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Reading The Line Spaces of the Story Completion Tasks: An Evaluation of Gender Equality Course

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Drawing on feminist methodology, this research aims at examining the gender equality courses at universities. More specifically, the attempt of this paper is to reveal the gender stereotyping of the university students through their creative writing activities by comparing those activities of the students who took gender equality course and the ones who have not yet. This research was built on mixed method. The design of the research, qualitative content analysis was used to examine the written responses of the students to the story starter of "Cinderella". Quantitative analysis was conducted to support the data gained through qualitative techniques. This folk tale is originally stereotypical. However, as the data collection technique of the research, the non-stereotypical type of story starter of Cinderella was used as a tool for the story completion task. The participants of the study were 120 first grade university students from Ondokuz Mayıs University, 62 of whom took gender equality course this semester (Group A from Faculty of Economics and Administrative Sciences) and 58 of whom have not taken this kind of a course or training yet (Group B from Faculty of Education). The writings of the students were analyzed under four categories such as language use, types of the attributes assigned by the students to the characters they used in their stories, sex roles and the completion of the studies. The results of the study suggest that gender equality courses have a positive effect on students' perceptions of gender equality. Nevertheless, there seems to be gender stereotyping in both groups, but weaker in Group A than Group B.

Key words: Gender, Gender stereotypes, Creative writing, Story starters, Story completion task

INTRODUCTION

From the first days of the history, the debate over the different roles, responsibilities and traits between women and men, which is currently named as gender stereotypes, have been on the agenda of the academics from various fields.

Gender roles and attributes assigned to women and men can be implicated by many ways and vehicles. One of these is the creative writing activities meaning "having the power to create an imaginative, original literary production or composition" (Ramet, 2007: 13) or an open space such as an empty page that can be filled with anything the writer imagines (Morley, 2007: 1).

Some studies suggest that the writings of females and males differ in many ways (Kamler, 1990; Sumida, 2000). Those studies generally focus on the participants from the ages of primary school as

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Kohlberg (1966), in his cognitive developmental theory, states that the development of the sex roles of children is constructed at the age of 9-11. However, this study aims at studying with the participants from university (college students or adults) as many other researches were conducted in order to reveal the gender role perceptions of the university students (Holt & Ellis, 1998; Street, Kimmel, & Kromrey, 1995).

Literature Review on Gender and Creative Writing Activities

There are many studies focusing on gender stereotypes. The masculine and feminine gender roles, identities and status have been studied by Wollstonecraft (1987), Yaşın- Dökmen (1999), Eisler & Skidmore, (1987); Bem (1974), Rudman & Glick, (2001), etc.

In her widely used and read research, Bem (1974) listed masculine gender roles as “act as a leader, aggressive, ambitious, analytical, assertive, athletic, competitive, defends own beliefs, dominant, forceful, has leadership abilities, independent, individualistic, makes decisions easily, masculine, self-reliant, self-sufficient, strong personality, willing to take risks, willing to take a stand”; and feminine gender roles as “affectionate, cheerful, childlike, compassionate, does not use harsh language, eager to soothe hurt feelings, feminine, flatterable, gentle, gullible, loves children, loyal, sensitive to the needs of the others, shy, soft spoken, sympathetic, tender, understanding, warm, yielding”. In 1987, Kavuncu adapted Bem’s inventory to Turkish society and found out that the roles for masculinity are “responsible for his family, dominant, generous, impassive, masculine, forceful, sociable, adventurous, willing to take a stand, ambitious, idealist, self-sufficient, assertive, strict, acts as a leader, sensible, authoritative, willing to take risks, aggressive, trustworthy” and femininity are “solemn, understanding, sensitive to the needs of others, yielding, warm, loves children, emotional, devoted, conciliator, tender, eager to soothe hurt feelings, does not use harsh language, feminine, compassionate, respectable, loyal, affectionate, shy, soft-spoken, gentle”. Moreover, Bacacı-Varoğlu (2001) also listed the gender roles of Turkish society by emphasizing that males are of public sphere while females are that of private. Some others assessed the validity of Bem’s inventory and masculine and feminine gender roles to different cultures. For instance, Lara- Cantu et al. (1987) studied these masculine and feminine roles to Mexican culture, Sugihara et al. (1999) to Japanese culture, Ward et al. (1986) to Malaysia and South India, Holt et al. (1998), Larsen et al. (1986) and Reed-Sanders et al. (1984) to all cultures. Moreover, more specifically, gender role stress also studies by some scientists. For instance, Goddard (2018) and Eisler & Skidmore (1987) studied the feminine gender role stress while Koç, Avcı-Haskan, Bayar (2017) studied that of men.

After dealing with the studies regarding gender roles, it can now be said that there are several studies conducted through different educational programs and courses by focusing on gender roles.

For instance, Tutsak and Batur (2011) compared the two Turkish textbooks used in 1922 and 2011 in terms of educational rights of women. They used qualitative research model, monitoring model and found out that both coursebooks were inadequate and restricted the social life of women such as being mother and at private sphere. Moreover, they also showed some signs about sexist occupational roles. Men were portrayed as soldiers whereas women were at home, doing housework and mothership. Another study, done by Eren (2015), examined gender in Turkish and English books written for children. It was found that the books were written by giving special care to gender equality. The books included some roles giving girls some gender roles at public sphere and boys in private sphere. In their research carried out to reveal the gender ideology through female and male figures, Çubukçu and Sivaslıgil (2007), examined the 7th grade ELT textbook and demonstrated that men’s visibility was higher than that of women’s as overall. On the other hand, women’s visibility was higher at private sphere. In another research, Mineshima (2008) revealed that the number of the male and female characters and the words used for them are almost the same. Saarikivi (2012) also found out some clues showing gender inequality in EFL coursebooks used in Finland for 7th and 9th grades.

Focusing on the main point of this paper, there is a large number of studies about gender and creative writing activities including story starters and story completion tasks, as in stated in its description “creative writing is a rich, personal, value-laden language activity and can provide a record of thought which represents the writer’s ordering of reality” (Trepanier-Street, Romatowski, 1991). Creative writing is fictional and hence, it can reflect personal characteristics such as gender (Llosa, 2012). For instance, Tsai (2013) put forward the relation between creative writing and the academic performances of 18 graduate and PhD students. Similarly, Berninger et al. (2008) demonstrated differences among sexes after doing a research with 200 adults and 122 children. Buxton (2011) also examined gender-based differences of 20 kindergarten students and found some gender inequalities as the results of the study. Henkin (1995) stated that girls were more eager to write creative writing activities more than boys; just as Davies (1993) suggested that gender is a social phenomenon that can be identified in the writing activities of the students. Stobart, Elwood, & Quinlan (1992) and Peterson (1998) also told that there are some differences on creative writing activities in terms of genders of the authors.

The effects of creative writing activities on the courses and fields of work are the other examinations of the past researches such as Art, Music, Maths, Social sciences, history, etc. (Böttcher, 1999). For instance the influences of different kinds of creative writing activities were conducted in Social Sciences (Duban et al., 2015), in foreign language or language courses as English as a Foreign Language (EFL) (McCullen, 2009), (Aktaş, 2009), (Top, 2013), (Bizzaro, 2004); and Turkish (Demir, 2012; Kırmızı, Et. Al. 2012).

McAuliffe (1993) examined the writings of the second-grade students. She analyzed the writings under the categories of language use, subjects and styles of the stories. The results showed that both female and male students use sexist language and write on various styles of stories. The findings demonstrated that female students focused on community, whereas male students wrote on the theme contest. In addition to this, Tuck, Andree and Bell (1985), in their study, developed a scale named as “The Analysis of Character Traits (ACTS)” to reveal the sex stereotyping of the adults’ stories of children. The findings of the study showed that both females and males create stereotyped and non-stereotyped characters of their sexes; there are some differences in the profiles of the participants and sex stereotyping are present in the writings of the both authors. Having used story starters, that is, story completion task as a way of data collection, Trepanier-Street, Romatowski and McNair (1990) conducted a study. They wanted the students to complete the stories that were written in both stereotypical and non-stereotypical way of occupations. As a result of the study, it was found out that both female and male students produced stereotypical writings. Moreover, the students gave male characters a role for solving the problems.

There are some other researches demonstrating that the writing skills differ according to the genders of the participants (Doğan and Özçakmak, 2014; Karakaya, 2011; Arı, 2010; Karakuş-Aktan, 2013; Yılmaz, 2011). For instance, in one study, in order to examine the relationships between gender, gender role, and creativity, the creative activities of 136 undergraduate students were used. The performance of the male participants was better than that of females. Both males and females with strong masculine gender roles surpassed the performance of undifferentiated participants (Stoltzfus, et al., 2011).

Run in another part of the world, in Kenya, Mochi, et al. (2013) attempted to show the differences in the performances of boys and girls in secondary schools. The data was collected with a creative writing task and two-tailed t-test. The results of the study demonstrated that females outperform males. Moreover, it can be seen from the literature that gender was also used as a tool to reveal the written language accuracy of CLIL (content and language integrated learning) and a non-CLIL analysis. The 393 third and fourth grade secondary school students were the participants of the study.

As a result of the study, girls did not significantly outperform their boy peers in written accuracy in the CLIL group. However, the situation was not the same at the non-CLIL group (Lahuerta, 2017).

Run in Turkey, Başkan (2019) also examined the writing skills of the 7th grade students in terms of some variables including gender. 515 participants in six different schools in Diyarbakır were asked to write some texts and their texts were evaluated by Narrative Text Writing Completion Form prepared by the researcher. The results of the study showed statistical differences according to the gender of the participants; that is, female students' story writing skills are higher than those of males. Ulu (2019), also sought to reveal the creativity of the 4th grade students in terms of gender and some other variables. The 182 participants were from six primary schools of Afyonkarahisar province. 'Writing Success' and 'Scale for Assessing Story Elements' were used to collect the data. Mann Whitney U and Kruskal Wallis-tests were used to analyse the data. The results showed that girls were better than boys in terms of keeping a diary.

Çer (2017) conducted another study in Turkey aimed to determine the gender perceptions of 57 university students and 5 adults. Within this qualitative study, the participants were asked to write a tale. The creative tales was expected to include a princess, a prince, a witch and a dragon. The data was analysed through content analysis and according to the findings of the study, the gender perceptions of the participants were found to be similar. Dolmaz and Kaya (2017) also aimed at examining the creative skills of the students according to some variables including gender. 60 7th grade students from Sivas were the participants of the study. The results of the study showed that gender did not affect the creativity of the students. In a similar research carried out with 289 9th grade students in Kütahya, Karakuş-Aktan (2013) revealed that the success of the students differs in terms of gender; that is, female students were slightly more successful than that of males. Zorbaz and Kayatürk (2015) studied with 817 secondary students of 5th, 6th, 7th and 8th grades in Antakya and stated that the attitudes of female students through writing was more positive than those of males.

Leaning against the previous studies, the purpose of this research is to examine the gender stereotyping of the students through their creative writing activities by comparing the creative writing activities of the university students who took gender equality course and the ones who have not yet.

The research questions addressed during the study are:

1. Are there any differences in the use of language between the students who took gender equality course and who did not?
2. Are there any differences in the use of language between male and female students who took gender equality course and who did not?
3. Are there any differences in the types of attributes assigned to female and male characters between the students who took gender equality course and who did not?
4. Are there any differences in the types of attributes assigned to female and male characters between male and female students who took gender equality course and who did not?
5. Are there any differences in the use of sex roles between the students who took gender equality course and who did not?
6. Are there any differences in the use of sex roles between male and female students who took gender equality course and who did not?
7. How do the students complete the story starters; in a stereotypical way or a non-stereotypical way?

METHODOLOGY

Deciding for the Methodology

This study conducted with mixed method in which both qualitative and quantitative research models were used as the method of the research. As for the qualitative research, just as Strauss and Corbin (1997) remarked, in order to bring the gender perceptions of the university students to surface, the qualitative method was used. In addition to this, the theoretical aspects and periods of quantitative paradigms was found suitable to be used in order to specify the frequency and percentage of the analysing units (number of the participants and the data collected for the four categories).

Epistemologically, this study leans on feminist methodology which focuses on feminist values (Neuman, 2006: 152) and which criticizes the cultural tendency to regard men's experience as universal (Lois, 2006: 85). By this way, the feminist researchers themselves looks at the world by the eyes of women and the researcher herself and the examined unit itself will be women (Kelly, 1988); which means that it is inevitable for the researcher to be completely free from her own values and experiences (Weber, 1949). In other words, as the feminists are concerned with the experiences and implications of women's knowledge (Landman, 2006: 430), and this type of research is directly associated with qualitative methods (Maynard & Purvis, 1994), not quantitative methods as they are seen as male techniques (Cancian, 1992); it was found adequate to conduct this research through mostly qualitative techniques. The quantitative techniques were used only to support the findings gained through qualitative techniques with frequencies and percentages during this mixed method study.

Moreover, it was decided that the data collected through the writing activities of the students is to be analysed with content analysis which is a qualitative research technique (Burnard, 1995), and can be defined as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use" (Krippendorff, 2004: 18).

Participants

The subjects of this research were 123 university 1st grade students. The students were drawn from two different faculties of Ondokuz Mayıs University by purposeful sampling. The first group, that is, Group A, was the group of the students consisting of 62 students who took Gender Equality course during their academic year at Faculty of Economics and Administrative Sciences. The second group, that is, Group B, was the group of the students from Faculty of Education, consisting of 58 who had never taken Gender Equality course in their lives. At the beginning of the session, there were 61 students. However, when they were asked whether they have ever taken gender equality course or training, 3 of them told that they have. So that the session was pursued with 58 students. These students' other demographic features such as age (they were 18 or 19), grades and socio-economic background were assumed to be the same.

Table 1.

The Participants of the Study

	GROUP A		GROUP B	
	FREQUENCY	PERCENTAGE	FREQUENCY	PERCENTAGE
FEMALE	31	50 %	36	62%
MALE	31	50 %	22	38 %
TOTAL	62	100 %	58	100 %

Showed in Table 1, Group A consisted of 62 students; 31, that is, half of whom were female and the rest 31 of whom were male. On the other hand, Group B consisted of 58 students 62% (36 female) of whom were female and 38 % (22 male) of whom were male. At the beginning of the session, they were asked for their consent and all the students confirmed to participate to the writing activity.

Procedure

In this study, the students were asked to write stories as the completion to the story starters given by the instructor. The writing sessions were conducted in students' natural classroom settings by the same researcher. The students were given 40 minutes which is the same as their standard class duration.

To encourage them to participate to the study, the researcher gave the students an instruction "Is there anyone who does not know the story Cinderella?". After all of the students admitted that they knew the story, the researcher pursued her instruction as follows:

"Dear students. As you said that you all know the story, now you are invited to create a new story starting with a different, that is, non-stereotypical starter of Cinderella given to you. You are free to complete the story in the way you want. You can add new characters; you can change the story completely or you can write the standard story. You are totally free! Please do not forget to fill the information on your paper before starting your story. I hope all of you will enjoy this activity. Thank you for joining!".

Data Collection

Story completion task, a type of creative writing activity conducted with a story starter used as the data collection method of the study. One of the famous short stories, Cinderella, re-written by James Finn Garner (2011: 38) in his book "Politically Correct Bedtime Stories" was used as the story starter. In this book Garner retold the famous time-tested stories from the sensitivity of our modern times such as feminism, freedom, etc. Garner thought that these stories were written from a stereotypical point of view; for this reason, he re-wrote these stories in a non-stereotypical way.

CINDERELLA

"There once lived a young woman named Cinderella, whose natural birthmother had died when Cinderella was but a child. A few years after, her father married a widow with two older daughters. Cinderella's mother-of-step treated her very cruelly, and her sisters-of-step made her work very hard, as if she were their own personal unpaid laborer. One day an invitation arrived at their house. The prince was celebrating his exploitation of the dispossessed and marginalized peasantry by throwing a fancy-dress ball". (...)

The above version is the original story starter. However, as the students participating to this research activity were Turkish, the Turkish version of the story translated by Evcı, but originally written by Garner (2016) was used as the story starter:

KÜLKEDİSİ

"Bir zamanlar Külkedisi adında genç bir kadın vardı; bu kadının biyolojik annesi o daha çocukken ölmüştü. Bu kadın annesini yitirdikten birkaç yıl sonra, babası, yaşları Külkedisi'nden daha büyük iki kız sahibi olan boşanmış bir kadınla evlendi. Üvey anne daha ilk günden Külkedisi'ne acımasızca davranmaya başladı; bu yetmezmiş gibi, üvey kız kardeşleri de evin her işini ona yaptırıyorlardı-görseniz, genç kadını iki kız kardeşin maaşsız özel hizmetçisi sanırdınız.

Günlerden bir gün bu haneye bir davetiye geldi. Prens bir kıyafet balosu düzenleyecekti." (...)

Criteria for the Evaluation of the Writings: Data Analysis

Stated above in "Deciding for the Methodology" part, the data analysis will be done via content analysis. The review of literature given in the introduction part of this study helped us construct the four qualitative categories to assess the stories completed by the students.

These categories were:

1. Language Use: Did the students use gendered languages or were their languages free from sexist language use? If they used gendered language, were the students female or male? If they used gendered language, had the students taken gender equality course or not? How did the students describe their gender in Turkish?
2. Types of the Attributes: What kind of activities did the students assign to female and male characters? Did the students assign attributes to female characters in public or private sphere? Did the students assign attributes to male characters in public or private sphere?
3. Sex Roles: By using the adapted form of Bem Sex Role Inventory (BSRI), developed by Bem (1974), to Turkish society conducted by Kavuncu (1987), the gender role perceptions of the students were measured.
4. The Completion of the Stories: Were the completion of the stories written by Group A and Group B were stereotypical or non-stereotypical? Were the completions of the stories written by female and male students were stereotypical or non-stereotypical?

After the first assessment of the researcher, three experts (one from the Department of Turkish Literature, two from the Department of Gender Studies) evaluated the findings. After the evaluation of these experts/judges, the findings and results of this research were formed.

Limitations

The limitation is about the evaluation methods used in data collection. The story-starter/story completion technique of a creative writing study is employed as evaluating gender-stereotypes. However different methods such as interview techniques or surveys can be utilized as they may lead different findings and results.

Ethical Issues

The approval from the ethical committee was taken on 29.11.2019 at Ondokuz Mayıs University. The consent of each participant was gathered before the application of the writing activities.

FINDINGS and DISCUSSION

Findings About Language Use

Regardless of their completing the stories in a stereotypical or non-stereotypical way, there can be seen some sexist language uses in students' story completions. The examples below demonstrate the language use of the students from both groups and sexes. The information in brackets give information about the group, number and sex of the students respectively.

The examples of sexist language use in Group A are as follows:

"To choose a girl to get married." (Group A, 1, M; 4, M; 7, F; 39, M; 48, F; 53, F; 59, F; 60, F)

"Her stepsisters saw Cinderella as a slave." (Group A, 4, M)

"She wanted to fall in love with a man just as her mother did. She only wanted to overcome with her problems with the love a respect of a man, just like every other woman." (Group A, 5, F)

"The women want to affect the Prince." (Group A, 9, M)

"I wish I were male, then I was going to beat my mum." (Group A, 18, M)

"Protect women, then the world will be ours." (Group A, 20, M)

"Because she (the stepmother) was thinking that if she could be able to marry one of her daughters with the Prince, she will hit the jackpot. (...) They will lead a life of riley." (Group A, 24, F)

"Because she knew that after late hours, the streets were changing into men. (...) For this reason from then on, she didn't use that lipstick, she didn't wear that skirt, she didn't walk from that street again. She became a woman of sorrow and was added to the history like that." (Group A, 46, F)

The examples of non-sexist language use in Group A are as follows:

"This morning the Prince was planning to choose a girl for a marriage. However, a woman was not a "thing" to be chosen." (Group A, 16, F)

"She (Cinderella) became a district governor. In order to lead a life of riley, she didn't need to marry a reach man. She could achieve this on her own." (Group A, 35, F)

"With some regulations, the women became more independent." (Group A, 44, F)

The examples of sexist language use in Group B are as follows:

"To search for a girl to get married" (Group B, 1, M; 7, M)

"To choose a girl to get married" (Group B, 49, F; 54, M)

"To ask for the girl's father/family for marriage" (Group B, 3, F)

"Cinderella makes plans for how to get the prince to get married." (Group B, 6, M)

"Her stepsisters want the Prince to fall in love with one of them." (Group B, 10, M)

"After the prince had seen Cinderella during the ball, he fell in love with her and made her his Princess." (Group B, 6, M)

"She has been the Princess of him from now on." (Group B, 7, F)

"The King says, 'This is the girl most suitable for our family'". (Group B, 11, M)

"The Prince married a girl whom his father found suitable for their family." (Group B, 47, F)

"Poor women, of course, stood in the secondary status." (Group B, 27, M)

"Her stepsisters didn't want to miss this opportunity as their only aim had been to find such a man with high status for marriage." (Group B, 32, F)

"To be Prince's main squeeze." (Group B, 41, F)

These examples above show that both students in Group A and in Group B, and both female and male students use sexist languages. However, in Group A, there are 3 examples utilized by female students showing that female students produced non-sexist languages more than those of males.

The gendered language uses were about the secondary position of women in society, men's priority in marriage (choosing a girl to get married and asking for the girl's father/family for marriage, trying to be a man's main squeeze) and domestic violence; all regarding gender inequality and patriarchy come across in every walk of life.

Another finding about language use is about the structure of Turkish language. In Turkish, both "kadın, kız, bayan" are used in the meaning of "woman". However, there are some slight differences that feminists oppose. They claim that "kadın" is a sex, whereas "kız" or "bayan" is not. However, some of the female students filled in the blanks with different words such as kadın, kız, bayan or (K):

In Group A, 2 female students in 31 used "kız" instead of "kadın", constituting 6% of all of the female students. On the other hand, the situation is more complex in Group B. Of all 36 female students, only 20 of them (56%) used "kadın". The other 11 students wrote "kız" (31%); 3 of them put the letter "K" (8%) and 2 of them (5%) wrote "bayan". These usages reveal that the course contributed the students in the perceptions of writing their sexes truly.

Findings About Types of the Attributes

Another category that students' story completions were examined was the types of the attributes the writers assign to female and male characters in the story and their being located in public or private sphere.

The analysis revealed that both female and male writers assigned the same attributes for the male and female characters in their stories.

The female characters in their stories do the housework, cleaning, cooking, washing the floors, ironing, sewing clothes, making handicrafts and selling them to friends and neighbors in private sphere.

"As a daily routine, she was doing the washing up when she suddenly heard a noise." (Group B, 3, F; 54, M)

The male characters are responsible for administration; the Prince and his father the King are responsible for the administration of the country. The father of Cinderella is responsible for earning the living for the family in public sphere.

"The handsome Prince, as his appearance, was also good at running his state." (Group A, 35, F)

Findings About Sex Roles

The writings of the students were also examined for the gender role perceptions by using the masculine and feminine adjectives utilized by the students for the characters they created in their completion of the stories.

In Group A, 51 students out of 62, that is, 82%, assigned the roles to male characters such as "responsible for his family, dominant, masculine, forceful, ambitious, strict, acts as a leader, authoritative, aggressive" and "emotional, devoted, tender, does not use harsh language, feminine, loyal, gentle" to female characters. 11 students, that is, 18%, gave Cinderella a forceful, idealist and assertive role.

In Group B, 54 students, that is, 93%, assigned the roles to male and female characters the same as those of Group A. 4 students, that is, 7%, assigned Cinderella a self-sufficient, idealist and willing to take risks role.

These examples demonstrate how the masculine and feminine adjectives, that is, gender roles are present in the writings:

"Poor Cinderella has been waiting for a powerful man to come and save her from this awful life." (Group A, 48, F; 39, M). In this example, man is portrayed as powerful.

"Her stepmom was bored of Cinderella's romantic and sensitive attitudes to everyone, especially to her father." (Group B, 48, M). Here, woman is portrayed as romantic and sensitive.

The findings show that traditional gender roles and gender stereotyping exist in both groups, but weaker in Group A than Group B.

Findings About the Completion of the Stories

Within this category, the stories beginning with a non-stereotypical story starter were analyzed whether the students in group A and group B completed the stories in a stereotypical or in a non-stereotypical way and whether these students were female or male.

As Table 2 shows, 62 students from Group A produced 48 (77%) stereotypical and 14 (23%) non-stereotypical story endings. The 21 (44%) of the students who produced stereotypical story endings

were female and 27 (56 %) of those were male. The 10 (72%) of the students who produced non-stereotypical story endings were female and 4 (28 %) of those were male. In Group A, female students produced more non-stereotypical story endings whereas male students produced more stereotypical ones.

Below, two examples for non-stereotypical and two for stereotypical story endings are given respectively:

“By this way, all the people in the world understood that as human beings, we are the same, not better or worse, or not man or woman. Human, only human!” (Group A, 35, F).

“This is not the town of men, but for women and the governor is Cinderella and her new sisters!” (Group B, 12, M).

“Eventually, Cinderella married to her lover and started to live the wealthy life she has always wanted to.” (Group A, 59, F).

“Not surprisingly, the bad people won: Cinderella and her father died, and her younger stepsister married to the prince while her stepmother married to one of Prince’s rich officers.” (Group B, 6, M).

Table 2.

The Stereotypical and Non-stereotypical Stories Completed by Group A

	STEREOTYPICAL		NON-STEREOTYPICAL	
	FEMALE	MALE	FEMALE	MALE
GROUP A	21 (44 %)	27 (56 %)	10 (72 %)	4 (28 %)
TOTAL (62 Students)	48 Students (77 %)		14 Students (23 %)	

As Table 3 shows, 58 students from Group B produced 56 (97%) stereotypical and 2 (3%) non-stereotypical ending stories. The 34 (61%) of the students who produced stereotypical story endings were female and 22 (39 %) of those were male. The 2 (100%) of the students who produced non-stereotypical story endings were female and none of the male students produced non-stereotypical endings. In Group B, only female students produced non-stereotypical story endings whereas all the male students produced stereotypical ones.

Table 3.

The Stereotypical and Non-stereotypical Stories Completed by Group B

	STEREOTYPICAL		NON-STEREOTYPICAL	
	FEMALE	MALE	FEMALE	MALE
GROUP B	34 (61 %)	22 (39 %)	2 (100 %)	0 (0 %)
TOTAL (58 Students)	56 Students (97 %)		2 Students (3 %)	

When two groups are compared, there is a significant difference between the production of story endings between Group A and B. The students in Group A produced more non-stereotypical story endings whereas the students of Group B produced more stereotypical ones. Another finding is that female students utilized more non-stereotypical stories, however male students do not. More specifically, none of the male students in Group B produced non-stereotypical stories.

RESULTS and DISCUSSION

The analyses of the story completion activities suggested some identifiable differences between male and female stereotypical perceptions as in the previous studies state (Doğan and Özçakmak, 2014; Karakaya, 2011; Arı, 2010; Karakuş-Aktan, 2013; Yılmaz, 2011; Moochi et al. 2013; Başkan, 2019; Ulu, 2019). Regardless as the students’ having been got gender equality course or not, there seems to be a tendency to use stereotypical perceptions. However, these perceptions are weaker in the group that got the course than the ones who had not yet.

Regarding the language use, all the students, both in Group A and Group B used sexist language. On the other hand, in Group A, female students produced some non-sexist examples of language which show that there is a slight difference in gendered language use in favor of female students, just as the literature stated before Ulu (2019), Zorbaz and Kayatürk (2015), Moochi, et al. (2013), Başkan (2019), Karakuş-Alkan (2013); but just the opposite of what Çer (2017) told.

Another finding about the language use of the students is about writing their gender, which shows difference in Turkish language. Tompkins (2006) claimed that writing can reflect individual's characteristics. Similarly, female students in Group A have a tendency to write their gender names more correct than those of Group B. Moreover, the attributes the students assigned to the characters they wrote were the housework to be done by women in private sphere and to be done by men outside home in public sphere.

Gender roles are the range of attitudes and tendencies excepted true or valid for the society in terms of the sexes of the women or men as feminine or masculine (Bem, 1974; Kavuncu, 1987; Bacacı-Varoğlu, 2001). These socially defined roles can change from culture to culture. As to the gender role perceptions assessed through sex role inventory adapted to Turkish society, in both groups and both sexes traditional gender roles exist, but weaker in Group A than Group B. The writings of the students from both groups indicated that men carry most of the properties regarding masculinity and women carries those of femininity.

The last assessment regarding the completion of the stereotypic story starter, there seems to be a significant difference between the two groups. The students in Group A produced more non-stereotypical story endings than the students in Group B. Moreover, female students produced more non-stereotypical students than males.

These findings reveal that gender equality courses have a positive effect on students' gender equality perceptions. Moreover, there is an inverse proportion between female and male students in producing stereotypical and non-stereotypical stories. Taken as a whole, stereotypical gender perceptions still exist regardless as the writers' having got a gender equality course or not, showing parallelism with the previous studies on gender discussed before. The differences can be both about the gender of the writers and in creativity. However, the limitations of the study should be considered.

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Öykü Tamamlama Çalışmalarının Satır Aralarını Okuma: Toplumsal Cinsiyet Eşitliği Dersine İlişkin Bir Değerlendirme

Genişletilmiş Özet:

Bu çalışmanın amacı, üniversitede verilen toplumsal cinsiyet eşitliği dersinin bir değerlendirmesini yapmaktır. Daha özel bir anlatımla bu çalışma, öğrencilerin toplumsal cinsiyete yönelik kalıp yargılarını, bu dersi alıp henüz almayan üniversite öğrencileri arasında kıyaslama yaparak ortaya koyma hedefini taşımaktadır.

Bu bağlamda bu çalışmanın araştırma soruları aşağıdaki gibidir:

1. Toplumsal Cinsiyet Eşitliği dersini almış ve henüz almamış öğrenciler arasında dil kullanımına ilişkin farklılıklar var mıdır?
2. Toplumsal Cinsiyet Eşitliği dersini almış ve henüz almamış kadın ve erkek öğrenciler arasında dil kullanımına ilişkin farklılıklar var mıdır?
3. Toplumsal Cinsiyet Eşitliği dersini almış ve henüz almamış öğrenciler arasında, kadın ve erkek karakterlere yükledikleri özelliklere ilişkin farklılıklar var mıdır?
4. Toplumsal Cinsiyet Eşitliği dersini almış ve henüz almamış kadın ve erkek öğrenciler arasında, kadın ve erkek karakterlere yükledikleri özelliklere ilişkin farklılıklar var mıdır?
5. Toplumsal Cinsiyet Eşitliği dersini almış ve henüz almamış öğrenciler arasında, cinsiyet rollerinin kullanımına ilişkin farklılıklar var mıdır?
6. Toplumsal Cinsiyet Eşitliği dersini almış ve henüz almamış kadın ve erkek öğrenciler arasında, cinsiyet rollerinin kullanımına ilişkin farklılıklar var mıdır?
7. Öğrenciler hikâye başlangıçlarını kalıp yargılı mı yoksa kalıp yargılardan uzak bir şekilde mi tamamlamışlardır?

Araştırma hem nitel hem de nicel yöntemlerin birlikte kullanılması anlamına gelen karma yöntemle yürütülmüştür. Nicel analiz teknikleri ise, nitel verilerle elde edilen verileri desteklemek üzere kullanılmıştır. Veri seti, diğer bir deyişle, öğrencilerin “Külkedisi” hikayesinin başlangıcını tamamladıkları yaratıcı yazma çalışmaları, araştırmanın aynı zamanda deseni olan içerik analiziyle irdelenmiştir. “Külkedisi”, aslen toplumsal cinsiyet kalıp yargılarından uzak olmayan bir hikayedir. Fakat bu çalışmada, çalışmanın veri toplama tekniği olarak, bu masalın kalıp yargılardan uzak yazılmış versiyonunun başlangıcı, öykü tamamlama çalışmasının bir aracı olarak kullanılmıştır:

KÜLKEDİSİ

“Bir zamanlar Külkedisi adında genç bir kadın vardı; bu kadının biyolojik annesi o daha çocukken ölmüştü. Bu kadın annesini yitirdikten birkaç yıl sonra, babası, yaşları Külkedisi’nden daha büyük iki kız sahibi olan boşanmış bir kadınla evlendi. Üvey anne daha ilk günden Külkedisi’ne acımasızca davranmaya başladı; bu yetmezmiş gibi, üvey kız kardeşleri de evin her işini ona yaptırıyorlardı-görseniz, genç kadını iki kız kardeşin maaşsız özel hizmetçisi sanırdınız.

Günlerden bir gün bu haneye bir davetiye geldi. Prens bir kıyafet balosu düzenleyecekti.” (...)

Çalışma, epistemolojik olarak ise, feminist değerleri öne çıkaran ve erkeklerin deneyimlerini evrensel olduğunu varsayan kültürel eğilimi eleştiren feminist epistemolojiye dayanmaktadır. Bu yolla feminist araştırmacılar, dünyaya kadınların gözüyle bakma imkanını bulurlar. Bu çalışmada hem

araştırılan hem de araştırmacı kadın olduğu için feminist epistemolojinin kullanılması uygun bulunmuştur.

Katılımcılar, Ondokuz Mayıs Üniversitesi'nde öğrenim görmekte olan 123 adet 1. sınıf öğrencisidir. Bu öğrenciler, iki ayrı fakülteden, Toplumsal Cinsiyet Eşitliğini alıp almamaları göz önünde bulundurularak amaçlı örneklem tekniğiyle seçilmiştir. A Grubu, İktisadi ve İdari Bilimler Fakültesi'nde öğrenim görmekte olan ve bu dersi alan 62 öğrenciyi temsil etmektedir. B Grubu ise, Eğitim Fakültesi'nde bu dersi henüz almamış olan 58 öğrenciden oluşan bir diğer gruptur. Öğrencilerin diğer demografik özellikleri olan yaşları (18-19), sınıfları ve sosyo-ekonomik seviyelerinin aynı olduğu varsayılmıştır.

Tablo 1.

Çalışmanın Katılımcıları

A GRUBU FREKANS	YÜZDE	B GRUBU FREKANS	YÜZDE
KADIN	31	36	% 62
ERKEK	31	22	% 38
TOPLAM	62	58	% 100

Tablo 1'de görüldüğü üzere, A Grubu 62 öğrenciden oluşmaktadır. Bu öğrencilerin yarısı kadın (31), diğer yarısı ise erkektir (31). Diğer yandan B Grubu ise 58 öğrenciden oluşmaktadır. Bu öğrencilerin 36 tanesi kadın (%62), kalan 22 tanesi (%38) ise erkektir. Çalışmada Etik Kurul Onayı alınmış ve her bir çalışma öncesinde öğrencilerden gönüllü olduklarına dair onay alınmıştır.

Çalışma süresince içerik analizine dahil edilen kategoriler dil kullanımı, öğrencilerin kullandıkları karakterlere yükledikleri özellikler, cinsiyet rolleri ve hikâye bitiş şekilleridir.

Çalışmanın sonuçları, kadın ve erkek katılımcıların toplumsal cinsiyet kalıp yargılarını algılama şekillerinde farklılıklar olduğunu ortaya koymuştur. Her iki grupta da kalıp yargılı kullanımlar mevcutken, bu kullanımlarının dersi almayanlarda daha sık olduğu gözlemlenmiştir.

İlk kategori olan dil kullanımına bakıldığında gerek A gerekse B grubunda cinsiyetçi kullanımlara rastlanmıştır. Fakat, A grubundaki kadın öğrenciler, erkek öğrencilere nazaran daha az cinsiyetli dil kullanımı örnekleri üretmişlerdir.

İkinci kategori olan öğrencilerin kullandıkları karakterlere yükledikleri özellikler noktasında ise, her iki gruptaki öğrencilerin de kadın karakterleri ev içi işlerle özdeşleştirerek özel alana, erkek karakterleri ise ev dışındaki işlerle kamusal alana konumlandıkları bir diğer saptamadır.

Türk toplumuna uyarlanan cinsiyet rolleri ölçeğiyle saptanan toplumsal cinsiyet rolleri algıları ise, her iki grupta da geleneksel toplumsal cinsiyet rollerinin varlığını gözler önüne sermiştir. Fakat bu roller A grubunda, B grubundan daha azdır. Yine yaratıcı yazma çalışmaları, erkeklerin erkeklik, kadınların ise kadınlık özellikleri uyarınca tasvir edildiğini göstermiştir.

Son olarak, grupların hikâye tamamlamalarında dikkat çekici bir fark olduğu tespit edilmiştir. A grubundaki öğrenciler daha çok toplumsal cinsiyet kalıp yargılarından uzak ve eşitlikçi kullanımlar üretirken, B grubundaki öğrencilerde ise bu eğilim çok daha zayıf kalmıştır. Ayrıca, genel olarak kadın öğrenciler erkek öğrencilerden daha az kalıp yargılı ifadeler üretmişlerdir.

Yukarıda sözü edilen tüm bu bulgular, Toplumsal Cinsiyet Eşitliği dersinin önemini ortaya koymakta; her ne kadar dersi alanların tamamen cinsiyetçilikten uzak oldukları söylenemese de, katılımcıların toplumsal cinsiyet kalıp yargılarına ilişkin tutumlarına katkısı olduğunu göstermektedir.

Anahtar Sözcükler: Toplumsal cinsiyet, Toplumsal cinsiyet kalıp yargıları, Yaratıcı yazma, Öykü başlangıcı, Öykü tamamlama çalışması