we can conclude that the students found the teaching process very entertaining and that these activities improved their writing skills.

We believe that story-based creative writing activities will have a positive effect on students' acquisition of writing skills, learning the rules they need to learn for this and making them permanent. This study, which was conducted within the framework of this idea, showed that story-based creative writing practices had a positive effect on the Experiment group students' learning of writing rules and acquiring writing skills. In addition, the practices made the learning process more fun and enabled students to take ownership of their own learning. These activities, which were applied to the Experiment group in a limited time, showed that if this method is applied regularly and spread over a wider period of time, students' writing skills can be developed more effectively.

The results of the current research show that story-based creative writing practices in the teaching process improve students' creative writing skills and positively affect their attitudes towards writing. At this point, we suggest the use of creative writing activities supported by story-based learning approach in Turkish lessons to improve the creative writing skills of middle school students. By using story-based creative writing activities for students who do not like writing, teachers can both make Turkish lessons more fun for them and increase their writing success.

Writing courses in Turkish education undergraduate program can be integrated with contemporary approaches. In line with these course contents, teacher training can be made more qualified with practical studies in structured classroom environments. In addition, within the scope of in-service training, workshops can be conducted with teachers who are still working within the framework of the relevant approach. Writing activities in textbooks can also be redesigned in line with this approach. This study investigated the effect of creative writing practices integrated with the story-based learning approach on the writing attitudes and creative writing skills of 6th grade middle school students. This study can be repeated at different grade levels. The effect of this approach, which was found to be effective on writing skills, on other language skills can also be investigated. In addition, the effect of applying the story-based learning approach in other courses on students' academic achievement can also be examined.

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