



The process of writing fairy tale parodies with a process-genre-based approach for elementary school students: a mixed methods study

Seval Çiğdemir¹

Abstract

Teaching writing is an ever-relevant, challenging, and time-consuming process for educators. This study, which offers an alternative for acquiring skills like creative writing, aims to determine the effects of the process-genre based writing approach on fifth graders' attitudes toward writing and writing anxiety. The mixed research design utilizes both qualitative and quantitative data obtained from 75 students. The quantitative data were collected using a writing attitude and writing anxiety scale from two classes with similar structures, while the qualitative data were gathered solely from the experimental group through a structured interview form. As a result, it was determined that the process-genre based writing approach led to a significant and positive change in students' attitudes toward writing and their levels of writing anxiety. Moreover, the qualitative data revealed that students believed their critical thinking and creative skills had developed. Sharing their written products, showing a willingness to write, and enjoying the writing process were among the positive affective responses related to the intervention. However, a limited number of students continued to exhibit negative reactions such as difficulty, avoidance, anxiety, and shyness. It is recommended that future studies conduct in-depth research specifically examining the causes of persistent anxiety and negative attitudes.

Keywords

Process-genre based writing
Fairy tale parody
Mixed method
Elementary school

Article Info

Received: 02.19.2024
Accepted: 05.06.2025
Published Online: 10.24.2025

DOI: 10.15390/ES.2025.2470

Introduction

Although writing was originally defined as “the expression of emotions and thoughts using symbols” (Akyol, 2000), its meaning has evolved and broadened over time into a two-dimensional concept encompassing both functional (technical) writing and creative writing (Burns-Lowe, 1966, as cited in Başkök, 2012). In its current sense, the act of writing is defined as a series of complex actions that require individual effort and a rich background, actively engaging higher-level cognitive skills and including language rules, problem-solving abilities, and evaluation processes (Akyol, 2000; Demirel & Şahinel, 2006; Sharples, 1999; Temizkan & Yalçınkaya, 2013; Urgan, 2007). Since differentiating, organizing, and integrating these complex actions require careful mental effort, Ünalın (2006) defined the writing instruction process as also a process of teaching thinking. Considering its impact on students' thinking skills, the importance of writing instruction has increased, and various perspectives

¹ Ministry of National Education, Türkiye, sevalcigdmr@gmail.com

on the appropriate instructional approach have emerged (Göçer & Kurt, 2022). The evolution of writing instruction approaches from the past to the present is presented in Figure 1.

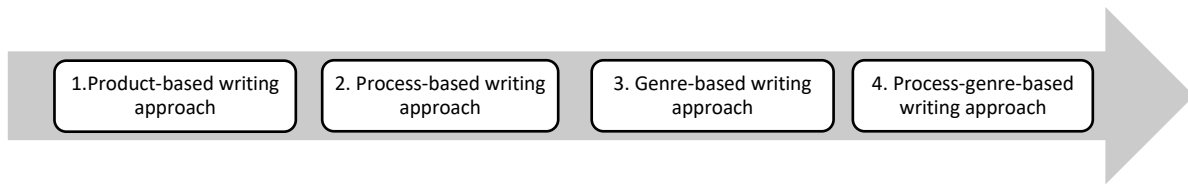


Figure 1. Writing Approaches

According to Figure 1, the product-based writing approach—placed first and known as the traditional method—is a formalistic approach that emphasizes organizing information and transferring it onto paper rather than generating original ideas (Maltepe, 2006; Özdemir, 2019; Tabak & Göçer, 2013). Examples of this approach include writings related to specific days and weeks, explanations of proverbs and idioms, and composition exercises.

In response to criticisms that the product-based approach neglects thinking and creativity, researchers advocating that the writing process should be sequential, continuous, and comprised of interconnected activities introduced the process-based writing approach (Tavşanlı & Kaldırım, 2020). According to this approach, there are distinct processes that must be carried out before and during the writing process. By incorporating stages such as rethinking, reviewing, editing, and revising, an individual's creative writing skills can be enhanced (Bayat, 2014; Oral, 2008).

As an alternative to the process-based approach, the genre-based writing approach was developed. In this approach, the development of writing skills is based on different text types, and systematic guidance is provided to the student for each text type so that they can produce texts within their contextual framework (Akbaş, 2020; Oğuz & Doğan Kahtalı, 2020). In the genre-based approach, understanding text types is fundamental, and the teacher's role is to support and guide the student for each genre within the classroom (Hyland, 2003; Yıldız, 2019).

The process-genre based approach—a combination of product-, process-, and genre-based writing approaches—is a new model that synthesizes the strengths of the preceding writing methods (Badger & White, 2000). For this method to be effective, students must have knowledge of text types, be able to synthesize and present information, and possess language usage skills (Göçer & Kurt, 2022). Although different researchers may refer to the implementation stages of the process-genre based approach using various terms (Salim et al., 2016; Özdemir, 2019), they generally consist of the following stages (Badger & White, 2000):

1. Determining the text type (situation)
2. Determining the purpose of writing (purpose)
3. Determining the form or structure of the text (form)
4. Organizing activities appropriate for process-based writing (planning)
5. Producing the final product (draft)

The process-genre based writing approach, which forms the framework of the present study, can be utilized in creative writing activities. Creative writing—defined as producing an original text by blending imagination and thoughts (Aşlıoğlu, 1993; Öztürk, 2007)—is regarded as one of the most important skills a child can learn (Arthur & Zell, 1996). Another distinguishing feature of creative writing compared to other writing forms is its pre-writing stage, which comprises 80% of the entire writing process (Personke & Johnson, 1987, as cited in Öztürk, 2007). Creative writing is process-based, given its characteristics such as pre-writing, generating original ideas, organizing, flexibility, and fluency (Maltepe, 2006); and it also aligns with the genre-based writing approach through the use of narrative texts like fairy tales and stories (Akyol, 2006; Aşlıoğlu, 1993; Cemiloğlu, 2001; Sever, 2004). In

the context of creative writing, fairy tales—which are the most frequently referenced genre in children’s literature—emerge as a suitable teaching material (İşnas, 2011). Although the term “fairy tale” entered our language only in the last century, fairy tales are as old as human history. In addition to facilitating cultural transmission, they can be used as an educational tool and offer significant contributions to mother tongue education (Dilidüzgün, 1994; Gürel et al., 2007). This is because the expressions and word patterns found in fairy tales enhance vocabulary and improve students’ ability to understand figurative expressions such as proverbs and idioms (Gürel et al., 2007). Boratav (2002) considers the fairy tale as the genre that encapsulates the agility, dexterity, and richness of the native language and as the first genre to be introduced. Rather than stemming from a specific starting point, fairy tales are a collective product of the people and, having been transmitted orally across generations, have been recorded in writing over time to reduce the risk of distortion and loss (Boratav, 2002; Degh, 2006). Thus, fairy tales have the capacity to address all four fundamental language skills (Akin et al., 2022). Alongside written fairy tales, “literary fairy tales” have emerged—artistic texts created by authors using their imagination (Oğuzkan, 2013). The evolution of children’s literature, which encompasses both classic and literary fairy tales, has paralleled the development and transformation of fairy tales. Because fairy tales enable children to learn almost unconsciously, allow adults to enter their imaginative worlds, and are engaging and entertaining, they are frequently employed as a genre in education (Kasımoğlu, 2017; Rahman, 2017). Moreover, when used deliberately, fairy tales play an important role in listening, speaking, reading, and writing instruction (Dilidüzgün, 1994; Gürel et al., 2007; Yavuz, 2013). Dilidüzgün (1996) has offered suggestions for the educational use of fairy tales in Turkish lessons, as shown in Figure 2.



Figure 2. The Use of Fairy Tales in Turkish Lessons According to Dilidüzgün (1996)

One of the methods proposed in Figure 2 for using fairy tales is the creation of fairy tale parodies, which particularly reflects the postmodernism movement that emerged in the 1970s (Ulu Aslan, 2018). Rather than watching a product fade into obscurity, the postmodernist idea of critiquing and altering a product for reuse has influenced fairy tales, manifesting itself as fairy tale parodies (Özen, 2023). With a critical perspective toward fairy tales, this method emerged in the early 20th century under the influence of feminism and similar movements, leading to an anti-fairy tale discourse. By parodying fairy tales such as *Little Red Riding Hood*, *Snow White*, and *Cinderella*—stories where the main character is female yet narrated through a male-dominated perspective—a critical and questioning viewpoint has been established (Ağvan & Asutay, 2018). From the perspective of children’s literature and education, fairy tale parodies benefit children by shifting them from passively reading and consuming a text to actively playing with and modifying it, thereby fostering a more productive role (Sayılğan & Cıvaş, 2021). In light of this, it is believed that through well-planned interventions, students’ critical thinking and creative writing skills can be enhanced.

Due to its inherent challenges, creative writing is an area that many students tend to avoid (Ungan, 2007). Rigid rules for written expression and poorly structured writing activities—where planning is solely conducted by the teacher—are among the reasons why students remain distant from

creative writing (Calp, 2013; Koçyiğit & Sefer, 2005). Moreover, due to its structural complexity and the insufficient knowledge of appropriate methods and techniques, negative attitudes toward writing and writing anxiety are commonly observed among students (Taşkın & Karakuş Tayşi, 2018). Although anxiety can enhance motivation when it is at a moderate level (Tekindal, 2015), when it reaches an undesirable level it negatively affects concentration and causes feelings of sadness, distress, and tension (Cüceloğlu, 2017). Writing anxiety—defined as the fear or apprehension an individual experiences in situations requiring writing (Fisher, 2017)—often leads students to repeatedly review, get caught up in unnecessary details, use an artificial writing style, and fail to focus on the purpose of writing; at more advanced levels, it may even result in sweating, palpitations, and physical symptoms (Aşılıoğlu & Özkan, 2013). When cognitive processes and behaviors are added to this emotional problem, the concept of “attitude” emerges (Cüceloğlu, 2003). Similarly, Peker et al. (2021) stated that attitude comprises three dimensions— affective, cognitive, and behavioral. Defined as the predisposition an individual forms based on prior knowledge and experiences regarding a situation, subject, or object (Baysal & Tekarslan, 2004; Temizkan & Sallabaş, 2009), attitude is regarded as a significant force governing a person’s behavior (Baysal & Tekarslan, 2004). Therefore, considering its potential to affect the educational process both positively and negatively, it is crucial that students in the early years of schooling develop a positive attitude toward writing (Susar Kırmızı & Beydemir, 2012; Yıldız & Kaman, 2016). In particular, creative writing activities—which yield original, fluent, and attention-grabbing texts rather than dull and repetitive ones—serve the purpose of fostering a positive attitude toward writing among students (Maltepe, 2006).

In the literature, studies examining creative writing, writing anxiety, and attitudes toward writing have been encountered (Maltepe, 2006; Tiryaki, 2012; Wray, 1993). These studies have reported findings indicating frequent issues such as incoherent expression, punctuation errors, and spelling mistakes (Ayyıldız & Bozkurt, 2006; Calp, 2013; Özbay, 1995). Another notable finding is that most studies on creative writing have focused on middle school, high school, and higher education levels (Albertson et al., 2001; Avcı, 2013; Baki, 2019; Bilgili & Kana, 2018; Conroy et al., 2009; Korkmaz, 2015; Mert, 2014; Temizkan, 2011). At the elementary level, studies have generally been based on measuring writing skills and scoring student products (Bilican Demir & Yıldırım, 2019; Özbay, 1995). In recent years, there has been an increasing focus in the literature on developing and adapting scales that encompass affective characteristics and relate to attitudes toward writing or writing anxiety at the elementary level (Göçer, 2014; Gökçe, 2020; Katrancı & Temel, 2018; Susar Kırmızı, 2008; Tavşanlı et al., 2019; Türkel & Çetinkaya, 2020; Türkyılmaz, 2021). Both national and international studies indicate that writing skills are neglected in schools, the pre-writing phase in writing activities is not given sufficient importance, students are not actively engaged in the process, and teachers lack adequate knowledge about the creative writing process (Aşıkcan & Pilten, 2016; Çiğdemir, 2022; Koçyiğit & Sefer, 2005; National Commission, 2006).

Considering all these issues, particularly at the elementary level, there is a clear need for a study that, based on the classic fairy tales with which children are very familiar, aims to reduce writing anxiety and foster a positive attitude toward writing without the pressure of evaluation. To this end, a series of activities has been designed involving four selected classic fairy tales that are redesigned through planned activities based on the process–genre based writing approach, culminating in the creation of fairy tale parodies. The study aims to examine the effect of these activities on students’ attitudes toward writing and writing anxiety, and seeks to answer the following questions:

- What is the effect of the process–genre based writing approach combined with the fairy tale parody creation process on elementary students’ attitudes toward writing?
- What is the effect of the process–genre based writing approach combined with the fairy tale parody creation process on elementary students’ writing anxiety?
- What are the views of elementary students regarding the process–genre based writing approach combined with the fairy tale parody creation process?

Method

Research Model

The study was designed according to an embedded mixed methods design, which integrates both qualitative and quantitative research findings (Greene, 2007). This design is employed when the available dataset is insufficient or when different situations cannot be richly depicted. The present study was structured based on the most commonly used approach of embedding qualitative data within a quasi-experimental design.

Sample

This study was conducted with fourth-grade elementary school students attending a public school in Ankara during the 2022–2023 academic year. The study utilized a convenience sampling technique. In this sampling method, voluntary and readily available participants are selected for inclusion in the study (Creswell, 2005). To compare the academic achievement levels of the classes forming the experimental and control groups, e-school report card averages were examined, and two sections with similar achievement levels were selected—one as the control group and one as the experimental group. The averages for Life Knowledge, Mathematics, and Turkish for both groups are presented in Table 1.

Table 1. Course Averages of the Sample Group

	N	Life Knowledge ($\bar{X}$)	Mathematics ($\bar{X}$)	Turkish ($\bar{X}$)
Experimental	39	2.76	2.46	2.84
Control	36	2.80	2.69	2.83

According to Table 1, the averages for Life Knowledge (experimental = 2.76, control = 2.80), Mathematics (experimental = 2.46, control = 2.69), and Turkish (experimental = 2.84, control = 2.83) are very similar for both groups, indicating that they are academically comparable. The demographic characteristics of the students are provided in Table 2.

Table 2. Sample Group

	Gender	Frequency (F)	Percentage (%)
Experimental Group	Girl	17	43,58
	Boy	22	56,41
	Total	39	100
Control Group	Girl	15	41,66
	Boy	21	58,33
	Total	36	100

According to Table 2, in the experimental group, 43.58% of the students are girls and 56.41% are boys, while in the control group, 41.66% are girls and 58.33% are boys.

Data Collection Instruments

In the study designed according to an embedded mixed methods design, two different methods were employed to collect the data. For the collection of quantitative data, two different measurement instruments were utilized. The first instrument is the “Writing Anxiety Scale” for elementary school students developed by Katrancı and Temel (2018). This scale consists of 4 factors and 20 items and explains 58.36% of the variance. The Cronbach Alpha internal consistency coefficients for its sub-dimensions were determined as follows: .77 for “sharing”, .86 for “writing process”, .75 for “evaluation”, and .74 for “prejudice”. The overall reliability coefficient for the scale is .91.

The other scale used in the quantitative phase of the study is the “Attitude Toward Writing Scale,” adapted into Turkish by Tavşanlı et al. (2019). This unidimensional scale comprises 18 items and explains 32% of the total variance, with a reliability coefficient of .86.

For the qualitative data, a semi-structured interview form was used. This type of form predominantly consists of open-ended questions and, since it is administered with pre-prepared questions, it provides the researcher with comparable and systematic information (Yıldırım & Şimşek, 2004). While preparing the interview form, a literature review was conducted to determine questions that would support the quantitative data obtained from the scales, resulting in a draft form. The initial 10-question draft was then reviewed by 2 field experts and 3 classroom teachers; as a result, 1 question was removed because it did not fully serve its purpose, and another question was eliminated due to potential conceptual confusion. The final draft was tested for clarity and understandability by having 5 students from another class complete it. Following the preliminary interviews, 3 additional questions were removed because they did not function adequately. Ultimately, a 5-question interview form was finalized and administered to the students in the experimental group after the experimental process. The interview form is presented in Figure 3.

Interview Questions
1. What was the most enjoyable part of the activities for you? Why?
2. If you had the chance to change any part of the activities, what would you change? Why?
3. If you had to explain these activities to your family or friends, how would you express your feelings and thoughts?
4. Would you like to do these activities more frequently in writing exercises?
5. Do you think these activities have provided you with any benefits?

Figure 3. Interview Form Questions

Procedure

In the embedded mixed-methods design, quantitative and qualitative data can be collected sequentially or simultaneously. Considering the nature of the present study and the sample group, a sequential method was deemed appropriate. The study was organized following the research framework illustrated in Figure 4.

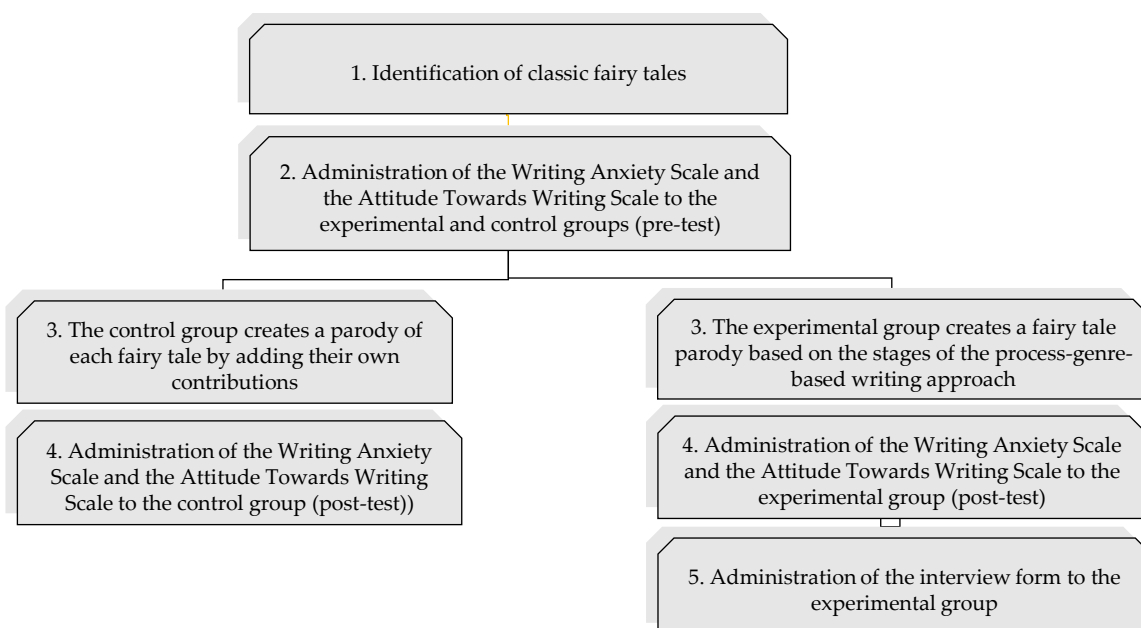


Figure 4. Data Collection Process

As seen in Figure 4, the study began with the collection of quantitative data. For this purpose, the "Writing Anxiety Scale" and the "Attitude Towards Writing Scale" were administered to both the control and experimental groups. The scales were completed in a classroom setting with all students at the same time, and the process took a total of 40 minutes. After the pre-tests were completed, the implementation phase began.

For the experimental group, activities were conducted based on the process-genre approach to writing. In contrast, students in the control group were asked to reinterpret the same classic fairy tales using their creativity without any additional lesson plan. After completing the five-week lesson plans, the scales were re-administered to both groups, and the post-test scores were calculated.

Process-Genre-Based Writing Activities Process

According to Badger and White (2000), the process-genre approach to writing consists of the following stages: context, purpose, form, planning, drafting, and publishing. The activities conducted with the experimental group were structured in six stages under the guidance of this approach.

1. Context

In the context stage, students need to determine which writing type to use based on their given situation, and the teacher should present a scenario to them. For this purpose, previously selected classic folk tales were used. The reason for using classic folk tales stems from the nature of the writing process. Among the four fundamental language skills, writing is the most challenging and the last to be acquired (Sharples, 1999; Ungan, 2007), making it a skill that students often develop negative attitudes toward.

To reduce students' negative biases, fundamental teaching principles such as "from the known to the unknown" and "from the near to the far" were followed, starting with familiar fairy tales. Since the participants were at the primary school level, the selection of appropriate text types was carried out by the researcher. Students were informed that they would modify certain aspects of fairy tales and create their own versions over the course of four weeks. Additionally, explanations and activities were provided to answer the questions: "What is a fairy tale?", "What are the characteristics of fairy tales?", and "What are the types of fairy tales?". The book *Masal Atölyesi* (Fairy Tale Workshop) by Mavisel Yener was used as a reference for organizing the content and activities.

2. Purpose

In this stage, where the purpose of the student's written text and its intended function are explained, students were given information about parody fairy tales and provided with examples. The books *Pamuk Kalpli Prens ve Yedi Cüceler* (The Cotton-Hearted Prince and the Seven Dwarfs) and *Sindirella'nın Bilmecesi* (Cinderella's Riddle), which were produced as part of the "Equal Tales" project in collaboration with Odeabank and Can Publishing, were read interactively. Following this, students watched videos of these fairy tales (Odeabank, 2023). This process provided students with clues to help them develop ideas for their own fairy tale parodies. Additionally, the reasons for reading and watching these fairy tales, why they had been altered, and why students would undergo a similar process were explained in a way that matched their level of understanding.

3. Form

This stage aimed to teach the subcategories, rules, and style of the text type being introduced, focusing specifically on fairy tales. To explain the structure of fairy tales, the elements of the story map adapted into Turkish by Akyol (1999) were used. The template shown in Figure 5 was simplified to suit the primary school level.

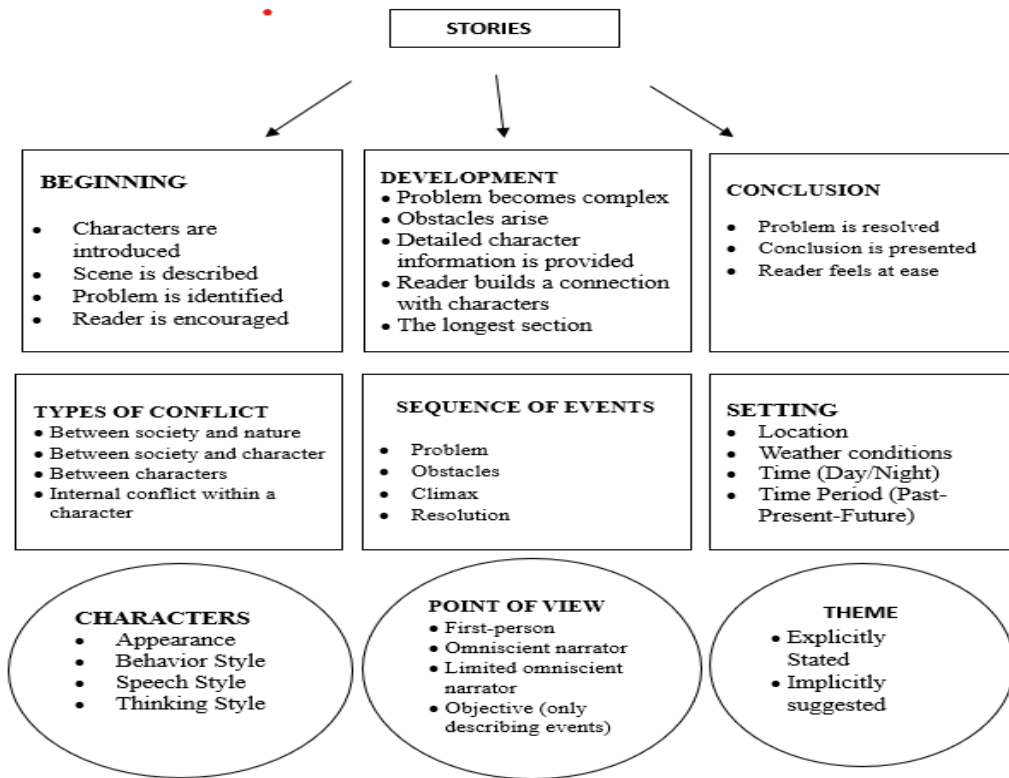


Figure 5. Story Map

After completing interactive reading activities for the four classic fairy tales studied, analyses were conducted using the story map under the guidance of the teacher. An example of story analysis applied to all fairy tales in the process is presented in Figure 6.

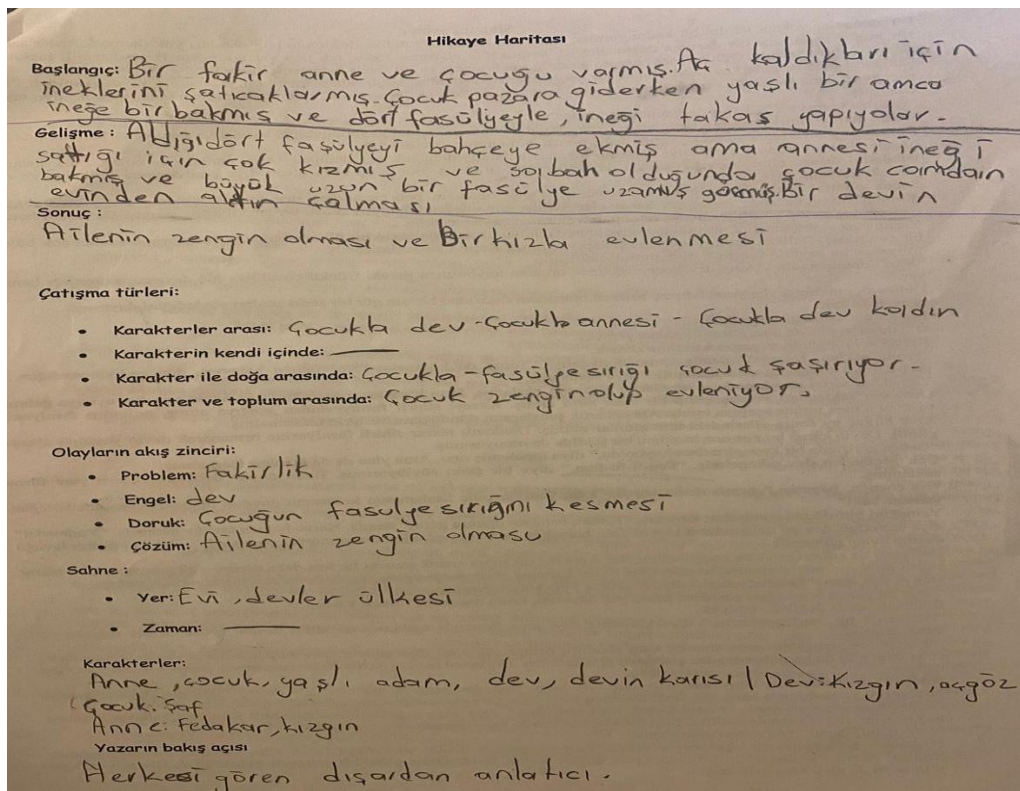


Figure 6. Story Analysis Activity

Figure 6 illustrates the analysis of the fairy tale *Jack and the Beanstalk* by a student. At this stage, students first worked individually and then engaged in interactive analysis with the whole class under the teacher's guidance.

4. Planning

This stage involved students engaging in various writing-related activities and exercises, repeated throughout the process for each fairy tale. Activities such as character creation, changing perspectives, designing time and setting, and constructing a plot were carried out to prepare students for their own writing. Sample activities were included in the weekly lesson plans.

5. Drafting

The phase where students performed their writing activities was structured according to the framework shown in Figure 6.

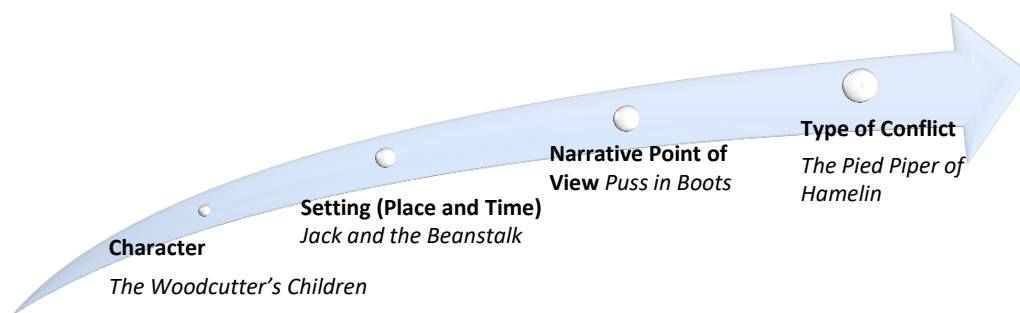


Figure 7. Story Adaptation Process

As seen in Figure 7, the first story selected in the process was *The Woodcutter's Children*. After completing the reading and analysis, students redesigned the characters from their own perspectives. In the second phase, the story *Jack and the Beanstalk* was analyzed, and students reinterpreted it by altering the elements of setting and time. For the third story, *Puss in Boots*, the narrative point of view was changed, and finally, for *The Pied Piper of Hamelin*, a parody was created by modifying the type of conflict.

6. Publishing

At this stage, the parody fairy tales created by the students were read aloud to their classmates and displayed on the classroom bulletin boards. The evaluation of student work was deliberately avoided in this phase. The primary goal of these activities was to foster a positive attitude toward writing without the concern of assessment or grading.

During the research process, weekly lesson plans were designed in a structured manner for each fairy tale. Below is an example of a weekly plan:

Sample Weekly Plan

Objective: Character Creation

Fairy Tale: *The Woodcutter's Children*

Duration: 6 class periods (240 minutes)

Context + Purpose: 40 min

The fairy tale *The Woodcutter's Children* was read aloud interactively by the teacher, following the principles of interactive reading. Students were encouraged to share their thoughts on the characters, messages conveyed, and their overall impressions of the story.

Structure: 40 min

A written copy of the fairy tale was distributed to the students. Using a given template, they identified and wrote down key story elements.

Planning: 40 min

After analyzing the story, students were informed that this lesson would focus on the "character" element. Activities related to character creation, as shown in Figure 8, were implemented.

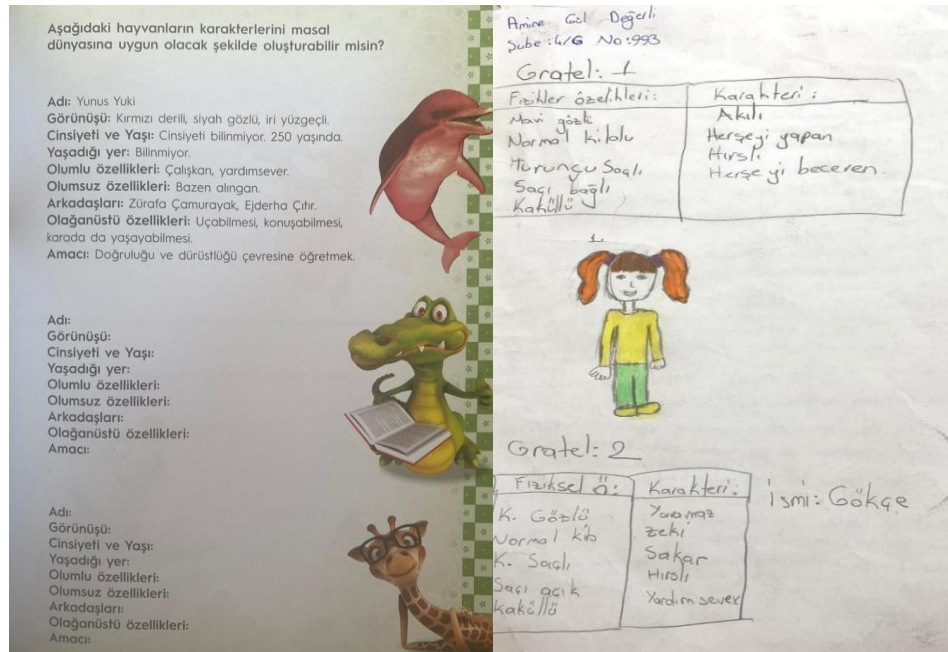


Figure 8. "Character" Creation Activities

Through the activities presented in Figure 8, students were guided in stimulating their imagination and creating a new character.

Drafting: 40 + 40 min

Students were asked to replace a character from *The Woodcutter's Children* with a character of their own design and rewrite the story with their new interpretation. Examples of student work related to this activity are provided in Figures 9 and 10.

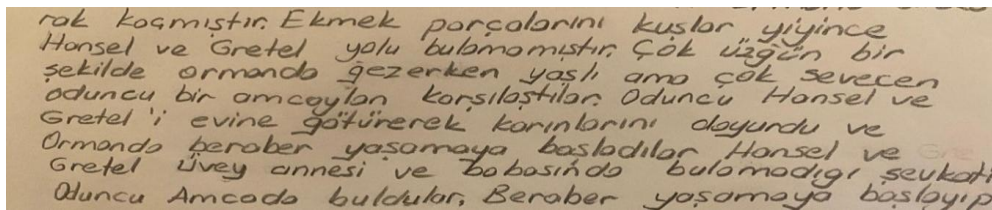


Figure 9. Character Change 1

In the example shown in Figure 9, the student replaced the "evil-hearted witch" with a "kind-hearted woodcutter uncle," reinterpreting the story accordingly.

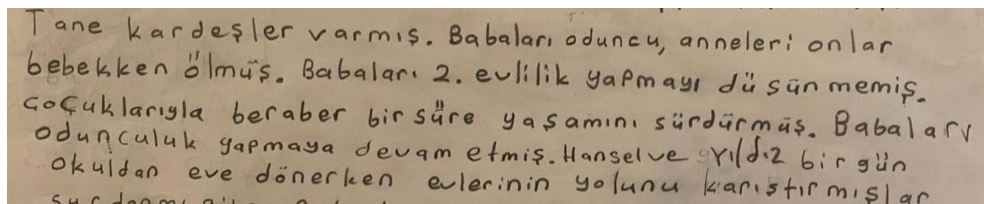


Figure 10. Character Change 2

In the example in Figure 10, the student altered the father's role, transforming him from a neglectful and naive character who marries an evil stepmother into a good father who chooses to live with his children.

Publishing: 40 minutes

Voluntary students read their written works to their classmates and exchanged ideas. As outlined in the sample plan, the same stages were repeated for other fairy tales, each time focusing on a different story element.

Jack and the Beanstalk (Setting)

Interactive reading and story mapping activities for "Jack and the Beanstalk" were conducted as in the previous week. Students were informed that they would be working on the "setting" and "time" elements, and the following activities were organized.

Imagine there is a cabinet full of peculiar worlds. Choose one of these worlds that you placed inside and imagine it.

Where is it on the map? Is it by the ocean?

Who lives there?

What is around it?

What sounds can be heard in its surroundings?

What scents come from its surroundings?

What should this world be called?

What is the most beautiful aspect of this world, in your opinion?

Who governs this world?

Figure 11. Space (Scene) Design Activity

After completing the activity in Figure 11, students were asked to change the "place" and "time" elements in the fairy tale *Jack and the Beanstalk* with their own designs and reinterpret the story. A section of student work is presented in Figure 12.

Bir zamanlar 1869'da galaxy'de yaşayan bir yoksul aile varmış. İnekleri, süt beyazını satmak zorundadırlar. Onu satıp 5 tane fasulye almışlar.

Figure 12. Time and Space Change

In Figure 12, the student added a historical date that does not exist in the original fairy tale and set the setting as the "galaxy," reinterpreting the story.

Puss in Boots (Point of View)

The interactive reading and story map creation activities for *Puss in Boots* were carried out as in the previous week. The following activities were organized to develop the "author's point of view" in a creative writing piece.

Try to See the World Through the Eyes of Animals. You'll Find It Interesting If you were hanging upside down like a bat, how would you see the world? What would happen? If you had a neck as long as a giraffe's, what challenges would you face? If you had a trunk like an elephant, what challenges would you face?	Try rewriting the following text so that it is told from the perspective of a "crow" or a "fox." From the Fox's Perspective One day, I caught the delicious scent of cheese and followed it to find a crow perched on a branch with a large piece in its beak. I knew I had to come up with a plan. Standing beneath the tree, I spoke in my sweetest voice: "Good morning, dear Crow! How magnificent you look today! Just look at those shining feathers. I can only imagine how beautiful your voice must be. If it is as lovely as your appearance, then surely, you are the most marvelous bird in this forest!" Flattered by my words, the crow wanted to prove itself. As soon as it opened its beak to let out a caw, the cheese slipped and fell. In an instant, I grabbed it and swallowed it whole. Then, with a sly grin, I turned to the crow and said: "Dear Crow, never forget this: Every flatterer praises for their own gain."
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Figure 13. "Point of View" Activity

Activities in Figure 13 were conducted with students to help them understand the concept of perspective in a narrative text. Following this, students were asked to reinterpret and rewrite the fairy tale *Puss in Boots* by changing the "author's point of view."

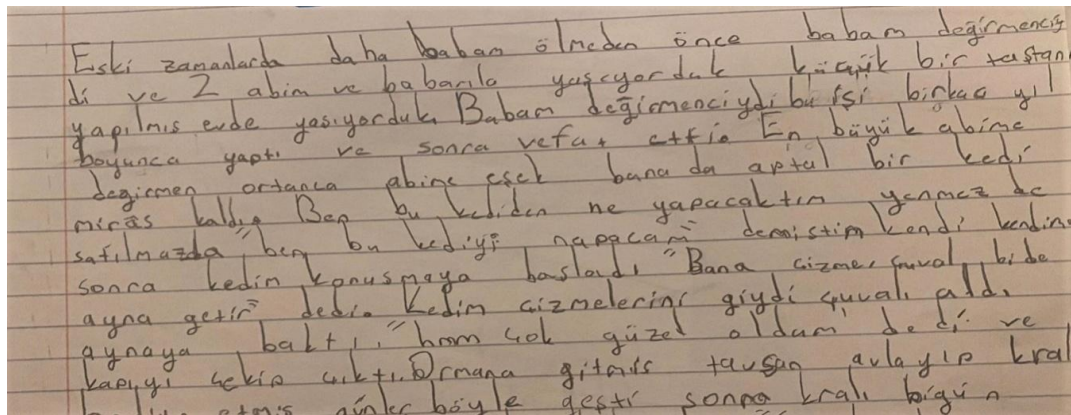


Figure 14. Change of Perspective

In Figure 14, the student restructured and narrated the fairy tale from the point of view of the miller's youngest son, who is the owner of the cat.

The Pied Piper of Hamelin (Conflict)

Interactive reading and story mapping activities for *The Pied Piper of Hamelin* were conducted similarly to the previous week. Examples of activities related to different "types of conflict" in a creative writing piece are shown in Figure 15.

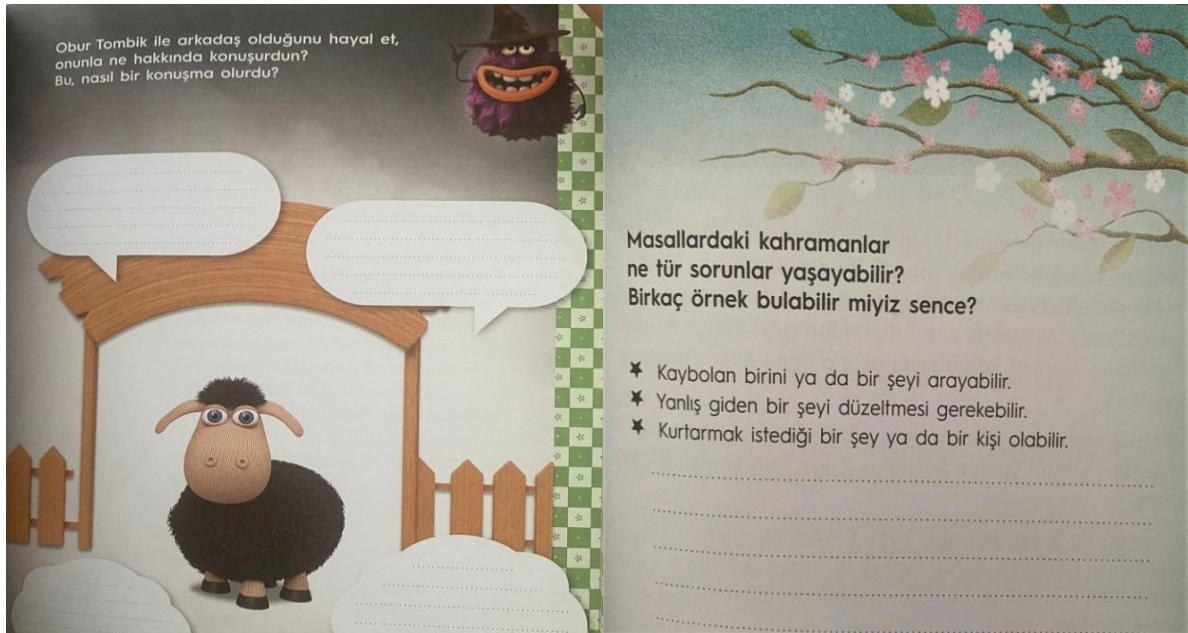


Figure 15. "Conflict" Activities

After completing activities related to the conflict creation process, students were asked to rewrite *The Pied Piper of Hamelin* by changing the "type of conflict" in the story.

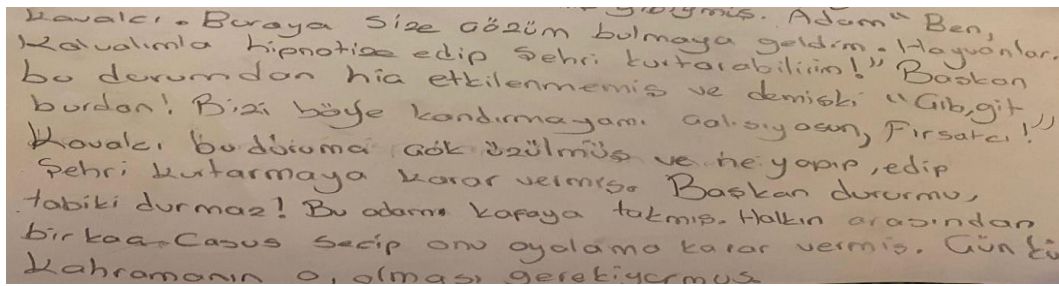


Figure 16. Conflict Change 1

In Figure 16, the student altered the original story by changing the initially cooperative relationship between the piper and the mayor, portraying the mayor as jealous and greedy to create a new conflict.

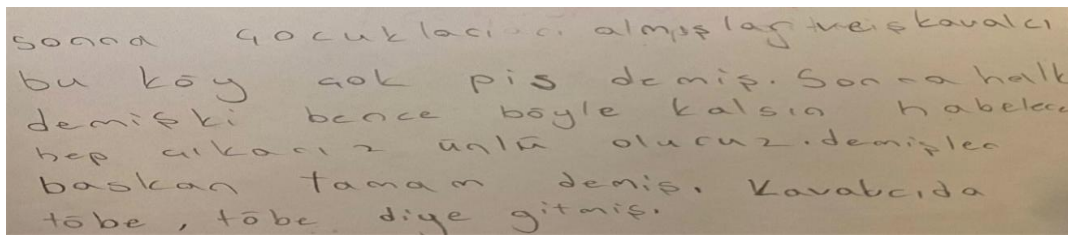


Figure 17. Conflict Change 2

In Figure 17, the student redesigned the story by altering the original conflict between the townspeople and the piper at the end of the tale.

Data Collection Process

After completing the experimental study, which involved rewriting fairy tales by altering them for the control group and using the process-genre approach for the experimental group, data were collected from the experimental group students through a structured interview form. The research was

designed based on a basic interpretive approach, aiming to examine participants' perceptions through research questions and present them as a meaningful whole (Merriam, 2013).

To ensure ethical principles, students' names were coded as Ö1, Ö2, etc., in the interviews. After the quantitative phase was completed, qualitative data were collected by gathering students in the classroom, distributing interview forms, and providing necessary instructions. The data collection process took approximately 40 minutes.

Data Analysis

The quantitative data collected through the "Attitude Toward Writing" and "Writing Anxiety Scale" were analyzed using the SPSS statistical package. The arithmetic mean, standard deviation, and t-test values of the test scores were calculated. The significance level for statistical analyses was set at .05.

To analyze the qualitative data, content analysis was conducted. To ensure reliability, an expert in the field was consulted, and the interview forms were transcribed and coded by two researchers. To determine inter-coder reliability, the criterion proposed by Miles and Huberman (1994) was used, and the inter-coder agreement coefficient was found to be 91%, which is considered an acceptable value. Throughout the coding process, discussions and information exchanges were conducted, new codes were added when necessary, and conflicting codes were adjusted. After completing the coding process, sub-themes were identified, leading to the formation of main themes.

Table 3. Presents an example of the coding process for writing fairy tale parodies using a process-genre approach

Codes	F	Students	Description
Entertaining	30	Ö2, Ö3, Ö5, Ö6, Ö7, Ö9, Ö10, Ö11, Ö12, Ö14, Ö15, Ö16, Ö17, Ö19, Ö20, Ö21, Ö22, Ö23, Ö24, Ö25, Ö26, Ö28, Ö30, Ö31, Ö33, Ö34, Ö36, Ö37, Ö38, Ö39	"I had so much fun while doing (any part of the activity)."
Challenging	10	Ö2, Ö4, Ö5, Ö9, Ö10, Ö15, Ö19, Ö21, Ö24, Ö31, Ö32	"It was exhausting," "I couldn't do it."
Creative	10	Ö1, Ö13, Ö21, Ö22, Ö25, Ö26, Ö27, Ö34, Ö35, Ö38	"Imagining," "Making it funny," "Changing it."
Thought-provoking	5	Ö8, Ö18, Ö3, Ö27, Ö29	"I realized," "It caught my attention," "I was surprised."

Table 3 contains the researcher's notes regarding the coding process. The explanation section includes examples of which concepts or expressions were coded and to which sub-theme each code belongs.

Reliability of the Study

To enhance the reliability of the study, quantitative data was supported by qualitative data. While selecting the scales for quantitative data, reliability and validity coefficients were taken into account. During the implementation of the scales, students were given preliminary information and sufficient time. Direct quotations were used in qualitative data to ensure the accuracy of findings. To establish reliability in qualitative data, inter-coder agreement was examined. In line with recommendations from the literature, discussions were held to resolve differences in coding, and a consensus was reached (Johnson & Christensen, 2019; Shenton, 2004). The methodology, data collection process, and data analysis stages were reported in detail to ensure the secure use of findings in future research (Creswell, 2005).

Results

This section presents the findings obtained from the research.

Quantitative Results

Before evaluating the writing attitude scores, skewness and kurtosis coefficients were examined to determine whether the data showed a normal distribution. The analysis results are presented in Table 4.

Table 4. Skewness and Kurtosis Analysis Results

Variable	N	Min.	Max.	Skewnes	Kurtosis	Sd
Attitude Pre-Test	75	32	48	.04	-.06	3.25
Attitude Post-Test	75	32	54	.72	1.07	3.97

According to Table 4, since the multivariate kurtosis value falls between -2 and +2, the dataset is determined to have multivariate normality (Karagöz, 2017). To assess the impact of the process-genre-based writing approach and fairy tale parody creation activities on writing attitude, an independent t-test analysis was conducted for the pre-test and post-test scores. The pre-test scores of students' writing attitudes are presented in Table 5.

Table 5. Pre-Test Scores for Writing Attitude

Group	N	$\bar{X}$	S	sd	t	P
Control Group	36	39.05	3.44	73	1.5	*.12
Experimental Group	39	40.20	3.01			

* $p < .05$

As a result of the pre-test scores for writing attitudes of the experimental and control group students, no significant difference was found between the groups, indicating that they had a similar structure ($t(73) = 1.54$; $p > .05$).

The t-test results for the post-test scores of writing attitudes in the experimental and control groups are presented in Table 6.

Table 6. Post-Test Scores for Writing Attitude

Group	N	$\bar{X}$	S	Sd	t	P
Control Group	36	39.25	2.94	73	-3.00	*.00
Experimental Group	39	42.25	4.28			

* $p < .05$

When examining the post-test scores for writing attitude, it was found that the scores of the experimental group students differed significantly compared to the control group ($t(73) = -3$; $p < .05$).

Before evaluating students' writing anxiety scores, skewness and kurtosis coefficients were examined to determine whether the data followed a normal distribution. The analysis results are presented in Table 7.

Table 7. Writing Anxiety Normality Analysis

Variable	N	Min.	Max.	Skewnes	Kurtosis	Sd
Anxiety Pre-Test	75	35	46	-.16	-.65	2.76
Anxiety Post-Test	75	31	44	-.38	-.12	2.69

According to Table 7, since the multivariate kurtosis value falls between -2 and +2, the dataset is considered to have multivariate normality (Karagöz, 2017). To determine the effect of process-genre-

based writing activities on writing anxiety, an independent t-test analysis was conducted for the pre-test and post-test scores. Table 8 presents the pre-test scores related to students' writing anxiety.

Table 8. Writing Anxiety Pre-Test Scores

Group	N	$\bar{X}$	S	sd	T	P
Control Group	36	40.13	2.28	73	-1.08	*2.83
Experimental Group	39	40.82	3.13			

*p < .05

The analyses conducted on the impact of creative writing activities, which involve altering story elements, on students' writing anxiety indicate that the groups significantly differed from each other ($t(73) = -4.28, p < .05$).

The results of the t-test regarding students' post-test writing anxiety scores are shown in Table 9.

Table 9. Writing Anxiety Post-Test Scores

Group	N	$\bar{X}$	S	Sd	T	P
Control group	36	39.58	2.29	73	-4.28	*.00
Experimental group	39	37.17	2.54			

*p < .05

The analysis of the effect of creative writing activities involving changing story elements on students' writing anxiety revealed a significant difference between the groups ($t(73) = -4.28, p < .05$).

Qualitative Results

Data were collected using a structured interview form to gather the opinions of the experimental group students regarding the process of creating fairy tale parodies through the process-genre-based writing approach. Based on the data obtained from the interview form, themes were identified. Table 10 presents information on these themes and the corresponding codes.

Table 10. Student Opinions on Writing Fairy Tale Parodies Using the Process-Genre-Based Approach

Cognitive Views	N	Affective Reactions	N
1. Positive Cognitive Views	27	1. Positive Affective Reactions	69
Critical Thinking	12	Fun	30
Creativity	15	Sharing	14
		Motivation	25
2. Negative Cognitive Views	11	2. Negative Affective Reactions	7
Difficulty	8	Anxiety	4
Avoidance	3	Shyness	3

According to Table 10, based on the data obtained from the students, two main themes emerged: Cognitive Views and Affective Reactions. Under the Cognitive Views theme, two sub-themes were identified: Positive Cognitive Views and Negative Cognitive Views. Under the Affective Reactions theme, two sub-themes were identified: Positive Affective Reactions and Negative Affective Reactions.

Cognitive Views on Writing Fairy Tale Parodies Using the Process-Genre Approach

1. Positive Cognitive Views

The positive cognitive views of the experimental group students regarding the process-genre-based fairy tale parody writing ($n = 27$) are composed of two sub-themes: critical thinking ($n = 12$) and creativity ($n = 15$).

The first cognitive view that students mentioned, which they felt contributed to their development, was oriented toward critical thinking skills. The students stated that the process positively influenced them in terms of critical thinking, which encompasses a range of mental processes such as reasoning, analysis, and evaluation. For example, participant Ö27 said, "Changing a well-known fairy tale by turning good into bad and bad into good was incredibly fun for me." This statement indicates that the student was able to approach the task from a different perspective and generate alternative ideas.

Participant Ö2 also expressed a critical perspective towards fairy tales by stating, "I struggled a lot at the beginning of writing, but as we continued, I started enjoying expressing my own ideas and altering the fairy tale as I wished. For instance, in the Jack and the Beanstalk tale, it was ridiculous that a man who stole things from a giant ended up happy..." This comment demonstrates the development of a critical viewpoint on the fairy tales.

Another positive cognitive view related to the process is creativity. Regarding creativity, which involves producing new, original, and unexpected ideas throughout the process, participant Ö13 shared, "I really loved the preparatory activities we did before the fairy tales. For example, while making different animals converse with each other, I thought of the film 'Kral Şakir'. I made them talk about funny things just like in that movie." This illustrates the process of creating an original product. Additionally, participant Ö5 remarked, "When I read the fairy tale I wrote to my mother, she was amazed at how I could imagine so many things. I guess my imagination is well-developed." This statement both highlights the student's strengths and emphasizes the importance of imagination and creativity.2.

2. Negative Cognitive Views

The negative cognitive views of the experimental group students regarding the process-genre-based fairy tale parody writing (n = 11) consist of two sub-themes: difficulty (n = 8) and avoidance (n = 3). The first issue that students expressed as a negative cognitive view was 'difficulty'. This sub-theme can be evaluated in two dimensions: 'physical difficulty', which involves long writing processes, and 'cognitive difficulty', which involves thinking processes. Participant Ö22 emphasized physical difficulty by stating: "It was nice to read our stories to my friends and laugh at what we wrote, but I got very tired while writing. Sometimes, I didn't write down everything that came to my mind because writing was too hard." This statement indicates that the student experienced fatigue and, as a result, could not fully reflect their potential. Similarly, participant Ö35 highlighted cognitive difficulty caused by sequential processes: "Before writing the fairy tale, we did many activities like breaking it down and rewriting it. But I got really exhausted. I think just reading a book would have been more relaxing." This suggests that the step-by-step structure of the process caused mental fatigue.

Another negative cognitive view related to the process was 'avoidance'. This refers to the reluctance to engage in the activities or perceiving them as unnecessary. Participant Ö6 provided an example of this attitude, stating "It was too long and difficult for me. That's why I wouldn't want to do similar activities again." Likewise, participant Ö18 indicated avoidance, saying "I wouldn't do such a task on my own; I'm only doing it because my teacher asked me to." This response highlights a lack of intrinsic motivation for the process.

Affective Responses to Process-Genre-Based Fairy Tale Parody Writing

1. Positive Affective Responses

The positive affective responses of the experimental group students regarding the process-genre-based fairy tale parody writing (n = 69) consist of three sub-themes, fun (n = 30), sharing (n = 14) and motivation (n = 25).

The first affective response expressed by students was 'fun'. This theme is defined as enjoying the process and having a pleasant time. Participant Ö21 shared their thoughts, "Actually, I had fun in every fairy tale, but my favorite was Jack and the Beanstalk. Instead of sending Jack to the giants' land, I sent him to a shopping mall. My friends laughed a lot at my idea and had fun." Similarly, participant Ö7 emphasized the fun aspect, stating, "I would love to do more activities like this. Our lessons are so much fun this way."

The second positive affective response was 'sharing'. This sub-theme focuses on students' willingness to share their written work with their families and friends. Participant Ö2 expressed happiness about sharing their work, "I love reading the stories we wrote in class. Everyone eagerly waits to hear what I have written." Likewise, participant Ö14 highlighted the joy of listening to others' stories, "I don't really enjoy writing, but I have so much fun listening to my friends' stories in class."

The third positive affective response was 'motivation'. Students showed excitement and eagerness toward the activities. Participant Ö27 stated, "I really loved the part where we guessed which fairy tale we would work on that week. We wanted to find out and start as soon as possible." Similarly, participant Ö9 expressed regret about missing an activity due to illness, indicating motivation, "The most upsetting moment for me was missing the Pied Piper of Hamelin activity. I couldn't write that part because I was sick." This statement highlights the student's eagerness to participate in the process.

2. Negative Affective Responses

The negative affective responses of the experimental group students regarding the process-genre-based fairy tale parody writing (n = 7) consist of two sub-themes: anxiety (n = 4) and shyness (n = 3). The least emphasized theme in the qualitative dimension was 'anxiety', which refers to feelings of unease and nervousness without a concrete reason. Participant Ö35 expressed their anxiety by stating, "I knew I wouldn't be able to write good things; I'm not a writer..." Similarly, participant Ö18 shared concerns about peer reactions, "Actually, I could have written something much better, but I stopped because I was afraid my friends would laugh at me."

The second sub-theme of negative affective responses was 'shyness', which includes feelings of embarrassment and lack of confidence. Participant Ö9 expressed discomfort about sharing their work, "I wish only my teacher could read it; I don't want my friends to hear it." Another example of shyness due to lack of confidence was provided by participant Ö1, "After listening to Elif's story, I didn't want to read mine. It wasn't as good as hers." These findings suggest that while most students had positive affective responses to the process, a small number experienced anxiety or shyness, which influenced their willingness to participate and share their work.

Discussion

This study aimed to determine the effect of the process-genre-based writing approach on the process of creating fairy tale parodies among primary school students. For this purpose, the study was designed according to a mixed-methods approach that integrates both qualitative and quantitative data. While the quantitative dimension analyzed the impact of the instructional process on students' anxiety levels and attitudes through scales, the qualitative dimension collected the opinions of the experimental group students regarding the activities and process. When the qualitative and quantitative findings were examined holistically, it was determined that students' anxiety levels decreased, their attitudes toward writing improved significantly, and they developed a positive perspective on the educational process.

The first finding obtained from the study revealed that the experimental group, which received process-genre-based writing training, showed a significant increase in positive attitudes toward writing compared to the control group. This finding suggests that the process-genre approach can be used to foster a positive attitude toward creative writing, which is a complex and challenging skill, during the early years of primary education when writing foundations are established. Similarly, Türkyılmaz (2021) conducted a quasi-experimental study with 67 seventh-grade students and found that activity-based creative writing practices improved students' attitudes toward creative writing. The literature indicates that different creative writing applications positively influence students' attitudes toward writing at all educational levels (Gökçe, 2020; Türkel & Çetinkaya, 2020). International studies also support these findings, demonstrating that strategic writing instruction, increasing writing frequency, and working with different text types positively impact students' attitudes toward writing (Buhrke et al., 2002; Dhadhodara & Joshi, 2018; Okasha & Hamdi, 2014). However, some studies contradict these findings. Yüksel (2016), in a study with fifth-grade students, found that while the experimental group

showed significant improvements in cognitive fluency, there was no meaningful change in students' attitudes toward writing.

Another quantitative finding of the study indicated that students who received process-genre-based creative writing instruction experienced a significant reduction in writing anxiety compared to those who did not receive such training. Similarly, Güneşer Kurt (2023) implemented drama-based creative writing activities with fourth-grade students to reduce writing anxiety and found the process to be effective in alleviating writing anxiety. Another supporting study by Taşkın and Karakuş Tayşi (2018) examined project-based learning in writing activities and concluded that this method contributed positively to both students' writing skills and their writing anxiety. The international literature also contains studies showing that planned writing instruction reduces students' writing anxiety (Balsamo, 2019; Dörnyei, 2005; Oxford, 1999). However, Elçi (2018), in a study involving a series of reflective writing activities, found that although students' writing skills improved, their writing anxiety did not show a significant decrease, which contradicts the current study's findings.

The first qualitative finding of the study indicated that students primarily expressed their thoughts about the activities from an affective perspective. Given that the study focused on fostering a positive perspective on writing rather than solely developing writing skills at the primary school level, this was considered a desirable outcome. Indeed, Oral (2008) emphasized that students' writing products should not be criticized but rather supported constructively.

From an affective perspective, the study identified two themes: positive and negative reactions. Findings related to positive reactions revealed that students found the activities enjoyable, were eager to participate in similar writing tasks, and felt happy when sharing their work. Supporting this finding, Ediger (1993) conducted a study with sixth-grade students involving myth-writing activities and found that students' interest levels increased and they were eager to share their work. Similarly, Pawliczak (2015), in a semester-long study of writing activities, gathered students' opinions and found that 45% of students considered story writing to be the most enjoyable form of writing. Additionally, students expressed enthusiasm for writing and a desire to engage in more writing activities. Research indicates that willingness to write is related to individuals recognizing their ability to engage in writing activities and gaining confidence (Avcı, 2013; Göçen, 2018). This suggests that the findings of the present study are well-supported by existing literature.

There were also findings indicating that students developed limited but negative affective reactions to the activities. These negative responses included anxiety about failure and reluctance to share their writing. Studies have shown that writing anxiety is inversely related to writing frequency and that long-term and repeated writing activities help reduce writing anxiety (İşeri & Ünal, 2012; Karakaya & Ülper, 2011). Therefore, for students with deeper levels of writing anxiety, a five-week program may be insufficient, and a continuous, integrated writing education spanning all grade levels may be more effective.

Some of the students' responses to the writing process were cognitive in nature. Positive cognitive responses were categorized under two subthemes: critical thinking and creativity. Students expressed that looking at fairy tales from different perspectives, redesigning characters, settings, time, and events was interesting and enjoyable, and they wished to spend more time on such activities. Literature supporting this finding suggests that creative writing exercises enhanced with visual and auditory stimuli foster creativity in students (Beydemir, 2010; McCarthy & McCarthy, 2006; Özdemir & Çevik, 2018; Tonyalı, 2010). Additionally, consistent with these findings, creative writing activities not only influence creative thinking but also enhance problem-solving skills and the ability to generate different perspectives, thereby developing critical thinking (Batdal Karaduman & Yıldırım, 2017; Özdemir & Çevik, 2018).

Another finding of the study revealed that students exhibited limited but negative cognitive responses to the writing process. These responses, categorized as difficulty and avoidance, included statements from students indicating that they struggled to generate ideas, found it difficult to think, and avoided writing because they were dissatisfied with their work. Göçen (2018), in a study examining teachers' perspectives on creative writing, noted that students might struggle with writing activities due to individual differences. Additionally, the literature suggests that writing is a rigorous and demanding process that requires persistence, which is why many students find writing tasks challenging (Applebee et al., 1986; Collins & Parkhurst, 1996).

Conclusion and Suggestions

This study aimed to determine the effect of process-genre-based writing activities on the creation of fairy tale parodies among primary school students. In the quantitative dimension of the study, which was designed using an embedded mixed-methods approach, pre-tests and post-tests were administered to the experimental and control groups. The findings indicated that the writing program significantly contributed to the experimental group students' attitudes toward writing and their writing anxiety. Accordingly, it was observed that guided, hands-on writing activities incorporating various visual and auditory methods could help students develop a positive attitude toward writing and reduce writing anxiety from an early age. Additionally, although the control group students, who did not receive any instruction and were only asked to write fairy tale parodies, showed no statistically significant changes, there was still a slight improvement in their writing attitudes and anxiety. This suggests that even standalone creative writing exercises and the use of stories and fairy tales can positively influence students' attitudes toward writing.

In the second phase of the study, the opinions of the experimental group students, who wrote fairy tale parodies using the process-genre-based writing approach, were collected. The findings showed that students responded to the process in two ways: cognitive and affective. The affective responses, which students emphasized more, indicated that they found the process enjoyable, took pleasure in sharing their work, and were eager to engage in similar writing activities in the future. The cognitive responses of the experimental group students suggested that the writing process positively contributed to their critical thinking skills and creativity.

Throughout the study, a limited number of students exhibited persistent negative reactions toward the process. These reactions, such as struggling, avoidance, anxiety, and hesitation, were thought to stem from individual differences. It is believed that longer, more structured, and well-planned writing activities could have a more positive impact on such students over time.

The positive changes in writing attitudes and anxiety observed in the quantitative phase were further examined in the qualitative phase through subthemes such as critical thinking, creativity, sharing, enjoyment, and motivation. Additionally, the qualitative findings provided insights into negative reactions that were not highlighted in the quantitative analysis, leading to a richer dataset. In line with the mixed-methods approach, the qualitative findings were integrated with the quantitative results to provide a more in-depth and comprehensive analysis.

From a pedagogical perspective, it is recommended that teachers actively implement the steps of the process-genre-based writing approach not only in creative writing exercises but also in other types of writing activities at the primary school level. Furthermore, to enhance student engagement, writing activities should incorporate not only fairy tale parodies but also other literary elements and various art forms such as cinema, sculpture, and music.

From a research perspective, one limitation of this study was its five-week duration. It is recommended that future studies extend this period to allow for a more comprehensive analysis and investigate the long-term retention of learning outcomes. Additionally, in-depth individual studies focusing on students who exhibit persistent negative attitudes toward writing could provide valuable insights. Further research exploring the applicability of the process-genre-based writing approach in different types of writing could also contribute to the enrichment of the current findings.

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