

# Developing creative writing skills in a high school ESL classroom

by Anna P. Avramenko, Maria A. Davydova and Svetlana A. Burikova

**Anna P. Avramenko** Lomonosov Moscow State University [avram4ik@gmail.com](mailto:avram4ik@gmail.com)

**Maria A. Davydova** Lomonosov Moscow State University [m.davydova.mgu@gmail.com](mailto:m.davydova.mgu@gmail.com)

**Svetlana A. Burikova** Peoples' Friendship University of Russia (RUDN University) [burickova.swetlana@yandex.ru](mailto:burickova.swetlana@yandex.ru)

**Published in Training, Language and Culture** Vol 2 Issue 4 (2018) pp. 55-69 doi: [10.29366/2018tlc.2.4.4](https://doi.org/10.29366/2018tlc.2.4.4)

**Recommended citation format:** Avramenko, A. P., Davydova, M. A., & Burikova, S. A. (2018). The defeat of radical singularism in Russian, English and French literature. *Training, Language and Culture*, 2(4), 55-69. doi: [10.29366/2018tlc.2.4.4](https://doi.org/10.29366/2018tlc.2.4.4)

*The article considers the relevance of creative writing in language development while emphasising the role of this type of writing in personal development through boosting imagination, creative thinking, self-esteem and the ability to find original solutions. The paper sets out to identify skills required to ensure productive creative writing, addresses various approaches towards defining creativity and compares creative writing to expository writing. The authors argue that in order to impart creative writing skills to high school students, teachers need to create favourable conditions to incorporate creative writing in the language classroom by means of different techniques and heuristics. The authors conclude that creative writing should receive more attention as part of the school curriculum since it transforms the learning process by rendering it more stimulating and enjoyable.*

**KEYWORDS:** *creative writing, creative thinking, creativity, imagination, expository writing, school curriculum, academic competitions*



This is an open access article distributed under the [Creative Commons Attribution 4.0 International License](https://creativecommons.org/licenses/by/4.0/) which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited (CC BY 4.0)

## 1. INTRODUCTION

While communication employs both oral and written language, the latter is a challenging task for L2 learners for a number of reasons, including 'permanence and distance of writing, coupled with its unique rhetorical conventions' (Hedge, 2005). To master the writing process, students should adopt a thorough approach involving adequate planning, composing, evaluating, revising and editing. The complexity of written production results in teachers encountering a set of problems, such as lack of motivation, interest,

or effort, as well as increased levels of anxiety and procrastination. Therefore, writing presents difficulties from the student-teacher perspective.

Teachers have to employ appropriate resources, set clear objectives, provide learners with clear guidance and create certain stimuli and conditions ensuring successful writing practice, while it is imperative for students to understand the different steps that underpin text production.

The creative writing approach is sometimes viewed as a remedy to the above listed problems

since it has the potential to promote inspiration, motivation and imagination through unlocking students' individuality. Also, it helps render the learning process more enjoyable and stimulating. Creative thinking and creativity are known to form the basis of creative writing, which is often regarded as imaginative and inspiring written products, normally taking the form of fiction and poetry. There exist two propositions concerning whether creativity and creative writing can be taught, which will be addressed later in the paper.

Creative writing as an academic discipline dates back to the late 19th century. As a new academic field, it originated in the USA, the UK, Australia and South Africa, with the USA and the UK offering a variety of programmes pertinent to the subject. It has been widely practised since the 1960s and viewed as an indicator of literacy.

Creative writing skills are included in the CEFR (Common European Framework of Reference). This document addresses the concept of creative writing from a broad viewpoint. According to the CEFR different kinds of descriptions, reviews and any other texts not confined to strict rules and procedures can be regarded as creative. Creative writing is also present in various academic contexts in English, which in its turn testifies to the relevance and significance of this type of writing.

This article considers the set of skills needed to

acquire expertise in creative writing. It also outlines the results of a pedagogical experiment aimed at identifying the level of high school students' preparedness to produce creative texts and their views concerning activities specific to it.

## **2. MATERIAL AND METHODS**

The study was conducted on the basis of a writing task for high school students, based on the Russian Olympiads. Evaluation and analysis of data was supported by qualitative methods of research that allowed for graphic representation of the information gathered.

## **3. THEORETICAL BACKGROUND**

### **3.1 The creative approach to teaching and learning foreign languages**

Cultural and social changes are known to exercise a significant influence on various spheres of life, including that of education. These external factors have led to universities adopting new methods, pedagogy, approaches and educational styles, which in their turn have contributed to a change in teacher-student interaction patterns. Initially viewed as 'mere objects of teaching', learners were later on actively involved in a learning process characterised by individualised and interactive components. The role of the teacher has also undergone significant transformations, with a clear shift towards their status as guides, advisers and facilitators, rather than authoritative figures. Therefore, a creative approach to language

*‘The role of the teacher has also undergone significant transformations, with a clear shift towards their status as guides, advisers and facilitators, rather than authoritative figures in the training process’*

teaching appeared as a response to sociocultural changes in conjunction with the growing need for creativity, flexibility and good communication skills.

A creative approach to language teaching is centred around the idea that creativity possesses an innate quality, characteristic of every person and every language. The proponents of this approach claim that every individual is capable of being creative under certain conditions with the teacher having to stimulate this faculty in students by means of creative activities. Within the framework of a creative approach to language teaching, language teachers have three advantages at their disposal. Firstly, it is the creative nature of any human language which enables us to communicate ideas in various ways. Secondly, language classes can be built upon different topics, which expand learners’ horizons while still focusing on language. Thirdly, language classes help incorporate creative activities, such as close-to reality situations, requiring that students use

novel steps and techniques in order to succeed in performing certain tasks (Stepanek, 2015).

A creative approach to language teaching is based on certain general factors and generic principles required to stimulate a creative atmosphere in the classroom. General factors include regular practice activities, encouraging students to disclose their creativity through being kind and supportive, implementing a variety of inputs, processes and products to create the atmosphere of expectancy, etc. Generic principles focus on the implementation of heuristics, the application of the principles of constraint, association, etc. (Maley, 2015).

### **3.2 Defining creativity and creative thinking as the basis of creative writing**

There are numerous definitions of creativity, or divergent production (Guilford, 1967), which testify to its complex nature. The unifying idea underpinning the majority of the existing views concerning the essence of creativity is that this notion symbolises everything that is novel, original, inventive and of artistic value (Seow, 2002; Amabile, 1988; Torrance, 1965; Rothenberg, 1990; Lucas, 2001; Robinson, 2011). Similar definitions can be found in Cambridge, Oxford, Collins and the Merriam Webster dictionaries. Recognising its complex nature, some scholars question whether creativity can be defined at all (Amabile, 1996). Some views reflect the

diachronic approach to interpreting creativity, i.e. they investigate the evolution of ideas concerning the concept of creativity (Simonton, 2004).

Creativity can also be viewed as a process incorporating a number of stages such as preparation, incubation (dominance of the unconscious over the conscious), illumination (solution), verification (clarification, elaboration and presentation of the ideas gathered) (Wallas, 1926). Some scholars view creativity as a combination of objects, concepts and ideas that normally cannot be aggregated (Koestler, 1989). The concept of creativity is sometimes addressed through the prism of the multidimensional approach that sees creativity as the collaboration between an individual involved in the specific field and an expert in that field (Csikszentmihalyi, 1988).

According to Rawlinson (1981), creative thinking means *'establishing a relationship among unconnected objects or thoughts'* (Rawlinson, 1981, p. 69), while Guilford (1968) suggests that creative thinking encompasses a range of intellectual abilities including the ability to generate numerous ideas (fluency), produce ideas of various types (flexibility), build on existing ideas (elaboration), and produce original ideas (originality).

Therefore, the word 'creativity' itself represents an umbrella term incorporating a variety of cognitive

*'Writing is viewed as one of the most difficult skills to acquire while learning a foreign language due to its complex nature and the number of skills needed in order to use written language effectively'*

skills and processes required to adopt a creative approach.

### **3.3 Significance of writing in ESL**

Writing is viewed as one of the most difficult skills to acquire while learning a foreign language due to its complex nature and the number of skills needed in order to use written language effectively. It involves a wide range of abilities such as using cognitive, affective, social and psychomotor skills. Writing activities also require numerous skills ranging from lower level (spelling, pronunciation and word choice) to highly complex skills such as planning and structuring a text along with generating and organising ideas (Hedge, 2005).

Building on the numerous definitions of writing, this activity serves as a tool for conveying messages, ideas and feelings by means of a written text. Various approaches to teaching writing reflect different views concerning its specificity. Thus, the process approach to writing suggests that this

activity comprises four main stages – planning, drafting, revising and editing – with drafting followed by responding, evaluating and post-writing. Another approach has been the focus of researchers' attention in recent years and is referred to as the genre-based approach. It postulates the importance of students' awareness of different purposes concerning written communication and how information is structured and presented in different written products. Some researchers resort to metaphors attempting to explain writing. For example, Tompkins (1982) compares writing to a road map that helps monitor students' actions and thoughts.

Considering the complexity of written communication, teachers should be aware of the writing process and the different genres, which will help improve students' writing skills as a means of expressing ideas and thoughts (Senel, 2018).

### **3.3.1 Creative vs expository writing**

The numerous definitions offered in various dictionaries reveal that creative writing is mostly imaginative, authentic and personal, not confined to strict conventions and standardisation (Brookes & Marshall, 2004). That being said, some scholars tend to juxtapose creative writing and expository writing. According to Alan Maley (2015), creative writing is *'any kind of writing which has an aesthetic or affective rather than a purely*

*pragmatic intention or purpose'* (Maley, 2015, p. 8). It is characterised by *'a playful engagement with language, stretching and testing its rules to the limit in a guilt-free atmosphere, where risk is encouraged'* (Maley, 2015, p. 9). In comparison with expository texts, creative writing is built upon intuition, close observation, imagination and personal memories. According to Sharples (2013), creative writing is *'recreation of sentimental experiences within the mind'* (Sharples, 2013, p. 128).

Scholars distinguish between different genres of texts that constitute creative writing from poems or stories, to letters, journal entries, blogs, essays and travelogues. Additionally, Maley (2015) argues that any text can be considered creative (including academic writing) if it engages a reader. Therefore, there exist 'narrowed' (only fiction, poetry and stories) and 'broad' perceptions (different genres of texts) of what creative writing stands for.

### **3.2.2 The relevance of creative writing from learners' and teachers' perspective**

The importance of creative writing in language development has been a heavily debated discussion topic. Maley (2015) approaches its significance from two angles – how both learners and teachers can benefit from it – and outlines numerous reasons testifying to its importance for learners, suggesting that creative writing allows the teacher to:

- ensure language development at all levels;
- expose learners to language play as a part of the language acquisition process;
- involve the right brain, responsible for feelings, intuition and musicality;
- promote self-esteem and self-confidence;
- develop group cohesion;
- create expectation of success;
- eliminate monotonous aspects in learning by making activities more appealing for learners, who are active participants;
- increase student motivation through cooperation and learner autonomy;
- enhance student satisfaction, etc.

The usefulness of creative writing for language learners both from the psychological (eliminating fear, increasing motivation and self-confidence) and linguistic standpoints (improving writing skills) has also been addressed in a number of studies (Leki, 1992; Lee, 2012; Stillar, 2013). Creative writing has also been approached as a contributor to articulating learners' voices and expressing their identity (Chamcharatsri, 2009).

A thorough multidimensional analysis concerning the benefits of creative writing for students is presented by Shultz (2001), who suggests that creative writing is instrumental in developing speaking and reading skills. It also enables students to examine and perceive their identity from another angle by means of a foreign

language. The specific nature of creative writing ensures the continuous development of writing skills and more profound exposure to the foreign language (Schultz, 2001).

According to Maley (2015), language teachers can also benefit greatly from incorporating creative writing in the curriculum since:

- it stimulates professional development (through enhancing teachers' language skills, making teachers serve as role models and providing new insights into teaching writing);
- it contributes to personal growth;
- it allows a more efficient materials presentation;
- it diversifies lessons by offering solutions to organising the lesson in terms of its content.

### **3.2.4 Deterrents to creative writing**

Despite the significance of creative writing in the language learning process, there are certain deterrents to implementing the creative approach. Referring to Robinson (2011), Maley (2015) mentions '*increasingly tight curricular constraints, the obsessive concern with objectives to the exclusion of broader educational aims, the intense focus on testing and measurement and the love-affair with 'efficiency' expressed in statistical terms and quick results*' (Maley, 2015, p. 11). In other words, traditional curriculum with its time limits,

*‘Considering the complexity of written communication, teachers should be aware of the writing process and the different genres, which will help improve students’ writing skills as a means of expressing ideas and thoughts’*

assessment schemes and views on education serve as major impediments to the successful implementation of creative writing.

Notably, some scholars are opposed to creative writing, referring to it as an unimportant self-indulgent activity (Light, 2002). Also, opponents of this type of writing mention its *‘lack of academic value’* (Chamcharatsri, 2009, p. 18).

Other possible deterrents include the *‘teaching potential’* of creative writing (whether creative writing can be taught or not), teachers’ preparedness to effectively expose learners to this type of writing, the validity of the creative approach to writing (difficulties concerning quantifiable outcomes), the issue of evaluation, the unpredictability of outcomes and their dependence on the genre used, the uncertainty of the writing process, etc. (Anae, 2014). As to the *‘teaching potential’* of creative writing, addressing this issue researchers tend to distinguish between

teaching creativity and teaching creative writing. While creativity cannot be taught, according to some scholars (Volz, 2013; Weldon, 2013), their opponents state that creative writing can be taught (Harper, 2006; Hyland, 2015; Munden, 2013).

#### 4. STUDY AND RESULTS

The experiment involved the participation of 64 highschoolers (10th and 11th grades), who were offered various preparatory exercises aimed at stimulating creative writing skills. Upon completing the exercises, they had to fill in a questionnaire containing the following questions:

1. Have you been taught creative writing as part of the school curriculum?
2. How difficult do you think it is to produce creative texts?
3. Do you wish to continue mastering your creative writing skills within the school curriculum?

The results revealed that the majority of high school students were trained in creative writing (57%). Only 9% admitted to being unfamiliar with this type of writing. 34% of the respondents had heard of this type of writing but had never actually been exposed to it (Figure 1). This may be due to the following reasons: (1) they have not formed a clear idea of what creative writing is; (2) they have not practised it on a regular basis; (3) poor instructions and guidance from teachers.

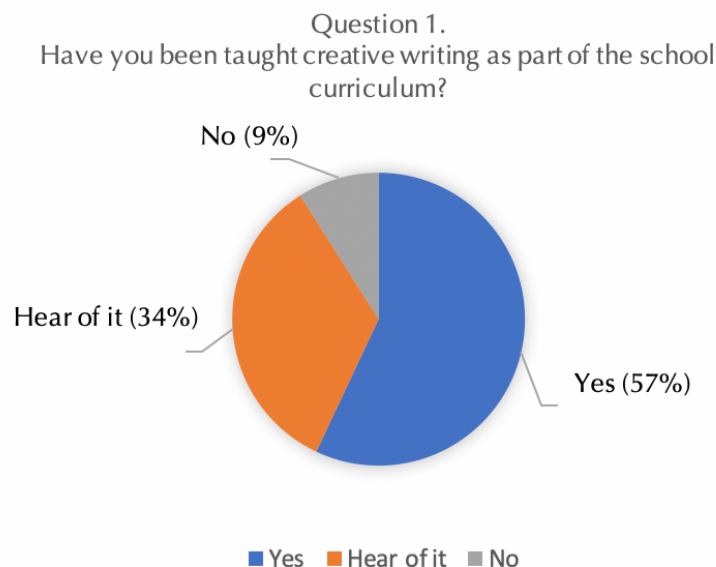


Figure 1. Data retrieved from respondents' answers to Question 1 of the questionnaire: 'Have you been taught creative writing as part of the school curriculum?'

Therefore, the results show contradictory figures, which points to a traditional approach to creative writing in the Russian academic setting, generally characterised by insufficient focus on this type of writing activity. At the same time, school staff tend to realise the importance of creative writing skills in language development so that attempts are being made to allocate time to practise it. Although creative writing is not included in the Russian State Examination, it is present in various academic competitions in English, taking the form of fairy tales or stories. Students are supposed to produce the main body and conclusion of a story on the basis of continuing the story after reading beginning or writing the beginning and the main content on the basis of reading the conclusion.

This type of activity can be supported with visual aids in the form of pictures or without them.

While responding to the second question concerning the complexity of creative writing, high school students were also divided. Only 2% regarded it as a simple exercise with the majority (89%) viewing it as a relatively difficult task. According to 9% of respondents, this exercise referred to complex activities. These figures demonstrate an unequal level of expertise and creative writing skills.

At the same time, there are strong indications that creative writing is taught within the school curriculum (Figure 2).



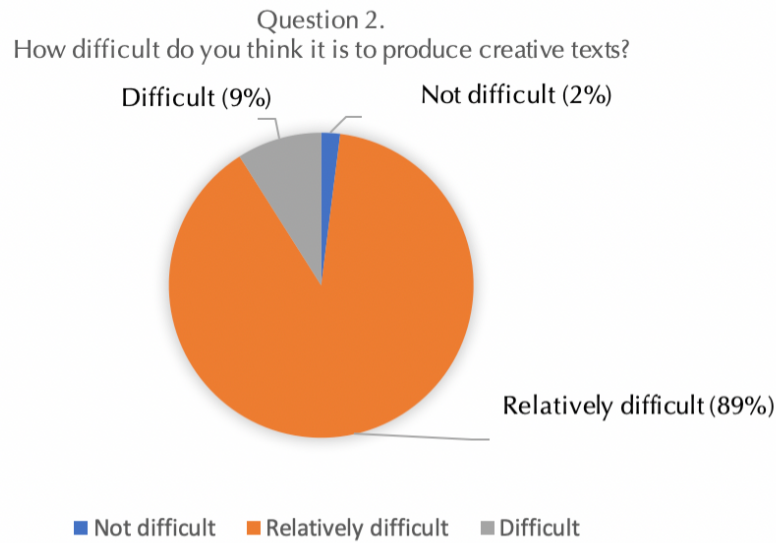


Figure 2. Data retrieved from respondents' answers to Question 2 of the questionnaire: 'How difficult do you think it is to produce creative texts?'

The answers to the third question indicate that creative writing is generally favoured by the majority of students (77%).

Some respondents noted that creative writing helps engage with a language in a more productive and stimulating way, allowing students to employ their imagination.

20% of the respondents found it difficult to provide an answer. This may be due to the fact that they had got accustomed to practising traditional writing genres in the realm of academia, such as different kinds of essays, reports and letters (both personal and official). As a result, they feel uncomfortable and lack confidence while being

trained in creative writing.

3% of the respondents opposed the idea of continuing to practise creative writing on a regular basis as part of the school curriculum.

This may be attributed to the fact that they are not proficient in writing for a number of reasons, including lack of vocabulary, poor command of grammar and, not least importantly, insufficient background knowledge.

Accordingly, this may account for their reluctance to practise creative writing since, unlike academic writing, it requires more effort and dedication due to the absence of schemata and strict patterns.

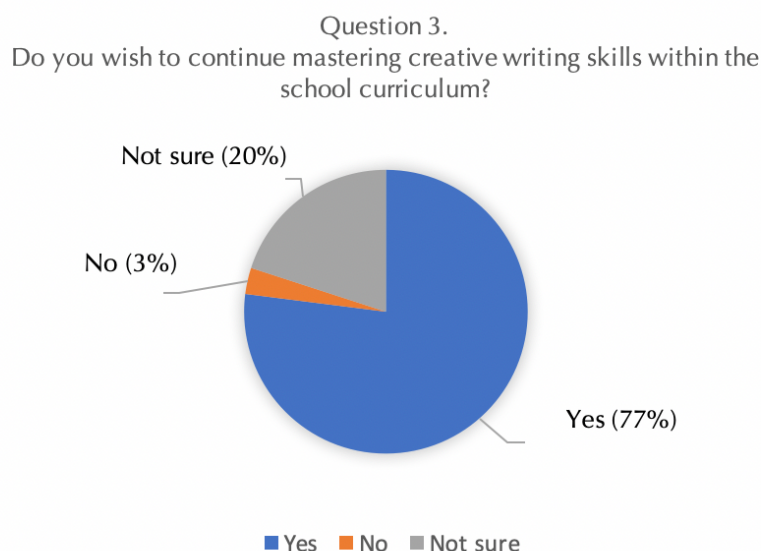


Figure 3. Data retrieved from respondents' answers to Question 2 of the questionnaire: 'Do you wish to continue mastering your creative writing skills within the school curriculum?'

Creative writing preparatory activities with the use of heuristics specifically designed by the authors (see Appendix) revealed a significant increase in learners' motivation and engagement in classroom activities. According to the learners, these activities made the learning process more interactive, inventive and stimulating. The students admitted that such activities promote imagination and encourage them to find original solutions.

## 5. DISCUSSION

The overall results demonstrate the need for a more intensive training in creative writing in order to expose students to different types of written activities offered in academic competitions. Obviously, teachers should allocate more time to

practising creative writing as part of the curriculum. There is a definite gap between the writing tasks included in the Russian state examination and that of academic competitions (although some writing activities are present in both of them). Accordingly, teachers may encounter a dilemma in prioritising the content of writing activities they offer to their students.

Consequently, it appears that creative writing should be incorporated in compulsory training, i.e. regular language classes aimed at exposing students to the basics of creative writing, and also in extracurricular training designed to enhance knowledge of the subject (for those who intend to participate in academic competitions).

Study results can be employed in two directions, from the student's and the teachers' perspective. A set of preparatory activities devised by the authors can be incorporated in textbooks aimed at preparing learners for the writing task in academic competitions in English. At the same time, the activities offered may constitute part of teacher training courses focused on methods and techniques in terms of teaching writing.

In addition, a set of preparatory exercises can be integrated in special online courses curricula aimed at teaching creative writing. For example, there is a course launched by Wesleyan University via the Coursera platform, called 'Creative writing five-course specialisation'.

Therefore, the results obtained can help promote a multidimensional application of creative writing skills in three directions: student-oriented, teacher-oriented and online courses for a broad audience.

## 6. CONCLUSION

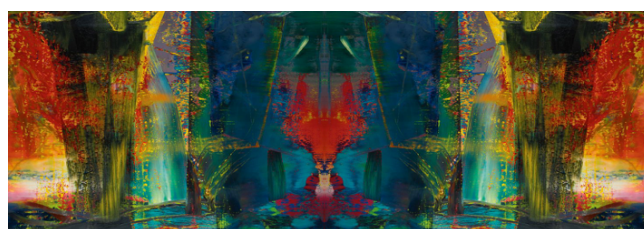
Creative writing plays a significant role in the

learning process since it has the potential to diversify it through a range of creative activities offered to students. Not only does it aid language development (including grammar and vocabulary) but it also contributes to personal growth. This type of writing is proven to stimulate imagination and inventiveness, boost self-esteem and raise self-confidence, so that students are more eager to express their identity and find original solutions. Consequently, it makes the learning process more person-oriented, inasmuch as it motivates students to express their own voices and thoughts in written texts. A lack of strict schemata and rules, which overwhelm academic writing (essays, reports, etc.), eventually stimulates students to think independently and freely. Therefore, being of substantial educational value, creative writing should be incorporated in the school curriculum and taught on a regular basis. Creative writing has a long-term perspective since it helps develop creative personalities characterised by flexible thinking, independence of views, high productivity and originality. These are the skills needed in every occupation.

## APPENDIX

### Creative writing preparatory activities

1. Look at this picture for 2-3 minutes. Try to interpret its direct meaning first, then the figurative meaning. What associations does this picture trigger? Describe your impressions.



**2A.** Think about as many associations as possible for the following words: *summer, school, book, week-end, friend, motherland.*

Example: autumn > the beginning of the academic year, apple pies, walks in the park, yellow leaves.

Friendship, home, teenagers, relationships, travelling.

**2B. Here is a list of words. Provide as many associations as possible for each word.** (Each student provides association based on the word suggested by their peer.)

Fame, music, literature, foreign languages, the Internet.

**3. Provide as many ideas as possible regarding one of the following topics:**

- The role of upbringing and education in the individual's destiny.
- The role of foreign languages in the modern world.
- The influence of ICT on education.

**4A. Imagine that you have been awarded the Nobel Peace Prize for your contribution to making the world a more harmonious and safer place.**

Describe your emotions and feelings when you learnt that you had become a Nobel Prize Winner. Imagine that you have to give a short acceptance speech (*благодарственная речь*) in which you are supposed to express your gratitude and talk about your plans in the field of resolving the world's most serious problems.

**4B. Imagine that you have been awarded the Oscar as the best lead actor/actress.**

Describe your emotions and feelings when you learnt that you had won. Imagine that you have to give a short acceptance speech (*благодарственная речь*) in which you are supposed to express your gratitude and speak about your plans for the future.

**5. Based on the method of the '6 hats', study the following issue and come up with thoughts and ideas. 'What if there were no schools and universities?'**

White hat – rational approach. Has to do with collecting information about the topic.

Red hat – emotional approach. Has to do with emotions and feelings in relation to the topic.

Black hat – pessimistic approach. Has to do with the discussion of possible failures or drawbacks.

Yellow hat – optimistic approach. Has to do with the advantages.

Green hat – creative approach. Has to do with finding new solutions to a problem and looking for possible alternatives.

Blue hat – philosophical approach. Has to do with general perception regarding a certain topic.

**6. Read the text and think about the title.**

One day an English writer told his friends about the first book he had written: 'I was 22 years old when I wrote this book. The whole edition was sold out and I felt very happy'.

'Now I know that if I work hard, I can write really good books', – I told my grandfather.

Two months later the editor rang me up and asked me to come and have a word with him. The next day I came to the editor's office and we made arrangements about the second edition. Then he said, 'By the way, I've noticed that though the first edition of your book was sold out there was nothing in newspapers about it. I can't understand why'.

Very soon I forgot all about it. I worked very hard indeed and I wrote some books and they were sold out and all the newspapers wrote about them.

Then my grandfather died and my mother asked me to look through his correspondence. I started going through the papers and among them I found 1000 copies of the first edition of my book. I realised that my grandfather had bought

the copies to let me think that I had written a good book and could be a writer.

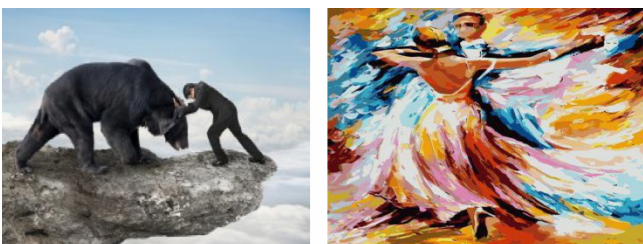
**7. Study the following pictures. What are they about? What do they have in common?**



**8. Provide as many questions as possible concerning the picture below.**



**9. What is life for you? Choose the picture which most accurately reflects your attitude towards life and express your ideas about life using metaphors based on the images.**



**10. Read the following fragment of a poem and think about its meaning and the topic it raises.**

I wonder why  
Large ears only listen  
To worthless gossip...

**11. Read the beginning of a story and try to complete it orally. Divide into pairs. Compare your version with the**

**original one.**

Joe and Delia both loved art. Joe came to New York to study painting. They met at a friend's studio. In the evening, the studio was always crowded with young artists who were fond of talking about painting, theatre and music. Delia attracted Joe's attention the moment he saw her. They began to meet at the studio and soon got to know each other well. A year later they got married. They were very happy, they had their art and they had each other. But one day they realised that they had no money.

**12. Read the story below and do the following exercises. A. Describe the inner world of the protagonist (his feelings, emotions, character). B. Imagine that you are the protagonist of this story. Replace his thoughts and ideas with yours.**

**Looking for a job (after M. Gold)**

When I was twelve I was one of the best pupils in my class at public school and left it a year earlier than most boys. My parents were proud of me, of course. They wanted me to go to high school. But even then, I realised that education was for the rich. I refused to go to high school. I knew that most of the boys in my class were going to work and I decided to be one of them. I told my parents that I needed to spend four years at high school, then six years at college before I could become a doctor. Ten years of study! Where could I get thousands of dollars for books, tuition and everything else? There were four children in my family. My mother could not work. Could my father get the money for all of us and pay for my education? Of course not.

Miss Barry, my English teacher, tried to get me to go to high school, too. She said that she could hardly imagine that I would work in a factory. 'I've never seen better compositions than yours, Michael,' she said. But I told her that my father was unable to support me and that I would have to work. She asked me to promise her to study at night. I told her that I would, though I knew it was a lie. But I loved books. I was carried away by many books. I wanted very much to go to high school and college. Miss Barry presented me with a

book. I thanked her for it and threw it under the bed when I returned home. I never read a page in it or in any other book for the next five years. I told myself that I hated books, that they were lies and were different from life.

It was not easy to find my first job. I looked for it for months. Every morning I bought a newspaper and looked through the Want Ads. At last I found work. It was in a factory. The place was dark and hot. The air was poisonous. The boys and girls working at the long table were wet. Their faces were white

and angry. There was no time for anything but work. I forgot my college hopes. I could not sleep at night. My mother saw that I was in bad health and she made me leave the job. Then I got jobs in a shop, and at a chemist's. Jobs. Jobs. I went from one to another without a plan, without hope. I was at a loss.

One day I stopped to listen to a man who was speaking about the struggle for a better life. The words brought hope to me and made me think, struggle and live. It was the great beginning for me.

## References

- Amabile, M. T. (1988). A model of creativity and innovation in organizations. *Research in Organizational Behavior*, 10(1), 123-167.
- Amabile, M. T. (1996). *Creativity in context*. Boulder: Westfield Press.
- Anae, N. (2014). Creative writing as freedom, education as exploration: Creative writing as literary and visual arts pedagogy in the first year teacher-education experience. *Australian Journal of Teacher Education*, 39(8), 123-142.
- Brookes, I., & Marshall, M. (2004). *Good writing guide*. New York: Harap Publishers Ltd.
- Chamcharatsri, P. B. (2009). Negotiating identity from auto-ethnography: Second language writers' perspectives. *The Asian EFL Journal: Professional Teaching Articles*, 38, 3-19.
- Csikszentmihalyi, M. (1988). Society, culture and person: A system view of creativity. In R. G. Sternberg (Ed.), *The nature of creativity* (pp. 325-329). New York: Cambridge University Press.
- Guilford, J. P. (1967). *The nature of human intelligence*. New York: McGraw-Hill.
- Guilford, P. J. (1968). *Intelligence, creativity, and their educational implications*. San Diego, CA: Robert R. Knapp Publications.
- Harper, G. (Ed.). (2006). *Teaching creative writing*. Bloomsbury Publishing.
- Hedge, T. (2005). *Writing: Resource book for teachers* (2nd ed.). Oxford University Press.
- Hyland, K. (2015). *Teaching and researching writing*. Routledge.
- Koestler, A. (1989). *The act of creation*. London: Arkana/Penguin.
- Lee, H. C. (2012). The reading response e-journal: An alternative way to engage low-achieving EFL students. *Language Teaching Research*, 17(1), 111-131.
- Leki, L. (1992). *Understanding ESL writers: A guide for teachers*. Portsmouth, NH: Heinemann.
- Light, G. (2002). From the personal to the public: Conceptions of creative writing in higher education. *Higher education*, 43(2), 257-276.
- Lucas, B. (2001). Creative teaching, teaching creativity and creative learning. *Creativity in Education*, 35-44.
- Maley, A. (2015). Overview: Creativity – the what, the why and the how. In A. Maley, & N. Peachey (Eds.), *Creativity in the English language classroom* (pp. 6-13). British Council.
- Munden, P. (2013). *Beyond the benchmark: Creative writing in higher education*. Higher Education Academy.
- Rawlinson, J. G. (1981). *Creative thinking and brainstorming*.

- New York: Wiley.
- Robinson, K. (2011). *Out of our minds: Learning to be creative*. John Wiley & Sons.
- Rothenberg, A. (1990). *Creativity and madness: New findings and old stereotypes*. Johns Hopkins University Press.
- Schultz, J. M. (2001). Toward a pedagogy of creative writing in a foreign language. In G. Brauer (Ed.), *Pedagogy of language learning in higher education: An introduction* (pp. 93-108). Westport, CT: Ablex Publishing.
- Senel, E. (2018). The integration of creative writing into academic writing skills in EFL classes. *Online Submission*, 6(2), 115-120.
- Seow, A. (2002). The writing process and process writing. In J. C. Richards, & W. A. Renandya (Eds.), *Methodology in language teaching: An anthology of current practice* (pp. 315 -321). Cambridge University Press.
- Sharples, M. (2013). An account of writing as creative design, in the science of writing, theories, methods, individual differences and applications. In C. M. Levy, & S. Ransdell (Eds.), *The science of writing: Theories, methods, individual differences and applications* (pp. 127–148). Routledge.
- Simonton, D. K. (2004). *Creativity in science: Chance, logic, genius, and zeitgeist*. Cambridge University Press.
- Stepanek, L. (2015). A creative approach to language teaching: A way to recognize, encourage and appreciate students' contributions to language classes. In A. Maley, & N. Peachey (Eds.), *Creativity in the English language classroom* (pp. 98-103). British Council.
- Stillar, S. (2013). Raising critical consciousness via creative writing in the EFL classroom. *TESOL Journal*, 4(1), 164-174.
- Tompkins, G. (1982). Seven reasons why children should write stories. *Language Arts*, 59(7), 718-721.
- Torrance, E. P. (1965). Scientific views of creativity and factors affecting its growth. *Daedalus*, 663-681.
- Volz, G. (2013, May 25). *How to foster the creative playground*. Retrieved from <https://atthefestival.wordpress.com/2013/05/25/how-to-foster-the-creative-playground>
- Wallas, G. (1926). *The art of thought*. London: Jonathan Cape.
- Weldon, F. (2013, May 2). *Fay Weldon speaks up for creative writing*. Retrieved from <https://www.timeshighereducation.com/comment/opinion/fay-weldon-speaks-up-for-creative-writing/2003556.article>