

Full Length Research Paper

Visually supported activity suggestions to develop secondary school students' story writing skills

Soyuçok Mehmet* and Musa Çifci

Department of Turkish Language Education, Faculty of Education, Usak University, Turkey.

Received 2 May 2021; Accepted 8 July 2021

There are many researches, activities and other application examples, examining the effects and importance of visuals in education. Although there are studies to develop writing skills through visuals in literature, there is no study on the development of story writing through visuals. In this study, examples of activities were developed in order to develop middle school students' story writing skills with visual aids. The study was conducted according to the qualitative research model. First, Turkey, Austria and the United Kingdom have the main story writing gains in language teaching programs and activities related to story writing skills and applications reside in the same country of which textbooks were examined. After these document reviews, the qualifications that should be found in a story were listed according to field literature data and then presented to expert opinion. Story writing activities were developed with visual support in accordance with the gains of expert opinions. The activities prepared were submitted for the approval of an examiner group consisting of a psychological counselor, a visual arts expert and three Turkish teachers, and the activities took their final form in accordance with their suggestions. As a result, validity and reliability studies were conducted and visually supported activities were produced.

Key words: Story writing, pre-writing activities, suggestion.

INTRODUCTION

Writing is a complex work which has psychological, physical and emotional aspects. Writing cannot be regarded as merely transferring certain letters, words, sentences to a surface. In writing, systematic and creative thinking skills, physical competence to use writing tools, and the strength to manage and express emotions are required. In this respect, writing is a difficult task. Qualified activities are needed to be successful in writing. One of the genres that is difficult to produce is a story.

Story is one of the text types that emerges by using the writing skill, which is one of the four basic skills. Stories are the most widely encountered and most frequently used literary texts in education, due to their fictional nature and shortness. The short text type based on the narration of lived or possible events in accordance with the principles of reality is called a story (Baesler, 1997:171; Egan, 1985:399; Esenwein and Chambers, 1913:3; Rayfield, 1972:1104; Wilder, 1983:355). Stories are fictionalized by using place, time and character

*Corresponding author. E-mail: mehmetsoyucok@gmail.com.

"This study was carried out by a doctoral thesis prepared by Mehmet Soyuçok, under the supervision of Professor Musa Çifci at Uşak University Educational Sciences Institute."

Author(s) agree that this article remain permanently open access under the terms of the [Creative Commons Attribution License 4.0 International License](https://creativecommons.org/licenses/by/4.0/)

elements and around specific events or situations (Brown, 1979:43; Carter, 1993:6; Hyland, 2015:87; Hynes, 2014:4; Roddy, 2003:4). Some skills such as thinking systematically, empathizing, learning more effectively and permanently can be acquired to the students with the genre of story (Oller, 1983:49). The story is ideal for children and even adults to understand and describe the world (Freeman et al., 2011:2; Gudmundsdottir, 1991:207; Jing and Kirkorian, 2020:1101; McKeough et al., 2005:242). In order to be a good storyteller, systematic thinking skills, physical maturity, and psychological competence to recognize the target audience are required (Filipi, 2017:279). Story writing is a skill that has mental, emotional and physical dimensions. In this respect, the story should be approached not only as a genre to be learned / taught, but as a tool that can enable students to improve as a whole.

People's relationship with visuals dates back to ancient times. Photography, painting, video, sculpture, body language, various traditional practices, etc. all of them are within the scope of visual messages. This situation directly affected the visuals. As a result of technological developments, visuals have had a wider effect and usage area than ever before (Bleed, 2005:1). The whole environment and life is full of visuals (Mika, 2012:20). Visuals play an important role in many areas such as philosophy, art, media, politics, psychology, education etc. (Khorin and Voronova, 2021:70). The indispensable position of visual elements in education is becoming more important day by day. Visuals have long been used in both face-to-face and distance education (Knupfer, 1993:2). Images are materials that enable concretization, simplification, clarity and therefore easy learning (Stokes, 2002:11). When visuals are used effectively, visual connections are established between concepts, and thus what has been learned becomes permanent (Vazquez and Chiang, 2014:10). Images; provides different learning contexts, supports learning tasks and enables what has been learned to be transferred more effectively (Gropper, 1966:37). The visuals used in education should focus on the topic and gains; it should be specific and generalizable enough to be used in similar situations (Guo et al., 2018:248).

One of the important ways where visuals are used in education is language education (Mamaliga, 2020:353). The disadvantages of working with abstract concepts in language and related culture teaching can be reduced or eliminated by the use of visuals (Kiss and Weninger, 2017:186). Visuals can help teachers in providing teaching in context, visualizing the network of concepts, summarizing the relationships between concepts, motivating students, keeping the attention alive, making the lesson fun, and facilitating teaching. Images are effective materials, especially in terms of showing effective examples in teaching speaking and listening skills. Images can also be considered as suitable

materials for various reading and writing skills.

Although stories are very important tools for education, they also cause some difficulties in "writing" (such as writing anxiety, writing discipline) in terms of writing processes; so they require a complex process that should be full of patience. For this reason, only the recommended approaches, activities and practices included in the teaching programs and textbooks may not be sufficient in teaching stories; It is necessary to use applications that will support the process by taking advantage of technological developments. For this, it would be appropriate to benefit from the support of images. When the field literature is examined, it is seen that many studies have been done on the subject such as the development of Story writing skill (Daisey and Jose-Kampfner, 2002; Jackson, 2017; Lubis, 2020; McIntyre, 2007; Meyer, 1995; Oktaviani et al., 2021; Widayastuti, 2019) and the use of visuals in education (Aisami, 2015; Galvez, 2018; Ionică, 2018; Lazard and Atkinson, 2015; Leedham, 2015; Lesnov, 2018; Lin and Li, 2018; Yarbrough, 2019; Zhang and Fiorella, 2019). These studies focus on the difficulties of teaching Story writing and also show that visuals are facilitating materials in all areas of education.

The aim of this study is to provide activity suggestions to field experts and teachers to improve the Story writing skills of middle school students. In the field literature, there are many studies on the development of Story writing skills and the use of visuals in education, but no research has been found on the effect of visuals on Story writing. This is the original aspect of the study. Story writing is very valuable, in that it enables systematic thinking, making synthesis, using the possibilities of language, reaching a certain psychological, mental and physical level, and providing the fictional power that expands the boundaries of human dreams. But it is also a skill that has difficulties. Visuals have a motivating, remarkable and facilitating effect in education. In this respect, it is thought that visuals are materials that can be used in teaching Story writing. As the teaching of Story writing is difficult, visuals are powerful teaching materials and there is no study that examines both, it is expected that the study will contribute to the field and facilitate the work of teachers.

This study, has been trying to develop an answer for the following problem question:

What kind of activities can be developed to improve students' story writing skills?

Based on this basic problem, answers were sought for the following sub-problems:

- a) What activities can be developed to improve students' writing attitudes?
- b) What activities can be developed to improve students' general writing skills?

DOCUMENTS AND METHODS

Model of the study

Qualitative research model is used in this study. Numerical data can not be obtained in qualitative methods, but rich and detailed data on the subject of study can be obtained (Macdonald and Headlam, 1986:35). Document analysis method was used in the research. In document analysis, printed and electronic materials are examined, interpreted, analyzed and synthesized (Bowen, 2009:27-28).

Data collection tools and obtaining data

Document analysis was carried out in the collection of data. In this study, in order to obtain a more comprehensive list of objectives related to Story writing skills, the main language curriculum and the textbooks that are used in 2021 in terms of achievements and practices in Turkey, Austria and the UK were examined and recommended acquisition list highlighted in the field of literature were evaluated. The list was submitted for expert opinion. This list is as follows:

- 1) He/she constructs the exposition section as the introduction to the story.
- 2) Introduces the fictional atmosphere in the exposition section.
- 3) In the exposition section, he introduces the place where the story takes place.
- 4) In the exposition section introduces the time of the story.
- 5) He/she constructs the climax section in harmony with the exposition section.
- 5) Enhances the event that started in the exposition section in the climax section.
- 6) In the climax section he/she reveals the main problem.
- 7) In the climax section, he/she arouses a sense of curiosity in the reader.
- 8) He/she constructs the resolution section in harmony with the exposition and climax sections.
- 9) Concludes the event in the resolution section.
- 10) In the resolution section, he/she constructs the end of the story logically and coherently with the whole story.
- 11) In the resolution section, he/she ends the story with an impressive ending or leaves it unfinished in an intriguing way.
- 12) Decides a suitable title for story.
- 13) Decides a striking title for story.
- 14) Decides a title that covers what is told in the story.
- 15) Constructs the people in the story as types that can be encountered in daily life in accordance with the time of the story.
- 16) He/she gives the impression that the story takes place in a real time period.
- 17) He/she creates the impression that the place element in the story is a real place.
- 18) He/she gives an overlapping main ideas and supporting ideas.
- 19) Describes the main hero in the story in terms of psychological, cognitive and physical aspects.
- 20) He/she uses various senses while describing the main protagonist in the story.
- 21) He uses various senses while describing the place where the story takes place.
- 22) He uses various senses while describing the social environment in which the story takes place.
- 23) He/she deals with an event that has happened or can happen.
- 24) He/she constructs the plot in accordance with the principles of reality.
- 25) He/she organizes the plot in an interesting way.
- 26) He/she organizes the plot in an intriguing way.
- 27) Establishes cause-effect relationships between the events in the story.

With the evaluation of ten experts, the list of achievements to improve the story-writing skill was finalized. Then, the activities were submitted for the approval of an expert group consisting of a psychological counselor, a visual arts expert and three Turkish teachers, and the activities were finalized according to their suggestions. A pilot study was conducted with twenty students at seventh-grade to see the applicability and understandability of the activities. According to the results obtained from the pilot study, activities have been transformed into usable recommendations. The stories written by the students were examined by a three-person expert committee using the outcome checklist, and it was concluded that there was a qualitative difference between the stories that the students wrote stories before the activities and the stories after the activities.

Validity and reliability

Expert opinion was sought in determining the characteristics of the story, listing the outcomes, preparing and finalizing the activities. There is an expert in visual arts, one in psychological counseling, and there are fourteen experts in Turkish education. All the experts are working depending on the Republic of Turkey Ministry of National Education and Higher Education Institutions. The gains were finalized after the expert opinions were evaluated with the Lawshe Technique.

Limitations

The activity suggestions in this study were prepared by considering only the characteristics of the event story genre. The activity was not implemented with a large group, but a pilot study was conducted with only a small group.

Activity suggestions

Activity 1: Together, a story is born

In Story writing, it is important to establish a cause and effect relationship between events, and to organize the plot in accordance with the principles of reality. In addition to this, the events in the story must be events that have happened or may happen. The ability to write stories suitable for these qualifications should be acquired by students within the scope of language teaching.

Pre-event preparations

The teacher makes the following announcement at the end of the last lesson of the week before the event:

For the next lesson, I want you to read the story "Köyün Uğuru Mehmet", which I will distribute the photocopies of, at least twice and write briefly the events in the story. Storytext is distributed to students.

Drawing attention

At the beginning of the lesson, the teacher shows the students the photos of the children playing in the school garden on the projector (Figure 1).

The teacher asks the students, "Yes, what do you see in this photo?" After receiving the answers of the students, the teacher says, "Children, what would you do for him if you had a friend who is like in this picture?" and creates a discussion environment with



Figure 1. Source: onedio.com (Date of access: 03/08/2020).

the question (10 minutes).

Application

The teacher projects the following story with the projection and the text is read by the students by using the silent reading method:

Mehmet, The Luck of The Village

It was so hard for that he took a bus to go on the mountain road. It is a slope that made donkeys sweat in the past and it doesn't look like it will end soon. The bus is overcrowded. There are so many passengers in the bus. There isn't enough space even for the driver. He shifts the gears as the bus growls and whines.

Passengers in two rows from the back, eight of all are from the same village. They will get off the bus before arriving Çaydut, the first village after Düzce. Mehmet is among them, because they want to make fun with him. When you are with Mehmet, you can be sure that you will have fun. He'll get angry if you joke, and he'll get angry again if you don't.

Mehmet is someone who is in his thirties or forties with a wrinkled face. He has blue eyes under his thick eyebrows. Each one is like an evil eye bead... His saddlebag is between his legs... He laughs all the time. His shoes, sweat cloth are dark blue. The cap on his head is dark blue, too. Sitting right at the doorway, Mustafa:

"Mehmet Aga!" he called him, "This bus cannot go up the slope without you, and I'm so glad you're here. No matter how bad the road is, the bus will go."

Mehmet moved his mustache instead of an answering and looked back sideways. He himself knew that this was the case. It's been tried a lot. But what for, what he can you boast about? Uncle Haci, one of the administrators of the village said:

"Don't get him mad! Whoever angered Mehmet, a trouble has happened to him."

"Who is making him mad?" Mustafa muttered with a kind of fear. It's been an hour since we've reached the top of this mountain. It also started to rain. "

He leaned over the window and looked. Dark black clouds gathered in the west direction, coming fast, fast. It started to rain heavily very soon. Not rain, but hail. Each drop is the size of a walnut ... One of the glass on the left side of the bus was broken. The road itself was

submerged in water as it rained. This was not what really scared the passengers. Lightning was flashing. Then the lightning increased. The bus had fallen right under an electrified cloud. The first lightning cut the oak tree the right in half. It immediately dropped five paces away.

The women shouted and screamed. Two of them fainted. The children were crying all the time. Mustafa could not help himself and said:

"Mehmet Ağa do something to it. Please do something for God's sake!"

"Oh my Godness!" Mehmet said.

The second thunderbolt fell like a violent slap on the antenna wire that was dangling to the right of the bus. The driver and those next to him died immediately. The bus rolled over to the left. It rolled twice and stopped. Words are not enough to describe what is happening inside. After quarter of an hour, only one person held out his head from that wrecked bus.

This was Mehmet, luck of the village. He seemed to be grinning from far away, but it would be understood that he was not laughing when you came close. He had a dull and confused expression on his face. The bus was on the moat of the road. Mehmet looked around and said:

"Oh no!"

Hail was pouring down on him constantly. Mehmet took shelter under the right fender in order to protect his head and eyes. His head was covered with mud. After a while the downpour stopped. The sky was clear. The clouds left the bus and swiftly went away.

Another bus was about to cross the road in the evening. Those who saw the place were speechless with fear. They took Mehmet and left him to the first gendarmerie station. They were stunned. All those people died, but nothing happened to Mehmet. The commander listened to Mehmet. He called the District Gendarmerie Command. In an excited voice, he announced the incident to the command.

The bad news travelled fast. Everyone heard about the accident before Mehmet arrived the village. Everyone was waiting on the way. Mehmet was the only one who survived in the accident. He was sweaty and threw his sweat gland on his shoulder. When he got close, the villager stood in the middle of the road and waited for him. Everyone looked scared. His wife and his son, Tosun were on the front row. Güllü was ashamed of that. She was very happy to see that her husband was alive. Mehmet came close and said :



Figure 2. Source: Aile Danıřmanlıđı | Dinamik Psikolojik Danıřmanlık ve Eđitim Merkezi, date of access: 05/07/2020).

"I'm sorry for your lost." None replied him. Just a few people said "Thank you."

Mehmet walked towards his house with his wife and his son in his arms. The folks were following me. There were all seven people left on the bus. They couldn't answer "What happened, how did it happen, Mehmet?" Mehmet went to the coffee house at night to tell about the incident. When Mehmet came in the coffee house, everyone left there. Then, he went to his field partner's house. He could not find anyone at home. In short, nobody in the village wants to talk to Mehmet. His wife G ll  asked:

"Shall we move to another village?"

Mehmet was about to cry and asked:

"Why? What did I do to them? You know I'm the luck of the village". "Don't you really understand? They think that you are the reason for all this troubles".

Mehmet said:

"You are wrong. Everyone knows that I'm the luck of this village".

G ll  didn't believe him. So the husband and wife had a little argument. A week after they argued, a buffalo kicked G ll . She fell and died. Mehmet left alone in the village of thirty-five houses. He could not plow his field, he even could not get salt from the grocery store. He could not go to the coffee house. His hair and beard tangled. His son became weaker day by day. There was none to take care for him. Shortly after, a febrile illness killed him. Mehmet wanted to sell the house, the field. But he could not find someone to buy them. He left the village with a skinny donkey and a buffalo. None knew where he went or what happened to him (Mehmet SEYDA).

After the text is read, the events in the story are listed by the students under the guidance of the teacher in order of occurrence. In this step, the events are listed like this;

- 1) The bus goes ahead with difficulty on the ramp
- 2) One of the passengers makes a joke to Mehmet
- 3) Another passenger warns the other not to bother Mehmet as it could bring bad luck
- 4) It starts to rain heavily during the journey
- 5) The lightning hits bus, the bus flew into the ditch
- 6) Everyone in the bus dies except Mehmet
- 7) Another takes him to his village
- 8) The villagers impute Mehmet as being evil and exclude him.
- 9) Mehmet's wife and son die

10) Mehmet leaves the village.

After the list was prepared, the teacher asks the questions below:

- 1) Do these events happen or can happen?
- 2) Are the events interesting and intriguing?
- 3) Which events have cause and effect relationships?

First, the first two questions are answered, if the correct answer cannot be reached, instant questions guidance statements can be used. Then the third question is asked. If the question cannot be answered correctly, some questions like "Why did Mehmet leave the village?", "Why did the bus roll into a ditch?" can be asked. It is noted that the correct answer to these questions contained in the listed events. After the question are asked and answer are taken, the students asked how the event and plot in the story should be. Students are guided to give answers like; "The event in the story must be experienced or likely to be experienced, interesting and intriguing. There should be a cause and effect relationship between events and it should be ensured that the events are consistent among themselves. " If necessary, instant questions and guidance statements can be produced.

The teacher reflects a painting that shows a family sitting around a table from projection onto the blackboard. The students are told that a story will be planned in accordance with this image. Stories are started to be fictionalized as a group by the students under the guidance of the teacher (Figure 2). The questions below are asked to students;

- 1) Who should be involved in the story, what should their characteristics be?
- 2) Where should the event or events in the story take place?
- 3) How should the story begin?
- 4) How should the events in the story develop?
- 5) How should the events in the story end?
- 6) What event or events should pass? (Duration: 20 minutes)

Writing

Students are asked to write a story based on the plan on the board. An A4 sheet of paper is distributed to each student and the students are reminded following below:

- 1) Consider the planning of the story.
- 2) You can ask the points you have in mind.
- 3) You must follow the general composition rules in your articles.
- 4) While writing, you should pay attention to spelling and punctuation.
- 5) You have 25 minutes.

Activity 2: I'm in the library

Pre-activity preparations

The teacher makes the following announcement at the end of the last lesson of the week before the event:

Dear children, I want to gather information about the biggest libraries in the world until our next lesson. When doing research, you can use resources such as your home encyclopedia of the internet. Also, I want you to read the story "The Broken Horse", which I will distribute to you, at least twice, until our next lesson. Story texts are distributed to students.

Drawing attention

Students are asked to talk briefly about the information they gathered. Volunteer students are given the right to speak, discouraged students are encouraged, but they are not forced.

Application

The story "Chain" is shown to students from projection:

"Chain"

My next-door neighbor, a foreign officer, had a Bulldog dog. A dog with a big head, a big neck, two females always in the square, his cheeks are hollow and drooping, his nose is sunken, upside down.

The bulldog is a dog that, for a change, has put on its original face a scary, worried, pessimistic carnival mask. Be careful, he keeps his neck upright, as if trying not to drop this makeshift black face.

Neighbor's Bulldog had hung on his face the hardest, most meticulous and ostentatious of masks I had ever seen. He looked at the world with a vengeful anarchist eye, as if it were an unnecessary, harmful, disgusting thing to be smashed and destroyed.

Twice a day, this strange figure from Senegal, created from a burly, frightening erkardif charcoal, flesh and muscles kneaded with pitch—was holding him tight by the chain, trying to vent. But with what difficulty... That dog, the big, black man, yellow. which dragged large freighters like tugboats. The beast is panting all the time, ears erect, eyes whirring, and face contorted and wrinkled with anger!..

If he gets out of the chain, no doubt, we will see that whatever comes before him, whatever comes, he will not let go of what he is holding like a vise, we will see it break and break in his hard, springy jaw. Especially not a cat or a dog, "Juju" is suffocating with greed. No barking, no howling, no groaning!

The poor Senegalese changed the "js" he couldn't say:

Sushi! Shut up! no matter how much he shouts, even if he hits it with the belt on his waist... Juju is all over the place, snarling, tearing, throwing, becoming unstoppable. Then, involuntarily, they pull it back into the house as if plucking it. Reaching from the balcony, a plaid and messy-haired Frankish wife takes care of herself, her deceptive skirts that smell like wet dog hair:

Juju! Juju! Sherry. . .

And the serenity of the street is coming back. I ask myself:

One day, what will happen when the chain breaks? What the hell

will happen?

Finally, one day, this event that I feared, expected and wondered about happened; Juju's chain remained in the hands of the nigger. The dog had sprung up like a stone from a catapult and vanished in an instant. They couldn't catch up with him, the barking that was getting farther and farther and echoing through the streets, that was it!

The "Buldok" had gone to turn the town upside down; Who knows what disasters we would hear?

However, it did not:

Two days later I saw Juju very stagnant in his chain. It means that he had returned or was found, and he had undoubtedly encountered more fierce domestic dogs, tasted his hand wiggle, became homeless, homeless, tried hunger, and left all his rage and unbridled anger.

When they took him out for air, freedom no longer seemed as appealing to him as before; The chain did not feel an unbearable burden.

In fact, later on, he began to wander around the soldier without tie; He walked unchained and well at his feet, looking at the world with the eyes of a philosopher, not with anger but thoughtfully. These eyes were now weighing the world they had begun to understand.

That old terrifying creature had become just a dog when its chain came off. Neighborhood children, who could not come near him before, surround him:

Sushi! Shut up! they were mocking. He didn't even care... Because he owed all his showmanship and heroism to the chain he thought would not break.

I believe that this chain passes through Juju's troubled eyes from time to time, like a distant, glorious memory, the dog was looking for its chain...

Refik Halit KARAY
(Abridged and edited for the event.)

The text is analyzed with the students. In the process, students are asked the following questions:

- 1) In which part is the information about characters in the story predominantly located?
- 2) In which part is the element of time first specified in the story?
- 3) In which part in the story is the element of setting mentioned first?
- 4) In which chapter is the social context that the events in the story take place first?
- 5) What part of the story is the introduction part?

Students' answers are taken. If the answers are correct, the process continues, if not, the students are provided with the correct answer with guidance and hints. The exposition part found with the student's answers is made italic on the slide. It is said that this part is called the exposition part. The students are asked what the features of the exposition part are and they are asked to answer the question based on the questions above. The students are guided to give answers like "the events in the story start in the exposition part; some information about time, characters, setting and fictional atmosphere is given". If necessary, additional instant questions and guidance statements can be produced.

In order to reinforce what has been learned, the following visuals are shown to the students by projection, the activity sheet is distributed and the following question is asked by the students:

Children, suppose that the story is about the picture below. Which of the pieces in the activity sheet would be the exposition part of such a story?



Figure 3. Source: youtube.com (Date of access: 09/07/2020).

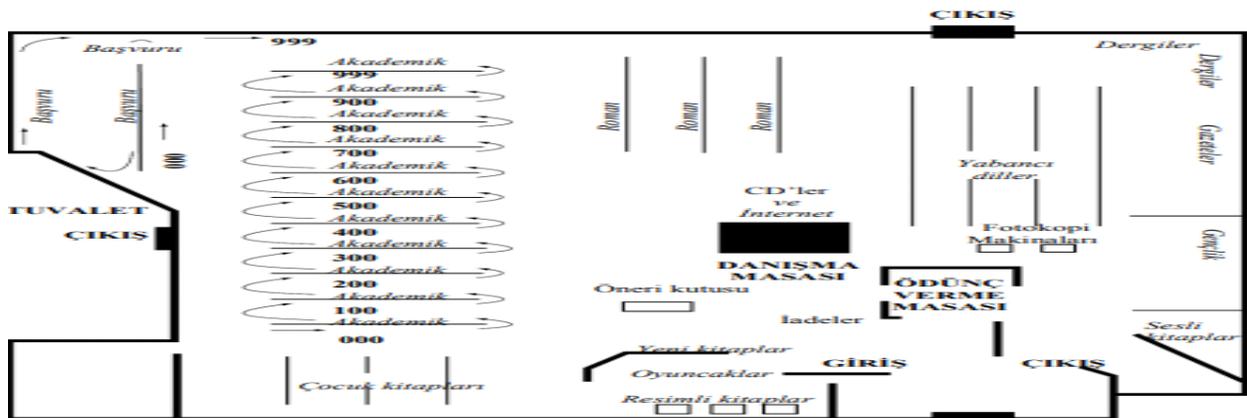


Figure 4. Source: sinavtakvim.com (Date of access: Erişim tarihi: 10/09/2020).

Dear student, There are children playing in the photo above (Figure 3) Below are the short story sections. After examining these sections and the visual, you need to tell together which piece is the exposition section and which visual this piece is compatible with.

(1) With the arrival of spring, we got into the habit of throwing ourselves into the countryside after school. Every afternoon, we took our four-legged friend with us, and we ran on the grassy field outside the village. Our favorite game was the tag. This game was a favorite of both our girlfriends and boyfriends. Our families were also comfortable because our playground was far from the road and cars.

(2) After dealing with these troubles for a long time, things finally got on the way. They continued to look to the future with hope, even after all the events that had passed through them. Their unwavering belief and confidence in life was such that would go down in history.

(3) The students, who were very affected by this incident in the classroom, decided not to mistreat their friends again. They all went out to the garden of the school to play friendly. Their eyes were bright as the teacher told their friends that negative behavior was no longer seen in their classroom.

Writing

The library sketch is projected for students to use in writing activities (Figure 4).

Students are asked to complete the exposition part of the story, which has been given to them in blank, in accordance with the context by making use of the library sketch. They are told to benefit from this visual while fictionalizing the setting element in the story. An A4 sheet of paper is distributed to each student and they are reminded the following below:

Consider what we did in activity at the first lesson.

You can ask the points you have in mind.

You must follow the general composition rules in your articles.

While writing, you should pay attention to spelling and punctuation.

You have 25 minutes.

The Seat Case

I thanked Ahmet and let myself go on the comfortable brown seat. As soon as I sat down, I screamed and jumped out. The teacher who was examining the library's weekly records, got angry and started shouting:

-You're so childish! If you don't want to do it, I will find another student. If you want to keep on being on duty, be calm. Don't yell like that again, I don't want uproar!

I was scolded by the teacher and also the pain of the needle was sinking into my back... My eyes were tearing with anger. When I looked up, I saw Ahmet and Ali peeking at each other and laughing quietly. When we're done, Ahmet approached me and said;

- Why did you just jump and shout? I did not say anything and left



Figure 5. Source: <https://www.mevkolejibasinkoy.k12.tr/> (Date of access: 15/08/2020).
*You draw the boundaries in your head yourself.

there quietly.

We were on duty at the library in turn once a week. Fifteen days had passed since the incident. I was on duty that day. Ahmet and Ali also forgot the incident. We started to get along very well now. As they were going to lunch, I said:

-Why don't you come early, so we drink my fruit juice together. I finished my preparations before they came. What I call preparation is placing the two pins on the chairs... Everything was ready now. I was going to take my revenge. Even if the teacher did not see it, I would hurt them.

Then the door opened, and I was trying hard not to laugh. But what was that! The director and our Turkish teacher were coming to check the library records during the lunch break. Before I could stop him, the director sat on one of my pinned chairs. He jumped up as soon as he sat on that pinned chair. I was not only trembling with fear but also very angry with myself. I wish I had never tried to take revenge in that way. Our teacher was stunned, blushed, spoiled and said:

- I'm very sorry. Please come and sit here. Where he pointed was my second pin seat. The same event, the same jump... This time the teacher screamed:

- Mehmeeee! he started to run after me. I jumped out of the library first and then the school door. When I got home in the evening, it didn't take me long to convince my parents that I would be more successful at another school. I didn't even pass the school for a long time!

(It was written for this event, inspired by the story of Rifat Ilgaz, Makam Cushion).

Activity 3: Who is confident

Pre-activity preparations

The teacher makes the following announcement at the end of the last lesson of the week before the event:

Dear children, I want you to do a research on the concept of self-esteem for our next lesson. In your research, you can use the printed or online dictionary of the Turkish Language Institution, source books, and the internet. In addition, I want you to read the "Heritage Felt" story at least twice, which I will distribute the copies.

Drawing attention

Students are asked to share the information they have gained with their friends briefly. Volunteer students are given the right to speak, discouraged students are verbally encouraged but they are not forced to speak. The following cartoon, which is found by the teacher before the lesson, is shown to the students (Figure 5).

Children, as you see the yellow fish is taking shelter in an aquarium in the sea. Why is it doing that? Can you compare the two fish in this cartoon in terms of self-confidence? After the question is asked, a maximum of three students are made to answer and the answers are immediately followed by another question like "Why do you think this way?" After receiving the answers to this question, the teacher ends this part of the lesson with the following words:

Having self-confidence is a good thing when it is in moderation, and it helps people succeed. Lack of self-confidence causes people to be unable to use their potential and always stay in the background (Duration: 10 minutes).

By using the induction method and the demonstration technique, the story named "Child and Balloonist" is projected:

Child and Balloonist

A balloonist had been coming to the neighborhood for a while. Almost every day, and at roughly the same time, he appears from the corner with a huge cluster of balloons in his hand, "Balloons! Colorful balloons!" shouting, he would cross the street with heavy steps and turn around the other corner and disappear. The little boy eagerly awaited his arrival every day. As he watched the balloonist in amazement as if fascinated, he wondered how many balloons, which he said "wouldn't fit in our house", did not lift the man up. The balloonist was in the front, the little boy was in the back, and they were crossing the neighborhood together. Every now and then, when the balloonist paused to rest, he paused, and then continued to watch. Once again, when the balloonist stopped to rest, the little boy gathered all his courage and went to him. First, after watching the balloons closely for a while, "Uncle balloonist!" said. "You know, I've never had a balloon."

After glancing at the boy, the man said, "Do you have any money?" he asked. "It was during the holidays." exclaimed the boy. "Next feast will happen again." "Then come on the feast. I'm in no hurry, I'll wait." The boy quietly walked away from the man and from the colorful balloons. Tears were flowing from his eyes and it was as if he had no strength left to walk. He hadn't taken ten steps yet when he wanted to turn back to look at the balloons, and he



Figure 6. Source: efibarlou.blogspot.com (Date of access: 12/09/2020)

couldn't believe his eyes. The balloons somehow escaped the man's grasp and were caught in the branches of a large tree by the side of the road. The boy was stunned by the sight he saw, while looking at the balloons on the tree, the balloonist called out to him:

"Little, if you get the balloons out of the tree, I'll give you one." Hearing the balloonist's suggestion, the little boy couldn't believe his ears at first. Then he came under the tree like lightning, took off his shoes at full speed and started climbing the tree. The excitement he felt as he approached his target, step by step, didn't even feel like the thorns of the acacia tree that were stinging and hurting his legs. He finally reached the balloons. He watched them for a while, carefully shielding the balloons from the thorns of the tree, she untied the strings from the branches and handed them to the balloonist. Only one balloon had detached from the others and had risen a little higher and was stuck in the branches. If the boy tried to save him, he knew that the thorns of the tree would burst the balloon. Reluctantly, she descended from the tree, put on her shoes, and eagerly awaited the balloon that the man would give her. But the balloonist forgot his promise. After wrapping the ropes tightly around his hands, he started walking slowly towards the end of the street. The boy was surprised. "You were going to give me one of the balloons?" he asked. Man:

"Your son is in the tree, get out if you want." The boy did not have the strength to stand. He collapsed onto the curb. He turned and looked at the balloonist, who was about to disappear around the corner, and his balloons, and the crimson balloon at the top of the tree. he muttered. "Let it be! I have a balloon now, even if it stays on the tree."

Yucel Aksoy (Abridged and edited for the event.)

The text is analyzed with the students. In the process, students are asked the following questions:

- 1) In which part did the events begin to develop?
- 2) What is the main part that is intriguing?
- 3) What is the section where the main problem in the story is raised?

Student answers are received. If the answers are correct, the activity continues; If the answers are not correct, it is ensured that the correct answers are reached with guidance. The found part is

made italic. Then it is said that this part is the climax part of the story. Based on the questions above, students are asked to say what the features of the climax part are. Students are guided to give answers like "Climax is the part where the events in the story begin to develop. It contains clues about the consequences of the story and is intriguing." If necessary, additional instant questions and guidance statements can be produced.

In order to reinforce what has been learned, the following question is asked to students:

If the images below were a story, which would be the climax part?

The students are guided to tell that the second and the third pictures are the correct ones. If the students can't give the correct answers, additional instant questions and guidance statements can be produced (Figure 6) (Duration: 20 minutes)

Writing

The students are asked to complete the climax part of the story, in which the exposition and resolution parts are written, but the climax part is left blank, using the writing technique to complete the text, based on the visual projected by the teacher, in accordance with the context. It is stated that they can use the image below to make predictions while completing the gap in the story (Figure 7). An A4 sheet of paper is distributed to each student and the followings are reminded are to the students:

Consider what we did in the activity at the first lesson.

You can ask the points you have in mind.

You must follow the general composition rules in your articles.

While writing, you should pay attention to spelling and punctuation.

You have 25 minutes.

An Uncomfortable Bed

One October I went to spend a few weeks with some friends in a big old house in the north of France.

My friends enjoyed playing practical jokes on people. I'm not



Figure 7. Source: linkedin.com (Date of access: 15/07/2020).

interested in people who don't like playing jokes.

When I arrived, they gave me a big welcome, which made me suspicious. They fired guns, put their arms around me and made me feel important... like they were going to have some fun with me. I said to myself: "Lookout! They're getting something ready for you." During dinner everybody was laughing. Laughing too much. I thought, "These people are laughing for no good reason. They must have planned a joke... and I will be the victim of that joke. I have to be careful!"

I could smell a practical joke in the air, like a dog smells meat. But what is it? I was watchful, and I couldn't relax but I did not let a word or a movement show that I knew something was happening. I did not trust anybody... not even the servants.

The time came for sleep, and everybody in the house came to take me to my room. Why? They all said "Good-night" to me. I went into my room, shut the door, and stayed standing, without moving a single step, holding a candle in my hand.

I heard laughter and quiet talking in the corridor. I was sure they were spying on me. I looked around the walls, the furniture, the pictures, the floor. I saw nothing that made me suspicious.

An idea came into my head: "My candle could suddenly out and leave me in darkness."

Then I lit all the candles in the room. After that I looked around myself again but I didn't see anything unusual. I walked around slowly, examining every part of the room. Nothing. I looked at every object in the room, one after the other. Still nothing. I went over to the window and closed heavy curtains. I put a chair in front of the window, so that there would be nothing to worry about from outside.

I sat down in a big old chair... I didn't get into the bed.

I couldn't believe that it was daytime and the sun was shining. All the noise brought my friends hurrying into my room, and we found unhappy servant lying on the bed I had made on the floor. When he was bringing a cup of tea, he'd fallen over the mattress, spilling the hot liquid onto my face.

I had been so careful in closing the curtains and sleeping in the middle of the room... but I had made the practical joke I was trying to escape. I had been so careful in closing the curtains and sleeping in the middle of the room... But I had made the practical joke I was trying to escape. Guy de Maupassant

ENG3.W1.L5.an-uncomfortable-bed.pdf (state.tx.us)

Consider what we did in the activity at the first lesson.

You can ask the points you have in mind.

You must follow the general composition rules in your articles.

While writing, you should pay attention to spelling and punctuation.

You have 25 minutes.

Activity 4: What's more than a hundred

Pre-activity preparations

The teacher makes the following announcement at the end of the last lesson of the week before the event:

Children, how do you think a person's appearance affects our thoughts about that person? Think about that question until our next lesson. Now I will distribute the story called "The Come back" to you. I want you to read this story silently at home at least twice.

Drawing attention

The teacher enters the classroom even though he has a caricature and tells the students that he has read a very interesting caricature on the internet and wants to share it with them. The caricature, is shown to the students and the students are asked what their first thoughts would be if they met the person mentioned in caricature (Figure 8).

Then the teacher ends this part of the lesson with the following statements:

So, we shouldn't make firm judgments by looking at people's appearance. Because this can put us in difficult situations. The important thing is not being beautiful physically, but the beauty of the soul (Duration 10 minutes).

Application

The story "Heritage" is projected. The text is analyzed by the students under the guidance of the teacher.

"Heritage"

My uncle had put me in his place since his son Nihat died. Last year, my aunt died of grief. Now this unfortunate man sits with his servants in his palace-like mansion; I go to see him from time to time. The most moral and virtuous of people I have known in my life is my uncle. He served the state and spent his life in district governorships, governorships, and governorships of distant provinces. We, new men, cannot hear the love he has for poetry and art. The library that the garden eventually built is a secret sanctuary. Half of his day is spent here, he likes books and



Figure 8. Source: İçi Güzel Olanın Dışı da Güzel midir? | Ozan Keçeli (wordpress.com) (Data of access: 01.02.2021).
*Everyone's inner beauty reflects on your face, I wonder where mine reflects on me

caresses.

The servant who opened the door that morning said:

- The gentleman is in the library, if you want, come over there! said. I walked along, staring at the still-green flowers at the foot of the defoliated trees. The lead-lined cup dome of the library resembled an air of faceless mourning. The green-painted iron covers of the windows were open. I knocked lightly on the door, the servant thought:

- What is it, Mehmet? said.

- It's not Mehmet, it's my uncle... He opened the door.

With his white beard and thick eyebrows that made his blue tired eyes look bigger, he looked like a saint who had risen from his tomb. I kissed your hand:

- Come on, he said, let me show you a jewel.

- Here you go.

I took off my shoes. Just like entering a mosque... I wore a pair of red slippers. We sat next to the table.

"You didn't see this, you didn't see this!" she was laying the books one by one on the table. Some sofas, dates, translations, all of which had a musty smell of graves. My uncle devoted his whole life to his library, especially since he was left alone. My uncle was immersed in reading a poem. When finished reading:

- Do you know? They want to buy my library! said.

- How much do they pay?

- First, they said ten thousand liras. Then I said, "I don't sell!" When he said that, they went up to fifteen thousand, twenty thousand.

- What are you saying?

- They will even give you twenty-five thousand.

- Oh uncle, don't stop, sell it! I said. He lifted his eyes from the book he was reading. He turned to me. There was such a scolding, such a reproach in it...

- Selling my library? What do I do then?

He lowered his eyes back to the book. His face was disfigured. With a stagnant, miserable tone:

- I'm at the grave, my library is at the auction! said.

I didn't make a sound. I pretended to read the book in my hand. I don't know how long we kept quiet, it seemed too long to me. While my eyes wandered between the lines of writing, I was thinking of

twenty-five thousand liras myself. It was a small fortune. It was a fortune that would sooner or later be mine. In any case, my uncle had no heirs other than me. Who wanted the library? I would ask. The word also came into my mouth. I didn't ask. I was afraid of his clever eyes, which looked bigger, bluer, brighter under the glasses. I thought he'd understand my thinking right away. This ready legacy, which I had never thought of before, suddenly filled all my dreams. It's like my head is swollen, I'm dazed. I don't know what I'm talking about with my uncle. I left the library. We came to the hall. We sat down to eat. It was like I was in a novel. Two of my uncle:

-You have a distraction today. I remember you said you have something. While I was eating my meal at the table, my mind was constantly working and making plans. I couldn't control the ideas that were born in my head, I was silent. That's right... This poor old man was going to die soon. Twenty-five thousand liras for the library, a mansion, a vineyard, an apartment, etc. These are seventy-eight thousand liras: A fortune of one hundred thousand liras! Would I live here anymore? I would breathe in Europe and taste life with pleasure. But... If this old man tries to get married or something... But is it possible? A high-pitched demon voice inside my brain:

- Why not possible? said.

- It's not possible, it's not possible! I grit my teeth.

- No, it's possible! You'll suddenly hear tomorrow!

- That's bad...

My mind gave me an order to avoid this. The fact that the hundred thousand liras that fell at my feet flew away because of my negligence... I had to seize this wealth at any cost. Until the morning that day, I made dozens of plans to seize the wealth. I did not see any harm in any of them.

...

I didn't sleep at night! I couldn't look in the mirror so as not to see myself. Yes, all moral sentiments were a lie to me. Until the morning, I listened to the voices in my brain that gave me control:

-Don't hesitate!

- No, no, I can't.

- You will!

- I won't.



Figure 9. Source: web.watsapp.com (Date of access: 20/10/2020).

- You will miss a hundred thousand liras.
- Run away.
- You're not stupid.

No, I'm not stupid. But... I went down to my uncle early in the morning. The poor old man was drinking his milk in front of the balcony. He greeted me with a smile:

- What is that, he said, are you bothered? You turned yellow!
- I have nothing.

- Have you slept comfortably?

- I said yes. Then all of a sudden I started kissing her hands. He was surprised. I guess tears were flowing from my eyes.

- I have a request from you! I groaned. I want you to bequeath all your wealth to national institutions while you are still alive.

- But why?

- That's how I want it...

- But why?

Tell me what I was thinking at night, what plans I made to seize this hundred thousand lira as soon as possible.

I would. He would understand my true face. No, I did not have that courage. I started to tell lies. Supposedly I was young, maybe I could sell this library and get him out of the country. I wanted this important legacy to be left to the nation!

- All right, he said. Let me give my library to the nation. But my other goods...

- I don't want them either, uncle. There are so many patients. There are tears to be wiped, wounds to be healed, widows to be comforted, orphans and orphans to be comforted!

He was looking at me with deep surprise as I said it. The poor man could not understand what a low creature he was. He straightened up and embraced me. He kissed my forehead.

- You are my pride! said.

The poor old man I cheated on with my lies for the last time will also consider someone like me virtuous again! This infamous "my pride!" he will say.

Ömer Seyfettin (Abridged and edited for the event).

In the process, students are asked the following questions:

- 1) In which section do the events in the story end?
- 2) In which part is the message of the story given?
- 3) What do you think is the main part in the story that affects people?

Student answers are received. If the answers are correct, the activity continues; If the answers are not correct, it is ensured that the correct answers are reached with guidance. The found part is made italic. Then it is said that this part is the resolution part of the story. Based on the questions above, students are asked to say

what the features of the resolution part are. Students are guided to give answers like "Resolution is the part where the events in the story end. The main message is given in that part." If necessary, additional instant questions and guidance statements can be produced. In addition, the students are asked to say which of the following emojis are compatible with the exposition, climax and resolution parts of this story (Figure 9) (Duration: 20 minutes):

Writing

As the last step of the demonstration technique, students are asked to complete the resolution part of the story called "TheComeback", in which the exposition and climax parts are given and the resolution part is left blank, in accordance with the emotion in the emoji at the end of the story. It is said that these images mean love, affection and closeness, in case of confusion in terms.

An A4 sheet of paper is distributed to each student and the followings are reminded to the students:

Consider what we did in the activity at the first lesson.

You can ask the points you have in mind.

You must follow the general composition rules in your articles.

While writing, you should pay attention to spelling and punctuation.

You have 25 minutes.

"Dentist"

It is said that those who do not suffer do not know: There are very few people who do not suffer, what a terrible thing this toothache is. If other parts of the body get sick, the head will still manage, but if the head and brain get sick, what should the body do?

Once, our lady's teeth were abscessed; We were in a village covered with snow on all four sides. There are no doctors, no barbers, and the roads are not open so that you can go to the province... For a week we wandered around each other like lions in a cage; The woman wept shrilly. Whatever the case... Now, thank God, we are in a place that has a doctor. If there are no snow storms in winter, the roads will take the man to the province. But there is no dentist here either. The doctor gives medicine, but when it gets tight, it doesn't interfere, let's spend a car and move to the province. So he told us to take our lives. One day, good news spread: The brother of the agricultural officer was a journeyman with a dentist in Adana. He wanted to come here by playing some team tricks, but he was hesitant because he did not have a license; What would the judge, the district governor or something say, he

should have asked. The ground was felt; they are already complaining about the same problem; "We don't officially know about it." they said. Finally the dentist showed up one day.

Their teams were brilliant. I scored something like this. He knows quite a few things. On the practical side, there is nothing to say. Even those who are not hard of teeth stop by just in case and start the repair phase. Fillings, veneers, bridges, even dentures... The villagers, especially... The poor ones are so happy that they are so happy to drive a stake into the ground and tie their tooth to it with rope, to tie the rope to the door and throw a tooth with a kick; they even got rid of it by tying it to a mauser bullet and flying it. They all breathed a sigh of relief.

One day, Murtaza Bey also had a toothache, and he went to the dentist, whose praise he heard by ear. The dentist pulled out a painful rotten tooth, filled one, and for the other cavities: "These are open, they form abscesses, they swell, let's take timely measures." said. Our Ağa found the activity of that day sufficient and left. Two days later, I saw Murtaza Bey in Çopur İlyas's coffee house: One hundred eyes were swollen, his head was wrapped around his neck. His face turned crimson.

- Get well soon, Mr. Murtaza... No, I hope?

It must have been roaring anyway, and it exploded at my word:

- Is he coming to the country without a rope or is he coming with no good? Will they scam people? Have you ever watched? They ignore the district governor, the judge will squint... Fortunately, they didn't cut off our heads and give them to us.

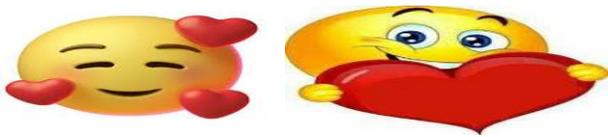
- My dear, they didn't take you there by force... If you don't like it, you shouldn't have gone.

- What if someone who doesn't know the law and book says that... How do you say that to a man like me? Don't you know what they do to a dentist without a diploma or license? I will complain everywhere.

There is an informal, illegal, unlicensed business. I was very sorry. We will be without a dentist and a lot of people will be in trouble. I saw Blind Haji in the cafe, I told him my problem. Haji immediately found the solution:

- They should give Murtaza Bey's money back. Let them do their teeth. Wait and see!

This idea occurred to me as well, so I immediately went to the dentist.



Muhtar Körükçü (Abridged and edited for the event).

RESULTS AND DISCUSSION

In the study conducted by Yeh (2010), with eight teacher candidates were studied. In this research, it was seen that visuals could be understood and used without training. These findings coincide with the starting point of the research. In this study, it was assumed that the visuals were easy to understand, they also supported learning and the students would be able to understand the visuals without any training.

In the research conducted by Jain (2018), it was determined that visuals affected the consumers' perceptions and direct consumer behavior. This study also supports the idea that visuals will guide student

behaviour. It is thought that with the activities carried out within the scope of the study, students' story writing skills and their attitudes towards writing will be improved.

In the study conducted by Rowsell et al. (2012), it was mentioned that visuals offered concrete details and were directive to discover meanings, and it was stated that visuals should be used more in accordance with developing possibilities. It is stated in this study that visuals should be more intensively used in the classroom and visuals can be used in the teaching of abstract subjects.

The results of the study by Susilawati (2017) of this study overlap with each other. Susilawati used comics in her study and it was determined that this improved her story writing skills. This study is based on the same assumption.

In the study conducted by Megawati and Alkadrie (2017), it was revealed that teaching writing using photographs provides more effective results. In this research, it has been seen that the ability to write a story can be improved through visuals such as photographs.

The findings are in line with the findings of the study by Noreewec and Margana (2018). In both studies, videos were used and it was concluded that these images would improve students' writing skills.

In the study conducted by Sinaga (2018), it was seen that the use of animation films in teaching narrative writing increased learning success. In this study, visual materials were used to improve story writing skills.

Many international studies have shown that it is really difficult to teach the story writing skill and that some extra applications are needed in addition to the curriculum (Ahmad et al., 2020; Alkaaf and Al-Bulushi, 2017; Lane et al., 2010; Wilson, 2019). In this study, it is also found out that the activities and strategies used in the teaching programs and textbooks for the story-writing skill are insufficient; new approaches and activities based on these approaches are needed to improve the story writing skills. It can be said that the activity suggestions are in accordance with the general approach and point of view in the literature.

Conclusion

Although there are many studies in the literature on story-writing skill and the use of visuals in education, there is no study that deals with both of these subjects. For this reason, activities which aim to improve the story writing skill through visuals are prepared. The activities consist of preparation for the lesson, drawing attention, application and writing sections. Each stage of the activities is planned in a way that enables active participation of students. In the pilot activities, it was observed that the activities could be understood by the students and completed on time. It has been observed that student motivation is higher compared to other activities in pilot activities. Since motivation is a

prerequisite for success, it is thought that activities will affect student success. With this study, it has been revealed that visually supported activities will be beneficial in terms of teaching and developing the skill of writing an event story. In the study, tools that are frequently encountered in daily life such as cartoons, silent films, documentaries, paintings, photographs are included, and thus, it has tried to draw attention to the fact that writing a story is also a part of daily life.

To date, there is no study that directly addresses this issue. It is hoped that this study will contribute to the field by providing teachers with new opportunities in their classroom practices and gaining new perspectives through the activities prepared.

Recommendations

Within the scope of the study, the following recommendations are made for researchers:

- 1) The activity set can be applied with a large number of students
- 2) The activity set can be used by adapting to the case story.
- 3) Similar studies can be performed for other text types.
- 4) Similar studies can be performed with advanced visual techniques.

CONFLICT OF INTERESTS¹

The authors have not declared any conflict of interests.

REFERENCES

- Ahmad A, Samiullah M, Ahmed G(2020). Development of Story Writing Skills through Communicative Approach at Secondary Level in Pakistan. *Global Regional Review* 1:143-150.
- Aisami RS (2015). Learning styles and visual literacy for learning and performance. *Procedia-Social and Behavioral Sciences* 176:538-545.
- Alkaaf F, Al-Bulushi A (2017). Tell and write, the effect of storytelling strategy for developing story writing skills among grade seven learners. *Open Journal of Modern Linguistics* 7(2):119-141.
- Baessler EJ (1997). Persuasive effects of story and statistical evidence. *Argumentation and Advocacy* 33(4): 170-175.
- Bleed R (2005). Visual literacy in higher education. *Educause Learning Initiative* 1(1):1-11.
- Bowen GA (2009). Document analysis as a qualitative research method. *Qualitative Research Journal* 9(2):27-40.
- Brown GH (1979). Children's sense of story and their reading. *English in Australia* 1(47):43-50.
- Carter K (1993). The place of story in the study of teaching and teacher education. *Educational Researcher* 22(1):5-18.
- Daisey P, Jose-Kampfner C (2002). The power of story to expand possible selves for Latina middle school students. *Journal of Adolescent and Adult Literacy* 45(7):578-587.
- Egan K (1985). Teaching as story-telling: a non-mechanistic approach to planning teaching. *Journal of Curriculum Studies* 17(4):397-406.
- Esenwein JB, Chambers MD (1913). *The Art of Story-writing*. Springfield: Home Correspondence School.
- Filipi A (2017). The emergence of story-telling. In *Children's Knowledge-in-Interaction* pp. 279-295. Singapore: Springer.
- Freeman NK, Feeney, Moravcik E (2011). Enjoying a good story: Why we use children's literature when teaching adults. *Early Childhood Education Journal* 39(1): 1-5.
- Galvez R (2018). Effectiveness of Animated Visuals for the Teaching of Chemical Bonding in Junior High School Chemistry. *International Journal of Education and Research* 6(1):119-128.
- Gropper GL (1966). Learning from visuals: Some behavioral considerations. *AV Communication Review* 14(1):37-69.
- Gudmundsdóttir S (1991). Story-maker, story-teller: narrative structures in curriculum. *Journal of Curriculum Studies* 23(3):207-218.
- Guo D, Wright KL, McTigue EM (2018). A content analysis of visuals in elementary school textbooks. *The Elementary School Journal* 119(2):244-269.
- Hyland K (2015). *Teaching and Researching Writing*. Edinburgh: Pearson.
- Hynes J (2014). *Writing Great Fiction*. Virginia: The Teaching Company.
- Ionică L (2018). Foreign Language Teaching through Visuals. *Studii și cercetări filologice. Seria Limbi Străine Aplicate* (17) 86-89.
- Jackson D (2017). Can games help creative writing students to collaborate on story-writing tasks? *International Journal of Game-Based Learning (IJGBL)* 7(3):38-50.
- Jain P (2018). Visual persuasion-a creative aspect in communication. *International Journal of Humanities and Social Sciences* 7(3):5-12.
- Jing M, Kirkorian HL (2020). Teaching With Televised Stories: A Story-Focused Narrative Preview Supports Learning in Young Children. *Child development* 91(5):1101-1118.
- Khorin A, Voronova E (2021). The Role of Visuals in the Communication Process. *Filosofija. Sociologija* 32(1):69-75.
- Kiss T, Weninger C (2017). Cultural learning in the EFL classroom: The role of visuals. *Elt Journal* 71(2):186-196.
- Knupfer NN (1993). Enhancing local and distance education with computer-produced visuals. Available at ED393415.pdf
- Lane KL, Graham S, Harris KR, Little MA, Sandmel K, Brindle M (2010). Story writing: The effects of self-regulated strategy development for second-grade students with writing and behavioral difficulties. *The Journal of Special Education* 44(2):107-128.
- Lazard A, Atkinson L (2015). Putting environmental infographics center stage: The role of visuals at the elaboration likelihood model's critical point of persuasion. *Science Communication* 37(1):6-33.
- Leedham M (2015). Chinese students' writing in English: Using visuals and lists. *English Teaching in China (ETiC)* 6:16-20.
- Lesnov RO (2018). Content-rich versus content-deficient video-based visuals in L2 academic listening tests: pilot study. *International Journal of Computer-Assisted Language Learning and Teaching (IJCALLT)* 8(1):15-30.
- Lin L, Li M (2018). Optimizing learning from animation: Examining the impact of biofeedback. *Learning and Instruction* 55:32-40.
- Lubis RI (2020). The effect of story mapping strategy on students'achievement in writing narrative text. *jurnal liner (Language Intelligence and Educational Research)* 3(2):102-112.
- Macdonald S, Headlam N (1986). *Research Methods Handbook*. Manchester: CLES.
- Mamaliga A (2020). The role of visuals aids in teaching grammar. *Materialele Conferinței Republicane a Cadrelor Didactice* 3:353-356.
- McIntyre E (2007). Story discussion in the primary grades: Balancing authenticity and explicit teaching. *The Reading Teacher* 60(7):610-620.
- McKeough A, Davis L, Forgeron N, Marini A, Fung T (2005). Improving story complexity and cohesion: A developmental approach to teaching story composition. *Narrative Inquiry* 15(2):241-266.
- Megawati M, Alkadrie S (2017). The Effectiveness of Using Photograph in Teaching Writing. *Journal of Education, Teaching and Learning* 2(2):138-146.
- Meyer RJ (1995). Stories to teach and teaching to story: The use of narrative in learning to teach. *Language arts* 72(4):276-286.

¹This study was carried out by a doctoral thesis prepared by Mehmet Soyucok, under the supervision of Professor Musa Çifci at Uşak University Educational Sciences Institute

- Mika K (2012). Using Visuals to Enhance Student Learning. *The Law Teacher* 18(2):20-28.
- Noreewec A, Margana MA (2018). The effectiveness of the utilization of videos as supplementary teaching material in genre-based approach to teach writing skill. Available at <https://sgm.gr/mKvOx>
- Oktaviani IC, Mustika I, Sudrajat RT (2021). The application of the cooperative story type cooperative method in learning write short stories. *JLER (Journal of Language Education Research)* 4(1):36-45.
- Oller Jr JW (1983). Story writing principles and ESL teaching. *TESOL Quarterly* 17(1):39-53.
- Rayfield JR (1972). What is a story?. *American Anthropologist* 74(5):1085-1106.
- Roddy L (2003). *How to Write a Story*. Atascadero: Institute for Excellence in Writing.
- Rowell J, McLean C, Hamilton M (2012). Visual literacy as a classroom approach. *Journal of Adolescent and Adult Literacy* 55(5):444-447.
- Sinaga YP (2018). The Effectiveness of Using Animated Film in Teaching Writing Narrative Text. Available at <http://repository.uhn.ac.id/handle/123456789/1775>
- Stokes S (2002). Visual literacy in teaching and learning: A literature perspective. *Electronic Journal for the integration of Technology in Education* 1(1):10-19.
- Susilawati F (2017). Dijital çizgi roman yoluyla öyküleyici metin yazmayı öğretmek. *Journal of English and Education* 5(2):103-111.
- Vazquez JJ, Chiang EP (2014). A picture is worth a thousand words (at least): The effective use of visuals in the economics classroom. *International Review of Economics Education* (17):109-119.
- Widyastuti A (2019). The use of storytelling method to improve students' ability in writing stories and teacher's ability in telling stories. *Hortatori: Jurnal Pendidikan Bahasa dan Sastra Indonesia* 3(2):133-146.
- Wilder AN (1983). Story and story-world. *Union Seminary Review* 37(4):353-364.
- Wilson D (2019). Exploring a teacher's facilitation of a collaborative story writing unit using Google Docs in a culturally and linguistically diverse high school English class (Doctoral dissertation). University of Victoria, Victoria.
- Yarbrough JR (2019). Infographics: in support of online visual learning. *Academy of Educational Leadership Journal* 23(2):1-15.
- Yeh HT (2010). Towards evidence of visual literacy: Assessing pre-service teachers' perceptions of instructional visuals. *Journal of Visual Literacy* 29(2):183-197.
- Zhang Q, Fiorella L (2019). Role of generated and provided visuals in supporting learning from scientific text. *Contemporary Educational Psychology* 59:1-14.

VISUAL SOURCES

- Figure 1. 10 Maddede Bir Entelin Toplumda Var Olma Çilesi - onedio.com
- Figure 2. Aile Danışmanlığı | Dinamik Psikolojik Danışmanlık ve Eğitim Merkezi
- Figure 3. EN GÜZEL ÇOCUK ŞİİRLERİ DİNLE - YouTube
- Figure 4. PISA'da nasıl sorular soruluyor? | Bilsem Sınav (sinavtakvim.com)
- Figure 5. İLKOKUL-REHBERLİK-BÜLTENİ.pdf (mevkolejbasinkoy.k12.tr)
- Figure 6. "Παίζω και μαθαίνω στην Ειδική Αγωγή" efibarlou.blogspot.gr: Νοεμβρίου 2018
- Figure 7. In a lather over gender bias in ads (linkedin.com)
- Figure 8. İçü Güzel Olanın Dışı da Güzel midir? | Ozan Keçeli (wordpress.com)
- Figure 9. WhatsApp