

## **Rationale for Introducing a Creative Writing Activity in an Academic Writing Course**

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### **Abstract**

This paper first provides a rationale for integrating creative thinking and writing along with critical thinking and writing based on current educational policy stakeholders' goals and initiatives. More specifically, four national and international educational policymakers (i.e., MEXT, OECD, CEFR, and WEF) currently have established objectives and goals for integrating creative thinking along with critical thinking as an essential skill for learners to develop in the 21<sup>st</sup> century. The paper then illustrates a *road* to creative thinking through a short story writing activity that naturally fits into the English for Liberal Art program's current curriculum. Finally, the paper concludes by showing that not only do institutional stakeholders have a favorable view of integrating creative thinking and writing but also 100% (n= 35/35) of student-authors strongly agree/agree that short story writing should be included in the curriculum as well.

In Robert Frost's narrative poem, "The Road Not Taken," the poet reflects on coming to a fork in the road and having to decide which of "two roads diverged in a yellow wood [the autumn trees]" to take (2012, p. 1). The character in the poem spends some time considering both roads but as he is only "one traveler," he regretfully cannot take both roads, and consequently chooses "the one less traveled by" (p. 1). This metaphor of having to choose which road to take and which road will not be taken can be seen in the world of teaching academic writing, in the sense that there are a far greater number of genres of writing (divergent roads to take) than there is instructional time for educators to include in a single semester or even across a three-semester course (e.g., Academic Reading and Writing). Furthermore, akin to the character in the Frost poem, the academic writing teacher is left at the end of the semester reflecting and questioning their rationale for the choice of genres of writing selected (roads taken); most often choosing a few of the more commonly traveled roads (genres) based on critical thinking and essay writing (e.g. argumentative, problem-solution, etc.) versus a less traveled road, one based on creative thinking and short-story writing.

As such, this paper provides the author's reflections and search for a rationale to introduce creative writing into an academic critical thinking and writing course. More specifically, the paper will first provide a literature review primarily exploring creative thinking and writing from select educational policy stakeholders' points of view, and then illustrate one road "less traveled by" (Frost, 2012, p. 1) to creative thinking through short story writing.

### Literature Review: Searching for A Rationale

The importance of critical thinking and writing at university cannot be understated, especially in a globalized society where a multitude of digital modes of communication requires people to be able to quickly separate facts from misinformation. However, should there also be instructional room to include creative thinking and writing as a skill for learners to develop in the 21<sup>st</sup> century as well? To answer the question, this literature review will primarily focus on current trends and initiatives related to creative thinking and writing by educational policy stakeholders, along with a brief reference to second language classroom-based research. A more detailed and in-depth review of creative writing benefits in the second language teaching and learning context will be addressed in a follow-up paper that includes survey-based feedback about a short story creative writing assignment from the student-authors' perspective.

#### *The “Spinach” (Ho-Ren-So) Challenge for the Japanese Ministry of Education (MEXT)*

Before discussing various educational initiatives and policies related to fostering creative thinking, it might be helpful to first consider the current cultural context that the Japanese government might be trying to address both in school and in the workplace. More specifically, as Peg Tyr (2019), a senior fellow at Georgetown University's FutureEd, creatively suggests, “spinach” might be the problem preventing education in Japan from becoming more innovatively and creatively prepared for the global economy. In her interview-discussion with Japanese-based educator and corporate consultant Joe Hug, *Ho-Ren-So* is a homonym (*dajare*) that sounds like the Japanese word for spinach, but actually refers to a “set of norms reinforced in the early grades of nearly every Japanese school.” Hug explains that the mnemonic Ho-Ren-So refers to *Hokoku* (report everything to your boss), *Renraku* (just the facts – no opinions or supposition), and *Sodan* (consult and discuss everything with the team and boss). In terms of the origins of the Ho-Ren-So approach, it was first popularized in the business world of the 1980s and has, unfortunately, had a lasting and deep-reaching effect on Japanese education. According to Hug, this can be an advantage when there is only one correct answer but does not foster or facilitate the ability to ‘imagine-creatively’ a wide range of possible answers necessary to find solutions in the global arena.

Consequently, this may explain why the Japanese MEXT has been moving beyond its 2002 educational initiatives with a focus to cultivate “Japanese [students] with English abilities,” to their new “Four Basic Policy Directions” for Sustainable Educational Development (MEXT, 2013) with repeated emphasis on the importance of fostering the ability to “create,” be “creative,” and demonstrate “creativity.” More specifically, educational institutions in Japan have been tasked with cultivating students who have the ability to develop “a new social model with independence, collaboration, and creativity as core principles” (MEXT, 2013; 2021, p. 21).

Of course, while a single creative writing assignment might not be enough to move students to take action and develop a new social model of change, it might be a good reason and guide to help students move away from Ho-Ren-So expectations in a classroom and/or to consider creative, outside-the-box thinking in their future workplace. Moreover, as for students in the English for Liberal Arts program (ELAP), creative and original thinking through writing would certainly build on the program's approach that it is important for students to feel comfortable freely sharing their opinions and ideas without first reporting and consulting with the teacher as students independently imagine each element of their own short story.

### ***The Organization for Economic Cooperation and Development (OECD)***

In trying to determine if there is a good rationale for an educational practice or approach, one organization that has been consistently in the forefront of innovative and research-based solutions, is the OECD. Briefly, the OECD, with 38 member countries (including Japan), seeks to foster global economic and social prosperity through “evidence-informed policymaking” across a wide range of substantive directorates (e.g., the Directorate for Education and Skills) (n.d.). Consequently, it is through these directorates and their 140,000 delegates – policymakers, that the OECD is able to “identify best practices” and “set global standards” in order “promote better policies for better lives.” As such, the next section of this paper will discuss two programs by the OECD’s Directorate for Education and Skills, that have specifically identified creative thinking and writing as an educational best practice with future economic and societal value.

***Programme for International Students Assessment (PISA)***. The OECD’s Programme for International Students Assessment (PISA) is designed to evaluate national educational systems through academic performance testing of 15-year-old students’ critical thinking in three core areas: math, science, and reading. However, the OECD has recently added a Framework for the Assessment of Creative Thinking (OECD, 2019) to the traditional PISA to help countries develop educational policies more suited for the 21<sup>st</sup> century. The justification for complementing the existing PISA with an optional creative thinking assessment is based on the “evidence” that at an urgent level “organizations and societies... increasingly depend on innovation and knowledge creation to address emerging challenges” (2019). They further point out that creative thinking can often be “constrained in challenging environments” (2019, p. 5), which one might view as the Japanese Ho-Ren-So system in the school-workplace environments.

As for assessing creative thinking, one of the four proposed domains by the OECD specifically includes creative writing because “even stories that are based on fantasies... need to obey a certain set of rules of logic... within the universe, the author has created” (2019, p. 20). Furthermore, creative writing allows students to “reflect upon the craft and process of writing” as well as they are in the position to “define expectations for their work and respond imaginatively to the text of others” (2019, p. 20).

Finally, as Andreas Schleicher, German data scientist and the head of the Education Division of the OECD, points out when discussing future needs for educational policy, “what separates humans from robots is that humans can imagine, create, question, and collaborate” (Anderson, 2019, p. 2). He further adds that the current PISA is only “a partial picture of what is important” for education in the 21<sup>st</sup> century and that it also needs a test that can measure, for example, “empathy and creativity” (p. 3). Consequently, while many may consider creative expression a skill for the humanities, it is evident that this is not the case; as quantitative data (STEM) experts like Schleicher suggest that the path forward for society is in being “creative.”

In sum, with approximately 600,000 selected students from over 79 countries participating in the PISA (2018), it is clear that educational policymakers at the institutional level will set new goals and expectations for teachers to develop instructional approaches that develop learner creativity and can be evaluated through international comparative assessments (e.g., PISA).

***The Centre for Educational Research and Innovation – CERI***. CERI, another branch of the more than 100 subgroups under the OECD’s Directorate for Education and Skills, has undertaken a relatively new project designed to create an international and interdisciplinary collaboration to foster and assess “students’ creative and critical thinking skills in higher

education.” More specifically, in 2019, CERI entered a partnership with 26 universities from 14 countries “to work with professors and instructors to change their courses... with the intent of developing student’s creativity and critical thinking...” across disciplines (e.g., math, sciences, language arts, etc.,) (n.d.). For example, in 2020, the two Japanese partner universities (International Christian University and Sophia University) held a public symposium to discuss and showcase pilot projects in both the social and natural sciences (e.g., global studies, biology, and environmental studies) that included learning objectives and outcomes specifically to foster and assess “creativity and critical thinking” (ICU, n.d.).

While the scope of this paper, and the aforementioned CERI project, emphasize work done and to be done at the higher education level (i.e., post-secondary), CERI also has a parallel project specifically designed for teachers and students at the primary and secondary school level. The rationale being that creativity and critical thinking is a sustainable life-long learning skill that should and can be fostered even at an early age. For example, the CERI website provides links to a variety of related materials, including one lesson plan called “The 50-word mini-epic” which asks primary school learners to create a series of 50-word short stories. Along with the instructional materials, are lesson objectives that are designed to help learners to use and differentiate between both creative and critical thinking in their stories. Moreover, the outcome of the lesson includes a classroom publication of the learners’ 50-word stories.

As can be seen from the parallel projects of CERI, creativity is not just an element of a humanities-based education but should be considered an essential element of the educational experience across ages and disciplines, including STEM-related fields. Furthermore, even a single short story creative writing assignment, such as suggested in this paper, could be seen as a CERI’s style learning experience that can foster both creative and critical thinking regardless of the learners’ future academic pursuits. This might be especially useful for the author’s students as they will most likely encounter a form of the “creative” thinking again regardless of major, since, as mentioned above, ICU is one of two Japanese partner universities leading the path to reimagining university education as a dual creative and critical thinking experience.

### ***The Common European Framework of Reference for Languages (CEFR)***

CEFR is another international research-based educational cooperative known specifically for providing a language assessment framework that can also be used in designing an approach for teaching and language learning. Furthermore, CEFR is available in 40+ languages and provides a detailed assessment of four skills (i.e., reading, listening, speaking, and writing), meaning the skills and subskills (genres) tested have universal value across languages and cultures. In addition, to determine a language learners’ score, CEFR uses a scale based on three bands with two sublevels each, for a total of six assessment levels (i.e., user levels: “A1-2” Basic, “B1-2” Independent; and “C1-2” Proficient). As such, each user level includes language skill-based can-do statements describing a learner’s receptive-interactive-productive communicative competence.

Consequently, in terms of the scope of this paper, both CEFR-Euro and CEFR-Japan scales include can-do-statements specifically for assessing learners’ creative writing ability. For example, the “A1” (Basic level) descriptor indicates the learner “can write simple phrases and sentences about themselves and imaginary people, where they live and what they do” (Council of Europe, 2018). At the other end of the CEFR scale, the “C2” (Proficient) descriptor reads “Can write clear, smooth flowing, and fully engrossing stories and descriptions of experience in a style appropriate to the genre adapted”

In sum, both the OECD’s PISA and the European Council’s CEFR did not originally include a sub-skills assessment for creative thinking and writing; however, independent of each

other, and moreover, in evidence/research-based environments, they both concluded that creative thinking and writing should be considered for L1/L2 instruction, learning, and assessment.

Finally, as for students in the ELA, while they may not be taking the CEFR-J English test in the near future, at the end of their first year they will be encouraged to take the IELTS exam. According to Sam McCarter (2014), IELTS test preparation author and trainer for over 30 years, “being creative and learning what it takes to be so” can specifically help learners with the academic writing tasks on the exam. He further points out that by giving students a chance to use their creative side, they are developing higher-order thinking skills related to evaluating and synthesizing ideas to come up with something “new.”

### ***The World Economic Forum’s (WEF) Perspective on Creative Thinking***

The final organization considered in this paper’s search for a rationale to include creative thinking and writing is the World Economic Forum (WEF). Briefly, the WEF, also known as the Organization for International Public-Private Cooperation, uses a stakeholder theory approach as a guiding principle in its mission to bring attention and support to challenges facing a more globalized society; that is, a society that is amid global transformation “characterized by a fusion of technologies... between the physical, digital, and biological spheres” (Gray, 2016).

While some might not consider WEF to be an educational policy stakeholder, in a similar fashion as with the OECD, the WEF includes policymakers and experts across professions that conduct original research as well as a meta-analysis of previous research. For example, the WEF (2018) in their “New Visions for Education...” report they completed an extensive review of research literature related to education from approximately 100 countries and identified 16 of the most critical skills for the 21<sup>st</sup> century, of which creativity was considered an essential competency as a skill that students needed in order to approach and solve complex challenges. Furthermore, the WEF provides a unique perspective on education as it routinely conducts and publishes its own survey-based research, asking global companies which skills current and future employees need to be successful in the 21<sup>st</sup>-century workplace. For example, according to Alex Gray (2016), a WEF senior writer, based on an annual WEF survey the top three skills employees of global companies will need include: 1) complex problem solving, 2) critical thinking, and 3) creativity. According to Gray, the ranking of creativity is particularly noteworthy considering in the previously published survey (2015), creativity was only ranked as the 10<sup>th</sup> essential skill; he further suggests the reason for creativity moving up to the top three is that “robots [Artificial Intelligence] may help us get to where we want faster, but they can’t be as creative as humans (yet)” (2016, p. 2). Consequently, while the WEF (2015) does not specifically address creative writing as an essential skill, they do identify several initiatives by the OECD (e.g., PISA) as evidence to support their own rationale that it should be included as a 21<sup>st</sup> century skill: “creativity is the ability to imagine and devise innovative new ways of addressing problems,” (p. 3) which clearly connects to the other previously discussed educational policymakers discussed above in this paper as well (i.e., MEXT and CEFR).

In sum, for the students in the author’s course, while job hunting is still a few years away, it would still be useful for students to have an eye on what specific skills employers are looking for; in particular, liberal arts students who are expected to have a variety of skills and learning experiences. Furthermore, when the time does come to prepare their resume for job hunting, it might be helpful if students can show that they have had the opportunity to think

creatively through writing an original short story for publication, which could then possibly be included on their job-hunting resume.

As can be seen from the educational policy-focused literature review above, there is a plethora of evidence at the institutional level that would justify integrating creative thinking and writing into a critical thinking and writing course as an essential 21<sup>st</sup> century skill for learners to develop. However, is there complementary evidence at the classroom teacher and individual learner level as well? There is indeed a wide body of scholarship on pedagogical rationales for incorporating creative writing in both L1 and L2 contexts. For example, Vanderbilt University Center for Teaching provides a revised Bloom's taxonomy pyramid of increasing higher-order thinking skills to guide classroom teachers in developing educational objectives and goals for their learners (Armstrong, 2010). More specifically, at the top of Bloom's revised 6-tiered cognitive skills pyramid is the category suggesting that teachers should provide learners with the opportunity "create" that is to "produce new or original work" through, for example, authorship (see Figure A1). In other words, whether a learner is writing in their L1 or L2, to create and write an original short story would be at the highest order of cognitive skills/tasks.

Furthermore, research has also shown that creative writing in the second language classroom has had a positive effect on learners of English (see Table A1), including, for example: as a bridge to enhance academic writing (Randolph, 2011); EFL motivation (Dougherty & Dougherty, 2007; Arshavskaya, 2015); second language acquisition (Smith, 2012); motivation for ESP learners (Bouhmid, 2019); to facilitate self-regulated learning (Burksaitiene, 2016); to develop learners' inter-cultural and 'World Englishes' perspective (Ike & Nishi, 2014).

Finally, as for the academic essay writing context of the author-teacher, an analysis of the ARW Spring semester course-wide writing assignments by Edwards and Evans (2020) indicates that the cognitive demands of the learning objectives primarily reach Bloom's revised pyramid category of Evaluate (tier level 5). This, of course, should be expected considering the focus of the Spring semester curriculum is evidence-based argumentative essay writing. However, considering that at both the institutional and classroom teacher level there is evidence of positive outcomes in providing learners with the opportunity to 'be creative' (tier level 6), the question then becomes whether it possible to find room in an already busy academic writing semester to do so. Consequently, the next section of this paper provides an overview of a road to creativity that could be taken through a single short-story writing activity.

### **One Road to Creative Thinking Through Short Story Writing**

#### ***Background***

The idea for the short-story creative writing assignment (SSCW) began in the Spring 2019 semester when during the introduction to the literary elements of short-story (oral) activities the students both individually and in groups gave very divergent, imaginative, and unique responses that were not displayed in previous critical thinking activities and writing. Moreover, based on the author's observations, the students were fully engaged and uninhibited in exploring ideas (in English) that might not be considered "'logical for the real world' but might be considered situations of 'suspended belief'" (Meiland, 1981) where any and all possibilities could be considered and improvised upon. As such, the process of using the students' writing fluency journal as a tool for creative expression began in Spring 2019 and evolved into the Freshmen Fast Fiction publication in the Spring 2020 semester.

### ***Instructional Context***

The SSCW project was conducted at a Liberal Arts College in the Tokyo area which has an intensive freshmen English language program intended to help prepare students for taking higher-level classes in English as they pursue their academic major. The university is one of the thirty-seven universities selected by the Japan Ministry of Education as Top Global University (Type B) with the goal of “leading the internationalization of Japanese society” (MEXT, n.d.). In addition, the university is one of twenty-six universities around the world participating in an OECD’s Centre for Educational Research and Innovation project to foster both creative and critical thinking in higher education.

The university academic calendar is based on three 10-week semesters (i.e., Spring, Autumn, and Winter) and most incoming freshman are required to enroll in the ELAP and take 8-12 hours of English Mediated Instruction per week including two core courses: Reading and Content Analysis (RCA) and Academic Reading and Writing (ARW).

### ***Participants***

The short-story authors for this project were 35 first-year students in two sections of ARW, anonymously referred to as sections “3X” and “3Y.” Both sections were taught by the author-teacher over the 10-week semester. The class met three times a week (x70 minutes/class), along with individual and group tutorial periods. Finally, due to the 2020 COVID19 pandemic, all classes for both sections ARW3X and 3Y were conducted online via the Zoom Meeting application, with assignments turned in using Google Classroom.

### ***Course-wide Writing Assignments (CWA): Critical Thinking Focus***

With the realization at the end of the Spring 2019 semester and again in 2020 that the learners had a ‘knack’ for and interest in creative thinking and writing, the author’s goal was to then find an opportunity for the learners to actualize their creativity in writing.

However, as can be seen in Table 1, the main emphasis of the Spring semester, in terms of time and writing, was to develop the learners’ ability to critically think and write about comparative issues related to educational values (8 out of 10 weeks). As such, the three required Spring semester CWAs emphasized a process approach to writing that provided learners with both topic and a critical thinking structure for their writing. Furthermore, from a cognitive demand perspective of the CWAs, an analysis by Edwards and Evans (2020) using Bloom’s Taxonomy showed an “explicit” emphasis on higher-order critical thinking skills including: Evaluate, Analyze, and Apply; and not “create”.

Of course, this was to be expected considering the aforementioned critical thinking skills would be needed for the ELAP following semesters and coursework related to their future academic majors. Interestingly, Edwards and Evans did find that the essay prompt for CWA #3 could implicitly be considered a Bloom level 6 cognitive demand “create,” however, this opportunity for creative thinking most likely would not be explicitly noticed by the learners. In other words, there would not be an opportunity to add or adapt one of the major CWAs into a creative writing activity, moreover, as a creative writing publication.

**Table 1**

*A week-by-week analysis of the Spring 2020 lesson themes and related writing assignments and activities*

Spring Semester Themes		Educational Values & Critical Thinking (e.g. constructing & evaluating arguments)								Literature & the Elements of a Short Story	
<u>10 week semester</u> →		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>
ELA Stream Readings		Primary Readings: Meiland "College Thinking" & Deresiewicz's "What is College For?"								Amy Tan "Rules of the Game"	
Course-wide Writing Assignments	CWA #1: Paragraph (Claim and Support)	V	V	V	-	-	-	-	-	-	-
	CWA #2 Academic Reaction Paper (Summary and Critical Reaction)	-	-	-	V	V	V	-	-	-	-
	CWA #3: Essay (Argument & Counter-Argument)	-	-	-	-	-	-	V	V	V	V
Weekly Writing Activities	Fluency Journal (teacher choice topics - 200 words/assignment)	V	V	V	V	V	V	V	V	Proposed creative writing activity	

***The Writing Fluency Journal: An Opportunity for Creative Thinking, Writing and Discussing***

The learners’ writing fluency journal (WFJ) was also a formal part of the ELAP ARW curriculum; however, the genre of writing followed the typical freewriting approach where teachers choose a topic theme for students to write down any related ideas and experiences that simply come to mind. As shown in Table 1, the fluency journal was to be completed weekly, with a focus on a 200-word count for each assignment and not on any prescribed content or structure.

In other words, the very nature of freewriting could be easily equated to free-thinking or creative thinking where any idea could be transformed into a short story. Therefore, in week 9, the fluency journal became the medium of choice and was linked to the literature theme by giving the learners a short-story outline with the same elements of a short story (i.e., setting, character, plot, conflict, theme, point-of-view, tone, and style (“8 Elements,” n.d.)) and Freytag’s plot diagram (i.e., exposition, rising action, climax, falling action, and resolution (“The 5 Elements,” 2008)) as used with their literary analysis of a short-story reading assignment. In the final week, the student-authors wrote their stories in an online Google Document, as well as presented their stories and their creative process/strategy in writing the stories.

***Creating a Student-Author Short Story Publication: “The ELA Freshmen Flash Fiction Series”***

The impetus for the short-story publication began from in-class student feedback, in which students indicated that due to the small group writers’ workshop-style presentations (4-5 student groups), they were “disappointed” that could not get to hear everyone’s story. As a result, the author-teacher and the students collaboratively decided that a short story publication would solve the problem. The students further requested that, if possible, they would be interested in reading the short stories from the author-teacher’s other ARW section. In other words, the initial interest and momentum for the publication came from the student-authors,



with many students wanting a more “public audience” for their short story. As such, the author-teacher created and sent students from both ARW sections (i.e., 3X and 3Y) a Google form survey with options regarding the range of “public audience” that they felt comfortable sharing their story (e.g., “My Section only,” “Both Sections,” or “I prefer not to share my story”). In addition, students were given an option for how their names would or would not be reflected along with their short story: Full name, Given name only, pseudonym, or anonymous. Due to the timing of the short story assignment, at the end of the semester, and based on the students’ preference for a public audience, three separate publication volumes were created by author-teacher and posted to each section’s Google Classroom. Unfortunately, as the students change teachers in the following semesters (i.e., Fall and Winter), it was not possible to get feedback specifically regarding the final draft of the publication.

### ***Conclusion***

This paper began by reflecting on whether short story creative writing should be considered a divergent road to take or a road not to be taken, in the context of a critical thinking and writing course. However, based on the evidence presented in the literature review portion of this paper, there clearly is an interest and a definitive expressed need by education policymakers to provide students with an opportunity for creative thinking and writing, alongside critical thinking and writing. Furthermore, as mentioned previously, the learners’ themselves were the impetus for exploring the road to a student-author short story publication, as it became evident early on to them and the teacher, that the creative story-telling activities led to a “new” kind of divergent-imaginative skill set not seen/used in previous critical thinking focused tasks during the semester.

Finally, in a follow-up paper, a detailed analysis of learner survey-based feedback will be presented showing, for example, that most learners strongly agreed (82.9%; 29/35) or agreed (17.1% 6/35) that that the short story creative writing for publication project should continue each Spring semester (Petrin, 2021). In other words, even though the project was merely a single fluency-journal writing assignment and not a part of the overall course-wide goals, each of the students believed that future students would also find value in the experience.

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Appendix

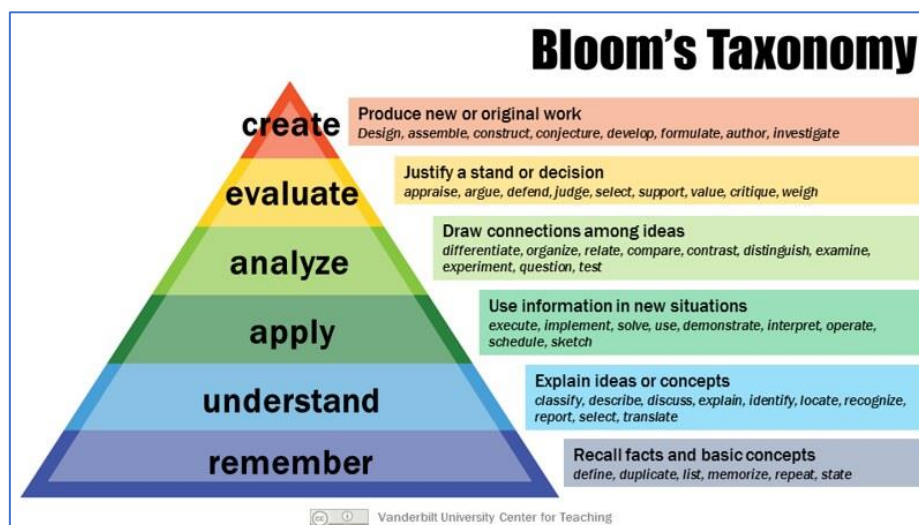


Figure A1. Vanderbilt University Center for Teacher Revised Taxonomy (Armstrong, 2010)

Table A1: Provides a sample of classroom-based research on how creative writing is being used by teachers with their NNES learners

#	Author - Researcher	Date Published	Research Country	Context	Research Focus - Using Creative Writing as a means to:
1	Arshavskaya	2015	U.S.	University	Foster EFL Motivation
2	Avila	2015	Columbia	University	Develop EFL Oral and Written Communication
3	Bouhmid	2019	France	University	Motivate English for Specific Purpose Learners
4	Burksaitiene	2016	Serbia	University	Facilitate Self-regulated Learning
5	Dougherty & Dougherty	2007	Japan	University	Foster EFL Motivation
6	Koby	2015	Japan	High School	Facilitate Individual Expression
7	Lafaye	2007	Japan	University	Improve Writing Skills by Submitting 50 word Essay for publication (ESSC)
8	Miyake	2012	Japan	University	Explore learners perspective of the ESSC as an in-class activity
9	Nasir et al	2013	Pakistan	Elementary (5th grade)	Improve English Composition Skills
10	Randolph	2011	U.S.	University	Bridge - Enhance Academic Writing for EFL Students
11	Rezaei & Naghibian	2018	Iran	University	Develop Intercultural Communicative Competence
12	Smith	2012	Japan	University	Explore relationship between Creativity and Second Language Learning Acquisition
13	Stillar	2013	Japan	University	Raise Critical Awareness of Controversial Topics