
The place and interest of creative writing in instructed foreign language acquisition

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Faculté : Faculté de Philosophie et Lettres

Diplôme : Master en langues et lettres modernes, orientation germaniques, à finalité didactique

Année académique : 2023-2024

URI/URL : <http://hdl.handle.net/2268.2/20578>

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2023 – 2024

The place and interest of creative writing in instructed foreign language acquisition

Travail de fin d'étude présenté par Anne HUGO en vue de
l'obtention du grade de Master en langues et lettres modernes,
orientation germaniques, à finalité didactique

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List of Abbreviations

The reader should be informed that a few abbreviations have been used in the writing of this thesis.

These are listed below, along with their meaning:

C	Creativity
CW	Creative writing
CEFR	Common European Framework of Reference for Languages
CECRL	Cadre européen commun de référence pour les langues
EFL	English as a Foreign Language
ESL	English as a Second Language
FESeC	Fédération de l'enseignement secondaire catholique
FL	Foreign language
HGT	Humanités générales et technologiques
HPT	Humanités professionnelles et techniques
MCQ	Multiple-Choice Question
L1	First Language
L2	Second Language
Q1	Question number one
R	Respondent
RQ1	Research question number one
SEGEC	Secrétariat général de l'enseignement catholique
UAA	Unité d'Acquis d'Apprentissage
WBE	Wallonie Bruxelles Enseignement
WBF	Wallonia-Brussels Federation

Acknowledgements

I would like to thank all the people who supported and motivated me during the process of writing this master's thesis and who contributed to the success of this dissertation in various ways.

First of all, I would like to express my sincere gratitude to my supervisor, Mr Simons, for the many fruitful exchanges of constructive ideas and to my co-supervisor, Mr Delville, for taking the time to proofread several parts and for all their remarks, which were carefully considered to improve the quality and precision of this thesis.

I am much obliged to Mrs Renson for her valuable advice regarding setting up my survey and analysing its results. In this particular context, I would like to thank the survey testers for their participation and their valuable feedback. Additionally, thanks to everyone who eventually completed the questionnaire and thereby assisted me in my research.

A special thanks are given to Julia Trost and Tom Peters. I would like to thank Julia for her numerous hours of English proofreading. She pointed out weaknesses and, as a non-expert on the field, was able to show where there was still a need for further explanation. I am grateful to Tom for consistently providing me with valuable advice and assistance, for his willingness to help and for the many interesting ideas that have played a pivotal role in the current form of this thesis. I appreciate the time and effort you have invested in my work.

Moreover, I would like to thank Julia Heinrichs, who, thanks to her expertise in computer science, implemented every detail and designed it the way I wanted it.

I would also like to say thank you to my friends who helped me focus on things other than work, who always gave me new courage, and who believed that I could achieve my goals.

Finally, I would like to express my sincere gratitude to my cherished family, particularly my parents, for their invaluable support in facilitating my academic pursuits and guiding me in all my decisions.

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Introduction: Motivation, Research questions, Outline

Being raised in a musical family, creativity has always encouraged me to a certain extent. As a little girl, I would tinkle the ivories on the piano to create a beautiful melody. When it was time to celebrate dad's birthday, a short personalised poem was composed for him. During holidays, my sister and I would usually take a moment during holidays to write some postcards to family and friends, describing our most exciting experiences, often accompanied by a drawing. In addition to keeping a diary, I have been sharing my feelings and thoughts in letters with a pen friend for over 15 years. All these experiences happen(-ed) in my mother tongue (German) and felt quite natural over time.

In terms of writing at school (especially in foreign language classes) from primary school all the way through secondary school and university, I was rarely asked to express any creative ideas in my writing. In contrast, most writing tasks included essays and formal emails, or they were so constrained that there was not much room for creativity left. However, when we were asked to write an original text, I often felt unable to express myself meaningfully and personalise the work. Writing activities were often assigned as homework, and I perceived them as tedious and boring. Most of the writing tasks were also graded, putting me under pressure even more. As a result, writing became a complex and difficult skill for me to learn, and I had to meet the teacher's expectations because I strived towards achieving a good grade.

Interestingly, this anecdote also applies to my internship experiences throughout the last six years. Although I tried to design the writing assignments so that students could contribute their own ideas, there was a tendency to copy and paste the course content. As soon as I announced a writing assignment, the class often became restless and discontent, and the pupils would often complain that they did not feel able to develop their own voice and bring a personal note to their writing.

The results of a UK online survey conducted in 2023 (Clark et al.) show that levels of enjoyment of writing are at their lowest since 2010. More specifically, only 1 in 3 (34.6%) students aged 8-18 report that they enjoyed writing in their free time in 2023, a decrease of 12.2% over the last 13 years. In addition, 19.3% of participants state that they write something in their free time. This percentage has fallen by another quarter compared to the results from 2010. Nevertheless, creativity appears to be an important factor influencing the enthusiasm for writing, as every other respondent stated that they write in order to be creative. Even if these data relate to writing in one's mother tongue, it is a clear indication that students' writing enjoyment has reached a "crisis point" (pp. 1-4).

The aim of this study is to analyse the importance of creativity ("C") and creative writing ("CW") in foreign language ("FL") learning, both theoretically and application-based (using a questionnaire), to render these concepts more concrete. Overall, the complexity of the topic under

discussion must be considered, which is why the original intention to analyse both music and its influence on CW in FL teaching was abandoned to focus exclusively on CW itself.

Nevertheless, it was noted during the research that there are quite different opinions on the two concepts of C and CW. Therefore, the comments from literature were taken with a pinch of salt and a critical stance was adopted. As such, before beginning this research, I was very aware that I had set myself a kind of “challenge”. In order to concretise what I was discovering, I wrote some creative pieces myself, which can be found in the Appendix Z. During the literature review, many questions arose, listed below (see Table 1) and serving as guiding research questions (RQs) for this thesis.

Table 1 – Research Questions

No.	Theoretically discussed RQs	No.	Application-based discussed RQs
RQ1	What is creativity?	RQ21	What is teachers' perception of C in general?
RQ2	Are there different levels of C?		
RQ3	Is C domain-general or domain-specific?		
RQ4	Is C innate or can it be taught?	RQ22	What do teachers think about the importance of C in FL acquisition?
RQ5	What role does C play in FL acquisition?		
RQ6	Why is writing regarded as a complex activity?		/
RQ7	To what extent have written skills been promoted in FL teaching methods?	RQ23	To what extent have teachers been trained to teach writing skills?
RQ8	<i>Has been omitted.</i>		/
RQ9	What different types of writing activities exist?		/
RQ10	How has CW developed?		/
RQ11	What is creative writing?	RQ24	What notions do teachers associate with the concept of CW?
		RQ25a	Do teachers practise CW?
		RQ25b	Why do teachers refuse to teach CW?
RQ12	What are the typical characteristics of CW in FL acquisition?		/
RQ13	What are the supposed benefits of teaching CW in FL acquisition?	RQ26	What benefits do teachers focus on regarding CW?
RQ14	What are possible obstacles when teaching CW in a FL?	RQ27	What possible difficulties do teachers encounter during CW activities?
RQ15	How can the difficulties associated with the teaching of CW be solved?		
RQ16	What does the CW process entail?	RQ28	At what age do teachers think they can start teaching CW?
		RQ29	How often do teachers make their students write creatively?
		RQ30	Do teachers follow the different steps of the CW process?
		RQ31	How are the CW modules integrated into the FL lessons?
RQ17	How can a genre-based approach be included in the CW process?		/
		RQ32	What CW activities do teachers use?
		RQ33	What are the primary sources teachers call on to design their CW lessons?
RQ18a	Are the notions of C and CW included in the CEFR?	RQ34	Do teachers think that they are sufficiently provided with explicit guidelines on the teaching of C and/or CW by the official documents and curricula of the WBF?
RQ18b	If so, is an explicit teaching recommended?		
RQ19a	Are the notions of C and CW included in the references papers and curricula of FL teaching in the WBF?		
RQ19b	If so, is an explicit teaching recommended?		
		RQ35	Do teachers think that they have been prepared to teach C and/or CW by their initial and/or ongoing training?
RQ20	What can be done to ensure a more effective integration of the creative dimension, and more particularly CW in FL practices in the WBF?		/

As can be seen in Table 1, the present study is divided into several parts, all of which are discussed theoretically and practically. The RQs in the left column will be answered by means of a literature review and an analysis of legal requirements, while the RQs in the right column will be answered via a questionnaire for FL teachers. The reason why these questions are put next to each other is to eventually compare theory and application-based data. For the sake of clarity, the RQs addressed are listed at the beginning of each chapter before attempting to answer them¹.

Outline of the research

The structure of this dissertation is as follows: The next six chapters will provide a theoretical framework of the notions of C and CW and their relevance in FL acquisition. To be more precise, after this initial introductory part, chapter 1 defines the concept of C and deals with various aspects of C regarding FL teaching (RQs 1-5). The second chapter zooms in on the importance of developing writing skills in second language acquisition (RQs 6-9). Chapter 3 provides an overview of how CW developed (RQ10), followed by an operational definition of CW based on an analysis of scientific literature (RQ11). The fourth chapter sheds light on the features of CW in FL learning (RQ12) as well as the supposed benefits of it (RQ13). Chapter 5 discussed possible obstacles encountered when teaching CW in FL contexts (RQ14), together with ways to solve them (RQ15). The sixth chapter copes with the CW process (RQ16) and explains how it could be complemented by a genre-based writing instruction (RQ17).

Chapter 7 looks at the specific place of C and CW within the official documents and curricula of FL teaching in the WBF and in the CEFR, by a quantitative and qualitative investigation of these documents (RQs 18-20). The eighth chapter is dedicated to an online questionnaire that was submitted to FL teachers of French-speaking Belgium that focused on C and CW in second language acquisition. After outlining the methodology used to carry out that survey, the collected declarative data will be discussed (see RQs 21-35) and it will be verified if the RQs mentioned above have been answered. Last but not least, chapter 9 concludes this dissertation by formulating its limitations as well as some prospects for future research. Finally, the chapter will suggest four levers that should be activated to ensure a more effective integration of the creative dimension into the FL classroom (RQ20).

¹ As recommended by supervisor Mr Simons and for reasons of easiness, the appendices are made available on USB sticks to the supervisors and to the readers on USB sticks, as both Word and PDF files.

1. Creativity

The first chapter of the theoretical part aims at a general discussion of the concept of “creativity” (C). More specifically, it investigates what C is, what it entails, if the concept can be divided into separate levels and whether it can be applied to one or more domains. In addition, it also analyses if C is teachable or not and what role C plays in FL acquisition. Therefore, this section will attempt to answer the following research questions: *What is creativity?* (1); *Are there different levels of C?* (2); *Is C domain-general or domain-specific?* (3); *Is C innate or can it be taught?* (4) and *What role does C play in FL acquisition?* (5).

1.1. Defining the concept of “creativity”

First of all, C is a term that can be interpreted and understood quite differently. It is sometimes described as a process (*It requires some creativity to be a good teacher*), as a desirable outcome (*The new workspace was designed to maximise the creativity of the staff*) or even as a personality trait (*He is a very creative artist*). The literature generally fails to provide an explicit definition of C, which is why it seems difficult to conceptualise the concept (Plucker & Beghetto, 2004, p. 155). As Boden argued in 1990:

Creativity is a puzzle, a paradox, some say a mystery. Inventors, scientists, and artists rarely know how their ideas arise. They mention intuition, but cannot say how it works. Most psychologists cannot tell us much about it either [...] As if all this were not daunting enough, the apparent unpredictability of creativity seems to outlaw any systematic explanation, whether scientific or historical. (1990/ 2004, p. xi)

This statement shows how unclear the notion of C appears to people from various fields of expertise. Boden (1990/2004) points out to the unpredictable character of C and the vagueness of discourses surrounding the origin of one’s creative abilities. She suggests that this puzzling term precludes any lucid interpretation from both a scientific and historical point of view.

Some years later, Amabile (1996) reinforced the idea that the concept of C could not properly be classified by arguing that “a clear and sufficiently detailed articulation of the creative process is not yet possible” (as cited in Peachy & Maley, 2015, p. 7). Despite this ambiguity, various authors and researchers have attempted to define the notion of C.

To begin with, the Swiss Germanist and didactician Kaspar H. Spinner (1993) summarises in his essay “Kreatives Schreiben” how the notion of C was viewed from the 1970s onwards. In this time, the concept of C used to be understood as divergent thinking leading to unexpected new solutions to problems. The author believes that instead of adhering to the predefined ways of

reasoning, creative behaviour should break free from the usual thinking patterns. In the 1980s, in contrast, a tendency towards subjectivism marked the shift in focus on the individual as a whole. Thus, C was more about self-expression, self-awareness and an externalisation of the inner world. Since then, people have labelled something as creative if it stood out for its novelty (pp. 17-18). In addition, Spinner (1993) mentions several times in his essay that C is about activating the imagination (pp. 19-23).

Another definition comes from the recognised Hungarian psychologist Mihály Csíkszentmihályi (1996/2015) who states that “[c]reativity is any act, idea, or product that changes an existing domain, or that transforms an existing domain into a new one” (p. 136). By saying this, the author stresses the diverse nature of the term C and its capability of transformation.

In the German *Handbuch Fremdsprachenunterricht* (Bausch et al., 2007), Caspari defines C as “die prinzipiell in jedem Menschen angelegte Fähigkeit [...], verschiedene ihm bekannte Elemente in neuen Zusammenhängen so miteinander zu verbinden, dass daraus etwas für ihn bzw. für seine Gruppe ‘Neues’ und ‘Sinnvolles’ entsteht” (pp. 308-309). Put differently, the creative potential is perceived as the innate characteristic of individuals to combine various familiar elements in new contexts in such a way that something new and meaningful emerges.

A further interpretation stems from the renowned creative-thinking theorist Edward de Bono who asserts in *de Bono's Thinking Course* (1982) that

[a] creative person may have a way of looking at the world which is different from the way other people see the world [...] If that person is successful in expressing and communicating his own special perception, then we call him or her creative and value the contribution that takes some of us to see the world through a new perspective. (p. 54)

In other words, being creative is associated with the capability of considering things from another viewpoint and of conveying this particular vision to the outer world. The creative commitment will in turn be appreciated by others.

Moreover, the widely acknowledged British writer and artist Alan Maley (as cited in Peachy & Maley, 2015) postulates that human beings are “hard-wired for creativity” (p. 9) and they are naturally curious about their environment. This state of curiosity can trigger the intrinsic creative competence which “helps us to deal with change, and as the world changes ceaselessly, so will more creative solutions be needed” (p. 9). Indeed, in the current ever changing world, C might function as a means to face the numerous challenges life confronts us with.

Furthermore, the *International Handbook of Creativity* (Kaufman & Sternberg, 2006) describes how the concept of C is interpreted in various nations around the world. Whereas in India C is viewed as “a result of doing something original or novel that is also useful” (p. 9), Scandinavian

countries understand it as “an attitude toward life and a way of dealing with the challenges life poses” (p. 4). Moreover, in German-speaking parts of the world, people only accept an idea as being “creative if it is new in a certain situation or if it contains new elements and is viewed as a useful solution to problem” (p. 5). And in China, C relies on the social dimension, suggesting that a creative person is a source of inspiration for others and is able to contribute to society’s general development (p. 4).

In their article “Why Isn’t Creativity More Important to Educational Psychologists? Potentials, Pitfalls, and Future Directions in Creativity Research”, Plucker et al. (2004) conclude from their research that C lacks a standard definition if any at all. To give an example, in only 38% of a random selection of articles from the *Creativity Research Journal* and the *Journal of Creative Behavior* is C explicitly defined (p. 88).

However, based on the articles that provide an explicit definition of the term and those with sufficient information of the context for a definition to be derived, the authors managed to pinpoint a number of recurring constituent elements in order to propose a comprehensive empirical definition of C: “Creativity is the interplay between ability and process by which an individual or group produces an outcome or product that is both novel and useful as defined within some social context” (Plucker et al., 2004, p. 90).

The first part of the definition asserts that there is an interaction between ability on the one hand and process on the other. The authors assume that the creative process contains a process or method, which may differ from person to person, and which can mobilise one’s creative ability. Likewise, C involves a personal ability that is reflected in the diversity of the creative outcome. It is important to note here that the authors deliberately chose to use the term *ability* rather than *trait*, as they believe that *trait* is “a static, innate characteristic” (Plucker et al., 2004, p. 90). *Ability*, however, “refers to a more dynamic characteristic or skill-set that can be influenced by experience, learning and training” (ibid.).

In addition, Plucker and Beghetto (2004) argue even though the combination of ability and process can boost everyone’s C, there are two limitations which should be taken into consideration. Firstly, ability on its own is not enough to produce something creative and it therefore requires the utilisation of processes or procedures from which everyone can benefit (e.g. the utility of the brainstorming technique). Secondly, despite the use of the same methods, the results may not be identical, thus avoiding any overestimation of techniques. For this reason, it seems inevitable to recognise that C arises from the interplay between ability and process, but the creative outcomes are individual, and clearly differ from one person to another (p. 156).

The next component of the definition refers to the resulting output produced by either a single individual or a group of them. While C entails “latent, unobservable abilities and processes” (Plucker

et al., 2004, p. 91), the existence of perceptible artifacts such as behaviours or products are necessary in order to prove someone's C. For example, it is very likely that Emily Dickinson was creative before she published her first poem. Nevertheless, it was the publication of her poems (thus visible products) that provided the evidence for her C (ibid.).

The third ingredient of C involves the combination of novelty and usefulness. Both elements collaborate in such a way that something that is perceived as unique and new, but which is meritless and without use is only novel and not creative. The reverse is also true: someone or something cannot be considered creative if there is a lack of any spark of originality or novelty (Plucker & Beghetto, 2004, p. 157).

However, it should be noted that researchers disagree on the term "utility". Eisenberger (n. d.), for instance, regards C as "an accomplishment that is novel and has either high utility or quality" (p. 3). This statement indicates that novelty is indeed a non-exclusive characteristic of C. It also asserts that a creative achievement does not necessarily have to be useful, but it can also be of good quality instead. While Eisenberger defines *utility* as the "practical use, as for example, a new electronic device or advertisement" (p. 3), *quality* refers to "a feature which must be judged qualitatively (like the art) or has only potential practical application such as many scientific discoveries in their infancy" (pp. 3-4). Similarly, the online *Stanford Encyclopedia of Philosophy* (Paul & Stokes, 2023) states that an idea or an artefact qualifies as creative if "it is both new and valuable" with the latter item treated as synonymous with "useful" and "appropriate".

According to Amabile and Mueller (2008), the creative output ought to be "appropriate to the task to be completed or the problem to be solved" (p. 35). In the same vein, Sharples (1970) states that "as well as being novel, writing must also be appropriate to the task and to the audience, otherwise it degenerates into a ramble of nonsense" (p. 3). He further claims that we achieve appropriateness through the imposition of constraints that actually enable C (see part 3.5.).

Green (2001) brings up another interesting statement in which she argues that "there are no such things as well-written poems, only contingently useful poems and less useful poems" (p. 162). Nevertheless, she warns us that "[u]se [...] is perhaps a term too burned with utility [...] we have to remember to be careful not to limit *use* to pragmatic utility" (p. 165). Otherwise, the term "[u]sefulness can make artists uncomfortable, for they can feel constrained to tangible, socially recognized productivity" (p. 165). The author, on the contrary, recommends examining the concept "beyond the confines of commodity labour" (p. 165). More specifically, she suggests "extend[ing] our consideration to other varieties: *use* might be pleasure or horror, stimulation or seduction" (p. 165), which is interpreted by Cowan (2023) as "the affective outcomes that might be one measure of a well-written poem" (p. 98).

In response to my question as to how Dickinson's poems can be considered useful, Mr Delville (personal communication, Nov. 18, 2023) answered that the term "usefulness" can be understood in terms of discovering oneself, acquiring a better understanding of the world and a different way of apprehending other cultures. Contrary to a purely functional approach, writing in itself reveals indispensable to many artists, since without it their lives would be meaningless. Therefore, poetry writing proves to be very useful for both the author and the reader.

Last but not least, the definition clearly emphasises the significance of the social context. This means that a person, a behaviour or a product that is deemed creative in one social context will not automatically be viewed as creative in another social context (Plucker et al., 2004, p. 92). Furthermore, societal norms dictate the limitations of what is unique and useful. As a result, what may be so distinctive can sometimes end up being "rejected, ignored or dismissed as irrelevant" (albeit of great potential benefit) (Plucker & Beghetto, 2004, p. 158). In this context, the importance of resilience and perseverance can be mentioned since both are typical personality traits related to C, in order to guarantee the success of one's creative endeavours (Kaufman & Sternberg, 2006, p. 18). An early example of the influence of the social context as well as the point in time would be Mendel's work on genetics. At the time the monk forwarded his paper to a number of large European scientific organisations, most of them disregarded his findings. Then, as biology improved over a generation later, Mendel's efforts became recognised so much that he turned legendary for his C (Plucker & Beghetto, 2004, p. 158).

1.2. Different levels of creativity

With the concept of C having been discussed and defined, the question arises as to when we can speak of someone or something being creative. In this context, Eisenberger (n.d.) assumes that "creativity is a matter of degree" (p. 4). He believes that everyone is capable of producing something creative but that there are different levels of C that can be distinguished (ibid.).

Most current research on C is based on a two-dimensional framework. The first approach is referred to as "Big-C creativity" and consists of outstanding creative contributions (Kaufman & Beghetto, 2009, p. 2). These occurrences of C can change how we do things (smartphones) or they may even reshape history like the Declaration of Independence (Beghetto & Kaufman, 2013, p. 12). The other prevalent way of approaching C is labelled "little-C creativity". This category focuses more on everyday activities that ordinary people take part in such as arranging family photos creatively in a scrapbook (Kaufman & Beghetto, 2009, p. 1) or a student's idea for a short story (Beghetto & Kaufman, 2013, p. 12). The distinction between Big-C and little-C aids to understand and recognise

the outstanding and lasting achievements of exceptional individuals in a particular field, as well as to acknowledge the smaller yet essential accomplishments of average people (Kaufman & Beghetto, 2009, p. 2).

In the view of Kaufman and Beghetto (2009), though, creative contributions with “more nuanced levels of creativity” (p. 2) cannot always be categorised as either Big-C or Little-C. As a result, highly skilled but not yet outstanding forms of C may be wrongly labelled as little-C. One could, for example, place the proficient jazz musician who makes a living playing jazz (although he is certainly no John Coltrane) in the same category as the high school student who spends time playing (passable) jazz at school gigs and at occasional birthday parties, weddings or family events. For this reason, the authors offer a “Four C Model of Creativity” which takes into consideration the gradations between Big-C and little-C by including two additional levels of C to expand the basic concept, to wit “mini-C” and “Pro-C” (ibid.).

The category of the “mini-C creativity” is defined “as the novel and personally meaningful interpretation of experiences, actions, and events” (Beghetto & Kaufman, 2007, p. 73). It prioritises the intrapersonal and more process-oriented facets of C. In contrast to the little-C concept which centres on creative expression, the mini-C category stands for the intuitive creative interpretations everyone has and which set the foundation for later creative realisations (little-C and Big-C) (Kaufman & Beghetto, 2009, p. 4).

In addition, the mini-C category underlines the link between learning and C as it takes into account the inherent creative potential of the students within the learning process (Beghetto & Kaufman, 2007, p. 73). According to Cachia and Ferrari (2010), this level of C entails

any learning which involves understanding and new awareness, which allows the learner to go beyond notional acquisition, and focuses on thinking skills. It is the ability of making connections between things which were not connected before, of seeing relationships between unrelated items. (p. 17)

More specifically, mini-C C focuses on the learner and prioritises deeper understanding instead of memorising and simply acquiring content. Accordingly, learning in a creative way contrasts clearly with reproductive methods (Cachia & Ferrari, 2010, p. 17).

The fourth and final category of the “Pro-C” C is designed “for individuals who are professional creators, but have not reached eminent status” (Kaufman & Beghetto, 2009, p. 4). It is also referred to as “professional-level expertise” (p. 5) and it depicts the process of development and endeavour that transcends little-C but which falls short of Big-C status. For example, the work of geniuses such as Franz Kafka or Nicolas Copernicus was genuinely recognised and appreciated after they passed away (p. 4).

In light of all these considerations, the Four C Model of Creativity suggests that little-C is no longer just a synonym for “everyday creativity”. Instead, everyday C can range across mini-C, little-C and Pro-C. The only exception is Big-C, which continues to represent “eminent creativity”, even though there are certainly a few Pro-C individuals who can also achieve eminence (Kaufman & Beghetto, 2009, p. 6).

1.3. The generality and specificity of creativity

From a developmental perspective, the Four C Model of Creativity demonstrates to what extent the probability of being creative in multiple domains (called “domain generality”) decreases as a person progresses from mini-C through little-C and Pro-C to Big-C. In the course of one’s professional career and lifetime, creative endeavours will increasingly concentrate on more specific areas, whereby attaining the Pro-C (or especially Big-C) level of C in several areas proves challenging. Yet, it is quite common that mini-C or little-C C can be achieved across a wide range of domains (Kaufman & Beghetto, 2009, p. 9). As a consequence, “[c]reativity may look task specific, but this is because, in part, people make choices in life that force specificity on them” (Plucker & Beghetto, 2004, p. 161). In this regard, Kaufman and Sternberg (2006) summarise the situation as follows:

Creativity is neither wholly domain specific nor wholly domain-general elements. It has both domain-specific and domain-general elements. The potential to be creative may have some domain-general elements, but to gain the knowledge one needs to make creative contributions, one must develop knowledge and skills within a particular domain in which one is to make one’s creative contribution. (p. 2)

This statement presumes that C consists of both domain-specific and domain-general elements. However, anyone intending to generate something creative will inevitably have to specialise in one particular discipline and develop the relevant skills.

1.4. Creativity as innate or teachable characteristic

Another issue relates to whether C is an innate characteristic or whether it can also be taught and/or learned. From the literature, there seems to be a tendency to maintain that C is not reserved for exceptional geniuses but that it is rather a personal characteristic that everyone is naturally equipped with and that can consequently be fostered by each person (Lorey, 2000; McVeigh, 2014; Pommerin et al., 1996; Seelig, 2012). To illustrate, Seelig (2012) advocates the innateness of C by stating:

We each have creative genius waiting to be unlocked . . . [Many people] believe that creative abilities are fixed, like eye color, and can’t be changed. They think that if they

aren't currently creative, there is no way to increase their ability to come up with innovative ideas. I couldn't disagree more. (p. 6)

According to Seelig (2012), most people consider C to be inborn and are not aware of “a concrete set of methods and environmental factors that can be used to enhance your imagination” (p. 6) so that “your creativity naturally increases” (ibid.). However, these tools are often not formalised and that is why the notion of C remains “something magical” (ibid.) instead of “the natural result of a clear set of processes and conditions” (ibid.).

To conclude, in an interview by Babae (2015), Maley states that “[w]e all have creative potential.” He then goes on with the following example: “Obviously, some people have a greater aptitude for writing than others. But I do not believe that writers are born” (p. 79). Maley (Babee, 2015) actually supports Ronald Carter's (2004) assertion that “linguistic creativity is not simply a property of exceptional people but an exceptional property of all people” (p. 13). And this is the message that Maley tells his students right from the beginning, namely to encourage them not to give up practising their creative spirit (Babae, 2015, p. 79).

1.5. Creativity in foreign language teaching

1.5.1. All learners are inherently creative

This last part deals with the role C plays in education with a zoom on FL acquisition. More specifically, it seeks to establish a link between each theoretical aspect discussed previously and its relevance to second language learning.

To start with, Maley (Florin, 2014) comments in an interview on C in the FL classroom as follows:

[C]reativity is an essential component of effective teaching and learning process. The creative spark is what ignites the fire of learning. Without it, we are left with dull, demotivating, routine teaching – the kind of instructional treadmill we see all too often in classrooms around the world. (p. 1)

Based on that quote, it seems that C constitutes an essential part in education. It leads to more varied learning which keeps students interested, active and more engaged in the learning process. In addition, a creative setting is likely “to stimulate, to engage, to motivate and to satisfy in a deep sense” (Maley, as cited in Peachy & Maley, 2015, p. 9).

As already noted in an earlier sub-chapter, C is widely regarded as an innate ability that can be fostered in everyone, which thus also accounts for the educational context. McVeigh (2014), for example, advocates that “creativity is not an intangible gift that is the province of talented artists and writers - it is something that students can learn” (p. 58). At this point, the author emphasises the key role of the teacher, who is responsible for nurturing students' creative potential (ibid.).

1.5.2. Constraints

According to Rück (as cited in Bausch et al., 2007), C in FL learning involves “einen produktiven Umgang mit Sprache und Texten [...], der zwischen Normerfüllung und gezielter Veränderung oszilliert” (p. 309). In fact, the author claims that C in the language classroom is related to actively engaging with text and language and to an ongoing interplay between conforming to norms and deliberate change. Therefore, it can be concluded that C and rules are not entirely incompatible as they interact with each other in a creative learning environment.

Likewise, Boden (1990) suggests that “[f]ar from being the antithesis of creativity, constraints on thinking are what make it possible” (p. 95). The author believes that restrictions act as a stimulus for creative production. To give an example, some surrealist artists in the 1920s and 1930s produced creative pieces by setting themselves limits, such as George Perec who wrote in 1969 the entire novel *The Disappearance* devoid of the letter “e” (Maley, as cited in Peachy & Maley, p. 8).

In addition, Maley (Floris, 2014) highlights the importance to develop C “within constraints” since “these constraints also scaffold and support the learner, because they impose limits on the language needed” (p. 2). In other words, those constraints form a secure framework in which students can express themselves creatively. For example, these limitations could involve word-limits (like a mini-saga which is a story being told in precisely 50 words) or in formal restrictions related to a specific form of poetry (like the Japanese type of poem entitled “haiku” that contains three lines and is divided into five, seven, and five syllables).

1.5.3. The Four C Model of Creativity

Referring to the Four C Model of Creativity, teachers should graduate the creative tasks that they assign to their students. During a discussion with Mr Simons, several examples were suggested for this purpose. To start with, pupils could be asked to finish a sentence or complete the beginning of it, then to go on with writing whole paragraphs and later creating a complete story. Once they have made progress, they will reach stages at which they may be encouraged to write a story themselves, at first based on a template and later without one. Be it a story, a poem or a play, teachers should remember to familiarise learners with the characteristics of the genre before asking students to work on them. Prescribing topics to write about or allowing students to choose their own theme would be another way to graduate the writing assignment. In general, this gradual increase in the level of C proposed in the writing assignments will help prevent inequalities between students from perpetuating.

Nevertheless, not many students will ever attain the Pro-C level of C which belongs to writers at the expert level, since it requires “years of deliberate practice” (Beghetto & Kaufman, 2013, p. 13). Yet, teachers should introduce their pupils to the lives of Big-C creators (such as Martin Luther King

Jr. or Marie Curie), because their lives were characterised by perseverance and resilience, two fundamental principles of any level of C. Delving into these kinds of biographies may stimulate students' imaginations, prompt them to ask significant questions and thus challenge preconceived notions about C. For instance, if learners hear that C.S. Lewis suffered from writer's block, it can teach them that such issues might be "universal" (ibid.).

1.5.4. Generality versus specificity

To ensure creative production, instructors need to adopt "a flexible position somewhere between generality and specificity" (Plucker & Beghetto, 2004, p. 161). One technique may be to introduce students to various kinds of contexts for a skill to learn. This allows them to employ their C so that they can find the best match between the context at hand and the relevant skills (Barab & Plucker, 2002, p. 175). Regular engagement with that flexible position in return promotes flexible thinking, which itself facilitates the transfer of knowledge to a diverse array of domains. In other words, flexible thinking aids students towards developing domain-specific and domain-general skills through testing their knowledge inside and among different areas. And this is how they realize their knowledge and the boundaries of it in specific domains (Plucker & Beghetto, 2004, pp. 162-163).

Based on Simons' (2022-2023d) work, an example of genre-based teaching could clarify the domain-specific and the domain-general aspect. At first, the teacher should familiarise students with a variety of poems (e.g. by brainstorming poetry) and encourage them to recognise the inherent characteristics of poems (e.g. rhythmic and aesthetic qualities). Once these general elements have been explored, teachers can then move on to a specific type of poem (e.g. the sonnet). A hybrid position here would imply stressing the common features of the chosen poem and the fact that each genre comes with its unique characteristics.

1.5.5. Strategies to foster creativity in teaching

In their article "Fundamentals of Creativity", Beghetto and Kaufman (2013) share some insights that teachers should bear in mind when they want to incorporate a more creative approach in their lessons. Firstly, it is necessary to define the word C so that the learners will understand its meaning. In fact, many people are unaware that C in the school context is a mixture of two elements, including originality and appropriateness. To illustrate, if a student comes up with a great idea but which is not relevant to the assigned task, then the idea cannot be considered creative (pp. 11-12).

Another factor at play is the school context itself which has a major influence on whether or not students succeed in expressing themselves creatively and developing their skills. Teachers can hamper students' C by promising rewards for their creative work, by comparing them with each other

or by enforcing a competitive environment (p. 13). On the contrary, C typically develops in social contexts where the learners' intrinsic motivation will be fostered for an activity. To be more specific, teachers should sustain students' personal interest, organise enjoyable activities, keep the learners engaged in ambitious tasks and appreciate their creative endeavours (Hennessey & Amabile, 2010, p. 581).

The authors (Beghetto & Kaufman, 2013) further provide some examples as to the ways in which teachers can facilitate students' engagement and pursuit of their personal interest in the learning process. In this regard, teachers could encourage science students to design experiments that explore their specific interests (like nutrition or social media) rather than giving them a limited number of topics to choose from. For language learning, students could be asked to compose a new scene for a novel in place of writing a comparative essay. These alternatives can foster a higher level of engagement to the outcome and tend to ignite more of the learners' creative spirit (p. 14).

However, these advantages have their price because C calls for hard work, dedication, and a certain amount of risk. Years of arduous labour are necessary in order to gain the expert knowledge required for creative contributions in the Pro-C and Big-C areas. And even for little-C C, a certain degree of initiative may be required, such as the understanding of a new topic, a new approach to a task, and the readiness to freely communicate one's creative messages to others. In addition, young students will have to be courageous to share their creative thoughts because they risk disapproval, mockery or more. As a result, an essential aspect of encouraging C in education includes making students aware of the possible risks and rewards when expressing themselves creatively. Once the students have recognised the positive and negative outcomes of C, they will be in a better place to decide if it is worth taking the risk (Beghetto & Kaufman, 2013, p. 14).

Another key point involves the realisation that students, as well as teachers, have to know which contexts are conducive to their creative contributions. More specifically, teachers should ensure that their students build creative metacognition, which is defined by Kaufman and Beghetto (2013) as "a combination of creative self-knowledge (knowing one's own creative strengths and limitations, both within a domain and as a general trait) and contextual knowledge (knowing when, where, how, and why to be creative)" (p. 160). In other words, by developing creative metacognition, learners gain knowledge of their own creative talents and constraints and they learn in which contexts their C may be appreciated. Additionally, teachers can contribute to the development of students' creative metacognition by assisting them to identify the contexts favourable to C. More than simply explain the expectations of a given task, teachers should clearly justify when creative expression is useful and when it is not (p. 162).

Throughout the process of developing creative expression, teachers should provide learners with constructive feedback as well as material that adheres to the “Goldilocks principle”² (Beghetto & Kaufman, 2007). To be more precise, the teachers’ reaction should neither be too strict (by suppressing learners’ motivation) nor too gentle (by ignoring the importance of realistic standards). The same applies to the new material, which should be at the right level (not too easy, but not too difficult either) so that students can really engage with the activities that stimulate their C (p. 77). In this sense, the Goldilocks principle relates to Vygotsky’s concept of the Zone of Proximal Development (ZPD), i.e. learning will be optimal if the teaching aligns with the students’ ZPD, where they can acquire new knowledge thanks to the help of their classmates or the teacher (Fagnant, 2021-2022, p. 135). Therefore, by collaborating to solve the proposed tasks and developing metacognitive thinking, the students will benefit from demonstrating their creative abilities.

1.6. Preliminary conclusion

In conclusion, it can be stated that C is a rather vague term, since not even researchers agree on how to define it (RQ1). Yet, based on all the above discussed definitions, my understanding of C involves: (1) finding new ideas which are useful and appropriate with respect to the task or problem at hand (Amabile & Mueller, 2008, p. 35); (2) adapting the existing in a new way (Csíkszentmihályi, 1996/2015, p. 136); (3) a significance for society (Kaufman & Sternberg, 2006, p. 4); (4) perceiving things from another perspective (de Bono, 1982, p. 9); (4) being curious (Maley, as cited in Peachy & Maley, 2015, p. 9); (5) providing novel solutions (Spinner, 1993, pp. 19-23); (6) stimulating one’s imagination (Spinner, 1993, pp. 19-23); (7) creating something new, whether materially or mentally (Plucker et al., 2004, p. 91; Csíkszentmihályi, 1996/2015, p. 136); and (8) considering the social context to determine the C of someone or something (Plucker et al., 2004, p. 92). For the purpose of this thesis, the main emphasis will be on the artistic side of C, i.e. not on how to solve (everyday) problems, for example, but on expressing oneself creatively in writing.

Furthermore, research (McVeigh, 2014; Lorey, 2000; Pommerin et al., 1996; Seelig, 2010) indicates that all human beings possess creative potential (RQ4), which can be categorised into different levels (RQ2) according to the Four C model of Creativity (Kaufman & Beghetto, 2009, pp. 2-6). This model has also shown that C can be both domain-general and domain-specific (RQ3), depending on the task at hand or a person’s own expertise in creative endeavours (Kaufmann & Sternberg, 2006, p. 2).

² The “Goldilocks principle” derives its name from the fairy tale *The Three Bears*, in which a little girl called Goldilocks tastes three bowls of porridge and realises that she prefers porridge that is neither too hot nor too cold, but which is “just right” (Dabell, 2019).

Concerning FL instruction (RQ5), teachers need to integrate a more creative dimension into their lessons, which may facilitate an effective learning process (Floris, 2014, p. 1) and make the students more engaged (Maley, as cited in Maley & Peachey, 2015, p. 9). It seems also crucial for teachers to gain a profound comprehension of the concept and to devote the needed time and care for its implementation (Beghetto & Kaufman, 2013, p. 15).

In this context, teachers are assigned a number of tasks in order to effectively develop the creative potential of their students. Firstly, it is important to make sure that learners understand that C entails not only creating something new but that appropriateness to the given task comes into play. Secondly, teachers should establish a conducive learning environment since engaging in creative tasks may demand a certain level of risk-taking of the students (pp. 11-14). Next, it seems beneficial if learners are taught in which context their C is required and when not, therefore strengthening their creative metacognition (Kaufman & Beghetto, 2013, p. 162). Additionally, it has been stressed several times that C should be exercised within certain rules, that will stimulate the learner all the more to experiment within this framework (Boden, 1990; Floris, 2014; Rück, as cited in Bausch et al., 2007). Teachers should furthermore pay attention to graduate the creative assignments according to the language level of their student as there exist different levels of C (Kaufman & Beghetto, 2009). Lastly, instructors ought to propose various activities that promote both creative-specific and creative-general domains so as to foster students' flexible thinking (Plucker & Beghetto, 2004, p. 161). Those creative activities can be written by nature, which is why the next part of this thesis will give a brief overview of the importance of writing skills in FL teaching.

2. Writing skills

Since C can be reflected in students' text production (Kuleva, 2018, p. 30), the purpose of the following chapter is to give a brief review of the importance of writing skills. In this sense, the research questions that will be answered are: *Why is writing regarded as a complex activity?* (6); *To what extent have written skills been promoted in FL teaching methods?* (7) and *What different types of writing activities exist?* (9).

2.1. Some considerations about the four basic language skills

To begin with, Rao (2017a) states that in order to communicate well in any language, one has to acquire all four basic language skills. Among them, there are the receptive skills such as listening and reading and the productive skills including speaking and writing (p. 52).

According to neuropsychology, the centres in the cerebral cortex responsible for human skills function together and they actively communicate with one another. Consequently, the four language competences can actually help and complement each other through their interconnectedness. Furthermore, research has shown that writing stimulates several senses at the same time. It activates the visual since we see what we write and the auditory by combining phonemes with graphemes. Writing also mobilizes the linguistic and motor skills because we internally articulate what we write and we move our hand while writing (Kuleva, 2018, p. 28).

Moreover, Daane (1991) alleges that “[r]eading and writing are intimately and inextricably bound”. She assumed that an immersion in print will be necessary for learners to develop as writers since “[o]nly through reading will they acquire the schema that will enable them to replicate the textures, rhythms, structures, and logic of good writing in a variety of genres” (p. 188). Nevertheless, her findings also suggest that teachers should carefully select the reading materials - regardless of the language level - to ensure that all students, especially the more reluctant readers, are exposed to a variety of texts in order to improve their writing skills (ibid.).

2.2. The complexity of writing skills

As opposed to the receptive skills (listening and reading), writing is a “controlled guided” activity focusing on accuracy and it is “more visible to others” because you have to produce language and not only listen to or read it (Rao, 2017b, p. 77). The writing ability reveals crucial in effective communication as “it empowers learners to communicate their thoughts, feelings and expressions in the form of writing” (Rao, 2017a, p. 55). Nevertheless, writing is also considered the most complex skill to acquire due to “its complexity in syntactic, semantic, morphological and phonological

aspects” (Rao, 2017b, p. 80). In other words, “when writing, one has to focus not only on spelling, punctuation and grammar, but also in the selection of vocabulary and the organization of sentences and paragraphs” (Rao, 2017a, p. 58). Likewise, Eßer (as cited in Bausch et al., 2007) claims that the writing process is so complex because of the many breaks during writing. These interruptions occur when reading certain passages again, replacing or rewriting them. Therefore, the final product does not reflect what the initial writing process involved (p. 272).

This complexity of the writing competence as opposed to the other language skills has been supported by other authors including Richards (1990, as cited in Khoshsima & Sayadi, 2016) who asserts that “whereas the rules of speaking skills are acquired through conversation and do not need instruction, the rules of written discourse are largely learned through instruction and practice, which seems difficult to people” (p. 193). As such, it is likely that learners spend much less time writing due to what Rao (2019) calls “a kind of phobia” that some of them may develop (p. 12).

According to the well-known Russian psychologist Vygotsky (1986), the transition from speaking to writing may not happen straightforwardly, which may be attributed to “the abstract quality of written language that is the main stumbling block” (p. 181). In this way, Vygotsky (1986) labels the written language as “monologous; it is a conversation with a blank sheet” (ibid.) as it seems that the only person to talk to is the white paper in front of you. Due to the physical absence of the interlocutor, the young and unexperienced writers find themselves in a new and unfamiliar situation in which it seems particularly difficult for them to imagine their addressee present (ibid.).

However, Murray (1978) argues that the author’s fear of the blank page or the reluctance of many writers to start should be considered a constructive delay and a necessary step in the writing process. The act of waiting is not perceived as an obstacle or inhibition, but part of the idea-gathering phenomenon (p. 439). In the psychology of C, this phenomenon is called “incubation”, where the conscious mind ceases pondering on an issue and allows the subconscious to take control (Wallas, 1926, p. 86).

Moreover, Krings (as cited in Bausch et al., 2007) argues that there is an essential difference between writing in your mother tongue and writing in a FL. Aside from more general writing issues concerning the planning, structure and the content of the text, L2 writers face other difficulties concerning the orthography, grammar, vocabulary or pragmatics. The text production turns out longer as well as more laborious and not that automatic than in one’s mother tongue due to the lack of idiomatic expressions, text modules, and the mastery of text types (p. 292). Additionally, many languages miss correspondence between spelling and pronunciation (i.e. English) (Rao, 2017a, p. 57).

The challenge of writing becomes even greater when considering learners' interlanguage³, which complicates the comprehension of a written text as it reveals each person's unique language. In addition, the interlanguage is influenced by personal life experiences and thus indirectly conveys a certain philosophy of life that is not easily understood by everyone, especially in written form (Pommerin et al., 1996, p. 27).

Overall, writing appears to be a complex and multifaceted activity whose acquisition requires much practice, both in L1 and L2 text production (Richards, as cited in Rao, 2017b, p. 80). In FL learning, writing plays a key role because the stored lexical, grammatical and text-specific knowledge as well as knowledge of the world will become activated during the writing process and can be applied in new contexts. Therefore, writing supports thinking in a FL (Dimitrova, 2018, pp. 1-2).

Furthermore, changes in the culture of communication have led to increasing demands on the writing competence. Today, the world feels more written than ever before as a result of a plethora of popular written media and communication tools, including WhatsApp, Messenger, Instagram, Facebook, etc. Mastering writing techniques fundamentally determines personal as well as professional success in communicative situations. Consequently, learning to write has become one of the central tasks of language teaching (Böttcher, 2010/2020, p. 9).

2.3. The importance of writing skills in different foreign language teaching methods

Below follows a summarised chronological overview of the importance accorded to writing skills in different methods of FL teaching. This chapter is mainly based on the syllabus of Simons (2022-2023a). It will also be studied to what extent C has been encouraged in each method in order to ascertain to how both aspects, writing skills and C, are connected in the L2 classroom.

To begin with, there was the grammar-translation method (GTM) deriving from the classical method for teaching Greek and Latin. The learning concept was based on the cognitive abilities since the learners had to understand and apply language rules. The main aim of instruction was the introduction to FL literature by reading literary extracts and to enable the learners' intellectual development, with written language serving as a means to achieve it. The exercises were designed to focus on the structure and the form, and not on the meaning. In this sense, writing served above all to consolidate grammatical rules, to formulate correct individual sentences or to translate them (Simons, 2022-2023a, pp. 1-2).

³ "The term *interlanguage* was coined by Larry Selinker (1972) for the version of a language produced by a second- or foreign language learner. The term drew attention to learners' unstable but continually developing system, which displays properties that derive neither wholly from their first language nor wholly from the language they are acquiring (the target language)" (Swann et al., 2004, p. 150).

This classical method is still widely used, especially at universities in French-speaking Belgium, with literature and linguistics as the two main areas of study. However, it should be noted that by persistently emphasising written language, students may experience a “clash” or “reality shock” between what they have learned at university and what they are later expected to teach in schools. In other words, the GTM, with its grammar and translation training, does not effectively prepare future teachers for the methods applied in the teaching world, which prioritises a more communicative dimension (Simons, 2022-2023a, pp. 2-3).

Furthermore, opinions on the effectiveness of this method diverge significantly. On the one hand, there are critics who claim that GTM is “teacher-centered, which limit[s] interaction and spontaneous creativity” (Sapargul & Sartor, 2010, p. 27). Similarly, Ölçer asserts that “[l]earners are passive recipient[s] of knowledge, dependent on the teacher. And they are not creative” (p. 11). On the other hand, the findings of a study conducted among Pakistani students (Khan & Mansoor, 2016) showed that 90% of the participants strongly agreed that they had been supported in developing their CW skills in English thanks to the teaching of grammatical rules through the GTM (p. 24).

In the late 19th century, the direct method (DM) emerged as a reaction to the restrictions of the GTM. The DM claimed the supremacy of oral language mastery over written language, with listening as the most important skill. Speaking and reading were the next in line and writing the last one (Marcel, 1869, as cited in Simons, 2022-2023a). This sequence of phases corresponded to natural language acquisition, as the aim was to replicate the conditions of an environment in which native speakers learn a language, prioritising listening comprehension by reading texts aloud (p. 5). In addition, Gouin (1880, as cited in Simons, 2022-2023a) argued that the written phase should be postponed after a perfect acquisition of the spoken language (pp. 5-6).

In terms of C, Andriyani (2015) found that using the DM can actually increase learners’ motivation when speaking. Playing various communication games, including the “bang-bang” game⁴ or miming games with short films as cues, improved learners’ enthusiasm in practising speaking and encouraged them to be creative in the way they responded (pp. 73-74).

A similar focus on speaking and listening were given in both the audio-oral and the audio-visual methods in the 1960s and 1970s. Reading and especially writing were rather treated as secondary skills and they were given very limited attention. Following the behaviourist model of “stimulus-response-feedback”, it was intended to develop oral skills through imitation and repeated

⁴ “Divide the group into two teams. Explain that they are cowboys and they are involved in a duel. One student from each team comes to the front. Get them to pretend to draw their pistols. Say ‘how do you say...’ and a word in their mother tongue. The first child to give the answer and then ‘bang bang’, pretending to shoot his opponent is the winner. He remains standing and the other one sits down [...] Instead of saying the word in the students’ mother tongue, a picture or a definition could be used to describe the word (‘What do you call the large gray animal with a long nose?’)” (Liz, 2015).

exercises involving specific types of sentences, called “pattern drills”. A typical lesson included substitution exercises, closes and dialogues. However, these types of assignments left little freedom to the students to apply their reflective and creative capabilities (Simons, 2022-2023a, p. 13). The biggest fear was the fossilization of mistakes which would be difficult to correct. As a consequence, this way of teaching proved exceedingly repetitive and mechanical which in turn negatively impacted the motivation of students and teachers (p. 16).

In the 1970s, the emphasis was placed on the capacity to communicate successfully with others (Simons, 2022-2023a, p. 18). At the core of the communicative method stands the active participation of the pupils, hence called “action-oriented approach”. According to the Council of Europe (2001), this approach “views users and learners of a language primarily as ‘social agents’, i.e. members of society who have tasks (not exclusively language-related) to accomplish in a given set of circumstances, in a specific environment and within a particular field of action. While acts of speech occur within language activities, these activities form part of a wider social context, which alone can give them their full meaning” (p. 9). Here, communication is perceived as a means that, together with “critical thinking, self-reflection, creativity, and adaptability”, contributes to the fulfilment of the task (Germain-Rutherford, 2021, p. 92). The intention is thus to render the learners more autonomous while ensuring a more balanced treatment of the four language skills as the learning process progressed (Simons, 2022-2023a, pp. 20-21).

However, this method was not entirely spared from criticism. First, remarks were raised by Alexander (1981, as cited in Simons, 2022-2023a) in the 1980s as to the misconception regarding the functional aspect of the communicative method. The author pointed out that it was not about a “approche ‘utilitaire’” in the sense of learning how to change money at the bank (p. 25). In this context, it may seem questionable as to whether students’ C was really advocated or rather overshadowed by the pragmatic attitude according to which everything had to serve a purpose.

Secondly, Piccardo and North (2019, as cited in Germain-Rutherford, 2021) draw attention to a further issue, claiming that even though the action-orientated approach is now intuitively implemented by teachers, present-day language teaching remains largely based on methods devoid of any “meaningful social interaction”. Such a shift, oriented towards the social and real life, combined with the requirement to turn learners into social agents and teachers into facilitators, as well as the assessment of learning pose genuine challenges (pp. 94-95).

Finally, since the beginning of the 21st century, the action-oriented approach has been advocated by *The Common European Framework of Reference for Languages* (CEFR). Teachers are advised to work on projects and to imagine real-life scenarios where the students are encouraged to take a central role by carrying out tasks that are not solely linguistic (Simons, 2022-2023a, p. 31).

Indeed, it is possible to propose meaningful situations that require a written production from students such as writing an email to book an accommodation for a school trip. Another way of applying this method and at the same time practising the writing skills would be working with genre, such as discussing the real estate advertisements with the students and asking them to write one at a later stage (Simons, 2022-2023b). However, Mr Simons insisted that this approach also covers more artistic, hence more creative, tasks, since there is a “real receiver” for the output and not just the teacher and classmates. As a result, writing a play, producing a script or storyboard for a short film, creating video poetry, writing songs in the FL, etc. can all be examples of teaching projects that fit into the action-oriented perspective.

Even when teachers provide writing opportunities for students, they do not necessarily do so in a supportive way. According to Bilton and Sivasubramaniam (2009), L2 learners of English concentrate predominantly on both grammar and structure during writing rather than on meaning due to the fact that the learning process being still too much directed towards technical writing rules and examinations (p. 301). Likewise, Schultz (2001, as cited in Liao, 2017) asserts that “students are rarely afforded the opportunity simply to write from their imaginations, practicing their language skills in formats that they define for themselves” (p. 637). Hence, FL teaching seems to be “dehumanized” (p. 637) because of the excessive stress on systematic drill exercises rather than on practical aspects or on occasions of genuine expression, which also diminished the probability of implementing C in the classroom.

Nevertheless, Simons (2022-2023a) argues that aforementioned teaching methods have rarely been applied to the letter in our country. Indeed, teachers have more or less abandoned the methodological principles advocated by the inspection or by the authors of textbooks for various reasons, such as a certain resistance to change because they think they know what “the right method” is (p. 10). Another reason why teachers do not follow one single method is linked to their perception that there is a gap between the initial scientific teacher training and what is required in secondary education (p. 11). Instead, teachers tend to apply an “eclectic” method or “consensus approach”, i.e. combining aspects of different methods to ensure variety in their teaching methods (p. 37). In this way, it could be assumed that the combination of classical methods with more modern ones might guarantee to address written skills as much as to develop students’ C.

2.4. Types of writing activities

It follows that teachers must be careful in their planning to take into account their students’ level as well as the difficulty of the task. In that context, Lázaro (1996) proposes two possible ways of grading writing activities (p. 94).

Firstly, teachers need to categorise tasks according to their length. More specifically, while beginners should start working at the sentence level and writing pieces that consist of only a few sentences, advanced learners can be asked to write texts that are longer and more elaborate. The second option for grading relates to the degree of control that the writing task exerts upon the learners' output. This means that the writing assignments at elementary level are usually quite controlled. Once students show progress and improvement, teachers will generally guide them in various ways until the students finally are invited "to write something freely" (p. 95).

Accordingly, a distinction can be made between three types of writing activities, i.e. controlled, guided and free. This sequence of activities ensures a progression from more closed to more open exercises (Simons, 2022-2023c, p. 77), thus increasing learners' autonomy.

As to the controlled writing exercises, Lázaro (1996) refers to them as "mechanical" because learners are given very precise instructions on how to integrate linguistic patterns (vocabulary items, a certain grammatical structure, etc.) into a text (p. 95). These activities are closed in the sense that they do not offer learners much autonomy in the way to respond to them and they are not contextualised, which makes them typical exercises for GTM. In addition, reference can be made to the typology of tasks in FL teaching, since these are tasks of levels 1 or 2, which respectively consist in the repetition/restitution or consolidation of the newly acquired language (Service DDLM, p. 18).

However, it seems questionable to what extent such activities are effective in developing students' writing skills, lacking any consideration of meaning. Typical examples of this type include copying phrases or sentences, filling in gaps, rearranging words, substitution, completing sentences and dictation, although the latter is criticised for not developing writing skills other than practising spelling, as students do not need to worry a lot about what they are actually writing nor about thinking of ways to form the sentences (Lázaro, 1996, pp. 95-98).

The second group of guided writing activities can be related to tasks at level 3, as they are more open-ended in nature but still guide students in their writing. Lázaro (1996) identifies two basic ways in which teachers can guide their learners in the writing process: Firstly, students may be given short reading texts or oral passages to use as models. This approach applies to the audiolingual and audiovisual teaching methods with the idea of developing habits in learners on the basis of so-called "pattern drills". For instance, learners can be asked to write parallel stories⁵, summarise a text or answer questions by writing a paragraph. The other option for guidance concerns oral or written preparation prior to the writing phase together in class. More specifically, the teacher helps the

⁵ Parallel writing consists in writing based on a given model, such as "Read the following paragraph about Mary(s day and write a similar one about your own day" or "Read the following description of a room and write a paragraph describing the room in the picture" (Lázaro, 1996, p. 99).

students in preparing their writing by encouraging them to generate ideas or expressions which will be outlined on the board. Afterwards, the students write on their own or in groups, using the collected data to produce their text. We can think of brainstorming or word mapping⁶ as good examples of guided writing activities (p. 99-101).

The third and last group of writing activities are “free” in the sense that students only dispose of a title or the first/last sentence for their writing. Consequently, the risk of making mistakes is much higher, which justifies oral or written preparation while planning to help learners overcome possible challenges (Lázaro, 1996, p. 101). This is also the reason why such writing tasks are avoided in more classical language teaching methods, that where the aim is to prevent students from making mistakes at any cost. The more modern methods, including the communicative approach, recognise the error mistake as a “natural and valuable part of the language learning process” and therefore include these types of writing activities much more in their teaching (Lightbown & Spada, 2006, p. 140). To give some examples, students may be asked to report on their own experiences or to tell stories (Lázaro, 1996, p. 101). The idea here is that these exercises require a higher degree of learner autonomy in the writing process and stimulate their creative self-expression (Eßer, as cited in Bausch et al., p. 293).

2.5. Preliminary conclusion

To conclude, literature has proven the complexity of acquiring written proficiency (RQ6), citing various reasons (e.g. it is a productive language skill, learners have to manage several aspects at the same time, which requires more practice on their part, especially in a FL context, etc.). Furthermore, the place of written skills in FL teaching methods has evolved over time (RQ7). To be more precise, while writing was initially used as a means of intellectual development, more recent approaches regard it as useful for communicating effectively with others (Simons, 2022-2023a, p. 18). The role of C has also been reinforced in the last few years, as FL teaching is supposed to prepare learners to use the language in everyday situations, which requires a creative contribution (Simons, 2022-2023b).

Moreover, teachers are advised to adapt the writing tasks assigned to the students’ level and the task, classifying these activities into three different types: controlled, guided and free writing tasks (RQ9; Lázaro, 1996, p. 94). In order to give a more comprehensive overview of what these free writing activities entail, we will now move on to the third and main part of this thesis, which will address creative writing (CW).

⁶ The word mapping activity entails teachers writing a general topic on the board and encouraging students to come up with related words and concepts which they have to group together around the main theme (Lázaro, 1996, p. 101).

3. Evolution and Definition of Creative Writing

The next section looks at the origins and development of CW. The research question covered here includes *How has CW developed?* (10).

To start with, an experimental and creative approach to language belongs to a long tradition. According to Böttcher (2010/2020), the earliest forms of CW date back to antiquity, where writing games such as the acrostic⁷ were already practised for pleasure. Furthermore, writers of all times have either tried out traditional creative techniques or invented new ones to overcome their fear of the blank page (p. 11). In order to gain deeper understanding of the genesis of CW and its implications, the following section examines the evolution of CW in both the US and the UK, drawing mainly on the work of Myers (1993) and Cowan (2023).

3.1. Creative writing in the US

In his book *The Elephants Teach* (2006), Myers (as cited in Cowan, 2023) depicts the complexity behind the history of CW, and he explores how it developed into a university programme in the United States. The author asserts that CW as a discipline emerged

[...] in the late nineteenth century as a reaction against a prevailing philological approach that addressed literature as a corpus of historical and linguistic knowledge but failed to allow for the possibility of that corpus being supplemented by the works of living writers.

(as cited in Cowan, 2023, p. 18)

Based on that statement, it can be deduced that CW was initially intended to revive the study of literature, which was characterised by a considerable lack of practical relevance, by incorporating works by contemporary authors. In his article “The Rise of Creative Writing” (1993), Myers argues that CW “was designed as an explicit solution to explicit problems” (p. 278). He also refers to it as an “educational reform” (p. 279) that was inspired by the principle of “learning by doing” (p. 289) and whose initial intention did not include the training of professional writers (p. 279).

At the centre of these “explicit [problems]” (Myers, 1993, p. 278) was the predominant philology of the 19th century, in which literary studies and literary practice were clearly separated from each other (p. 282). Schooling attached importance to “the ideal of systematic, rigorous, scientific knowledge” (p. 280) and emphasised “rule-bound correctness, a subordination of the self to grammatical exercises, spelling drills, and the memorization of rhetorical precepts” (Cowan, 2023, p. 18). In the same vein, Wendy Bishop (1990) maintained that the writing instruction of that

⁷ It is an ancient writing game in which the letters of a word, written vertically one below the other, form the beginning of a new word or a new sentence (Böttcher, 2010/2020, p. 46).

pedagogy included “an unnatural emphasis on patterns of arrangement” along with a “superficial correctness” (xii).

This was thus the milieu in which CW emerged in order to integrate “literary study with literary practice” (Myers, 1993, p. 279). The subject was initially called “English composition” and “the first widely successful attempt to offer instruction in writing in English” (p. 283) as a “‘thing apart’ from the study of texts” in the form of an “exhaustive analysis of the language that makes up a text” (p. 287). The course was formalised at Harvard in the late 19th century and led the way for CW by offering “an alternative institutional practice for the study of literature”. What exactly this practice entailed was daily writing with fluency and [...] “technical power” prioritised over correctness (ibid.). The new teaching appealed to the involvement of the whole person (Spinner, 1993, p. 21) as it “emphasized individuality, self-expression and the importance of imagination” (Myers, 2006, as cited in Cowan, 2023, p. 18).

Over the next few decades, CW gained importance through the influence of several phenomena, including the employment of writers-in-residence⁸. Of particular note is the contribution of Hughes Mearns’ *Creative Youth: How a School Environment Set Free the Creative Spirit*, which first used in 1925 the notion of “creative writing” to designate a course of study (Cowan, 2023, p. 19). At the time, Mearns was teaching at Lincoln School in Columbia, and he carried out the “‘deliberate experiment’ of replacing English in the curriculum with creative writing” (Myers, 1993, p. 288). His teaching aim was based on self-expression as a means of personal growth (p. 289).

However, it was not until 1930 that CW became a university discipline. The American critic Norman Foerster expressed his concern that physiological scholars were blind to both contemporary and historical writing and focused instead exclusively on technique problems. Once hired at the University of Iowa’s School of Letters, his prime motivation was the incorporation of a critical approach so that the CW courses would provide students with a deep understanding and education in literature (Myers, 1993, pp. 292-294).

Regarding the subsequent 60s and 70s, Cowan (2023) notices notable differences in the popularity of CW and its purposes according to the degree at which it was taught. The programmes at undergraduate level became widespread and proved very popular. Their educational intention was the study of English Literature through “creative practice” (p. 19) and the achievement of “a critical understanding of literature” (ibid.). On the contrary, there were just five graduate programmes in the US, notwithstanding the successful Iowa classes and the financial support provided by the G.I. Bill in 1944, which granted returning soldiers four years of free higher education. Regarding the Masters

⁸ “An artist [...] who has been officially chosen by a college [or other institution] to work there [for a specific period of time].” (Longman, n.d.)

level, CW served above all as a kind of professional training without any critical endeavour (pp. 19-20).

Finally, Myers (2006, as cited in Cowan, 2023) contends that CW reached “its full growth as a discipline” (p. 20) at the end of the twentieth century, when it marked once again a reaction, and in this case, a backlash against the predominance of the “Theory-driven approach” initiated by the president of the Modern Language Association, Northrop Fryer. In fact, Fryer re-established the same philology that had given rise to CW a century before, arguing that there existed neither meaning nor value in literary texts. So from that moment on, CW started proliferating throughout the American and the wider Anglophone academic world (ibid.).

3.2. Creative writing in the UK

The advent of CW in the UK started almost a century later than in the US and under different circumstances. In her article *Myth maker: Malcolm Bradbury and the creation of creative writing at UEA*, Jaillant (2016) divides the institutionalisation process of CW in the British university system into two stages: Firstly, CW was taught in the 1960s at the undergraduate level at the University of East Anglia (UEA) and later in 1969 at Lancaster. The second stage refers back to when the first degree course in CW was inaugurated at the University of East Anglia (UEA) in 1970 (p. 351).

Founded in 1962, the UEA built on “an ethos of nonconformity and broadmindedness at the institutional level” (Holeywell, 2009, as cited in Cowan, 2023, p. 21). The intention was to advocate interdisciplinarity and seminar-based teaching in small groups. The courses were given by several British writers, such as Angus Wilson and Malcom Bradbury, who had already gained experience teaching at American universities (Cowan, 2023, pp. 20-21). What Bradbury particularly appreciated from his experience in the US university system was “[t]he explicit appreciation of creativity” (Jaillant, 2016, p. 353) and the flexibility of the system, which made it possible for him to experiment with new courses and to continue working as both a writer and a critic (p. 355).

The ultimate prompt for the inauguration seems to have been Wilson and Bradbury’s primary concern about a growing “schism between creative and critical practice” (Cowan, 2023, p. 22). They were also aware of the crisis that British literature and publishing had reached, and thus a “context of reinforcement and support” was necessary and first suggested in 1967. Although their original proposal initially received sceptical responses, they managed in 1970 to offer CW “as a possible small supplement to an academic MA degree” (ibid.). The programme progressed slowly over time until Kazuo Ishiguro, an alumnus, won the Booker Prize in 1989, which underlined the MA programme’s quality in CW, leading to an exploding number of applications (pp. 22-23).

Regardless of the specific chronology and the institutional complexities, we can see a series of continuities between the origins of CW at UEA and its prior inception in the USA. Firstly, just as in the States, CW at UEA originated as a kind of educational experiment at a new university dedicated to pedagogic experimentalism. Secondly, the US Academy was used to recruit practising, published authors for literary teaching, a tradition that UEA pursued, starting with Angus Wilson and followed by Malcolm Bradbury (although he was already an academic). Moreover, the UEA soon started employing authors for writing instruction only and embraced an existing feature in the US, namely the appointment of writers-in-residence (such as Brit Alan Burns). This practice would endure through the next forty years (Cowan, 2023, p. 23).

Lastly, graduate CW had meanwhile turned into some form of professional literary training in the US, an approach that UEA CW initially took into account. However, the latter also insisted on combining the creative and the critical, which served as the underlying postulate for CW at Iowa (Cowan, 2023, p. 23). According to Williams (2022), “[e]stablishing new relationships between the ‘creative’ and the ‘critical’, both in individuals and in university culture” was a core motive for Bradbury and Wilson more than 50 years ago whilst initiating the UEA MA, and it certainly remains important to this day (p. 8).

3.3. Preliminary conclusion

In recent years, CW has developed into a “flourishing discipline” (Cowan, 2023, p. 15), as evidenced by the increasing numbers of courses, enrolled students and organisations. To illustrate, over 15 years in the UK, the number of Higher Education Institutions offering BA programmes has increased from 24 to 83, those for MA programmes from 21 to 200, and there are now more than 50 PhD programmes, up from 19 (ibid.). An equally rapid growth counts for America, where *The AWP Official Guide to Writing Programs* maintained a mere 75 institutions offered CW programmes in 1975, while this number had soared to more than 1,200 by 2013 (Ciccotelli, 2016). Beyond its Anglophone origins, though, CW as a discipline is a “global phenomenon” (Cowan, 2023, p. 16). Hence, the existence of the Asia-Pacific Writers & Translators Association (APWT, 2023) and the European Association of Creative Writing Programmes (EACWP, 2023), both of which are growing in institutional membership (Cowan, 2023, p. 16).

Based on these observations, the question of whether CW can be taught is answered with an “obvious [...] yes” according to Cowan (2023, p. 15). More support for that answer is provided by Maley (2010), who considers the above-mentioned question to be “tautological” since CW “can only ever be taught, because ‘Creative Writing’ is the name given to writing courses at Universities and Colleges. It’s an academic invention [...]” (p. 85).

In the view of Ostrom (2012), though, the idea that CW cannot be taught still prevails at the graduate level in Anglophone academia. This attitude towards teaching is held by those involved in CW programmes who believe that “writing is chiefly understood to be a mysterious art-form involving qualities such as genius, a talent” (p. 2). Ostrom (2012) further points to the underlying reasoning that while the writer is perceived as talented and “superior to the students [...], the students probably do not have talent, for they are, after all, students” (ibid.). In addition, by assuming that the subject to be taught is not teachable, it is impossible to “fail as a teacher” because there is no responsibility to strive for success. As such, the teacher may position him/herself as a “‘*writer* (who pretends to teach),’ a more exotic, more conventionally privileged position than ‘*teacher* (who also writes)’” (p. 3).

However, there are also others who held a more nuanced view on this topic and those who are much more concerned about other aspects of CW than the question of its teachability. Therefore, we will discuss a number of inconsistencies and critiques of the institutionalisation of CW in the following section.

3.4. Some critiques regarding the institutionalisation of creative writing

Along with the positive contributions that CW has made to literature and teaching and the rising numbers of students enrolling on those CW courses, there is also some discontent about the institutionalisation of CW (Cowan, 2023, p. 33).

Firstly, there remains considerable scepticism, notably in the media, who feel that there is simply “too much” CW as the courses have become virtually ubiquitous across the world (Cowan, 2023, p. 26). Next, there are also the commonplace yet contradictory claims of the journalists, who assert that the demands of a curriculum stifle talent when, in fact, talented writers will have success independent of a curriculum. They also argue that CW programmes set false expectations for future publication, while the literary market “is saturated with the products of such programmes” (p. 33).

In his article “The Catastrophe of Creative Writing”, Kuzma (1986) alludes to the “workshop poetry” (p. 346), which are self-referential texts lacking any original spark or ambitiousness (p. 349). Those writings are “formulaic and forgettable” (Cowan, 2023, p. 35). since they result from “the separation that institutionalisation enforces between literature and life” (ibid.). This phenomenon relates to the rushed establishment of ever more writing programmes at all kinds of universities, which places an administrative workload on academics who spend less time on their creative work and distance themselves from the outer-university world. Additionally, students of those hasty established writing courses tend to end up in self-referentially and exclusively concentrating on their own text productions without interest in a general literature comprehension (Glindemann, 2000, p. 21). In this

context, Cowan (2023) speaks of the “threat” posed by “Creative Writing programmes [which] are nevertheless responsible for producing “a surfeit of homogenised, unadventurous, ‘assembly-line’ writing” (p. 34).

Furthermore, Light (1998) confirms the “intellectual and academic resistance” (as cited in Cowan, 2023, p. 27) that affected other UK CW programmes during the 1980s. Whereas for John Freeman at University College, Cardiff, resistance from peers manifested itself as implicit yet familiar prejudices that the subject was “not serious” (Light, 1998, p. 6), would encourage “self-indulgence” (ibid.) and be “impossible to grade and assess” (p. 7), for Susanna Gladwin at Middlesex Polytechnic, chief objections were that writing courses were both “a waste of time” (ibid.) and “[couldn’t] be taught anyway” (ibid.), a view she attributed to fears in the English Department of “maintaining unimpeachable academic rigour” (ibid.).

In 2014, Kureishi unconsciously reiterated the criticisms Gladwin encountered more than 30 years ago when he claimed that CW was a “waste of time”. He further asserted that “99.9 per cent” of the students attending such courses (including even his own) were simply so “talentless” to the point that not even the best teaching could improve their performance (Jones & Clark, 2014). These remarks were indeed a repetition of the “withering attack” by Kureishi (as cited in Higgins 2008) six years earlier on university courses for CW, which he referred to them as “the new mental hospitals” since on any occasion when “student has gone mad with a machine gun on a campus in America, it’s always a writing student”. He was also sceptical about CW marking so that his students were “always” awarded with the same grade and “always” be praised for their good behaviour and outfit.

This issue of objectively marking CW papers had already been mentioned in 1971 by Lodge in a letter to Bradbury and “remains at the centre of the discipline today” (as cited in Jaillant, 2016, p. 358). Nevertheless, marking needs to be done, as David Craig, the founder of the CW programme at Lancaster, pointed out in 1969: “[I]f we believe that creative writing deserves to be on the syllabus for its validity [...], then it also deserves to count, which means to be marked” (p. 350)

The American poet and critic Allen Tate (1964) even goes so far to regard “the course in Creative Writing [as] a risk for the university [and] for the student” (p. 182). It becomes risky, for example, when passing a CW course is not measured quantitatively but rather when the student is sanctioned for not having literary talent (ibid.). In addition, there exist a “tendency [...] to use creative writing as a machine for turning out professional writers” (Myers, 1993, p. 296), or “certified” creative writers, who “[go] out to teach Creative Writing and [produce] other Creative Writers who are not writers, but who produce still other Creative Writers who are not writers” (Tate, 1964, p. 184). According to Tate (1964), this situation is “at once an academic scandal and a literary anomaly” (p.

183) since literary writing differs essentially from scholarly production, and no one can become academically certified in a kind of art which, by its nature, lacks objectivity.

Lastly, a key point is the assertion that writing simply cannot be taught (Cowan, 2023, p. 34). In fact, the question of the teachability of CW is a “persistent one” (p. 30), and even though we may no longer believe in “a Romantic legacy that assumes literary achievement to be the expression of natural talent, the outcome of a God-given faculty superior to reason and therefore to instruction” (ibid.), it remains “unsolved” mystery “whether poets are born or made” (Myers, 1993, p. 277). A similar argument stems from the distinguished professor of CW Paul Dawson (2005) who notes that the query of whether writing can be taught represents “the twentieth-century version of the ancient aphorism, *poeta nascitur non fit*, or ‘poets are born, not made’” (p. 7) and fuels “the debate about the relative merits of native talent and acquired skill which has occupied commentators on literature since antiquity” (p. 1).

In this context, Dawson (2005) purports that “[t]he question, *can writing be taught?*, tends to be posed as a challenge [...] which threatens to damn the foundational premise of Creative Writing by daring the addressee to answer in the affirmative” (p. 6). In other words, regarding writing to be teachable or not is no longer simply a matter of “an older and non-institutional heritage” (p. 7) but has turned into “a concern about the limits of education” (p. 1) that displays a genuine “pedagogical anxiety” (p. 6).

Members of the discipline have even expressed the limitations of education. The illustrious Iowa Writers’ Workshop, for instance, articulates on its website that “writing cannot be taught” but “talent can be developed” and “writers can be encouraged”. Moreover, they recognise their “possibilities and limitations as a school” by exemplifying that “If one can ‘learn’ to play the violin or to paint, one can ‘learn’ to write, though no processes of externally induced training can ensure that one will do it well” (Iowa, 2019). Likewise, Bishop (1990) argues that “writers can be nurtured⁹ but not really taught” (p. 14) and in his article “Writing: can it be taught?”, Barth (1985) responds in the opening sentence with “it gets learned”. In doing so, the emphasis lies more on creating a conducive environment around writing rather than on the curriculum (Cowan, 2023, p. 32).

To conclude this chapter, Tate (1964) argues that “the course in Creative Writing [...] should [not] be abolished” (pp. 182-183). He instead advocates a stronger wish “to understand what it is; [even though] this understanding can never be quite objective” (ibid.). On this account, the next part will be about the teaching of CW using a throughout analysis to better understand what the subject entails.

⁹ In this context, the verb “to nurture” means “to further/foster the development of” the writers (Merriam-Webster).

3.5. Towards an operational definition of creative writing

Of course we have to define creative writing. Like most writers I detest the term. Its connotation seems to imply precious writing, useless writing, flowery writing, writing that is a luxury rather than a necessity, something that is produced under the influence of drugs or leisure, a hobby.

Donald Murray (1982, as cited in Bishop 1990, p. 21)

With this quote in mind, I will first and foremost attempt to define the term “creative writing” (CW) in order to get a clearer idea of what it entails and to answer the following research question to wit *What is creative writing?* (11). For this purpose, I listed numerous definitions from the English and German-speaking academic world below¹⁰. These statements prove how diverse the concept of CW is. I underlined important recurring ideas or marked them in **bold** to provide a better overview. Finally, the intention is to formulate a definition on my own using the most relevant elements I identified.

The first aspect that is repeatedly mentioned is “**imagination**”¹¹. Starting in the 90s, various authors assumed that CW should develop “through imagination” (Arthur & Zell, 1996, as cited in Bayat, 2016, p. 618) or “durch die Aktivierung der Imaginationskraft” (Spinner, 1993, p. 21). About 20 years later, the term still represents a central component of the definition. For example, Maley (2012) maintains that CW “deals less in facts than in the imaginative representation of emotions, events, characters and experience”. In the educational context, Barbot et al. (2012) believe that “[t]eaching creative writing [involves] encouraging students to write by drawing upon their imagination” (p. 209).

Next, there are some overlaps with the definition of C, such as the idea of **novelty**. Spinner (1993) claims that the activation of the imagination gives rise to “etwas Neues [...] zumindest eine neue Sicht auf Bekanntes” (p. 21). In other words, by triggering one’s imagination, something new will emerge, or one will be able to see things from a different perspective. Likewise, Lorey (2000) emphasises that “[b]eim kreativen Schreiben entsteht immer etwas Neues” (p. 10). His point is that there will inevitably be something new during the CW process. Moreover, Akdal and Şahin (2014) explain that apart from imagination, CW involves “**originality** of [i]deas” (p. 171).

Nevertheless, opinions differ on the idea of novelty and originality. To cite an example, Cowan (2023) speaks of the “threat” posed by “Creative Writing programmes [which] are nevertheless responsible for producing [...] a surfeit of homogenised, unadventurous, ‘assembly-line’ writing” (p. 34). The controversy surrounding this topic has been addressed in more detail in part 3.4.

¹⁰ The original definitions have been included in the Appendix A, with the recurring elements marked in different colours.

¹¹ Imagination is about “the ability that you have to form pictures or ideas in your mind of things that are new and exciting, or things that you have not experienced” (Collins Dictionary, n.d.)

Another aspect contains the **tension between freedom** on the one hand and **restriction** on the other hand. The paradox here resides in the fact “that constraint enables creativity” (Sharples, 1970, p. 3). To be more precise, Sharples (1970) explains that these constraints can be of various kinds, namely “external” (such as a topic for an essay, any material previously written or an editor’s guidelines”, or internal, i.e. derived “from within the writer” (like one’s knowledge of genres and language). The author further clarifies that the writing task is also constrained by the tools employed for writing and the context of the writing process. All these constraints cooperate “to channel mental resources and to frame the activity of writing” (p. 6).

As to teaching, Myers (2006) asserts that “[c]reative writing is designed to encourage students to be creative by freeing from traditional writing constraints including topic, form, and sometimes even on the style and the number of words”¹² (as cited in Hu & Choi, 2023, p. 2). Similarly, Light (2002) asserts that this type of writing “is characterised by freedom from the non-personal, external demands of facts and other people’s ideas, comments and forms” (p. 265). CW is thus supposed to be “done freely” (Arthur & Zell, 1996, as cited in Bayat, 2016, p. 618) insofar as you have more freedom in what and how you write compared to expository writing for example.

However, Maley (2012) emphasises that “creative writing is not about license” but a “**self-imposed**” discipline. While “expository writing [...] imposes constraints”, the idea for CW is to play with these constraints to the extreme, so that they are literally almost “breaking”. Sharples (1970) cites here the example of Dicken’s description of Scrooge from *A Christmas Carol* (1943/2008) as being “a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner” (p. 2) where the author tested the limits of the English adjectival phrase by accumulating several adjectives (Sharples, 1970, p. 3).

In this context, reference can be made to the principle of “**vrijheid in gebondenheid**” (Spinoy, 2022, p. 15), which literally means “freedom in bondage”. By way of illustration, a sonnet is characterised by that principle since it has a rigid, bound form. However, within it, the poet can take poetic liberties (such as deliberately not following one or several rules¹³). As a consequence, the poem unfolds and takes place in “een dialectisch, dynamisch spanningsveld tussen dwang en vrijheid” (Spinoy, personal communication, Feb. 19, 2024). This tension between coercion and freedom also

¹² I interpret it here as the constraints of “expository writing”. According to Maley (2012), expository writing is primarily instrumental and prioritises the communication of facts. Writing an expository text “rests on a framework of externally imposed rules and conventions. These range from grammatical and lexical accuracy and appropriacy to specific genre constraints. The aim of expository writing is to be logical, consistent and impersonal and to convey the content as unambiguously as possible to the reader”.

¹³ For example, the rhyme scheme of Slauerhoff’s sonnet “Woningloze” (from *Serenade*, 1930) deviates from the traditional rhyme scheme (*abba baab* instead of *abba abba*) and the last two stanzas are composed in one with the rhyme pattern *abbcca* (Spinoy, 2022, p. 114).

entails that “a unique combination of thought and feeling” is required in order to create the “ingenuity” of CW (Maley, 2012), which then leads us to the next and final component of the definition of CW. At the same time, this tension between coercion and freedom implies that “a unique combination of thought and feeling” is needed to create the “ingenuity of a plot” (ibid.).

Finally, the “**aesthetic and affective**” (Babae, 2015) dimension of CW is emphasised, which contrasts with a “pragmatic intention” (p. 77). The focus is less on “facts” (Maley, 2012), “correct thoughts” (Göçen, 2019, p. 1034) or imparting “knowledge” (Akdal & Şahin, 2014, p. 173), but more on conveying “feelings and thoughts” (Arthur & Zell, 1996, as cited in Bayat, 2016, p. 618), and the CW process might even “evoke sensations” (Maley, 2012). As a result of the provocation of emotions, the creative text “can be read on many different levels” and “unlike expository writing [...] is open to multiple interpretations” (ibid.).

Therefore, CW is also a “**personal activity**” (Maley, 2012), meaning that it really matters to you. From a pedagogical point of view, Rao (2017a) claims that “creative writing is a journey towards self-discovery which promotes effective and active learning” (p. 59). In the same vein, Kuleva (2018) argues that “[k]reativ schreiben heißt kreativ denken und handeln, was wichtig für die weitere Entwicklung und Verwirklichung der Lerner ist” (p. 29). Put differently, she argues that CW enables students to learn more about themselves and to develop their personalities, positively influencing their learning. A last comment derives from Light (2002), who clearly distinguishes between creative and expository writing, as the former “provides a writing opportunity which permits students to tap into a much more private, personal and emotional reality for their ideas [...] that can be discovered by the self and which provide the basis for their material” (p. 265). Here again, we perceive the notion of **self-discovery** through which the learners can generate ideas for their writing.

For this final paper, I decided to propose the following operational definition of CW in general:

Creative writing is the activity of capturing one’s own feelings and/or thoughts in writing through imagination, within a framework of constraints that nonetheless provide the writer with enough freedom to let their ideas flow and to personalise the final product. The goal is to produce an original piece of writing in which the author has experimented with language, thereby engaging in a process of self-discovery.

3.6. Schematic representation of the definition of CW

Finally, the definition of CW has been schematically represented and can be accessed by consulting the QR code below.

Figure 1 – Schematic representation of the definition of creative writing



4. Characteristics and Benefits of teaching creative writing in a foreign language

The purpose of this section is to provide a brief overview on the characteristics of CW in FL teaching, followed by empirical evidence. Therefore, an attempt will be made to respond to the following research question: *What are the typical characteristics of CW in FL acquisition?* (12).

4.1. Characteristics of teaching creative writing for foreign language learners

4.1.1. Creative writing versus normative writing

To begin with, Pommerin et al. (1996) consider CW as a necessary counterbalance to the usual and traditional writing instruction, which tends to postpone (free) writing tasks (especially in FL classes) until students have acquired sufficient mastery of grammatical and orthographic rules. One of the commonly unspoken principles in FL teaching “Erst Pflicht, dann Kür!” (i.e. Duty first, then pleasure!; p. 59) might fit in this context, as it indicates that systematic writing instruction is likely to take precedence over subsequent CW instruction so that there might not even be enough time left to engage learners in CW activities. For this reason, Pommerin et al. (1996) suggest that it is vital to incorporate CW as a fundamental part of writing lessons in order to offer a kind of alternative to normative writing instruction (ibid.).

4.1.2. The interplay between creative writing and grammar

Even though CW can function as a counterweight to traditional writing classes, this does not mean that CW is entirely separate from grammar. Pommerin et al. (1996) assume that CW needs to be complemented and consolidated through reflection and systematisation of grammatical devices as well as a nuanced understanding of how specific sentence structures might affect the message of a text (pp. 60-61).

In this context, reference can be made to Finch (2003) who claims that the so-called “pattern poems” may effectively teach aspects like grammar or syntax to second language learners of all levels and age groups. This sort of poem usually comprises grammatical elements (adjectives, adverbs, verbs, etc.), phrases or sentence constructions, but they can also include other types of “patterns” (acrostics, alphabetical sequencing) that focus more on vocabulary (see Appendix E). Pattern poems offer the opportunity to strengthen and sometimes even teach various language skills whilst encouraging students to express themselves more personally (p. 34).

4.1.3. The principle of “irritation” and the playful use of language

Another characteristic of CW refers to Spinner’s (1994) principle of “irritation”. The author compares CW with divergent thinking, because “das kreative Schreiben dort einsetzt, wo unsere gewohnten, im Alltag eingeschliffenen Vorstellungsmuster durchbrochen werden” (p. 47). Put differently, when writing creatively, learners need to break free from their routines and ingrained ways of thinking so that they become “irritated” in their usual conceptions (ibid.).

The principle of irritation is thereby closely linked to the playful use of language, since it becomes easier to break out of familiar patterns. Some examples of irritating writing tasks and impulses include surprising word combinations of the so-called “Reizwörter”¹⁴ (Spinner, 1994, p. 47), language games, nonsense texts and surrealistic images. Similarly, it is possible to use that principle when writing with literary texts (e.g. inventing the beginning or the end of a story) to achieve imaginative and original results (Böttcher, 2010/2020, p. 14).

4.1.4. Creative writing as a process of self-discovery

Moreover, CW should not be equated with a therapeutic treatment for dealing with one’s innermost feelings and problems. On the contrary, it should be seen as a “Suchbewegung hin zur eigenen Identität” (Pommerin et al., 1996, p. 59), whereby it allows the students to unfold their individuality and to learn more about themselves. As a consequence, creative texts typically contain a considerable amount of autobiographical elements (ibid., see Appendix F). Among the writing stimuli that can awaken subjective feelings belong to all meditative and associative procedures that access memories and (day-)dreams, such as clustering, writing to music or dream journeys (see Appendix G).

4.1.5. Creative writing as a way to confront the “foreignness”

In the end, CW promotes not only personal reflection and individual expression, but it also develops the ability of “Fremdverstehen”, to quote Spinner (1993, p. 20). The Swiss Germanist believes that in writing and reading (creatively), it is possible to leave behind the here and now and to empathise with other ways of feeling and experiencing. For instance, if the inner monologue that the protagonist of a story might have had at a certain point is developed in writing, then students are likely to recreate inner thinking and feeling processes more directly than if they discuss orally the personality traits or state of mind of a character. Consequently, CW enables students to immerse themselves more deeply in other perspectives (ibid.).

¹⁴ The combination of the “Reizwörter” *ball, honey and dwarf* does not immediately make sense and cannot be integrated into a familiar scheme. The irritation caused by this combination may encourage writers to develop something new and unusual, thereby producing a creative piece.

Moreover, teaching CW in intercultural language classes enables students to explore their own origins and to confront “foreignness”. To be more precise, the intention is to foster learners’ understanding of foreign cultures via diverse approaches, such as proposing language games or reading children’s and youth literature (Pommerin et al., 1996, p. 59).

An example of sensitising students to “foreignness” involves working on pop song scripts in the target language. Finch (2003) believes that pop songs can serve as poetic pieces or as templates for English CW, and their lyrics should be used as rich sources of cultural information and models of an authentic language use (p. 35).

The song “American Pie” (see Appendix H) by Don McLean exemplifies a pop song that introduces students to the culture of the language they are learning. Apart from the rhyming words (*ago/how, smile/while, shiver/deliver, bride/inside/died*), at the heart of “American Pie” is the author’s own reaction to the death of three pop music celebrities (Buddy Holly, The Big Bopper and Ritchie Valens) on 3 February 1959, which he associates with the end of the American dream. Finch (2003) argues that students can study this song for its cultural significance (i.e. the advent of American pop or the disillusion with US institutions and politicians), and its poetic composition may also offer them a framework for creating a similar poem (e.g. about Korean pop culture) (pp. 36-37).

4.1.6. Preliminary conclusion

To summarise, CW displays a range of characteristics (RQ12) that may bring great variety to the lessons. Pommerin et al. (1996) suggest that CW can counterbalance traditional writing instruction, which often focuses too much on accurate form and spelling rules. However, the authors assume that CW should be completed by grammar teaching to enhance the quality of the creative productions (pp. 59-61), e.g. by pattern poems (Finch, 2003, p. 34).

Furthermore, Skinner (1993) assumes that CW is linked to the irritation principle, aimed at encouraging learners to break out of their conventional patterns of thinking and play with the target language (p. 47). Furthermore, CW can act as a medium of self-discovery, and it may reveal autobiographical elements in their texts (Pommerin et al., 1996, p. 59). Finally, it is possible to confront learners with foreign cultures and other ways of thinking through CW teaching (Pommerin et al., 1996, p. 59; Spinner, 1993, p. 20).

4.1.7. Empirical evidence – Characteristics of creative writing in actual practices

The findings of various studies have confirmed mainly the characteristics mentioned above of CW in FL acquisition. In fact, research has shown that CW has the potential to promote second language acquisition in several ways, regardless of the language and place of instruction or the age of the learners (see Appendix J for a detailed description of those studies).

To begin with, Haley (2019, pp. 11-12) and Hanauer and Liao (2016, as cited in Thorpe, 2022, p. 22) have supported the idea of CW as a possible counterweight to normative writing instruction (Pommerin et al., 1996, p. 59), which primarily focuses on teaching for achieving the exams. Furthermore, the interplay between CW and grammar has been highlighted by many studies (Nino & Paez, 2018, p. 111; Pawliczak, 2015, pp. 352; Turkben, 2019, pp. 11-12) in the sense that CW approaches may improve students' grammatical accuracy.

In addition, several researchers have designed CW activities to irritate learners' ways of thinking and push them to experiment with language and develop original and creative ideas for their writing by thinking "outside the box" (Turkben, 2019, p. 198), by engaging with literary works, e.g. when inventing the ending of a story (Tok & Kandemir, 2014, pp. 1637-1638) or by filling in the speech bubbles of a comic book with pictures supplied by the teacher (Nino & Paez, 2018, p. 111).

Next, it might be assumed that the notion of CW as a process of self-discovery (Pommerin et al., 1996, p. 59) is echoed in the study by Hanauer and Liao (2016, as cited in Thorpe, 2022, p. 22), in which student participants reported recalling memories during their CW encounters which may have evoked autobiographical elements in their writing.

Lastly, the characteristic of CW as a means of confronting the foreignness (Pommerin et al., 1996, p. 59; Spinner, 1993, p. 20) manifests itself when Reynolds et al. (2022) asked students to share their creative works with the rest of the class and to provide feedback. This is a means of discovering other points of view that may serve as a source of inspiration for their own writing (p. 11).

Alongside these general features of CW, there are also many advantages to teaching CW to FL learners. These advantages will be described in the next section and underline the added value of practising CW in a FL context.

4.2. Reasons and Benefits of teaching creative writing for foreign language learners

This section outlines what some authors believe to be the benefits of teaching CW in FL acquisition. Afterwards, the information presented will be compared with the actual practices of CW teaching to either confirm or disprove these claims. The primary research question answered here is: *What are the supposed benefits of teaching CW in FL acquisition?* (13).

4.2.1. Supposed reasons for teaching creative writing in the foreign language classroom

In his article “Teaching Creative Writing in an ESL Context”, Kenny (2011) identifies three main reasons for the use of CW during FL classes. These include:

4.2.1.1 Ensuring freedom of expression

According to the author, most writing courses centre on grammatical structures and accurate form rather than promoting students’ viewpoints and ideas. The insistence on spelling in writing instruction leaves little opportunity to exercise C, which is likely to affect students’ motivation. To counteract this situation, CW activities could be helpful as they can tap into learners’ imagination by encouraging them to express themselves spontaneously and personally, which is essential for a “more holistic approach” (Kenny, 2011, p. 51) to second language acquisition. In this way, CW aligns with the latest FL teaching methods (see 2.3.) by placing the student at the centre of the learning process.

4.2.1.2 Unleashing the power of imagination

In order to develop as a person, Kenny (2011) believes that implementing creative approaches and assignments along with encouraging imagination is essential in FL contexts. Therefore, CW can offer students a great chance to cultivate their ideas and build their self-expression. This “self” becomes paramount because it serves as the source of inspiration for CW and prompts students to imagine things on their own instead of depending on external sources like the teacher or the course materials (p. 51).

4.2.1.3 Promoting emotional response and better learning outcomes

In Kennis’ (2011) view, a key difference between CW and factual writing is that the former can evoke emotional responses from learners, as they generally express something personal in their writing. as a result, Kenny hypothesises that the learning process may be positively influenced as learners relate their emotions and feelings to the course material when writing creatively (e.g. when they describe their perfect day using the conditional) (pp. 51-52).

4.3. Alleged benefits of using creative writing in foreign language learning

According to Maley (2009; Babae, 2015), integrating CW into the FL classroom yields multiple benefits for learners. Therefore, the following part summarises a number of benefits believed to result from CW teaching.

4.3.1. Improvement of linguistic skills and deeper levels of processing

First of all, CW can improve language development in all areas, such as grammar, vocabulary, phonology and discourse. It calls for learners to manipulate language in order to express their personal meanings in interesting and challenging ways (Maley, 2009). As a consequence, Maley (Babae, 2015) speculates that students will explore the language on a deeper level of psychological processing (pp. 77-78), which in turn may assure greater utilisation of acquired rules and prior knowledge as well as better retention of new information (Craik & Lockart, 1972, p. 676). Likewise, the CW teacher Molly Brown confirms in an interview (Charlotte, 2022) that writing and expressing their stories help the pupils “to clarify their desires and particular strengths” and to figure out “what might be impeding their [learning] progress”. Put differently, the author presumes that CW can function as a diagnostic tool so that students can self-assess their learning development based on what they express in their writing.

4.3.2. More aesthetic reading

In addition, Maley (2009) suggests that by immersing themselves in creative texts, learners often develop a more intuitive understanding of how these texts work, thus rendering them more accessible to be read. Therefore, instead of reading only to memorise the facts and meanings depicted in the text (known as “efferent reading”) (Schnell, 1990, p. 4), learners are likely to build aesthetic reading skills, which can be defined as “[r]eading in which the focus is on the feelings, sensations, and emotions evoked during the reader’s transaction with the text” (ibid.). For Maley (2009), aesthetic reading can improve students’ overall sense of text construction, which may translate into their writing.

4.3.3. Enhanced expository writing competence

Besides enhancing students’ reading skills, CW may also improve expository writing. By encouraging learners to develop their individual voice, their factual writing gains expressiveness (Maley, 2009). In addition, through the introduction of diverse CW methods, students can learn more about the writing process in general, which might benefit expository writing as well (Babae, 2015, p. 78).

4.3.4. Creative writing and the “flow”

Moreover, Lutzker (as cited in Maley & Peachey, 2015) argues that when students write stories, they are deeply involved in the writing process because they experience the work as “personally meaningful” (p. 141), which seems to be the sense of purpose they are looking for. Given this engrossing effect, Maley (Babae, 2015) is of the opinion that CW can create so-called “flow” experiences, which in themselves may improve the learning process (p. 78).

According to Csikszentmihalyi (2015), flow refers to “an almost automatic, effortless, yet highly focused state of consciousness” (p. 505). The psychologist claims that even in educational contexts, where students’ minds typically wander over lunch or last night’s date instead of paying attention to their teacher, learners in flow will remain focused on what they are doing (p. 510). As a result of this intense concentration on the here and now, students can be freed from their everyday worries. More specifically, once learners are immersed in a flow state, they are too involved in the task to worry about failure (p. 512). In this context, Csikszentmihalyi (2015) emphasises the need to set clearly defined goals and adapt the task challenge to the learners’ abilities to ensure that their anxiety level will be reduced (pp. 512-513). Furthermore, the deep engagement in the writing tends to make the learner forget to consider their ego. For instance, the learner may be immersed in a completely different reality for a certain period of time while writing a story (p. 514).

However, it is questionable whether this absorption may actually lead to a lack of reflection of the student on the task, which in turn can be detrimental to learning. In addition, some studies have shown that the nature of the task is an important predictor of flow. For example, creative activities of a relatively demanding nature where students can genuinely create something and express themselves (e.g. creating picture books) proved to be more conducive to flow than those activities with less challenge based on reproduction (copying the teacher’s notes) (Almetev, 2019, p. 675). In addition, Almetev (2019) discovered that students who displayed greater artistic ability, a stronger imagination, and more outgoing students were more prone to flow in a creative FL classroom (p. 676).

4.3.5. Emphasis on the right side of the brain

Another supposed benefit of CW is that it emphasises the right side of the brain that is linked to emotions, intuition, imagination and musicality (Maley, 2009). In fact, Tompkins stated in 1982 that story writing can aid children in utilising the right side of their brain, i.e. “their intuitive and inventive minds” (p. 721). That being said, Maley (2009) holds that CW can restore a healthy balance between logical (on the left hemisphere) and intuitive abilities. In this way, CW empowers learners who feel disadvantaged during classes where left-brain capacities are preferred or dominant.

4.3.6. Playful language use

Moreover, CW is a way of authorising students to play with the FL without fear of reprimand (Maley, 2009). Maley (Babae, 2015) believes that playfulness is a neglected learning aspect. However, this playful component may encourage learners to take risks, experience the vocabulary and linguistic structures, manipulate the language to see what will and will not work (p. 77) and perhaps even discover more about themselves (Maley, 2009). Through playful activities, students are likely to make mistakes, a key factor in the progress and development of the learning process (Babae, 2015, p. 77).

4.3.7. Increased enjoyment

In line with the playful aspect, the CW process itself can also be experienced as highly enjoyable by learners (Babae, 2015, p. 77; Maley, 2012). In Maley's opinion, enjoyment is given too little attention in the teaching and learning context, even though its absence can significantly compromise the learning quality (Babae, 2015, p. 78). Kumar (2012) makes a similar point in an interview: "Creative writing is fun. Creative writing breaks the monotony of the classroom. It brings a breath of fresh air into the classroom [...] The most important thing is that it boosts [students'] morale".

Nevertheless, not everyone always feels that enjoyment. There might be students who do not want to share their feelings, who suffer from writer's block, who realise that they have nothing original to communicate, or those who lack sufficient mastery over writing skills, who do not manage to express themselves effectively in a FL, etc. In these cases, CW may not necessarily cheer the students up.

4.3.8. Higher levels of motivation and self-esteem

A further area that CW can positively influence is motivation. According to Dörnyei (2001), "motivation explains *why* people decide to do something, *how hard* they are going to pursue it and *how long* they are willing to sustain the activity" (p. 7). In this regard, Maley (2012) is convinced that CW can potentially increase learners' motivation because it encourages them to share their ideas freely, create something new and play with language. In addition, students tend to be more motivated since they may discover things about themselves and about the target language, "thus promoting personal as well as linguistic growth" (Maley, 2009).

From his own experience of teaching CW, Maley (2012) assumes that CW benefits those learners struggling with low self-esteem by providing them with opportunities for self-discovery and self-expression. In this way, motivation will probably increase because students may start to recognise they are able to write something in a FL which has never been written by someone else before (Babae, 2015, p. 77).

In his book *Motivational Strategies in the Language Classroom* (2001), Dörnyei states that in order to ensure effective learning, learners should maintain “a healthy self-respect” and have confidence in their abilities (p. 86). To gain a clearer idea of how the teacher can maintain or even develop students’ motivation and self-confidence, Dörnyei (2001) recommends some key conditions that needs to be taken into account in a well-run CW class. These principal guidelines include creating a welcoming and conducive environment that will help nurture the group’s cohesiveness (p. 138). Next, instructors ought to consider the difficulty level of the tasks assigned to provide the students with regular opportunities for success in their learning process (pp. 140, 142). It is also essential to render learning more engaging and pleasant by changing the routine of classroom events and selecting relevant teaching materials that capture students’ interests (pp. 141-142), which may get them more actively involved in the tasks. Apart from the need to introduce and conduct activities in a motivational way (p. 141), teachers are expected to encourage learners to boost their confidence regularly. Last but not least, students’ motivation is likely to increase if teachers succeed in promoting both cooperation and autonomy among learners (pp. 142-143).

4.3.9. Long-term effects

Finally, Maley (Babae, 2015) regards CW as a great means of teaching learners the skills they will rely on later in life, most notably close observation. Living in an era of infinite and permanent distraction, people usually do not notice the things around them. A good writer, however, needs to keep a close eye on the world around him. Consequently, heightened awareness plays a pivotal role in life and writing (p. 77). In this context, Lutzker (as cited in Maley & Peachey, 2015) refers to “long-term transformative effects on students, both in terms of their relationship to the FL and their perceptions of themselves” (p. 141).

Indeed, the mastery of narrative skills creates openings for students to grow personally and to communicate effectively, which are qualities that prove instrumental in any profession (Charlotte, 2022). After all, Lutzker (as cited in Maley & Peachey, 2015) believes that CW involves “learning that goes beyond teaching” (p. 141), arguing that it is more about learners’ inherent creative capacities. That potential can solely be developed by themselves as long as they are given the opportunity to do so.

4.3.10. Preliminary conclusion

In summary, there exist several reasons teachers should incorporate CW activities into the FL classroom: to provide learners opportunities to express themselves freely, unleash their imagination and evoke emotional reactions to enhance learning outcomes (Kenny, 2011, pp. 51-52). Moreover,

CW comes with numerous benefits for language learners (RQ13), like improving their overall language development, activating the right side of the brain (Maley, 2009), placing students in a “flow” state (Babae, 2015, p. 78), allowing them to play with language and increasing their motivation and self-esteem (Maley, 2012).

4.3.11. Empirical evidence – Benefits of creative writing in actual practices

However, it should be noted that the aforementioned statements only highlight the positive aspects of teaching CW, some of them express “magical connections” and lack scientific evidence, which is why they should be treated with caution and may at times be questionable.

In order to verify these claims, the next part will examine actual teaching practices to see what both teachers and learners actually feel during CW lessons. The articles were selected from different countries and published between 2011 and 2023 to gather recent and relevant findings for the present research (see Appendix J).

Firstly, Kenny’s (2011) argument of CW and freedom of expression (p. 51) can actually be found back in numerous studies (Haley, 2019; Hanauer & Liao, 2016, as cited in Thorpe, 2022; Guillén & Bermejo, 2011; Kumar, 2020; Nino & Paez, 2018; Nondabula & Nomlomo, 2023; Pawliczak, 2015; Reynolds et al., 2022; Tok & Kandemir, 2014; Turkben, 2019; Zabihi et al, 2023), since they aimed to encourage learners to express them freely when writing. Nevertheless, Akther (2014) stressed that the structure of CW lessons may have an impact on student’s expressive skills if they are too restrictive and adopt a less open approach (versus the use of elicitation¹⁵; pp. 30-31).

The assumed advantage of CW being capable of unleashing one’s imagination (Kenny, 2011, p. 51) is also confirmed by many studies (Haley, 2019, p. 7; Hanauer & Liao, 2016, as cited in Thorpe, 2022, p. 22; Kumar, 2020, p. 94; Pawliczak, 2015, p. 352; Turkben, 2019, p. 198). Indeed, Nino and Paez (2018) claimed that writing is a skill that can be developed through all kinds of creative ways in that learners will use their imaginations to detach themselves from reality (p. 111). Similarly, the studies mentioned above have reinforced the focus on the right side of the brain, which is centred on imaginative, intuitive and musical skills (Maley, 2009).

Furthermore, the link between CW and the promotion of emotional responses (Kenny, 2011, pp. 51-52) has been validated by empirical research. More specifically, the results of Hanauer and Liao’s (2016, as cited in Thorpe, 2022, p. 22) study showed that learners felt more emotionally involved during the CW process. Guillén and Bermejo (2011) invited students to empathise with a

¹⁵ Elicitation is the practice of getting a student to provide or remember a fact, response, etc., rather than telling them the answer (e.g. by asking questions) (Cambridge Dictionary).

fictional character and project their feelings onto them in order to facilitate the personalisation of their writing (pp. 43-44).

Similarly, the notion of “flow” proposed by Csikszentmihalyi (2015, p. 505) was corroborated by Haley (2019), whose participants experienced a “flowing experience” (p. 7) when writing creatively. Additionally, the assumption that once immersed in a state of flow, the writer does not worry about failure can be traced back to Turkben’s (2019) experiment in which the learners’ engagement with the CW task tended to reduce their writing anxiety (p. 198).

In terms of learners’ language level, multiple studies have supported Maley’s (2019) claim that CW can lead to an improvement of linguistic skills, be it lexical, grammatical, orthographical or student’s overall writing competence (Akther, 2014, pp. 30-31; Nino & Paez, 2018, pp. 110-111; Nondabula & Nomlomo, 2023, p. 12; Pawliczak, 2015, p. 352; Reynolds et al., 2022, p. 11; Tok & Kandemir, 2014, p. 1640; Turkben, 2019, p. 198). In this context, Guillén and Bermejo (2011) asserted that the repeated and gradual approach to CW (pp. 43-44) enabled pupils to reach deeper levels of processing which helped them to memorise better the new vocabulary (Babae, 2015, pp. 77-78; Craik & Lockart, 1972, p. 676). Apart from writing, Reynolds et al. (2022) found that workshopping encouraged students to read more critically (p. 10), which can be linked to what Maley (2009) calls developing “aesthetic reading” skills.

Moreover, some studies (Kumar, 2020, p. 95; Turkben, 2019, p. 198) indicated that learners enjoyed writing creatively, especially in activities where they could play with the target language and learn while having fun, such as posters or comic writing (Nino & Paez, 2018, pp. 110-111). Therefore, the presumed benefit of increasing learners’ enjoyment and the playful use of language through CW (Maley, 2006, 2012; Babae, 2015, p. 77) was confirmed.

As to possibility to boost learners’ level of motivation and their self-esteem (Babae, 2015, p. 77; Maley, 2012), Pawliczak (2015, p. 352) and Turkben (2019, p. 199) revealed that CW interventions may positively affect students’ perceived self-efficacy and self-confidence. In addition, Akther (2014, pp. 30-31) confirmed the idea that students might become more motivated during CW classes, especially when they can write and express their ideas about topics that interest them (Nino & Paez, 2018, pp. 110-111).

Lastly, CW seems to have long-term effects on learners (Babae, 2015, p. 77; Charlotte, 2022; Lutzker, as cited in Maley & Peachey, 2015, p. 14). The participants in Pawliczak’s (2015, p. 352) and Nino and Paez’s (2018, p. 110) studies mentioned that they recognised CW as an opportunity to grow in academic and daily life.

5. Obstacles involved in teaching creative writing and Prevention and/or Solutions

Despite these benefits of teaching CW, some attention should be paid to various barriers that may occur when embarking on CW in the FL classroom. In the view of relativising some of the benefits that have been presented in this chapter, this part attempts to find an answer to the following research questions: *What are possible obstacles when teaching CW in a FL?* (14) and *How can the difficulties associated with the teaching of CW be solved?* (15).

5.1. Encountered obstacles

5.1.1. Possible obstacles for learners

5.1.1.1 Feeling too shy to share their creative writings

Firstly, Meekings et al. (2023) posit that in the absence of an “open and encouraging writing environment” (p. 16), learners might feel uncomfortable and afraid to share their creative work with others. In this case, chances are that students find themselves being judged by their peers for their C, which in turn “fills them with anxiety” (ibid.). Put differently, there may be some shy students who are not as outgoing and self-confident as others and, therefore, are more reluctant to communicate their thoughts and emotions through CW.

5.1.1.2 Creative writing versus scholarly writing

Moreover, students may associate CW with “scholarly and academic assignments” (Meekings et al., 2023, p. 11), which is harmful to their pursuit of CW because it connotes the perception of writing in terms of “goals, pressure, and work” instead of “creativity and pleasure” (ibid.). To be more precise, Haley (2019) discovered that many students associated CW with academic writing (i.e. writing that is solely focused on desired grades) and were therefore restricted from expressing themselves freely without having to think about what is “the right way to write” (p. 13). For instance, one participant expressed that “I just need to put away the sometimes good ideas. They’re not up to what I need [...] And then I think of ... what would give me say a B or an A” (p. 12). Similarly, there was mention of the difficulty of personalising the writing and turning it into an original piece (Hanauer & Liao, 2016, as cited in Thorpe, 2022, p. 23).

5.1.1.3 Grading

In line with the previous aspect is the pressure of “being graded for creative work” (Meekings et al., 2023, p. 11) and conforming their creative output to the teacher’s preferences. Students expressed that they could not express their C as much as they would like because they were constantly under the stress of having their work graded, even though “anything creative is just subjective” (ibid.).

5.1.1.4 Insufficient foreign language level

Next, some studies pointed out the learners’ language level, which posed a barrier to expressing themselves effectively in the FL (Nondabula & Nomlomo 2023, p. 12). More specifically, Kumar (2020) found that students were worried about the correct use of grammatical devices and, therefore, did not feel comfortable and lacked confidence to write creatively, especially when writing stories (pp. 94-95).

5.1.1.5 Plagiarism

Finally, the teacher’s lack of opportunities and support to develop students’ CW skills (Kumar, 2020, pp. 94-95) could lead to the issue of plagiarism, especially given the notorious emergence of artificial intelligence (AI) in recent years. In this regard, the distinguished American linguistic Noam Chomsky states in an interview that “ChatGPT is basically high-tech plagiarism”; it is “undermining” education and encouraging students to “avoid doing the work” (Stewart, 2023).

As to the creative dimension of ChatGPT, there exist quite divergent opinions. In the view of Stojanovic et al. (2023), an essential aspect missing in AI when compared to humans involves C and originality, allowing for “personalized and emotional texts, storytelling and individual style” (p. 72). For example, some students stated that ChatGPT can be “illogical and repetitive”, “the ideas provided” [are] not unique” and “fully following those ideas actually made [their] creative process less creative in a sense and lack[ing] that individualistic flair” (Tsao & Nogues, 2024, p. 7).

Despite this criticism, Peachey (2023b) makes an interesting observation. On the one hand, AI software can only deliver outputs by combining existing sources of information and data, which means that it is not truly in a position to produce something “original”. However, he notes that much of C and innovation rests on combining existing things. As such, ChatGPT will make things up and be inventive with language. Nonetheless, Peachey (2023a) also expresses his concerns as to the

development of students' writing skills. To be more precise, he wonders how teachers ought to teach writing skills nowadays, if writing "just become[s] something about how to write prompts¹⁶".

5.1.2. Possible obstacles for teachers

Whilst the factors mentioned above will negatively impact learners' creative endeavours, we should also be mindful of the barriers experienced by teachers themselves.

5.1.2.1 Teachers' unwillingness

To begin with, teachers may be unwilling to participate in any CW task. In a study conducted by Masbuhin and Liao (2017) focusing on poetry writing in English, the researchers concluded that the most commonly cited reason for teachers' unwillingness to engage in CW is that teaching poetry does not align with curricula (p. 32). In addition, some participants expressed their scepticism about poetry appearing to be difficult for teachers as well as students (p. 31). Although teachers recognise CW as a means of practising a FL and improving writing skills, they may not necessarily be comfortable producing creative texts themselves and share them with their class (Pelcová, 2015, p. 38).

5.1.2.2 Heterogeneity in the classroom

Next, Pelcová (2015) hypothesised that heterogeneity within the classroom might be another potential source for difficulties when teaching CW. In particular, when dealing with large classes, factors such as different levels of performance, special interests among girls and boys or learners unwilling to cooperate may complicate the organisation of CW activities (p. 38).

Nevertheless, these are only assumptions because, interestingly, there are some studies that contradict these hypotheses. For example, Gustiani (2019) claims that teaching in heterogeneous classes can increase instructors' C in designing teaching materials and lead them to develop more diverse and creative teaching strategies to keep students engaged in the learning process (p. 303). Furthermore, Cadi (2011) investigated the effects of introducing heterogeneous group work in writing and found that learners were more engaged in the learning process and were also able to improve their writing skills (pp. 55-56).

¹⁶ "An artificial intelligence (AI) prompt is a mode of interaction between a human and a large language model that lets the model generate the intended output. This interaction can be in the form of a question, text, code snippets or examples" (Yasar, 2023).

5.1.2.3 Lack of clarity in official documents and teacher training

Based on the findings of Masbuhin and Liao (2017), around 30% of the respondents' experience difficulty in teaching poetry as they do not feel trained for it. One teacher claimed, "I think it would be a disservice to my students [...] to teach something that should be left to creative writing courses taught by professors with degrees in that field" (p. 30). In other words, the underlying hypothesis here involves that the teaching of CW is not addressed explicitly enough in the legal requirements¹⁷. As a result, teachers prefer not to engage in that subject and to leave the task to those who are sufficiently trained in this field.

5.1.2.4 "Writing-for-writing" versus "writing-for-learning"

If teachers engage in CW, it can be challenging for them to sensitise their students to the writing process that CW entails (Neupane, 2014). To be more specific, Harmer (2004) states that when students are "writing-for-writing" (p. 34), teachers have to get them involved in the writing process to turn them into better writers. In general, this includes stages such as planning, drafting, revising and publishing (see Chapter 6), while the general improvement of language remains a "by-product" (p. 34). The problem, however, is that teachers (perhaps out of habit) focus primarily on "writing-for-learning", i.e. when students write above all to enhance their grammatical and lexical knowledge of the language of instruction (p. 31).

5.1.2.5 Evaluation

In addition, there is a risk that teachers will take an inappropriate approach to evaluation, which may result in "unproductive or destructive comments" (Bishop, 1990, p. 158). In this context, reference can be made to Neupane (2014), who refers to a "focus on surface errors", meaning that teachers are used to assessing students' writing in terms of spelling, punctuation and structure rather than valuing students' C. Since the content and meaning, i.e. the "main issues or students' intention of creative writing", are ignored, their texts become "meaningless and valueless". The feedback provided by the teacher turns into an "unsatisfactory message", which fails to improve learners' CW skills. As a consequence, students are more likely to procrastinate and get frustrated if their work is not appreciated.

Based on her own experience working with M.F.A. graduate master students, Bishop (1990) found that they were used to being provided with "copious on-text response. But no one has really analyzed type, focus, or effectiveness of the responses made by creative writing teachers" (p. 158).

¹⁷ Chapter 7 will provide a more comprehensive discussion of this, analysing various legal requirements, to determine whether and, if so, how they address CW.

This lack of reflection presents serious difficulties for teachers trying to work out how best to comment on their student's work, particularly since there is very little research on the effectiveness of teachers' responses to CW.

5.1.3. Other obstacles

Finally, a number of hypotheses were formulated for this paper's survey in order to identify possible difficulties that might occur in teaching CW. These propositions were determined in agreement with Mr Simons and can be found in question number 67 of the survey (see Appendix V). They relate to the obstacles that both teachers and students may encounter, such as the lack of materials for teaching CW, not enough time to teach it due to overloaded programmes, insufficient mastery of written expression by learners to engage in CW in a FL, the impression of being linguistically too difficult, no imagination, and a lack of motivation. In addition, more general factors can be hypothesised, including the fact that contemporary society does not value the development of C or that students have not been exposed to the creative dimension in primary and/or lower secondary school. That being said, this list of possible obstacles is by no means exhaustive since various other factors could also play a role.

5.2. Prevention and Solutions

Although there is probably no one-size-fits-all solution for each of those obstacles, the following part gives insights into how the learning environment can promote CW activities.

5.2.1. Establishing an anxiety-free learning environment

Concerning the shyness of certain learners, teachers should always be mindful of this and be willing to encourage these students as much as possible (Pelcová, 2015, p. 38). Hence, it seems crucial to establish an anxiety-free learning environment where everyone feels free enough to show their creative products to others. Pelcová (2015) affirms from personal experience that CW can break down any barriers between students as well as between the teacher and student (p. 38). At this point, selecting appropriate materials also proves decisive in meeting the needs of all learners.

5.2.2. *No forcing*

If students are unwilling to participate in CW activities, teachers are advised to remember that no student should be forced to perform a creative task. Instead, instructors should invite their students on several occasions to join the rest of the class. It is only when students voluntarily take part in creating, writing and sharing what they have written that the best results are achieved (Pelcová, 2015, p. 38).

5.2.3. *Motivation and collaborative writing*

Several authors, including Maley (2009, 2012) and Dörnyei (2001), have proven that students' motivation is crucial to the success of their CW endeavours (see part 4.3.8.). To prevent students from becoming passive during CW activities, Harmer (2004) further suggests that learners benefit greatly from creating texts together. Through collaborative writing, students become actively engaged in writing, facilitating teachers to effectively instruct their students in CW (Neupane, 2014). Another study (Nondabula & Nomlomo, 2023) showed that collaborative learning appeared to support pupils in yielding a range of ideas for CW (e.g. during a brainstorming session), and it prompts learners to reflect on important notions to shape their writing and brings a personal flavour to it (p. 12). For example, by setting up a story circle, giving clues or the starting line, the teacher can help the students construct an entire story by discussing and predicting. In addition, working with strip stories can also help students to collaboratively build a plot while fully engaging them in CW (Harmer, 2004, pp. 78-80). Overall, it is recommended that teachers should employ various strategies when dealing with CW in order to maintain learners' motivation.

5.2.4. *Grading the originality of the creative products*

As for the issue around grading CW, Neupane (2014) suggests that the criteria selected for assessment should prioritise the originality of the creative work, applying an adequate evaluation of “feeling, imagining and involving”. To put it another way, emotional and personal aspects need greater consideration than focussing solely on linguistic matters such as grammatical errors or lack of structure. A more in-depth discussion on how to best assess learners' creative products can be found in part 6.6.

5.2.5. *Role of the creative writing teacher*

Maley (Babae, 2015) asserted that “One of the teacher's key roles is to support and encourage the students in their efforts to write original texts” (p. 79). His point is that students should not be praised

without reason or unwarrantedly. The tutor's role involves "quietly and firmly helping the student realise what is worthwhile and what can be improved" (ibid.).

In this context, Harmer (2004) refers to the part played by the teacher as a motivator and provoker. A typical problem with CW is that pupils often run out of words. In such situations, it is the teacher is responsible for giving them ideas, getting them excited about the task and convincing them of its potential fun. For instance, it is helpful if the teacher starts the lesson with prepared hints so that the students can immediately turn to them for help if they cannot make progress and come up with ideas themselves. It is equally valuable to prepare enjoyable and intriguing ways to engage students in a particular writing task, for example, by providing them with words to facilitate getting started with writing (p. 41).

With writing being considered the most complex skill to acquire (see 2.2.), teachers ought to be aware of the learners' difficulties and optimise their teaching by integrating diverse strategies and methods. In order to arouse the learners' interest, the teacher could provide topics that genuinely interest them (Rao, 2019, p. 12) while not forgetting to draw attention to writing "conventions and genre constraints" (Harmer, 2004, p. 41) in certain types of writing or to "layout issues or the language used to perform certain written functions" (ibid.) so that students know about these features.

So far, so good, but Vandermeulen (2005, as cited in Cowan, 2023) points to a dilemma in which "collaborative teachers" (p. 95) can find themselves "when they downplay authority in favour of the roles of coach, collaborator, and friend but nevertheless assign grades, that ultimate expression of institutional authority" (ibid.). Based on this, it can be concluded that it is up to the teacher to find a balance between motivating students to write creatively and clearly articulating their expectations.

5.2.6. Integration of technology into the creative writing classroom

To prevent the issue of plagiarism, a "blended approach" is required, i.e. the combination of "technology with human interaction, guidance and feedback" (Kostka & Toncelli, 2023, p. 3). Indeed, Alkhaldi (2023) has proven that using technological tools such as Reverso Context, Grammarly, and Hemingway Editor facilitated students' writing in a creative, precise and clear way. These tools seemed thus to be an effective teaching and learning medium in CW courses as they improved students' vocabulary knowledge, allowed learners to organise their ideas as well as to expand their imagination by encouraging them to express their ideas in words and to communicate their experiences in another way (pp. 590-591).

While there is no substitute for the teacher's expertise for understanding students' individual needs and encouraging a conducive learning environment (Kostka & Toncelli, 2023, p. 3), AI would complement this by "generat[ing] ideas for stories, by suggesting topics or characters based on user

input [...], by suggesting words or phrases to use in a sentence, or by suggesting plot outlines and providing feedback on pacing” (p. 5). The students surveyed claimed that AI tools can actually “refresh [their] mind” and that inspire them “to think outside the box” (Tsao & Nogues, 2024, p. 7). After all, as one student aptly summarised, “ChatGPT is an interesting and useful tool for learning if we use it appropriately” (p. 11). This highlights that students still feel the value of using their own critical thinking and trusting what they know themselves (Tsao & Nogues, 2024, p. 7).

5.2.7. *Role model*

Even if teachers fail to control some more general aspects (e.g. society has not prepared students for the creative dimension; no mention of CW in legal requirements), they are required to act on an individual level. In her book *Kids’ Poems* (2000), Routman argues that teachers should “take the risk” (p. 29) by acting as a model for their students’ writing and they should write from time to time in front of the students since their “thinking aloud and writing will inspire [their] students and teach them” (ibid.). After all, Maley (2009) refers to the vital “power of the teacher [...] as co-author” since “[s]tudents learn their teachers, not just what they teach” (Babae, 2015, p. 78). That is a statement I can sympathise with because I believe that when students perceive their teacher’s enthusiasm for CW, they may be inspired and more motivated to engage with it as well¹⁸.

5.2.8. *Preliminary conclusion*

All in all, the above studies show that the approach teachers adopt to CW is crucial to stimulating students’ interest and helping them to progress in their language learning. Therefore, instructors are required to have sufficient knowledge of the subject in question and should be convinced that integrating CW activities into the classroom is a valuable tool to optimise second language teaching.

¹⁸ See Appendix Z for some evidence of my creative writings, which I realised during this academic year.

6. The creative writing process

This chapter will examine the different steps involved in the CW process. More specifically, it looks at what should be done before writing, during the writing process and afterwards. It also introduces a genre-based approach intended to complement the general writing process. In this context, the following research questions will be addressed: *What does the CW process entail?* (16) and *How can a genre-based approach be included in the CW process?* (17).

6.1. Introduction

The literature has widely stated that CW emphasises the creative process, which precedes the product during the writing experience (Böttcher, 2010/2020; Cowan, 2023; Spinner, 1993). To exemplify, Kuleva (2018) asserts that “Wichtiger beim [Kreativen Schreiben] ist der Weg, der schöpferische Prozess, und nicht so sehr das Ziel (das Produkt, der Text)” (p. 30). The importance of the writing process in the educational context has been emphasised by Caspari (as cited in Bausch et al., 2007) who states that “im pädagogischen Bereich dem kreativen Prozess eine größere Bedeutung zukommt als dem dabei entstehenden Produkt” (p. 309). A further remark comes from Dawson (2005), who refers to the difference between process and product by arguing that “The object of study in a Creative Writing class, whether it be a published work of literature or a student manuscript, is scrutinised in terms of the process of its making, rather than as a literary artefact” (p. 38). In short, the focus of CW didactics is not on the completed text, but on the process that leads to the final piece of writing.

One of the most well-known models of the writing process is that of Hayes and Flower in the 1980s, which consists of three sub-processes: planning, translating and reviewing. These sub-processes run recursively, i.e. they are interrelated and can be repeated endlessly as writing and reviewing a text can simultaneously lead to the generation of new ideas and goals for the writing process (Böttcher, 2010/2020, p. 18). Over time, this general writing process model has been extended to FL teaching and CW since cognitive skills are activated in any kind of writing but differ in importance and disposition (Ten Peze et al., 2021, pp. 5-6).

Nonetheless, Badger and White (2000) suggest that process-oriented teaching of writing can be accompanied by a genre-based approach to ensure that the writing instruction is more successful and satisfying (p. 157). Similarly, Lee (2013) argues that genre approaches can complement process-oriented approaches to writing instruction because the former focuses more on the writing product, i.e. “more on accuracy, structure, and the expectations of the audience and discourse community” (p. 330).

Therefore, this chapter is organised as follows: First, it will provide insight into the steps of the general writing process model. Then, it outlines genre-based pedagogy and its relevance to teaching C and CW. Finally, this chapter attempts to present an adapted version of that writing instruction that combines both process-oriented and genre-based elements to offer the most effective approach to CW.

6.2. Planning and Modelling

According to Hayes and Flower (1980, as cited in De La Paz & McCutchen, 2016), “planning entails setting goals, generating content, and organizing that content in terms of the developing text” (p. 35). To be more precise, the planning stage not only involves the structure of the text but also thinking about what will be said, how to say it, and the connection with other ideas (Schmidt, 2022). Additionally, Böttcher (2010/2020) maintains that this first step requires thinking about the intention of the text, the genre, the writing situation and the potential addressees (p. 42).

Moreover, the plans can be drawn up before or during the writing process (De La Paz & McCutchen, 2016, p. 35), and they take different forms such as “a detailed outline, graphic organizers, or even a thesis statement followed by some scribbled notes” (Schmidt, 2022). Teale and Sulzby (1986) add that young writers, in particular, are more likely to use other means of representation, such as drawings, to develop ideas and plan their composition process (p. xix). Up to the age of 12, the plans tend to focus on the content. In contrast, more professional writers manage to take into account the conceptual aspects when planning. They keep in mind what goals have been set (e.g. reaching a particular audience) and then work out plans for achieving them (De La Paz & McCutchen, 2016, pp. 35-36).

In addition, the initial established goals can change during the writing process which eventually requires a return to the first stage. The importance of planning has been highlighted by numerous research and proved that the writing is of higher quality if writers spend enough time to plan it (Spivey & King, 1989, as cited in Schmidt, 2022), which particularly applies to FL teaching where a more explicit instruction of the planning phase is required (De La Paz & McCutchen, 2016, p. 37).

6.3. Translating

The translating phase is characterised by the formulation of what has been experienced, invented, thought, and felt and which corresponds to the writer's plans and goals (Böttcher, 2010/2020, p. 42). Translating can be divided into two sub-processes: transcription and text production.

The first process involves “the cognitive and physical acts of forming written (as opposed to spoken) text” (De La Paz & McCutchen, 2016, p. 39). It represents, especially for beginners, an arduous and challenging activity. In order to facilitate this process, Berninger et al. (2007) have found that apart from phonology, teaching should regularly address morphology and orthography so that the students with difficulties will be able to progress (p. 96). With age, though, transcribing becomes more automatic and thus accelerates the writing process as more space is freed up in the working memory to generate the text (Schmidt, 2022).

The second step of the text generation shares several components with the reproduction of oral language, namely “content refinement, lexical retrieval, and syntactic formulation” (De La Paz & McCutchen, 2016, p. 39). However, text composition does not always proceed smoothly, especially for language learners. According to Krings (1992, as cited in Bausch et al., 2007), L2 production is usually more laborious and not that automatic than L1 writing due to the lack of knowledge of specific linguistic features (p. 292). For that reason, De La Paz and McCutchen (2016) suggest that increasing the fluency of both sub-processes (transcription and text production) can improve the writing result. In addition, certain linguistic aspects may be developed (better spelling, more accurate word choice, greater variety and complexity in syntactic structures), which provides more space in the working memory for students to plan and revise (p. 39).

Teaching syntax through sentence combining can help learners at the translating phase. More specifically, explicit teaching encourages students to form a complex sentence from two simple ones. The learners value then whether their new composed sentences are adequate depending on measures of “clarity or directness of meaning” (p. 42).

In addition, vocabulary can also pose a challenge during the writing process. Therefore, Lesaux et al. (2014) designed an intensive course aimed at instructing academic vocabulary that focused on both close attention to words used in the text and on the integration of newly learnt words into learners' writings. The results of their study show that the explicit intervention enabled students to improve their lexical and morphological knowledge as well as their general writing fluency (p. 1184).

Another aspect that should be considered when writing is text cohesion, which refers to the fact that the content expressed somehow “sticks together” (Harmer, 2004, p. 22). Following Harmer (2004), there exist a number of linguistic techniques to link the elements within a text together to

ensure that the reader understands which words are being referred to as well as the relationship between phrases and sentences, e.g. by repeating words, using pronouns and linkers (i.e. moreover, but, therefore, later, etc.), tense agreement, etc. (pp. 22-24). To this end, it seems crucial to explicitly teach learners these lexical and grammatical devices in order to make their writings more coherent.

In addition, even if a text is rich at cohesive level, it is possible to compose a text that does not make much sense because it lacks coherence. The coherence of a text includes a certain “internal logic” (Harmer, 2004, p. 24) enabling the reader, on the one hand, to follow the author’s intention (judging a book or expressing an opinion about things going on in the world) and on the other hand to understand the writer’s reasoning (being able to follow the story and not getting confused by jumps in time or the abundance of characters). To ensure the accessibility of students’ productions, the teacher must work with the students at that level as well (e.g. dividing the text into several paragraphs, developing a thesis statement for an essay to provide its structure, etc.). As a result, they will learn how to sequence the information within their texts and are forced to think about the overall textual construction, which in turn closely relates to the notion of genre (p. 25).

6.4. Reviewing

The act of reviewing constitutes a central part of the writing process and provides the text with its final shape since it is considered “the most powerful [moment] for writers” (Schmidt, 2022). In this phase, the written text is evaluated and revised on the content, linguistic and textual levels. The text is read through critically and reflected upon; grammatical, orthographical and syntactical errors are corrected, and words or sentences are made stylistically appropriate if necessary. Students are asked to check their texts for comprehensibility and their effect, as well as to analyse whether the established goals have been achieved (Böttcher, 2010/2020, pp. 67-69) and whether the core ideas have been communicated (Schmidt, 2022).

Moreover, Lorey (2000) argues that CW reaches pedagogical significance only when writers have the opportunity to take note of each other’s work (p. 15). In the same vein, Pommerin et al. (1996) claim that the resulting creative texts are not final products but serve as a motivation for reflection and communication (p. 60). This, again, alludes to the recursive nature of the writing process, as attentive reviewing can lead to the emergence of new writing goals and, therefore, to more meaningful rewrites (Schmidt, 2022).

In general, revising texts should be left to the learners as far as possible (Lorey, 2000, p. 15). Böttcher (2010/2020) suggests that the ability to revise must be encouraged very carefully, and the meaning and content of the texts should be modified as little as possible. After all, the students’ creative outputs should display a certain level of authenticity, which should not be undermined by the

teacher's intervention (p. 69). Since (especially younger) pupils often struggle to edit their own texts and keep an appropriate distance to their writing process and writing product, they should first work on texts written by others or sample texts provided by the teacher before they transfer what they have learned in revising to other (own or other) texts. As a result, students' productions can ideally inspire further attempts at writing (Böttcher, 2010/2020, p. 69), and the teacher can incorporate some of their creative texts into the lesson (Lorey, 2000, p. 15)

6.5. Communicative strategies in official documents of the Wallonia-Brussels Federation

At this point, it is worth noting that this approach involving successive strategic steps of planning, translating, and reviewing, which are also recommended in the official documents for FL teaching of the WBE. To be more precise, the Common European Framework of References for Languages¹⁹ (CEFR, 2001b) advocates the implementation of several communication strategies for productive activities, namely: “*Pre-planning, Execution, Monitoring, and Repair Action*” (p. 57), in the view of “maximise effectiveness” (ibid.). The authors of the CEFR (2001b) think that advances in language acquisition will manifest themselves best in students' capacity to actively participate in language activities and apply these communicative strategies (ibid.).

For example, in the planning phase, learners need to consider the target audience, tailor the message accordingly, and how the required writing task is structured to fulfil the communicative intentions (p. 91). In the execution phase, the CEFR (2001b) refers to two components that make up the production process: formulation (by taking the outcome from the planning stage and turning it into linguistic expression) and articulation (i.e. “the motor innovation of the musculature of the hand” needed to produce a written text) (p. 91), which correspond to the sub-stages mentioned earlier, i.e. transcription and text production. When executing, learners are encouraged to compensate for possible deficits (paraphrasing, searching for synonyms, etc.), to build on previous knowledge (using readily accessible language that the writer is confident in to express their ideas in writing and reflecting on it), or to experiment with what they can remember and be more tentative in their language use (p. 63).

In the next phase, students are asked to consciously monitor and evaluate the success of their production, both linguistically and communicatively. Here, learners can realise that they will have to deal with communication gaps in the production, which may be due to mnemonic deficits, amongst other things. Ultimately, each learner needs to self-correct their own work (e.g. by completing a checklist) (pp. 63-64).

¹⁹ See Chapter 7 (part 7.1.) for a more detailed explanation of the meaning and scope of the CEFR.

6.6. Evaluating

Being afraid of mistakes and correction may stifle C, the desire to communicate, the courage to explore freely and to take risks (Lorey, 2000, p. 15). Therefore, errors are of secondary importance in CW tasks. Much more important here is that learners try things out and gain greater writing confidence (Eßer, as cited in Bausch et al., 2007, p. 294).

For the teacher, the challenge of correction in CW rests in not knowing the right moment and the right way of intervention. Therefore, Lorey (2000) sets out some rules for correcting students' texts: "Verbessere niemals beim Ideensammeln, beim Schreiben ausnahmsweise, und behutsam in den Phasen der Weiterarbeit. Danach kommt jede Hilfe zu spät" (p. 15). Above all, the author believes that during the revision phase, students need help from their teacher because a too early or persistent corrective intervention can paralyse the writing process. Without correction, however, mistakes are likely to become entrenched and widespread (p. 15). It follows that, instead of censuring the learners' texts, the teacher's correction should enable students to correct errors on their own (Eßer, as cited in Bausch et al., 2007, p. 294). Similarly, Lorey (2000) states that teachers should show a certain degree of flexibility and tolerance for mistakes rather than correcting them. In fact, it is preferable to allow learners to explore their texts with a critical mind (p. 16).

Nevertheless, a recent study (Hu & Choi, 2023) shows teachers face difficulties assessing C in their students' writings. The reason is that the teacher tends to evaluate a writing task according to the basic language skills instead of the originality of the text (p. 13). It is thus indisputable that students need feedback on their textual process and production. Yet, teachers should be mindful of how they intervene and respond to students' work.

In this context, Harmer (2004) distinguished in his book *How to teach writing* between responding and correcting. The first concept is described as followed "When responding, we are entering into a kind of affective dialogue with the students. That is, we are discussing their writing rather than judging it" (p. 108). The teacher's task is thus to comment on the content and composition of the text, express their liking for the text, and advise the student to research the topic. Responding to students' work can be done in various ways: responding to work-in-progress by giving advice, making suggestions or asking questions, by written comments based on encouraging and helpful words, by electronic comments enabling the students to easily incorporate the teacher's comments into their text, etc. (pp. 112-114).

By contrast, correcting is about judging the student on the accuracy of their production. It addresses syntactical, grammatical, lexical errors, inappropriate wording, and incorrect word combinations. Harmer (2004) lists multiple options for correcting students' work: Teachers can carry out a selective correction by exclusively correcting specific linguistic aspects such as verb tenses, or

they could use correction symbols provided that the students are familiar with them. Reformulation is also possible so that the learner is invited to compare correct and incorrect sentences. Additionally, instructors could encourage students to use a dictionary or a grammar book to intentionally look at the information and learn while correcting. A last way to correct creative output is through remedial teaching based on common mistakes identified in the learners' writings (pp. 110-112).

In a process-oriented approach to writing, the act of responding should be given priority over correcting. The teacher is supposed to intervene by asking questions, making suggestions or indicating the places in the text that need improvement so that the learner can revise and rewrite (Harmer, 2004, p. 108). In addition, Schmidt (2022) asserts that the feedback ought to be "concrete and constructive" as well as "direct and actionable" to guide the pupils in re-writing their work.

Moreover, peer-review turns out to be a beneficial technique during the writing process to promote collaboration between the students and lessen the authority imposed by the teacher. However, Harmer (2004) insists that students rely on proper instruction from the teacher who determines the points to discuss or who makes sure that everyone is focused on the demanded task. It is also possible to train students in terms of self-editing or self-correction by providing checklists, a list with guided questions, discussing the issues encountered while writing, etc. (pp. 115-122).

Finally, in her book *Responding to students poems: Applications of critical theory* (1993), Bizarro outlines the goal of grading poetry in six key points: (1) teachers should employ multiple methods of assessment and be able to explain these options for the sake of greater flexibility to the students; (2) grading should mirror semester-long priorities; (3) students and teachers should collaboratively establish assessment criteria; (4) these criteria should be applied to all types of CW (individual or collective) while allowing for some adaptation to each piece of writing; (5) the evaluation method should encourage revision; and (6) evaluation should take place as an ongoing activity, meaning that teachers should work on poems regularly throughout the school year, and not only when they are submitted for evaluation (pp. 196-197). Even though this applies to the grading of poetry in particular, Bizzaro (1993) has given a concrete idea of how teachers could mark CW.

6.7. Publishing and Presentation

To start with, Stegner (1988, as cited in Glindemann, 2000) puts forward that "No piece of writing is fully real until it is published" (p. 16), thereby referring to the stage after the writing process, namely publishing. As specified by Baurmann and Ludwig (1996, as cited in Böttcher, 2010/2020), students' motivation will increase to proceed through all stages of the writing process if they realise that they are writing for a purpose and for an interested audience (p. 39). Likewise, Lutzker (as cited in Maley

& Peachey, 2015) argues that learners become more motivated when they recognise “a focus on working towards a final text which will be read and appreciated by others” (p. 136).

Publishing is the stage that might occur at the end of a process-oriented concept of writing. According to Böttcher (2010/2020), publishing implies leaving the familiar and protected environment of the writing group and presenting the finished text to a public that might be unaware of the specific writer, the writing task and the writing intention. This allows the author to test the impact of their creation by the audience’s reaction (p. 39). Consequently, they will concentrate more on the quality of their writings and not just on the topic or how they convey their ideas (Pelcová, 2015, p. 36). However, publicising students’ work at school gets easily overlooked due to evaluation deadlines and competitive interests, yet ensuring some kind of publication that connects with an audience seems vital (McVeigh, 2014, p. 62).

Finally, Böttcher (2010/2020) proposes various ways in which pupils can publish and present their texts, and this is done in diverse places, occasions, and situations, each with a different addressee. For example, students’ CWs can be published in a book, a poetry album, an advertising pillar, a poster, a collage, the school website, a portfolio, a school newspaper, or an exhibition on topics and texts. Next, an oral presentation and publication of CW can be done through class group reading, an evening of reading aloud for parents and teachers or a lecture with homemade instruments/music collages. It is also imaginable to work with multimedia such as a beamer presentation, the creation of a video or a post on social media. Last but not least, the creative productions can also be performed in front of the class, on project days or at a school fair (pp. 39-40).

6.8. Genre-based pedagogies

First of all, Hyland (2007) defines genre as an “abstract, socially recognised ways of using language” (p. 149). In the FL context, Lee (2013) claims that genre-based writing instruction imposes a systematic and coherent framework for L2 learners (p. 314) that focuses as much on language as on context, requiring students to consider the social function, the schematic structures, and the linguistic features of a text and to learn how to write various genres (Hyland, 2007, p. 150).

Thus, the genre framework contains a set of generalised guiding principles for creating intelligible writings in a particular context (Lee, 2013, p. 313). The notion of constraints is reminiscent of the existing framework for CW (see 2.3.6.), which should neither prescribes students to write in a specific way nor should it dictate what to write about, but instead allows learners to make choices to produce meaningful texts (Maninji, 2021, p. 96), which may ultimately empower them in the writing process and develop their C (Hyland, 2007, p. 150).

Numerous studies have demonstrated the effectiveness of genre-based approaches on students' CW performance. For example, Solehah et al. (2021) found that applying a genre-based approach significantly affected learners' narrative writing (i.e. fairy tales). Likewise, Mulatsih (2012) observed that students were able to analyse "the social function, the schematic structures, and the linguistic features of different genres", and some of them could even write several types of genres at the end of the experiment (p. 34).

A final study conducted by Maninji (2021) suggests that the genre approach is suitable for developing C because it encourages the writer to use language in a way that evokes the reader's interest and keeps them attentive (p. 96). The use of genre can contribute to the development of CW as it may foster creative thinking and language use as well as accurate grammar and logical capabilities and facilitate the generation of ideas. As a result, learners' confidence in CW is positively impacted as they are given ideas on what and how to write (p. 98). In a nutshell, a genre-based approach may serve as an alternative method to improve students' CW performance (Solehah et al., 2021, p. 259).

6.9. Criticism of genre-based teaching

Genre-based writing pedagogy has not been spared criticism. One of the most prominent objections relates to the risk that it might suppress C and expression by imposing textual models on students and asking them to "write as they have been taught" (Hyland, 2007, p. 152). Likewise, Harmer (2007) warns in his book *The Practice of English Language Teaching* that "[a]sking students to imitate a given style could be seen as extremely prescriptive, encouraging them to see writing as a form of 'reproduction' rather than as a creative act" (p. 327). Moreover, Badger and White (2000) argue that genre-based approaches regard learners as mostly passive and may limit their expressive abilities by imitating and analysing sample texts and seeking excessively to meet audience expectation (p. 157).

Teachers need to recognise variation in their practice to avoid a strong tendency towards a rigid, decontextualised teaching approach. Nevertheless, Harmer (2004) argues that all genres share strict formalities to their construction, but "it must not be assumed that genre constraints serve to stifle creativity" (p. 22). Similarly, Hyland (2007) insists that "there is nothing inherently prescriptive in a genre approach" (p. 152). To be more precise, whenever writers compose texts in a specific genre, they are bound by the construction patterns of that genre. The sonnet format²⁰, for example, shows how a highly structured subgenre can restrict the author within this genre. However, this should not

²⁰ A sonnet is usually of a romantic nature, consisting of 14 lines with 10 syllables per line and some sort of switch in thought or theme after the eighth line (Harmer, 2004, p. 18).

discourage someone from intentionally breaking genre constraints²¹, but it may assist people to express themselves and it may also facilitate the reading process (Harmer, 2004, p. 19). After all, Harmer (2004) believes that it is left to writers to either agree or disagree with genre constraints (p. 22).

In order to overcome the aforementioned obstacles, Lee (2013) proposes a genre-based writing model based on Hammond's (2001) "genre-based curriculum cycle" (p. 26), which includes the four phases of modelling, joint writing, independent writing, and reflection (p. 318). This model can be incorporated into the general writing model consisting of the three sub-stages of planning, revising and revising (as proposed by Hayes and Flower, 1980) to strive towards a more successful CW instruction.

More specifically, the initial writing stage can be complemented by two sub-stages: modelling and joint writing. While the former involves providing plenty of example texts to the students to elicit the main characteristics of the genre (such as the social purpose, the textual construction, specific lexical items or grammatical devices), the second step invites students to write collaboratively by connecting a given text to their experience of earlier readings and writings (Lee, 2013, pp. 317-318). Second, the translating phase can be compared to what Lee (2013) calls the "independent writing" stage, where teachers are expected to continue to assist and guide their students throughout the writing process (p. 319). In the case of teaching poetry, teachers ought to stimulate students' C and propose subjects that might be of interest to them, or provide them with a vocabulary list, or synonyms to help learners express themselves more naturally and sensitively (pp. 322-323). In the final stage of "reflection", teachers may ask students to evaluate each other's drafts and offer some advice for revision (p. 326). Eventually, students may also experiment with genres by comparing them to other examples, rewriting them, or adapting them (p. 329).

6.10. Preliminary conclusion

In conclusion, this chapter has emphasised the importance of the writing process and its different sub-stages. To guarantee an effective approach to CW, an attempt was made to combine the process-based approach with a genre-oriented writing pedagogy. More specifically, the general writing process with its stages of planning, translating and reviewing has been complemented by elements of the genre-based approach that insists more on the linguistic accuracy, text structure and audience expectations in order to "produce independent and creative writers" (Lee, 2013, p. 330).

²¹ Cummings' poems are characterised by their idiosyncratic style, as he deliberately transgressed some of the genre guidelines of poetry, for example, by predominantly avoiding capital letters and using the Petrarchan rhyme scheme (abbaabba) instead of the traditional Elizabethan rhyming pattern (ababcdcdefefgg) (Harmer, 2004, p. 19).

Each phase comes with its own strengths and will contribute to better writing outcomes. To begin with, during the planning stage, learners are encouraged to formulate goals for their writing (Hayes & Flower, 1980, as cited in De La Paz & McCutchen, 2016) to better guide them during the composition process. At the pre-writing moment, Lee (2013) also thinks that learners should be exposed to many examples of the genre they are going to write about to know what to write and how to structure their text (p. 317). Next, during the composition stage, the teacher's assistance has been underlined, as well as the possibility of writing collaboratively to get feedback from both teachers and classmates (p. 319).

Afterwards, teachers may evaluate the learner's work by distinguishing between responding and correcting the products (Harmer, 2004, pp. 108-112). Instead of simple error-checking feedback, teachers should develop and apply alternative forms of feedback, such as self-assessment or peer feedback (pp. 115-120). In addition, the CW teacher should vary the methods of assessment and create together with the students the evaluation criteria (Bizarro, 1993, pp. 196-197) to make them active participants in their writing class, not passive writers who accept the teacher's advice without any question (Lee, 2013, p. 330). As a final stage, students' creative outputs may be made public, motivating them to further writing (Lutzker, as cited in Maley & Peachey, 2015, p. 136).

Moreover, it has been stressed that for the positive use of genre as a guideline or a framework of FL writing which does not suppress learners' C, learners must be aware of the fact that genres are just possible models for inspiration and not a set patterns of form that need to be imitated literally. Put differently, Lee (2013) recommends that students are encouraged to use the same structures, but the content of their writings remains after all personal to them, as well as their experiences and knowledge (p. 319). To exemplify, the author states that "[f]iguratively speaking, each student is building their own house with the similar framework, but finally they get very different, individualized and customized houses with different colors, elements and materials" (p. 319). Therefore, it seems crucial that genre is viewed as an "open and flexible" framework so that teachers try to have students explore genres by working creatively within and beyond the frame (p. 319). The task of the teachers is pivotal in actively helping their students to incorporate their unique voice into their work and to keep their personal ideas in a context with recurrent genre patterns (p. 329).

Overall, all sub-processes run recursively, requiring the teachers to show a certain degree of flexibility to go forth and back depending on the learner's needs (Böttcher, 2010/2020, p. 18; Lee, 2013, p. 320). In addition, Böttcher (2010/2020) recommends implementing the writing process as a continuous concept in regular lessons and realising it in small, methodically structured steps to provide a gradual introduction to CW (p. 29). Based on all these aspects, the next chapter will discuss to what extent CW can be found in official documents of French-speaking Belgium.

7. Creativity and creative writing in official documents and curricula of the Wallonia-Brussels Federation

7.1. Introduction

In French-speaking Belgium, teachers must follow the recommendations and requirements of the Wallonia-Brussels Federation (WBF), which publishes several documents that prescribe what teachers should teach and offer guidance on how this material can be taught. In this respect, the two major school networks (the official and the free²²) of the Belgian school system function in a similar way. Firstly, official reference papers (i.e. “référentiels” in French) are issued by the WBF and applicable to all teaching networks. These documents indicate what needs to be taught at each level of a learner’s schooling. Secondly, every teaching network creates its own curricula that provide instructors with methodological guidelines and pedagogical content (Simons, 2022-2023e).

In order to understand whether a creative dimension is addressed in FL teaching in French-speaking Belgian secondary schools, the following analysis examines to what extent the current legal requirements and curricula of the WBF recommend that FL teachers engage in creative (writing) activities. The following research questions are attempted to be answered: *Are the notions of C and CW included in the references papers and curricula of FL teaching in the WBF?* (19a) and *If so, is an explicit teaching recommended?* (19b).

Moreover, the course content and end-of-year examinations are devised for each language according to the proficiency levels proposed by the CEFR (Common European Framework of Reference for Languages). Since its publication in 2001, the CEFR has had a considerable influence on the language teaching policies in European countries (Simons, 2022-2023e, p. 146), which became especially evident through the introduction of the so-called levels of language proficiency: Basic user (A1 and A2), Independent user (B1 and B2) and Proficient user (C1 and C2) (CoE, 2001, p. 23). Consequently, these levels of competence have been incorporated in the national reference papers and curricula (Simons, 2022-2023e, p. 146).

Given that the CEFR is supposed to set guidelines for the official documents issued by the WBF, the following research questions to be answered are: *Are the notions of C and CW included in the CEFR?* (18a) and *If so, is an explicit teaching recommended?* (18b).

²² The official education system can be further divided into schools governed by the WBF and schools organised by municipalities and provinces. In the free education network, a distinction can be made between denominational and non-denominational schools (Voisin, 2023). Private, fee-paying, and non-subsidised public schools (e.g. international schools) exist, but these are not part of the two aforementioned networks and are, therefore, not included in this thesis.

In sum, this section will first investigate the occurrences of the concepts of C and CW as well as some related notions²³ in the original CEFR (CoE, 2001) and in its companion volume (CoE, 2020). Then, the chapter will examine the extent to which these concepts are present in the current legal requirements and curricula for FL teaching from different teaching networks in the French-speaking part of Belgium. The final part will briefly highlight the importance given to C and CW in ongoing training for FL teachers of the WBF.

7.2. Creativity and creative writing in the Common European Framework of Reference for Languages

The analysis of the terms C and CW and certain related notions in the two volumes of the CEFR (CoE, 2001, 2020) proved fruitful by showing a significant trend in favour of the complementary volume (CoE, 2020). Table 2 summarises the results of this first investigation.

	CEFR 2001 (pp. 253) ²⁴	CEFR 2020 (pp. 267)
<i>Creative writing</i>	pp. 61 [3x], 62, 222	pp. 6, 38, 61, 66, 67 [2x]
Subtotal	5/253	6/267
<i>Creativity</i>	pp. 44, 185	/
Subtotal	2/253	0/267
<i>Creative/creatively</i>	p. 157	pp. 7 [2x], 22, 25 [3x], 33, 38, 43, 58, 69, 90 [2x], 91, 105 [4x], 106 [3x], 107 [3x], 108, 127, 128, 132, 138, 146, 164 [2x], 166 [3x], 221, 222, 223, 224, 262 [2x], 265
Subtotal	1/253	42/267
<i>Creat-</i>	/	/
Subtotal	0/253	0/267
<i>Imagin-</i>	pp. 7, 56 [2x], 50, 59, 61, 62 [5x]	pp. 62, 67 [8x], 105, 166, 187, 188 [2x], 189 [2x]
Subtotal	11/253	16/267

Table 2 – Overall frequency of the terms *creative writing*, *creativity*, *creative/creatively* and words beginning with *creat-* and *imagin-* in the CEFR (CoE, 2001; CoE, 2020)

7.2.1. Quantitative analysis

In both volumes of the CEFR (CoE, 2001, 2020), the term *creative writing* has been detected. More specifically, five occurrences were found in the ancient version (CoE, 2001) and six times were mentions of *creative writing* in the complementary volume (CoE, 2020). The word *creativity* occurs

²³ They are solely concerned with notions relevant to the purpose of this research and linked to the concepts of C and CW. For example, words beginning with “imagin-” that refer to comprehension strategies (e.g. “imagine the content of the video before watching it”) are not taken into account. They do not systematically encourage learners to engage in creative (writing) tasks, which itself stresses the wide scope of the notion of C in FL learning.

²⁴ The total number of pages always includes the title page, the glossary, and the appendices but the references and indexes are excluded.

twice in the original version of the CEFR (CoE, 2001), one of which was not considered because it does not relate to the research questions. A significant difference comes out regarding the relevant occurrences of the adjective *creative* and the adverb *creatively*. Whereas the CEFR of 2001 (CoE) includes solely once the adjective *creative*, the CEFR of 2020 (CoE) refers 42 times to the adjective and/or adverb in question. In addition, the search for words beginning with *creat-* yielded no pertinent results. By contrast, words starting with *imagin-* related to the research questions were found in both versions, i.e. eleven times in the original CEFR (CoE, 2001) and 16 times in the later version (CoE, 2020).

Based on these findings, the concepts of CW and W are present in both versions of the CEFR (CoE, 2001, 2020), with a slight tendency in favour of the companion volume. The presence of relevant connected notions further implies that the creative aspect of FL teaching might be implicitly introduced.

7.2.2. Qualitative analysis

Creativity

Concerning the relevant occurrence of the word *creativity* in the initial version of the CEFR (CoE, 2001), it is interesting to note that the authors assume that ongoing evaluation is most suitable for assessing C (p. 158).

Creative writing

With regard to the CEFR of 2001 (CoE), in three out of five cases, the term *creative writing* appears in a sub-chapter about written production activities in which CW is contrasted with essay and report writing (pp. 61, 222). The fourth occurrence appears in a table that is dedicated to CWs with different levels of competence (from A1 to C2) and their respective requirements (p. 62; see Appendix K). For example, at an elementary level (A1), CW involves “writ[ing] simple phrases and sentences about themselves and imaginary people, where they live and what they do” (ibid.). At C2 level, in contrast, CW refers to the ability to “write clear, smoothly flowing, and fully engrossing stories and descriptions of experience in a style appropriate to the genre adopted” (ibid.). The last time that CW is mentioned occurs in a list of writing activities, in which CW is aligned with imaginative writing (p. 61). Although they do not appear to be fully developed, these five occurrences of CW in the original version of the CEFR (CoE, 2001) demonstrate the idea of a gradual introduction to CW.

When it comes to the complementary version of the CEFR (CoE, 2020), apart from the table of contents, which includes a section about CW (p. 6), three occurrences of the term *creative writing*

align with those of the original version. More specifically, CW is contrasted twice with essay and report writing (pp. 38, 61), and the notion appears once as the title of a table in which the requirements for each level of competence (from A1 to C2) in terms of CW are specified (p. 67; see Appendix K). That table features additional descriptors for CW, such as at advanced level (C2) the ability to “exploit idiom and humour appropriately to enhance the impact of the text” or at elementary level (A1) being able to “use simple words/signs and phrases to describe certain everyday objects” (ibid.).

In the third chapter, with the sub-section about written production, CW “is the equivalent of ‘[s]ustained monologue: describing experience’, and focuses on description and narrative” (p. 66). On the next page, a section on CW defines the concept as the “personal, imaginative expression in a variety of text types in written and signed modalities” (p. 67). Among the “key concepts” of CW are: (1) describing different aspects (e.g. everyday facts, interests, exciting stories, or narratives of experiences); (2) writing in diverse genres (e.g. diary entries, biographies, poems); (3) employing complex discourse (e.g., simple words and sentences versus clear, organised, fluid texts); and (4) language use (e.g., simple vocabulary versus a more elaborated style appropriate to both the chosen genre and the audience) (ibid.). Taking these elements together, it can be concluded that the teaching of CW should be gradually introduced into FL lessons.

Creative/ creatively

The only occurrence of the adjective *creative* is in the original CEFR (CoE, 2001), which states that the tasks proposed to the learners can be creative by nature (e.g. a painting or story writing), as opposed to problem solving (e.g. crosswords) or participating in a discussion (p. 157).

On the contrary, the many more occurrences (i.e. 42) in the complementary version of the CEFR (CoE, 2021) provide a better understanding of what C entails in FL learning. To begin with, the adjective *creative* is mentioned 23 times in relation to two newly introduced descriptors, that is “expressing a personal response to creative texts (including literature)” and “analysis and criticism of creative texts (including literature)” (pp. 7 [2x], 22, 25 [3x], 38, 43, 90 [2x], 91, 106 [2x], 107 [3x], 108, 221, 222, 223, 224, 262 [2x]). For both descriptors, a scale ranges from beginner to advanced level and indicates what these descriptors involve (see Appendix K). To provide an example, at a A1 level, students should be able to “use simple words/signs to state how a work made them feel” (p. 107). In contrast, learners of a C1 level are required to “describe in detail a personal interpretation of a work, outlining their reactions to certain features and explaining their significance” (p. 106). Including the aforementioned new descriptors could encourage students to write creatively when asked to express their personal response to a (literary) work.

Reading these creative texts is perceived as a “leisure activity” (p. 58). The nature of these texts varies since they are not only about literature but also about films, plays or recitals, as well as “works of imagination and cultural significance” (p. 105 [4x]). Furthermore, the authors of the CEFR (CoE, 2020) assume that such texts are likely to provoke readers’ reactions, an attitude often encouraged in the FL classroom (p. 106).

Further uses of the adjective *creative* feature in the section on plurilingual repertoire, where it is stated that from level B onwards, the FL is used creatively, with the learner switching flexibly between languages at a B2 level to make others feel more at ease, to give explanations and to cope with the unexpected (pp. 127-128). At the same time, grammatical inaccuracy is assumed to increase at around B1 as learners use the target language more independently and creatively (p. 132). In addition, through creative and interpersonal language use (p. 33), students should apply the learnt material to new situations and try to express themselves differently, i.e. combining acquired knowledge in a creative way (p. 138). As such, C is associated with a higher number of errors, which can be attributed to flexibility, willingness to take risks and more independent language use from level B.

Finally, the companion volume of the CEFR (CoE, 2020) shows that whenever it refers to relevant occurrences of the adjective *creative* or the adverb *creatively*, it targets a high level of proficiency:

- **B2** : “Can express their imagination and concepts **creatively**.” (p. 166)²⁵
- **C1** : “Can exploit their range of vocabulary options **creatively** so as to readily and effectively use circumlocution in almost all situations.” (p. 69)
- **C1**: “Can explain **creative** language games in which the signer uses, e.g. the handshape, as an aesthetic element.” (p. 146)
- **C1** : “Can identify and outline content which is expressed in **creative** images.” (p. 164)
- **C2**: “Can understand **creative** or newly coined descriptions of phenomena.” (p. 146)
- **C2** : “Can be **creative**, without losing their train of thought.” (p. 166)
- **C2** : “Can describe a phenomenon, e.g. a UFO²⁶, in a **creative**, abstract manner.” (p. 265)
- **C2**: “Can effortlessly and playfully employ handshapes as an aesthetic element, so that **creative** forms of language emerge.” (p. 166)

In all these contexts, the mention of doing something creatively occurs without specifying what this creative approach should look like or providing concrete examples.

²⁵ The use of italics and the words underlined in bold is mine.

²⁶ The acronym UFO stands for “unidentified flying object”.

***Imagin-* words**

Concerning the research-related words beginning with *imagin-*, the authors of the original CEFR (CoE, 2001) state that in order to develop communicative language skills, it is necessary to take into account not only the linguistic dimension but also the imaginative one (p. 7) as our flow of thoughts may be influenced by imagination (p. 50). Next, the term *imagination* is associated with dreams and pleasure and with aesthetic and poetic language use. These aesthetic activities may include writing imaginative texts (e.g. stories, rhymes) and also audio-visual texts (e.g. cartoons or picture stories) (p. 56 [2x]). As mentioned above, imaginative writing is associated with CW (p. 61), which in turn is seen as a form of a monologue that involves, at a B1 level, the ability to “describe events, real or imagined” (p. 59). Finally, a table with the proficiency levels of CW includes the last *imagin-* words from level A1 to C1 (see Appendix K), such as “writ[ing] short, simple imaginary biographies and simple poems about people” at level A2 (p. 62 [5x]).

It has already been explained in the previous paragraphs that the complementary version of the CEFR (CoE, 2021) alludes to the imaginative aspect when defining CW (p. 67 [3x]) and when describing the nature of creative texts (p. 105). Except of one occurrence of the noun *imagination* at level B2 in a table on “presence and effect” (i.e. “Can express their imagination and concepts creatively.”), the remaining relevant words starting with *imagin-* can be found in the same contexts as in the original CEFR (CoE, 2001). To be more precise, CW requires students at level B1 to describe events that can be real or imagined (p. 62). Another table on CW with similar descriptors as used in the earlier version includes five times the words *imagined* or *imaginary* (p. 67 [5x]) and can be accessed in Appendix K. The final five occurrences of *imagin-*words occur in appendix 4 entitled “written assessment grid” (pp. 187-189 [5x]), which comprises exactly the same descriptors in a column describing written language use as the table on CW of page 67.

7.2.3. Preliminary conclusion

This initial investigation concludes that evidence is found for the notions of C and CW in both versions of the CEFR (CoE, 2001, 2021), even if in a rather limited way (RQ18a, RQ18b). In other words, the single relevant occurrence of the word *creativity* in the CEFR of 2001 (CoE) does not give sufficient insight into the place of C in FL teaching and the term *creative writing* only appears to be defined by the companion volume (CoE, 2020).

Considering the striking difference in the frequency of the adjective *creative* and the adverb *creatively* between the two versions of the CEFR (CoE, 2001, 2021), it can be assumed that more attention has been paid to the creative dimension in FL acquisition in recent years. In addition, it should be noted that the CEFR generally targets a fairly high level with respect to the creative domain

(often from B upwards). However, as there are still references to level A (e.g. the descriptors in the table on CW), it seems appropriate not to abandon working on C and CW at a lower level, but rather to adapt and gradate the level of C to the level of the learners.

Furthermore, the analysis has also demonstrated the link between C and/or CW and the concept of imagination through numerous references to words beginning with *imagin-*. These notions frequently reoccur in the tables of proficiency levels that range from beginner to advanced, again highlighting the necessity of a grading the proposed creative tasks. Despite the presence of the search terms and some related concepts, they do not always seem to be fully developed, i.e. concrete examples are rarely provided to explain what this creative dimension actually entails. To be more precise, certain key features of the notions of C and CW (e.g. creating something new AND appropriate, presence of a framework of rules, possibility to discover more about oneself, idea of getting irritated in one's reasoning or playful language use) are not mentioned.

A last look at the glossaries of both editions yielded no results. This may indicate that the authors of the CEFR (CoE, 2001, 2002) do not think that the terms *creativity* and *creative writing* are vague notions that need to be properly defined to ensure readers' understanding.

All in all, based on these findings, it can be resumed that the creative dimension is present in the CEFR (CoE, 2001, 2020). Therefore, the following section will analyse if reference papers and curricula for FL teaching of the WBF adhere to the suggestions of the CEFR, i.e. whether they include the concepts of C and CW, and if so, whether a particular teaching approach is recommended.

7.3. Creativity and creative writing in reference papers of the Wallonia-Brussels Federation

The WBF relies on several reference papers for FL teaching at secondary level. On the one hand, the *Socles de compétences – Langues modernes* (FWB, 2017a) sets out the competences to be achieved by the end of lower secondary education. On the other hand, there is the *Compétences terminales et savoirs requis* (FWB, 2017b, 2017c) which describes the learning skills and the knowledge required to complete the sixth (or seventh) year of secondary education. The latter exists in two versions, one covering general/technological education (FWB, 2017b) and the other applying to technical/vocational education (FWB, 2017c). For this thesis, the analysis exclusively focuses on the documents dating from 2017 and not on the previous reference frameworks. The results can be seen below.

	Socle de compétences - Langues modernes (2017a) (pp. 125)	Compétences terminales et savoirs requis - HGT ²⁷ (2017b) (pp. 230)	Compétences terminales et savoirs requis - HPT ²⁸ (2017c) (pp. 162)
<i>Écriture creative</i>	/	/	/
Subtotal	0/125	0/230	0/162
<i>Créativité</i>	/	/	/
Subtotal	0/125	0/230	0/162
<i>Créatif/créative</i>	/	/	/
Subtotal	0/125	0/230	0/162
<i>Créat-</i>	p. 12	p. 12	p. 12
Subtotal	1/125	1/230	1/162
<i>Imagin-</i>	/	/	/
Subtotal	0/125	0/230	0/162

Table 3 – Occurrences of the terms *écriture créative*, *créativité*, *créatif/créative* and words beginning with *créat-* and *imagin-* in the reference papers of the WBF (FWB, 2017a; FWB, 2017b; FWB, 2017c)

7.3.1. Quantitative and qualitative analysis

The analysis of the reference papers of the WBF (including the glossaries) yielded no signs of C and CW. Further research revealed that the term “création artistique” can be found under the section on the cultural dimension in each document (FWB, 2017a, p. 12; FWB, 2017b, p. 12; FWB, 2017c, p. 12), indicating that FL teaching offers students the opportunity to embrace the richness of other cultures, including artistic creation. Yet, no further details are given on this term. As a result, we cannot state with certainty whether that artistic creation implies C and/or whether it can be related to CW. In view of these observations, the creative (writing) dimension seems non-existent in the reference documents for FL teaching of the WBF.

²⁷ HGT stands for “humanités générales et technologies” in French.

²⁸ HPT stands for “humanités professionnelles et techniques” in French.

7.4. Creativity and creative writing in the curricula of the official teaching network

The next table outlines the results of research into C, CW, and other related concepts in the curricula of the official teaching network.

	Programme d'études Langues Modernes – Enseignement secondaire ordinaire 1 ^{er} degré commun (2020a) (pp. 354)	Programme d'études Langues Modernes – Enseignement secondaire ordinaire HGT 2 ^e et 3 ^e degrés (2020b) (pp. 445)	Programme d'études Langues Modernes – Enseignement secondaire ordinaire HPT 2 ^e et 3 ^e degrés (2020c) (pp. 381)
<i>Écriture créative</i>	/	/	/
Subtotal	0/354	0/445	0/381
<i>Créativité</i>	pp. 28, 47	pp. 29, 47	pp. 28, 47
Subtotal	2/354	2/445	2/381
<i>Créatif/créative</i>	pp. 25, 29	pp. 25, 30 ²⁹	pp. 25, 29
Subtotal	2/354	2/445	2/381
<i>Créat-</i>	p. 48	p. 48	p. 48
Subtotal	1/354	1/445	1/381
<i>Imagin-</i>	pp. 25, 29 [2x], 48 [4x], 53 [3x], 118 [5x], 119	pp. 25, 30 [2x], 48 [3x], 49, 53, 54 [2x], 129 [5x], 130	pp. 25, 29 [2x], 48 [4x], 53 [3x], 132 [5x], 133
Subtotal	16/354	16/445	16/381

Table 4 – Occurrences of the terms *écriture créative*, *créativité*, *créatif/créative* and words beginning with *créat-* and *imagin-* in the curricula of the official teaching network (WBE, 2020a; WBE, 2020b; WBE, 2020c).

7.4.1. Quantitative analysis

Quantitatively speaking, each search term was detected with the same occurrence in every document above (WBE, 2020a, 2020b, 2020c). More specifically, the term *creative writing* is completely absent from the three curricula of the official school network. The noun *creativity* and the adjective *creative* appeared twice in each curriculum. As far as the related concepts are concerned, the word *creation* occurred once in each curriculum, and relevant words beginning with *imagin-* were found sixteen times in each document.

Before moving on to the qualitative analysis, it can be noticed that although the curricula of the official teaching network do not cite the term *creative writing*, they do refer to notions linked to the creative dimension, albeit implicitly through *imagin-* words.

7.4.2. Qualitative analysis

In each of the three curricula, the term *creativity* is associated with the writing competency, since the authors state that writing skills are crucial for the development of C (WBE, 2020a, p. 28; WBE,

²⁹ A number of other occurrences of the noun *creativity* and the adjective *creative* were found but are not included in this analysis since they appear in an example of a reading comprehension task, which does not seem relevant for the purpose of this analysis.

2020b, p. 29; WBE, 2020c, p. 28). Furthermore, in order to memorize new vocabulary, teachers are advised to propose activities (such as associations) that are likely to stimulate learners' C (WBE, 2020a, p. 47; WBE, 2020b, p. 47; WBE, 2020c, p. 47).

Concerning the adjective *creative*, it is used in connection with activities intended to develop productive language skills (speaking and writing) through “activités à caractère ludique et créatif” (WBE, 2020a, p. 25; WBE, 2020b, p. 25; WBE, 2020c, p. 25). Those creative activities aimed at developing oral skills include describing a character and asking others to guess who it is, interpreting photos, telling a chain story, and imagining the end of a story (ibid.). As for the creative tasks intended to foster writing skills, they comprise writing a message to a famous person, imagining the continuation of a story or imagining a story based on a photo (WBE, 2020a, p. 29; WBE, 2020b, p. 30; WBE, 2020c, p. 29). Even if it is not explicitly qualified, this last group of writing activities can be considered as examples of CW.

Furthermore, it is worth highlighting the use of the verb *imagine* in the wording of the previously described creative activities, which is reminiscent of the concept of CW. That verb also features in the description of playful tasks, like “imaginer une chaîne de mots à allonger”, “imaginer une grille de mots croisés et la faire compléter” or “imaginer un exercice à trous et le faire compléter” (WBE, 2020a, p. 48; WBE, 2020b, pp. 48-49; WBE, 2020c, p. 48).

In the same vein, grammatical items may be taught through a playful approach. Riddles, for example, allow students to practise the interrogative form by writing down some questions and imagining possible answers. Afterwards, pupils are asked to read their answers (e.g. *I went to the park yesterday*). The classmates have to imagine the question by formulating a correct interrogative sentence (e.g. *What did you do yesterday?*) (WBE, 2020a, p. 53; WBE, 2020b, p. 54; WBE, 2020c, p. 53). This stresses the importance of the imaginative dimension of FL acquisition, but it does not automatically involve activities of an artistic nature.

Another interesting domain where the imagination plays a role concerns the usage of literary works. Apart from the cultural benefits, which allow students to discover more about foreign cultures (thus promoting “foreignness”, see 4.1.5.) (WBE, 2020a, p. 117; WBE, 2020b, p. 128; WBE, 2020c, p. 131), literary works may also open up a wide range of possibilities in terms of other skills. In a reading phase, for instance, students may be asked to “lire une ou deux pages/planches au hasard et imaginer ce qui a précédé” or to “noter cinq mots qui semblent revenir souvent dans quelques pages prises au hasard et imaginer une histoire autour de ces mots” (WBE, 2020a, p. 118; WBE, 2020b, p. 129; WBE, 2020c, p.132). After the reading, learners would be asked to say a few words about what they have read and retained from it by “imaginer une pub pour le livre, la BD...; imaginer comment l’histoire se serait déroulée si ... ou imaginer une autre fin à l’histoire” (ibid.).

These examples constitute, once again, suitable opportunities for learners to write creatively. Perhaps notable here is the mention of “au hasard” (i.e. randomly), suggesting that creative language use can involve students in producing something spontaneously rather than having them think about the writing process for too long. In addition, the post-reading activities described in the preceding paragraph indicate that working with literature in the FL classroom involves exploiting different genres (e.g. asking students to create an advertisement for the book they have just read), an approach recommended when teaching CW (see 6.8.).

Last but not least, the search for the noun *creation* in the three curricula of the official teaching network turned out fruitful, as there was mention of “création d’histoires autour de mots” (WBE, 2020a, p. 48; WBE, 2020b, p. 48; WBE, 2020c, p. 48). The idea is that learners will memorize more vocabulary when creating a story by using new lexical items. Although it is not specifically cited, this can be seen as another example of CW since the students have to write a story on their own while guided by a few predefined words.

7.5. Creativity and creative writing in the curricula of the free teaching network

The following table presents the results of the investigation into C, CW, and other related concepts in the curricula of the free teaching network.

	Programme Langues Modernes – 1er degré Commun (2018a) (pp. 109)	Programme Langues Modernes I, II, III – 2e et 3e degrés HGT (2018b) (pp. 161)	Programme Langues Modernes – Formation Générale Commune – 2e et 3e degrés HPT (2017) (pp. 126)
<i>Écriture créative</i>	/	/	/
Subtotal	0/109	0/161	0/126
<i>Créativité</i>	/	/	/
Subtotal	0/109	0/161	0/126
<i>Créatif/creative</i>	/	/	³⁰
Subtotal	0/109	0/161	0/126
<i>Créat-</i>	p. 9	p. 9	p. 9
Subtotal	1/109	1/161	1/126
<i>Imagin-</i>	/	/	/
Subtotal	0/109	0/161	0/126

Table 5 – Occurrences of the terms écriture créative, créativité, créatif/créative and words beginning with créat- and imagin- in the curricula of the free teaching network (FESeC, 2018a; FESeC, 2018b; FESeC, 2017).

³⁰ The presence of one adjective was not relevant as it occurred only in the text of reading comprehension.

7.5.1. Quantitative analysis

The search for signs of C and CW in the curricula of the teaching network was unsuccessful. Put differently, none of the three selected documents explicitly referenced to the terms *creative writing*, *creativity*, *creative* and *imagin*-words. Nonetheless, words beginning with *creat*- were found once in each curriculum. In view of these results, the free school network apparently places no explicit value on the creative dimension of FL teaching.

7.5.2. Qualitative analysis

Given that no core search terms have been recorded, a further scan for words starting with *creat*- resulted in the same occurrence as found in the reference papers. That is, the authors of the curricula concerned maintain that the cultural dimension of FL teaching involves a “*création artistique*” (FESeC, 2018a, p. 9; FESeC, 2018b, p. 9; FESeC, 2017, p. 9). Again, no further explanation is given as to what is this artistic creation means.

7.5.3. Preliminary conclusion

In summary, the results obtained from the analyses of the reference papers and curricula for FL teaching of the WBF show that both concepts of C and CW are practically non-existent (RQ19a, RQ19b). There is a striking difference between the curricula of the respective teaching networks. In fact, a few more references to C and CW can be found in the curricula of the official schools, which particularly underline the link between CW and the playful use of language and that creative activities can improve the memorisation of new vocabulary. Interestingly, the glossaries of every curriculum analysed feature at no time a definition of the search terms, which might further indicate the implicit presence or rather absence of the creative (writing) component in the methodological guidelines for FL teaching in the WBF.

However, it should be noted that the curricula of both teaching networks contain in the UAA³¹ examples of genres such as fictional story, diary, fairy tale, etc. which learners are supposed to write in. These types of writing can be considered CW as long as learners are encouraged to express themselves freely, which in turn emphasises the importance of the chosen teaching approach. Otherwise stated, the references to these genres demonstrate that CW is indeed considered, even if only implicitly.

³¹ The WBF reference documents are structured according to the so-called UAA (“Unités d’Acquis d’Apprentissage”), which cover one communicative skill (speaking, listening, reading or writing) at a specified language level (from A1 to B2) (Simons, 2022-2023e).

Overall, the official teaching network seems more open to a creative dimension, which may be a potential source of unequal treatment of pupils. In addition, a paradox emerges: while FL teachers are expected to propose activities that foster learners' creative skills, no clear methodological guidelines specify how these tasks can be designed and taught. Given these findings, there should be a more significant endeavour to include more explicit teaching approaches to C and CW, especially in the curricula of the free teaching network.

7.6. A word about the former curriculum of the official teaching network

Even if the decision was made not to include pre-2017 curricula in this analysis, the HGT curriculum (CfB) of the official teaching network dating from 2000 nonetheless includes two instances in the appendices that merit consideration.

The first example concerns the treatment of a poem in Dutch ("Thuis") intended for the first and second grades and is approached as follows: Firstly, the pupils are asked to write down any words that come to mind when thinking of holidays and being back home in order to introduce the theme of the poem. Afterwards, the teacher plays the poem from a cassette while the pupils sing along before reciting the lines. The text is then given to the students. During a second listening, they have to analyse the rhythm and the stressed syllables. Eventually, the poem is played a third time and read aloud by the students (CfB, 2000, pp. 36-37). This way of treatment is reminiscent of the audio-lingual method (see 2.3.), where the emphasis is on developing oral skills through imitation and repetition of specific types of sentences, which in turn does not encourage learners' C.

On the contrary, the subsequent appendix (intended for the third year) involves the students in writing. To be more precise, after having proceeded in a similar way with another Dutch³² poem ("Weduwe"), as described above, the pupils are given a precise writing instruction, namely the composition of a short text in prose (or poetry) on a subject related to the poem discussed in class (CfB, 2000, pp. 38-39).

These two examples highlight the many possibilities poetry offers students in the FL classroom. In fact, the authors of the curriculum conclude that working with poems in FL acquisition is likely to enhance learners' linguistic performance, in terms of developing their communicative skills and their syntax, as well as improving their grammar and enriching their vocabulary (CfB, 2000, p. 40).

³² The fact that the two appendices are in Dutch does not necessarily mean that Dutch is the most appropriate language for dealing with poetry in FL teaching, but it has rather to do with the publisher. For example, the approach to the second poem was suggested by Rose-Marie François, a poet and a member of the committee that designed the curriculum.

To sum up, it can be stated that the old syllabus does include CW - albeit implicitly - giving students free rein in the composition process, except that the topics remain linked to the poem dealt with in class. However, it should also be mentioned that the level of proficiency being targeted was more advanced (third level) than in the first example of lower secondary education, where the pupils remain rather passive in terms of writing.

7.7. Creativity and creative writing in the reference paper for French as a first language

Assuming that it might be easier for FL learners to engage with CW in their language of instruction (which is French in most cases in the WBF), additional research was carried out to discover the place of C and CW within the reference paper of French as a first language (L1) for HGT education. The results are presented in the following table.

	Compétences terminales et savoirs requis en français. HGT (2018) (pp. 70)
<i>Écriture créative</i>	/
Subtotal	0/70
<i>Créativité</i>	/
Subtotal	0/70
<i>Créatif/créative</i>	pp. 34, 35, 43
Subtotal	3/70
<i>Créa-</i>	p. 35
Subtotal	1/70
<i>Imagin-</i>	/
Subtotal	0/70

Table 6 – Occurrences of the terms *écriture créative*, *créativité*, *créatif/créative* and words beginning with *créat-* and *imagin-* in the reference paper of French as L1 (FWB, 2018).

7.7.1. Quantitative analysis

In quantitative terms, the document in question does not explicitly refer to CW and C, nor does it use words beginning with *imagin-*. However, the few relevant occurrences detected concern three times the adjective *creative* and once the noun *creation*.

7.7.2. Qualitative analysis

Although the reference paper (FWB, 2018) contains no explicit mention of C and CW, the UAA 5 entitled “s’inscrire dans une œuvre littéraire” is designed to promote students’ immersion into a cultural piece of work through three different creative processes, hence the three occurrences of the adjective *creative*. For a better understanding of the purpose of this UAA, a meeting was organised with Professor Delbrassine, who teaches the didactics of French as a L1 at the University of Liège. According to Delbrassine (personal communication, Feb. 21, 2024), the originality of UAA 5 resides

in the idea that the learner does not remain a mere recipient but becomes the creator of a text. The underlying assumption is that the writing process is always based on an original artefact.

In order to facilitate the writing outcome, it seems crucial to carefully plan one's intervention in the cultural work, passing through three creative processes, called "amplifier" (A), "recomposer" (R) and "transposer" (T) (FWB, 2018, p. 35). The acronym "ART" implies different procedures that gradually increase their degree of intervention. For example, students may first be asked to finish a story or add a few lines to a poem (A), which reflects the idea of CW within constraints. The second process involves manipulating the original work, like recomposing several of Victor Hugo's writings into a single one. The final stage (T) can be divided into generic transposition (transforming a poem into a song, a novel into a comic strip, etc.) or functional/stylistic transposition (rewriting a story in the first person singular or shifting from an I-perspective to an omniscient one). It is also possible to move from graphic to textual production, such as transforming a painting into a scene from a novel (Delbrassine, personal communication, Feb. 21, 2024).

Since these processes are supposed to be assessed, a precise understanding of the original source seems indispensable. Furthermore, the teacher's assessment should not focus on the originality of the creative product but rather on the approach to the creation of the writing (hence the use of the word *creation*) by evaluating, for example, whether the original work has been considered (FWB, 2018, p. 35). In short, the UAA 5 strives to perpetuate (i.e. ensuring continued appreciation) and actualise (i.e. bringing new meaning, adding a personal note or manipulating) the initial oeuvre by means of the implementation of various creative approaches (p. 34), which thus implicitly entails CW.

After having discussed the place of C and CW in official documents of French-speaking Belgium, the following and last part of this dissertation examines if and how FL teachers of the WBF use CW in their classroom by means of a questionnaire.

8. Survey on creativity and creative writing in foreign language teaching

8.1. Introduction

For the purpose of this study, it was decided not to conduct an experiment but to design a survey, owing to several factors. One of the main strengths of a questionnaire is the relative simplicity in design, especially when using computer software (Dörnyei & Taguchi, 2010, p. 1), as well as their efficiency regarding the time and labour input of researchers. They are also cost-effective and versatile, i.e. they can be conducted with a wide range of people on a variety of topics (p. 6). In addition, questionnaires do not ask for good or bad answers, but rather gather information about respondents in a non-judgemental way, without measuring their performance according to specific criteria or comparing their performance with that of a reference group (p. 4).

The aim of this questionnaire is to collect declarative data on the actual behaviour of FL teachers in the French-speaking Belgian educational system. The focus here was primarily on the comparison between what is advocated in research and what is actually done. The survey is split into two parts: The respondents are first asked to answer questions about C in FL teaching, while the second part deals with various aspects of CW in FL learning.

In general, it is important to bear in mind that it is not possible to draw definite conclusions based on the responses collected in the survey at hand. Despite the ensured anonymity of the questionnaire, the respondents' answers may not fully reflect reality. Instead, the results may give some insight into how teachers think about C and CW in FL acquisition and how they deal with it in the classroom.

8.2. Methodology

8.2.1. *Constructing the survey*

The survey construction process began on 25th October 2023 whilst a meeting with Mrs Renson who provided some basic guidelines for designing a survey. For example, she explained how to write the introduction, what types of questions are best, what order they should occur in, how to write the questions and items, the different sections involved in a survey, possible biases, what online tools were available, the testing period and what date would be most suitable to launch the survey. She also gave some useful advice on increasing the respondent rate and reminded us that each survey question needs to be linked to a specific research question.

Up from that moment, I started constructing my survey. Since much of the theoretical part had already been written at this stage, it was not a problem to find enough questions. On the contrary, in the end there were too many questions that were not always related to the research questions. Still, it

proved to be difficult to select the most relevant ones. As a result, the first versions of the questionnaire were much longer than the final one (and the latter is still quite long). In addition, the questionnaire was conducted in French, as it was supposed to be the native language of the majority of the target group. However, this sometimes led to challenges concerning the translation of certain items (see 8.2.3.).

After the All Saints' Day holidays, on Friday 17th November, a first meeting was scheduled with supervisor Mr Simons to discuss each item and question in terms of relevance, ease of analysis and on language level. The proofreading of the questionnaire continued over the following weeks until the Christmas holidays with two further meetings, one online and the other in his office. Mr Simons took time to discuss each question in detail, so that these sessions generally lasted more than one hour. Prior to each meeting, a revised version of the draft was sent to him so that we could save time when discussing it. In between, Mr Delville gave me some advice on the definition of C and CW, which were incorporated in the survey. In addition, Tom Peters, a final year graduate, always assisted me with the design of my survey, as he had also designed a questionnaire for his thesis.

Once an appropriate version of the questionnaire had been produced, it was sent to Mrs Renson so that she could proofread it. We met twice, on 13th December at a Teams meeting and on 20th December in her office where we discussed the questionnaire. At the first meeting, she urged me to shorten the questionnaire so as not to lose the respondents' motivation. She encouraged me to start from scratch and to keep my research questions in mind during the whole process. Between these two meetings, I shortened the questionnaire by almost half, checking each time to see if I could match the questions to one of the research questions. When we met for the second time, Mrs Renson assured me that she could better identify the thread of my survey and that I was on the right track. Overall, there were more than five versions until the testing phase, which then culminated in the final version (see Appendix V).

Given that the present survey was to be published with that of another student, Erieta, we met on 20th December to design a common respondents' profile. First of all, we decided to use the online tool "Survey Monkey" to encode the survey because of the many features it offered (i.e. an unlimited number of questions that could be encoded and the ease with which the data could subsequently be extracted and analysed). Next, we wrote the introductory text together, which contained the most essential information, such as a brief presentation of ourselves, the themes of our surveys, the interests of the research, the time respondents would need to complete the survey, the guaranteed anonymity and confidentiality, etc.

While both of us focused on the same target group, namely FL teachers in French-speaking Belgium, it was the teaching level which differed. More specifically, Erieta's survey was only aimed

at FL teachers at secondary level, whereas my survey addressed all FL instructors, regardless of their teaching level. This discrepancy was mentioned in the introductory text included at the very beginning of the survey (see Appendix T). Next, nine questions were drafted for the respondents' profile, consisting of more general questions about the teachers' professional experience, which would later facilitate the identification of trends during the analysis. During the following weeks, i.e. over the Christmas holidays, we put everything online and sent the survey to Mrs Renson and Mr Simons on 5th January for them to review. After their approval, and a few modifications and rewordings, we were finally authorised to move on to the test phase.

8.2.1.1 The pretest

According to Krosnick and Presser (2009), any questionnaire, regardless of its accuracy in following recommendations from best practice and literature, will benefit from a pretest, i.e. "a formal evaluation carried out before the main survey" (p. 52). As such, the pretest should involve a small sample of the target population in identical or at least similar conditions to those of the main questionnaire (p. 54). Pilot testing enables researchers to gather feedback on various aspects, such as wording, technical problems, overall appearance, the time spent completing the questionnaire, etc. This information can then be used as a basis to make changes and to refine the ultimate version of the questionnaire (Dörnyei & Taguchi, 2010, pp. 53-54).

The trial run of the present study started on 16th January 2024 when ten teacher testers were contacted via email. Following Mr Simons' recommendation, six teachers from subsidised free education, three from public schools organised by "Wallonie Bruxelles Enseignement" and one from subsidised public education were selected for testing with the aim of collecting opinions from the different Belgian teaching networks. To be more specific, the testers included four teaching assistants at the University of Liège (who were at the same time teaching at secondary schools), four previous internship supervisors, an acquaintance who graduated last year and a friend of his who was working in subsidised public education.

In order to facilitate the collection of the testers' opinions, a few minor adaptations were made to the pretest. The first step was to provide a non-compulsory "other" item for each multiple-choice question so that testers could directly comment on the question at hand. Next, three mandatory open-ended questions were included at the end, asking respondents to leave general feedback on the content of the questionnaire as well as to report any technical problems or issues with the layout. Lastly, they were asked to indicate how much time they had spent completing the online survey. Furthermore, a simple "OK" or "/" was sufficient to indicate in case they had nothing to share. An

explanation of these specifications was given in the introductory e-mail that the testers had received (see Appendix M).

The piloting phase ended on 21st January once all ten test subjects had completed the survey. After this, a synthesis of the most recurrent comments was drawn up and submitted to Mr Simons to be discussed on 24th January. After a thorough review of those remarks made by the testers, the following points stood out and were taken into consideration when amending the questionnaire.

Apart from the fact that the layout was rated as positive (words emphasised by underlining them, marking them in bold or italicising them), a few spelling mistakes were corrected as well as a numbering problem. It was also noted that the testers sometimes felt “forced” to answer, especially with “yes” or “no” questions. As a result, some of these questions were reworded into either a Likert-type question or a multiple choice question (MCQ).

Looking at the content, several new items were suggested. However, what was noted by almost all testers was that they finally still felt that CW was a relatively vague concept. They unanimously pointed out that concrete examples were missing. In response to their suggestion, a short paragraph was added after the definition of CW, in which a series of different examples of CW in the FL classroom were mentioned. This served above all to improve general comprehensibility and to ensure clarity.

A more detailed overview of the changes made to the questionnaire, showing which specific questions were changed after the trial run, can be found in the appendices (see Appendix L) as well as the accompanying test version of the survey (see Appendix U).

8.2.2. Structuring the survey

8.2.2.1 Types of questions

As mentioned in the introductory part, the survey is divided into two parts: C and CW. Each of them contains several sections that regroup related questions together and thus tackle specific themes to ensure clarity. The reason for this was that “coherent grouping can facilitate respondents’ cognitive processing, e.g., by specifying the meaning of a question more clearly or making retrieval from memory easier” (Krosnick & Presser, 2009, p. 49). Apart from the introductory presentation and the conclusion, there are nine questions aimed at gathering data on the participant, nine questions about C and thirty-seven other questions about CW, reaching 55 questions in total. To successfully design the questions and items, the present survey partly relied on the structure of two previously conducted questionnaires, namely those of Estelle Hendrickx (2019-2020) and Tom Peters (2022-2023). Indeed, borrowing questions and ideas for survey design from earlier questionnaires appears to be a useful strategy recommended in the literature (Dörnyei & Taguchi, 2010, p. 40). Similarly, Krosnick and

Presser (2009) suggest that designers of questionnaires ought to examine questions from prior surveys before designing their questions, on grounds of efficiency and expertise (p. 59).

Overall, the survey was structured according to the funnel method, ranging from general to more specific questions (Krosnick & Presser, 2009, p. 50). The purpose of each question was to obtain information about a specific element to minimise ambiguous answers and misinterpretations. As such, any double-barreled questions, in which two or more questions are asked simultaneously whilst expecting only one answer, were avoided. Otherwise, it would be impossible to know exactly which part of the question the answer refers to (Dörnyei & Tabuchi, 2010, p. 42). For example, the first question of the second part of the survey (Q35) is more general as it is about respondents' views of CW, while the later questions deal with very concrete topics, such as the types of CW activities (Q48), the benefits of teaching CW (Q52), potential difficulties encountered during CW lessons (67), etc. The order of the questions was therefore carefully determined, which becomes evident in the last questions of the "self-assessment" section. Since respondents are ultimately asked to evaluate themselves and answer several personal questions that could make them feel uncomfortable, it was decided to place these questions right at the end of the questionnaire (Krosnick & Presser, 2009, p. 4).

Of the 55 questions, all were mandatory, except questions 7, 29, 34, 44, 46, 63, 64, 67, 70, 71 and 72, because they require a specific answer to the preceding question. For example, question 69 is about whether teachers write creatively outside school, and the following two questions (Q70, Q71) ask for further information if the answer to question 69 is "yes". In addition, it should be noted that the response process varies considerably from respondent to respondent, as the questions lead participants to different follow-up questions depending on their answers. To illustrate, if they do not teach CW, respondents will (after stating their reasons for not doing so) be immediately forwarded to the last section of the survey without having to answer questions 47 to 71.

In terms of the question types employed, the majority were close-ended questions such as "yes" or "no" questions (17 questions in total), but also multiple-choice questions (MCQs) in which respondents could only select one answer (six questions in total), while others offered several answers to choose from (nine questions in total). This was always indicated in the respective question. What justified the selection of these questions was that they were relatively easy to compile and to analyse the collected data later.

In addition, there are 15 Likert scales that ask respondents how much they agree with a series of statements on a similar theme (Dörnyei & Taguchi, 2010, p. 27; Krosnick & Presser, 2009, p. 20). For this purpose, the four-point Likert scale (an even number of response options) was chosen,

because of the concern that some respondents might take the middle neutral category (“neither agree nor disagree”) as a way of avoiding making a real decision (Dörnyei & Tabuchi, 2010, p. 28).

For these ratings to be reliable, the items were labelled verbally, which guaranteed that the meanings of the points on the scale were clearly understood (Krosnick & Presser, 2009, p. 12) and which also ensured the validity of the measurement (p. 14). In addition, this type of scale enables participants to record either more neutral, moderate or extreme attitudes and therefore a more precise categorisation (p. 11). The four answers on the Likert scale always corresponded to the following: “Pas du tout d’accord” (strongly disagree), “Pas d’accord” (disagree), “D’accord” (agree), “Tout à fait d’accord” (strongly agree).

Moreover, it was deliberately decided not to include any verbally marked frequency scales. As suggested by both Mrs Renson and Mr Simons, the items on these scales, i.e. “jamais” (never), “parfois” (sometimes), “souvent” (often) and “toujours” (always), were omitted due to the chance that neither the respondent nor the researcher share an equally precise understanding of each point on the scale (Krosnick & Presser, 2009, p. 10). Although open-ended questions would have been more appropriate, they were kept to a minimum and a closed-ended question was used instead.

When it comes to ranking items, two questions were included (Q35, Q48), where respondents had to rank items according to their importance or frequency of use. To illustrate, question 48 asked the teachers to arrange different types of CW activities from least (1) to most (3) frequently used.

There are a total of five open-ended questions of different types, which are not all totally open because they include specific instructions (Dörnyei & Taguchi, 2010, pp. 37-39). Even though they should be kept to a minimum (p. 48), some were incorporated as a closed-ended question would not have been suitable to obtain a relevant answer. One specific open-ended question (Q35) was made compulsory by asking respondents to write down three nouns that they associate with the concept of CW. There were also three clarification questions where a more precise answer was required in line with the previous question. One of the three questions (Q60) was obligatory while the other two (Q34, Q46) were not since they depended on the answer to the preceding question. At the very end of the questionnaire, there was a short-answer question (Q72), which was non-obligatory by leaving some space for the participants to make an optional comment about C and CW in general.

Finally, careful consideration was given to the layout of the survey to ensure clarity throughout the response process. As recommended by Mrs Renson, the most important terms in the instructions were underlined, bolded or italicised. How the various questions were to be answered was indicated with each new question. In addition, a progress bar was inserted at the bottom of all pages and every new section was briefly explained to guide respondents as much as possible.

8.2.2.2 Question design

In what follows, it will be explained why each question was chosen and then link each of them with a related research question (RQ). With the questionnaire in French and the dissertation in English, the questions are translated to ensure uniformity. The Appendix V includes a copy of the questionnaire, including the questions relating to the respondent's profile.

In the introduction, the aims as well as the method underlying the questionnaire are presented. Information about whom the questionnaire is intended for, how many questions there are and how long it should take to answer them all is given. Furthermore, the introductory part highlights the anonymity and confidentiality of the responses and explains that the primary interest of the research resides in the practices and opinions of teachers, which implies that there is no right or wrong answer. As the general intention is to motivate respondents to participate, the introductory text clarifies that participation in the survey is valuable even if teachers do not teach CW, because it enables a better understanding of the reasons for this decision. Furthermore, respondents with an interest in the results are encouraged to send an email and they are thanked by the end.

The beginning of the questionnaire is designed to gather information about the respondent's profile using nine questions. Some of the questions required only one answer, and others required several, as indicated next to each question. As this part was created in collaboration with another thesis student, the first question (Q1) about the respondent's age was not relevant to my survey. After that, the number of teaching experiences (Q2) was asked in a range of five years, followed by a question about the academic degrees obtained (Q3) and a "yes" or "no" question about whether the respondent had a teaching degree (Q4). If they did, they were asked to indicate in a sub-question which qualification they held. Further information is collected, namely the teaching level (Q5), the teacher network (Q6), the subject field (general, vocational, technical and art) (Q7) and finally the language of instruction (Q8). For questions 3 to 8, the option "other" was available to add another answer if needed. The participants could in Q9 choose whether they wanted to respond to both questionnaires or just to one in particular. The above-described questions relate to no research questions in particular, but allow to categorize when analysing the collected data.

The first part of this survey examines the concept of C and is related to the initial chapter of this thesis, including two sections and nine questions in total. Section 1 opens with a Likert scale (Q26) which confronts respondents with a set of five statements about the characteristics of C. Next comes a definition of C, translated from English into French to ensure clarity for all. It was assured that this definition appeared at the top of each page of the part of C so that it stayed clear in the respondents' mind during the response process. A further Likert scale (Q27) followed with seven statements dealing with the importance of C in teaching more generally. Q28 is about the possibility

of teaching CW in the FL classroom. Those who did not agree with that idea had to indicate on a third Likert scale (Q29) their level of agreement regarding seven different reasons for disagreeing with the teaching of C. The research questions analysed in this section are RQs 21 and 22.

Section 2 encompasses four “yes” or “no” questions on initial and further training. The first two questions focus on whether respondents were sensitised to the development of C in FL teaching during their academic training (Q30) and if they had the opportunity to practise C in writing during their internships in initial training (Q31). The other two questions centre on whether the participants have ever participated in a training on innovative teaching methods to develop students’ C in a FL (Q32) and whether they would like to attend a formation on C in FL teaching (Q33). If the latter was positively answered, the respondents had to specify in a clarification question (Q34) (Dörnyei & Taguchi, 2010, p. 38) which type of formation they had in mind. These questions cover the RQs 23 and 35.

The second and main part of the survey deals with CW. It is worth mentioning that it was decided to focus on the artistic side of CW for the survey, that is, understanding the useful dimension of CW as something “valuable” and not necessarily “useful”. Teachers have to answer thirty questions, which are thematically organised into eight different sections.

Section 1 begins with a specific open question (Dörnyei & Taguchi, 2010, p. 37) in which respondents are asked what CW means to them by choosing three nouns and organising them according to their importance (Q35). This was followed by a definition of CW, translated from English into French with the help of the supervisor and co-supervisor, and posted at the top of each page of the online survey. To clarify the concept, a short paragraph was added with various examples of CW. This section concerns the RQ 24.

Section 2 comprises ten questions and concerns the teacher training as well as the reasons for not teaching CW. Q36 is a Likert scale containing two statements about the importance of writing skills in teacher education, which is followed by a question asking about the experience teachers have had during their teacher training with regard to CW (Q37). Afterwards, four “yes” or “no” questions related to participation in a course on CW in initial teacher education (Q38), further training in teaching CW (Q39), willingness to do so (Q40) and teaching CW (Q41). The last question is crucial for analysing the questionnaire. To be more precise, if respondents answer question 41 with “no”, they will be asked to specify in a Likert scale consisting of ten items, to report the reasons why they do not practise CW (Q42). In two further reasons (Q43, Q45), respondents had to specify their answer (Q44, Q46) in case they agreed or fully agreed with these reasons. After that, they will be directed towards the end of the survey and have the possibility to provide general feedback on CW. The whole procedure is clearly described in the questionnaire itself. By contrast, the participants who do teach

CW did not have to answer Qs 47 to 71 and could directly proceed to the end. The RQs tested in the second section are RQ25a and RQ25b.

Section 3 explores the teaching of CW through 12 questions and is linked to chapter 6 of this dissertation. It covers a variety of topics: Q47 deals with the age at which CW should be taught. After that, the participants have to pick out of a list three types of activities they apply in their CW lessons and arrange them according to the frequency of use (Q48). Again, they can suggest another type of activity not mentioned yet. The following three questions use the Likert scale to assess how teachers proceed before, during and after the CW process (Q49, Q50, Q51) and their level of agreement with the benefits of CW (Q52). Qs 53 to 57 explore the ways in which the CW modules are integrated in class. The final question (Q58) is a QCM question asking teachers to indicate how often they encourage their students to write creatively, with an “other” option. The research questions analysed in this section are RQs 26, 28 to 31.

Section 4 zooms in on the material used to prepare CW lessons through three questions: Respondents were first invited to select the sources and/or material they used for CW activities from a list, with the option of indicating a non-listed source using an “other” item (Q59). The following short question referred to the most frequently used source selected in the previous question (Q60). Finally, a Likert scale investigated the extent to which teachers agreed that digital tools could be helpful during the CW process (Q61). These questions relate to the RQs 32 and 33.

With four questions, section 5 investigates the evaluation and publication of CW. Firstly, question 62 is about whether CW is evaluated or not. Depending on the answer, respondents either have to tick the reasons why they do not evaluate CW (Q63) or they have to indicate the evaluation method they use on a six-item Likert scale (Q64). Finally, Q65 queries the method of publication on a four-item Likert scale. The fourth section tests the RQ30.

Section 6 pertains to the issue of whether teachers have encountered any difficulties when teaching CW (Q66). If this is the case, a Likert scale (Q67) provides ten different possible problems that respondents must give their level of agreement or disagreement with. At this point the RQ27 is dealt with.

Section 7 consists of four final questions in which participants are first asked to self-assess their ability to teach CW on a 10-point scale (from 1 = least mastery; 10 = best mastery) (Q68). Next, they have to answer whether they practise CW themselves outside of the professional context (Q69); and if so, in which language (mother tongue or FL) (Q70) and whether they share their creative products with their students or not (Q71).

Section 8 is the concluding part where teachers can comment on CW in general in an optional short answer open-ended question (Q72) (Dörnyei & Taguchi, 2010, pp. 38-39). Respondents are then

thanked for their gracious help and offered to send me an email if they consent allowing me to observe one of their lessons on CW.

8.2.3. Shortcomings

After pointing out some useful aspects and strengths of surveys in the introductory paragraph, there are also several biases and weaknesses inherent to questionnaires. The following section will therefore examine the possible shortcomings and limitations of the present survey.

To start with, one of the main problems with questionnaires is that respondents do not always disclose truthful information about themselves. The most prominent reason behind this phenomenon is the so-called “social desirability bias” (Krosnick & Presser, 2009, p. 37). Questioning on socially desirable (or undesirable) issues can be transparent about the “desirable/acceptable” answer (Dörnyei & Taguchi, 2010, p. 8), which may lead respondents to deliberately misreport by selecting a socially expected response instead of what they truly do or believe. The social desirability bias of the survey here may be amplified because some of the respondents are internship supervisors who have previous experience with the University of Liège. As such, they are inclined to select the academically most suitable answer, knowing that the questionnaire is under the supervision of Mr Simons, Head of the Modern Languages Methodology Department at the University of Liège.

Another bias where respondents deliberately deviate from the truth to deceive both themselves and the researcher is termed “self-deception” (Dörnyei & Taguchi, 2010, p. 8). To illustrate the impact of the above-mentioned biases, item B) of question number 20 serves as an example, where respondents are asked on a Likert scale to what extent they agree that their teacher training has prepared them to teach the development of writing skills in FL learning. The answers “pas du tout d’accord” (strongly disagree) and “pas d’accord” (disagree) may be avoided as it would seem questionable for FL teaching not to address written proficiency. To reduce these two biases, it was ensured in the presentation text of the survey that the answers would remain anonymous and confidential and that it was not a test requiring right or wrong responses to the questions (Krosnick & Presser, 2009, p. 39).

In addition to that, there was the problem of translation. Although the final thesis is written in English, it was decided to present the questionnaire in the native language of the participants, i.e. in most cases in French, assuming that this would optimise the quality of the data obtained (Dörnyei & Taguchi, 2010, p. 49). On top of the fact that French is not my mother tongue, it was particularly difficult to formulate a concise French translation of both the definition of C and CW. Therefore, the help of Mr Simons (supervisor) and Mr Delville (co-supervisor) was enlisted to define the concepts by using specific terms and only the most essential ideas were translated from the original.

In designing this questionnaire, the biggest challenge was to keep it short while retaining the most relevant questions. The present survey, however, still contains a considerable number of questions, which may lead to a certain “fatigue effect”. Inaccurate responses can occur when a questionnaire is “too long or monotonous” (Dörnyei & Taguchi, 2010, p. 9), which is why especially the last sections are likely to suffer from tired or bored respondents (Krosnick & Presser, 2009, p. 48). In addition, it should be noted that the survey was sent together with another one. To mitigate the fatigue effect, I progressively shortened the initial versions by eliminating questions unrelated to the research objectives after each meeting with Mr Simons or Mrs Renson. Also, the multiple proofreads and the pilot test gave insights into which items and questions could be omitted to shorten the length of the survey.

The “acquiescence bias” can also intervene in the response process, i.e. the confirmation of an assertion made in a question, independent of its content (Krosnick & Presser, 2009, p. 21). The participants influenced in this case will automatically agree with a statement in case they are doubtful or ambivalent. The term also includes those who are uncomfortable with the negative side of an issue and who are hesitant to provide any strong negative answers (Dörnyei & Taguchi, 2010, p. 9). To minimise these effects, it was decided to exclude words with positive and negative connotations from the items (p. 90); multiple-choice questions were included; and it was checked via pretesting the questionnaire if it was generally understandable (Krosnick & Presser, 2009, pp. 23-24).

The item sequence is another crucial factor, as the context of a question can affect its interpretation and the subsequent response (Dörnyei & Taguchi, 2010, p. 46). This means that the first opening few questions matter and must be interesting and simple so as not to coerce respondents into making any fundamental decisions too early. Otherwise, this would influence the next answers and could result in the so-called “halo effect”, which refers to any tendency of humans to (over)generalise. For example, a negative impression of C tends to lead participants to underestimate all its characteristics and to overlook anything positive about it (p. 9). In the second part, for example, respondents were first asked to list three nouns that they associate with the term CW in order to gain an overall impression before going into more detailed aspects afterwards. Moreover, to ensure semantic ordering effects, items of related topics were grouped, and subtitles were inserted, like the materials used for or the difficulties encountered during CW lessons (Krosnick & Presser, 2009, p. 48; Dörnyei & Taguchi, 2010, p. 47).

Furthermore, it is worth discussing at what point open-ended questions should be asked. Although they can enrich the survey results (Krosnick & Presser, 2009, p. 9), they also come with significant disadvantages, such as occupying valuable “respondent availability time” and thus limiting what topics the questionnaire can cover and being difficult to code reliably (Dörnyei &

Taguchi, 2010, p. 37). Since open-ended questions “require creative writing”, it is better to place them at the end rather than the beginning of the questionnaire to avoid possible negative consequences (feeling discouraged about filling out the whole questionnaire). In addition, the number of open-ended questions should be kept to a minimum compared to closed-ended questions (p. 48).

Given that the majority of the questions are close-ended, the “acquiescence bias” discussed above may come into play in case of a “yes” or “no” question. As a result, participants may feel “forced” to answer because they do not have the opportunity to include their point of view, which would at times better fit their practice (Krosnick & Presser, 2009, p. 21). Although an “other” option was regularly suggested (nine questions in total), there was no middle position included, such as a “don’t know” option. In general, no-opinion options were avoided as they typically stem “from ambivalence, question ambiguity, [...] intimidation, and self-protection” (p. 37). Consequently, they may dissuade respondents from providing information that could be helpful which in turn prevents the measurement from being improved (p. 32).

Another flaw of the survey concerned two questions in which the elements had to be placed in a certain order. As the items were numerically labelled, it was hard to statistically process the collected data. To give an example, if something is ranked third, we cannot be sure that the value “3” necessarily corresponds to the same state of mind for everyone (Dörnyei & Tabuchi, 2010, pp. 34-35).

A further aspect pertains to the precise wording of the questions and items. As recommended by Krosnick and Presser (2009, p. 3), simple and familiar words should be employed for the sake of clarity and to “avoid words with ambiguous meanings”. However, the present questionnaire contained some wording that may not necessarily have been interpreted equally by all respondents, such as the notion of “creativity” and “creative writing”, which was confirmed by the results of the trial run. Consequently, two definitions were provided for both terms as it seemed crucial that all respondents clearly understood what was meant. Additionally, some concrete examples of what CW is were given.

Finally, two comments should be made about the reliability of the answers from the survey. Firstly, it was considered that generalising the questions to classes of different degrees would be difficult. Yet teachers were not asked to answer the questions with a specific class in mind, as this could have restricted some of their responses. Secondly, since participants were able to return to earlier questions by clicking on a “previous” button, their answers may have been modified during the response process. However, this button was an integral part of the online tool and thus could not be removed.

8.2.4. *Administrating the survey*

In the evening of 28th January 2024, an email (see Appendix N) was sent to Mrs Van Hoof, a teaching assistant at the university, to ask her to forward the survey to the list of internship supervisors she disposed of, accompanied by a specific email for them. Two days later, at around 4 p.m., I contacted fifteen former fellow HELMo colleagues who had already graduated (see Appendix P) and were working, as well as one former supervisor I had during my studies at the high school (see Appendix Q). The following day, on Wednesday 31st January 2024, the various testers of the survey were thanked at lunchtime and asked to complete the now official survey. Although I do not hold a Facebook account, I also took the decision to ask a friend of mine to post a message on his Facebook wall to make the questionnaire visible on social media several days later as well (see Appendix R).

After a rigorous selection of exactly 71 schools, the survey was finally sent to their headmasters in the early hours of 1st February (see Appendix O). As this dissertation addresses all FL teachers, regardless of their teaching level, a balance between teaching levels was taken into account. Although the schools were selected at random, attention was paid to the sampling process. As far as secondary schools are concerned, 25 schools were selected from subsidised free education and 25 public schools organised by “Wallonie Bruxelles Enseignement”. The target group also included six schools from the subsidised public education system, ten primary schools and five nursery schools. In agreement with Mr Simons, no upper secondary schools or universities were contacted. Furthermore, an attempt was made to achieve an equal distribution between the different francophone provinces, ranging from Liège to Hainaut, Namur, Brabant Wallon, Luxembourg and Brussels. Erieta finally decided to undertake the mission of sending the questionnaire by email, either directly to the headmasters (if available on the school’s website) or, in a few cases, to the only email address specified.

In terms of the content, each message was composed in a more or less identical way, namely a brief introduction of myself (including the place and subject area of my studies), the target group, the theme of the questionnaire, the time it would take to complete it, the assured anonymity and confidentiality, the insistence of no right or wrong answers and the interest of the research. As recommended by Dörnyei and Taguchi (2010), all emails were concluded with a short note promising to send the respondent a summary of the results if they were interested and a final “Thank You” closed the email (pp. 21-22) which was followed by both the link and the QR code to the online questionnaire.

What distinguished the emails slightly from each other in terms of their content was that in the mails sent to the headmasters, it was kindly asked if they could pass the message on to their EFL teachers. In the case of more informal mails, however, it was intended to create what is known as a

“chain reaction” by encouraging participants to complete the survey and then share it with friends and colleagues or post it on social media (Dörnyei & Taguchi, 2010, p. 61).

While there was hardly any difference in content between the various types of messages (except that some were sent on behalf of Erieta and me and others only by me, as our questionnaires targeted a different group), it was the form that differed in order to fulfil the formal requirements. For instance, private emails were sent individually to headmasters or teachers and referred to them by surname, while other, more informal emails (e.g. to former fellow students) addressed the recipient by their first name. The Facebook publication, by contrast, was generally addressed; it was shorter, words were marked in bold and it included emojis, on the advice of Mrs Renson proposed to “boost communication”.

Throughout the administrative process, several strategic choices were made to increase the response rate to the survey. In order to maximise the willingness of recipients to take the time to complete the questionnaire, Mrs Renson suggested that the timing of the mailing should carefully be considered. It was therefore decided to send the questionnaires to the headmasters on a Thursday morning, as mails arriving within the second half of the week tend to be dealt with at weekends (Dörnyei & Taguchi, 2010, p. 66). Teachers were contacted in the afternoon at around 4 p.m. when most of them finish school and return home. In addition, all surveys were sent out with high priority to emphasise the importance of the message and to avoid the impression of a bulk delivery (p. 67).

On Sunday 18th February 2024, reminders were sent to the headmasters and all other participants (see Appendix S). We decided to dispatch them on a Sunday so that the headmasters would see the message when they opened their mailbox on Monday morning. The purpose of this second mail was to ensure that the online survey would not be forgotten and thereby increase the response rate (Dörnyei & Taguchi, 2010, p. 129). In addition, due to the low respondent rate at that moment, I personally decided to contact ten further primary schools. This choice was encouraged after having read *Kids' Poems* by Routman (2000), which stresses the importance of starting teaching CW already at elementary level.

In consultation with Mr Simons, the 13th of March, i.e. the Wednesday after the carnival holidays, was chosen for the completion of the online questionnaire which remained thus open for around six weeks. Unfortunately, several participants had to be eliminated since they either did not complete the entire questionnaire (i.e. they stopped right in the middle of it) or their answers were not relevant (i.e. one participant who did not teach). As a result, 42 participants remained for the common part of the survey.

8.3. Analysing the results

The following section presents and discusses the results of the present survey in chronological order. The responses are also analysed with regard to the RQs (see introductory part) and some additional comments are provided to relate both theory and results. In order to facilitate understanding, a number of tables and charts are included wherever possible and relevant. In general, it should be noted that due to the small number of respondents ($n = 42$), the data need to be analysed with caution, and the conclusions cannot be generalised. The spreadsheet documenting the findings of the questionnaire can be accessed on a USB stick.

8.3.1. The respondent's profile

The first part of the analysis summarises the information obtained from the respondent's profile of the whole group, i.e. of all 42 subjects, to give the reader an idea of the sample for this study.

To begin with, it can be stated that the panel of respondents is quite heterogeneous. The teaching experiences (Q2) vary from less than five years to more than 40 years. To be more precise, 16.67% have from 1 to 5 years of practice, a bit less than one third of the respondents (28.57%) have been teaching from 6 to 10 years, 19.05% have between 11 and 15 years of teaching practice, and 14.29% have between 16 and 20 years of field expertise. There are two teachers (4.76%) who each have teaching experience ranging from 26 to 30 years, from 31 to 35 years and from 36 to 40 years. None of the respondents have between 21 and 25 years of professional experience and no one has been teaching for over 40 years. As for the “novices” (i.e. those teaching less than one year), three teachers (7.14%) completed the survey.

The following two questions concerned the teachers' scientific (Q3) and pedagogical (Q4) degrees. The participants could choose more than one answer for both questions, and their answers showed a great variety. In total, 15 participants (35.71%) hold a bachelor's degree from a higher school: ten in Germanic languages, three in modern languages and literature, one in translation and one in mediation. There are 28.57% ($n = 12$) who are graduates with a “licence³³” in either Germanic languages (seven people) or Romance languages (five people). More than half of the respondents ($n = 28$) possess a master's degree. More specifically, 22 teachers hold a master's degree in modern languages and literatures in various fields: six “à finalité approfondie”, 11 “à finalité didactique” and five “à finalité traduction”. The six remaining master's degrees refer to different domains: four in

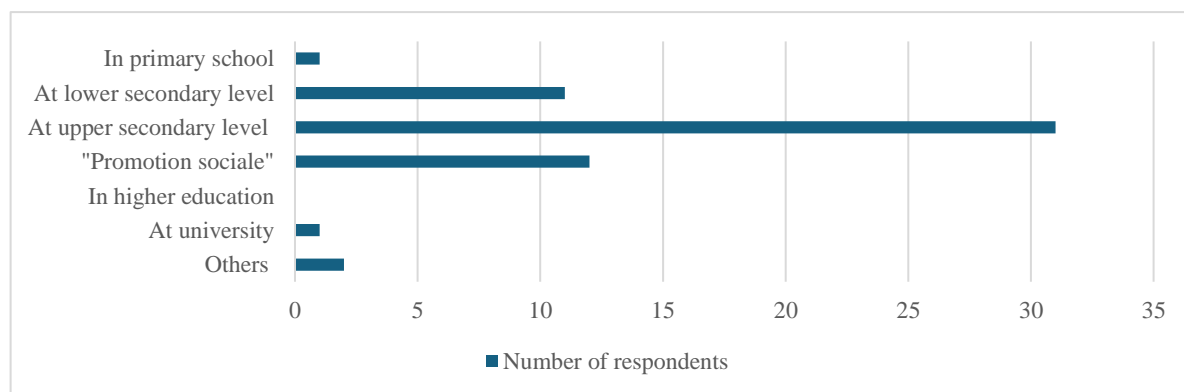
³³ A “licence” used to be the term that referred to the equivalent of a master's degree.

translation, one in interpretation, and one in history, issued by the University of Leuven. A last respondent declares possessing a Cambridge English First (FCE)³⁴.

As far as the teaching certificates are concerned (Q4), the majority of the participants (75%) hold an “Agrégation de l’Enseignement Secondaire Supérieur” (AESS) diploma (from which 14 in Germanic languages, ten in modern languages, four in Romance languages and one in history), which means that they can teach at the upper level of secondary education. For those who can only teach at lower secondary level, that is teachers possessing an AESI diploma (“Agrégation de l’Enseignement Secondaire Inférieur”), there are ten certificates in Germanic languages and one in modern languages. Other teaching diploma’s include a Pedagogic Aptitude Certificate (CAP³⁵) in modern languages, which two respondents hold and a last teacher with a “Certificat d’aptitude pédagogique approprié à l’enseignement supérieur” (CAPAES).

With regards to the teaching level (Q5, see Chart 1), a significant part of the respondents (73.81%, n = 31) teaches at the upper secondary level, which is almost three times higher than those who work at lower secondary level (n = 11). Since the respondents could choose more than one answer, eight teachers work at both teaching levels. Another 28.57% (n = 12) of the participants work in “promotion sociale”, four of whom teach at the same time in secondary schools. Moreover, one teacher works simultaneously at three levels (i.e. at university, in secondary education and in “promotion sociale”) and only one participant teaches in a primary school. Two other working settings relate to one teaching in the “enseignement supérieur du type court” (STC) and a last participant working in a private school.

Chart 1 – Share of respondents in different teaching levels (Q5)



Regarding the teaching networks (Q6), Chart 2 shows that a bit more than half of the surveyed teachers work for the official WBF network (n = 22). The second most represented school network is

³⁴ The FCE refers to a general English qualification that proves that someone has the necessary language skills to live, study or work independently in an English-speaking environment. The level of proficiency is B2 on the *Common European Framework of Languages* (CUP & A, 2024).

³⁵ “CAP” means “Certificat d’aptitude pédagogique”.

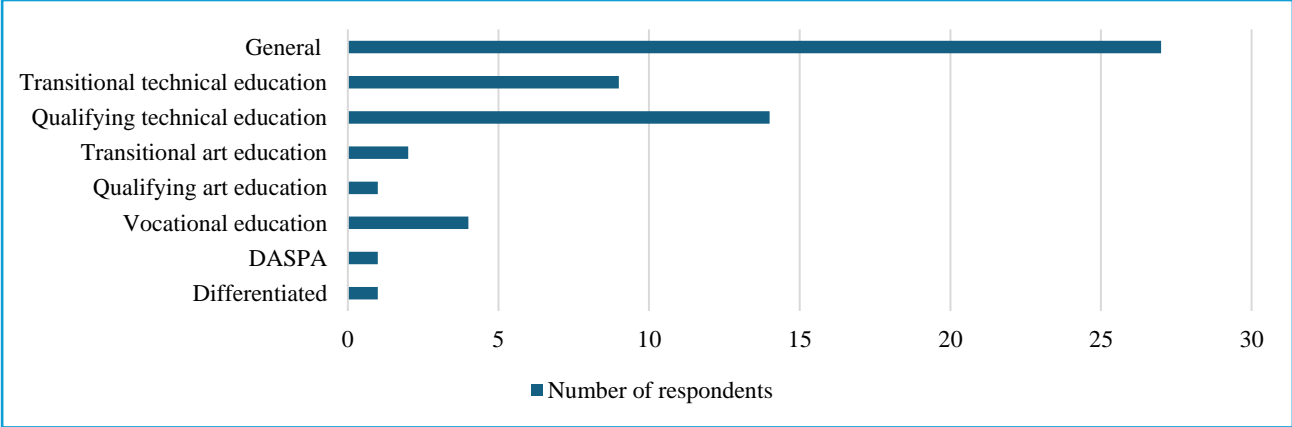
the free confessional one, with 15 respondents, whereas merely one teacher is employed by the free non-confessional network. Lastly, a minority of four respondents work in schools managed by provinces and communes.

Chart 2 – Share of respondents in different teaching networks (Q6)



A clear trend can be observed in the secondary education field (Q7) (see Chart 3). 81.82% (n = 27) of the sample group teach in general secondary education, while only 27.27% work in transitional technical education, 42.42% teach in qualifying technical education, 9.09% work in art education (two in transitional art education and one in qualifying art education), and 12.12% teach in vocational education³⁶. Given that the respondents could once again choose more than one answer, various constellations emerge: Most participants (n = 13) only work (part-time) in general education, followed by those (n = 18) teaching in general education and/or in another education field. Moreover, one teacher also works in differentiated education, and another one in a reception and schooling system for immigrants students, in short “DASPA³⁷”.

Chart 3 – Share of respondents in secondary education fields (Q7)



Finally, in terms of the languages taught by the respondents (Q8), English seems to be the most commonly used language of instruction with 64.29% (n = 27). Dutch ranks second with 20 respondents (47.62%), followed by Spanish (16.67%), German (9.52%), Italian and FL French (both

³⁶ The terms “transitional” and “qualifying” technical education correspond respectively to “technique de transition” and “technique de qualification” in French.
³⁷ “DASPA” stands for “Dispositif d’Accueil et de Scolarisation des élèves primo-arrivants”.

4.76%) and Dutch Immersion (2.38%). In total, 20 respondents teach two different languages: 12 participants teach English and Dutch, two teach Dutch and German, and four teach English and Spanish. There is also the combination of English and Italian taught by one teacher as well as English and German taught by one respondent.

The last question of the respondent’s file (Q9) offered teachers three options for completing the online survey: either they completed only Erieta’s questionnaire on short videos, mine, or both. The results of this question show that 19 respondents were willing to fill in both questionnaires and 12 out of 42 participants chose to complete solely my survey focused on C and CW.

All in all, the sample group for the first part of my survey comprises 31 teachers, which underlines the importance of the fact that the results collected are not representative of the practice of every FL teacher in French-speaking Belgium. Several reasons explain the problem with representativeness: the relatively small size of the sample group (n = 31), the high tendency for most respondents to teach in the province of Liège³⁸ and the tendency to teach in general education at secondary level. In addition, it should be noted that the sample does not entirely reflect reality, given that there are more schools in the free network than in the WBF network in French-speaking Belgium (Renson, 2023, p. 288). Therefore, the following discussion of the results should be treated with caution as no generalisations can be drawn.

8.3.2. Part I: Creativity

The beginning part of my questionnaire zooms in on teacher’s perception of the concept of C and more particularly its importance in FL teaching. The first question (Q26) of that section asked respondents to indicate their degree of agreement with a set of statements on C in general.

Table 7 – Percentages of agreements with statements on C in general

Numbered Item	Pas du tout d’accord ³⁹		Pas d’accord		D’accord		Tout a fait d’accord	
	n	%	N	%	n	%	n	%
A) Pour moi, la créativité est la capacité de créer quelque chose de nouveau.	1	3.23	6	19.35	18	58.06	6	19.35
B) Pour moi, la créativité est la capacité de créer quelque chose d’utile.	4	12.9	16	51.61	9	29.03	2	6.45
C) La créativité est avant tout un acte individuel.	3	9.68	22	70.97	3	9.68	3	9.68

³⁸ Although the intention was to achieve a “balance” between the schools contacted from different teaching networks as well as different provinces of French-speaking Belgium, there may be more participants teaching in the district of Liège, as Mrs Van Hoof forwarded our emails to internship supervisors who collaborated with the university of Liège and the private messages I sent (by email and on Facebook) were addressed to teachers from that province.

³⁹ The use of light green refers to the highest percentage and light red refers to the lowest percentage.

D) La créativité est avant tout un acte collectif.	2	6.45	22	70.97	6	19.35	1	3.23
E) La créativité est déterminée par le contexte social.	3	9.68	13	41.94	13	41.94	2	6.45
F) Tout le monde peut être créatif.	0	0	2	6.45	8	25.81	21	67.74

As can be seen in Table 7, the respondents' answers are quite diverse, confirming the vagueness of the notion of C (Plucker & Beghetto, 2004). Most teachers (77.41%, n = 24) agree that C has the capacity of creating something new (item A), whereas seven respondents do not agree with that idea of novelty. More than half of the participants (64.51%, n = 20) responded negatively regarding the capacity to create something "useful" (item B), which is in contradiction with literature (Plucker et al., 2004). For items C and D, almost 80% of the participants do not agree with the statements that C is, first and foremost, an individual (item C) or collective (item D) act. Their responses match what is stated in the research claiming that creative output can be achieved both individually or in a group. When it comes to C as being determined by the social context (item E), the answers are not straightforward, with 16 respondents (51.61%) disagreeing with this statement and 15 (48.39%) agreeing. By contrast, the answers are rather unanimous (93.55%, n = 29), relating to the idea that everyone can be creative (item F), yet two teachers do not feel that way.

Q27 pertained to the role C plays in teaching. Given the ongoing debate in academic literature about whether C is innate or teachable (see 1.4.), looking at how teachers actually think about that question was all the more interesting.

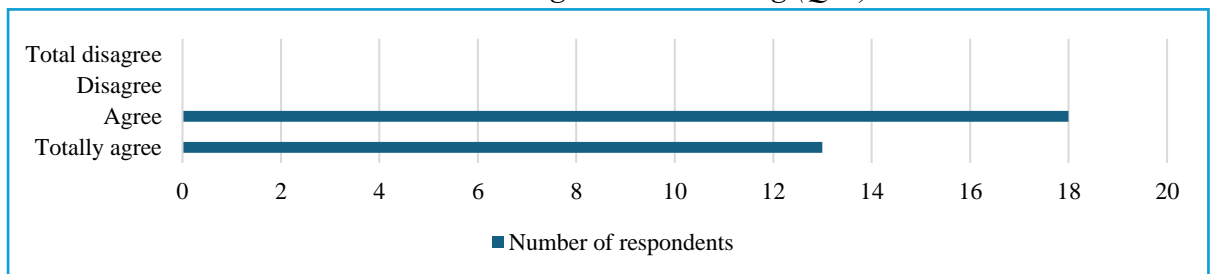
Table 8 – Percentages of agreements with statements on C in teaching

Numbered Item	Pas du tout d'accord		Pas d'accord		D'accord		Tout a fait d'accord	
	N	%	n	%	n	%	N	%
A) La créativité est une capacité qui peut être appliquée à toutes les matières scolaires.	0	0	6	19.35	9	29.03	16	51.61
B) La créativité est un don.	4	12.9	19	61.29	7	22.58	1	3.23
C) La créativité peut être enseignée.	0	0	2	6.45	23	74.19	6	19.35
D) La créativité est une capacité fondamentale à développer chez les élèves de primaire.	0	0	1	3.23	15	48.39	15	48.39
E) La créativité est une capacité fondamentale à développer chez les élèves de secondaire.	0	0	1	3.23	15	48.39	15	48.39
F) La créativité est une capacité fondamentale à développer chez tous les apprenants, peu importe leur âge.	0	0	1	3.23	11	35.48	19	61.29
G) La créativité doit être évaluée.	6	19.35	19	61.29	6	19.35	0	0

To begin with, there seems to be agreement among the respondents (80.64%, n = 25) that C can be applied to all school subjects. Similarly, everyone but one participant agrees that C should be developed at both primary (item D) and secondary (item E) level; therefore all learners, regardless of their age (item F) should be included. In other words, the surveyed teachers believe that every student is capable of producing something creative, which is reminiscent of Eisenberger’s (n.d.) assertion that C is rather “a matter of degree” (p. 4). As to item B, the teachers’ answers differ substantially: four do not agree at all that C is a talent, 19 participants (61.29%) disagree with that idea, seven agree that C is a gift and one person even totally agrees with that assumption. These responses reflect the vagueness that surrounds the notion of C in the literature (Plucker & Beghetto, 2004, p. 155). Regarding item G, around 80% (n = 25) of the respondents do not think that C should be evaluated, while six teachers believe it should. Lastly, the data suggest that every teacher, except for two (93.54%), believes that C can be taught at school (item C). This last statement is in line with the general assumption observed in the scientific literature that C seems to be teachable (McVeigh, 2014; Lorey, 2000; Pommerin et al., 1996; Seelig, 2010).

The aim of Q28 was to find out if the participants agree with the idea that it is possible to teach C in second language classes. The findings clearly show that all teachers are convinced that they can encourage their students to be creative in class. Since no one gave a negative answer, Q29 on the reasons why C cannot be taught in FL teaching can be skipped.

Chart 4 – C can be taught in FL teaching (Q28)



The next three questions (Qs30-32) were yes or no questions relating to teachers’ experiences of C during their initial and ongoing training. Noteworthy is the fact that each of these questions highlights the lack of a creative approach during trainings. To be more precise, Q30 reveals that 83.87% (n = 26) of the respondents did not learn how to promote C in FL classes during their scientific training. Likewise, 23 out of 31 (74.19%) teachers reported that they did not spend any time during their internships dealing with C in writing tasks (Q31). Concerning the ongoing training (Q32), solely five participants (16.13%) declare having attended an in-service training on creative pedagogies in FL teaching.

That being said, 22 respondents (70.97%) stated that they would be willing to take part in training on C in second language acquisition (Q33). With nine teachers (29.03%) still unwilling to follow such training, it may be surmised that C remains a vague notion within FL instruction, so that teachers tend not to engage in any creative techniques they are probably unfamiliar with.

In Q34, those participants who were willing to attend a training on C could leave a short comment on what exactly this training should be about. In general, their comments (see USB stick) point to the lack of explicitness around the notion of C, which is why many of the teachers indicated that they would like to receive concrete ideas (R2) and examples (R3, R9) to promote C in FL teaching as well as “trucs et astuces” (R7, i.e. “tips and tricks”) and “pistes” (R14, i.e. “guidelines”) for learners to solve a task of the type CICO⁴⁰ (R3, R7, R13, R14). However, it should be noted that these tasks do not necessarily encourage learners to unfold their creative (writing) skills. Two respondents also mentioned specific CW tasks which could be part of training courses, such as comic writing (R1), rewriting an existing text and play writing (R10).

Interestingly, their answers show that out of 17 commentaries, the word “comment” (i.e. “how”) was mentioned seven times. More specifically, the teachers expressed a desire to learn how to develop C in the FL classroom (R4, R5, R16), particularly in writing (R16). In addition, one participant (R6) wished to learn how to add a creative touch to FL teaching in line with the legal prescriptions. Furthermore, two teachers were interested to know how they could motivate their learners to be creative (R12, R17). Finally, other suggestions for trainings on C included one aimed at beginners, students and adults (R8), one for immersion education (R11) and a training that would link C and artificial intelligence (R15).

8.3.3. Part II: Creative Writing

8.3.3.1 Section 1: Teachers’ initial representations

In Q35, respondents were asked to name three nouns that they associate with the term “CW” and rank them in order of importance, i.e. 1 being the least important of the three and 3 as the most important⁴¹.

Quantitatively speaking, the open question comprises 51 different words, many of which were reused by numerous participants. More precisely, three nouns stand out the most: 14 times “imagination” (of which 6 hits in the first choice), eight times “originality” (of which three ranked as

⁴⁰ CICO^F is the abbreviation for the adjectives “complexe”, “inédit”, “contextualisé”, “ouvert” and “finalisé” and refers to the final global task that learners have to accomplish at the end of a module, which mobilises several competences and strategies and which is similar to, but not quite the same as, the tasks carried out in class (Simons, 2022-2023e).

⁴¹ The Appendix W contains a complete table with all the nouns mentioned and a word cloud.

most important) and 6 times “liberty” (of which two occurrences in the first selection). CW is also first associated with a production (2x), a creation (2x), or an inventive (2x) process.

In terms of the qualitative analysis, multiple relevant concepts were evoked, such as the idea of expressing oneself (R5, R20, R31) and thereby engaging in a process of reflection (R10, R23) or thinking (R22) and discovery (R27) of one’s own personality (R20). In the same vein, some teachers suggested that creative writers might gain access to their ideas (R6, R10, R17) through this “*épanouissement*” (R26, i.e. development) and find themselves in a kind of dream (R17, R19) or evasion (R27). Various authors of CW strongly recommended these ideas of emotional responses (Babae, 2015; Kenny, 2011; Maley, 2009; etc.).

Next, some respondents believe that CW allows the author to adopt another point of view (R2), something that might relate to the non-conventional (R4), leading to an original and unprecedented (R9, R25) output. That creative product can be a story (R30), fiction (R28) or fantasy (R29), thereby alluding to a variety of genres (R28). In this context, one teacher (R4) thinks that CW is a mixture of different disciplines (like collages, drawings and texts). Furthermore, the artistic (R7, R11), cultural (R20) and historical (R25) dimension of CW were addressed, which may recall the autobiographical nature of CW (Pommerin et al., 1996).

In addition, numerous participants feel that CW entails enjoyment and pleasure (R1, R8, R15, R18, R24), which is in line with what researchers have concluded (Babae, 2015; Kumar, 2012; Maley, 2009; Spinner, 1993). The writer’s curiosity (R27) may be required, as the CW may involve a process of inspiration (R14) and stimulation (R11). A few respondents mentioned some of the supposed benefits of CW stated by literature (Babae, 2015; Dörnyei, 2001; Maley, 2009), namely the improvement of vocabulary (R19), writing skills (R26) and learners’ motivation (R3).

One final entry deserves special attention (R13), i.e. the combination of “imagination, liberty” and “constraints”. In my opinion, the respondent has perfectly summarised the operational definition of CW as discussed in Chapter 3., since it is assumed that the CW process entails an imaginative flow of ideas within a certain framework of constraints that nevertheless allows the author to express his/her feelings and thoughts freely (hence “liberty”).

8.3.3.2 Section 2: Initial and ongoing training

Qs 36 to 40 concerned the participants’ training experiences with regard to the development of (creative) writing skills. Firstly, Q36 asked the respondents about their degree of agreement as to whether written competences were dealt with in both scientific (item A) and didactic training (item B).

Table 9 – Percentages of agreements with statements on writing skills in training

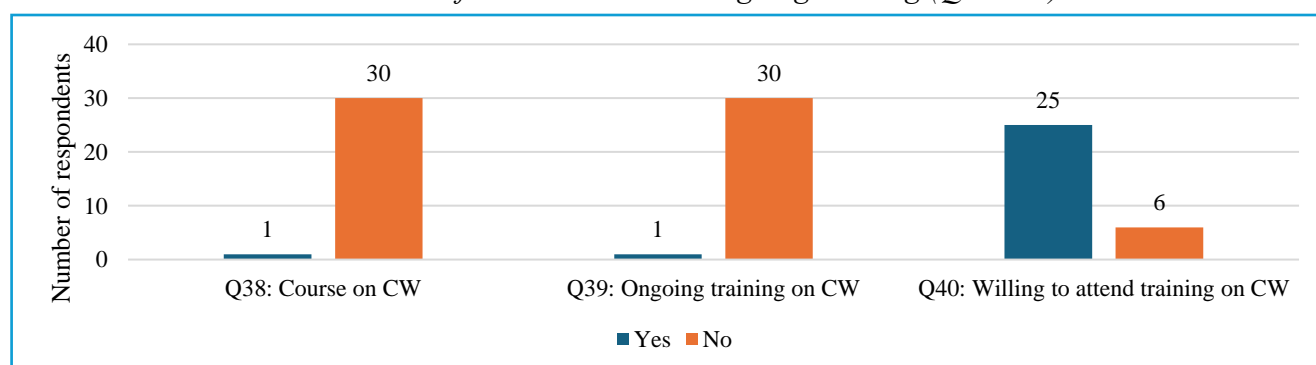
Numbered Item	Pas du tout d'accord		Pas d'accord		D'accord		Tout a fait d'accord	
	N	%	n	%	n	%	n	%
A) Au cours de ma formation scientifique initiale en haute école ou à l'université, j'ai été formé à l'expression écrite en langue étrangère.	6	19.35	4	12.9	12	38.71	9	29.03
B) Au cours de ma formation en didactique des langues en haute école ou à l'université, j'ai été formé à travailler l'expression écrite dans le cours de langue étrangère.	8	25.81	5	16.13	8	25.81	10	32.26

Table 9 demonstrates that the respondents generally agree with the statements. Concerning item A, the majority of participants (67.74%, n = 21) agree that their scientific training had prepared them to teach writing skills in FL classes. The percentage of agreement is slightly lower for item B (n = 18) since 13 instructors (41.94%) claimed that their didactic formation had not prepared them to promote learners' writing skills.

To answer the following question (Q37), teachers had to consider whether they had any experience with CW activities during their didactic training in FL. The data show that 26 participants (83.78%) answered this question negatively, with 17 teachers (54.84%) expressing the wish that they would have liked to do so. One participant admitted that his/her didactic training included CW activities but that they were not useful. A mere four participants stated that they had been exposed to CW as part of their didactic training, and that they found it beneficial.

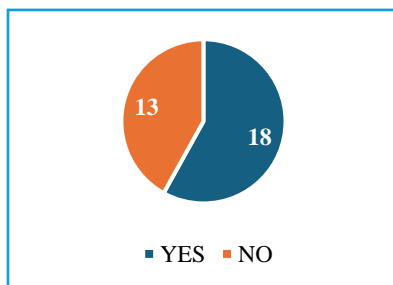
The last three questions on the place of CW in initial and ongoing training yielded straightforward answers, as shown in Chart 5 below. In more specific terms, all except one of the participants (n = 30) reported that they did not follow a course on CW during their initial scientific training (Q38) nor any in-service training on CW (Q39). In general, 80.65% (n = 25) are willing to take part in such training (Q40).

Chart 5 – Place of CW in initial and ongoing training (Qs38-40)



After that, the forty-first question (Q41) was decisive, as it determined the further course of the online survey. Here, the participants had to respond with yes or no to the question of whether they teach CW in their FL lessons.

Chart 6 – Do you practise CW in your FL lessons? (Q41)



The chart above (see Chart 6) illustrates that the responses are fairly split, with 58.07% (n = 18) incorporating CW into their FL classes and 41.94% (n = 13) not doing so. Therefore, the first group formed a new sample of participants who would reply to a set of questions (starting with Q47) regarding their teaching of CW. Those teachers who did not include CW in their practice were required to explain their reasons (Qs42-46) after which the questionnaire was ended for them.

The first option to discover the reasons why they (n = 13) do not practise CW was by means of a 10-item Likert-scale (Q42). Despite responses at almost each level of agreement, certain tendencies can be discerned.

Table 10 – Percentages of agreements with statements on reasons for not teaching CW

Numbered Item	Pas du tout d'accord		Pas d'accord		D'accord		Tout a fait d'accord	
	N	%	n	%	n	%	n	%
A) Je trouve que la correction des tâches écrites prend trop de temps.	1	7.69	1	7.69	7	53.85	4	30.77
B) Les élèves utilisent de plus en plus des outils comme DeepL ou ChatGPT pour préparer leur expression écrite.	0	0	2	15.38	4	30.77	7	53.85
C) Enseigner l'écriture créative prend trop de temps.	1	7.69	4	30.77	8	61.54	0	0
D) Je ne vois pas l'intérêt d'enseigner l'écriture créative dans un cours de langue étrangère.	4	30.77	7	53.85	2	15.38	0	0
E) Au niveau auquel j'enseigne, l'écriture créative est trop complexe sur le plan linguistique.	2	15.38	3	23.08	5	38.46	3	23.08
F) De par ma formation scientifique initiale, je ne me sens pas préparé à enseigner l'écriture créative.	1	7.69	0	0	8	61.54	4	30.77
G) De par ma formation initiale en didactique, je ne me sens pas	1	7.69	0	0	9	69.23	3	23.08

préparé à enseigner l'écriture créative.								
H) Il n'y a pas, dans les prescrits légaux, d'obligation à travailler l'écriture créative.	0	0	1	7.69	10	76.92	2	15.38
I) Pour moi, la créativité est un don et donc l'écriture créative ne s'enseigne pas.	3	23.08	9	69.23	1	7.69	0	0
J) Je manque d'idées pour concevoir des activités écrites appropriées.	1	7.69	2	15.38	9	69.23	1	7.69

To begin with, 11 out of 13 participants (84.62%) believe that it takes too long to correct writing exercises (item A) and that there is a risk of students relying on online tools such as DeepL or ChatGPT to produce their texts (item B). Fortunately, there are only two respondents (15.38%) who do not agree with the value of teaching CW in their FL classes (item D), which means that 11 respondents (84.62%) disagree (including four who totally disagree) with the idea that there could be no interest in practising CW. In addition, all but one participant (92.31%, $n = 12$) thinks that C is not a talent, and therefore CW is teachable (item I). However, an important reason for not teaching CW seems to be the lack of ideas for designing suitable CW activities (item J), which is confirmed by 76.92% ($n = 10$) of the sample group.

Concerning items C and E, the answers are diverse: eight participants (61.54%) agree that teaching CW takes too much time, while five teachers (38.46%) disagree with this statement (item C). Similarly, eight respondents (61.54%) feel that CW seems too complicated linguistically at their teaching level (item E). In contrast, five teachers (38.46%) do not agree with this assertion, and there are even two who totally disagree. Perhaps most notably, among those who feel that CW is too complex ($n = 8$), there are three teachers (23.08%) working in “promotion sociale” and five participants (38.46%) teaching at upper secondary level, from which only two (15.38%) also at lower secondary level.

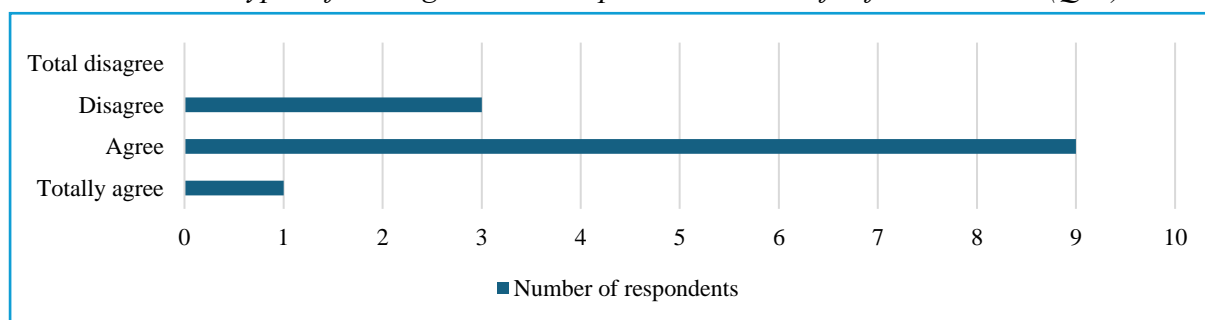
More straightforward responses can be found for items F to H, covering teachers' training and legal requirements. In fact, practically all teachers ($n = 12$) feel that both their academic (item F) and didactic (item G) training did not prepare them for teaching CW. Likewise, 92.3% ($n = 12$) reported that they do not teach CW because they are not obliged to do so by the legal prescriptions for FL (item H).

In order to further explore the reasons for not teaching CW, Q43 asked the participants if they considered other language skills as more important to develop among second language learners than the writing competence. It turns out that the panel seems divided: 53.85% ($n = 7$) of respondents do not agree with the aforementioned claim, whilst the other half (46.16%, $n = 6$) grant more

importance to other linguistic skills. When being asked which language skill was more important, the answers of Q44 show that the respondents (n = 6) unanimously decided that it would be more suitable to work on the oral competence in interaction (i.e. “parler en interaction”) during FL classes.

The final question (Q45) for those who do not include CW activities into their lessons concerns whether the respondents think other types of writing than CW seem more beneficial for students’ future use of the FL.

Chart 7 – Other types of writing are more important than CW for future FL use (Q45)



Interestingly, a considerable number of teachers (76.92%, n = 10) agree that other types of writing are more beneficial for the future usage of the FL than CW. Put differently, only three respondents (23.08%) believe that CW can be useful in developing learners’ FL skills for future use.

For the sake of clarity, the participants (n = 10) had to justify in Q46 which types of writing they considered to be more important than CW. When reading their comments, it became obvious that the same genres were mentioned, including letters (R3, R4, R5, R7), emails (R3, R5, R7) and CVs (i.e. curriculum vitae, R5, R7, R9). The respondents describe those genres as more professional (R2), functional (R6), simple (R9), practical (R10), as well as more framed and transferable to everyday life (R1). One teacher of qualifying technical education (R8) stated that students should be taught those types of writings that are useful to them in their future profession, thereby characterizing CW as something “supplémentaire” (i.e. extra).

8.3.3.3 Section 3: Teaching practices

The section on teachers’ CW practices is answered by a total of 18 respondents, who were first asked to indicate the starting age for teaching CW in FL classes (Q47). A bit more than half of the participants (55.56%, n = 10) declare that CW should be taught already in primary school, whereas the other teachers (44.44%, n = 8) believe that one should wait until secondary school to teach it. To be more precise, four teachers (22.22%) indicate 12 as the most suitable age to begin teaching CW, while four others (22.22%) think 15 may be more appropriate.

The following question (Q48) zoomed in at precise activities used in CW lessons by picking out of a list of three types of activities⁴² and arranging them according to the frequency of use, with 1 considered as the least frequently used and 3 as the most frequently used. Despite this instruction, it should be noted that one participant left two entries blank, and two other respondents did not specify which activity they use in class for option 10 (“Autre”). Therefore, the total number of responses equals 50 instead of 54, and the results cannot serve as a reliable basis for analysis.

Nonetheless, the available answers suggest that the top three activities used during CW lessons seem to be language games, followed by writing to stimuli and associative writing. It is interesting to note that writing song lyrics was never chosen to promote CW skills and poetry writing just once. As to the other-option (item 10), one teacher (R2) reported using blogs and/or social media posts with pictures to encourage students to write creatively as well as crosswords. However, the latter does not seem to be an example for CW, as crosswords may be filled in by copying the vocabulary from lists. Respondent 4 further asserted using autobiographical writing as CW activity.

Once having formed a picture of what activities are implemented in CW classes, Qs 49 to 51 used a Likert scale to assess how teachers proceed before, during and after the CW process. To ease comprehension, the three questions are grouped into one table below.

Table 11 – Percentages of agreements with statements on the CW process

Numbered Item	Pas du tout d'accord		Pas d'accord		D'accord		Tout a fait d'accord	
	n	%	n	%	n	%	n	%
AVANT l'écriture (Q49)								
A) Je fournis des modèles de textes aux élèves avant de leur demander de travailler sur leurs propres textes.	2	11.11	4	22.22	7	38.89	5	27.78
B) Je demande aux élèves de planifier soigneusement leur texte en se fixant des objectifs.	2	11.11	3	16.67	11	61.11	2	11.11
PENDANT l'écriture (Q50)								
A) Je demande aux élèves de vérifier si leurs idées, opinions, sentiments principaux ont bien été véhiculés à travers l'écrit.	0	0	8	44.44	9	50	1	5.56
B) Je demande aux élèves de vérifier la compréhensibilité de leur texte.	0	0	3	16.67	11	61.11	4	22.22
C) Je demande aux élèves de vérifier leur texte au niveau linguistique (correction	0	0	3	16.67	11	61.611	4	22.22

⁴² The different types of CW activities are the following: (1) writing poems, (2) writing short stories, (3) writing a scenario or a scene, (4) writing a play or a sketch, (5) writing songs, (6) writing a diary (fictive or real), (7) writing to stimuli, (8) writing games, and (9) associative writing.

grammaticale, richesse lexicale, etc.)								
D) Je reprends directement les textes des élèves sans leur donner la possibilité de les relire attentivement.	12	66.67	5	27.78	1	5.56	0	0
APRES l'écriture (Q51)								
A) Je demande aux élèves de prendre note du travail des autres sur le contenu et le ressenti.	3	16.67	8	44.44	7	38.89	0	0
B) Je demande aux élèves de prendre note du travail des autres sur la langue (grammaire, lexique, fonctions langagières, etc.)	3	16.67	8	44.44	6	33.33	1	5.56
C) Je demande aux élèves de prendre note du travail des autres sur le contenu, le ressenti et la langue.	3	16.67	8	44.44	7	38.98	0	0

Concerning the pre-writing stage (Q49), the answers show that 12 teachers (66.67%) provide their students with text templates before encouraging them to write on their own (item A), and the majority of participants (n = 13; 72.22%) asks learners to plan their writing properly by fixing goals (item B). Yet, this practice does not apply to everyone as approximately one third of the sample group (33.33% for item A and 27.78% for item B) disclosed that they do not make use of these pre-writing phases. In both cases, there seems to be no tendency to say that it applies solely to higher teaching levels, as respondents from lower to higher secondary education and “promotion sociale” (dis-)agree with both claims.

With regard to how teachers proceed during the writing process (Q50), Table 11 reveals that most participants (n = 15; 83.33%) agree that they ask students to read their text for comprehensibility (item B) and linguistic accuracy (item C) before returning it. The idea of asking learners to check if their core ideas have been communicated (item A) is also confirmed by the teachers, albeit a bit less (55.56%) than the two former items. All but one teacher (94.45%) disagrees with the statement on taking immediately students’ writings without allowing them to reread their text attentively (item D).

Once the pieces are written (Q51), peer review constitutes an advantageous way to provide students with valuable feedback on their writing (Harmer, 2004; Lee, 2013). The data, though, signal that a large proportion of teachers (n = 11; 61.11%) do not take advantage of this post-writing stage. To be more precise, there are three participants (16.67%) who totally disagree with the fact that they let pupils read and take note of their classmates’ texts, be it in terms of content (item A), language (item B) or both (item C). In contrast, among the teachers who do agree with these statements (n = 7; 38.89%), there is one respondent (5.56%) who totally agrees with peer-review as regards linguistic accuracy (item B).

In the subsequent question, the respondents were required to indicate their level of agreement with a series of statements on the benefits of CW (Q52).

Table 12 – Percentages of agreements on the benefits of CW

Numbered Item	Pas du tout d'accord		Pas d'accord		D'accord		Tout a fait d'accord	
	N	%	n	%	n	%	N	%
A) favoriser la motivation des élèves à écrire	0	0	1	5.56	11	61.11	6	33.33
B) enrichir le vocabulaire des élèves	0	0	0	0	13	72.22	5	27.78
C) améliorer la grammaire des élèves	0	0	2	11.11	13	72.22	3	16.67
D) développer les compétences rédactionnelles des élèves en général	0	0	1	5.56	12	66.67	5	27.78
E) renforcer la confiance en soi des élèves	0	0	3	16.67	10	55.56	5	27.78
F) aider les élèves à surmonter le syndrome de la « page blanche » en leur donnant des outils pour produire un texte créatif	0	0	5	27.78	9	50	4	22.22
G) permettre aux élèves de développer leur sensibilité artistique qui est peu sollicitée à l'école	0	0	2	11.11	12	66.67	4	22.22
H) amener les élèves à jouer avec la langue	0	0	3	16.67	9	50	6	33.33
I) renforcer la capacité d'expression des élèves	0	0	0	0	12	66.67	6	33.33
J) améliorer la syntaxe des élèves	1	5.56	2	11.11	12	66.67	3	16.67
K) être applicable à tous les niveaux de langue (du primaire à l'enseignement supérieur)	1	5.56	5	27.78	6	33.33	6	33.33

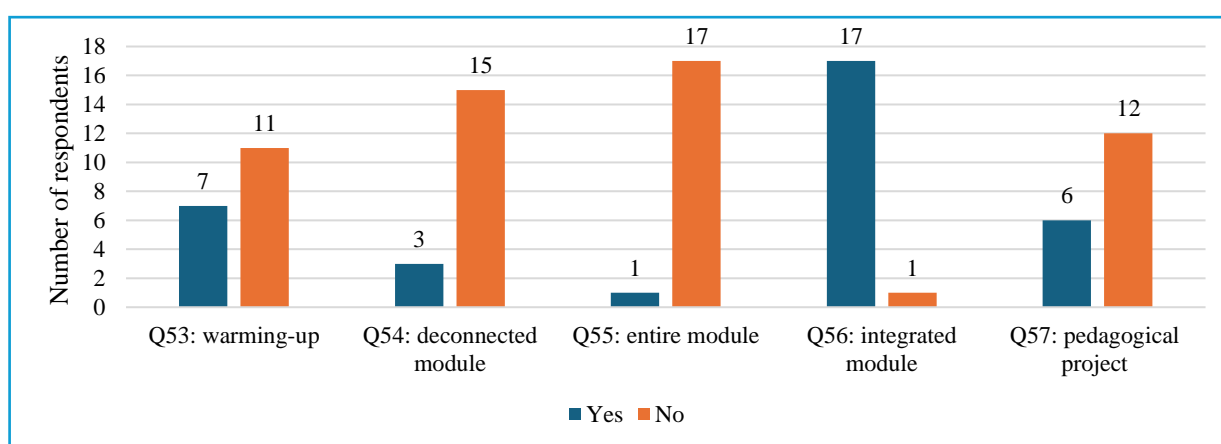
As can be seen in Table 12, nearly the entire panel is in (total) agreement with these advantages⁴³. More particularly, all participants agree that CW can enrich students' vocabulary (item B) and enforce their expressive skills (item I). A similar pattern emerges for item A (i.e. encourage students' motivation) and item D (i.e. develop students' writing skills in general), where all but one respondent agreed (n = 17). Moreover, 16 teachers (88.89%) supported the idea of CW being capable of enhancing learners' mastery of grammar (item C) and allowing them to develop their artistic awareness, which seems rarely stimulated at school (item G). Despite three participants in disagreement, the rest of the sample group (83.34%, n = 15) ratifies that the teaching of CW may strengthen pupils' self-confidence (item E) and get them to play with language (item H).

⁴³ Nevertheless, it should be stressed that possible biases could have come into play here (see 8.2.3.)

Pertaining to the remaining three items (F, J, K), five respondents (27.78%) do not agree that CW might help students overcome the “blank page” syndrome by offering them tools to produce creative texts (F), which goes against the literature (Böttcher, 2010/2020). As to CW’s capacity to improve learners’ syntax (item J), three teachers do not agree with that claim, one of whom strongly disagrees. For the last statement (item K), the reactions differ even more: while 66.66% (n = 12) agree that CW may apply to all language levels (from primary to higher education), five teachers do not agree, and one participant totally rejects this idea.

The following set of five questions (Qs53-57) on the teaching of CW relates to the ways in which the CW modules are integrated in the FL classroom.

Chart 8 – Integration of CW modules into a teaching sequence (Qs53-57)



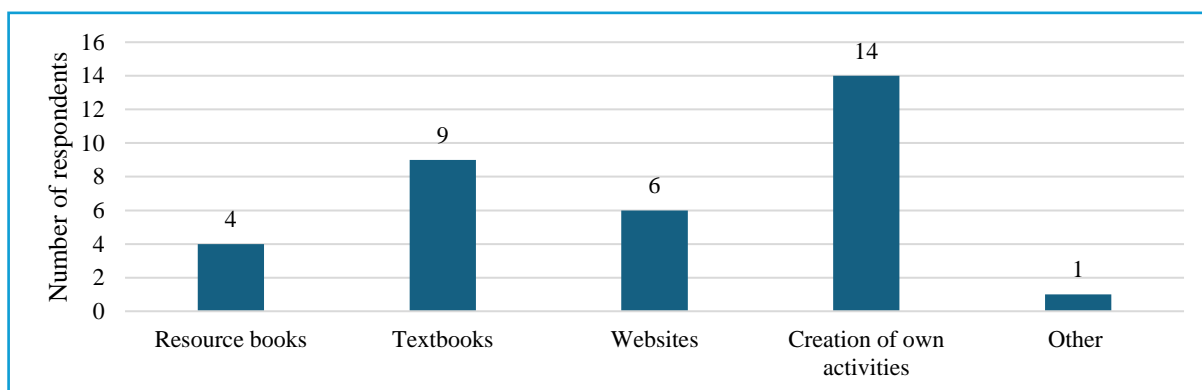
Based on the findings, some tendencies come out: almost the entire group of teachers surveyed (94.44%, n = 17) objects the idea of CW as a complete teaching sequence (Q55) or as an entire module on its own, disconnected from other teaching sequences (83.33%, n = 15, Q54) (e.g. one lesson per month dedicated to poetry writing). Somewhat the opposite phenomenon is detected for Q56, where 94.44% (n = 17) confirms that CW is integrated into a teaching sequence according to the needs of the students related to the subject addressed in the sequence (Q56). A greater diversity is displayed for Q53 on CW functioning as a “warming-up” to introduce the topic of the teaching sequence with 11 teachers (61.11%) agreeing, and Q57 which states that CW is a pedagogical project (e.g. via workshops) with 12 teachers (66.67%) in agreement. Taken these responses into account, CW seems to be preferably integrated in a teaching sequence which indicates that teachers recognise the connection between the course and the linguistic skills developed through CW activities.

The next question (Q58) concerns the frequency with which teachers make their students write creatively. Apart from a single participant who declares proposing CW activities once a week, the rest of the sample group engages their students much less in CW, to wit between twice and four times a month by five teachers, once a month by nine instructors, or once a semester by three teachers.

8.3.3.4 Section 4: Material

Section 4 explored the materials used to design CW lessons, by first asking teachers to select their primary source(s) of inspiration (Q59).

Chart 9 – Main source(s) used for CW activities (Q59)



The results point out that most of the teachers (77.78%, $n = 14$) primarily rely on their own abilities to create CW activities. As a consequence, it may be assumed that nowadays there is insufficient FL teaching material available to design CW activities, which may render teachers more reluctant to engage in CW. Nevertheless, nine participants (50%) claim that they find some useful CW tasks in textbooks and four in resource books dedicated to CW. Furthermore, six respondents (33.33%) use online websites as principal source of inspiration, and one participant suggests that ChatGPT serves as “une resource monumentale” for teachers.

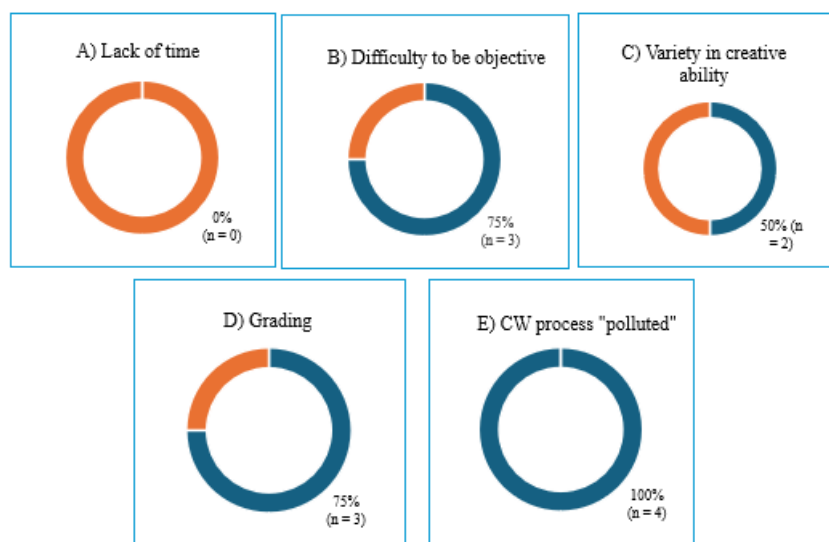
The intention was then to specify in Q60 which source is used by teachers (e.g. the name of a textbook or a website). However, the data did not turn out to be fruitful because the teachers simply rewrote the names of the different categories given in the former question. This misunderstanding may stem from the wording of the question as not being clear enough. Therefore, the answers to Q60 will not be analysed here, except for two relevant comments: one participant indicated that he/she uses the website “ProfedeELE” to create CW lessons while another teacher uses first and foremost artificial intelligence, i.e. ChatGPT, as it allows learners to access to numerous writing models.

Staying in the same context, Q61 used a Likert-scale to ask the respondents if they agreed that digital tools are useful to FL learners during the CW process. 66.67% ($n = 12$) seem to be in agreement with that statement and three teachers completely support the use of online tools in CW lessons. Only three participants (including one in total disagreement) do not believe that technology can help students with CW in a FL.

8.3.3.5 Section 5: Evaluation and publication

The fifth section of the questionnaire investigated if and/or how FL instructors evaluate and publicise the creative products of their students. With a rate of 77.78% to 22.22%, it becomes apparent that 14 teachers do assess the creative writings of their learners whereas four participants do not (Q62). Subsequently, the last group (n = 4) had to tick in the following question (Q63) the reason(s) why they do not evaluate CW.

Chart 10 – Reasons of not evaluating CW (Q63)⁴⁴



When taking a closer look at the results (see Chart 10), it seems that the lack of time (item A) is not a reason (n = 0) for refusing to evaluate CW. Half of the targeted group (n = 2) thinks that the quality of the product varies too much on students' creative abilities (item C), so that a reasonable assessment seems to be impossible. In addition, 75% (n = 3) believe that CW cannot be assessed due to the impossibility of being objective when assessing (item B) and because CW cannot be marked by grades (item D). The participants are in unison for item E, i.e. the evaluation would "pollute" the whole creative process carried out during the teaching sequence.

Last but not least, one participant expressed concerns about the evaluation of CW and cited numerous reasons, such as the fact that FL teachers have to assess (too) many skills, so adding CW would make the evaluation process more cumbersome and that evaluating objectively seems impossible as opposed to the assessment of the "fundamentals" (e.g. grammar and vocabulary) which should come first.

⁴⁴ Orange stands for "NO" and blue stands for "YES".

Pursuant to these findings, it may be speculated that teachers prefer not to assess their students' creative outputs, as they do not know how to do it properly. With this in mind, it seems crucial for research to develop more precise CW evaluation techniques (e.g. Bizarro, 1993).

The survey continued with a question aimed at the teachers (n =14) who do evaluate their students' creative achievements by asking what methods they used for this (Q64).

Table 13 – Percentages of agreement on evaluation methods

Numbered Item	Pas du tout d'accord		Pas d'accord		D'accord		Tout a fait d'accord	
	N	%	n	%	n	%	n	%
A) via une évaluation formative de la production créative de l'élève (pas des points)	0	0	3	21.43	9	64.29	2	14.29
B) via une évaluation sommative de la production créative de l'élève (pour des points)	0	0	1	7.14	11	78.57	2	14.29
C) via une évaluation formative et sommative de la production créative des élèves (pour des points)	0	0	4	28.57	8	57.14	2	14.29
D) via l'auto-évaluation par l'élève de sa production créative	1	7.14	3	21.43	8	57.14	2	14.29
E) via l'évaluation formative de portfolios d'écriture créative	7	50	6	42.86	1	7.14	0	0
F) via l'évaluation formative de sa production créative par les pairs	5	35.71	6	42.86	2	14.29	1	7.14

Table 13 shows that teachers obviously have a preference as to the way they evaluate CW. In fact, 11 teachers (78.58%) evaluate CW via formative assessment (without grades, item A), 13 participants (92.86%) employ summative assessment (with grades, item B) and ten respondents (71.43%) use both types of assessment to evaluate CW (item C). Additionally, 71.43% (n = 10) proceed through self-assessment (item D), which matches the recommendations advocated by literature (Harmer, 2004) as well as the legal prescriptions (CoE, 2001).

Items E and F seem much less likely if at all, to be applied by the teachers. In fact, 13 participants do not use a formative assessment of students' portfolios to evaluate CW, nor do they (n = 12) propose peer-review as a method of evaluation. These results are not consistent with what researchers have found (Böttcher, 2010/2020; Harmer, 2004; Renolds et al., 2022), who praise peer-review and the use of portfolios as beneficial ways to evaluate CW.

Publication is an additional possibility for dealing with students' creative texts. Therefore, Q65 contained four statements on this topic on which the participants (n = 18) were invited to indicate their level of agreement.

Table 14 – Percentages of agreement on publication methods

Numbered Item	Pas du tout d'accord		Pas d'accord		D'accord		Tout a fait d'accord	
	n	%	n	%	n	%	n	%
A) Je les publie TOUS sur le site/dans le journal de l'école.	13	72.22	4	22.22	1	5.56	0	0
B) Je publie le(s) meilleur(s) sur le site/dans le journal de l'école.	13	72.22	5	27.78	0	0	0	0
C) Je les conserve TOUS dans un portfolio que je mets à la disposition des élèves.	10	55.56	3	16.67	2	11.11	3	16.67
D) Je conserve le(s) meilleur(s) dans un portfolio que je mets à la disposition des élèves.	11	31.11	5	27.78	2	11.11	0	0

Somewhat paradoxically, the teachers' CW practices tend to exclude any sort of publication. To be more precise, virtually all respondents (100%, $n = 18$, except for item A with $n = 17$) do not publish their students' creative products on the school website or in the school magazine (items A & B). Moreover, the implementation of CW portfolios does not appear to be a common manner of publication (items C & D). However, five participants (27.78%) agree that they keep all their students' creative outcomes in a portfolio that is available to the entire class (item C). In this context, the use of a portfolio is recognised (even though it remains a minority). In contrast, this was not the case in the previous question, in which students were asked to keep a portfolio themselves.

That being said, it could be presumed that FL teachers are not aware of the potential benefits of publicising students' creative outputs. That lack of explicitness around the notion of CW reinforces the non-application of that post-writing stage all the more.

8.3.3.6 Section 6: Difficulties

The second-to-last section pertained to possible difficulties that teachers may encounter when practising CW. As a matter of fact, the respondents' answers are perfectly split, i.e. 50% ($n = 9$) do not feel any obstacles when engaging with CW activities (Q66), whereas the other half of the panel ($n = 9$) does encounter some. For the latter, a Likert scale (Q67) provided ten different possible problems that respondents must give their level of agreement or disagreement with.

Table 15 – Percentages of agreement on possible difficulties

Numbered Item	Pas du tout d'accord		Pas d'accord		D'accord		Tout a fait d'accord	
	n	%	n	%	n	%	n	%
A) Je manque de temps (programme chargés).	0	0	2	22.22	2	22.22	5	55.56
B) Je manque de ressources (manuels/partie des manuels dédiés à l'écriture créative).	0	0	2	22.22	6	66.67	1	11.11
C) Les élèves ont une trop faible maîtrise de l'expression écrite pour se lancer dans l'écriture créative en langue étrangère.	0	0	2	22.22	5	55.56	2	22.22
D) Les élèves n'aiment pas écrire en langue étrangère.	0	0	4	44.44	2	22.22	3	33.33
E) Il y a une trop grande hétérogénéité dans ce domaine : certains élèves sont naturellement créatifs et d'autres pas du tout.	0	0	2	22.22	6	66.67	1	11.11
F) L'école primaire et/ou l'enseignement secondaire inférieur n'a pas entraîné les élèves à cette dimension créative.	1	11.11	2	22.22	5	55.56	1	11.11
G) Les élèves n'ont pas d'imagination.	2	22.22	1	11.11	4	44.44	2	22.22
H) Ma formation scientifique initiale ne m'a pas préparé à travailler l'écriture créative avec les élèves.	1	11.11	4	44.44	4	44.44	0	0
I) La société actuelle ne valorise pas le développement de la créativité.	1	11.11	2	22.22	5	55.56	1	11.11
J) Les élèves sont trop pudiques pour exprimer leurs sentiments personnels.	2	22.22	2	22.22	5	55.56	0	0

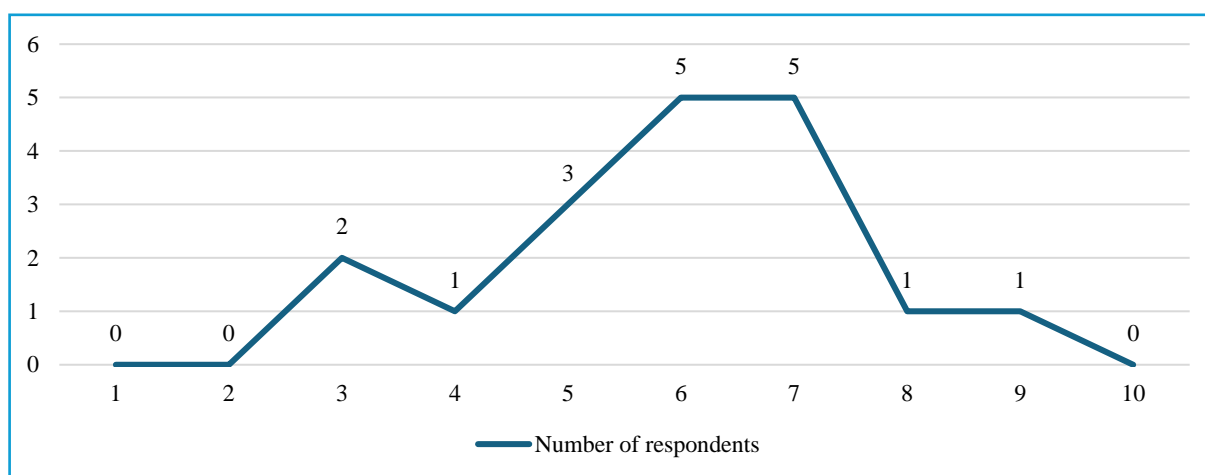
When analysing in terms of positive and negative answers, there seem to be four difficulties involved in the teaching of CW, with which most instructors (77.78, $n = 7$) agree, namely the lack of time (item A), the lack of resources (item B), students' insufficient command of written expression skills to engage in CW in a FL (item C), and too much heterogeneity (i.e. some students are naturally creative and others not at all; item E). Six out of nine respondents agree with the three following statements: primary and/or lower secondary education did not prepare learners to that creative dimension (item F), students lack imagination (item G), and current society does not value the development of C (item I). As a result, problems during the practice of CW seem not to be entirely related to the students alone but also bear a link with the materials available and have their grounds in a societal problem.

The participants have quite different opinions for the residual assertions (items D, H, J). Five teachers (55.55%) believe that students do not like writing in a FL (D) as well as they are too shy to express their personal feelings (J), while four respondents disagree with those statements (along with two in total disagreement for item J). An interesting observation can be drawn from the answers to item H: Five teachers (55.56%) do not think that their initial scientific training did not prepare them to work on CW with their students. By contrast, 44.44% (n = 4) believe that some difficulties arising when teaching CW might stem from a lack of proper preparation during their scientific training. In this context, it becomes apparent that teachers' training seems controversial when discussing CW, together with a lack of appropriate resource to design CW lessons.

8.3.3.7 Section 7: Self-assessment

Section 7 consisted of four last questions inviting participants to self-assess their ability to teach CW on a 10-point scale (from 1 = least mastery; 10 = best mastery) (Q68).

Chart 11 – Self-assessment of teaching CW (Q68)



The data for Q68 are rather moderate, given the absence of a 10-point score. The majority of respondents (n = 10) rank themselves either 6 (n = 5) or 7 (n = 5). Six teachers concede themselves 5 or less than 5 points, and only two point to a general complacency, ranking their CW practice 8 and 9.

Out of curiosity, the following three questions were about whether the participants also write creatively themselves outside the professional context (Q69), which is confirmed by 44.44% (n = 8). Nevertheless, all but one write in their mother tongue (Q70) and each of them prefers not to show their creative products to their students (Q71), which goes against what some researchers claim (Babae, 2015; Routman, 2000). Nevertheless, their assertions should be relativised in case their CW production refers to diary writing, for example, and this in their mother tongue.

8.3.3.8 Section 8: General comments

Lastly, section 8 concluded the questionnaire with an optional open-ended question in case respondents wanted to share any comments on CW. Eleven responses gave me a valuable and revealing yet quite varied insight into some teachers' views on CW and its implementation in the FL classroom (see USB stick).

Starting with the more "positive" comments, several respondents welcomed the initiative to study CW in FL classes (R1, R3, R5, R8, R9, R10), and regardless of their years of teaching experience, training or the teaching network in which they work. To be more precise, one respondent who has been teaching for over 36 years, who holds a bachelor's degree in Germanic languages and who works in a secondary school of the free teaching network (R5), argues that CW is an excellent means of overcoming the difficulties inherent in learning a FL. Another positive reaction comes from a participant (R9) with a completely different profile, i.e. with teaching expertise of 11 to 15 years, who has both a bachelor's and master's degree in Germanic languages, who is employed by the official teaching network and who teaches in "promotion sociale". This participant thinks that CW seems to be more relevant than certain situations invented as part of simulated-based CICOFF-type tasks.

However, participants expressed several criticisms, again with various profiles. For example, an experienced respondent (R2), working in "promotion sociale", reports that many students lack ideas and risk being judged and penalised for CW with a skill that does not reflect their knowledge of the second language. Hence, it is likely that they will be blocked or even feel embarrassed. The same participant argues that CW should rather be taught in a first language class. The opinion of a more novice teacher working for the official school network in different educational settings (R3) is that the implementation of CW in the current school context does not seem to be the most relevant and is even illusory if the basics (vocabulary and grammar) are not mastered.

8.4. Discussion and conclusion

This last section returns to the application-based RQs and answers them in the order in which they were presented in the introductory part.

Firstly, it can be assumed that the answers to the question about teachers' general knowledge of the concept of C (RQ21) are quite varied. On the one hand, around 80% of the respondents agree that CW is about creating something original and that this can be done both individually and collaboratively. On the other hand, the participants' perception sometimes contradicts what is postulated in the literature. For instance, half of the sample group (51.62%, n = 16) do not think that the social context plays a role in determining if someone or something can be considered as creative.

Additionally, 20 out of 31 teachers disagree with the idea of usefulness, although this may be due to their inadequate understanding of the term.

When it comes to the teacher's opinion of the place of C in FL acquisition (RQ22), the data retrieved from the questionnaire show that most of the participants agree with what researchers suggest (e.g. C is a skill that should be developed in all learners regardless of their age). However, the results also reveal that FL teachers in French-speaking Belgium do not manage to reach a consensus on the question of whether C is innate or not, as a small percentage of 25.81% (n = 8) affirm that C is a gift.

Next, Q36 allows us to answer RQ23, which refers to FL teachers' training in CW skills. In fact, the results show a slight tendency of agreement that teachers (n = 31) did receive training in writing skills, i.e. 58.06% (n = 18) concern their academic training and 67.74% (n = 21) their didactic training. Nevertheless, these findings are not so straightforward, which is why it may be hypothesised that more attention needs to be paid to developing writing skills during scientific education and to how teachers can promote FL learners' written production.

Moreover, the notions that FL instructors associate with the concept of CW (RQ 24) are delivered through Q35 and include the following most frequently cited concepts: imagination, originality, and liberty. These words are in line with the operational definition formulated for this research (see 3.5.), based on an analysis of literature review.

The study also found that 18 out of 31 participants (58.06%) declare that they teach CW in their FL lessons (RQ 25a). There are various reasons why 41.91% (n = 13) choose not to assign CW tasks to their students (RQ 25b). The most important reasons include the absence of legal obligation to teach CW (92,3%, n = 12), the fact that both initial scientific and didactic training did not sufficiently prepare teachers for the CW dimension (92,3%), the correction of writing tasks taking too much time (84.62%, n = 11), the risk of learners relying on tools such as DeepL or ChatGPT for their writing assignments (84.62%), and the lack of ideas to design CW activities (76.92%, n = 10). In other words, it may be hypothesised that teachers' reluctance to engage in CW activities could result from a missing creative approach during their training. This might be because legal prescriptions do not explicitly address such an approach (i.e. with clear guidelines and concrete examples).

Furthermore, 46.15% of the sample group argued that speaking in interaction is a more important language skill to develop than (creative) writing. That said, one might wonder if that choice could be influenced by current FL teaching methods, which tend to focus on oral language rather than written production (see 2.3.). In the same vein, 76.92% (n = 10) of the respondents think that writing tasks other than CW are more crucial for FL learners' development, including letters, emails and CVs,

since these genres are described as more framed. As such, this might further suggest that teachers hold the view that CW has nothing to do with the presence of a framework of rules, contrary to what is postulated in the literature (Maley, 2012; Sharples, 1970).

As for the benefits that teachers intend to focus on in relation to CW (RQ26), the survey reveals that the majority of the advantages listed are agreed on by the panel, which is the case with 100% when it comes to enriching students' vocabulary and improving their expressive ability. In contrast, three participants (16.76%) do not agree that CW may teach syntax and can be applied to all language levels, which to some extent contradicts the statements of a number of scholars (e.g. Maley, 2009; Pommerin, et al., 1996).

Concerning the difficulties that one may encounter during CW classes (RQ27), it seems interesting to note that only factors beyond the teachers' responsibility are mentioned. To be more precise, 77.78% (n = 7) agree that lack of time, lack of resources, heterogeneity in the classroom, and students' insufficient mastery of writing skills are all components that might render CW activities difficult.

Regarding a series of questions that concern the CW practice, the results of Q47 indicate that ten teachers (55.56%) believe that CW can be taught at primary level, whereas eight instructors (44.44%) seem to postpone the introduction to CW to secondary school (RQ28). The frequency of proposing CW activities (RQ29) also seems to vary among the respondents, from once a week for one participant to once a semester for three teachers surveyed (16.67%).

Speaking of the different steps involved in the CW process (RQ30), the findings of Qs 49 to 51 imply that teachers do make use of the different writing stages, but it would be an overstatement to say that this is the case for all of them. Given that some (sub-)stages (especially the post-writing phases) seem to be neglected by some respondents, one might wonder if this could be an indication that FL teachers in the WBF may not be familiar with the different stages of the (genre-based) writing process aimed at facilitating the writing outcomes (Hayes & Flower 1980, as cited in De La Paz & McCutchen; Lee, 2013; etc.). In terms of how the CW modules are integrated into the lessons (RQ31), most teachers (94.44%, n = 17) integrate CW into a teaching that meets the students' needs related to the subject covered in the unit.

Next, the results of Q28 provide some insights into the CW activities used in class (RQ32), which mainly include language games, writing to stimuli and associative creative writing techniques. A majority of teachers (77.78%, n = 14) state that their primary source of inspiration (RQ33) comes from themselves, and another 66.67% (n = 12) agree that technology can be useful in designing CW activities.

Finally, an answer to the penultimate RQ34 on explicit guidelines for teaching C and CW in official documents and curricula of the WBF can be found in Q42, where almost unanimously (92.3%, n = 12) report that they do not teach CW because they are not obliged to do so by legal prescriptions. To conclude, the survey Qs 30 to 32 as well as Qs 38 to 40 are used to answer the last RQ35 on teachers' initial and ongoing training. Overall, it seems that the general majority of respondents (83.87%, n = 26) did not receive any training on C or CW during their initial scientific formation. The same is true for ongoing training, where just five participants (16.13%) declare having attended an in-service training on creative pedagogies in FL teaching, and none of the respondent except one has followed an ongoing training on CW. This shows that there is an urgent need to better prepare FL teachers for the creative dimension, as 70.97% (n = 22) of the panel are willing to attend a training course on C and a bit more (i.e. 80.65%, n = 25) would like to learn more about CW in ongoing training. These last results again point to the lack of explicitness around the notions of C and CW, which may cause some teachers reluctant to engage in creative (writing) practices.

8.5. Validation of the application-based research questions

Table 16 demonstrates the degree of validation for the application-based RQs.

Table 16 – Validation of the application-based research questions

No.	Application-based discussed RQs	✓ ⁴⁵	+/-	✗
RQ21	What is teachers' perception of C in general?		+/-	
RQ22	What do teachers think about the importance of C in FL acquisition?	✓		
RQ23	To what extent have teachers been trained to teach writing skills?		+/-	
RQ24	What notions do teachers associate with the concept of CW?	✓		
RQ25a	Do teachers practise CW?	✓	+/-	
RQ25b	Why do teachers refuse to teach CW?			
RQ26	What benefits do teachers focus on regarding CW?	✓		
RQ27	What possible difficulties do teachers encounter during CW activities?	✓		
RQ28	At what age do teachers think they can start teaching CW?		+/-	
RQ29	How often do teachers make their students write creatively?		+/-	
RQ30	Do teachers follow the different steps of the CW process?		+/-	
RQ31	How are the CW modules integrated into the FL lessons?	✓		
RQ32	What CW activities do teachers use?	✓		
RQ33	What are the primary sources teachers call on to design their CW lessons?	✓		
RQ34	Do teachers think they are sufficiently provided with explicit guidelines on the teaching of C and/or CW by the official documents and curricula of the WBF?		+/-	
RQ35	Do teachers think that they have been prepared to teach C and/or CW by their initial and/or ongoing training?		+/-	

⁴⁵ The degree of validation is specified by the three following symbols: ✓ means "validated", +/- means "more or less validated", and ✗ means "not validated".

9. Conclusion

9.1. Limitations

Although the purpose of this study was reached – a literature review to comprehend better the notions of C and CW in the FL context and an analysis on how these concepts are defined, perceived, and implemented in classes by FL teachers of the WBF – there are some limitations to it. First of all, an analysis of textbooks and a survey aimed at students were initially planned. However, they had to be discarded because, in combination with the other parts of this dissertation, they would have exceeded the scope of a master's thesis. In addition, the results collected from the present study cannot be generalised since the sample group was quite small and limited to the French-speaking part of Belgium. Finally, yet importantly, it should be kept in mind that the object of study is a fairly vague, if not personal, notion since even experts in that field share divergent opinions. These are all reasons why the discussions carried out in this thesis should be carefully considered, with no claim to generalisations.

9.2. Prospects

Considering the study's limitations, several promising aspects for future research could look deeper into the creative dimension in FL teaching and the effectiveness of CW. The inclusion of observational data on teachers' CW practices, in comparison to their reported practices, could provide valuable insights. Similarly, gathering learners' perspectives on CW activities and incorporating the views of prospective teachers in this domain could enrich future studies.

Furthermore, future research should focus on investigating the effects of CW teaching on other language skills, such as reading, listening, and speaking. Exploring the development of specific genres through the teaching of CW, the impact of technology on CW, and the role of C in FL learning when using artificial intelligence tools are all promising areas for future study. Importantly, it is crucial to research the potential obstacles that may arise during the implementation of a CW module in FL classes. By developing strategies to address and mitigate these issues, we can reassure teachers in their practice and ensure a more efficient approach to CW.

In the words of the American historian David Gaub McCullough: "Once I discovered the endless fascination of doing the research and of doing the writing, I knew I had found what I wanted to do in my life. Every book is a new journey. I never felt I was an expert on a subject, as I embarked on a project" (AZ Quotes). Put differently, this quote illustrates the endless possibilities of research. Indeed, every new book or source I have consulted for this work has nurtured my curiosity to discover new things and expand my prior knowledge on the concepts of C and CW. Therefore, this thesis can

serve as another suitcase for those embarking on a journey to explore the creative (writing) dimension of FL acquisition. It is precisely this contribution that renders the research so fascinating, and which makes it impossible to be a complete expert in that field.

9.3. Perspectives

This part attempts to elaborate various ways of guaranteeing an effective integration of C and CW into FL lessons in the WBF, thus answering the last theoretically discussed RQ: *What can be done to ensure a more effective integration of the creative dimension, and more particularly CW in FL practices in the WBF?* (RQ20). Taken over by Renson’s (2023) doctoral thesis, it seems that there exist four main levers at different levels that must be activated:

Figure 2 : Four levers on macrolevel to optimize the teaching of C and CW in instructed FL acquisition



9.3.1. Lever 1: Legal prescriptions

First and foremost, it is important to deal with the legal prescriptions of second language teaching before any of the following three levers can be effectively addressed.

In the seventh chapter, it was noted that the terms C and CW lack a scientific grounding in the legal requirements of FL acquisition of the WBF. In fact, they are only mentioned in the CEFR but rarely defined. In addition, the CEFR usually aims for a high level of proficiency in this creative dimension. Furthermore, the notions of C and CW are not present in the official documents and curricula for FL learning in the WBF, apart from the curriculum of the official teaching network, in which some relevant hits for C were found. Nevertheless, it should also be noted that the curricula implicitly include examples of CW, such as writing a fairy tale or a diary, or some playful writing activities aimed at memorising new vocabulary. In addition, many words beginning with “imagin-” refer to activities that could be considered as CW (e.g. imagining the end of a story).

Whilst this shows the significance of C and CW in FL teaching in the WBF, there is confusion surrounding this creative dimension since the curricula do not define those terms. Given the implicit mention of C and CW and the disparity of results between the free and official teaching network

curricula, there might be a risk of unequal teaching. To be more precise, students' ability to be creative seems to be taken for granted since there are no explicit approaches to foster their creative (writing) skills. In view of these findings, more significant efforts should be made to include more explicit teaching approaches for CW and C. From beginner level onwards, CW activities should be proposed in all curricula with a gradual increase in complexity in order to suggest suitable activities for the learners' proficiency level. Therefore, it seems essential that curricula designers and researchers collaborate more closely on this matter.

9.3.2. Lever 2: Teaching materials

In response to the question about the reasons for not teaching CW (Q42), most teachers surveyed (76.92%) state that they do not have ideas for designing suitable CW tasks. When asked about possible difficulties encountered when teaching CW (Q67), a significant proportion of the respondents (77.78%) declare they are short of appropriate teaching materials. As a result, most teachers (77.78%) primarily rely on their own capacities for creating CW activities. Consequently, it may be assumed that the legal requirements for FL teaching do not offer teachers concrete tools for implementing CW in the classroom. This could result in a tendency to teach CW only superficially, as instructors apparently lack sufficient resources.

To solve that issue, it seems necessary to create resource books specifically for teaching C and CW and incorporating that creative dimension more fully into FL textbooks. Appendix X contains a list of carefully selected resource books and textbooks for teaching of C and CW in FL contexts.

Another source of inspiration – as 33.33% of the panel state – are online tools which allow teachers to collect digital content that can inspire them to create new teaching materials and design attractive CW lessons, such as ProfedeELE, as well as Diigo, Pinterest, Scoop.it (Constantinides, as cited in Peachey & Maley, 2015, p. 122) and ChatGPT. To meet the demand from teachers for a clearer picture of how CW activities can be carried out, it may also be helpful to provide them with some examples of more or less ready-made teaching modules (see Appendix X).

As can be seen, there is an urgent need for popularisation to ensure a more concrete and useful dimension to C and CW teaching. In this way, it may be possible to solve a general problem prevalent in current schools, namely the “manque de maîtrise et de rigueur” (i.e. lack of mastery and rigour), as one of the respondents to the survey put it.

9.3.3. Lever 3: Initial and ongoing training

Firstly, 58% of the FWB FL teachers who completed my survey report teaching CW in class.

This practice seems to be part of the pedagogical routines of some FL teachers. However, most of them argue that they do not feel sufficiently prepared to conduct CW activities due to their scientific and/or in-service training. More specifically, 83.87% (n = 26) of the total sample group claim that they did not learn how to promote C in FL classes during their scientific training, and the same percentage argue not having followed an ongoing training on creative pedagogies in FL teaching. Similarly, 26 FL teachers indicate they had no experience with CW activities during their didactic training, and all except of one participant (n = 30) did not attend any in-service training on CW. As a result, teaching CW tends to be implicit, if not inequitable, all the more because most FL teachers (77.78%) express that they were ill-equipped to work on CW.

However, the overall majority of the participants seem to be highly willing to participate in training on C (70.97%) and CW (80.65%). Therefore, it would seem essential (if not inevitable) to intervene in initial and ongoing training for each language level (i.e. from primary to higher education) to increase the chance to include a greater creative dimension into the FL classroom. In this context, Constantinides (as cited in Maley & Peachey, 2015) believes that a supportive climate that encourages, facilitates and demonstrates C is necessary to ensure that the impact of creative thinking training is sustainable. The author further suggests that leadership plays a decisive role in stimulating and valuing teachers who endeavour towards more C in their teaching (p. 118). Lastly, Appendix X summarises a range of activities designed to enhance teachers' creative skills.

9.3.4. Lever 4: Research

The fourth lever that needs to be activated for the integration of a more creative dimension into the practice of FL teaching is that of research. In this context, measures should be taken at two levels.

Firstly, it would be beneficial if research in the field of C and CW were carried out not only in the WBF but also throughout the European Community. Since teaching methods differ to a certain extent between countries, it could be useful to share the results of experiments and teaching materials devised for CW.

Secondly, it is essential to establish links between the world of research and the world of education. To this end, researchers should endeavour to popularise their object of study. Their findings could be disseminated to different stakeholders such as inspectors, curriculum writers and training operators. It would also seem reasonable to offer CW conferences and organise training sessions as part of language courses at WBF universities and colleges. Finally, and more importantly, it seems essential to continue the research on C and CW in second language acquisition as conducted in this thesis, hopefully filling a gap in the research in this field.

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Appendix A: Overview of the different original definitions of creative writing

This appendix consists of all the original definitions extracted from literature listed in chronological order. In each of them, the most recurrent ideas are in bold or underlined in different colours that correspond to a specific grouping (see below).

Explanation of the use of the different colours:

1. Words marked in **orange** → the term “**creative writing**”
2. Words marked in **grey** → activity of **writing**
3. Words marked in **dark blue** → the **imagination/ imaginative** aspect of CW
4. Words marked in **gold** → the **originality & newness** of the creative product
5. Words marked in **green** → everything that has to do with **expository writing**
6. Words marked in **purple** → the tension between **freedom and constraints**
7. Words marked in **red** → the **content** of the creative production
8. Words marked in **pink** → the **personal** and **emotional** dimension of CW
9. Words marked in **light blue** → the **self-discovery** process of CW

Sharples (1970)

“A writer needs to **accept the constraint of goals, plans, and schemas**, but **creative writing** requires the **breaking of constraint**” (p. 18).

Spinner (1993)

“Im Schreiben soll nicht einfach etwas abgebildet werden (also auch nicht ein vorhandenes Gefühl bloß wiedergegeben werden), sondern durch die Aktivierung der **Imaginationskraft** etwas **Neues** entstehen, zumindest eine **neue Sicht auf Bekanntes** realisiert werden” (p. 21).

Arthur & Zell (1996, as cited in Bayat, 2016)

“**Creative writing** is the activity of reconstructing current **knowledge, concepts, sounds, images and dreams** in the memory and associating them with each other, therefore creating a **new piece of writing**; it is the **transfer of an individual’s feelings and thoughts** about something **onto paper, done freely**, through **imagination**” (p. 618).

Lorey (2000)

“**Kreatives Schreiben** heißt, vereinfacht gesagt, zunächst nichts anderes als **schriftlich festzuhalten**, was aus eines jeden Gehirn unerschöpflich hervorquillt, nämlich unsere **eigenen Ideen und Bilder**” (p. 9).

“Beim **kreativen Schreiben entsteht immer etwas Neues**” (p. 10).

Light (2002)

“The general assumption of writing, here, is that, in **contrast to essay writing**, creative writing provides a **writing opportunity** which permits students to tap into a much **more private, personal and emotional reality** for their **ideas and material**. It is characterised by **freedom from the non-personal, external demands of facts and other people’s ideas, comments and forms**. For the most part it is concerned with **original, creative, personal experiences and feelings** that can be **discovered by the self** and which provide the bases for their material” (p. 89).

Myers (2006, as cited in Hu & Choi, 2023)

“**Creative writing** is designed to encourage students to **be creative by freeing from traditional writing constraints** including **topic, form**, and sometimes even on the **style** and the **number of words**” (p. 2).

Barbot et al. (2012)

“Teaching **creative writing** involves encouraging students to **write using their imaginations**” (p. 209).

Maley (2012)

“**Creative writing**, by contrast, is **aesthetically motivated**. It deals **less in facts than in the imaginative representation of emotions, events, characters and experience**. Contrary to what many believe, creative writing is **not about license**. It is a **highly disciplined activity**. But the discipline is **self-imposed**: ‘the fascination of what’s difficult’ (Yeats). In this it stands in **contrast to expository writing**, which **imposes constraints** from without. It often proceeds by **stretching the rules** of the language to **breaking point, testing how far** it can go before the **language breaks down** under the strain of **innovation**. Creative writing is a **personal activity, involving feeling**. This is not to say that thought is absent – far from it. The ingenuity of a plot, or the intricate structure of a poem are not the products of an **unthinking mind**: they require a **unique combination of thought and feeling** – part of what Donald Davie (1994) calls ‘articulate energy.’ An important quality of creative

writing however is the way it can **evoke sensations**. And, **unlike expository writing**, it can be **read on many different levels** and is **open to multiple interpretations**".

Akdal & Şahin (2014, as cited in Göçen, 2019)

"**Creative writing** is about being **original** and **imaginative rather than having correct thoughts** and is the ability of using the language, but **not transferring knowledge**" (p. 1034).

Babae (2015)

"Any kind of writing which has an **aesthetic or affective rather than a purely pragmatic intention or purpose**. So of course that would include **poetry and fiction**. But I would also include **journal writing, essays on all aspects of life, and letters, including e-mails, blog posts and Tweets and Facebook entries of the non-trivial kind**" (p. 77).

Rao (2017a)

"Moreover, **creative writing** is a journey towards **self-discovery** which **promotes effective and active learning**" (p. 59).

Kuleva (2018)

"**Kreativ schreiben** heißt **kreativ denken und handeln**, was wichtig für die **weitere Entwicklung und Verwirklichung** der Lerner ist" (p. 29).

Appendix B:

Example of a chain story

A: What if I told you I knew the exact day, time and occurrence of my death? Would you believe me?

B: At first, you may be curious about how I know this information...

A: I'm a seer, a visionary in my magical community. Seers are rare. I saw my death play out inside my mind the moment I was born. You could say I see everything. That's why the Hallowed Wisps chase me.

B: Hallowed Wisps are monsters consumed by wrath whose sheer desire for blood motivates their very existence. They allowed a particular disdain for seers to fester and manifest into what can only be described as a way of life. Their hatred for us could be because they see nothing, and we see everything.

A: They want what I have. For many years, my elders hid me away. When a Wisp clan attacked our village, I knew it was time to step out of the shadows. It was time to fight back. Today is the day I take a stand. It is also the day I die.

MamaBookworm (2021)

Appendix C:
Example of an elevenie

Desperate
Writer's block
Page is blank
Just put something down
Relief

Borden, J. (2021)

Appendix D:

Example a creative writing game

Scategories

Scategories is a CW game in which students have to quickly come up with words that either begin with a certain letter or fit into a given category to score points for unique answers.

Rules of the game :

A group of players receives a list of prompts like “Things babies need”. Next, they randomly choose a letter from the alphabet (by utilising a letter dice or a letter generator on the web). After selecting the letter, a timer is set, and each participant has to think of a word starting with the selected letter that answers the prompt.

Advanced variant :

The game is made even trickier when students only score a point if no one else has given the same answer as they did. In this case, the participants must think fast to find the most creative and original responses.

British Council (2023)

Appendix E:
Examples of pattern poems

A) Acrostic

During my internship at the “Athénée Royal de Fragnée” in Liège in January 2024, I asked my students to write a short poem in which the first letter of each line formed the word “overtourism”, which was the subject of the lesson. I encouraged the learners to use the new vocabulary discussed in class.

Overtourism

Venice

Erodation of public support

Rent prices are high

Tourist

Over-pollution

Unprecedented levels of unemployment

Ruin spoilt places

Inundation of places by people

Safety hazards

Many people

B) Alphabet poem

An alphabet poem may be employed to build parts of speech and sentence structure while also allowing students to practise their ability to use dictionaries. In addition, the following alphabet poem also focuses on a grammar point, as each letter of the alphabet begins with a verb conjugated in the simple past tense (Finch, 2003, p. 39).

“What I did last summer”

Argued about my haircut
Baked cookies with mum
Called my friends twice a day
Daydreamed a lot
E-mailed my friends
Floated on my air-mattress in the pool
Gave all my old clothes away
Hiked to the top of the mountain
Insisted on having my way
Judged my dad when I had no right
Knew I was wrong
Licked ice-cream cones daily
Made tons of new friends at the lake

Navigated the internet
Ordered pizza for the girl I baby-sat
Pasted pictures in my scrapbook
Questioned my parents' rules
Rested, rested, and rested
Scratched my mosquito bites
Told Paul I love him
Urged my dad to give Paul a chance
Vowed to be true forever
Wondered why I was missing school
X'd boxes on college application
Yearned for something to do
Zigzagged around the yard

(Holmes & Moulton, 2001, as cited in Finch, 2003, p. 39)

C) Adjective placement poem

The adjective placement poem is designed to demonstrate the sequencing of adjectives in a noun phrase and may further stimulate students to use new vocabulary items (Finch, 2003, p. 38). According to Holmes & Moulton (2001, as cited in Finch, 2003, pp. 38-39), the correct order of adjectives corresponds to the following:

- | | | |
|---------------------|-------------------------|-------------------------|
| 1. determiners | 5. general description | 9. colour |
| 2. possessive words | 6. size, height, length | 10. origin |
| 3. ordinal numbers | 7. shape | 11. nouns as adjectives |
| 4. cardinal numbers | 8. age, temperature | 12. head noun |

1 5 6 8 9 10 11 12

a beautiful big old brown Italian leather sofa

2 3 4 5 8 11 12

our first three pleasant warm winter days

1 5 7 9 10 11 12

a valuable oval gold French picture frame

Example:

We're taking a trip to Egypt,

And we're taking along our favorite things:

My fun, rectangular, old blue, Japanese Gameboy,

My big, sharp-beaked, old, singing, white and yellow cockatoo,

My soft, playful, short, small-eared, female black lab,

And we'll have fun!

(Holmes & Moulton, 2001, as cited in Finch, 2003, pp. 38-39)

D) "I am" poem

This type of "I am" poem primarily teaches the formation of complete sentences, subject-verb agreement, subordinate clauses, and relative clauses, and may even include some metaphors (Finch, 2003, p. 40).

<u>Example:</u>	<u>Pattern:</u>
I am a studious girl who loves to read.	I am (2 special characteristics).
I wonder if I could someday be an author, too.	I wonder (something you wonder about).
I hear the voices of characters talking as I read.	I hear (imaginary sound).
I see what they look like and what they are doing.	I see (imaginary sight).
I want to create my own stories for others to read.	I want (actual desire).
I am a studious girl who likes to read.	I am (first line repeated)
I understand that I may not be a successful writer	I understand (something you know is true)
I say that success is in my and I must pursue it.	I say (something you believe in)
I dream of the joy my writing could give others.	I dream (something you dream about)
I try to read and write as often as I can.	I try (something you make an effort about).
I hope my dream can come true.	I hope (something you hope for).
I am a studious girl who loves to read.	I am (first line repeated)

(Holmes & Moulton, 2001, as cited in Finch, 2003, p. 40)

Appendix F:

Creative writing as a process of self-discovery

The following are some examples of learners' poems that include auto-biographical elements:

“Football”

I like
Football
I will
never quit
tackling
catching
making touchdowns
That's MY SPORT!

By Keenen John Atkinson (as cited in Routman, 2000, pp. 42-43)

This poem makes it obvious that football is something that really matters to him.

“A pattern of My Favourites”

I don't like asparagus.
I like broccoli.
I don't like spinach.
I like peanut butter.
I don't like tomatoes.
I like apples.
I don't like squash.
I like French toast.
I don't like avocados.
I like rice.

By Shannon. A. Sharkey (as cited in Routman, 2000, pp. 66-67)

By alternating between “I like” and “I don't like”, the learner consciously reflects on her/his likes and dislikes.

“Only One”

I’m the only one
Without glasses
Or contacts
I hate being
The Only One

I’m the only,
Youngest
in my family
I hate being
The Only One

I’m the Only One
with fish
I have being
The Only One

I hate being
The Only One
That gets all
The attention
I hate being
The Only One

I hate being
The Only One

John Paul Gordon (as cited in Routman, 2000, pp. 54-55)

The repetition of the words “the Only One” reveals to the reader the depth of the pupil’s feelings (Routman, 2000, p. 36).

“My Parents Are Separated”

I was eating cereal.

My mom said,

“We can’t live together
any more!”

so we’re moving.

My brother started crying!

I just sat there.

So we moved...

“I really

miss

my house.”

“Anna moved

into my house.”

It’s hard making

a new house

your own.

By Tessa Rose Kepner-Kraus (as cited in Routman, 2000, pp. 56-57)

This poem depicts a wrenching family conversation, with the last line concluding that the situation is apparently final (Routman, 2000, p. 36).

Appendix G:

Example of a dream journey

Let's go on a little dream journey together. Please close your eyes and put your heads on the table. Find a cosy position. Listen to your breath.

It is Sunday morning. The sun is shining. You are at home. You are in your room. You are still in your bed. You see your desk with your school bag, you see your wardrobe and you see your shelf. You get up and look out of the window. You see the park and children playing football. You want to go outside and play with them. You cannot find your new mobile. You look under the bed, and on your desk and on your shelf. Where is it? Then you find your new mobile in a box next to your bed. You go into the kitchen and eat breakfast with your family. You and your family go to the zoo today. That is a surprise for you!

Your father likes the tigers. Your mother likes the rhinos. She thinks they are cool. Your sister likes the crocodiles because they are so dangerous. She 8 years old. Your brother likes the lions. He is 13 years old. You like the elephants. They are grey and nice.

You and your family take the car. You listen to some good music in the car. Now you are at the zoo. You have a good time. You see the rhinos, the tigers, the lions, the crocodiles, the polar bears and the elephants. You eat a lot of food. You eat a hot dog and a big ice cream. Your sister and your brother eat a hamburger and ice cream. In the zoo there is a big park where you can play soccer, and tennis. You play with your family. A girl comes to you and says: "Hi! My name is Holly. What's your name? How old are you?" She is from England and you talk English to her. You and Holly play together in the park.

It is a nice and warm day. You wear a t-shirt because the sun is so warm. Then it is time to eat dinner and you all go home. You go to bed and close your eyes. You fall asleep and have a nice long dream about the zoo ... the animals ... the park ... the food... and your family ... Then you wake up. You open your eyes. It is Monday and you are in your English class! You open your eyes, you see your cool classmates next to you, you see the white desks, the grey chairs, the black boards, your orange English books. And you see your teacher!

Wake up everybody!

How do you feel? What did you see? What did you understand?

N.B. This dream journey is intended for primary level.

Eduki (2021)

Appendix H:

Creative writing as a way to confront the “foreignness”

“American Pie” by Don McLean (1972, as cited in Finch, 2003, p. 37)

A long long time ago
I can still remember how
That music used to make me smile.
And I knew if I had my chance
That I could make those people dance
And maybe they’d be happy for a while.
But February made me shiver
With every paper I’d deliver.
Bad news on the doorstep
I couldn’t take one more step.
I can’t remember if I cried
When I read about his widowed bride.
But something touched me deep inside
The day the music died.

Appendix I: Creative writing methods

In order to implement a process-oriented teaching of CW, Böttcher (2010/2020) believes that it is necessary to use a variety of writing methods in a way that is appropriate for the learners to develop their writing skills. The author claims that correctly chosen methods can ease both the teaching and the learning process and render topics more accessible. The methods used for preparing, producing and reviewing the writing depend on how they are approached, the teaching objectives, the students' age and the selected material (p. 22).

According to Böttcher (2010/2020), teachers should consider several aspects when implementing a CW method. First, those methods should elicit the joy of writing and strengthen the motivation to write. Secondly, the chosen writing methods are intended to initiate the CW process and, at the same time, encourage students to write themselves. They are also meant to be unusual, fascinating, stimulating, and imaginative while still fulfilling the writing task. In addition, the applied writing methods should promote cooperation during lessons and foster a positive working atmosphere in the group. Finally, they will offer all students a wide range of learning opportunities, whether for beginners or more advanced learners (pp. 22-23).

In her book *Kreatives Schreiben*, Böttcher (2010/2020) distinguishes five methodological groups for CW: (1) associative procedures; (2) writing games; (3) writing according to guidelines, rules and patterns; (4) writing with (literary) texts; and (5) writing to stimuli (p. 23), which will be described in more detail on the next pages.

1) Associative techniques

The principle of association assumes that learning occurs when ideas – originally isolated mental contents – become linked together under certain conditions. Associative techniques work well in the first phase of the writing process to activate the vocabulary, personal thoughts, and the writing motivation. While associative procedures are mostly playful and experimental, they also contain elements of planning and often fulfil the function of preventing or overcoming inhibitions in writing. To exemplify, clusters not only set up the topic and the writing intention, but they may also provide the theme or create the structure of a text. As a result, associative methods highlight the connection between cognitive and creative processes in writing (p. 24).

Furthermore, those processes based on association can be more meditative in order to activate a link to the unconscious. An example is the dream journey, where students first relax under the teacher's guidance and detach themselves from everyday life (p. 52). Then, they imagine a strange,

fantastic world which allows them to make associations (p. 24). Afterwards, the students “return to reality” and process the results through painting, storytelling or writing (p. 52; see Appendix G).

Another possibility for employing an associative procedure is the acrostic. It is an ancient writing game in which the letters of a word, written vertically one below the other, form the beginning of a new word or a new sentence. By thinking associatively, students search for and combine words around the theme specified by the predefined, eventually resulting in a condensed message (p. 46; see Appendices E & Y).

The concept of “automatic writing” initiated by André Breton (1977) can also be assigned to this category and proceeds as follows: Confronted with a blank page, the learner begins to write freely about a self-chosen or a given topic, which can be an emotive word, a question, a short sentence or a quote from a literary text. Afterwards, the writer notes down whatever comes into their mind during a certain period of time. Automatic writing allows for mistakes as there is no regard for rules of spelling, grammar and punctuation rules. This method of subconsciously directed writing flow eases the start of writing, and it can help reduce writer’s block by inspiring students to generate new ideas (pp. 46-47).

2) Writing games

The term “writing games” covers all entertaining CW arrangements which are supposed to facilitate the introduction to write creatively and are done collaboratively. For example, playful writing activities are used during lessons (e.g. as the opening of a lesson) or during a project week and on class trips (p. 25). A further writing game where students write together refers to chain stories (see Appendix B), with the idea that a story is started, continued and finally finished. More specifically, as the texts are passed around and rewritten in small groups, the students must be flexible in their language and imaginative regarding content. With this method, learners primary focus on the textual and thematic coherence of the text since it reminds them that texts consist of a number of sentences and paragraphs which need to relate to each other meaningfully (p. 62).

3) Writing with guidelines, rules and patterns

CW is considered a form of guided writing in this context, as students are given certain rules or templates. Consequently, the emphasis lies on writing as a learning object rather than as a learning medium. Nevertheless, those constraints are meant to function as a source of inspiration and they will eventually leave the pupils with enough freedom to play with styles and develop their creative expression (p. 25).

Apart from content specifications (topic, beginning of sentence) and formal criteria for language use or visual aspects (acrostic) (p. 25), the incentive to write creatively may also arise from structural rules. For example, the *elevenie* (see Appendix C) is an eleven-word poem organised over five lines within a particular order (1 – 2 – 3 – 4 – 1 words per line). The line instructions change depending on the topic, but they can resemble the following: the first row of an *elevenie* contains one word and describes a theme, an idea or an feeling. The next line tells us what the first word corresponds to (object, person). The third line gives information about who or what is described in the previous line, and what is done is elaborated in line four. The last line is like a concluding word (i.e. a contrast, a complement or a provocation) (p. 53).

The creative writer can also use literary and text-oriented patterns, such as the novel or the *rondel* (p. 25). The latter offers a suitable form that the students can shape with their own language while paying attention to the repetitions and the specific sound pattern (p. 57).

4) Writing with (literary) texts

Böttcher (2010/2020) is of the opinion that writing with (literary) texts may promote both creative and literary writing since the (literary) texts can function as a stimulus to write on your own. Put differently, the (literary) text has the potential to serve as a model for students to produce new creative pieces (p. 26). The difference between this method and the previous one is that the starting point here is a (literary) text.

Examples for this category include finishing texts or rewriting them (e.g. turning a story into a poem), writing in perspective by adopting the first-, second- or third-person form, filling in lines, assembling texts by adding beginnings and endings to the middle section of a story or reconstructing the missing beginning of a story. A text can also be expanded, such as when students invent a character's inner monologue or bring together characters from different books in the same story (pp. 65-66). Recipes, advertising texts and picture books may also function as source texts (p. 26).

5) Writing to stimuli

According to Böttcher (2010/2020), every writer likes to be inspired and stimulated before and during the writing process. Many writing stimuli from the outside environment, such as a picture, an object, a landscape, music, a smell, a film, a number, a word, a text, a sentence beginning, etc. In Böttcher's view (2010/2020), these incentives "provozieren spontane Assoziationen, Fantasie und Imagination und regen das sprachliche kreative Umsetzen an" (p. 27). Put differently, stimuli are capable of eliciting spontaneous associations and stimulating one's fantasy and imagination. Moreover,

combining writing to stimuli with associative techniques may help learners express themselves more easily (p. 27).

Music as a possible stimulus to creative writing

According to Pommerin et al. (1996), music may be the most appealing medium to our senses (p. 95), and it possesses the power of stimulating emotions, fantasies or visual images in people due to its “fantasieweckende und bildschöpferische Kraft” (Alvin, 1984, as cited in Böttcher, 2010/2020, p. 102). Similarly, in her book *Music and Learning* (1995), Brewer asserts that music is like a gateway to the inner world and that using music in FL classes can facilitate self-expression in writing.

Furthermore, Harmer (2004) notes that music is universal, meaning that most music is accessible to everyone. Instrumental music is best for writing because it is intended to speak directly to the listener and not distract them with the lyrics. There are plenty of ways where music can be used to encourage writing, to wit: noting down the words that come to mind while listening to the music, creating the opening scene for a film inspired by music, describing the reactions and feelings the music evokes or composing stories around the music the students hear. The music can thus function as a vehicle to stimulate the imagination and spur one’s C, which may ease the CW process (pp. 65-66).

Moreover, research has proven the relationship between the implementation of music in FL acquisition and the development of learner’s C and CW skills. Shabani and Torkey (2014), for example, discovered by means of an English language proficiency test and a questionnaire on musical intelligence that the use of music in FL learning is capable of “stimulating creative process [...], helping students to concentrate and connect with their inner self, and improving writing [...] in language learning process” (p. 30)

In a similar vein, the findings of Pugh’s (2014) experiment (involving a survey and a case study) highlight that music strongly influences CW. As an external stimulus, music induces intense emotions, or at least profound thoughts engaged in the writing process, and it can generate a significant amount of imagery. As a consequence, the researcher deduced that FL students might be more able to convey emotions through their writing when listening to music. However, it cannot be said with certainty that music is capable of provoking a universal reaction in all people. The sample group did not come from diverse cultural backgrounds, and a few participants claimed not to like music, disliked it, or were not particularly interested (pp. 170-171).

Based on an analysis of empirical research, Salmon (2010) concluded that music can foster learners’ imagination (p. 944). In addition, she assumes that because music “carries meaning” and “because music is an intrinsic motivator that helps children to establish connections with their world”,

teachers ought to employ music so that the learners feel more inclined to “communicate what they have in their minds” (p. 941).

On the whole, music (writing) activities should not be overused since they are most effective if original and unusual, consequently stimulating the students’ C. In addition, some learners may not be able to react to music. For this reason, it seems all the more important to ensure that the music excerpts last only a short time so that the pupils remain interested during the lesson (Harmer, 2004, p. 66).

Conclusion

In conclusion, Böttcher (2010/2020) argues that FL teachers should try to integrate these CW methods into their everyday teaching (p. 29) and as early as possible in the learning process (p. 36). The author states that those methods can be combined in writing tasks. Yet, there is not always a clear distinction between the different groups since they may overlap (pp. 23-24).

In addition, it is worth noting, that if CW is used solely as a motivational aid or as a reward, there is a risk that the potential of these creative tasks and exercises will be lost. Consequently, the CW methods ought to fulfil an added value instead of just being used occasionally in language classes, e.g. in case there is some time left over at the end of the lesson (Pommerin et al., 1996, p. 57) or as an “activity for the sake of activity” (Caspari, as cited in Bausch et al., 2007, p. 311).

Furthermore, it is reasonable to gradually adopt those creative activities into daily teaching routine, by the class and school situation as well as the individual learning styles of both students and teachers (Böttcher, 2010/2020, p. 29). Kuleva (2018) believes that working with methods centred on short and simple texts at the beginning of language learning can spark and maintain students’ interest in literature (pp. 31-32), which seems essential in today’s generation that seems to increasingly rely on social media posts and watching TikTok videos rather than indulging in literary work. Lastly, through the gradual introduction into the CW process, FL learners are allowed to develop their autonomy in their writing (Böttcher, 2010/2020, p. 30). As such, CW in the FL classroom is less likely to become a torment, and students won’t feel overwhelmed, stressed or frustrated (Lorey, 2000, p. 10).

Appendix J: **Actual practices of teaching creative writing in foreign language acquisition**

The articles are selected from different countries worldwide and published between 2011 and 2023 to gather recent and relevant findings for the present research. This section starts by analysing different types of studies covering various aspects relevant to the RQs.

From a pedagogical perspective, teacher surveys enable the measurement of numerous parameters, including teachers' overall satisfaction levels, the challenges faced by their learners or the institution in general, curricula and school policies, any support or resources required to execute their tasks more effectively, etc. Through conducting education surveys, instructors can better understand the current situation in their school, identify areas for improvement and make well-founded decisions to optimise teaching practices and thus improve student learning outcomes (Mahmutovic, 2023).

Even though CW courses proliferate all over the world, there is only a small amount of empirical research documenting teachers' and learners' experiences of programmes that focus on developing creative skills in students (Reynolds et al., 2022, p. 1). Despite their interest in providing valuable insights, these surveys require scrutiny as they may not be representative for several reasons: their findings cannot be generalised due to small sample groups (Nondabula, 2023, p. 14; Tok & Kandemir, 2014, p. 1637; Nino & Paez, 2018, p. 112; Hanauer & Liao, 2016, as cited in Thorpe, 2022, p. 22) or there is limited time to apply CW strategies (Akhter, 2014, p. 3; Nino & Paez, 2018, p. 112; Tok & Kandemir, 2014, p. 1637) which can negatively affect learners' performance (Zahibi, 2013, p. 41).

In general, surveys are also subject to a number of potential biases (see 8.2.3.). Therefore, the results presented in the following surveys should be treated with cautiously. However, as explained above, they do represent valuable tools.

The effectiveness of CW in ESL lessons

To begin with, a study by Tok and Kandemir (2014) looked at the overall effect of applying CW activities on Turkish pupils' performance in terms of their writing skills, writing dispositions, and attitudes towards the English language. The data was collected using a pre-test and a post-test in which thirty-one seventh-grade pupils participated over four weeks. The researcher suggested a biography writing activity during the pre-test to measure the learners' written efforts. In the following weeks, they dedicated to particular tasks like CW on a specific topic, producing a picture story by showing the learners a selected picture or continuing a story from given introductory paragraphs (pp. 1637-1638).

The study's results pointed to an effective use of CW activities to increase students' writing achievement and to improve their writing ability. Nevertheless, the findings also indicate a minor difference between the pre- and post-test. There was no significant change in pupils' dispositions for CW activities, which was probably due in part to insufficient amount of time allotted for the study to show positive effects and to have a real impact on the students (p. 1640).

Likewise, Akther (2014) analysed the effectiveness of CW in language learning in Bangla and English through a questionnaire and classroom observations. The primary goal of this classroom observation was to look more closely at the activities carried out in both CW classes and to discover how the learners performed during these activities. The study involved twenty primary school pupils from different grades who were equally split between the two languages of instruction (pp. 19-21).

Overall, the questionnaire results suggested that CW positively impacts the pupils regardless of the language used, although there were some extra benefits associated with English. In particular, the outcomes of the English language lessons were observed to be less restrictive, and a more open approach was adopted, which proved to what extent the structure of a CW lesson can shape learners' motivation. In addition, those teachers who used elicitations⁴⁶ in class could better support their pupils in refreshing their knowledge. Moreover, the use of elicitation facilitated the introduction of a new topic by generating keywords designed to help learners write creatively. This approach got a few pupils interested in writing sentences on their own. It indicated they appreciated these lessons more and learned the most since they continued asking questions and expanding their vocabulary (pp. 30-31).

More specific approaches to creative writing

Apart from analysing the general effectiveness of CW on language learning, the following subsection looks at several studies that centre on how different approaches to implementing CW tasks actually influence learning outcomes.

Among these, a study conducted by Guillén and Bermejo (2011) examined the contribution of diverse approaches, including music and art, to enhance learners' C. To this end, three groups of ESL learners from Spain participated in the CW project. The participants ranged in age from six to thirty-six, and the period allotted for the study varied from six months for the youngest learners to an hour and a half for the oldest ones (p. 42).

⁴⁶ Elicitation is the practice of getting a student to provide or remember a fact, response, etc., rather than telling them the answer (e.g. by asking questions) (Cambridge Dictionary).

The experiment comprised six distinct phases: In the first phase, participants were asked to listen to music and imagine a figure which had to be drawn and described. The second phase consisted of inviting the participants to express their feelings by moving around to the music how they believed their character would move. In the third phase, learners, individually or in groups, conceived a setting and a title for the story and drew up a list of words. For the fourth phase, participants produced a story map. They included information on the pivotal moments in the flowchart, which is made up of six fields covering the beginning, middle, and end of the story. During the fifth phase, the intention was to work on one's six-page book by inserting each part of the plot from the flowchart into the book or adding a blurb. This sixth and final phase engaged participants in reading their stories aloud and presenting their pictures to their classmates (pp. 42-43).

Based on the results, the researchers concluded that the CW approach with music and art helped the learners progressively elaborate their story since they had to reuse words from the beginning to memorise those new words (p. 43). In addition, the evidence demonstrated that the learners developed their creative skills, expanded their vocabulary and improved their spatial reasoning. On top of that, they found that listening to music, acting out and portraying their character, then noting things down and completing their books proved beneficial through the emphasis on repeated and gradual learning (p. 44).

Next, Nino and Paez (2018) conducted a research in which a group of twenty-eight primary school pupils of a public school in Colombia participated to improve their writing skills in English as a FL by applying various CW strategies, including using acrostics, calligrams, comics and posters (p. 102). The experiment took place over ten months, for three sessions a week covering about four hours per week. On the one hand, there was a qualitative approach to capture behaviours and performances. It also allowed learners to share their tastes in literature and creative activities, as well as their views on post-activities. With the quantitative approach, on the other hand, it was possible to identify learners' flaws, to understand their feelings towards planning and to collect data that would allow conclusions to be drawn about their writing progress. Additional tools used to gather information included field notes, surveys and interviews with the pupils (p. 107).

According to the results, Nino and Paez (2018) showed the necessity of including pupils' views during the planning phase. With one exception, all participants reported being interested in poetry, comics and short stories featuring heroes, animals and fiction. In general, their motivation increased since they could write and express their ideas about topics of their interest. Furthermore, the learners expressed their wish to enhance their writing skills to grow in academics and everyday life (p. 110). Additionally, their errors decreased to the extent that their grammatical, lexical, orthographical skills and punctuation accuracy improved thanks to acrostics and calligrams (p. 111).

Finally, posters and comics were the most effective strategies for learners' language acquisition. While the former emphasised collaboration with others as enrichment in writing, the latter strategy seemed enjoyable as the teacher-provided images were conducive to supporting pupils' ideas through text production. In addition, the comic format allowed the participants to structure their writing into squares, narrating the story in one sequence and facilitating the writing via speech bubbles (p. 111).

Lastly, Reynolds et al. (2022) examined the effectiveness of various teaching methods and evaluation strategies employed for a CW course attended by twenty students majored in applied foreign languages (p. 11). All students were trained in English writing in academic and non-academic settings but no one had previous experience in L2 CW (p. 4). A variety of types of data were collected, among them the CW course syllabus, learners' and teacher's reflection reports and students' CW portfolios (p. 5).

Based on the results, the researchers found that giving lectures designed to impart background knowledge about different genres proved efficient in learning CW skills. Also, through organising writing workshops, students could develop their "critical reading skills" as they were invited to read their peers' writings and note areas of improvement (p. 10). However, many students struggled with keeping a CW journal because it was perceived as "time consuming" and "tedious" (p. 9). The participants reported other helpful activities to write creatively in English, including the assessment of portfolios, the engagement with various genres of CW and the familiarisation with writing techniques through lectures, and the employment of stylistic devices in CW and peer feedback (p. 11). Finally, thanks to sharing their creative work, the students could discover different inspirational points of view (p. 10).

Learners' experiences of CW

Pupils' view of the effectiveness of CW practices in second language acquisition

From primary school to university level, learners also provide valuable insights into their views on CW practices and how these are being integrated into the language classroom.

A first study conducted by Haley (2019) explored pupils' experiences of CW in ESL lessons. It involved eight primary students, aged eleven to twelve, chosen from a private Anglican school in Perth, Australia, from mixed language backgrounds. The methodology employed was a phenomenological⁴⁷ framework in which Healey gathered data from semi-structured interviews,

⁴⁷ *Phenomenology* is the study of lived experience. Haley's (2019) study thus focuses on the ontology of writing, i.e. *how* it reveals itself to the writer (p. 4).

written descriptions of participants' experiences, and drawings to stimulate deeper discussions (pp. 5-6).

The results showed that all learners felt like they had entered a completely different place during the CW process, some "mental space of ideas" (p. 7) separated from the real world. This allowed them to unleash their imagination in a "flowing experience" where "the ideas just flow through your brain and onto your page" (p. 9). That situation allowed students to observe events in their minds and gain ideas (p. 7).

However, almost all participants experienced CW as schooled writing aimed at meeting school standards, adhering to models of what is expected, and therefore relying less on their intrinsic motivation (p. 12) than, for example, writing stories outside of school or texting friends (p. 11). Consequently, the pupils sensed tension, as if they had to submit to a standard when writing at school to fulfil the requirements for achieving the desired grades (p. 12). For instance, one participant expressed that "I just need to put away the sometimes good ideas. They're not up to what I need [...] And then I think of ... what would give me say a B or an A" (p. 12). In addition, the idea that schooled writing represented "the right way to write" may actually suppress learner's flow of ideas because they have to obey to "strict rules" (p. 13), as voiced in the following statement: "When we're writing formal things, I can't let my brain fly, which would mean I can't let it do whatever it wants" (p. 13).

Similarly, Nondabula and Nomlomo (2023) investigated learners' views of CW in English as a second language and the challenges in CW. The study was conducted in South Africa, and the sample group consisted of forty-three pupils aged thirteen to sixteen years who were interviewed (p. 7). It is evident from the results that the learners recognise the significance of CW, particularly as a way of developing their mastery of the English language. Nevertheless, the students indicated that they faced difficulties during the CW process because they felt limited in expressing their imagination (p. 12).

Collaborative learning, on the contrary, appeared to support pupils in yielding a range of ideas for CW (e.g. during a brainstorming session), and it prompts learners to reflect on essential notions to shape their writing and brings a personate flavour to it (Nondabula & Nomlomo, 2023, p. 12). However, Zabihi et al. (2023) concluded that paired tasks in which learners produce written texts together provide them with opportunities for meaningful and purposeful communication and push them to create more accurate, but not necessarily more creative, texts (pp. 42-43).

Students' view of the effect of CW on their writing skills

There are several studies that focus more specifically on the link between CW and learners' writing skills. Turkben (2019), for example, assessed the effectiveness of CW practices on the writing skills

of advanced B2-level students of Turkish as a second language. Over a period of eight weeks, a group of twenty-four students were taught CW for seven hours per week (p. 187). This study reveals that CW practices significantly improve students' creative capabilities, especially by "going outside the box, challenging the imagination, being authentic and writing with joy" (p. 198). Furthermore, such approaches also positively impacted students' writing skills concerning text structure, punctuation and presentational dimensions (p. 198). Finally, Turkben (2019) found that the interventions benefited learners' perceived writing self-efficacy and reduced their writing anxiety (p. 199).

Similar outcomes were reported by Pawliczak (2015) in a survey on the importance of using CW tasks in the academic setting (p. 347). To be more precise, 94% from thirty-three Polish students between the ages of 19 and 22 affirmed that CW was important to them, notably for future success, whether in academia or everyday life. They indicated that CW activities mostly improve vocabulary, grammar, imagination and self-esteem in the English language. This survey further shows that writing detective, horror and what-if stories ranked the most popular (45% of students agreed), while writing poetry accounted for 27%, writing fan fiction for 18% and writing scripts scored only 9% (p. 352).

Kumar (2020) provided further evidence of approaches to teaching writing skills in English through CW to forty senior secondary school students in New Delhi (p. 88). Based on a questionnaire and four semi-structured interviews, the study's findings demonstrated that students were keen to engage in activities to improve their CW. In fact, they expressed curiosity about writing by drawing on their imagination rather than following the teacher's instructions (p. 94).

In addition, the results indicate that although most learners enjoy writing (p. 95), they lack confidence and do not feel very comfortable with their writing abilities. Indeed, many students worry about grammar (p. 94) and find writing stories the most challenging task. Perhaps most strikingly, all of the interview participants felt that their teachers did not give them enough opportunities to incorporate new concepts and insights into their writing. As such, they agreed that they would like extra writing tasks and support from their teacher in order to improve their CW skills (p. 95).

In a final American study, Hanauer and Liao (2016, as cited in Thorpe, 2022) examined second-language students' perception of their academic and creative writing experiences. More specifically, nineteen L2 students were invited to name three positive and three negative aspects of academic and creative writing encounters. The findings show that CW scored 39 positive comments, and academic writing received 40 positive comments. While academic writing performed highest when students felt they had improved their writing skills and their academic performance, CW ranked higher in categories where students reported recalling a memory through writing and feeling more emotionally involved during composition (p. 22).

By contrast, students' negative experiences varied greatly. The students uttered 44 negative statements about academic writing, while they only made 15 negative statements about CW. The most common negative comments about CW focused on the difficulty of personalising the writing and the dissatisfaction that resulted from comparing the creative text to the respective genre in the first language. The negative statements on academic writing included complaints about high expectations and the intention to write only for exams. Based on these findings, the researchers concluded that examinations tend to fuel both the motivation and the teaching of academic writing, and that CW could offer a way to break this cycle and show students "how their second language writing might sound" (Hanauer & Liao, 2016, as cited in Thorpe, 2022, p. 23).

Appendix K:

Extracts from the Common European Framework of Reference for Languages

Level of proficiency for creative writing

CoE, 2001, p. 62

CREATIVE WRITING	
C2	Can write clear, smoothly flowing, and fully engrossing stories and descriptions of experience in a style appropriate to the genre adopted.
C1	Can write clear, detailed, well-structured and developed descriptions and imaginative texts in an assured, personal, natural style appropriate to the reader in mind.
B2	Can write clear, detailed descriptions of real or imaginary events and experiences, marking the relationship between ideas in clear connected text, and following established conventions of the genre concerned.
	Can write clear, detailed descriptions on a variety of subjects related to his/her field of interest. Can write a review of a film, book or play.
B1	Can write straightforward, detailed descriptions on a range of familiar subjects within his/her field of interest.
	Can write accounts of experiences, describing feelings and reactions in simple connected text.
	Can write a description of an event, a recent trip – real or imagined. Can narrate a story.
A2	Can write about everyday aspects of his/her environment, e.g. people, places, a job or study experience in linked sentences. Can write very short, basic descriptions of events, past activities and personal experiences.
	Can write a series of simple phrases and sentences about their family, living conditions, educational background, present or most recent job. Can write short, simple imaginary biographies and simple poems about people.
A1	Can write simple phrases and sentences about themselves and imaginary people, where they live and what they do.

CoE, 2020, p. 67

Creative writing	
C2	Can relate clear, smoothly flowing and engaging stories and descriptions of experience in a style appropriate to the genre adopted. Can exploit idiom and humour appropriately to enhance the impact of the text.
C1	Can produce clear, detailed, well-structured and developed descriptions and imaginative texts in an assured, personal, natural style appropriate to the reader in mind. Can incorporate idiom and humour, though use of the latter is not always appropriate. Can give a detailed critical review of cultural events (e.g. plays, films, concerts) or literary works.
B2	Can give clear, detailed descriptions of real or imaginary events and experiences marking the relationship between ideas in clear connected text, and following established conventions of the genre concerned.
	Can give clear, detailed descriptions on a variety of subjects related to their field of interest. Can give a review of a film, book or play.
B1	Can clearly signal chronological sequence in narrative text. Can give a simple review of a film, book or TV programme using a limited range of language.
	Can give straightforward, detailed descriptions on a range of familiar subjects within their field of interest.
	Can give accounts of experiences, describing feelings and reactions in simple, connected text. Can give a description of an event, a recent trip – real or imagined. Can narrate a story.
A2	Can describe everyday aspects of their environment e.g. people, places, a job or study experience in linked sentences. Can give very short, basic descriptions of events, past activities and personal experiences. Can tell a simple story (e.g. about events on a holiday or about life in the distant future).
	Can produce a series of simple phrases and sentences about their family, living conditions, educational background, or present or most recent job.
	Can create short, simple imaginary biographies and simple poems about people.
	Can create diary entries that describe activities (e.g. daily routine, outings, sports, hobbies), people and places, using basic, concrete vocabulary and simple phrases and sentences with simple connectives like "and", "but" and "because". Can compose an introduction to a story or continue a story, provided they can consult a dictionary and references (e.g. tables of verb tenses in a course book).
A1	Can produce simple phrases and sentences about themselves and imaginary people, where they live and what they do.
	Can describe in very simple language what a room looks like. Can use simple words/signs and phrases to describe certain everyday objects (e.g. the colour of a car, whether it is big or small).
Pre-A1	No descriptors available

Two new descriptors in the companion volume of the CEFR (CoE, 2020, pp. 106-108)

Expressing a personal response to creative texts (including literature)

Expressing a personal response to creative texts (Including literature)	
C2	No descriptors available
C1	Can describe in detail a personal interpretation of a work, outlining their reactions to certain features and explaining their significance. Can outline a personal interpretation of a character in a work: their psychological/emotional state, the motives for their actions and the consequences of these actions.
B2	Can give a clear presentation of their reactions to a work, developing their ideas and supporting them with examples and arguments. Can give a personal interpretation of the development of a plot, the characters and themes in a story, novel, film or play. Can describe their emotional response to a work and elaborate on the way in which it has evoked this response. Can express in some detail their reactions to the form of expression, style and content of a work, explaining what they appreciated and why.
B1	Can explain why certain parts or aspects of a work especially interested them. Can explain in some detail which character they most identified with and why. Can relate events in a story, film or play to similar events they have experienced or heard about. Can relate the emotions experienced by a character to emotions they have experienced. Can describe the emotions they experienced at a certain point in a story, e.g. the point(s) in a story when they became anxious for a character, and explain why. Can explain briefly the feelings and opinions that a work provoked in them. Can describe the personality of a character. Can describe a character's feelings and explain the reasons for them.
A2	Can express their reactions to a work, reporting their feelings and ideas in simple language. Can state in simple language which aspects of a work especially interested them. Can state whether they liked a work or not and explain why in simple language.
A1	Can use simple words/signs to state how a work made them feel.
Pre-A1	No descriptors available

Analysis and criticism of creative texts (including literature)

Analysis and criticism of creative texts (Including literature)	
C2	Can give a critical appraisal of work of different periods and genres (e.g. novels, poems and plays), appreciating subtle distinctions of style and implicit as well as explicit meaning. Can recognise the finer subtleties of nuanced language, rhetorical effect and stylistic language use (e.g. metaphors, abnormal syntax, ambiguity), interpreting and "unpacking" meanings and connotations. Can critically evaluate the way in which structure, language and rhetorical devices are exploited in a work for a particular purpose and give a reasoned argument concerning their appropriateness and effectiveness. Can give a critical appreciation of deliberate breaches of linguistic conventions in a piece of writing.
C1	Can critically appraise a wide variety of texts including literary works of different periods and genres. Can evaluate the extent to which a work follows the conventions of its genre. Can describe and comment on ways in which the work engages the audience (e.g. by building up and subverting expectations).
B2	Can compare two works, considering themes, characters and scenes, exploring similarities and contrasts and explaining the relevance of the connections between them. Can give a reasoned opinion of a work, showing awareness of the thematic, structural and formal features and referring to the opinions and arguments of others. Can evaluate the way the work encourages identification with characters, giving examples. Can describe the way in which different works differ in their treatment of the same theme.
B1	Can point out the most important episodes and events in a clearly structured narrative in everyday language and explain the significance of events and the connections between them. Can describe the key themes and characters in short narratives involving familiar situations that contain only high frequency everyday language.
A2	Can identify and briefly describe, in basic formulaic language, the key themes and characters in short, simple narratives involving familiar situations that contain only high frequency everyday language.
A1	No descriptors available
Pre-A1	No descriptors available

Appendix L: Amendments of the questionnaire after the trial run

Form and language

A few spelling and punctuation mistakes were corrected as well as a numbering problem. Item C of question 37 (TV⁴⁸) was transformed into a MCQ (Q37 FV). The order of two questions was exchanged to enhance clarity by providing first concrete examples of CW (Q48 FV) before asking about how the teachers proceed when teaching it (Q49-51 FV). In question 26 (TV), the adverb “primarily” (i.e. “avant tout”) was added to items C and D.

Added and deleted items/questions

Item E of question 26 (TV) “La créativité est un acte individuel ET collectif.” (i.e., Creativity is an individual AND collective act.) was deleted as it revealed repetitive compared to the two former items. A short paragraph was added after the definition of CW, in which a series of different examples of CW in the FL classroom were mentioned. This served above all to improve general comprehensibility and to ensure clarity of the rather “vague” concept of CW. The entire question 20 (TV) was deleted as the items appeared in question 36 (FV) which was about the benefits of teaching CW and because items F and G seemed to be too theoretical (asking about whether the teaching of CW focuses on the final product or the writing process). The “yes” or “no” question on CW activities (Q51 of TV) was replaced by a rating-item question (Q48 of FV). One possible answer from the MCQ (Q58 of TV) “Une fois par séquence didactique” (i.e., once per module) was deleted as the length of a module can vary.

The item K of question 52 (FV) “est applicable à tous les niveaux de langues (du primaire à l’enseignement supérieur).” (i.e., is applicable to all language levels (from primary to higher education) was added. An entirely new section 4 was included with three questions (Q59, Q60, Q61 in FV) on the material used for designing CW activities because these questions revealed necessary to respond to the related RQ. The Likert scale (Q67 of FV) was enlarged by three new items : H) “L’école primaire et/ou l’enseignement secondaire inférieur n’a pas entraîné les élèves à cette dimension créative.” (i.e., Primary/Secondary school has not prepared students for this creative dimension.) ; I) “Les élèves n’ont pas d’imagination.” (i.e., Students do not have imagination.) and J) “Les élèves sont trop pudiques pour exprimer leurs sentiments personnels.” (i.e., Students are too shy to express their personal feelings.).

⁴⁸ TV means “test version” and “FV” stand for final version.

General comments

Several testers noted that an “OK” button appeared after each question and was unnecessary. However, this could not be removed as it was an installation of the “Survey Monkey” software. In addition, it was deemed redundant to have the definitions of C and CW at the top of each page of the survey. Nevertheless, together with Mr Simons, it was decided to maintain these definitions in order to ensure clarity of both terms.

Average time spent

An average of 14 minutes was needed to complete the questionnaire when CW was not taught. More specifically, this involved the respondents’ profile, the part about C and some general questions about CW (31 questions in total including the final non-mandatory comment).

For the full completion of the questionnaire (50 questions in total), the respondents needed between 20 and 45 minutes, although the latter time included careful reading and note-taking. As a result, 25 minutes was set as the maximum average time for completing the entire questionnaire.

Appendix M:
Email sent to survey testers

Bonjour XXX⁴⁹,

Je m'appelle Anne Hugo et je suis actuellement étudiante en Master 2 en Langues et Lettres Modernes (anglais et néerlandais), à finalité didactique à l'Université de Liège.

Dans le cadre de mon mémoire en didactique (Promoteur, M. G. Simons ; co-promoteur, M. M. Delville) qui porte sur **la place et l'intérêt potentiel de l'écriture créative au cours de langue étrangère**, je réalise une enquête destinée aux professeurs de langues étrangères en Belgique francophone.

Accepteriez-vous de la tester avant qu'elle soit officiellement ouverte à tous ? Dans ce cas, il faudrait remplir le questionnaire dans son entièreté, c'est-à-dire une première partie sur la créativité et une deuxième partie qui porte sur l'écriture créative.

Par ailleurs, je vous demande de vous **chronométrer** et de noter à la fin le temps consacré à remplir ce questionnaire ainsi que de me faire part de **remarques éventuelles** que vous auriez concernant la lisibilité, la mise en page, la pertinence des questions/ items, etc. (dans des espaces prévus pour faire des commentaires).

Cette enquête est complètement **anonyme**, c'est-à-dire que toutes les données récoltées sont confidentielles et seront uniquement exploitées dans le cadre de mon mémoire.

Vous trouverez le lien vers le questionnaire à la fin de cet e-mail.

N.B. Etant donné que ce questionnaire est envoyé ensemble avec celui d'une autre mémorante, je vous prie de cliquer sur « Je souhaite répondre uniquement au questionnaire portant sur la créativité et l'écriture créative » à la 9ème question de la fiche signalétique, afin que vous ne deviez remplir que le mien. Il serait également très aimable de votre part de répondre à cette enquête au cours d'une semaine.

Je vous remercie d'avance pour votre précieuse collaboration.

Anne Hugo

ULiège, Master 2, LLM, finalité didactique

<https://fr.surveymonkey.com/r/CCHZLQL>

⁴⁹ XXX represents the name of the addressee.

Appendix N:
Email sent to Mrs Van Hoof and to supervisors

Bonsoir Madame Van Hoof,

Anne Hugo et moi-même nous apprêtons à lancer officiellement le questionnaire relatif à nos mémoires et, tout d'abord, je vous remercie d'avoir pris le temps de répondre à la version test de ce questionnaire.

Après avoir effectué une phase de prétest et apporté les modifications nécessaires grâce aux feedback de nos différents prétesteurs, nous sommes prêtes à ouvrir notre enquête aux professeurs de langue étrangère de Wallonie.

Accepteriez-vous de répondre à la version finalisée, s'il vous plaît ? Si vous souhaitez la partager à vos collègues, cela nous aiderait également beaucoup.

Monsieur Simons nous a informées que nous pouvions vous envoyer notre texte introductif et le lien vers notre questionnaire afin que vous puissiez le faire suivre aux différents MdS qui collaborent avec le service didactique. Nous vous serions très reconnaissantes si vous étiez d'accord pour le faire, s'il vous plaît. Dans ce cas, vous trouverez toutes les informations relatives à ce questionnaire ainsi que le lien pour y accéder à la fin de ce mail et également en pièce-jointe.

Enfin, je me demandais comment nous pouvions procéder afin d'envoyer notre questionnaire à plus grande échelle, aux différentes institutions solaires de Wallonie ? Devons-nous passer par le service didactique afin d'obtenir un listing de ces différentes institutions ? Devons-nous chercher nous-mêmes ces différentes institutions ?

Je vous remercie d'avance pour votre aide précieuse et vous souhaite une belle soirée,

Erieta Pantagakis

Bonjour,

Nous sommes Erieta Pantagakis et Anne Hugo, deux étudiantes en dernière année de master en didactique des langues modernes à l'ULiège.

Dans le cadre de nos mémoires dirigés par Madame Audrey Renson et Monsieur Germain Simons, nous nous intéressons à des thèmes très différents.

En effet, ce questionnaire est composé de deux parties distinctes portant sur :

1) les vidéos courtes sur les réseaux sociaux (concerne uniquement les professeurs du secondaire inférieur et/ou supérieur)

2) la créativité et l'écriture créative

Nous vous serions très reconnaissantes si vous pouviez répondre aux deux sections afin de nous aider toutes les deux dans notre travail. Cependant, si vous désirez ne répondre qu'à une seule partie, cela serait déjà très aimable de votre part.

Si c'est le cas, il vous suffit de remplir la fiche signalétique et de passer le questionnaire auquel vous ne souhaitez pas répondre.

Le questionnaire sur les vidéos courtes sur les réseaux sociaux vous prendra 8 minutes maximum et celui sur la créativité et l'écriture créative vous prendra 25 minutes maximum. Toutefois, si vous n'enseignez pas l'écriture créative, le questionnaire sera beaucoup plus léger (15 minutes maximum) car vous ne répondrez alors qu'aux questions générales sur la créativité en langues étrangères.

Cette enquête est totalement anonyme, toutes les informations récoltées sont confidentielles et seront uniquement utilisées dans le cadre de nos travaux de fin d'études. Il n'y a pas de « bonnes » ou de « mauvaises » réponses. Le but est avant tout de comprendre vos pratiques d'enseignement.

Lien vers le questionnaire : <https://fr.surveymonkey.com/r/CCHZLQL>

QR code vers le questionnaire :



Nous vous remercions d'avance,

Erieta Pantagakis et Anne Hugo

Appendix O:
Email sent to headmasters

Objet: Mémoires université de Liège : enquête destinée aux professeurs de langues étrangères

Madame/Monsieur XXX,

Nous sommes Erieta Pantagakis et Anne Hugo, deux étudiantes en dernière année de master en didactique des langues modernes à l'université de Liège.

Nous vous contactons afin de solliciter votre aide dans le cadre de nos mémoires. Pour cela, nous effectuons une enquête auprès des professeurs de langues étrangères en Belgique francophone.

Cette enquête est composée de **deux parties distinctes** en fonction du sujet de nos mémoires respectifs. En effet, la première partie porte sur les vidéos courtes sur les réseaux sociaux et la seconde partie porte sur la créativité et l'écriture créative.

La complétion du questionnaire complet prendra un **maximum de 25 minutes** en fonction des parties auxquelles les professeurs décident de répondre.

Cette enquête est **totalemt anonyme** et les données récoltées sont confidentielles, elles ne seront exploitées que dans le cadre de nos mémoires. Il n'y a pas de « bonnes » ou « mauvaises » réponses, le but est avant tout de comprendre les opinions et pratiques d'enseignement de ces professeurs.

Accepteriez-vous de partager l'enquête qui se trouve à la fin de ce mail auprès de vos professeurs de langues étrangères, s'il vous plaît ?

Nous nous excusons d'avance auprès des professeurs qui auraient déjà reçu l'enquête via une autre plateforme ou via un autre mail.

Nous vous remercions, Madame/Monsieur XXX, pour votre aide précieuse.

Cordialement,

Erieta Pantagakis et Anne Hugo

ULiège, Master 2, LLM, didactique

Lien vers le questionnaire : <https://fr.surveymonkey.com/r/CCHZLQL>

QR code vers le questionnaire :



Objet: Mémoire université de Liège : enquête destinée aux professeurs de langues étrangères

Madame/Monsieur XXX,

Je m'appelle Anne Hugo et je suis actuellement étudiante en Master 2 en Langues et Lettres Modernes, orientation germanique (anglais et néerlandais), à finalité didactique à l'université de Liège.

Je me permets de vous contacter afin de solliciter votre aide dans le cadre de mon mémoire (promoteur, M. G. Simons ; co-promoteur, M. M. Delville).

Pour cela, j'effectue une enquête auprès des professeurs de langues étrangères en Belgique francophone. Le thème est **la place et l'intérêt potentiel de l'écriture créative au cours de langue étrangère**.

Le questionnaire est composé de deux parties : la **créativité et l'écriture créative**. Sa complétion complète prendra un maximum de 25 minutes. Toutefois, si les professeurs n'enseignent pas l'écriture créative, leur participation reste pertinente car elle me permettra de mieux comprendre les raisons de ce choix. Par ailleurs, dans ce dernier cas de figure, le questionnaire sera beaucoup plus léger pour eux (environ **15 minutes**) car ils ne répondent alors qu'aux questions générales sur la créativité et l'écriture créative en langues étrangères.

Le questionnaire est complètement **anonyme** ; toutes les données récoltées sont confidentielles et seront uniquement exploitées dans le cadre de mon mémoire. Il n'y a pas de « bonnes » ou de « mauvaises » réponses. Le but est avant tout de comprendre les opinions et les pratiques d'enseignement des professeurs concernés.

Accepteriez-vous de transmettre l'enquête qui se trouve à la fin de ce mail à vos professeurs de langues étrangères ?

Je m'excuse d'avance auprès des professeurs qui auraient déjà reçu l'enquête via une autre plateforme ou via un autre mail.

N.B. Etant donné que ce questionnaire est envoyé avec celui d'une autre mémorante qui concerne uniquement l'enseignement secondaire, je demande aux professeurs de ne remplir que celui sur la créativité et l'écriture créative s'ils n'ont aucune expérience dans l'enseignement secondaire supérieur et/ou inférieur.

Enfin, si les résultats de cette enquête t'intéressent, n'hésite pas à me contacter par e-mail à l'adresse suivante : anne.hugo@student.uliege.be

Je vous remercie, Madame/Monsieur XXX, pour votre précieuse collaboration.

Cordialement,

Anne Hugo

ULiège, Master 2, LLM, finalité didactique

Lien vers le questionnaire : <https://fr.surveymonkey.com/r/CCHZLQL>

QR code vers le questionnaire :



Appendix P:
Email sent to ancient HELMo classmates

Bonjour Pauline,

Comment vas-tu? Je ne sais pas si tu te rappelles de moi: je suis Anne Hugo, ancienne camarade de classe durant les études à HELMo Sainte-Croix de 2018 à 2021.

Comme tu le sais peut-être, je suis actuellement étudiante en Master 2 en Langues et Lettres Modernes, orientation germanique (anglais et néerlandais), à finalité didactique à l'Université de Liège.

Je me permets de te contacter dans le cadre de mon mémoire en didactique (Promoteur, M. G. Simons ; co-promoteur, M. M. Delville) car j'ai conçu une enquête qui porte sur la place et l'intérêt potentiel de l'écriture créative au cours de langue étrangère, et qui est destinée aux professeurs de langues étrangères en Belgique francophone.

Accepterais-tu de compléter mon enquête ? Dans ce cas, il faudrait remplir le questionnaire dans son entièreté, c'est-à-dire une première partie sur la créativité et une deuxième partie qui porte sur l'écriture créative. Cela ne prend qu'un maximum de 25 minutes.

Cette enquête est complètement anonyme, c'est-à-dire que toutes les données récoltées sont confidentielles et seront uniquement exploitées dans le cadre de mon mémoire. Il n'y a pas de « bonnes » ou de « mauvaises » réponses. Le but est avant tout de comprendre tes pratiques d'enseignement.

Le lien vers le questionnaire se trouve à la fin de cet e-mail.

N'hésite pas à partager le questionnaire si tu le souhaites. Je m'excuse d'avance si tu as déjà reçu l'enquête via un autre e-mail ou via un partage.

N.B. Etant donné que ce questionnaire est envoyé ensemble avec celui d'une autre mémorante, je te propose de cliquer sur « Je souhaite répondre uniquement au questionnaire portant sur la créativité et l'écriture créative. » à la 9ème question de la fiche signalétique, afin que tu ne doives remplir que le mien. Cependant, il serait également très aimable de ta part de répondre aux deux sections afin de nous aider toutes les deux dans notre travail.

Merci d'avance pour ta précieuse collaboration.

Anne Hugo

ULiège, Master 2, LLM, finalité didactique

<https://fr.surveymonkey.com/r/CCHZLQL>

Appendix Q:
Email sent to an ancient internship supervisor

Bonjour Madame Thomas,

Comment allez-vous ? Je ne sais pas si vous vous souvenez de moi : je m'appelle Anne Hugo, j'étais votre stagiaire en mars 2020 en néerlandais et en anglais (juste avant le confinement).

Je suis actuellement étudiante en Master 2 en Langues et Lettres Modernes, orientation germanique (anglais et néerlandais), à finalité didactique à l'Université de Liège.

Je me permets de vous contacter dans le cadre de mon mémoire en didactique (Promoteur, M. G. Simons ; co-promoteur, M. M. Delville). Pour celui-ci, j'ai conçu une enquête destinée aux professeurs de langues étrangères en Belgique francophone. Le thème est la place et l'intérêt potentiel de l'écriture créative au cours de langue étrangère.

Accepteriez-vous de compléter l'enquête dont le lien se trouve à la fin de cet e-mail ? Dans ce cas, il faudrait remplir le questionnaire dans son entièreté, c'est-à-dire une première partie sur la créativité et une deuxième partie qui porte sur l'écriture créative. Sa complétion ne prend qu'un maximum de 25 minutes.

Cette enquête est complètement anonyme, c'est-à-dire que toutes les données récoltées sont confidentielles et seront uniquement exploitées dans le cadre de mon mémoire. Il n'y a pas de « bonnes » ou de « mauvaises » réponses. Le but est avant tout de comprendre vos opinions et vos pratiques d'enseignement.

Si vous souhaitez la partager à vos collègues, cela m'aiderait grandement.

Je m'excuse d'avance si vous aviez déjà reçu cette enquête via une autre plateforme ou via un e-mail différent.

N.B. Etant donné que ce questionnaire est envoyé ensemble avec celui d'une autre mémorante, je vous prie de cliquer sur « Je souhaite répondre uniquement au questionnaire portant sur la créativité et l'écriture créative. » à la 9ème question de la fiche signalétique, afin que vous ne deviez remplir que le mien. Cependant, il serait également très aimable de votre part de répondre aux deux sections afin de nous aider toutes les deux dans notre travail.

Merci d'avance pour votre précieuse collaboration.

Anne Hugo

ULiège, Master 2, LLM, finalité didactique

<https://fr.surveymonkey.com/r/CCHZLQL>

Appendix R: Message shared on Tom's Facebook wall

Salut tout le monde, 🙌

Je m'appelle Anne Hugo et je suis actuellement étudiante en Master 2 en Langues et Lettres Modernes à l'Université de Liège.

Dans le cadre de mon mémoire en didactique, j'ai réalisé une enquête qui porte sur la **place et l'intérêt potentiel de l'écriture créative au cours de langue étrangère**.

Maintenant, j'ai besoin de **VOUS** pour remplir mon enquête. 🙏

De quoi s'agit-il exactement ? Voilà quelques détails :

- ✓ **Condition** : être **prof d'une langue étrangère** en Belgique francophone !
- ✓ **Contenu** : la **créativité** et l'**écriture créative**
- ✓ **Timing 1** : **25 minutes maximum** si vous enseignez l'écriture créative
- ✓ **Timing 2** : **15 minutes maximum** si vous n'enseignez **PAS** l'écriture créative ⌚
- ✓ **Réponses** : **anonymes** et **confidentielles** 👁
- ✓ **Evaluation** : **NON**, aucune « **bonne** » ou « **mauvaise** » réponse ✓
- ✓ **Intérêt** : mieux comprendre vos **opinions** et vos **pratiques** d'enseignement de la créativité et l'écriture créative 🙌

Si vous souhaitez **partager** ma publication, cela me serait d'une aide précieuse. 🙌

N.B. Comme ce questionnaire est envoyé avec celui d'une autre mémorante qui concerne uniquement l'enseignement secondaire, je vous demande de ne remplir que le mien si vous n'avez aucune expérience au niveau secondaire supérieur et/ou inférieur.

Merci d'avance pour votre précieuse collaboration. 🙌

Anne 😊

Lien vers le questionnaire : <https://fr.surveymonkey.com/r/CCHZLQL>

QR code vers le questionnaire :



Appendix S: Reminder email

Collective

Madame/Monsieur XXX,

Au vu du manque cruel de répondants auquel nous faisons face, nous vous recontactons afin de solliciter votre aide dans le cadre de nos mémoires dont toutes les informations ont été détaillées dans notre mail précédent.

Nous vous remercions énormément si vous avez déjà transmis notre enquête à vos professeurs de langues étrangères et nous sommes désolées pour le désagrément occasionné.

Si vous n'avez pas encore eu le temps de le faire, accepteriez-vous de leur transmettre l'enquête qui se trouve à la fin du mail précédent, s'il vous plaît ?

Nous vous remercions, Madame/Monsieur XXX, pour votre précieuse collaboration.

Cordialement,

Erieta Pantagakis et Anne Hugo
ULiège, Master 2, LLM, didactique

Individual

Madame/Monsieur XXX,

Au vu du manque cruel de répondants que la situation actuelle impose, je me permets de vous recontacter afin de solliciter votre aide dans le cadre de mon mémoire dont les détails vous ont été communiqués dans le mail envoyé il y a deux semaines.

Je vous serais très reconnaissante si vous aviez déjà transmis mon enquête à vos professeurs de langues étrangères. Dans ce cas, je m'excuse pour ce désagrément occasionné et vous pourriez tout simplement ignorer ce message.

Si vous n'avez pas encore eu le temps de le faire, accepteriez-vous de leur transmettre l'enquête dont le lien se trouve à la fin du mail précédent ?

Je vous remercie encore une fois, Madame/Monsieur X, pour votre précieuse collaboration.

Cordialement,

Anne Hugo

ULiège, Master 2, LLM, didactique

Appendix T: Introductory text of the survey

Bonjour,

Nous sommes Erieta Pantagakis et Anne Hugo, deux étudiantes en dernière année de master en didactique des langues modernes à l'ULiège.

Dans le cadre de nos mémoires dirigés par Madame Audrey Renson et Monsieur Germain Simons, nous nous intéressons à des thèmes très différents.

En effet, ce questionnaire est composé de deux parties distinctes portant sur :

- 1) les vidéos courtes sur les réseaux sociaux (**concerne uniquement les professeurs du secondaire inférieur et/ou supérieur**)
- 2) la créativité et l'écriture créative

Nous vous serions très reconnaissantes si vous pouviez répondre aux deux sections afin de nous aider toutes les deux dans notre travail. Cependant, si vous désirez ne répondre qu'à une seule partie, cela serait déjà très aimable de votre part.

Si c'est le cas, il vous suffit de remplir la fiche signalétique et de passer le questionnaire auquel vous ne souhaitez pas répondre.

Le questionnaire sur les vidéos courtes sur les réseaux sociaux vous prendra **8 minutes maximum**. Quant au questionnaire sur la créativité et l'écriture créative, remplir celui-ci vous prendra **25 minutes maximum**. Toutefois, si vous n'enseignez pas l'écriture créative, votre participation reste pertinente afin de mieux comprendre les raisons de ce choix. Dans ce cas de figure, le questionnaire sera beaucoup plus léger pour vous (environ **15 minutes maximum**) car vous ne répondez alors qu'aux questions générales sur la créativité en langues étrangères.

Cette enquête est **totale**ment **anonyme**, toutes les informations récoltées sont confidentielles et seront uniquement utilisées dans le cadre de nos travaux de fin d'études. Il n'y a pas de « bonnes » ou de « mauvaises » réponses. Le but est avant tout de comprendre vos pratiques d'enseignement.

Nous vous remercions d'avance pour votre précieuse collaboration,

Erieta Pantagakis et Anne Hugo

Appendix U:
Test version of the survey

Questionnaire pour les enseignants de langues étrangères en Belgique francophone

Fiche signalétique

Question 1 : Quel âge avez-vous ?

Moins de 25 ans	Entre 41 et 45 ans
Entre 25 et 30 ans	Entre 46 et 50 ans
Entre 31 et 35 ans	Entre 51 et 55 ans
Entre 36 et 40 ans	Plus de 56 ans

Question 2 : Combien d'année(s) d'expérience avez-vous dans l'enseignement ?

0 à 1 année	21 à 25 années
2 à 5 années	26 à 30 années
6 à 10 années	31 à 35 années
11 à 15 années	36 à 40 années
16 à 20 années	41 années et plus

Question 3 : Quel(s) diplôme(s) scientifique(s) possédez-vous ?

- Je ne possède aucun diplôme scientifique.
- Bachelier en langues et littératures modernes (Université)
- Bachelier en langues germaniques (AESI)
- Bachelier en traduction
- Licencié en langues et littératures germaniques
- Licencié en langues et littératures romanes
- Master en langues et littératures modernes, orientation générale, à finalité approfondie
- Master en langues et littératures modernes, orientation germaniques, à finalité didactique
- Master en langues et littératures modernes, à finalité traduction
- Master complémentaire en sciences de l'éducation
- Master en communication multilingue
- Autre(s)

Question 4 : Quel(s) diplôme(s) pédagogique(s) possédez-vous ?

- Je ne possède aucun titre pédagogique.
- AESI en langues germaniques
- AESI en langues modernes
- AESS en langues germaniques
- AESS en langues modernes
- AESS en langues romanes
- CAPAES en langues modernes
- CAP en langues modernes
- Bachelier instituteur primaire
- Autre(s)

Question 5 : A quel(s) niveau(x) enseignez-vous ?

- Primaire
- Dans le degré inférieur du secondaire (1, 2, 3)
- Dans le degré supérieur du secondaire (4, 5, 6)
- En promotion sociale
- En haute école
- A l'université
- Autre(s)

Question 6 : Dans quel(s) réseau(x) enseignez-vous ?

- Réseau libre subventionné confessionnel
- Réseau libre subventionné non confessionnel
- Réseau officiel organisé (Wallonie-Bruxelles Enseignement)
- Réseau officiel subventionné

Question 7 : Si vous enseignez dans l'enseignement secondaire, dans quelle(s) filière(s) enseignez-vous ?

- Général
- Technique de transition
- Technique de qualification
- Artistique de transition
- Artistique de qualification
- Professionnel
- Autre(s)

Question 8 : Quelle(s) langue(s) enseignez-vous ?

- Anglais
- Néerlandais
- Allemand
- Espagnol
- Italien
- Autre(s)

Question 9 : Je souhaite répondre ...

- uniquement au questionnaire sur les vidéos courtes sur les réseaux sociaux
- uniquement au questionnaire portant sur la créativité et l'écriture créative
- aux deux questionnaires

Partie I – La créativité

Rubrique 1 : Représentations et définitions

Question 26 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec les caractéristiques de la créativité.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Pour moi, la créativité est la capacité de créer quelque chose de nouveau .				
B) Pour moi, la créativité est la capacité de créer quelque chose d' utile .				
C) La créativité est un acte individuel .				
D) La créativité est un acte collectif .				
E) La créativité est une acte individuel ET collectif .				
F) La créativité est déterminée par le contexte social .				
G) Tout le monde peut être créatif.				

Voici une définition du terme « créativité » :

« La créativité est l'interaction entre la capacité d'un individu et le processus par lequel il/elle ou un groupe d'individus produit un résultat qui est à la fois nouveau et utile, dans un contexte social déterminé. » (traduit de l'anglais et adapté par la mémorante de Plucker, J. A. & R. A. Beghetto, 2004, p. 90)

N.B. Dans le cadre de ce questionnaire, je me focalise surtout sur **l'axe artistique** de la créativité.

Question 27 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec ce que la créativité implique dans l'enseignement en général.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) La créativité est une capacité qui peut être appliquée à toutes les matières scolaires .				
B) La créativité est un don .				
C) La créativité peut être enseignée .				
D) La créativité est une capacité fondamentale à développer chez les élèves de primaire .				
E) La créativité est une capacité fondamentale à développer chez les élèves de secondaire .				
F) La créativité est une capacité fondamentale à développer chez tous les apprenants, peu importe leur âge .				
G) La créativité doit être évaluée .				

Question 28 :

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
La créativité peut être enseignée au cours de langue étrangère.				

Question 29 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec des **raisons possibles** pour lesquelles vous considérez que la **créativité ne peut PAS être enseignée dans les cours de langue étrangère.**

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Il n'y a pas assez de temps dans le cours de langue étrangère pour travailler la créativité des élèves.				
B) Les prescrits légaux ne demandent pas de travailler la créativité.				
C) La créativité est réservée uniquement aux élèves avancés.				
D) Je ne sais pas quelle place accorder à la créativité dans l' évaluation d'une tâche de production.				
E) La créativité est une caractéristique innée (un don).				
F) Je ne me sens pas préparé à travailler la créativité au cours de langue étrangère.				
G) Je ne sais pas comment exercer la créativité avec tous mes élèves.				

Rubrique 2 : Formation initiale et continue

Question 30 : Avez-vous été **sensibilisé au développement de la créativité** au cours de **langue étrangère** dans le cadre de votre **formation scientifique** ?

OUI	NON
-----	-----

Question 31 : Avez-vous eu l'occasion lors de vos **stages en formation initiale** de travailler la **créativité en expression écrite** ?

OUI	NON
-----	-----

Question 32 : Avez-vous **suivi une formation** sur des **méthodes ou des pédagogies innovantes** qui **développent la créativité** des élèves en **langue étrangère** ?

OUI	NON
-----	-----

Question 33 : Etes-vous **demandeur d'une formation sur la créativité** au cours de **langue étrangère** ?

OUI	NON
-----	-----

Question 34: Si vous avez répondu « oui » à la question précédente, précisez quelle type de formation.

(Réponse courte)

Partie II – L'écriture créative

Rubrique 1 : Représentations et définitions

Question 35 : Selon vous, qu'est-ce que l'écriture créative ?

Donnez 3 substantifs que vous associez à la notion de l'écriture créative et classez-les par ordre d'importance (1 = le moins important, 3 = le plus important).

1	2	3

Voici une définition du terme « écriture créative » :

« C'est le transfert, sur le papier, en toute liberté, des sentiments et/ou des pensées d'un individu, par le biais de l'imagination » (traduit de l'anglais et adapté par la mémorante de Arthur & Zell, cité dans Bayat, 2016, p. 618)

Question 36 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec ce que l'écriture créative (artistique) implique dans l'enseignement en général.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) L'écriture créative peut être appliquée à tous les niveaux de langue (du primaire à l'enseignement supérieur).				
B) L'écriture créative encourage les élèves qui ne sont pas motivés à écrire .				
C) L'écriture créative stimule l' imagination de l'élève.				
D) Les élèves faisant preuve de créativité s'expriment de manière créative par écrit .				
E) L'écriture créative et la grammaire sont deux domaines distincts qui ne peuvent être combinés.				
F) La didactique de l'écriture créative se concentre sur le produit de l'acte de création.				
G) La didactique de l'écriture créative se concentre sur le processus de l'acte de création.				

Rubrique 2 : Formation initiale et continue

Question 37 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec la place de l'expression écrite et l'écriture créative dans votre formation.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Au cours de ma formation scientifique initiale en haute école ou à l'université, j'ai été formé à l'expression écrite en langue étrangère .				
B) Au cours de ma formation en didactique des langues en haute école ou à l'université, j'ai été formé à travailler l'expression écrite dans le cours de langue étrangère .				
C) Au cours de ma formation en didactique des langues en haute école ou à l'université, la place de l'écriture créative dans l'enseignement des langues étrangères a été abordée .				

Question 38 : Pendant votre formation scientifique initiale, avez-vous suivi un cours sur l'écriture créative ?

OUI	NON
-----	-----

Question 39 : Dans le cadre de la formation continue, avez-vous participé à des journées pédagogiques sur l'enseignement de l'écriture créative ?

OUI	NON
-----	-----

Question 40 : Etes-vous demandeur de journées pédagogiques sur l'enseignement de l'écriture créative ?

OUI	NON
-----	-----

Question 41 : Pratiquez-vous l'écriture créative dans votre cours de langue étrangère ?

OUI	NON
-----	-----

Question 42 : Si vous avez répondu « non » à la question n° 41, veuillez indiquer votre degré d'accord avec les raisons suivantes.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Je trouve que la correction des tâches écrites prend trop de temps .				
B) Les élèves utilisent de plus en plus des outils comme DeepL ou ChatGPT pour préparer leur expression écrite.				
C) Enseigner l'écriture créative prend trop de temps .				
D) Je ne vois pas l'intérêt d'enseigner l'écriture créative dans un cours de langue étrangère.				
E) Au niveau auquel j'enseigne, l'écriture créative est trop complexe sur le plan linguistique.				
F) De par ma formation scientifique initiale , je ne me sens pas préparé à enseigner l'écriture créative.				
G) De par ma formation initiale en didactique , je ne me sens pas préparé à enseigner l'écriture créative.				
H) Il n'y a pas , dans les prescrits légaux , d' obligation à travailler l'écriture créative.				
I) Pour moi, la créativité est un don et donc l'écriture créative ne s'enseigne pas .				
K) Je manque d'idées pour concevoir des activités écrites appropriées.				

Question 43

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Je pense que d'autre(s) macro-compétence(s) linguistique(s) sont plus importante(s) à développer chez les élèves d'une langue étrangère que l'écriture.				

Question 44 : Si vous avez répondu « D'accord » ou « Tout à fait d'accord » à la question ..., précisez quelle(s) macro-compétence(s) linguistique(s) vous semble(nt) plus importante(s).

Ecouter	Lire
Parler sans interaction	Parler en interaction

Question 45

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
D'autres type(s) d'écriture que l'écriture créative me semblent plus utiles pour l'utilisation future de la langue étrangère par les élèves.				

Question 46 : Si vous avez répondu « D'accord » ou « Tout à fait d'accord » à la question ..., veuillez citer les types d'écrits que vous jugez plus importants.

Les questions et affirmations suivantes portent sur la pratique de l'écriture créative dans votre enseignement de langue étrangère. Si vous n'enseignez PAS l'écriture créative, vous pouvez IGNORER cette dernière partie et cliquer sur suivant. Merci d'avoir répondu jusqu'ici. 😊

Rubrique 3 : Enseignement de l'écriture créative

Question 47 : Quand pensez-vous qu'on peut commencer à enseigner l'écriture créative dans le cours de langue étrangère ?

Dès le primaire	A partir de 18 ans
A partir de 12 ans	Dans l'enseignement supérieur
A partir de 15 ans	Autre(s)

Questions 48-50 : Lorsque vous abordez l'écriture créative en classe, que faites-vous ? Veuillez indiquer votre degré d'accord avec les affirmations suivantes.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Avant l'écriture (Q48)				
A) Je fournis des modèles de textes aux élèves avant de leur demander de travailler sur leurs propres textes.				
B) Je demande aux élèves de planifier soigneusement leur texte en se fixant des objectifs .				
Pendant l'écriture (Q49)				
C) Je demande aux élèves de vérifier si leurs idées, opinions, sentiments principaux ont bien été véhiculés à travers l'écrit.				
D) Je demande aux élèves de vérifier la compréhensibilité de leur texte.				
E) Je demande aux élèves de vérifier leur texte au niveau linguistique (correction grammaticale, richesse lexicale, etc.).				
F) Je reprérends directement les textes des élèves sans leur donner la possibilité de les relire attentivement .				
Après l'écriture (Q50)				
G) Je demande aux élèves de prendre note du travail des autres sur le contenu et le ressenti .				
H) Je demande aux élèves de prendre note du travail des autres sur la langue (grammaire, lexique, fonctions langagières, etc.).				
I) Je demande aux élèves de prendre note du travail des autres sur le contenu , le ressenti et la langue .				

Question 51 : Utilisez-vous les **types d'activités** suivants pour enseigner l'écriture créative en langue étrangère ?

A) Écrire de **manière associative** (cluster, brainstorming, acrostiche, etc.)

OUI	NON
-----	-----

B) Jouer à des **jeux d'écriture** (écriture en chaîne, « cadavre exquis »)

OUI	NON
-----	-----

C) Écrire en réaction à des **stimuli visuels** (images, photos, dessins, vidéos, etc.)

OUI	NON
-----	-----

D) Écrire en réaction à des **stimuli sonores** (musique, bande de bruitages, vidéos, extraits de films, etc.)

OUI	NON
-----	-----

E) Écrire en réaction à des **stimuli olfactifs** (ex. jeu des odeurs sur la base d'un coffre arômes (du vin))

OUI	NON
-----	-----

F) Écrire en respectant des **directives**, des **règles** et en imitant des **modèles (rondel, nouvelle, conte, etc.)**

OUI	NON
-----	-----

G) Écrire **à partir** ou **en référence à des textes littéraires** (écrire la **fin** d'une histoire donnée aux élèves, écrire une histoire **à une autre personne**, **réécrire** une histoire dans un poème, etc.)

OUI	NON
-----	-----

H) Tenir un **journal**.

OUI	NON
-----	-----

I) Écrire uniquement pour le **plaisir** (s'il reste du temps à la fin du cours par exemple).

OUI	NON
-----	-----

Question 52 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec les avantages de l'enseignement de l'écriture créative dans le cours de langue étrangère.

L'écriture créative en cours de langue étrangère ...

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) favorise la motivation des élèves à écrire				
B) enrichit le vocabulaire des élèves				
C) améliore la grammaire des élèves				
D) développer les compétences rédactionnelles des élèves en général				
E) renforce la confiance en soi des élèves				
F) aide les élèves à surmonter le syndrome de la « page blanche » en leur donnant des outils pour produire un texte créatif				
G) permet aux élèves de développer leur sensibilité artistique qui est peu sollicité à l'école				
H) amène les élèves à jouer avec la langue				
I) renforce la capacité d'expression des élèves				
J) améliore la syntaxe des élèves				

Question 53-57 : Comment intégrez-vous les modules d'écriture créative dans votre enseignement de langue étrangère ?

Q53) C'est une activité (« **warming-up** ») qui vise à introduire le thème de la séquence.

OUI	NON
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Q54) C'est un module à **part**, déconnecté du reste des séquences du cours (ex. une heure par mois consacrée à écrire des poèmes).

OUI	NON
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Q55) C'est un **module intégré dans une séquence didactique** en fonction des besoins des élèves relatifs à la **matière abordée** dans la séquence (ex. écrire un poème en utilisant le nouveau lexique/ le « past simple »).

OUI	NON
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Q56) C'est une **séquence didactique entière** sur l'écriture créative.

OUI	NON
-----	-----

Q57) C'est tout un **projet pédagogique** basé sur l'écriture créative (via des ateliers par exemple).

OUI	NON
-----	-----

Question 58 : A quelle fréquence faites-vous écrire vos élèves de manière créative ?

Une fois par leçon	Une fois par mois
Une fois par séquence didactique	Une fois par semestre
Une fois par semaine	Une fois par an
Plus d'une fois par semaine	Autre(s)
Entre 2 et 4 fois par mois	

Rubrique 4 : Evaluation et publication

Question 59 : Est-ce que vous évaluez l'écriture créative de vos élèves ?

OUI	NON
-----	-----

Question 60 : Si vous avez répondu « non » à la question n°59, cochez la/le(s) raison(s) possible(s).

A) Je manque de temps.	D) L'écriture créative ne s'évalue pas de manière traditionnelle (avec des points).
B) Il me semble difficile d'évaluer de manière « objective » l'écriture créative.	E) L'évaluation « polluerait » tout le processus de créativité réalisé pendant la séquence.
C) La qualité de la production varie trop en fonction de l'aptitude créative de l'élève (don).	F) Autre(s)

Question 61 : Si vous avez répondu « oui » à la question n°59, veuillez indiquer votre degré d'accord avec les affirmations suivantes.

Pour évaluer l'écriture créative, je procède ...

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) via une évaluation formative de la production créative de l'élève (pas des points).				
B) via une évaluation sommative de la production créative de l'élève (pour des points).				
C) via une évaluation formative et sommative de la production créative de l'élève (pour des points).				
D) via l' auto-évaluation par l'élève de sa production créative.				
E) via l'évaluation formative de portfolios d'écriture créative.				
F) via l'évaluation formative de sa production créative par les pairs .				

Question 62 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec ce que vous faites avec les produits créatifs de vos élèves.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Je les publie TOUS sur le site/ dans le journal de l'école.				
B) Je publie LE(S) MEILLEUR(S) sur le site/ dans le journal de l'école.				
C) Je les conserve TOUS dans un portfolio que je mets à la disposition des élèves.				
D) Je conserve LE(S) MEILLEUR(S) dans un portfolio que je mets à la disposition des élèves.				

Rubrique 5 : Difficultés rencontrées

Question 63 : Rencontrez-vous des difficultés lors de la mise en œuvre des méthodes d'écriture créative dans votre cours de langue étrangère ?

OUI	NON
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Question 64 : Si vous avez cochés « oui » à la question n°..., veuillez indiquer votre degré d'accord avec les affirmations suivantes.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Je manque de temps (programmes chargés).				
B) Je manque de ressources (manuels/ partie des manuels dédiés à l'écriture créative).				
Ma formation scientifique initiale ne m'a pas préparé à travailler l'EC avec les élèves.				
La société actuelle ne valorise pas le développement de la créativité.				
C) Les élèves ont une trop faible maîtrise de l'expression écrite pour se lancer dans l'écriture créative en langue étrangère.				
D) Les élèves n'aiment pas écrire en langue étrangère.				
E) Il y a une trop grande hétérogénéité dans ce domaine ; certains élèves sont naturellement créatifs et d'autres pas du tout.				
F) Les élèves n'ont pas d'imagination .				

Rubrique 6 : Auto-évaluation

Question 65 : Sur une échelle de 1 à 10, j'évalue ma capacité à enseigner l'écriture créative à ... (1 = la maîtrise la plus faible ; 10 = la meilleure maîtrise)

1	2	3	4	5	6	7	8	9	10
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Question 66 : Est-ce que vous pratiquiez l'écriture créative vous-même en dehors du contexte professionnel ?

OUI	NON
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Question 67 : Si vous avez répondu « oui » à la question n°66, dans quelle langue écrivez-vous ?

langue étrangère	langue maternelle
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Question 68 : Si vous avez répondu « oui » à la question n°66, partagez-vous vos productions créatives avec vos élèves ?

OUI	NON
-----	-----

Rubrique 7 : Fin

(Q69) Espace réservé à un commentaire éventuel sur l'enseignement de l'écriture créative au cours des langue étrangère.

Je vous **remercie** d'avoir pris le temps de répondre à mon questionnaire. Vos réponses seront une aide précieuse pour la réalisation de mon mémoire.

Si vous organisez encore cette année un **projet pédagogique**/ une **séquence**/ une **leçon sur l'écriture créative** que vous semble intéressant(e), et que vous acceptez que je l'**observe**, n'hésitez pas à **me contacter par e-mail** à l'adresse suivante : anne.hugo@student.uliege.be

**Appendix V:
Final version of the survey**

Questionnaire pour les enseignants de langues étrangères en Belgique francophone

Fiche signalétique

Question 1 : Quel âge avez-vous ?

Moins de 25 ans	Entre 41 et 45 ans
Entre 25 et 30 ans	Entre 46 et 50 ans
Entre 31 et 35 ans	Entre 51 et 55 ans
Entre 36 et 40 ans	Plus de 56 ans

Question 2 : Combien d'année(s) d'expérience avez-vous dans l'enseignement ?

0 à 1 année	21 à 25 années
2 à 5 années	26 à 30 années
6 à 10 années	31 à 35 années
11 à 15 années	36 à 40 années
16 à 20 années	41 années et plus

Question 3 : Quel(s) diplôme(s) scientifique(s) possédez-vous ?

- Je ne possède aucun diplôme scientifique.
- Bachelier en langues et littératures modernes (Université)
- Bachelier en langues germaniques (AESI)
- Bachelier en traduction
- Licencié en langues et littératures germaniques
- Licencié en langues et littératures romanes
- Master en langues et littératures modernes, orientation générale, à finalité approfondie
- Master en langues et littératures modernes, orientation germaniques, à finalité didactique
- Master en langues et littératures modernes, à finalité traduction
- Master complémentaire en sciences de l'éducation
- Master en communication multilingue
- Autre(s)

Question 4 : Quel(s) diplôme(s) pédagogique(s) possédez-vous ?

- Je ne possède aucun titre pédagogique.
- AESI en langues germaniques
- AESI en langues modernes
- AESS en langues germaniques
- AESS en langues modernes
- AESS en langues romanes
- CAPAES en langues modernes
- CAP en langues modernes
- Bachelier instituteur primaire
- Autre(s)

Question 5 : A quel(s) niveau(x) enseignez-vous ?

- Primaire
- Dans le degré inférieur du secondaire (1, 2, 3)
- Dans le degré supérieur du secondaire (4, 5, 6)
- En promotion sociale
- En haute école
- A l'université
- Autre(s)

Question 6 : Dans quel(s) réseau(x) enseignez-vous ?

- Réseau libre subventionné confessionnel
- Réseau libre subventionné non confessionnel
- Réseau officiel organisé (Wallonie-Bruxelles Enseignement)
- Réseau officiel subventionné

Question 7 : Si vous enseignez dans l'enseignement secondaire, dans quelle(s) filière(s) enseignez-vous ?

- Général
- Technique de transition
- Technique de qualification
- Artistique de transition
- Artistique de qualification
- Professionnel
- Autre(s)

Question 8 : Quelle(s) langue(s) enseignez-vous ?

- Anglais
- Néerlandais
- Allemand
- Espagnol
- Italien
- Autre(s)

Question 9 : Je souhaite répondre ...

- uniquement au questionnaire sur les vidéos courtes sur les réseaux sociaux
- uniquement au questionnaire portant sur la créativité et l'écriture créative
- aux deux questionnaires

Partie I – La créativité

Rubrique 1 : Représentations et définitions

Question 26 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec les caractéristiques de la créativité.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Pour moi, la créativité est la capacité de créer quelque chose de nouveau .				
B) Pour moi, la créativité est la capacité de créer quelque chose d' utile .				
C) La créativité est avant tout un acte individuel .				
D) La créativité est avant tout un acte collectif .				
E) La créativité est déterminée par le contexte social .				
F) Tout le monde peut être créatif.				

Voici une définition du terme « **créativité** » : « *La créativité est l'interaction entre la capacité d'un individu et le processus par lequel il/elle ou un groupe d'individus produit un résultat qui est à la fois nouveau et utile, dans un contexte social déterminé.* » (traduit de l'anglais et adapté par la mémorante de Plucker, J. A. & R. A. Beghetto, 2004, p. 90)

N.B. Dans le cadre de ce questionnaire, je me focalise surtout sur l'**axe artistique** de la créativité.

Question 27 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec ce que la créativité implique dans l'enseignement en général.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) La créativité est une capacité qui peut être appliquée à toutes les matières scolaires .				
B) La créativité est un don .				
C) La créativité peut être enseignée .				
D) La créativité est une capacité fondamentale à développer chez les élèves de primaire .				
E) La créativité est une capacité fondamentale à développer chez les élèves de secondaire .				
F) La créativité est une capacité fondamentale à développer chez tous les apprenants, peu importe leur âge .				
G) La créativité doit être évaluée .				

Question 28 :

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
La créativité peut être enseignée au cours de langue étrangère.				

Question 29 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec des raisons possibles pour lesquelles vous considérez que la créativité ne peut PAS être enseignée dans les cours de langue étrangère.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Il n'y a pas assez de temps dans le cours de langue étrangère pour travailler la créativité des élèves.				
B) Les prescrits légaux ne demandent pas de travailler la créativité.				
C) La créativité est réservée uniquement aux élèves avancés .				
D) Je ne sais pas quelle place accorder à la créativité dans l' évaluation d'une tâche de production.				
E) La créativité est une caractéristique innée (un don) .				
F) Je ne me sens pas préparé à travailler la créativité au cours de langue étrangère.				
G) Je ne sais pas comment exercer la créativité avec tous mes élèves .				

Rubrique 2 : Formation initiale et continue

Question 30 : Avez-vous été sensibilisé au développement de la créativité au cours de langue étrangère dans le cadre de votre formation scientifique ?

OUI	NON
-----	-----

Question 31 : Avez-vous eu l'occasion lors de vos stages en formation initiale de travailler la créativité en expression écrite ?

OUI	NON
-----	-----

Question 32 : Avez-vous suivi une formation sur des méthodes ou des pédagogies innovantes qui développent la créativité des élèves en langue étrangère ?

OUI	NON
-----	-----

Question 33 : Etes-vous demandeur d'une formation sur la créativité au cours de langue étrangère ?

OUI	NON
-----	-----

Question 34: Si vous avez répondu « oui » à la question précédente, précisez quelle type de formation.

(Réponse courte)

Partie II – L'écriture créative

Rubrique 1 : Représentations et définitions

Question 35 : Selon vous, qu'est-ce que l'écriture créative ?

Donnez 3 substantifs que vous associez à la notion de l'écriture créative et classez-les par ordre d'importance (1 = le moins important, 3 = le plus important).

1	2	3

Voici une définition du terme « écriture créative » :

« C'est le transfert, sur le papier, en toute liberté, des sentiments et/ou des pensées d'un individu, par le biais de l'imagination » (traduit de l'anglais et adapté par la mémorante de Arthur & Zell, cité dans Bayat, 2016, p. 618)

Ci-dessous, vous trouverez quelques exemples concernant l'écriture créative dans le cadre de l'enseignement d'une langue étrangère : poésie, nouvelles, écriture de scénarios, écriture de chansons, rédaction d'un journal intime, etc. Il peut même s'agir d'e-mails, d'articles de blog, de Tweets et de messages Facebook, pour autant qu'ils aient avant tout une visée artistique plutôt que purement pragmatique.

Rubrique 2 : Formation initiale et continue

Question 36 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec la place de l'expression écrite et l'écriture créative dans votre formation.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Au cours de ma formation scientifique initiale en haute école ou à l'université, j'ai été formé à l'expression écrite en langue étrangère .				
B) Au cours de ma formation en didactique des langues en haute école ou à l'université, j'ai été formé à travailler l'expression écrite dans le cours de langue étrangère .				

Question 37 : Avez-vous fait l'expérience d'activités relatives à l'écriture créative dans le cadre de votre formation en didactique des langues ?

- Oui, cela a été bénéfique.
- Oui, mais cela n'a pas été bénéfique.
- Non.
- Non, mais j'aurais aimé.

Question 38 : Pendant votre formation scientifique initiale, avez-vous suivi un cours sur l'écriture créative ?

OUI	NON
-----	-----

Question 39 : Dans le cadre de la formation continue, avez-vous participé à des journées pédagogiques sur l'enseignement de l'écriture créative ?

OUI	NON
-----	-----

Question 40 : Etes-vous demandeur de journées pédagogiques sur l'enseignement de l'écriture créative ?

OUI	NON
-----	-----

Question 41: Pratiquez-vous l'écriture créative dans votre cours de langue étrangère ?

OUI	NON
-----	-----

Question 42 : Si vous avez répondu « non » à la question n° 41, veuillez indiquer votre degré d'accord avec les raisons suivantes.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Je trouve que la correction des tâches écrites prend trop de temps.				
B) Les élèves utilisent de plus en plus des outils comme DeepL ou ChatGPT pour préparer leur expression écrite.				
C) Enseigner l'écriture créative prend trop de temps.				
D) Je ne vois pas l'intérêt d'enseigner l'écriture créative dans un cours de langue étrangère.				
E) Au niveau auquel j'enseigne, l'écriture créative est trop complexe sur le plan linguistique.				
F) De par ma formation scientifique initiale , je ne me sens pas préparé à enseigner l'écriture créative.				
G) De par ma formation initiale en didactique , je ne me sens pas préparé à enseigner l'écriture créative.				
H) Il n'y a pas , dans les prescrits légaux , d' obligation à travailler l'écriture créative.				
I) Pour moi, la créativité est un don et donc l'écriture créative ne s'enseigne pas.				
K) Je manque d'idées pour concevoir des activités écrites appropriées.				

Question 43

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Je pense que d'autre(s) macro-compétence(s) linguistique(s) sont plus importante(s) à développer chez les élèves d'une langue étrangère que l'écriture.				

Question 44 : Si vous avez répondu « D'accord » ou « Tout à fait d'accord » à la question 43, précisez quelle(s) macro-compétence(s) linguistique(s) vous semble(nt) plus importante(s).

Ecouter	Lire
Parler sans interaction	Parler en interaction

Question 45

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
D'autre(s) type(s) d'écriture que l'écriture créative me semblent plus utiles pour l'utilisation future de la langue étrangère par les élèves.				

Question 46 : Si vous avez répondu « D'accord » ou « Tout à fait d'accord » à la question 45, veuillez citer les types d'écrits que vous jugez plus importants.

Les questions et affirmations suivantes portent sur la pratique de l'écriture créative dans votre enseignement de langue étrangère. Si vous n'enseignez PAS l'écriture créative, vous pouvez IGNORER cette dernière partie et cliquer sur suivant. Merci d'avoir répondu jusqu'ici. 😊

Rubrique 3 : Enseignement de l'écriture créative

Question 47 : Quand pensez-vous qu'on peut commencer à enseigner l'écriture créative dans le cours de langue étrangère ?

Dès le primaire	A partir de 18 ans
A partir de 12 ans	Dans l'enseignement supérieur
A partir de 15 ans	Autre(s)

Question 48 : Quel(s) type(s) d'activité(s) d'écriture créative utilisez-vous dans l'enseignement de langue étrangère ?

Choisissez 3 items de cette liste et classez-les par ordre fréquence d'emploi.

(1 = le plus souvent utilisé , 3 = le moins souvent utilisé des 3 pratiqués)

N.B. Si vous avez coché 10. Autre, précisez le type d'activité.

- Écriture des poèmes
- Écriture des nouvelles
- Écriture d'un scénario ou d'une scène
- Écriture d'une pièce d'une théâtre ou d'un sketch
- Écriture de chansons
- Rédaction d'un journal intime (réel ou fictif)
- Écriture en réaction à des stimuli (visuels, olfactifs, sonores, etc.)
- Jeux d'écriture (écriture en chaîne, « cadavre exquis », etc.)
- Écriture associative (cluster, brainstorming, acrostiche, etc.)
- Autre

Questions 49-51 : Lorsque vous abordez l'écriture créative en classe, que faites-vous ? Veuillez indiquer votre degré d'accord avec les affirmations suivantes.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
Avant l'écriture (Q49)				
A) Je fournis des modèles de textes aux élèves avant de leur demander de travailler sur leurs propres textes.				
B) Je demande aux élèves de planifier soigneusement leur texte en se fixant des objectifs .				
Pendant l'écriture (Q50)				
C) Je demande aux élèves de vérifier si leurs idées, opinions, sentiments principaux ont bien été véhiculés à travers l'écrit.				
D) Je demande aux élèves de vérifier la compréhensibilité de leur texte.				
E) Je demande aux élèves de vérifier leur texte au niveau linguistique (correction grammaticale, richesse lexicale, etc.).				
F) Je reprérends directement les textes des élèves sans leur donner la possibilité de les relire attentivement .				
Après l'écriture (Q51)				
G) Je demande aux élèves de prendre note du travail des autres sur le contenu et le ressenti .				
H) Je demande aux élèves de prendre note du travail des autres sur la langue (grammaire, lexique, fonctions langagières, etc.).				
I) Je demande aux élèves de prendre note du travail des autres sur le contenu , le ressenti et la langue .				

Question 52 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec les avantages de l'enseignement de l'écriture créative dans le cours de langue étrangère.

L'écriture créative en cours de langue étrangère ...

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) favorise la motivation des élèves à écrire.				
B) enrichit le vocabulaire des élèves.				
C) améliore la grammaire des élèves.				
D) développe les compétences rédactionnelles des élèves en général.				
E) renforce la confiance en soi des élèves.				
F) aide les élèves à surmonter le syndrome de la « page blanche » en leur donnant des outils pour produire un texte créatif.				
G) permet aux élèves de développer leur sensibilité artistique qui est peu sollicitée à l'école.				
H) amène les élèves à jouer avec la langue.				
I) renforce la capacité d'expression des élèves.				
J) améliore la syntaxe des élèves.				
K) est applicable à tous les niveaux de langues (du primaire à l'enseignement supérieur).				

Questions 53-57 : Comment intégrez-vous les modules d'écriture créative dans votre enseignement de langue étrangère ?

Q53) C'est une activité (« **warming-up** ») qui vise à introduire le thème de la séquence.

OUI	NON
-----	-----

Q54) C'est un module **à part**, déconnecté du reste des séquences du cours (ex. une heure par mois consacrée à écrire des poèmes).

OUI	NON
-----	-----

Q55) C'est un **module intégré dans une séquence didactique** en fonction des besoins des élèves relatifs à la **matière abordée** dans la séquence (ex. écrire un poème en utilisant le nouveau lexique/ le « past simple »).

OUI	NON
-----	-----

Q56) C'est une **séquence didactique entière** sur l'écriture créative.

OUI	NON
-----	-----

Q57) C'est tout un **projet pédagogique** basé sur l'écriture créative (via des ateliers par exemple).

OUI	NON
-----	-----

Question 58 : A quelle fréquence faites-vous écrire vos élèves de manière créative ?

Une fois par leçon	Une fois par mois
Une fois par semaine	Une fois par semestre
Plus d'une fois par semaine	Une fois par an
Entre 2 et 4 fois par mois	Autre(s)

Rubrique 4 : Supports

Question 59 : Quelle(s) est/sont la/les principale(s) source(s) de vos activités d'écriture créative ? (plusieurs réponses possible)

- Ouvrages de références en langue étrangère
- Manuels scolaires
- Sites web
- Création de ses propres activités
- Autres sources

Question 60 : Parmi les sources que vous avez choisies, laquelle utilisez-vous le plus souvent ?

(réponse courte)

Question 61 : Je pense que les outils numériques peuvent être utiles aux élèves pendant le processus d'écriture créative.

- Pas du tout d'accord
- Pas d'accord
- D'accord
- Tout à fait d'accord

Rubrique 5 : Evaluation et publication

Question 62 : Est-ce que vous évaluez l'écriture créative de vos élèves ?

OUI	NON
-----	-----

Question 63 : Si vous avez répondu « non » à la question n°62, cochez la/le(s) raison(s) possible(s).

A) Je manque de temps.	D) L'écriture créative ne s'évalue pas de manière traditionnelle (avec des points).
B) Il me semble difficile d'évaluer de manière « objective » l'écriture créative.	E) L'évaluation « polluerait » tout le processus de créativité réalisé pendant la séquence.
C) La qualité de la production varie trop en fonction de l'aptitude créative de l'élève (don).	F) Autre(s)

Question 64 : Si vous avez répondu « oui » à la **question n°62**, veuillez indiquer votre degré d'accord avec les affirmations suivantes.

Pour évaluer l'écriture créative, je procède ...

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) via une évaluation formative de la production créative de l'élève (pas des points).				
B) via une évaluation sommative de la production créative de l'élève (pour des points).				
C) via une évaluation formative et sommative de la production créative de l'élève (pour des points).				
D) via l' auto-évaluation par l'élève de sa production créative.				
E) via l'évaluation formative de portfolios d'écriture créative.				
F) via l'évaluation formative de sa production créative par les pairs .				

Question 65 : Veuillez indiquer votre degré d'accord avec les affirmations suivantes. Elles sont en rapport avec ce que vous faites avec les produits créatifs de vos élèves.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Je les publie TOUS sur le site/ dans le journal de l'école.				
B) Je publie LE(S) MEILLEUR(S) sur le site/ dans le journal de l'école.				
C) Je les conserve TOUS dans un portfolio que je mets à la disposition des élèves.				
D) Je conserve LE(S) MEILLEUR(S) dans un portfolio que je mets à la disposition des élèves.				

Rubrique 6 : Difficultés rencontrées

Question 66 : Rencontrez-vous des difficultés lors de la mise en œuvre des méthodes d'écriture créative dans votre cours de langue étrangère ?

OUI	NON
-----	-----

Question 67 : Si vous avez coché « oui » à la question n°66, veuillez indiquer votre degré d'accord avec les affirmations suivantes.

	Pas du tout d'accord	Pas d'accord	D'accord	Tout à fait d'accord
A) Je manque de temps (programmes chargés).				
B) Je manque de ressources (manuels/ partie des manuels dédiés à l'écriture créative).				

C) Ma formation scientifique initiale ne m'a pas préparé à travailler l'écriture créative avec les élèves.				
D) La société actuelle ne valorise pas le développement de la créativité.				
E) Les élèves ont une trop faible maîtrise de l'expression écrite pour se lancer dans l'écriture créative en langue étrangère.				
F) Les élèves n'aiment pas écrire en langue étrangère.				
G) Il y a une trop grande hétérogénéité dans ce domaine ; certains élèves sont naturellement créatifs et d'autres pas du tout.				
H) L'école primaire et/ou l'enseignement secondaire inférieur n'a pas entraîné les élèves à cette dimension créative.				
I) Les élèves n'ont pas d'imagination .				
J) Les élèves sont trop pudiques pour exprimer leurs sentiments personnels.				

Rubrique 7 : Auto-évaluation

Question 68 : Sur une échelle de 1 à 10, j'évalue ma capacité à enseigner l'écriture créative à ... (1 = la maîtrise la plus faible ; 10 = la meilleure maîtrise)

1	2	3	4	5	6	7	8	9	10
---	---	---	---	---	---	---	---	---	----

Question 69 : Est-ce que vous pratiquez l'écriture créative vous-même en dehors du contexte professionnel ?

OUI	NON
-----	-----

Question 70 : Si vous avez répondu « oui » à la question n°69, dans quelle langue écrivez-vous ?

langue étrangère	langue maternelle
------------------	-------------------

Question 71 : Si vous avez répondu « oui » à la question n°69, partagez-vous vos productions créatives avec vos élèves ?

OUI	NON
-----	-----

Rubrique 8 : Fin

(Q72) Espace réservé à un commentaire éventuel sur l'enseignement de l'écriture créative au cours des langue étrangère.

Je vous **remercie** d'avoir pris le temps de répondre à mon questionnaire. Vos réponses seront une aide précieuse pour la réalisation de mon mémoire.

Si vous organisez encore cette année un **projet pédagogique**/ une **séquence**/ une **leçon sur l'écriture créative** que vous semble intéressant(e), et que vous acceptez que je l'**observe**, n'hésitez pas à **me contacter par e-mail** à l'adresse suivante : anne.hugo@student.uliege.be

Appendix W:
Question 35 of the survey

Respondent	1	2	3
1	Originalité	Humour	Capacité d'étonner
2	Originalité	Création	Nouveau point de vue
3	Beauté	Originalité	Motivation
4	Non-convention	Imagination	Mélange des disciplines
5	Expression de soi	Imagination	Liberté
6	Inventions	Idées	Originalité
7	Liberté	Art	Imagination
8	Inventivité	Amusement	Réflexion
9	Production	Individuel ou groupe	Inédit
10	Réflexion	Idées	Inventivité
11	Art	Stimulation	Imagination
12	Imagination	Sensibilité	Développement
13	Imagination	Liberté	Contraintes
14	Création	Ecriture	Inspiration
15	Plaisir	Maturité	Imagination
16	Texte	Liberté	Original
17	Imagination	Rêve	Idée
18	Histoire	Plaisir	Création
19	Imagination	Vocabulaire	Rêve
20	Culture	Personnalité	Expression
21	Production	Originalité	Personnel et/ou collectif
22	Original	Pensée	/
23	Imagination	Création	Réflexion
24	Amusement	Imagination	Dépassement de ses limites
25	Situation	Inédit	Histoire
26	Epanouissement	Originalité	Amélioration PE (production écrite)
27	Découverte	Evasion	Curiosité
28	Liberté	Genre	Fiction
29	Création	Fantaisie	Imagination
30	Récit	Imagination	Langue
31	Imagination	Liberté	Expression

Appendix X: Perspectives: concrete examples

Example of a ready-made creative writing teaching module

In her book *Kids' Poems* (2000), Routman explains how session on poetry with primary pupils might proceed: (1) demonstration for 5-15 minutes (by sharing and discussing other learners' poems, by having the teacher write a poem in front of the pupils, or by a mini-lesson on the characteristics of poetry); (2) brainstorming before writing for around 5 minutes; (3) independent writing of a poem for 15-25 minutes; and (4) sharing and celebrating the creative products for 10 minutes (p. 9).

Practical activities to promote teachers' creative production

The following section summarises a range of activities designed to enhance teachers' creative skills. These ideas are particularly suitable as part of a teacher training programme. However, they can also be integrated into the curriculum and are based on the work of Constantinides (as cited in Maley & Peachey, 2015).

The first group of activities seeks to promote fluency. The most frequent activity used for this purpose is brainstorming. As teachers are grouped to brainstorm various ideas, they will first concentrate on quantity and then on quality by discussing and evaluating the most appropriate ideas. On the same note, the "20 activities" exercise can also improve teachers' fluency skills, as they receive one single material (text, image, video, song, etc.) and are then asked to develop 20 (or any other number of) activities based on this material (p. 118).

Secondly, some activities promote elaboration. Teachers could incorporate as many activities as possible into a unit on a specific textbook page. Rather than the usual cloze texts, students could be asked to rewrite the sentences into something totally nonsensical or write similar sentences about their peers or famous people of their choice. There is also the idea of designing a new game based on an existent one, thus finding ways to adapt the game for implementation in the classroom (p. 120).

Third and last in line, some activities are aimed at developing originality. For example, trainees can be asked to turn an activity from the coursebook into a game or activities where they have to find solutions to problematic teaching situations. The "desert island" is another way to develop the generation of original ideas by giving instructors a list of teaching materials and asking them to decide which eight (or any other suitable number) of supplies they would take with them if they were teaching a class at a given level without any other equipment (p. 120).

Desert Island activity

In order to generate original ideas, instructors are given a list of teaching materials and asked to decide which eight (or any other suitable number) of supplies they would take with them if they were teaching a class at a given level without any other equipment (Constantinides, as cited in Maley & Peachey, 2015, pp. 120-121).

SPEAKING

List of items:

- A box of flash cards
- A box of coloured board markers
- A world atlas
- A cassette player
- A box of old glossy magazines in English
- A laptop
- A box of transparencies
- 20 overhead transparencies
- A box of coloured markers
- A notebook
- 20 metres of white metre paper
- A box of coloured chalk
- A box of toys
- 10 student books of the same level
- A set of colour crayons
- A book of photocopiable communication games
- A grammar book
- A dictionary
- A box of blank cassettes
- A set of class readers
- A box of blue ball points pens
- A video camera
- A television set
- A video player



Appendix Y:
Resource books and textbooks for teaching of creativity and creative writing

List of resource books and textbooks for the teaching of creativity

Below follows a list of some resource books and textbooks that can be used for teaching C in FL contexts.

Resource books

- Blaz, D. & Alsop, T. (2023). *Sparkling Creativity in the World Language Classroom: Strategies and Ideas to Build Your Students' Language Skills*. New York: Routledge.
- Clare, A. & Marsh, A. (2020). *The Creative Teacher's Compendium : An A-Z guide of creative activities for the language classroom*. London: Pavilion and Publishing Media Ltd.
- Cremin, T. (2023). *Teaching English Creatively (3rd edition)*. New York: Routledge.
- Kaufman, J. C. & Sternberg, R. J. (2019). *The Cambridge Handbook of Creativity (2nd edition)*. Cambridge: Cambridge University Press.
- Peachey, N. & Maley, A. (2015). *Creativity in the English language classroom*. London: British Council.
- Putchá, H. & Thornbury, S. (2021). *Teaching Grammar Creatively (2nd edition)*. Esslingen, Germany: Helbling.
- Springer, S. & Brandy, A. & Persiani, K. (2019). *The Organized Teacher's Guide to Being a Creative Teacher. Grades K-6 (3rd edition)*. New York: McGraw-Hill.
- Tin, T. B. (2022). *Unpacking Creativity for Language Teaching*. New York: Routledge.

Textbooks

- Gupta, R. (kk). *Creative English. Practice Book. Grade 10*. Gastonia, North Carolina: Goodwill.
- Richardson, J. (2009). *Looking at Pictures: An Introduction to Art for Young People*. New York: Abrams Books.
- Ringgold, F. (1992). *Tar Beach*. New York: Scholastic.
- Scobie, L. (2019). *365 Days of Creativity: Inspire your imagination with at every day*. London: Hardie Grant.
- Spires, A. (2013). *The Most Magnificent Thing*. Toronto: Kids Can Press.

List of resource books and textbooks for the teaching of creative writing

Below follows a list of some resource books and textbooks that can be used for teaching CW in FL contexts.

Resource books

- Earnshaw, S. (2007). *The Handbook of Creative Writing*. Edinburgh: Edinburgh University Press.
- Morgan, J. & Rinvoluceri, M. (1984). *Once upon a time: Using stories in the language classroom Cambridge Handbooks for Language Teachers*. Cambridge: Oxford University Press.
- Rinvoluceri, M. & Frank, C. (2007). *Creative Writing: Activities to help students produce meaningful texts*. Innsbruck, Austria: Helbling.
- Routman, R. (2000). *Kids' Poems. Teaching Kindergartners to Love Writing Poetry. Grade K*. New York: Scholastic.
- Routman, R. (2000). *Kids' Poems. Teaching First Graders to Love Writing Poetry. Grade 1*. New York: Scholastic
- Routman, R. (2000). *Kids' Poems. Teaching Second Graders to Love Writing Poetry. Grade 2*. New York: Scholastic.
- Routman, R. (2000). *Kids' Poems. Teaching Third & Fourth Graders to Love Writing Poetry. Grades 3 & 4*. New York: Scholastic.
- Spiro, J. (2007). *Creative Poetry Writing*. Oxford: Oxford University Press. Retrieved from
- Spiro, J. (2007). *Storybuilding*. Oxford: Oxford University Press.
- Thorpe, R. (2022). *Teaching Creative Writing to Second Language Learners. A Guidebook*. New York: Routledge.
- Wright, A. & Maley, A. (1995). *Storytelling with children*. Oxford: Oxford University Press.
- Wright, A. & Maley, A. (1997). *Creating stories with children*. Oxford: Oxford University Press.

Textbooks

- Bell, J. & Magrs, P. (2019). *The Creative Writing Coursebook: Forty-Four Authors Share Advice and Exercises for Fiction and Poetry*. London: Macmillan UK.
- Children: Paul, D. (1999). *The Funbook of Creative Writing: 30 Silly Story-starters Featuring: Comical Characters & Hilarious Happenings*. Scottsdale, AZ: Remedial Publications.
- Hamand, M. (2023). *Creative Writing For Dummies* (2nd edition). New Jersey: Wiley.
- James, M. & Hartigan, C. (2014). *The Creative Writing Student's Handbook*. London: Council for World Mission.
- Stowell, L. (2016). *Creative Writing Book*. London: Usborne Publishing.

Students & self-study: Mills, P. (2006). *The Routledge Creative Writing Coursebook*. New York: Routledge.

Yeh, J. & O'Reilly, S. (2022). *Creative Writing: A Workbook with Readings* (2nd edition). New York: Routledge.

Appendix Z: My own creative writings

Example n° 1: Personal reflections upon the importance of our senses

What do you notice? 8109123

First, I sit and look at the first sunrays
in the morning.

They are forcing their way through the treetops

It's half past six

And the temperature is rising

Then, I sit and hear birds singing

Or are they communicating with each other

Maybe they are speaking to me

Encouraging me to listen more carefully

I also sit and smell the freshly mowed lawn

The green grass remains stuck between my toes

The nature is growing and the flowers are blooming

It's all going its natural way

Next, I sit and taste the cured sausage

When I think back of the Berlin trip

It's a specialty I've been told

Enjoying every bite until the end

Later, I sit and feel the ground under
my feet

Reminding me that we need to come back
down to earth

This undeniable relationship with Nature

Is the very basis for our lives

Finally, I wake up and ask myself

If all this would have been the same

If it had not just been a dream

But reality

Example n° 3: Personal reflections on finding a balance in your life

The ultimate goal is to find
the/a balance between extremes,
to listen more carefully to your
body and to your inner voice.

The truth is that you actually know
what is good for you but you keep
doing certain things because you
only 'think' that they are
the best for you.

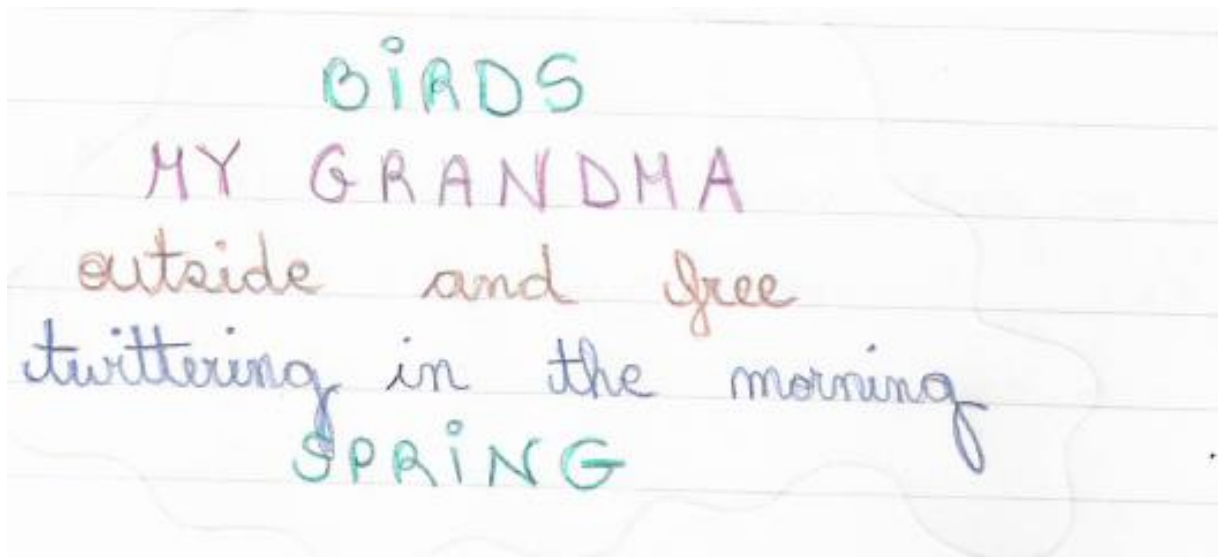
Even though it may be hard at first
it's sometimes worth breaking ^{with} your
routines and trying something new
to see if you feel better afterwards
to realize that it's never
too late to ask for
a new beginning.

Example n° 4: Acrostic⁵¹ with the word “Nine men’s morris” in memory of my granddad




⁵¹ It is an ancient writing game in which the letters of a word, written vertically one below the other, form the beginning of a new word or a new sentence (Böttcher, 2010/2020, p. 46).

Example n° 5: Elevenie⁵² on the theme of birds





⁵² The elevenie is an eleven-word poem organised over five lines within a particular order (1 – 2 – 3 – 4 – 1 words per line). The line instructions change depending on the topic, but they can resemble the following: the first row of an elevenie contains one word and describes a theme, an idea or an feeling. The next line tells us what the first word corresponds to (object, person). The third line gives information about who or what is described in the previous line, and what is done is elaborated in line four. The last line is like a concluding word (i.e. a contrast, a complement or a provocation) (Böttcher, 2010/2020, p. 53).


Example n° 6: Song on the theme of an ending relationship

Listen to this song 

23/02/24


Can you play play play this melody,
which remains in me so strong? 


'Cause I know you won't be there for me,
so listen to this song. 

When the crowds crowds crowds hang over us,
please don't give up at once. 

'Cause I know you can cope on your own,
so listen to this song.

What if life life life becomes a trap,
but they say don't mind it's fine?

'Cause I know you can't stop questioning,
so listen to this song. 

Please stay calm calm calm and pray for it,
you should let things go for once. 

'Cause I feel it ends now here for us,
so ring with me that song.

Example n° 7: Dutch poem (coupled rhyme) on the intricate bond between people

Als je...

Als je lacht, ben ik blij.

Als je duist, word ik vrij.

Als je huilt, maak ik me erg zorgen.

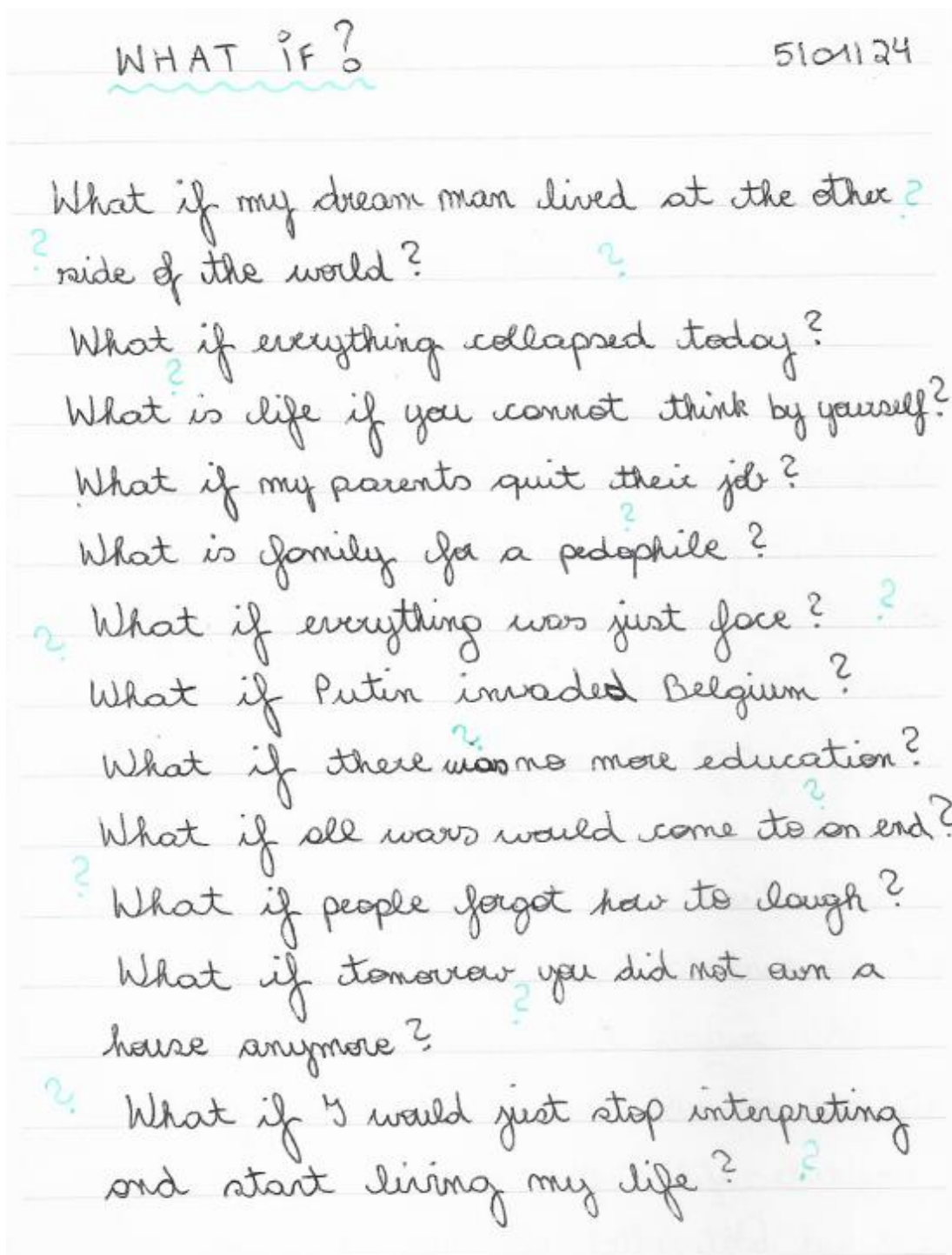
Als je belt, kom ik niet eerst morgen.

Als je twijfelt, stel ik me een vraag.

Als je koekt, knoet altijd mijn maag.



Als je luistert, kan ik bedenken.

Maar als je liegt, zal ik uesproven.



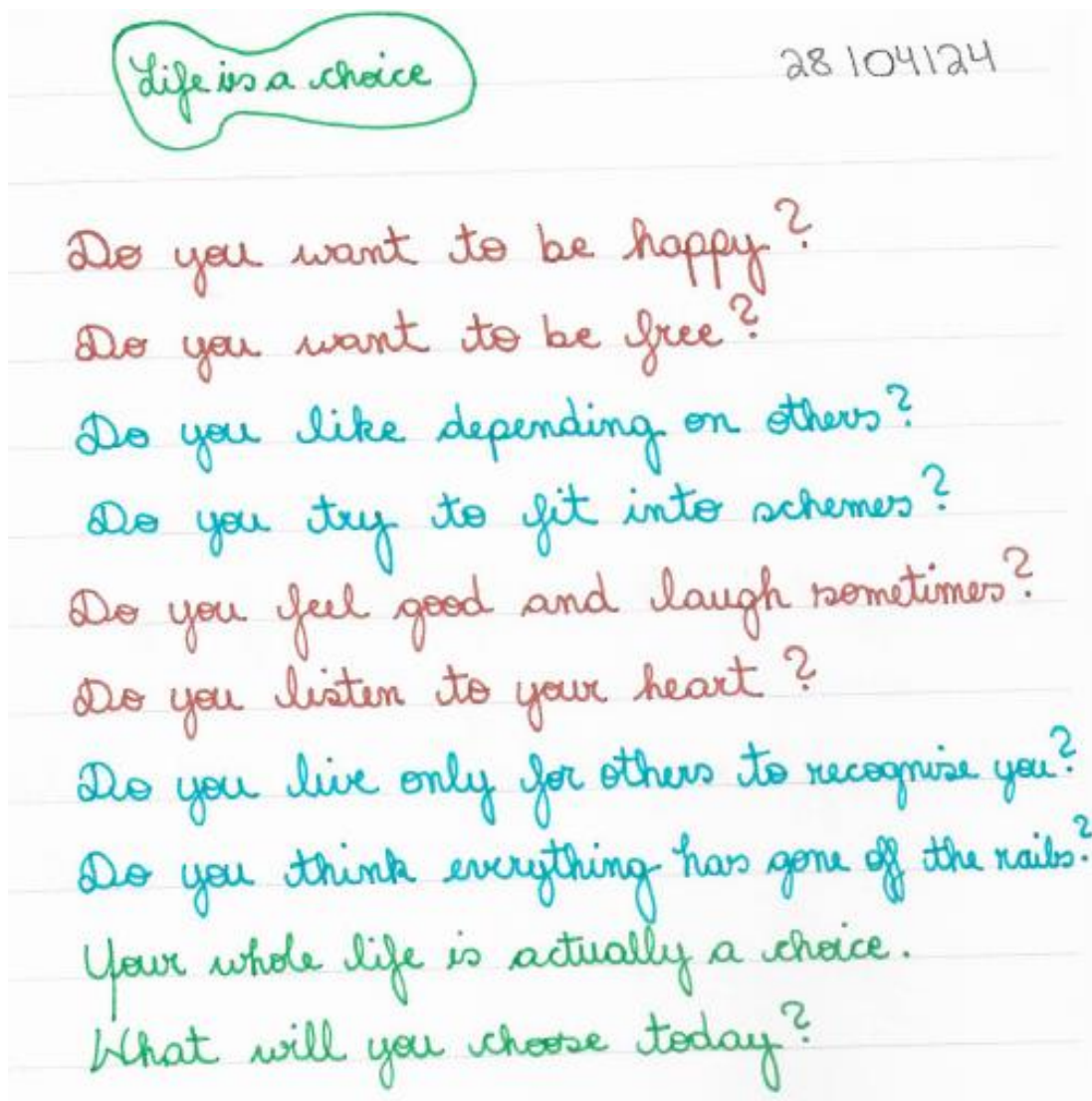
18103124

Short story

 Once upon a time there was a little girl who made an experience that changed her life. Overnight she turned into a woman, but remained stuck in the body of a child. It was no longer fun to play with her friends. She had duties to fulfil and money to earn. So life went on, time flew by and the once little girl realised that she had lost her youth and was already an old lady, still waiting for her knight. 

One day, the woman went to church and confessed to the priest that she wanted to go back in time and start again. She constantly pondered what would have been her fate if she had not experienced that life-changing event. Despite her pleas, the father told her that she should look forward, learn from her past and make the best of the time that was left.

Example n°10: Personal reflections upon choices to make in life



Example n°11: Metaphor poem

Friendship is like an anchor,
when you feel things are getting out of hand,
a friend can help you find balance,
and realise the direction your life needs
to take again.



Example n°12: Personal reflections on who I am

Wie ben ik?

4105124

- Het liefst ga ik lachen zonder aan morgen te denken.
- Ik lees graag een spannend boek.
- Ik houd van spelletjes en actief zijn in de ^{natuur}.
- Ik geniet van het samen zijn met mijn familie.
- Ik vind het leuk om rond te lopen en nergens aan te denken.
- Ik hecht belang aan sport voor plezier en voor mijn gezondheid.
- Ik waardeer de tijd die ik met mijn nichtjes doorbreng.
- Ik houd ervan om gezellig iets te gaan drinken en lekker te eten.
- Ik ben een grote fan van vreemde culturen en mensen leren kennen.
- Ik maak graag muziek om afstand te nemen van het dagelijkse leven.
- Het liefst ontdek ik en doe ik soms helemaal niets.
- Ik houd ervan om met vrienden op stap te zijn.

- Ik kijk uit naar elke dag, alsof het een geschenk is.
- Ik sta open voor nieuwe dingen en ben klaar om het oude achter te laten.
- Ik droom ervan om gewoon te doen, zonder er al te veel bij te denken.
- Ik ben me ervan bewust om vaker ^{meer} mijn buikgevoel te luisteren en mijn gedachten of er toe uit te schakelen.

Kortom, het leven met al zijn ups en downs biedt steeds nieuwe kansen om iets aan jezelf te ontdekken.

Daarom wil er ook ^{↑↓} meer een definitief antwoord bestaan voor de vraag "wie ben ik?", want eigenlijk ben ik zoveel meer.

Example n°13: Limerick ⁵³

Een flinke kerel met grote voeten,
stond elke dag aan de put te groeten.
Hij zag opeens een meisje en vroeg,
waarom zij zo behoorlijk kleine schoenen droeg.
De man kreeg een klap en zal voor altijd boeten.

⁵³ "A humorous five-line poem with a rhyme scheme aabba" (Van Dale, n.d.).

Example n°14: Journal entry 11st May 2024

It's been a great day today and I'm so thankful for it.

After studying a bit for school and eating a delicious breakfast, I baked a braonie cheesecake for Mother's Day tomorrow. Then, I splashed around in the water before tutoring. After that, I took a shower and made myself something to eat for the day.



Around 12 am, my cousin picked me up to spend the afternoon in Cologne with her, her boyfriend and his brother-in-law to watch a national league match. It was the first time I'd been to a football match and although I don't know the rules, it was great fun. We supported the Cologne team, of course. The weather was so nice and the atmosphere was amazing (typical Cologne music was played, people were singing and drinking together), so it felt like one big family.

The beginning of the game wasn't entirely favourable for Cologne, so that at half-time they were losing 2-1 to Berlin. However, the second half was very exciting. I could literally feel the tension and share the fans' excitement. Shortly before the end, Cologne scored two more goals. FC Cologne won and the crowd went crazy.



I spent the whole day talking to my cousin and realised that we've been close since we were kids. I didn't worry about school or other things that are usually on my mind and just enjoyed the moment. The journey back also went smoothly, we didn't get stuck in any traffic jams and the time flew by as we were chatting during the entire ride about different topics. When we arrived back home at 9 pm, we talked to our uncle and aunt about experience. As the sun was still shining, I jumped into our pool again.

for a few minutes.

Now, I'm sitting here writing this. Looking back, I'm kind of surprised, but also proud of myself, that I managed to switch off from my every-day duties. I feel like I've had one of the best days in a long time this year, and completely unexpected.



Overall, I will try to take all this positive energy from today to give me strength for the upcoming period (thesis, exams, etc.). I hope that I can allow myself days like this more often, because life is too short to put things off. You sometimes just have to do them.

Thank God I can finally follow my first tattoo's motto, which is "You are enough".

