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Yüksek Lisans Tezi
İngiliz Dili ve Edebiyatı Anabilim Dalı
Danışman: Doç. Dr. Buğra ZENGİN

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THE IMPACT OF DIGITAL CREATIVE WRITING ON ACADEMIC WRITING ACHIEVEMENT AND MOTIVATION AT TERTIARY LEVEL

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Master Thesis
Department of English Language and Literature
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BİLİMSEL ETİK BİLDİRİMİ

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Esma ŞENEL BİNGÜL

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I hereby declare that I abide by scientific ethics and academic rules in all stages of the MA thesis I have prepared, which I refer to every quote that I use directly or indirectly in the study and that the works I use consist of those shown in the bibliography, and that I comply with the institute writing guide in my writing.

24/03/2021

Esma ŞENEL BİNGÜL

ABSTRACT

Institution, Institute,	: Tekirdağ Namık Kemal University, Institute of Social Sciences,
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Thesis Title	: The Impact of Digital Creative Writing on Academic Writing Achievement and Motivation at Tertiary Level
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Writing skills have always been challenging for teachers and students both in the native and foreign languages. Students worry about starting and organizing their ideas, whereas teachers have trouble motivating their students towards writing skills. When the quality of the written product is not at the desired level, students feel anxious which is one of the biggest problems in the writing process. To overcome challenges and be more beneficial to learners in this process, innovative and promising methods should be integrated into the writing curriculum. It is globally accepted that technology has a significant influence and becomes omnipresent in every process of our lives. As technology advances, it has made an immense breakthrough in communication and the education system. It has provided an opportunity to gain individual experiences of informal language acquisition in a virtual environment and promote learner autonomy that increases learners' motivation and leads them to become lifelong learners. Thus, this experimental study investigates the evaluation of B2 level creative writing ability based upon using web 2.0 tools on a digital platform. The study aims to identify and explore the effect of digital creative writing on English Preparatory School students' writing skills, attitudes, and expectations towards writing. The study took place at a foundation university, the School of Foreign Languages in Turkey. 66 students in the B2 level participated in this research. Two groups that were equivalent to each other were chosen as experimental and control groups. Data were collected through final writing skills quizzes, the adaptation of the Daly-Miller Writing Apprehension Test to Turkish developed by Özbay and Zorbaz (2011), pre-test and post-test, creative writing rubric developed by the researcher. After obtaining data from participants who attended the study, attitudes, expectations, motivation, and writing proficiency were analyzed. The results indicated that digital creative writing not only improved academic writing achievement but also helped increase the writing motivation of the students. Finally, after attaining findings and results, some pedagogical recommendations were given for target groups.

Key Words: Creativity, Creative Writing, Educational Technologies, Writing Apprehension

ÖZET

Kurum, Enstitü, : Tekirdağ Namık Kemal Üniversitesi, Sosyal Bilimler Enstitüsü,
ABD : İngiliz Dili ve Edebiyatı Anabilim Dalı
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Yazma becerisi, hem ana dilde hem de yabancı dilde öğretmenler ve öğrenciler için her zaman zorlu bir süreç olmuştur. Öğrenciler fikirlerine nasıl başlayacakları ve onları nasıl organize edecekleri konusunda endişelenirken, öğretmenler öğrencilerini yazma becerilerine karşı motive etmekte sorun yaşarlar. Yazılan ürünün kalitesi istenilen düzeyde olmadığında öğrenciler, yazma sürecindeki en büyük sorunlardan biri olan kaygıyı hissederler. Zorlukların üstesinden gelmek ve bu süreçte öğrenicilere daha faydalı olabilmek için, yenilikçi ve umut vaat eden yöntemler yazma müfredatına entegre edilmelidir. Teknolojinin hayatımızın her aşamasında var olduğu ve büyük bir etkiye sahip olduğu kabul edilmektedir. Teknoloji ilerledikçe, sadece iletişimde değil eğitim sisteminde de büyük bir atılım yapmıştır. Sanal bir ortamda informal dil edinimine ilişkin bireysel deneyimler kazanma ve öğrencilerin motivasyonunu artıran, onları yaşam boyu öğrenenler olmaya yönlendiren öğrenen özerkliğini geliştirme fırsatı sağlamıştır. Bu sebeple, bu deneysel çalışma, dijital bir platform üzerinde web 2.0 teknolojileri esas alınarak B2 seviyesi yaratıcı yazma yeteneğini değerlendirme konusunu araştırmaktadır. Çalışmanın amacı, dijital yaratıcı yazmanın hazırlık okulu öğrencilerinin yazma becerilerini, yazmaya karşı tutum ve beklentilerini belirlemek ve keşfetmektir. Çalışma Türkiye'de bir vakıf üniversitesinin Yabancı Diller Yüksekokulu'nda uygulanmıştır. B2 seviyesinde 66 öğrenci bu çalışmaya katılmıştır. Deney ve kontrol grubu olarak birbirine denk iki grup seçilmiştir. Veriler, yazma becerileri final sınavlarından, Özbay ve Zorbaz tarafından adapte edilen Yazma Kaygısı Ölçeği Türkçe versiyonundan, öntest ve son testlerden ve yaratıcı yazma değerlendirme rubriği ile toplanmıştır. Çalışmaya katılan kişilerden veri toplandıktan sonra, bu kişilerin tutumları, beklentileri, motivasyonları ve yazma yeterlikleri analiz edilmiştir. Araştırmanın sonuçları dijital yaratıcı yazmanın hem akademik yazmayı geliştirdiğini hem de öğrencilerin yazma motivasyonunu artırmaya yardım ettiğini göstermiştir. Son olarak, bulgu ve sonuçlar elde edildikten sonra, hedef kitleye bazı pedagojik tavsiyeler verilmiştir.

Anahtar Kelimeler: Yaratıcılık, Yaratıcı yazma, Eğitim Teknolojileri, Yazma Kaygısı

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To my beloved grandparents Naime & Cevdet SİPAHİ

CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF ABBREVIATIONS

DCW	:Digital Creative Writing
EFL	:English as a ForeignLanguage
ESL	:English as a Second Language
FL	:Foreign Language
L2	:Second Language
WAT	:Writing Apprehension Test

1.INTRODUCTION

Language is an essential tool for communicating ideas, conveying meanings, and a cultural tie to shape relationships, emotions, and perceptions of notions among human beings. That is to say, human beings need to interact with each other to keep living, fulfill their needs, and improve the necessary qualifications in a community. The need to communicate triggers both the occurrence and the development of a language and this need arises and becomes stronger and stronger when one has someone else to communicate with, i.e., where there is a society (Sirbu, 2015). Communication among individuals takes place both orally and written. In all language classes, the aim of teaching/learning is fundamentally enabling communication in the target language. Writing is one of these communication strategies which encompasses both the expression of ideas and conveying the meaning. It is the act of putting in conventional graphic form what has been spine (Rivers, 1968). As an achievement of human symbolic thinking, writing is a means of communication and a product of long research and experience in the process of human cultural exchange. It is a complex process that requires some definite sorts of strategies to create a qualified product. At this point, the writers need to coordinate many cognitive tasks to effectively express feelings and ideas to give meaningful messages to the reader (Flower & Hayes, 1981). According to Raimes (1983), there are nine features of producing a piece of writing: content (relevance, clarity, originality), the writer's process (getting ideas, getting started, writing drafts, revising, etc.), the audience (the reader/s), purpose (the reason for writing), word choice (vocabulary, idiom, tone, etc.), organization (cohesion and unity, topic and support, etc.), mechanics (handwriting, spelling, punctuation, etc.), grammar (an agreement, rules for verbs, articles, pronouns, etc.), and syntax (sentence structure, sentence boundaries, stylistic choices, etc.). These are the requirements to write effectively in the recursive writing process.

In today's contemporary world, we aim to bring up creative individuals who examine, criticize, and question the issues they come across. That is why creativity is a crucial aspect of developing distinctive products in the information age. Concerning this context, writing lessons should be planned in a way that individuals express their ideas fluently and explain their feelings freely so that they make a habit of writing. To

get them to adopt writing habits, creative writing activities should be included in our writing curriculum. It enables students to develop their intrinsic motivation by reflecting their imagination in concrete terms. As the students' level of motivation increases, their writing habits and skills evenly improve.

1.1. Background and Statement of the Problem

Every individual differs from each other while learning a foreign language regarding their attitude and perception levels. In general, the attitude towards foreign language learning is negative, and motivation level and interest are not as high as demand. The reason behind this is the anxiety arising from foreign language learning. Language anxiety is frequently experienced in all language skills, especially in speaking and writing skills. Writing is one of the remarkable skills in reflecting ideas and effective communication. It is a kind of activity which incorporates social, affective, cognitive, and psychomotor process. Writing in itself is a vital part of EFL classes and is very beneficial for individuals' academic and daily life opening new doors to better career opportunities (Kroll, 1990). To fulfill many requirements in the target language, foreign language learners and instructors give major importance to writing skills. Writing is considered as the last cycle of language learning. Therefore, it is regarded as the most challenging skill to be learned by foreign language learners as the writing process requires planning, assessing and critical thinking. In other words, it is generally believed as a big deal and complex process that special attention is needed before, during, and after instruction. The burden on students is getting heavier when it is to be in a foreign language.

Specifically, the main problem arising among foreign language learners is that they do not have the habit of writing in their first language, and therefore learners have a reluctant attitude towards writing skills. That is to say, many students have a kind of resistance system towards writing as they are incapable of beginning to compose topic sentences and establishing developing ideas by implementing creative sentences. The main restriction behind this is that they have finite numbers of vocabulary and do not know how to apply all structures while writing. On the other hand, writing skill is an obligation for foreign language learners, especially tertiary students who enter the

academic world. Students entering academic disciplines need a specialized literacy that consists of the ability to use discipline-specific rhetorical and linguistic conventions to serve their purposes as writers (Berkenkotter, Huckin, & Ackerman, 1991). Before and during writing, learners strive to create something too much that they cannot see their progress. That is why they are hopeless and want to give up before starting. These negative attitudes cause to use language deficiently. Thereby, they cause failure in foreign language learning. On the other hand, the fear of failure triggers anxiety. There is an inverse proportion between anxiety and language production. While the former increases, the latter decreases.

Brown (2004) states that it is considerably challenging to learn to write 'well' in any language, even our native language. Every educated child in developed countries learns the rudiments of writing in their native language, but very few learn to express themselves clearly with a logical, well-developed organization that accomplishes an intended purpose. Students are expected to put forth their points of view during their academic life and defend their ideas using specific strategies and styles (argumentative, opinion, reason, and result) in a written format. The only way to learn these definite styles and skills is through traditional academic writing teaching. When the writing tasks are up to definite rules and structures, students' motivation decreases and they feel bored during the process. These reasons encourage researchers to study more elaborately about writing and its applications. In light of the previously stated points, the fundamental questions of the study are how to increase motivation to write and develop positive attitudes towards writing. Students' attitudes, interests, and motivation are crucial key factors in the writing process. It is extremely hard to arouse writing interest and develop writing skills under an oppressive education system that kills creativity and distracts critical thinking. To annihilate this oppression, fear of failure, unwillingness, and fear of students' anxiety, creative writing activities should be included in the curriculum. Even in academic writing, students need to make up a creative title and organize a creative plan for their essays/articles based upon certain rules and facts. The creative writing approach can be one of the options to solve the problems in implementing the writing process because it allows students to reflect on the observations, experiences, imaginations, and perceptions of their inner world. It is

a kind of process which forms imagination with the vocabulary and experiences of individuals. When the creative writing approach is supported by innovative web technologies removing the time and space limitation to a great extent, it helps not only increase the students' motivation but also develop learner autonomy.

Teaching today's generation calls for a change in the education approach from conventional to a more comprehensive, communicative, and technological way (Mokhtar, 2016). When people become connected to a virtual network, when they begin to value their interactions with others in the environment, when they begin to notice how their language acquisition affects others and their ability to communicate on an emotional level, they begin to see the purpose of a language. They then connect to that language because it allows them to connect to others (Wilkerson,2010). Digital creative writing is one way of blending your imagination with life experiences on a digital platform. Students of all ages enjoy using technology which enables them to reach beyond borders. It allows students to express themselves with their own words. Digital creative writing fosters learner autonomy with a sense of individuality. While creating their tasks, students establish their identity of owning their products. It helps students develop digital literacy by using web 2.0 tools and various applications, as it is fundamental to students' achievement in the 21st century. The appearance of web 2.0 technologies has also helped to promote and maintain education standards. These tools allow multiple users to participate collaboratively rather than working alone (Al-Kathiri, 2015). When students work on their tasks, they think critically about combining their imaginations with their voices. They are inspired to improve their talents and skills by incorporating digital creative writing into their learning. Digital creative writing helps students find new ways of thinking about and organizing material.

1.2. The Purpose and Significance of the Study

Chomsky (1975) holds the view that the standard users of a language have been able to detect only a finite number of utterances in their language, and yet, based upon the premise of this finite competence, they can create an infinite number of utterances which are approved by the members of their speech community. Chomsky (1964) later

used the phrase "the 'creative' aspect of language" to refer to the characteristic he had so described. On the other hand, Chomsky's discussion of linguistic productivity does not impoverish his investigation of the creativity he observed in language use. He has also given prominence to a characteristic of language use that clearly illustrates creativity in something like the ordinary sense. He draws attention to "the 'creative' aspect of language use" as something which reveals itself in the language user's ability to cultivate and comprehend an indefinite number of utterances which are considered as unique experiences, and to do so under an appropriate circumstance, despite their novelty and independently of detectable stimulus configurations (Chomsky 1972). Accordingly, there is a close relationship between foreign language acquisition and creativity. Albert and Kormos (2004) found out that greater creativity positively affected aspects of L2 narrative performance, such as the amount of talk produced. However, creativity has been almost entirely neglected in the field of SLA.

Writing in a foreign language has always been regarded as a matter of difficulty for teachers and learners. It is perceived as the last cycle of language skills, and, therefore, it can be considered a mechanical thinking process. Writing is a planned and analytical process that requires problem-solving and critical thinking. That is why it is concerned as the most difficult skill that individuals learn. Every individual has a different attitude and perception towards writing in a foreign language as it arises anxiety. The attitudes towards writing and anxiety cause a decrease in the achievement level of students. When the anxiety level increases, learners' interest, and motivation decrease. As it is stated before, motivation is one of the crucial factors in foreign language learning. Considering the conditions mentioned by Dörnyei and Schmidt (2001), students' motivation decreases if the task is written according to certain rules. It can be considerably difficult to raise willingness and improve writing skills in an oppressive and boring atmosphere. To annihilate this unwillingness, reduce foreign language anxiety, and overcome fear and oppression, it is suggested to include the creative writing approach in the writing curriculum. Moreover, this approach enables learners to use language effectively and creatively as it dynamizes every teaching writing process and requires them to actively use other language skills. Thereby,

creative writing can be an alternative teaching approach to solve the problems in the writing process.

As a skill, writing both needs students' attention and teachers' active involvement within the process. To make this remarkable process useful for learners, different and innovative methods and techniques should be integrated to increase motivation to write and develop positive writing attitudes. Rare studies in the literature have focused on Turkish Tertiary level students' creativity and digital literacy in the writing process. This study investigates Turkish Tertiary level students' creativity in FL, beliefs, attitudes, and difficulties they experience in the writing process to contribute to this lacking field. Meanwhile, this study explores the effects of how integrating educational technologies and web 2.0 tools contribute to the field of language teaching and learning. This study also argues the affective concerns in F2 writing. The negative perceptions and attitudes towards foreign language writing can increase the level of anxiety, apprehension, procrastination, and fear of evaluation and decrease the intrinsic and extrinsic motivation of foreign language learners. To find reasonable solutions to these problems and enhance both intrinsic and extrinsic motivation among foreign language learners towards writing in a second/foreign language, the incorporation of creative writing and technology use called digital creative writing should be embedded into the syllabi.

1.3. Research Questions

Digital creative writing is one of the innovative methods as a combination of linguistic creativity and writing proficiency. It is student-centered and can be employed to improve writing skills and prevent students from negative attitudes towards writing. By this approach, there will be an opportunity to contribute to the related literature and give solutions for writing problems in a foreign language. Depending on these concerns, the study tries to answer the following research questions:

1. Does digital creative writing improve FL academic writing?

2. Are there any differences related to gender and academic writing achievement after the treatment?

3. Does digital creative writing have an impact on motivation to write?

4. Are there any differences related to participants' gender and motivation to write after the treatment?

5. Does digital creative writing decrease the writing apprehension level?

1.4. Theoretical Framework of the Study

This study embraces four different theories within the framework of digital creative writing. Firstly, this study is related to the cognitive theory founded by Flower & Hayes (1980). According to this theory, writing is a planned and analytical process that requires problem-solving and critical thinking. Creativity also occurs during the problem-solving process, and it requires critical thinking. Thus, there is a strong relationship between creative writing and the cognitive writing process. Secondly, this study is directly connected to Wallas's (1926) creative process theory which incorporates distinctive processes (preparation, incubation, illumination, verification) evoking the creative potential among people. On the other hand, Guilford's divergent thinking theory shed light on various solutions in the problem-solving process. The more quality of ideas we have, the more original solutions we offer. Lastly, this study is closely linked to connectivism introduced by Siemens (2004) about the needs of people who cope with the fundamentals of the twenty-first century. As it is seen, the multifunctional scope of this study unveils and analyzes the steps followed during the digital creative writing process in detail regarding different learning theories.

1.5. Definitions of the Key Terms

Linguistic Creativity: Producing an indefinite number of new utterances with a certain limited set of utterances of one's language (Chomsky, 1972).

Creativity: Any idea, product, or action that alters an existing domain or that converts an existing domain into a new one (Csikszentmihalyi, 1988).

Creative writing: A form of artistic expression, draws on the imagination to convey meaning through the use of imagery, narrative, and drama (Duke University, 2014).

Web 2.0: The network as the platform, spanning all connected devices (O'Reilly, 2005).

Educational Technology: The effective use of technological tools concerning a bunch of tools, such as media, machines, and networking hardware, as well as considering underlying theoretical perspectives for their effective application (Richey, 2008).

1.6. Limitations of the Study

One of the limitations of this study is its quantitative scope. It is limited to 200 students with the location of English Preparatory School at a foundation university in Istanbul, Turkey. Also, the findings are gathered and limited to 11 weeks. Second of all, it could be better if the students' instructor conducted the study as an action researcher. An outsider researcher may not control the whole process as much as an instructor can as it affects the participants' attitudes and perceptions. Finally, another major constraint in the implementation of the tasks is an online platform. Even if the students have the highest rate of computer literacy skills and proficient smartphone users, they might be unwilling to participate in such implementations conducted in a virtual environment.

1.7. Overview of the Thesis

In the first chapter, the statement and the problem of the research, the rationale of the study, the research questions to be supervised nominated, the frequent vital terms, and limitations of the study are given. Chapter 2 covers the review of relevant literature and deals with its implication for the current study. This chapter mentions common approaches in second/ foreign language writing. Following this, creativity

and foreign language writing relationships are discussed, and its implementation in education is identified. After reviewing rhetorical matters about creative writing, educational technology, and its implementation with creative writing are perpetually reviewed. In Chapter 3, an overview of the methodology and some empirical findings are given. After the data collection instruments, the procedures for analyzing qualitative data, the findings of pre, while, and post-test, the questionnaire is demonstrated. Chapter 4 deals with the analyses of the data of the present study. Initially, the analyses of qualitative data, then the analyses of pre, while, and post-test, the analysis of the questionnaire demonstrate the findings regarding digital creative writing and the motivation and achievement level of EFL students in prep schools. In chapter 5, the findings of the study are discussed, some pedagogical implications are given, and some suggestions for further studies are provided as a final point.

2. LITERATURE REVIEW

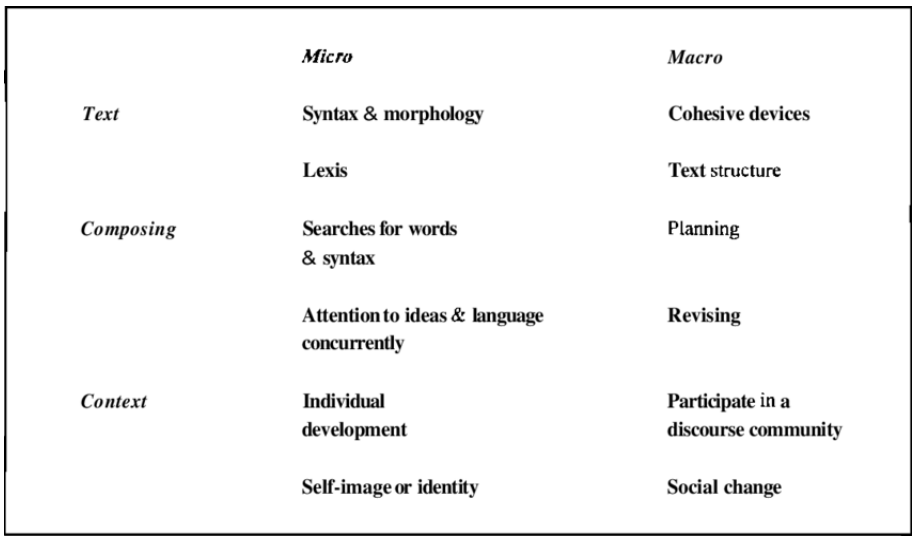
2.1. Introduction

Chapter 2 reviews writing in a foreign language, creativity in writing, and the role of technology in writing at the tertiary level. This chapter starts with brief information about foreign language writing and a variety of approaches to teach writing. After that, creativity and its relationship with education and are discussed within the frame of writing. Chapter 2 then enlightens the role and usage of technology both in language teaching and learning. Lastly, a technology-based approach in teaching and learning writing and its implementation are presented.

2.2. Writing in a Foreign Language

Learning and teaching FL writing is a challenging task that requires mastery of different competencies and a variety of processes to write effectively. According to Silva (1990), being an effective writing teacher requires what needs to be included in writing in a second/foreign language by ESL/EFL professionals. It demands consistent principles, patterns, or mindsets to consider general writing and specific composition writing and interpret and assess competing beliefs. This kind of correspondence is related to the Monitor Hypothesis (Krashen, 1985) which is identified with language production. As he stated, the ability to use language arises from competence-based upon acquisition, whereas learning acts to enable learners to change the output of the acquired system before speaking or writing (Krashen 1985). An individual acquires lots of things at the micro and macro level in second language writing. The in-text organization, lexis, syntactic and morphological structures develop while the structure of the text and cohesive devices improve. Planning what to write, revising what it is written, participating in a discourse community are other aspects learned and improved during the second language writing process (Cumming, 2001).

Figure 1: What does a person learn when writing in a second language?



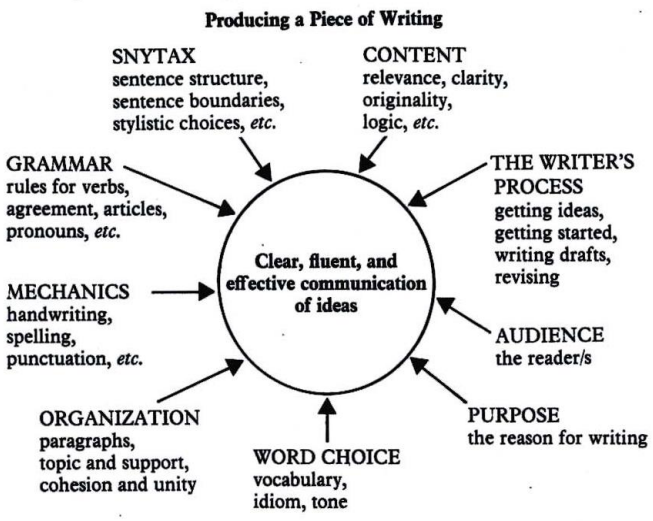
	Micro	*Macro*
Text	Syntax & morphology	Cohesive devices
	Lexis	Text structure
Composing	Searches for words & syntax	Planning
	Attention to ideas & language concurrently	Revising
Context	Individual development	Participate in a discourse community
	Self-image or identity	Social change

Reference: Alister Cumming, 2001.

2.3. Approaches to Foreign Language Writing

In all language classes, the aim of teaching/learning is basically to enable communication in the target language. Writing is one of these communication strategies which encompasses both the expression of ideas and conveying the meaning. It is the act of putting in conventional graphic form what has been spine (Rivers, 1968). Producing a clear, fluent, and effective writing piece embodies many important factors like being purposeful, having a good organization, creating logical content, using language accurately, and mechanics (Raimes, 1983). Zamel (1983), on the other hand, discusses cognitive aspects of writing in terms of exploration, clarification, and reformulation of ideas. New ideas are suggested and assimilated into patterns during this process. As long as writers realize that writing might be iterative, non-linear, and immersive, writers can revise or remove original plans to meet readers' expectations. Within this context, writing can be regarded as the most challenging task and the most difficult language skill to improve. Several approaches have emerged in the teaching of foreign language writing since it is considered a separate skill for developing thinking and organization of ideas. Each approach to foreign language writing has highlighted the required elements involved in the production of writing.

Figure 2: Producing a Piece of Writing



Reference: Ann Raimes, 1983.

2.3.1. The Free-writing Approach

Free composition is regarded as an enthusiastic process where the student has acquired sufficient language skills and organization to deal with the writing of a chosen topic when given merely a specific amount of time and a definite length (Bracy 1971). Hillocks (1986) highlights that freewriting is geared towards self-discovery or exploration of a topic, usually having students write about whatever interests them in the form of personal journals or sketches that will be shared with others. Hillocks states that the writing is free in two senses: the topics are not prescribed, and the writing is not normally graded. In this approach, teachers value quantity over quality in writing and do minimal error correction. The focus of instruction is on content and audience. Students are encouraged to be concerned about fluency and content and give cursory attention to form. Proponents of this approach consider that grammatical accuracy will develop over time (Scott, 1996).

2.3.2. The Controlled Writing Approach

Controlled writing which is sometimes considered as guided writing has its origin in Audio Lingual Method that prevailed in foreign language learning in the 1950s and 1960s. Based on the habit formation theory, controlled writing focuses on

the mastery of grammatical and syntactic forms while tolerating originality and fluency. Habit formation in controlled writing is designed to prevent learners from making errors caused by the first language and to provide positive reinforcement in foreign language learning. Thereby, the role of the writer is apparently to manipulate the language patterns learned before; the ESL teacher becomes the reader whose duty is to edit or proofread linguistic features of a text rather than focusing on their qualities of them. The text turns into a set of vocabulary items and sentence patterns which represents a tool for practice. The writing context is limited within the boundaries of the ESL classroom, so the audience or purpose is a neglected concept (Silva, 1990).

2.3.3. The Grammar-Syntax-Organization Approach

As the name of the approach indicates, the grammar-syntax-organization approach focuses on grammar, syntax, and organization in writing. It attempted to lead students not only to work on grammar and syntax but also to give them the sequence words like first, then, finally to organize their piece of writing. Students see the connection between what they are trying to write and what they need to write it. This approach, then, links the purpose of a piece of writing to the forms that are needed to convey the message (Raimes, 1983).

2.3.4. The Paragraph Pattern Approach

Instead of mastering the accuracy of grammar or fluency of content, the paragraph pattern approach highlights the organization in writing. Students either copy paragraphs or imitate model passages. By imitating model paragraphs, putting scrambled sentences in order, identifying or writing topic sentences, and inserting or deleting sentences, students are taught to develop an awareness of the English features of writing (Scott, 1996). Hence, this approach focuses on the principle that communication is constructed and organized amongst people, depending upon the culture and language which belong to society.

2.3.5. Process Approach

This approach stresses the process of writing rather than the finished product in writing. It includes writing the first draft, getting feedback from readers, adding new vocabulary and structures, revising the first draft and the second draft, and the final product. According to Murray (1992), the process-oriented approach refers to a teaching approach that focuses on the process a writer engages in when constructing meaning. This teaching approach follows through editing as a final stage in text creation, rather than an initial one as in a product-oriented approach. The process-oriented approach may include identified stages of the writing process such as prewriting, writing, and rewriting. When the rough draft is conceived, it is mastered into the following drafts with peer and teacher revision assistance. The final editing and publication stage may be necessary if the authors decide on publishing their writing.

2.3.6. The Communicative Approach

Several researchers revealed that students generally have sufficient linguistic competence and produce sentences accurately; however, they cannot use the language appropriately when faced with the situation outside the classroom (Hymes, 1971; Wilkin, 1976; Widdowson, 1990). As the requirements for genuine communication are to have linguistic competence and communicative competence, the emergence of the Communicative Approach took place in a language context. With regard to definition, communicative writing can be defined as a writing activity aiming to correspond with a target audience. It entails the presence of readers as a target audience. The reason why the presence of the target audience is in the vital communicative activity is that it provides the socially corresponding setting, a distinguishing format, style, and purpose to communicate (Hirano, 2010). The purpose and audience are focal points in this approach. Students engage in real-life tasks, such as writing informal and formal letters (Scott 1996).

2.4. Cognitive Process in Writing

According to Flower and Hayes, who are the founders of the Cognitive Theory of the writing process, writing is a complex process that requires some definite sorts of strategies to create qualified products. At this point, writers need to coordinate many cognitive tasks to effectively express feelings and ideas to give meaningful messages to the reader (1980). Three major elements are reflected in the cognitive process of the writing model: the task environment, the writer's long-term memory, and the writing processes. The task environment embodies all of those things outside the writer's skin, starting with the rhetorical problem or assignment and ultimately including the flourishing text itself. The second element is the writer's long-term memory which is the writer's knowledge of the topic and the audience. The task itself and the writer's long-term memory have an enormous impact on the process of writing. The third element in the model contains writing processes themselves, specifically the basic processes of Planning which consist of generating ideas and organizing; Translating which is the process of putting ideas into visible language; and Reviewing which includes evaluating and revising. All processes are under the control of a Monitor, which is about the writer's current process and progress (Flower & Hayes 1981).

2.5. Creativity and Its Various Meanings

The meaning of creativity varies and demonstrates inconsistencies concerning the definition used by different researchers. Since the definition of creativity varies among researchers, several definitions have been proposed to clarify the term. Sternberg et al. (2002) defined creativity as the ability to produce a novel task (i.e., original, unexpected), high in quality, and appropriate (i.e., useful, meets task constraints). This definition is close to that of Rothenberg (1990), who defines creativity as producing something new and purely valuable. According to a definition provided by Torrance et al. (1989), creativity is the process that embodies becoming conscious of problems, inabilities, deficiencies in knowledge, missing components, discordances, and so on; spotting the difficult, seeking for clarification, hazarding guesses, or devising hypotheses and probably customizing them and confirming them;

and finally transmitting the results. Snow (1986) claims that creativity can not be compared to a light bulb in mind, as depicted in most cartoons. It is an achievement born of intensive study, sustained reflection, perseverance, and growing interest. Amabile (1988) presented her definition of creativity from economic and innovative perspectives indicating that creativity produces novel and useful ideas that require group work among individuals who cultivate creative ideas or solutions with innovation. That is to say, the implementation of creative ideas will be flourished if there is an organizational innovation (Amabile, 1988). Lucas (2001) has provided a new definition of creativity. It is a frame of mind in which all types of intelligence are working harmoniously. On the other hand, Robinson (2011) indicates that creativity is an imaginative process that leads to original and invaluable outcomes. Gardner (1997) describes creativity as the ability to solve problems and promote new questions. Having a unifying definition for creativity can be challenging as it has been argued by a variety of researchers that creativity is a domain and specific phenomenon (Csikszentmihalyi, 1990; Gruber & Wallace, 1999; Tardif & Sternberg, 1988; Weisberg, 1999). However, all of these definitions have led to new perspectives, dimensions, and approaches to explore creativity elaborately.

2.6. Modern Creativity Theories

The definition of creativity varies in the literature, as was explained in the previous section. It is important to clarify how the term has been broadened and evolved. The following section has attempted to provide a summary of the literature relating to modern creativity theories. This can best be treated under four headings: Rhodes 4P Model, Csikszentmihalyi's System Model, Investment Theory, and Wallas Model.

2.6.1. Rhodes 4P Model

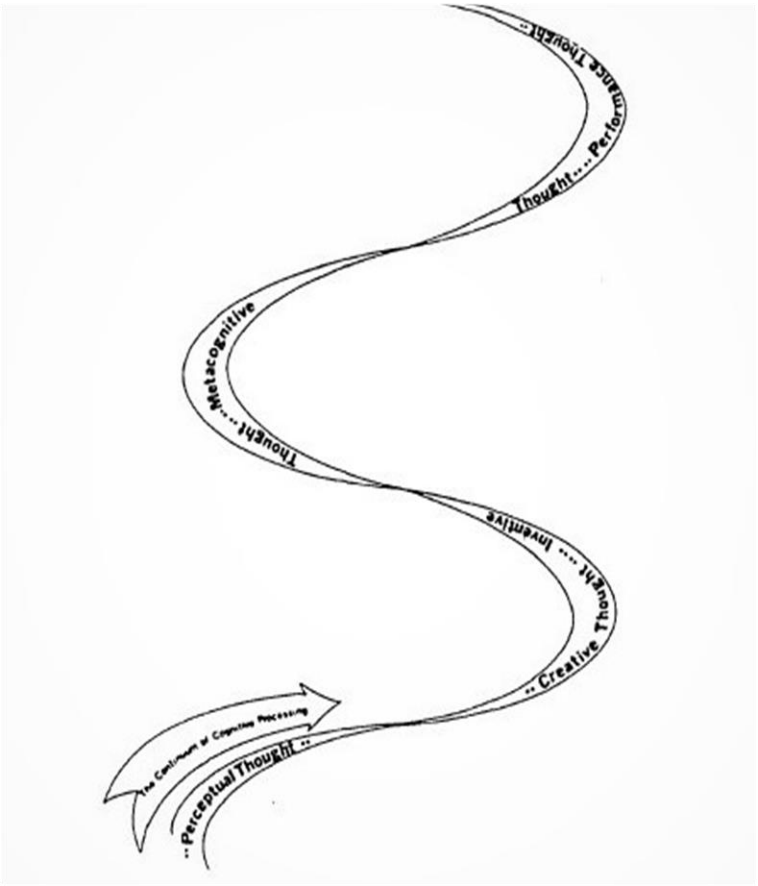
With his extensive research to find a unifying definition of creativity, Rhodes (1961) found out that each definition is not mutually exclusive. He further indicated

that the elements of creativity consist of 4P which are Person—character identification of creative person; Process —component of creativity; Product— The outcome of creativity; Press—the qualities of the environment that nurture creativity (Puccio, 1999; Rhodes, 1961).

The term person refers to facts about personality, disposition, intellect, self-perception, form, attributions, habits, manners, behaviors, ethos, and defensive mechanisms (Rhodes, 1961 p. 307). The characterization of a creative individual is determined by an ambition to be baffled, impulsive, hardworking, a divergent thinker, optimistic, tolerant, open-minded, insistent, exploratory to produce novelty, and persistent to follow long term goals (Anderson, 1959; Chavez-Eakle, Lara & Cruz 2006).

The creative process embodies motivational traits, perception of the atmosphere, learning about the environment, thinking, and conveying the ideas (Rhodes, 1961 p. 308). The starting point of the process is a creative person, and the destination is creative products. The process covers contemplation and the acts existing to generate novel products (Kanematsu & Barry, 2016 p. 11). There are various models of the creative thinking process. This process is simply identified in the Cognitive Spiral Model by Ebert (Fig. 3).

Figure 3: Ebert's Cognitive Spiral Model



Reference: Edward S. Ebert, 1994.

The key aspects of this model can be listed in five modes of thought: perceptual thought, creative thought, inventive thought, metacognitive thought, and performance thought. These modes of thought ensue in a smooth order along a spiraling path. They iterate over and over but do not revert to the point where they began. The brain identifies stimuli and decodes them into neurochemical impulses in perceptual thought. Following this, creative thought refers to searching for patterns and relationships between an individual's knowledge and perception. An individual's long-term memory looks for previous experiences similar to the new one. If the sound of a ringing bell is detected, Creative Thought provides possible sources for the sound such as a doorbell or a cell phone. When the search is finished, Inventive Thought starts to combine products in the light of the information provided by Creative Thought. At this point, convergent thinking is triggered while divergent thinking is understated. Once

Creative Thought has congregated a product, Metacognitive Thought applies a preliminary performance assessment of the possible solution. Despite the decision reached by metacognitive thought, the decision to accept or reject a possible solution is nevertheless a deliberate one, and the decision can be expected to lead to appropriate expression or performance of the cognitive product. Through the processes mediated by Performance Thought, it is seen that the determination made in metacognitive thinking finds the appropriate expression. To put it another way, if the eventual product is acceptable, it is conveyed by a performance. On the other hand, if the eventual product is not acceptable, the creative thinking process begins again from a new starting point on the same problem (Ebert, 1994).

When creativity is regarded as a product, the results of the process are represented in a scientific theory, an invention, a new design, an improved product, a musical composition. It might be a new experience or rediscovery of a new relationship, such as a story, a poem, a song, or an unusual gadget in the children's world. At the utmost level, a creative idea must be accurate, generalizable, and surprising in the light of what was known when the idea was produced. (Torrance, 1976). To put it another way, a product is a concrete form of an idea. Using mind and body to create a product demonstrates a record of thinking and reflecting over time. Furthermore, by delving into the moment of inspiration, it may be possible to track the thought and the events leading up to the idea (Rhodes, 1961).

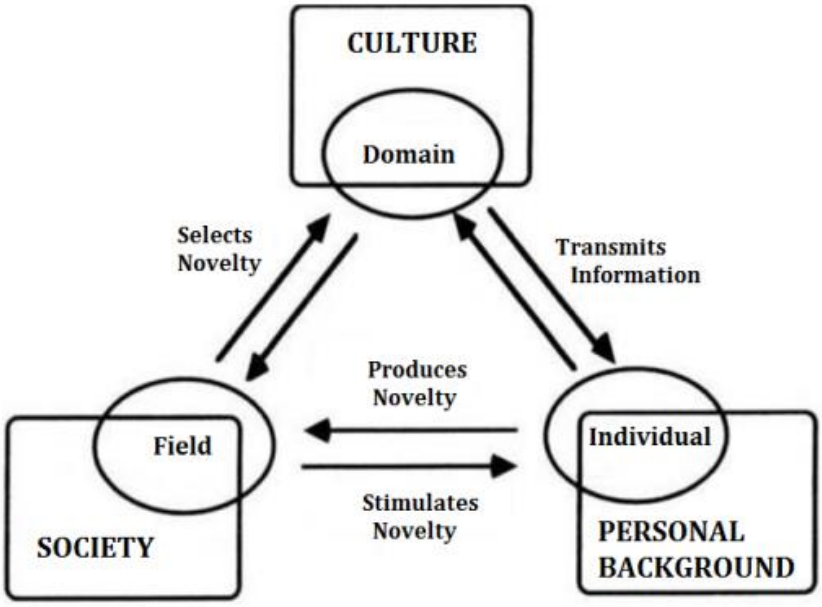
The essence of the creative process may flow from only one route as follows from product to person and then to process and press. This shows a need to be explicit about exactly what is meant by the word ‘press’. The term press can broadly be defined as the relationship between human beings and the environment they have been living in. Producing creative artifacts is the consequence of certain sorts of forces manipulating certain types of individuals as they are raised and function. An individual creates his/her ideas concerning needs, perceptions, imaginations, and sensations. Not only internal sources but also external sources have a significant impact on sensations and perceptions. For this reason, every individual perceives his or her environment distinctly. This aspect is much related to the work of Teresa Amabile, who has been studying the influences of life in workplaces on individuals and performance. She

highlights not to restrict intrinsic motivation to work creatively by indicating that creativity will blossom when people feel motivated, interested, satisfied, and unless they are oppressed by external forces (Amabile, 1996).

2.6.2. Csikszentmihalyi's System Model

A large number of existing studies in the broader literature have examined that there need to be multiple components in the emergence of creativity (Amabile, 1983, 1996; Csikszentmihalyi, 1988; Gardner, 1993; Sternberg & Williams, 1996; Sternberg & Lubart, 1991, 1995). Csikszentmihalyi (2003) argues that psychologists tend to define the components of creativity within the boundaries of mental processes, and this is an unfair judgment to the complex elaboration of creativity. Instead, it should be investigated in cultural and social spheres (Csikszentmihalyi, 2014, p.58). Csikszentmihalyi draws attention to a systems approach and points out the significance of the interactions among the individual, domain, and field. It is necessary here to clarify exactly what is meant by these terms.

Figure 4: The Systems Model of Creativity



Reference: Robert J. Sternberg, 1999.

What can be seen in this figure is the general pattern of how creativity is rooted in a cultural, social, and psychological context. The term ‘domain’ encompasses knowledge, values, rules, and practices. On the other hand, the field is identified as an individual, a community, or society of people who are gatekeepers of the domain. The individual refers to a person or practitioner who comprehends and utilizes the knowledge to create a novel disposition. Accordingly, the domain conveys the information to the individual who produces innovative variations that will be evaluated by the field that will retain selected ones to the domain (Csikszentmihalyi, 1990, p.200).

2.6.3. Investment Theory of Creativity

The idea that lies behind investment theory is based upon economic conditions. Being creative requires investing an individual’s capabilities and endeavors in novel ideas and high quality, and from this point of view, an individual must ‘buy low and sell high’ to be considered creative (Sternberg & Lubart, 1992). Buying low means seeking ideas that are uncharted or unpopular but that have a promising improvement. Once these unique ideas are created, they are refused by others. Often, when these ideas are first presented, they encounter resistance. The creative individual has to stand out against this resistance and persuade others of the value of ideas. After persuading other people, one can sell high and move on creating another novel or unpopular idea (Sternberg & Lubart, 1999). Even though people generally demand their ideas to be appreciated by others, it is indicated that ideas that are suddenly attracted by everyone are not creative (Sternberg, 2006). The Investment Theory considers intelligence a key factor in the growth of creativity and distinguishes six different aspects related to each other. These are intellectual abilities, personality, motivation, knowledge, styles of thinking, and environment, which will be discussed in the following paragraphs.

Realizing and redefining the problems in new ways and persuading individuals to value these new ideas are relevant to intellectual skills. Intellectual skills have three significant insights to redefine problems. The synthetic ability is related to determining problems in new ways and escaping traditional thinking borders. The analytic ability is tied up with realizing which of one’s ideas are worth persevering and which are not,

and lastly, the practical–contextual ability refers to know how to persuade others in terms of the value of one's ideas (Sternberg & Lubart, 1995). Creativity requires a balance among these abilities that can all be improved. The person who has only synthetic ability may come up with innovative ideas but cannot identify or sell them. The only analytic person can be a distinguished critic of other people's ideas but may not tend to generate creative ideas. The person who has the only practical ability can be an outstanding salesperson but probably sells ideas with little or no creative value (Sternberg & Williams, 1996). Besides, personality traits have a great influence on the function of creativity. These traits mainly include willingness to overcome obstacles, take sensible risks, a tolerance toward ambiguity, defy the crowd which means buying low and selling high, and believing in one's self. Particularly, an individual has to be willing to cope with conventions if s/he wants to think and act creatively (Sternberg, 2003a; Sternberg & Lubart, 1995). As Amabile stated (1983), intrinsic motivation is crucial to enhance creativity while working. If people love and focus on what they are doing, they can create genuine work in an area. Motivation is not something innate in an individual. One thing or another component helps a person motivate himself/herself. It will be better to find ways to keep interested in those who should work in a definite area that does not notably interest them. To make a creative contribution to a field of knowledge, one must know that field. One risks rediscovering what has already been known. Without knowledge of the field, it is also difficult for an individual to evaluate the problems in the field and to judge the important ones. On the other hand, knowledge about a field can prevent the ability to think in new ways about an old subject. That is why it is important to use previous experiences when generating creative ones (Sternberg & Lubart, 1993). Thinking styles also play an important part in the investment of creativity. Fundamentally, they are decisions about how to spread out the desired skills to an individual. Styles of thinking are related to legislative style which means preferences for thinking and decisions to think in a new manner. The preferences should be discerned from the ability to think creatively. Someone may like to think along new lines but not think well, or vice versa. It also helps to become a major creative thinker, if one can think globally and locally, distinguishing the forest from the trees and recognizing which questions are important and which ones are not (Sternberg, 2006). The environment which is the last aspect of

investment theory needs to be, on the other hand, supportive and rewarding creative ideas. Without some environmental support, people may not be encouraged to perform their creativity. Creativity is nurtured, sparkled, and performed if these six factors align. However, Sternberg reiterates the fact that decisions are still a large part of creative development. First, one has to decide to invest in these six areas, then s/he has to decide to use these investments to do something creative.

2.6.4. Wallas Model of The Creative Process

Wallas's stage model of creativity identifies how to act and what to know to produce creative outcomes. He proposed four stages including preparation, incubation, illumination, and verification. The acquisition of knowledge is a primary component of Wallas' model of creative processing, in that it is the primary goal of his preparation phase of creative production. This level of importance implies that creativity is significantly involved with the volume of knowledge. Wallas identifies the gathering of resources, including information, facts, clues, as a component of the preparation phase of the process (Runco & Pritzker, 2020). Incubation is the next stage that refers to stepping away from a problem, which is thought to help generate different ideas and perspectives rather than stay too focused on the problem at hand. According to Wallas, there are two attributions of the incubation stage. The first and negative one is that the incubation stage is not conscious or willing when thinking about a specific problem. The second and positive attribution is that several unconscious and unintentional mental acts may occur (Wallas, 1926). The illumination stage refers to the generation of solutions to the problem. That is to say, a novel idea or solution unexpectedly emerges. Illumination is the abrupt final flash that is the climax of the incubation stage. Illumination is inspiration, revelation, insight; it is the 'Eureka!' or 'Aha!' experience. At illumination, what has previously been unconscious suddenly becomes fully conscious (Armbruster, 2013). Finally, the idea that produced the illumination requires verification so that its adequacy can be determined. The verification stage is the deliberate effort of testing the solution or validity of the idea. In other words, we carry out research based on activities to illustrate whether or not what has appeared in illumination fulfills the requirements determined in the preparation stage. Therefore,

this stage is crucially important to the achievement of any ideas or solutions. Although each stage has its distinctive features, they do not exist in isolation from the rest. Wallas (1926) acknowledges that these four different stages often overlap each other whenever we delve into different problems in our daily lives. Our minds can incubate unconsciously on a problem, whereas we are consciously preparing or verifying another aspect of the same problem.

2.7. Creativity and Intelligence

Creativity has always been defined as the process of bringing into being something novel and useful. Intelligence may be defined as the ability to purposely adapt to, shape, and select environments (Sternberg & O' Hara, 1999). The relationship between creativity and intelligence remains complicated (Kaufman & Plucker, 2011). Some researchers consider creativity as a constituent element of intelligence implicitly or explicitly. Sternberg and O'Hara (1999) covered five possible answers on how they are related to each other: 1) Creativity is a subset of intelligence; 2) intelligence is a subset of creativity; 3) creativity and intelligence are overlapping sets; 4) creativity and intelligence are fundamentally the same things; 5) creativity and intelligence bear no association at all to each other. They claim the most conventional view is that intelligence and creativity overlap in some respects. Early studies examining the relationship between intelligence and creativity demonstrated that highly creative individuals are also of higher intelligence (Barron, 1963, 1969; Getzels & Jackson, 1962). This point of view is related to the threshold hypothesis, which proposes that high or at least above-average intelligence demands high creativity. At this point, above-average intelligence is thought to form a necessary but not a sufficient requirement for high creativity (Guilford, 1967). On the other hand, in certain disciplines like psychology, sociology, and linguistics, creativity is dedicated to gifted people and a special capacity of ordinary people (Carter, 2015; Maybin & Swann, 2007). To illustrate, some cognitive psychologists focusing on the creative process claim that creativity and intelligence are completely independent concepts (Hayes, 1989; Weisberg, 1992; Klahr & Simon, 1999). As Terman (1925) pointed out, a high

level of IQ is not adequate for creativity. In his research with highly gifted children, Terman reveals the fact that these highly gifted children showed remarkable achievement in their later life in business. Nonetheless, they could not show a remarkable sign of creativity (Terman, 1925; Burks, Jensen & Terman, 1930; Terman & Oden, 1947).

2.8. How Personality Functions in Creativity

Personality is a broad concept that has always been on the agenda of psychologists. It is the dynamic organization with the individual of those psychophysical systems representing a person's unique adjustments to his/her environment (Allport, 1937, p.28). In the development of creativity, researchers, especially psychologists, have always been interested in identifying creative people and cognitive-affective traits of their personalities. The most prevalent consideration between personality psychology and creativity is the unique perspective of the individual. The fundamental peculiarity of creative people is their novel ideas whereas psychology looks for the individual differences of these people. Some studies investigate the relationship between personality and creativity (Stavridou & Furnham, 1996; Costa & McCrae, 1985; King et al., 1996; Wolfradt & Pretz, 2001; Furnham & Bachtiar, 2008). To illustrate, Feist (1998) pointed out that creative people are more "autonomous, introverted, open to new experiences, norm-doubting, self-confident, self-accepting, driven, ambitious, dominant, hostile, and impulsive''. According to Wolfradt and Pretz (2001), openness to new experiences has a significant relationship with all creative measures. Moreover, creative individuals see challenges as new experiences and are pleased with taking risks. They are open to being criticized and willing to assess themselves regarding being alert, foresighted, spontaneous, independent, and confident (Eysenck, 1993). These definitions highlight different forms of creativity depending upon the uniqueness of individuals and the environment they are grown in.

2.9. Creativity and Motivation

Motivation is regarded as one of the most important components of creativity. It is significantly important in creativity because it encourages an individual to persevere at problem-solving. Runco (2005) stated that creative potential is not carried out if the individual is not motivated to do so, and creative solutions are not found if the individual is not motivated to employ their skills. Prabhu et al. (2008) highlight that motivation emerges from two different but relevant sources which are intrinsic and extrinsic motivation. Both of them act as mediators of the relationship between personality traits and creativity. These personality traits are, namely, being open to new experiences, self-efficacy, and perseverance. On the other hand, Amabile (1997a) specifies that individuals are intrinsically motivated when they seek enjoyment, interest, the satisfaction of curiosity, self-expression, or personal challenge in work. However, she also argues that part of intrinsic motivation depends upon personality, a person's social environment can have a significant effect on that person's level of intrinsic motivation at any point in time; the level of intrinsic motivation can, in turn, have a significant effect on that person's creativity (Amabile, 1997b).

2.10. Assessing Creativity

Creativity measurement and evaluation are used in various contexts, including schools, government, industry, and research organizations. It can help eliminate people when hiring, giving promotions, job assignments, and achieving planning. Schools use creativity assessment to determine creative and gifted students for assignments to special programs where their creativity can be further cultivated. Researchers also apply creativity assessment to evaluate efforts to increase creativity, to provide a common metric for discussing creativity and further scientific research of creativity (Fleenor & Taylor, 2004). Hocevar (1981) categorizes the assessment of creativity into ten forms: tests of divergent thinking, personality inventories, attitudes and interest inventories, biographical inventories, supervisor ratings, teacher nominations, peer nominations, eminence, judgments of products, and self-reported creative activities and achievements.

The primary methods for assessing creativity are the historiometric method, biographical method, psychometric method, and biometric method. The historiometric method involves quantitative data obtained from historical documents to measure creativity. The biographical method employs qualitative data to investigate famous creative people. The biometric approach involves observing the biological features of individuals when they carry out their tasks. Unlike these methods, the psychometric approach focuses on the use of instrumentation, such as surveys, questionnaires, and tests to measure creativity. To reach a valid assessment, there are definite requirements for psychometric assessment of creativity as follows: reliability which is internal and external stability of the instrument; construct validity which is the ability of the assessment to measure a phenomenon that is hypothesized to exist; predictive validity which is the relationship between scores and performance measured at a future time; respondent honesty which is the honest responses from respondents (Fleenor & Taylor, 2004). The psychometric approach is also conducted by two primary methods which are the personality approach and the cognitive approach. The former regards creativity as personality traits or characteristics, while the latter considers a mental process as an essence of creative behavior (Torrance, 1979). Although some researchers are supporters of psychometric assessment of creativity, the appropriateness of the instruments should be chosen according to the needs of individuals to maintain comprehensive research.

2.10.1. Guilford's Test of Divergent Thinking

Joy Paul Guilford pioneered the terms divergent and convergent thinking to demonstrate different ways of problem-solving. Convergent thinking is the process of giving a single, accurate, correct solution to a problem. It focuses on logic, speed, accuracy and emphasizes preserving the already known, accumulating information, recognizing the familiar, and reapplying set techniques. It is based upon the awareness of what information you are familiar with and is most effective in situations where a ready-made answer exists and needs to be remembered from stored information, or worked out from what is already known by employing regular and logical search, recognition, and decision-making strategies (Chermahini 2011). On the contrary,

divergent thinking, or what Guilford (1950, 1968) called divergent production, generates a variety of unique solutions to solve a problem. The process of divergent thinking is spontaneous and free-flowing in that the ideas are randomly generated. Divergent thinking is a search for new options that mainly stand on creativity. It is mostly used in open-ended problems that creativity is regarded as a fundamental part (Williams, 1980). Guilford set forth several components required to measure divergent thinking (Guilford & Hoepfner, 1971). Many tests of divergent thinking currently demand fluency, originality, flexibility, and elaboration. Fluency is excessively used to promote productivity. The term fluency refers to proposing lots of ideas. Originality is used to define the novelty or rarity of fluent ideas. Flexibility encompasses the diversity of ideas that use a variety of conceptual categories. Elaboration is related to expanding the pathway and giving as many details as possible. Ideas are remarkably useful in many aspects of our lives, and the research on divergent thinking is acknowledged as useful to understand the quality of ideas and the process (Runco & Acar, 2012).

2.10.2. Torrance Tests of Creative Thinking

Torrance Tests of Creative Thinking are the most well-known and widely used creativity tests which were built upon Guilford's divergent thinking skills. They were created by Ellis Paul Torrance and scored on four dimensions which are fluency, flexibility, originality, and elaboration as in divergent thinking. The tests have been reconstructed four times in 1974, 1984, 1990, and 1998 and they are aimed to be administered as individual or group tests that can be used for kindergarten through graduate students. According to Torrance (1965), creativity stands for a process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies; identifying the difficulty; seeking solutions, making predictions, or formulating hypotheses about the weak points: testing and retesting these hypotheses and possibly modifying and retesting them; and after verification, transmitting the results. The test has a quality of understanding of the human mind and its functioning and development, discovering effective foundations to provide a distinguished instruction, evaluating the effects of educational programs, materials, curricula, and

teaching practices, providing clues for remedial and psychotherapeutic programs, being aware of implicit capabilities. (Torrance 1966, 1974). The test consists of verbal and figural forms. The TTCT-Verbal includes six subsets: asking questions, guessing causes, guessing results, improving a product, unusual uses, and supposing. The TTCT- Figural contains three subtests: composing a picture, completing a picture, and reconstructing a picture from parallel lines (Torrance 1969, 1974). Both verbal and figural forms are conducted to evaluate the cognitive dimensions of creativity.

2.11. Creativity in Education

With the emergence of social psychology in the 1990s, creativity research became extensive, and researchers started to focus more upon the creativity of people within the education system. Several ideas became prominent about how to achieve educational reform:

- Creativity is necessary for economic and social progress
- Despite this, there is a lack of creativity in society
- The lack is an educational problem
- It is possible to reform educational practice so that it promotes creativity (Cropley, 2001).

Education is an essential tool that can form individuals' personalities and improve certain cognitive, affective, and psychomotor abilities. Current education we impart to our children only centers around the learning of certain information, desirable habit patterns, and skills; however, what is more important is to prepare them to meet their individual needs on the one hand and contribute to their awareness of society by providing a source of satisfaction to themselves on the other. This necessitates a fundamental shift from mere routine-type of teaching and learning to creative problem solving and learning. It is a well-known fact that creative potential exists in every individual and only awaits appropriate stimuli and environments in which it can be blossomed and nurtured to the entire development (Reddy & Latha,

2005). Considering the conditions mentioned above, teachers can try to nurture creative competence by

1. Sensitizing students to goals or purposes for it is a purpose that investigates the creative processes.
2. Developing in them the mental set like attention and interests and thinking skills set including analyzing, thinking about alternatives or divergent thinking, problem-solving skills, and searching the means that will make it possible to reach the ends (focused thinking).
3. Encouraging the students in their pursuits, developing confidence and self-concept, and providing enough time for new ideas to get incubated.
4. Providing them with scope for experimentation, verification, and prediction of their ideas and thoughts.
5. Setting reasonably high standards of achievements and encouraging them to develop intrinsic motivation sources that will remain lifelong.
6. Making them visualize mentally or verbally about a particular course of action, search for related ideas, making them compare and contrast ideas, classify ideas, or formulate schemata and change ideas based on merit.
7. Providing guidance for self-evaluation and criteria for judging one's work by the children.
8. Providing reasons for the teacher's appreciation of creative abilities exhibited by the children in the classroom (Durga, 2005, p.42).

The indicated criteria building creative performance is significantly important for educators to allow cultivating creativity in a constructive atmosphere. Teachers should consider both classroom conditions and students' circumstances when designing creative activities.

2.12. Creativity in Writing

Many experts and educators have a common idea that all students are potentially creative. The level of creativity may differ from one person to another, but a completely uncreative person does not exist (Downing, 1997). In other words, creative potential is present in every person because it is accepted as a natural mental process (Cropley, 1997). Pupils who are urged to think creatively have incredibly improved their creative skills with only a relatively small investment in instructional time (Sternberg & Lubart, 1995). On the other hand, Westberg (1996) states that the students who received instruction in the inventing process developed a significantly greater number of inventions than students who received only one introductory lesson on invention. Therefore, it is an important responsibility of teachers to provide conditions fostering creativity in and out of the classroom. This spark of creativity ignites the improvement of personality and language learning skills of students entering academic disciplines.

2.13. Creative Writing Approach

Creative writing emerged around 1880 as an educational reform in literary studies. It is regarded as any kind of writing which has an aesthetic or effective rather than a purely pragmatic intention or purpose (Maley, 2015). It is also stated that creativity is an essential component of an effective teaching and learning process. Maley previously declared that *"The creative spark is what ignites the fire of learning. Without it, we are left with dull, de-motivating, routine teaching – the kind of instructional treadmill we see all too often in classrooms around the world "*(Babaee, 2015). On the other hand, Harmer (2001) expresses that creative writing presents a variety of imaginative tasks including poetry, stories, plays. Oral (2003) defines creative writing as putting one's ideas and feelings about a specific topic by freely using their imagination. To put it another way, it is freedom of mind re-creating emotional experiences (Sharples, 1996). In addition to this, Harmer (2004) confirms Wallas's theory of creative production in that creative writing includes four basic steps which are thinking about the ideas, arrangements of these ideas, writing the ideas, and

revising the ideas. It helps students create texts that promote linguistic and intellectual development in second/foreign language (Leki, 2002). Creative writing is an essential practice that needs to be emphasized by teachers in that it develops students' creativity and personality. (Akkaya, 2014). Unfortunately, creative writing in a foreign language is practically unknown, and there is a lack of creative writing ability. These facts entail introducing creative writing into ESL/EFL teaching as it is highly effective in developing the full range of language skills, especially vocabulary and the sense of rhythmic patterning, and improving students' self-esteem, motivation, self-discovery (Maley, 2003).

2.14. Technology and Its Use in Education

Technology is in every field of our lives and provides numerous practical benefits required in the 21st century. While technology is developing day by day, digital immigrants and digital natives have appeared in our society. The term digital immigrant refers to those who were born before digital technology spread and were not exposed to it in their childhood. Digital natives, on the contrary, are those who opened their eyes to the abundance of technological advancements and have grown up with using them in their lifetime. There is a big generation gap between digital immigrants and digital natives because of the fastest-growing technology. It is not difficult for people who adopted technological advancements into their lives to keep up with digital natives who are using technology as their mother tongue. Therefore, educators of the 21st century need to be in rapport with technological individuals and understand their needs. To achieve this aim, promoting digital literacy learning is crucial. Our children are required to learn how to cope with communicating and exchanging ideas using digital tools. They can improve their digital skills by cooperating with teachers who embrace technological developments in and out of the classroom.

Today, people are exposed to use technology more than earlier, and there is a rapid increase in using technology for educational purposes with a variety of applications and tools (Mogbel & Rao, 2013). Recently, with the emergence of ICT

(information and communication technology), the learning conditions have been supported with unlimited supplementary materials and virtual media. Enabling the external sources and making them available to students anywhere in the world provide numerous benefits to learners' improvement in distance education (Alsunbul, 2002). Distance education programs allow both teachers and learners to enhance learning opportunities beyond classrooms' walls by facilitating interaction. People take advantage of accessing information and attending various courses with flexible schedules.

2.14.1. The Relationship between Technology and Motivation

Motivation is one of the most important issues in every aspect of life. It is nearly impossible to achieve any subject without motivation. This is also a common issue in our classrooms as we have reluctant learners who have lower levels of intrinsic motivation. To increase students' intrinsic motivation, teachers should create different activities that draw students' attention. When learners are intrinsically motivated, they are voluntarily engaged in the learning process. This is much related to Csikszentmihalyi's flow theory mentioned in previous sections. The experience of flow refers to the active involvement of task achievement. If a task is challenging, attractive, and interesting, the learners perceive it as rewarding, and at this point, flow occurs. With the advent of technology, it has become much easier to employ various techniques and motivate reluctant learners. That is why technology plays a vital role in bringing about motivation.

2.14.2. Use of Technology in Language Teaching/Learning

Advancements in technology are regarded as beneficial within the framework of language teaching/learning. It is widely accepted that technology enables us to develop the current education system from kindergarten to postgraduate level by promoting collaboration. The introduction of computers into language teaching/learning dates back to the 1950s. Later, using computers in language education was designated as Computer Assisted Language Learning (CALL). It was

suggested that the use of this system would bring numerous advantages to the teachers and students, and it is still considered an essential part of the curriculum (Kessler, 2006). The use of computers has led to a transformation process from a teacher-centered to a student-centered learning atmosphere. Teachers from all levels have blended different sorts of technology to engage learners in the learning cycle, support learning conditions, get students acquainted with the target culture, promote learner autonomy, and provide worldwide communication among learners.

2.14.3.The Need for Using Technology in Language Teaching / Learning

The role of using technology in language teaching and learning has been widely debated for many years. However, such debates have resulted in agreeing upon the need for using technology in foreign/second language teaching and learning. Technology and foreign language education appear to be closely linked to each other (Singhal,1997). This relationship makes the improvement of language skills possible among EFL learners. Using technology provides lots of authentic reading materials to promote culture teaching (Case & Truscott, 1999; Kasper, 2000). Krajka (2000a) and Cunningham (2000b), on the other hand, state that technology helps increase the level of interest and motivation to write among EFL learners. According to Hamilton (2010), with the advent of technology, every student who needs to develop listening skills can easily access featured videos, audios, and many listening activities online. The use of technology also has numerous advantages of improving speaking skills. Students can talk to people from different countries and practice their pronunciation (Payne & Whitney, 2002). On the whole, it can be suggested that using technology in foreign language classrooms provides a supportive climate during the language teaching and learning process.

2.14.4. How to Integrate Technology into EFL Classrooms

The integration of technology in classrooms has become a significant aspect of language teaching. The increasing popularity and availability of technology have been among the most important fundamentals of English language teaching. Technology can be considered as an effective teaching tool when it is aimed at promoting learners' active involvement in the learning process. On the other hand, three important factors are affecting the use of technology in the classroom. These are teachers' interest in technology use, teachers' abilities to integrate online resources into classroom activities, computer facilities, and technical support in schools (Shin & Son, 2007). When these necessary conditions are provided, the use of technology will gradually increase in and out of the classrooms.

2.15. Technology-Based Approach in Teaching/Learning Writing

In today's contemporary world, every individual needs to control electronic media to be a literate person. According to Hyland (2015), electronic technologies have definite effects on writing as following:

- Change creating, editing, proofreading, and formatting process
- Combine written texts with visual and audio media more easily
- Encourage non-linear writing and reading process through hypertext links
- Challenge traditional notions of authorship, authority, and intellectual property
- Allow writers access more information and to connect that information in new ways
- Change the relationship between writers and readers as readers can often 'write back'
- Expand the range of genres and opportunities to reach wider audiences
- Blur traditional oral and written channel distinctions
- Introduce possibilities for constructing and projecting new social identities

- Facilitate entry to new on-line discourse communities
- Increase the marginalization of writers who are isolated from new writing Technologies
- Offer writing teachers new challenges and opportunities for classroom practice.

As stated above, the technology-based approach in writing facilitates the process and gives numerous opportunities to build and improve all individuals' writing habits. Not only students' intrinsic motivation enhances, but also their encouragement to write will increase.

2.15.1. The Role of Technology on Writing Skills

As mentioned in the previous sections, motivation is one of the most important factors to achieve in everyday life and academic life. The skills in which students show lower achievement are speaking and writing skills because it is necessary to make a serious effort and concretely exhibit their skills when producing something. When we deal with writing skills, we realize that students generally have a negative attitude towards this skill and do not want to write. This reluctance leads to negative factors such as fear, anxiety, and stress in the future. Previous studies have demonstrated that technology plays a crucial role in increasing students' motivation to write (Stockwell, 2013; Chen & Cheng, 2008; Lee, 2010a; Warschauer, 1996; Wu, 2005; Haim et al., 2014). That is to say, it can be deduced that technological developments have increased the desire and motivation of students to write. The increase in motivation to write will help students improve their academic writing achievement, and thereupon encouraging them to write will increase.

2.15.2. The Significance of Web 2.0. Tools

The term web 2.0 is a buzzword that refers to *''a compile of open-sources, interactive and user-controlled online applications extending the experiences, knowledge and market power of the users as participants in business and social*

processes'' (Constantinides & Fountain 2008). It is also regarded as a transformation process from Web 1.0 which is an older version. The basic differences between web 1.0 and web 2.0 proposed by O'Reilly (2005) are presented in the following figure:

Figure 5: Comparison between Web 1.0 and Web 2.0 technologies

Reference: Tim O'Reilly, 2005.

With the rapid penetration of web 2.0 technologies into our lives, active involvement, collaboration, connectivity, sharing, and exchanging ideas have enhanced educational purposes among users (McLoughlin & Lee 2007). To put it another way, it enables students to interact online and allows them to generate, share, and distribute content (Duffy 2008). Social networking, instant messaging, online games, media sharing, blogging, collaborative editing tools, and wikis can be listed as major categories of web 2.0 tools (Crook et al., 2008). The evolving aspects of web 2.0 tools in education provide learners with novel opportunities and encourages educators to update themselves in the 21st century.

2.15.3. Common Web 2.0 Tools for Teaching and Their Implementation on Developing Writing Skills

Web 2.0 technologies are omnipresent in today's world and appeal to every segment of society. They are available on computers, tablets and even on mobiles. The earlier technologies like email, forums, and video conferences enabled people to

communicate with each other worldwide. Nevertheless, they were less effective in terms of interaction and collaboration. Penfriending is the earliest and best-known form of developing writing skills, but it lacked collaboratively active involvement. With the emergence of web 2.0 tools, users could be involved actively and learn collaboratively in the writing process. The most attractive parts of these tools are that many of them are free and user-friendly.

The most common web 2.0 tools in teaching/learning writing skills are blogs and wikis. Blogs, which are shortened forms of Web Logs, are personal entries enabling users to publish their ideas without any technical talent instantly. Blogs have numerous advantages in writing skills in that they promote reflection on personal learning (Seitzinger, 2006; Downes, 2004), provide a collaborative learning environment (Godwin-Jones, 2003; Yang, 2009), offer quick and detailed feedback (Dippold, 2009; Aydın, 2014), foster foreign language writing development (Arslan & Şahin-Kızıl, 2010; Elola & Oskoz, 2010).

Another innovative web 2.0 technology is ‘‘wiki’’, a Hawaiian word referring to *‘‘quick’’*. It is defined as *“a freely expandable collection of interlinked web ‘pages,’ a hypertext system for storing and modifying information and a database, where each page is easily editable by any user with a forms-capable web browser client”* (Leuf & Cunningham, 2001). Like blogs, the importance of wikis has gone up in the field of education, especially in foreign language education. It is suggested that wikis positively impact students’ writing skills (Kuteeva, 2011; Lin & Yang, 2011; Liou & Lee, 2011; Pae, 2007). They facilitate peer and teacher assessment (Xiao & Lucking, 2008; Barry, 2012; Caple & Bogle, 2013), promote collaborative learning (Lee, 2010b; Woo et al., 2011; Hadjourrouit, 2014), and allow students to generate creative contents (Duffy & Bruns, 2006; Franklin & Harmelen, 2007; Castaneda, 2016).

2.16. Digital Creative Writing and Its Implementation

As it is noted in previous sections, writing is a pivotal skill in foreign language education. To be more effective in communicative and academic terms, writing strategies like planning, organizing, drafting, and editing must be developed. On the

other hand, it has become necessary to learn online media and create online content to be considered literate in the 21st century. The 21st-century generation born as a digital native prefers to solve problems with a single click instead of pen and paper. What is more, this generation dislikes expository writing studies based on certain rules, and therefore they exhibit a negative attitude towards writing. However, a type of writing instruction, in which both 21st-century skills can be improved and students can express themselves better, may change this negative attitude towards their writing skill. Therefore, the digital creative writing technique, in which students can develop their creativity and technological skills, may improve their academic and social skills. Digital creative writing can be defined as the writing technique that students create by combining their creativity with online media. With this technique, students can develop technical and academic skills by completing various creative writing tasks in virtual classrooms. Moreover, students' written products enable every individual to interpret and share their ideas instead of leaving a piece of writing on dusty shelves. When completing digital creative writing activities, students are not limited to lines of verse. They can use a variety of photos, music, or sound files when revealing their original products. As far as it is concerned, a reasonable approach to tackle this issue could be a digital creative writing technique.

2.17. Previous Studies Related to Creative Writing

Thus far, the thesis has attempted to provide a summary of the literature relating to creative writing. In this section, the researcher will present previous scientific research that has investigated the creative writing technique. A considerable amount of literature has been published on creative writing. These studies indicate that creative writing positively affects learners and provides important insights into the teaching and learning process.

Research shows that creative writing helps develop positive attitudes towards writing skills and increases academic success. Elabdali (2016) investigated the dynamics and perceptions of ESL students who used wikis to write collaborative short stories. Nine participants were taking a creative writing course in an intensive English

language program. The research design was a multiple case study with an embedded design. The data was collected through Skills Enhancement Courses which included creative writing. The data included class observations, individual interviews, self-assessment questionnaires, and document analysis, consisting of individual and collaborative short stories, wiki discussions, and wiki archive pages. The findings revealed that different group dynamics occurred in participants' wiki discussions and participants developed a positive attitude towards creative writing tasks. On the other hand, cooperation was not an efficient solution for creative writing because several participants thought it was difficult to do the creative writing task segments collaboratively. Küçükali (2011) aimed to show whether creative writing affects EFL students' achievement in writing classes. The research was designed to be experimental, and 35 participants were divided into control and experimental groups. Data was collected through questionnaires, midterm exams, and portfolio writings. The analysis of the study revealed that the creative writing approach developed writing skills and increased awareness of writing as a skill. Greenlee (2000) examined whether creative writing had an impact on the learning process. The researcher aimed to reveal the evidence if creative writing impacted in-service and preservice teachers' attitudes towards willingness to write to learn in their classes. The participants of the study were preservice teachers studying at West Virginia University and in-service teachers from six different areas. The design of the research was mainly descriptive. Data was collected through The Emig-King Writing Attitude Scale for Teachers, The Emig-King Writing Attitude Scale for Students, An Attitudinal Questionnaire (NCTE, 1971), Writing Apprehension Test (Daly and Miller, 1985), interviews, field notes, and writing samples. As the study had various instruments, the data analysis was the triangulation method which included comparing and cross-checking the consistency among instruments. The results indicated that pre-service teachers reckoned creative writing as an invaluable learning mechanism regardless of their background. There was also evidence of the relationship between writing background and writing attitudes of participants. The more writing background they had, the more positive attitude towards writing skill. Hammons (1998) investigated the effect of creative writing on underprepared students skinned through previous language classes. The main aim of this study was to demonstrate whether creative writing would provide the required

conditions for underprepared students to bring them back into the center of the English writing classroom. It was a case study that comprised five twelfth-grade participants. They were chosen according to lack of learning disability, previous academic struggles in writing, the perceptions of being underprepared, willingness to take part. Data were collected through interviews of both parents and participants, creative writing workshops, and observations. The results of the study indicated that creative writing has a positive impact on participants. Their self-confidence and attitude towards writing improved, and most importantly, they became more aware of what their writing process was and how to proceed further. On the other hand, Medd and Houtz (2002) investigated the impact of facilitated incubation on creative writing by examining different tasks used during the incubation stage. The participants were 50 fourth-grade students who were studying at a public elementary school. Data were collected through the Unusual Cardboard Boxes from the Torrance Test of Creative Thinking, the results of third grade Reading People Evaluation Program evaluating students' reading skills in third and sixth grades, a creative writing task, related and unrelated writing activity which was completed with initial creative writing task, and creativity rating scale. There were four treatment groups and one control group. Each treatment group was divided according to related or unrelated intervening writing tasks and they were facilitated or there was no facilitation during incubation. The findings indicated that the groups that were facilitated and non-facilitated were not statistically different from each other. Also, no significant difference was found between the groups which received related or unrelated tasks during the incubation period. Another finding was that the People Evaluation Program test did not correlate with the Torrance Test of Creative Thinking. As a result, it was indicated that achievement at school had no relationship with creativity.

Several studies suggest that developing and integrating creative writing pedagogy into the curriculum might have benefits on the teaching and learning process. Manery (2016) reconceptualized creative writing teaching and learning within creative writing pedagogy. She investigated the conceptions of writing and teaching among creative writing pedagogy teachers and how these different conceptions may influence variation in teaching at graduate creative writing programs. It was a mixed-

method study that involved phenomenography, document analysis, and Wenger's conception of communities of practice. Seven participants taught creative writing pedagogy courses before. Data was collected through the syllabus for their own creative writing pedagogy course and semi-structured interviews. Interview transcripts were analyzed with phenomenography which resulted in developing eight different codes. They were respectively descriptions of creative writing teachers or teacher 'types', descriptions of teacher preparation and teaching, statements of belief about teachers and teaching, value statements about teachers and teaching, statements of affect about teacher preparation and teaching, statements about influences on teacher preparation and teaching, statements indicating a change in teaching beliefs and/or practices, and metaphors used to describe teachers, teacher preparation, and teaching. The syllabi obtained from seven different participants were analyzed with document analysis. According to data analysis, there was a significant difference among creative writing pedagogy teachers in terms of designing and teaching creative writing pedagogy courses. Another result was that the different conceptions of teaching had an impact on teachers' teaching preferences and goals. In his descriptive study, Dolgin (1987) demonstrated the role of creative writing in the English curriculum. Initially, he explained the curriculum designing process attributed to identification, development, implementation, and evaluation stages. To identify those essential outcomes, the relationship between the cognitive process and the use of expressive writing courses constituted a line between what is taught and who is taught were analyzed. After reviewing the cognitive learning theory and process approach to reading and writing, the theories and processes were explained through the lenses of literary discourse. Lastly, the researcher included an essay that was a combination of expressive, transactional, and literary writing to illustrate the academic application of creative writing. As a final point, the researcher finalized that the objectives of reading, writing, and critical thinking can be accomplished with creative writing. On the other hand, Caine (2014) conducted a longitudinal case study to investigate the information about creative writing literacy practices among five A-level English language students. Data were collected through written coursework, writing dialogues, semi-structured interviews (group and individual), commentaries, class domain-mapping exercises, class discussions, class exit slips, and research journals. The primary method of

analysis was discourse analysis. The results of the case study revealed that the participants improved and identified their creative writing literacy through multiple data-sets, and a pedagogical model is presented to future practitioners.

Prior research suggests that creative writing has a positive effect on the personality traits of the learners. Zhao (2011) investigated if and how emergent identities of creative writers were exhibited as social agents. The participants of the study were fifteen L2 creative writers from different sociocultural and academic backgrounds. Data collection tools were interviews, story writing sessions, audio-taped, and transcribed think-aloud writing sessions. Both qualitative and quantitative data analyses were employed to demonstrate the relationship between the cognitive process in writing and previous experiences in multiple discourses. Findings of the study unveiled that L2 creative writing helped participants aware of their self-empowerment resided in their life histories to achieve distinctive social positioning. Liao (2012) conducted a qualitative study about the contribution of creative writing to students' writing experiences via poetry writing. 18 EFL students who enrolled in a MA TESOL program in the U.S participated in the study. Data were collected through interviewing each participant and a rating scale which provided participants to rate themselves. To analyze the data, digitally recorded and transcribed interviews were used. During the process, content analysis and cluster analysis were applied to analyze the written data. The findings revealed that poetry writing fostered positive attitudes towards individual values among EFL learners.

2.18. Conclusion

This chapter began with the presentation of writing in second/foreign language and different writing approaches. Then, the various definitions of creativity and modern creativity theories have been given in detail. How creativity and intelligence are associated with each other, the function of personality in creativity, and how creativity affects motivation have also been explained in the chapter. Later, the chapter gave information on how creativity is assessed by referring to Torrance and Guilford. After the assessment of creativity was explained, the significance of creativity in

education, especially in writing skills, was also discussed. Educational technology and its integration into language teaching/learning were presented, and digital creative writing was defined in this chapter. The next chapter describes the procedures and methods used in the current investigation of digital creative writing and its impact on academic achievement and motivation to write.

3. METHODOLOGY

3.1. Introduction

As stated in the previous sections, this study investigates the impact of digital creative writing on motivation to write among EFL students. This chapter aims at giving information about how this research was conducted. The first section presents the research design of the study. In the second section, participants in the research are explained. The third section describes the data collection process. The fourth section introduces data collection instruments in detail.

3.2. Research Design

This quantitative research is designed and conducted pre-test post-test controlled group model which consists of at least two groups. It is divided into an experimental group exposed to some special treatments and a control group, which references comparison. The experimental research design was chosen because it is one of the most practical ways to compare participants in one group to another group employing random assignment before the treatment is conducted (Cook & Campbell 1979). It is regarded as a traditional design that involves a special treatment into an experimental group and a standard instruction into a control group. The impact of the treatment is measured by administering a pre-test before the study is conducted and a post-test after the treatment is completed.

This experimental study was planned to investigate whether the "Digital Creative Writing Approach" was effective in improving students' writing skills and increasing writing motivation. The schematic representation of the experimental design conducted in the study is stated as follows:

Table 1: Pre-test Post-test Controlled Group Design conducted in the research.

Groups	Pre Questionnaire	Pre-test	Treatment	Post-test	Post Questionnaire
Gc	Q_1	T_1	TW	T_2	Q_2
G_{EX}	Q_1	T_1	TW + DCW	T_2	Q_2

According to the table, G_{EX} describes the experimental group, G_C describes the control group, Q_1 describes the questionnaire applied before treatments, and Q_2 describes the same questionnaire after treatments. T_1 stands for pre-tests applied in experimental and control groups, T_2 stands for post-tests applied in both groups. DCW symbolizing Digital Creative Writing is defined as an independent variable applied in the experimental group, TW represents the traditional writing approach applied in both groups.

Three stages are describing how the study is conducted. The first stage was diagnosing the statement of the problem in the researcher's writing classes, and this was followed by reviewing the literature to find a possible solution to that problem. After identifying the problem and possible solutions, the researcher determined the research design and research questions. Then, the researcher developed research instruments and conducted a pilot study. When the pilot study was completed, the researcher revised the data collection instruments and moved to the second stage, the main study. In the second stage, data was collected through creative writing tasks in an online environment and questionnaires. The last stage presented the analysis of the data.

3.3. Population and Sampling

The population of this study consisted of 850 students studying at a foundation university, School of Foreign Languages, in the academic years 2019-2020. The population of this study consisted of 200 B2 level students and the sampling consisted of 66 B2 level students who were studying at a foundation university, English Prep School, during the Spring term in 2020.

3.4. Participants

At the beginning of the research, the participants were informed about the study and told that their identities would be kept confidential. Consent from the respondents and permission from the head of the department was obtained to ensure the ethical aspects of the research. Participants were also informed that they would not get any points from these tasks, and the tasks would not cause any changes in their grades. Before the research was conducted at the current university, it had already been applied at three different institutions as the pilot study. It was conducted at the same level with 15 students. There were seven female students (%46,7) and eight male students (%53,3) who participated in the pilot study. During the pilot study process, the researcher made several observations that resulted in some procedural changes in the study. After all regulations were completed, the study took place at the current foundation, The School of Foreign Languages, English Preparatory Program, in the Spring term 2019-2020. There were 80 participants at the B2 level. Forty of the participants were in the control group, and 40 were in the experimental group. Seven participants in both groups were taken out of the study because seven participants in the experimental group did not attend the virtual class regularly and did not submit the tasks on time. For this reason, the researcher determined the groups as 33 participants in the control and 33 participants in the experimental group. The participants were randomly assigned between groups. In the experimental group, 21 participants (%63,6) were female, and 12 participants (%36,4) are male. There were 18 female participants (%54,5) and 15 male participants (%45,5). The distribution of participants according to gender in experimental and control groups was presented in Table 2 and 3.

Table 2: The distribution of male and female participants in the experimental group

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	FEMALE	21	63.6	63.6	63.6
	MALE	12	36.4	36.4	100.0
	Total	33	100.0	100.0	

Table 3: The distribution of male and female participants in the control group

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	FEMALE	18	54.5	54.5	54.5
	MALE	15	45.5	45.5	100.0
	Total	33	100.0	100.0	

The researcher obtained B1 end-of-module quiz results from the head of the department to get background information about the students' level of achievement before starting the B2 module. On the other hand, these results were used to compare the students' achievement levels between experimental and control groups. A paired samples t-test was administered using B1 end of module results to ensure that both groups are identical. According to paired samples t-test results, there was no meaningful difference in the achievement level between the groups ($p=.311$). B1 module final exam results were presented in Table 4. Furthermore, it should be noted that none of the students had any experience with creative writing in previous modules.

Table 4: B1 module final exam results analysis of the experimental and control group

Group	N	$\bar{x}$	SD	t	df	p
Control	33	14.43	2.21	1.029	32	.311
Experimental	33	14.92	1.27			

3.5. Data Collection Process

The starting point of this study was the negative attitudes of students towards writing skills. There are three stages in this study. The first stage is the preparation that describes the problem statement, the second one is researching by identifying experimental and control groups, and the last stage is the analysis of data. These stages are explained in detail by giving specific examples of students' tasks.

In the preparation process, the researcher diagnosed some problems in her writing classes. She experienced that students had negative attitudes towards writing skills including low levels of motivation and interest, high level of anxiety, and fear of failure. After checking the related literature about writing and motivation, the researcher thought that creative writing could help increase the writing motivation in EFL classes. On the other hand, it is essential to combine technology with education in the 21st century. Therefore, the researcher decided to apply this study to a virtual classroom to remove the space and time limit. At the beginning of the process, a pilot study was conducted with B2 level students at a different institution. The pilot study consisted of 15 students and continued for 10 weeks. The research design was a pre-test-post-test-controlled group experimental design. Firstly, the researcher applied a pre-test to compare the achievement level between the experimental and control group. After the test was graded, a paired-samples t-test was used to analyze the means and significant levels obtained from the pre-test in both groups.

Table 5: Analysis of the pre-test between groups in the pilot study

Group	N	x̄	SD	t	df	p
Control	15	14.70	1.91	-521	14	.611
Experimental	15	15.13	2.28			

According to paired-samples t-test results, there was not a significant difference between experimental and control groups. It was understood from the analysis that experimental and control groups were equivalent to each other. Later, the treatment started in the experimental group and went on for 10 weeks. The control group followed the writing syllabus and completed just in-class activities. On the other hand, the experimental group followed both writing syllabus at school and completed creative writing tasks on Edmodo. Then, the participants in both groups were given a post-test to compare the achievement level.

Table 6: Analysis of the post-test between groups in the pilot study

Group	N	x̄	SD	t	df	p
Control	15	16.76	1.47	8.75	14	.000
Experimental	15	22.06	1.86			

According to paired samples t-test results obtained from post-tests, there was a significant difference between groups. The mean for the control group was 16.76, and the mean for the experimental group was 22.06.

When the pilot study was completed, several vital recommendations were obtained from 4 different experts in the field of ELT. First of all, it was noted that a second checker should have been included while checking the tasks and tests not to

thread inter-rater reliability. Secondly, it was suggested that the researcher should have given extra materials or samples related to the writing topics to teach creative writing. Moreover, it was noted that the researcher should have been added clear instructions that indicated the aim and outcomes of the activity. Additionally, a detailed creative writing rubric was developed in accordance with CEFR writing and creative writing scales to help both checkers when scoring. Finally, some of the questionnaire items were removed, and a few of them were re-arranged. Therefore, the content of the tasks was re-organized, the creative writing rubric was re-shaped, and the items in the questionnaire were developed.

The second stage is identifying experimental and control groups in the main study. When the working groups were determined, the research was firstly negotiated with the English Preparatory School administration, and the ethical committee required for the research was obtained after the approval of the university administration. Then, the researcher was informed by the preparatory school director about the number of students in the B2 groups, the writing syllabus, and resources used in writing skills lessons, the quiz types, and the results of the writing quiz tests obtained by the students on the B1 module. According to this information, two control groups and two experimental groups were determined out of 4 B2 groups. As noted in previous sections, participants' B1 module quiz results were compared before classifying the groups. When the experiment and control groups were determined, it was decided which of the two classes would be an experiment or control group based on the willingness of the teachers. The experimental and control groups were equivalent to each other in terms of their level, and they were randomly chosen. Thus, there were 40 participants in the experimental and control groups. After the study started, 7 participants in the experimental group were taken out of the research as they did not continue to study regularly. Seven participants in the control group were also taken out of the research to compensate for the equality between groups. The study was conducted with 66 students for ten weeks. Thirty-three of them were in the control group, and 33 of them were in the experimental group.

After these necessary regulations were provided, the application process started in the Spring term 2019-2020. Before the researcher started to collect data, she

obtained and examined the B1 module writing quiz final results of the students who participated in the study in experimental and control groups. At the beginning of the process, both experimental and control groups were given a pre-test that measured creativity in second language (Appendix 1) and were informed that the results of the quiz would not increase or decrease their grade point average. Following this, the researcher met students in the experimental group and explained the aim of the research along with their advisor instructor. The experimental group participants were given a questionnaire that investigates attitudes towards writing (Appendix 2). They were informed that the research was voluntary and would not get any extra points in their final exams or quizzes. Then, she introduced them to use Edmodo while submitting their tasks, and they were informed about how to get online feedback and how to re-submit their tasks. They were assured about the confidentiality of their engagement in the study. After all explanations about the online system were given to them, the experimental group completed one writing task on Edmodo which was the online platform where writing tasks were uploaded. They completed nine writing tasks in total for ten weeks (Appendix 3). Before studying the creative writing tasks, the students were provided samples related to activities uploaded on Edmodo. Every writing task was completed in three days as the first draft. They were given a kind of feedback that was predetermined to assess their writing tasks. The raters checked the online drafts and gave mutual feedback uploaded on Edmodo. The students were expected to resubmit their tasks within two days after editing. Then, both raters again checked the draft and gave their grades on the draft. At the end of the 5th day, these tasks were assessed out of 25 points which were based upon 'Creative Writing Rubric' (Appendix 4). The results were published on Edmodo together with online feedback. After every task completion process, the students who got 20 points and above were given various digital badges like hard workers, perfect attendance, students of the week as symbolic rewards. Participants in the control group followed the syllabus, and they just worked on the activities in the textbook. The teachers in that group did not do any activities to improve students' creative writing skills. 10 weeks later, both control and experimental groups were given a post-test that was the same as the pre-test (Appendix 1). Pre-test and post-test results were compared to each other, and they were notified to the students in both groups. At the end of the research, the students were given the

same attitude questionnaire to identify whether there were any changes in their attitudes towards writing skills. The data collection process was indicated in the following table:

Table 7: Representation of the data collection process in experimental and control groups

Before	**During**	**After**
1. Obtaining B1 final exam results to get background information. 2. Comparing B1 final exam results to determine groups. 3. A pre-test was applied in experimental and control groups. 4. Writing apprehension questionnaire was applied in the experimental group. 5. Introducing Edmodo to participants in the experimental group.	1. Providing samples to introduce creative writing approach during face-to-face training in the experimental group. 2. Digital creative writing tasks were uploaded on Edmodo to be completed in the experimental group.	1. A post-test was applied in both groups. 2. Writing attitude questionnaire reapplied, and another questionnaire measuring educational technologies was applied in the experimental group. 3. Comparing B2 final exams of both groups.

3.6. Data Collection Instruments

In this study, five different types of instruments were used to collect data. These are stated as follows:

1. B1 module final exam results

2. Pre-test

3. Creative writing tasks on Edmodo

4. Creative Writing Rubric

5. Post-test

6. Questionnaire

3.6.1. B1 Module Final Exam Results

Before the study was conducted, the researcher obtained participants' previous module writing final exam results to get background information about students' achievement levels and to determine if they were identical or not. According to t-test results, there is no significant difference between experimental and control groups, and the groups were identical.

3.6.2. Pre-test

At the beginning of the module, the control and experimental group participants were given a pre-test to assess the level of creativity in a foreign language. The test consisted of randomly chosen words, and the students were expected to write a story using the given words. As the students did not have any experience of creative writing before, they were given twelve words, and the activity was limited to 250 words. They had to use all words and write a minimum of 180 words in 50 minutes (Appendix 1).

3.6.3. Creative Writing Tasks

Before determining the creative writing tasks, the coursebook and writing syllabus were examined in detail. The researcher aimed at creating writing topics parallel with the syllabus and some extra topics out of the coursebook and syllabus. After the review of the writing topics in the syllabus, the genres of the tasks were stated as letter writing, photo description, room description, completing the first line of a story, silent movie completion, writing an appropriate situation, expressing your perspective on a situation, completing your story with the last line of the study, and poetry (Appendix 3). The students were also provided some activities related to their creative writing tasks to get some ideas and activate their background information before starting to write.

3.6.4. Creative Writing Rubric

In this study, the researcher developed a creative writing rubric to evaluate participants' creative writing skills. During the development of this rubric, to determine and evaluate the level of creative writing in EFL classes, the researcher investigated Common European Framework (CEFR) writing and creative writing scales and NAPLAN (National Assessment Program Literacy and Numeracy) writing marking guide (2010). When evaluating the creativity of a product, the important factors which need consideration are fluency (the number of ideas or solutions to a problem), flexibility (the disposition of various approaches to a problem), originality (the uniqueness or novelty of ideas), and elaboration (giving a detailed representation of ideas). Accordingly, the items in relation to the current study were determined, and the adapted format was presented to experts. The rubric that is obtained as a result of expert opinions is presented in Appendix 4. This rubric consists of 5 subdimensions which are respectively text structure, character & setting, sentence structure, originality & elaboration, range & accuracy of vocabulary. In this rubric, every student can get from 1 point to 5 points in each sub-dimension so that each participant can be graded between 5 points to 25 points. Using this tool, the researcher obtained the data that supplied information about the level of students' creative writing skills before and after treatment.

3.6.5. Post-test

After the treatment, the students in the control and experimental group were given a post-test to assess the level of creativity in foreign language. The researcher included the same words from the pre-test and kept the same format. The test consisted of randomly chosen words, and the students were expected to write a story using the given words. The activity was limited to 450 words. They had to use all words and write a minimum of 250 words.

3.6.6. Questionnaire

The adaptation of the Daly-Miller Writing Apprehension Test to Turkish developed by Özbay and Zorbaz (2011) was used to identify the participants' attitudes towards writing skills. Before starting the research, the necessary permission was obtained from researchers via email. The questionnaire was applied before and after the treatment in the experimental group (Appendix 2). To obtain evidence for validity estimates, principal component analysis rotated to the varimax rotation was utilized. After the adaptation process, the results of the factorial analysis revealed that the Writing Apprehension Test consists of four factors named appreciation, prejudice, evaluation anxiety, sharing what is written that explain 53% of the total variance. The reliability of the total scale estimated by Cronbach alpha was measured as 0.90 which indicates high internal consistency, and it was measured for the sub-factors respectively as 0.84, 0.79, 0.68, 0.68. Items 3, 10, 15, 17, and 19 reveal appreciation; items 7, 16, 18, 22, 23, 24, and 26 indicate prejudice; items 1, 2, 4, 5, 13, and 25 demonstrate evaluation anxiety and lastly, items 12, 14, and 20 explain sharing what is written. The responses in the questionnaire range from ‘‘strongly disagree’’ to ‘‘strongly agree’’. There are 26 items in the questionnaire. Thirteen of the items (1, 4, 5, 7, 8, 13, 16, 18, 21, 22, 24, 25, 26) have positive polarity and the rest of them (2, 3, 6, 9, 10, 11, 12, 14, 15, 17, 19, 20, 23) have negative polarity. That is why, when processing the items in SPSS, the negative items should be calculated reversely. Scores obtained from the questionnaire ranged from 26 points to 130 points. Scores ranging between 26 and 59 indicate that the individual has a high level of writing apprehension. Scores ranging between 60 and 96 indicate that the individual has a moderate level of writing apprehension. Finally, scores ranging between 97 and 130 indicate that the individual has a low level of writing apprehension. The most important aspect of this instrument is that it has been used with college students, high school students, grade-schoolers, and adults.

4. FINDINGS

4.1. Introduction

In this section, the analysis and the interpretation of data obtained from the research are presented. The research questions are answered and discussed in line with the analysis. To analyze the data, SPSS 24 version was utilized, and the statistical analysis adopted in this research was t-test and descriptive analysis to demonstrate the differences in means between experimental and control groups. Firstly, the analysis of the student questionnaire which demonstrates participants' attitudes and beliefs in the experimental group towards writing skills will be introduced. Following this, the results and analysis of pre-test and post-test between control and experimental groups are presented in detail. The results and analysis of digital creative writing tasks are demonstrated regarding text structure, sentence structure, originality, elaboration, range, and accuracy of vocabulary. Finally, the results and analysis of the B2 module final writing quiz results are presented.

4.2. Analysis of Writing Apprehension Test

One of the purposes of that research was to determine whether applying a creative writing approach to a virtual environment positively impacted students' academic writing motivation. To identify the attitudes towards writing skills, the Turkish adapted version of the Daly-Miller Writing Apprehension Test was applied before and after the treatment. In the sections that follow, the initial and final analysis of the questionnaire is presented to demonstrate the differences related to attitudes of participants towards writing skills before and after the treatment.

4.2.1. Analysis of Writing Apprehension Test Before Treatment

As described in the previous section, the researcher administered the Writing Apprehension Test (WAT) to investigate participants' attitudes towards writing before

the treatment began. Thirty-three participants completed the questionnaire via Google Forms. Descriptive analysis was used to determine the level of participants' writing apprehension in the experimental group and the reliability of the scale was measured by Cronbach's Alpha. WAT before the treatment had good internal consistency, with a Cronbach alpha coefficient measured .811. The table below illustrates the results obtained from the analysis.

Table 8: Descriptive Analysis of WAT Before Treatment

	N	Minimum	Maximum	Mean	Std. Deviation
WATPre	33	47	100	78.72	12.64

As shown in the table above, the WAT mean of the experimental group was 78.72 which revealed that participants had a moderate level of writing apprehension. Given that the findings were based upon a limited number of participants, the results from such analyses should, therefore, be treated with considerable caution. The independent samples t-test was administered and presented in the following table to compare the differences between male and female participants.

Table 9: Analysis of WAT in terms of Participants' Gender Before Treatment

	GENDER	N	Mean	Std. Deviation	p
WATPRE	FEMALE	18	74.38	13.38	.028
	MALE	15	83.93	9.73	

It can be seen from the data in Table 9 that the WAT mean score for female participants was 74.38 and of male participants was 83.93. These findings suggested that female participants were more apprehensive than male participants in the experimental group. However, there was no significant difference between male and female participants before the treatment was received.

4.2.2. Analysis of Writing Apprehension Test After Treatment

After the treatment process was completed, participants took a post-test which was the same as the pre-test. Following this, participants were given the Writing Apprehension Test again to determine whether the digital creative writing approach changed participants' attitudes towards writing and increased their motivation to write. To evaluate the participants' writing apprehension level after the treatment, descriptive analysis was conducted and the reliability of the scale was measured by Cronbach's Alpha. WAT after the treatment had good internal consistency, with a Cronbach alpha coefficient measured .843. The results obtained from this analysis are presented in the following table.

Table 10: Descriptive Analysis of WAT After Treatment

	N	Minimum	Maximum	Mean	Std. Deviation
WATPost	33	90.00	109.00	96.93	4.94

From the table above, we can see that the WAT mean of the experimental group was 96,93, indicating that participants did not experience writing apprehension and were motivated to write. It is encouraging to compare these results with that found by Liao (2012) and Elebdali (2016), who found that the participants in their studies fostered positive attitudes towards writing skills thanks to creative writing techniques. To compare the differences between questionnaires administered before and after the

treatment, a paired-samples t-test was conducted. Table 11 compares the results obtained from WAT before and after the treatment.

Table 11: Analysis of WAT Before and After the Treatment

	N	$\bar{x}$	SD	t	df	p
WAT Pre	33	78.72	12.64	7.69	32	.000
WAT Post	33	96.93	4.94			

The third question of this study aimed to explore whether digital creative writing impacted motivation to write, and the fifth research question was to investigate if digital creative writing decreased writing apprehension level. What can be seen in Table 11 is a statistically significant difference at the $p < .05$ level in mean scores before ($\bar{x}$=78.72 SD=12.64) and after the treatment ($\bar{x}$=96.93, SD=4.94) in the experimental group. From this standpoint, digital creative writing can be considered as a motivating factor for writing skills. As stated before, the lower scores stand for a high degree of writing apprehension, whereas the higher scores reveal that individuals do not experience a significantly high level of writing apprehension. Accordingly, we can infer that participants of the experimental group have overcome apprehension, changed their beliefs, and attitudes towards writing skills when comparing the results of the questionnaire. The fourth question in this study sought to determine whether there were any differences between male and female participants' motivation to write. The independent samples t-test was administered and presented in the following table to distinguish between male and female participants.

Table 12: Analysis of WAT in terms of Participants' Gender After Treatment

	GENDER	N	Mean	Std. Deviation	p
WATPost	FEMALE	18	96.16	4.36	.334
	MALE	15	97.86	5.57	

The data shows that the WAT mean score of female participants was 96.16, and the score of male participants was 97.86. On gender differences related to WAT, the findings indicated no significant difference in scores for male and female participants ($p > .05$). Data from this table can be compared with the data in Table 9 which shows the differences before the treatment. Contrary to expectations, the observed difference between males and females after the treatment was not significant. It can thus be suggested that participants' attitudes towards writing may tend to change thanks to digital creative writing positively.

4.3. Analysis of Pre-test and Post-test

The arithmetic mean and standard deviation scores of the students' pre-test scores in experimental and control groups are given in Table 13.

Table 13: The analysis of the pre-test scores between the control and experimental group

Group	N	x̄	SD	t	df	p
Control	33	15.28	1.61	.628	32	.534
Experimental	33	15.56	2.10			

When the pre-test scores of the students in the experimental and control groups were examined, it was revealed that there was no significant difference between the pre-test scores of the students in the experimental (x̄=15.56, SD=2.10) and control groups (x̄=15.28, SD=1.61), t(32):,628, p=.534 (two-tailed). The mean difference in scores was .27 with a %95 confidence interval ranging from 0.61 to 1.15. Therefore, it was specified that the students' average scores were equal before participating in experimental procedures. The detailed analysis of pre-tests in terms of text structure, character, setting, sentence structure, originality, elaboration, and range of vocabulary in experimental and control groups is presented in Table 13.1.

Table 13.1: Paired- samples t-test analysis of the pre-tests in experimental and control groups related to categories in the creative writing rubric

Category	Group	N	x̄	SD	t	df	p
Text Structure	Control Experimental	33 33	3.17 3.03	.39 .76	.884	32	.383
Character & Setting	Control Experimental	33 33	3.24 3.29	.47 .52	.475	32	.638
Sentence Structure	Control Experimental	33 33	3.14 3.12	.50 .63	.114	32	.910
Originality & Elaboration	Control Experimental	33 33	3.88 3.15	.61 .82	1.55	32	.130
Range & Accuracy of Vocabulary	Control Experimental	33 33	2.88 2.71	.40 .57	1.32	32	.196

When the analysis of pre-tests in both groups was examined according to each category, it was figured out that there were not any significant differences between the control and experimental group in terms of each category. The mean scores of both groups are approximately close to each other. According to the table, the mean scores for text structure were 3.17 in the control group and 3.03 in the experimental group. It was specified that participants' achievement level in both groups was equal to each other in terms of text structure before treatment (p=.383). The mean scores for character and setting were 3.24 in the control group and 3.29 in the experimental group. This analysis also demonstrated that both groups' achievement levels were equal to each other before treatment in terms of this category (p=.638). In sentence structure, the means were 3.14 in the control group and 3.12 in the experimental group. From this analysis, it was also revealed that the achievement level in the control and experimental group was equal to each other concerning sentence structure before treatment began (p=.910). In creative writing, the most important criterion is the originality of ideas. The mean scores were 3.88 in the control group and 3.15 in the experimental group. The analysis of originality and elaboration indicated that the achievement level of participants in each group was equal to each other regarding this category(p=.130). The mean scores of range and accuracy of vocabulary were 2.88 in the control group and 2.71 in the experimental group. This analysis identified that the achievement level between experimental and control groups was equivalent to each other concerning this category before the treatment started (p=.196).

Paired-samples t-test results of post-test scores of the students in experimental and control groups are presented in Table 14.

Table 14: The analysis of the post-test scores between the control and experimental group

Group	N	$\bar{x}$	SD	t	df	p
Control	33	17.31	1.27	13.13	32	.000
Experimental	33	21.92	1.82			

According to the arithmetic mean and standard deviation scores of the post-test, the students in the experimental group (x=21.92) were more successful than students in the control group ($\bar{x}$=17.31). In other words, there was a highly significant difference between the control and experimental groups (p=.000). The detailed analysis of the post-test between the control and experimental group was presented concerning text structure, character, and setting, sentence structure, originality and elaboration, range, and accuracy of vocabulary in Table 14.1.

Table 14.1: Paired- samples t-test analysis of post-tests in experimental and control groups related to categories in the creative writing rubric

Category	Group	N	$\bar{x}$	SD	t	df	p
Text Structure	Control Experimental	33 33	3.45 4.36	.47 .55	7.45	32	.000
Character & Setting	Control Experimental	33 33	3.44 4.27	.46 .67	5.73	32	.000
Sentence Structure	Control Experimental	33 33	3.62 4.48	.48 .51	6.88	32	.000
Originality & Elaboration	Control Experimental	33 33	3.50 4.44	.48 .63	6.68	32	.000
Range & Accuracy of Vocabulary	Control Experimental	33 33	3.39 4.36	.54 .60	6.80	32	.000

According to paired-samples t-test results, there was an increase in mean scores of each category in both groups. On the other hand, there was a statistically significant difference between the control group and the experimental group in each category (p=.000). As specified before, participants in the control group followed the academic writing syllabus. That is why the increase in the post-test can be regarded as a natural process. When the post-test analysis in both groups was examined according to each category, it was unveiled that there were significant differences between the control

and experimental group in terms of each category. The mean scores in the experimental group were higher than the mean scores for the control group. According to the table, the mean scores for text structure were 3.45 in the control group and 4.36 in the experimental group. It was revealed the creative writing activities applied in the experimental group provided a statistically significant different development compared to the control group in developing the text structure category of the students (p=.000). The mean scores for character and setting were 3.44 in the control group and 4.27 in the experimental group. This analysis also demonstrated that the treatment in the experimental group provided a significant development compared to the control group in improving character and setting category among students (p=.000). In sentence structure, the means were 3.62 in the control group and 4.48 in the experimental group. This analysis specified that creative writing activities applied in the experimental group showed a statistically significant improvement in students' sentence structure skills compared to the control group (p=.000). As stated previously, the most important criteria in creative writing skills were the originality of ideas. The experimental group (x=4.44) displayed better performance in developing originality and elaboration compared to the control group ($\bar{x}$=3.50). The analysis of originality and elaboration indicated a significant difference between experimental and control groups regarding this category(p=.000). The mean scores of range and accuracy of vocabulary were 3.39 in the control group and 4.36 in the experimental group. This analysis demonstrated that the treatment in the experimental group helped improve the range and accuracy of vocabulary compared to the control group (p=.000).

4.3.1. Results and Analysis of Experimental Group Pre-test and Post-test

The paired-samples t-test was conducted to evaluate the impact of the creative writing approach on students in experimental groups. There was a statistically significant increase in scores from pre-test ($\bar{x}$=15.56, SD= 2.10) to post-test ($\bar{x}$=21.92, SD=1.82, p= .000).

Table 15: Analysis of the pre-test and post-test in the experimental group

	N	$\bar{x}$	SD	t	df	p
Pre-test	33	15.56	2.10	19.39	32	.000
Post-test		21.92	1.82			

Table 15.1: T-test analysis of the pre-test and post-test in the experimental group according to sub-dimensions of the creative writing rubric

Category	Tests	N	$\bar{x}$	SD	t	df	p
Text Structure	Pre-test Post-test	33 33	3.03 4.36	.76 .55	9.73	32	.000
Character & Setting	Pre-test Post-test	33 33	3.29 4.27	.47 .52	5.92	32	.000
Sentence Structure	Pre-test Post-test	33 33	3.12 4.48	.63 .51	9.12	32	.000
Originality & Elaboration	Pre-test Post-test	33 33	3.15 4.44	.82 .63	8.29	32	.000
Range & Accuracy of Vocabulary	Pre-test Post-test	33 33	2.71 4.36	.57 .60	10.10	32	.000

The paired-samples t-test was conducted to investigate the increase in each sub-dimension stated in the creative writing rubric. According to the table, the participants in the experimental group performed better after treatment. The mean scores increased dramatically in text structure from 3.03 to 4.36; in character and setting from 3.29 to 4.27; in sentence structure from 3.12 to 4.48; in originality and elaboration from 3.15 to 4.44; in range and accuracy of vocabulary from 2.71 to 4.36. The analysis which was obtained from the pre-test and post-test indicated that digital

creative writing helped improve writing skills among participants in the experimental group.

The independent-samples t-test was conducted to compare the achievement levels regarding gender differences before and after the treatment was received. The results obtained from independent-samples t-test analysis are set out in Table 15.2.

Table 15.2:Analysis of pre-test and post-test results in the experimental group according to genders

	GENDER	N	Mean	Std. Deviation	p
Pre-test Exp	FEMALE	21	15.80	2.24	.377
	MALE	12	15.12	1.84	
Post-test Exp	FEMALE	21	22.16	1.83	.319
	MALE	12	21.50	1.78	

Table 15.2 provides and compares the results obtained from the t-test analysis of male and female participants before and after the treatment. It can be seen from the data that no significant difference was found in scores for males (M=15.12, SD=1.85) and females (M=15.81, SD=2.24, p= .377) before the treatment. When these results were compared to those after the treatment, there was no statistically significant difference between males (M=21.5, SD=1.78) and females (M=22.16, SD=1.84, p=.319). These results might suggest that gender differences do not impact increasing or decreasing achievement in creative writing.

4.3.2. Results and Analysis of the Control Group Pre-test and Post-test

As noted before, the control group students did not get any training about creative writing and just followed the academic syllabus during the term. They are taught various academic writing genres including opinion essays, argumentative essays, and cause and effect essays. Table 16 presents the analysis of the achievement level between pre-test and post-test in the control group.

Table 16: Analysis of the pre-test and post-test in the control group

	N	$\bar{x}$	SD	t	df	p
Pre-test	33	15.28	1.61	18.32	32	.000
Post-test		17.31	1.27			

According to the table, even if the control group students did not get any training related to creative writing, their post-test mean scores ($\bar{x}$=17.31) were higher than their pre-test scores ($\bar{x}$=15.28). The analysis results indicated a significant difference between the pre-test and post-test of students in the control group (p=.000).

Table 16.1: T-test analysis of the pre-test and post-test in control group according to sub-dimensions of creative writing rubric

Category	Tests	N	$\bar{x}$	SD	t	df	p
Text Structure	Pre-test Post-test	33 33	3.17 3.45	.39 .47	3.41	32	.002
Character & Setting	Pre-test Post-test	33 33	3.24 3.44	.47 .46	2.34	32	.026
Sentence Structure	Pre-test Post-test	33 33	3.14 3.62	.50 .48	5.05	32	.000
Originality & Elaboration	Pre-test Post-test	33 33	2.88 3.50	.61 .48	5.71	32	.000

Range & Accuracy of Vocabulary	Pre-test	33	2.87	.40	5.51	32	.000
	Post-test	33	3.39	.54			

Another paired-samples t-test was conducted to investigate the increase in each sub-dimension stated in the creative writing rubric. Even if the control group participants did not get any training related to creative writing, there was a slight increase in their mean scores. Their scores increased respectively in text structure from 3.17 to 3.45; in character and setting from 3.24 to 3.44; in sentence structure from 3.14 to 3.62; in originality and elaboration from 2.88 to 3.50; in range and accuracy of vocabulary from 2.87 to 3.39. The analysis obtained from the pre-test and post-test results of participants in the control group illustrated that teaching academic writing positively impacted students' achievement levels in the control group.

4.4. Analysis of Digital Writing Tasks

This part presents a detailed analysis of digital creative writing tasks that participants in the experimental group completed. The participants completed nine digital tasks, and the analysis of these tasks ranging from one to nine is demonstrated regarding text structure, character, setting, sentence structure, originality and elaboration, range, and accuracy of vocabulary.

4.4.1. Analysis of Text Structure in Digital Writing Tasks

Table 17: T-test analysis of text structure among tasks

Text Structure	N	$\bar{x}$	SD
Task 1	33	3.33	.69
Task 2	33	3.45	.55
Task 3	33	3.71	.75
Task 4	33	3.76	.59
Task 5	33	4.06	.75
Task 6	33	3.77	.80
Task 7	33	4.18	.85
Task 8	33	4.30	.72
Task 9	33	4.42	.45

The means of text structure category were computed from task 1 to task nine to determine the improvement in plot structure. The means were computed as 3.33 in the first task, and they were gradually increased task by task. In the sixth task, there was a small decrease in the mean score ($\bar{x}$=3.77, SD= .80). The task topic was that a person who completely broke your heart was meeting you for a coffee in an hour. Participants described where they met, how they felt, and what would happen within two hours. That is to say, the participants had difficulty in employing effective and controlled structure including adequate creative ending in this task. After this task, there was a substantial increase in mean scores from 4.18 to 4.42. Accordingly, the means of text structure increased from 3.33 to 4.42 at the end of the treatment.

4.4.2. Analysis of Character and Setting in Digital Writing Tasks

Table 18: T-test analysis of Character and Setting among tasks.

Character & Setting	N	$\bar{x}$	SD
Task 1	33	3.38	.94
Task 2	33	3.65	.70
Task 3	33	3.83	.67
Task 4	33	3.99	.60
Task 5	33	4.05	.73
Task 6	33	3.92	.61
Task 7	33	4.15	.80
Task 8	33	4.29	.80
Task 9	33	4.35	.49

The means of character and setting category were computed from task 1 to task nine to identify the development in characterization and description of the creative setting. The means of thirty-three participants were computed as 3.38 in the first task, and there was a considerable increase in the following tasks. In the sixth task, there was a slight decrease again in the mean score ($\bar{x}$=3.92, SD= .61). To put it another way, participants had difficulty in describing distinct characters and a sense of atmosphere. After this task, there was a gradual increase in mean scores from 4.15 to 4.35; the means of character and setting enhanced from 3.38 to 4.35 at the end of the treatment.

4.4.3. Analysis of Sentence Structure in Digital Writing Tasks

Table 19: T-test analysis of sentence structure among tasks

Sentence Structure	N	$\bar{x}$	SD
Task 1	33	3.39	.75
Task 2	33	3.67	.65
Task 3	33	3.89	.62
Task 4	33	4.03	.71
Task 5	33	3.38	.80
Task 6	33	4.10	.70
Task 7	33	4.29	.72
Task 8	33	4.58	.66
Task 9	33	4.39	.43

The means of sentence structure category were computed from task 1 to task nine to spot the development in accuracy and meaning. The means were computed as 3.39 in the first task, and there was a substantial increase in the following tasks. In the fifth task, there was a small decrease in the mean scores ($\bar{x}$=3.38, SD=.80). The task was to write a description of a silent film and imagine what would happen in the end. Accordingly, participants had difficulty in employing consistently and accurately effective sentences. After this task, the mean scores were enhanced from 4.29 to 4.39. To put it simply, the means of sentence structure increased from 3.39 to 4.39 at the end of the treatment.

4.4.4. Analysis of Originality and Elaboration in Digital writing Tasks

Table 20: T-test analysis of originality and elaboration among tasks.

Originality & Elaboration	N	$\bar{x}$	SD
Task 1	33	3.56	.95
Task 2	33	3.74	.72
Task 3	33	3.65	.81
Task 4	33	3.88	.76
Task 5	33	3.98	.69
Task 6	33	4.27	.62
Task 7	33	4.18	.85
Task 8	33	4.21	.89
Task 9	33	4.35	.52

As it was indicated in previous sections, originality is the most important peculiarity of creative writing skills. To consider a task creative, firstly, and foremost, it should bear a distinctive feature. That is why this part plays a crucial role in the development of the creative writing approach. The means of originality were computed from task 1 to task nine to identify the improvement in producing something novel. The means were computed as 3.56 in the first task, and there was a considerable increase in the following tasks. In the third, seventh, and eighth tasks, there was a small decrease in the mean scores ($\bar{x}$=3.65, SD= .81; $\bar{x}$=4.18, SD= .85; $\bar{x}$=4.21, SD=.89). The third task was about a room description from the given statements (A high school student about to drop out; a cashier who has just won the lottery; a faded movie star who still thinks she is famous; a paranoid person). The seventh task was related to the state point of view, highlighting the important points and details as much as possible.

The eighth task was creating a story and completing it with a given the last line. Accordingly, participants were challenged a bit to generate novel ideas and elaborate task lines. The means of originality and elaboration were increased from 3.56 to 4.35 at the end of the treatment. From this analysis, we can answer the third research question, and we can imply that creativity can be developed when implemented in writing skills.

4.4.5. Analysis of Range and Accuracy of Vocabulary in Digital writing Tasks

Table 21: T-test analysis of range and accuracy of vocabulary among tasks

Range & Accuracy of Vocabulary	N	$\bar{x}$	SD
Task 1	33	3.42	.61
Task 2	33	3.56	.72
Task 3	33	3.67	.65
Task 4	33	3.64	.70
Task 5	33	3.82	.73
Task 6	33	4.05	.59
Task 7	33	4.11	.77
Task 8	33	4.33	.93
Task 9	33	4.33	.44

The means of range and accuracy of vocabulary were computed from task 1 to task nine to detect the progress in range and accuracy of vocabulary to convey the meaning. The means of thirty-three participants were computed as 3.42 in the first task,

and there was a considerable increase in the following tasks. In the fourth task, there was a slight decrease in the mean scores ($\bar{x}$= 3.64, SD= .70). The fifth task was about completing a story with a given first line. Within this strand, writing contains a limited vocabulary range and may have noticeable errors in word formation and spelling. On the other hand, there was a significant increase in mean scores from 3.42 to 4.33 when the whole process was considered in the treatment.

4.5. Analysis of B2 Module Final Writing Exam Results

In this part, the analysis of writing quiz results which the university applied at the end of the term is presented in both experimental and control groups.

Table 22: Analysis of B2 module final exam results between the control and experimental group

Group	N	$\bar{x}$	SD	t	df	p
Control	33	14.89	2.99	4.88	32	.000
Experimental	33	17.98	1.71			

The paired-samples t-test was conducted to compare the effect of creative writing training on academic achievement in the experimental and control groups. The results obtained from final exams indicated that there was a significant difference between the experimental group ($\bar{x}$=17.99, SD=2.71, p=.000) and the control group ($\bar{x}$=14.89, SD=2.99). The first research question in this study sought to determine whether digital creative writing improved FL academic writing. With respect to the first research question, it was found that the experimental group was more successful than the control group in terms of academic writing. Therefore, it is possible that the first research question could be answered positively with the analysis of final exam results. Based on this, it can be suggested that digital creative writing can positively impact FL academic writing achievement. This finding broadly supports the work of other studies in this area linking creative writing with academic achievement. These

results are consistent with data obtained from Parida et al. (2016) and Şenel (2018) indicating the increase in academic achievement in writing after the implementation of creative writing technique. The second research question in this study was to investigate whether there were any differences between male and female participants' academic writing achievement in the experimental group. To distinguish between male and female participants, independent samples t-test was administered, and the results obtained from the analysis are set out in the following table.

Table 23: Analysis of Participants' Academic Writing Achievement in the Experimental Group

	GENDER	N	Mean	Std. Deviation	p
FinalGradeBefore	FEMALE	21	14.92	1.46	.980
	MALE	12	14.91	.92	
FinalGradeAfter	FEMALE	21	17.95	1.81	.888
	MALE	12	18.04	1.58	

As shown from the table above, the mean score for females was 14.93, and for males, 14.91 before the treatment was received. Accordingly, no significant difference between male and female participants was evident (p=.980). The final exam mean score for female participants was 17.95, and for male participants, it was 18.04 after the treatment. Regarding gender differences concerned with academic writing achievement, the findings revealed no statistically significant difference in scores for male and female participants ($p > .05$). It is somewhat surprising that the observed

willingness and difference between females and males was not significant. However, it is important to bear in mind that these findings cannot be extrapolated to all foreign language learners.

On the other hand, it should be noted that the control group also displayed academic achievement to some extent even though they followed only the academic writing syllabus. In the following table, the means of the B1 module and B2 module final writing quiz results of the control group are presented to demonstrate the academic achievement in FL writing.

Table 24: The comparison between B1 and B2 module writing exam results in the control group

Control	N	$\bar{x}$	SD	t	df	p
B1	33	14.44	2.22	15.50	32	.000
B2	33	15.85	2.10			

According to the table above, there was an increase between B1 module final writing exam ($\bar{x}$=14.44, SD=2.21) and the B2 module final writing exam results ($\bar{x}$=15.85, SD=2.10). This analysis revealed the fact that there was a significant difference between B1 module academic achievement and B2 module academic achievement in the control group (p=.000).

Table 25: The comparison between B1 and B2 module writing exam results in an experimental group

Experimental	N	$\bar{x}$	SD	t	df	p
B1	33	14.92	1.28	13.83	32	.000
B2	33	18.12	1.53			

According to paired-samples t-test results, the academic achievement level increased dramatically from the B1 module ($\bar{x}$=14.92, SD= 1.28) to the B2 module ($\bar{x}$=18.12, SD=1.53). This analysis indicated a significant difference between the B1 module and B2 module academic writing achievement before and after the treatment in the experimental group (p=.000).

This chapter has described the findings found in this investigation, and it has drawn some important conclusions. These findings raise intriguing questions regarding the nature and extent of creativity in writing education. According to these data, we can infer that digital creative writing may increase writing motivation components. On the other hand, writing apprehension is one of the biggest obstacles learners come across during the writing education process. The findings obtained from WAT illustrated that participants' writing apprehension levels decreased to a great extent. What is more, there was a significant difference between the experimental and control groups after the treatment. It can, therefore, be assumed that digital creative writing helps academic achievement. What makes this research distinguished from others is that the current study has been carried out in an online platform that can be regarded as a kind of combining traditional and innovative education systems in the language teaching and learning process. This combination of findings supports the conceptual premise that the integration of creative writing can provide effective results to reach desired learner outcomes, and maintaining education either in synchronous or asynchronous learning environments can have constructive impacts both for teachers and students. Final remarks related to this research are going to be given in the following chapter.

5. CONCLUSION

5.1. Introduction

The main conclusions of the study are drawn together and presented in this section. How this study may have contributed to FL writing research and will reflect on research methodology, analysis of the results, and limitations of the study will be reviewed. Finally, some pedagogical recommendations and implications for further studies will be given.

5.2. Research Findings and Discussion

Returning briefly to the subject of creativity, the purpose of the current study was to investigate whether digital creative writing impacted academic writing achievement or not, as was pointed out in the introduction of this research. Sixty-six B2 level EFL students studying at an English preparatory school participated in this study. This experimental research was designed and conducted a pre-test post-test controlled group model consisting of at least two groups that contain experimental and control groups. While the experimental group was exposed to some special treatment, the control group received a standard instruction providing a guideline for comparison. The B1 module final exam results, pre-test, creative writing tasks, creative writing rubric, post-test, and an attitude questionnaire were used to collect the data. In this section, the results based on the research findings are presented within the framework of the sub-problems of the research.

The first sub-problem of this research was to investigate whether digital creative writing improves FL academic writing. The results of this sub-problem are as follows:

- Before the treatment, the researcher obtained participants' B1 level writing scores to compare the groups. A paired-samples t-test was conducted to evaluate the participants' academic achievement level. Accordingly, there was no statistically significant difference in the level of achievement between the groups (N=66, p=.311).

- When the pre-test results of the participants in the experimental and control groups were examined, no significant difference between the experimental group and the control group (p=.534) was evident.
- After creative writing training, the results of writing exams were compared in the experimental and the control group. A paired-samples t-test was administered to figure out the effect of creative writing training on academic achievement in both groups. The results obtained from final writing exams demonstrated that there was a significant difference (p=.000) between the experimental group ($\bar{x}$=17.99, SD=2.71) and the control group (x=14.89, SD=2.99).
- When the post-test results of the participants in the experimental and the control group were compared, paired-samples t-test results revealed a significant difference between groups (p=.000).
- To compare the progress in the experimental group, a paired-samples t-test was conducted to investigate the impact of the creative writing approach on participants. The results obtained from pre-test and post-test indicated that there was a statistically significant difference (p= .000) in scores from pre-test ($\bar{x}$=15.5606, SD=2.10564) to post-test ($\bar{x}$=21.9242, SD=1.82055).
- The most surprising result to emerge from the data was that the participants in the control group made progress, although they did not get any training related to creative writing. Their post-test mean scores ($\bar{x}$=17.3182) were higher than their pre-test scores ($\bar{x}$=15.2879). The analysis results indicated a significant difference between the pre-test and post-test of students in the control group (p=.000).

There are several possible explanations for these results. The observed increase in writing achievement could be attributed to experience in a different genre. Digital creative writing might improve students' critical thinking and problem-solving skills, so that it might be a positive factor contributing to academic achievement. In addition to this, writing is a productive skill that needs to be developed for communicating with

others. To improve this skill, it is essential to practice a great deal and to have enough experience. In this research, participants were given numerous and different kinds of digital creative writing activities. The more they produce a piece of writing, the more they have the opportunity to improve both their creative and academic writing skills. These results are in agreement with Aktaş's (2009) findings which showed that as a result of pre-test and final test evaluations, it was observed that students ' writing skills improved positively through creative writing activities. So, the students felt comfortable and cognitive development became easier by eliminating the pressure and anxiety of what/how to write.

The second sub-problem of this study was to examine if there were any differences related to gender and academic achievement of the participants after they received treatment. The results of this sub-problem are as follows:

- Before the treatment, B1 level writing exam scores were compared between male and female participants. There was no statistically significant difference between male and female participants' academic achievement (p=.980).
- When the pre-test results of the experimental group participants were compared, no significant differences were found between males and females (p=.377).
- After the experimental procedure was completed, the B2 level writing exam scores were compared between male and female participants. Independent-samples t-test results indicated no significant difference between male and female participants' academic achievement levels (p=.888).
- When the post-test results of the experimental group participants were compared, no significant difference between male and female participants was evident (p=.319).

According to these data, it might be inferred that the digital creative writing technique does not provide a dramatic increase or decrease in academic writing achievement between male and female participants. However, the observed difference

between female and male participants' willingness to write in this study was not significant for the results. The reason for this is not apparent, but it may be due to the similarity between participants' readiness and level of interest.

The third sub-problem of this research was to investigate if digital creative writing impacted motivation to write, and the fifth research question was to examine whether digital creative writing decreased writing apprehension level in the experimental group. The results of these sub-problems are presented as follows:

- Before the experimental procedure, the results obtained from the WAT analysis indicated that the participants in the experimental group had a high degree of writing apprehension ($\bar{x}$=78.72, SD=12.65). As noted before, the lower scores demonstrate a high degree of writing apprehension, while the higher scores reveal that individuals do not experience a significantly high level of writing apprehension.
- After the treatment was given, the results obtained from WAT analysis revealed that the experimental group participants overcame writing apprehension andy did not suffer from it anymore ($\bar{x}$=96.94, SD=4.95). There was a significant difference between pre and post-WAT scores of the participants (p=.000).

It seems possible that the treatment group participants benefited from digital creative writing to a great extent. The most obvious finding to emerge from the WAT analysis was that digital creative writing increased motivation to write. It may be that the participants' beliefs and attitudes towards writing skills were changed and got over adverse impacts of writing apprehension. These findings broadly support the work of other studies in this area linking creative writing and developing positive attitudes (Greenlee, 2000; Liao, 2012).

The last sub-problem of this research was to unveil whether there were any relationships between participants' gender and motivation to write after the treatment. The results of this sub-problem are presented as follows:

- When the WAT results were compared between male and female participants in the experimental group, there was no statistically

significant difference between males and females (p=.028). On the other hand, the results indicated that female participants (M=74.39, SD=13.38) were more apprehensive than male participants (M=83.93, SD=9.74) before the treatment.

- After the treatment, no significant differences were found between the WAT scores of males (M=97.87, SD=5.58) and females' WAT scores (M=96.17, SD=4.37, p=.334) in the experimental group.

Hence, it could conceivably be inferred that the digital creative writing technique does not provide a dramatic increase or decrease in writing motivation and writing apprehension between male and female participants. There is not a meaningful relationship between participants' gender and motivation to write. Even if female participants demonstrated the signals of apprehension before the treatment, their condition changed, and their results were nearly similar to male participants. It is difficult to explain this result, but it might be related to the similar peculiarities of participants' affective states. Taken together, these results might provide important insights into writing in a second/foreign language and academic writing motivation.

5.3. Implications for Further Research

The current research was conducted in an EFL setting with sixty-six B2 level students in the School of Foreign Languages at a foundation university in Turkey. It is important to bear in mind that the findings obtained from this research must be interpreted with caution and cannot provide an exact generalization for all individuals who are studying a foreign language. To develop a full picture of digital creative writing, additional studies will be needed for further progress.

This research has thrown up many questions in need of further investigation. As explained in the introduction part, one of the limitations was the quantitative scope of the research. The study would have been more useful if there had been more participants. The small sample size did not allow conducting more comprehensible

research. Further studies may conduct this study on a larger sample that allows for the use of different statistical techniques to find out more significant differences.

Another drawback of this study was time limitation. Unfortunately, the data collection process and the interpretation of the findings were limited to nearly three months. It might not be sufficient to introduce students to an unacquainted genre and a different sort of learning environment. The research would have been more relevant if a more longitudinal study had been carried out. A further study with more focus on a long time to conduct is therefore suggested.

An issue that was not addressed in this study was how to investigate whether the current research could help improve creativity among learners. The study would have been much more original and useful if the researcher had developed a questionnaire inquiring participants about their creativity. In addition to this, the rubric can be revised, and some parts might be changed or eliminated. An adaptation of the Guilford test or Torrance Test of Creative Thinking might be developed to provide a more valid assessment and evaluation. Further studies regarding the role of creativity may be worthwhile and present more interesting findings.

The final source of limitation in this study which could have affected the measurements of motivation was that the WAT test was not administered to the participants in the control group. The findings would have been more convincing if the researcher had administered the WAT test to the control group. A more comprehensive study may include all groups and help establish a greater degree of accuracy on this matter. Notwithstanding these limitations, the study suggests that digital creative writing helps students construct their identities as writers and promote independence when writing in a foreign language, which implicitly enhances their motivation and academic achievement. The integration of technology is another stimulus that builds an encouraging bridge between students and school. This approach will help expand our understanding of how educational technologies and creativity contribute to EFL writing.

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APPENDICES

APPENDIX-1

ENGLISH PREP SCHOOL

2019-2020 SPRING TERM

CREATIVE WRITING TEST

Name:

Class:

Date :

Duration: 50 mins.

Create a story by using the following set of words (180-250 word limit).

a girl with a pink ribbon	**leaf**	**necklace**	**bell**	**flood**	**sunglasses**	
tower	**dance**	**church**	**parachute**	**loaf**	**key**	

APPENDIX-2

YAZMA KAYGISI ÖLÇEĞİ

Aşağıda yazma ile ilgili 26 tane cümle ve her cümlenin karşısında bu cümlede anlatılanlara ne düzeyde katıldığınızı belirlemeye yönelik 5 ifade yer almaktadır. Sizden istenen, size en çok uyan maddeye işaret koymanızdır. Vereceğiniz cevaplar hiçbir şekilde not olarak değerlendirilmeyecektir. Bu cümlelerde doğru ya da yanlış cevap diye bir şey yoktur. Bunun için önemli olan sizin samimi ve dürüst cevaplar vermenizdir. Çalışmaya katılmak tamamen **gönüllülük** esasına dayanmaktadır. Yardımlarınız için şimdiden teşekkür ederim.

Öğretim Görevlisi
Esma ŞENEL BİNGÜL

Madde	Tamamen katılıyorum	Katılıyorum	Kararsızım	Katılmıyorum	Kesinlikle katılmıyorum
1. Yazmaktan kaçınırım.					
2. Yazdıklarımın değerlendirilmesinden korkmam.					
3. Düşüncelerimi yazıya dökmeyi dört gözle beklerim.					
4. Yazdıklarımın değerlendirileceğini düşününce yazmaktan korkarım.					
5. Yazma dersi almak benim için çok korkutucu bir tecrübedir.					
6. Kompozisyonu teslim etmek kendimi iyi hissetmemi sağlar.					
7. Kompozisyon yazmaya başladığımda aklımdan her şey silinmiş gibi olur.					
8. Düşünceleri yazarak ifade etmek zaman israfı gibi görünüyor.					
9. Değerlendirilmesi ve yayımlanması için dergilere yazımı göndermek hoşuma gidiyor.					
10. Düşüncelerimi kâğıda dökmeyi severim.					
11. Düşüncelerimi açık bir şekilde yazarak ifade etme yeteneğime güveniyorum.					
12. Yazdıklarımı arkadaşlarıma okutmak hoşuma gider.					

13. Yazma konusunda gerginim.					
14. İnsanlar yazdıklarımdan hoşlanır görünüyorlar.					
15. Yazmaktan zevk alıyorum.					
16. Düşüncelerimi hiçbir zaman açık bir şekilde yazıya dökemediğimi düşünüyorum.					
17. Yazmak çok eğlencelidir.					
18. Daha derse girmeden kompozisyon dersinde başarısız olacağımı düşünüyorum.					
19. Düşüncelerimi kâğıt üzerinde görmeyi seviyorum.					
20. Yazdıklarımı başkalarıyla tartışmak eğlenceli bir iştir.					
21. Yazma dersinde, düşüncelerimi düzenlerken çok sıkıntılı anlar yaşıyorum.					
22. Bir kompozisyonu teslim ettiğimde başarısız olacağımı biliyorum.					
23. İyi kompozisyonlar yazmak benim için çok kolaydır.					
24. Diğer insanlar kadar iyi yazdığımı düşünmüyorum.					
25. Kompozisyonlarımın değerlendirilmesinden hoşlanmam.					
26. Yazılı anlatımda iyi değilim.					

APPENDIX-3

TASKS	
1. Letter Writing	It is the first activity that aims to evoke feelings to someone you care for or you feel offended. Whether you express your positive or negative feelings, your words come from your heart. Although the communication between sender and receiver is impossible, the sender still expresses his/her own emotion deeply. Students are expected to write letters conveying degrees of emotion and highlighting the personal significance of events and experiences in this task. **Topic:** Write a letter to someone that you know you will never send. (80-140 words limit).
2. Photo Description	Photos have an important place in our lives. When we look at the photos, we remember not only the people on it but also the incidents and places. In this task, students are expected to write clear, detailed descriptions of real or imaginary events and experiences and give relevant supporting detail about them. **Topic:** Recall a photograph from your life and describe it in a way that why it matters. Describe what happened either just before or just after the photo was taken. (100-150 words limit).
3. Room Description	Room description is a good way to teach prepositions of place and target vocabulary related to household goods. Unlike common room description types, the researcher puts individual limits and gives four types of people in different fields. Students use both their creativity and critical thinking skills to write a detailed description of the room and give reasons to support of or against a particular person.
	Topic: Describe the room of one of the following: A high school student about to drop out; A cashier who has just won the lottery; A faded movie star who still thinks she is famous; A paranoid person. Be as detailed as possible. (100-150 words limit).
4. First Line of The Story	Story writing is one of the funniest ways to improve writing skills. Getting lines from different masterpieces and authors draws students' attention and students direct the story in their field of interest. Students are expected to 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. **Topic:** Start your story with the first line of 1984 which is a novel written by George Orwell. "It was a bright cold day in April, and the clocks were striking thirteen…" (120-180 words limit).
5. Silent Movie	Movies/Films are common tools that are omnipresent on different platforms and they have positive effects on foreign language instruction in that they are an indication of listening comprehension, pronunciation and stimulating classroom discussions. But making them silent triggers the mystery and excitement. Students are expected to understand the current affair in the movie and develop a clear description or narrative, expanding and supporting their main points with relevant supporting details and examples. **Topic:** Watch the following YouTube video titled 'The Man and The Thief'. Write a description of

	the film and imagine what would happen in the end. Write an ending to this silent film. Available at: http://www.youtube.com/watch?v=P5MLKUnnT_A (120-180 words limit).
6. Appropriate Situation	Students are expected to give clear, detailed descriptions and presentations on a wide range of subjects related to their field of interest, expanding and supporting ideas with subsidiary points and relevant examples. **Topic:** The person who completely broke your heart is meeting you for a coffee in an hour. Describe where you meet, how you feel, and what will happen within 2 hours. (140-200 words limit).
7. Your Perspective	Students are expected to give a clear, systematically developed presentation, with highlighting of significant points, and relevant supporting detail. They are also expected to write clear, detailed texts synthesizing and evaluating information and arguments from the context. **Topic:** Alison decides to find the son she gave up for adoption years ago. The son is now a teenager. She tracks him down at the fast-food restaurant where he works in the evenings. Write about the encounter from either Alison's or her son's perspective. Give details about his appearance and how she feels. (140-200 words limit).
8. Last Line of the Story	Students are expected to 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. **Topic:** Complete your story with the last line of 'Leviathan' written by Paul Auster. ''……We walked up the stairs together, and once we were inside, I handed him the pages of this book.''(160-250 words).
9. Poetry	Students are expected to convey information and ideas on abstract as well as concrete topics and write clear descriptions related to their field of interest. **Topic:** Write a poem by using the first letters of your name. You can mention your characteristics, appearance, belongings, etc. (40-70 words)

APPENDIX-4

CREATIVE WRITING MARKING RUBRIC

Text Structure	Character & Setting	Sentence Structure	Originality & Elaboration	Range & Accuracy of Vocabulary	Total
5 points	**5 points**	**5 points**	**5 points**	**5 points**	**25 points**

If the writing is **off topic**, **1 point** in total will be awarded.

Assessors should make use of all the marks available for each descriptor, including, where appropriate, the mark 0, which means that a candidate **has not met** the 1 point descriptor.

If a paper is considered void or graded zero, it will also be awarded **one point** in total

1.Text Structure/ 5 points

(a) 1 point	No evidence of any structural component of a time-sequenced text. Little or no effort at paragraph structure.No conclusion.
1.5 points	Writing has the elements of a and b.
(b) 2 points	Minimal evidence of narrative structure e.g. a story beginning only.Some sentences have poor supporting details.No conclusion.
2.5 points	Writing has the elements of b and c.
(c) 3 points	Contains a beginning and a complication.All sentences are focused on one idea or set of ideas and enhance the narrative
3.5 points	Writing has the elements of c and d.
(d) 4 points	Contains orientation, complication and resolution with competent paragraphing.Consistent tense and point of view.
4.5 points	Writing has the elements of d and e.
(e) 5 points	Coherent, controlled and complete narrative, employing effective plot in an appropriate structure, and including an adequate ending.

2.Character & Setting/ 5 points

(a) 1 point	No evidence or insufficent evidence of character or setting
1.5 points	Writing has the elements of a and b.
(b) 2 points	Only names of characters (e.g. father,the teacher,my friend) and/or only names of setting (e.g.school,home). Setting is vague or confused.
2.5 points	Writing has the element of b and c.
(c) 3 points	Characterisation through brief descriptions or speech or feelings, but lacks substance or continuity and/or setting through very brief descr.ptons of place and time.
3.5 points	Writing has the elements of c and d.
(d) 4 points	Characterisation emerges through descriptions,actions or attribution of thoughts and feelings to a character and/or setting emerges through description of place,time and atmosphere.
4.5 points	Writing has the elements of d and e.
(e) 5 points	Effective characterisation.Details are selected to create distinct characters and/or maintains a sense of setting throughout.Details are selected to create a sense of place and atmosphere.

3.Sentence Structure/ 5 points

(a) 1 point	Writing contains no sentence forms except for memorized phrases. Punctuation often faulty.
1.5 points	Writing has elements of a and b.
(b) 2 points	Writing contains a very limited range of structures, mainly present simple structures Basic SVO sentence structure**,** punctuation may be faulty.Some meaning can be construed.
2.5 points	Writing has elements of b and c.
(c) 3 points	Writing contains a limited range of structures and some complex sentences with less accuracy**.** Good SVO sentence structure**.** Meaning is predominantly clear. Punctuation errors rarely occur.
3.5 points	Writing has elements of c and d.
(d) 4 points	Writing contains **a** variety of complex structures that are mostly correctly formed and used.Meaning is clear. Very Good SVO sentence structure. Good control of punctuation.
4.5 points	Writing has elements of d and e.
(e) 5 points	Writing contains a very wide range of grammar structures and well-developed sentences that have precise meaning and sentences are consistently effective .Excellent SVO sentence structure. Very good control of punctuation.

4.Originality & Elaboration/ 5 points

(a) 1 points	Ideas are very simple and very few, appear unrelated and may have no relation to the set stimulus.
1.5 points	Writing has elements of a and b.
(b) 2 points	Ideas are few, not elaborated or very predictable.
2.5 points	Writing has elements of b and c.
(c) 3 points	Ideas show some development or elaboration. All ideas relate coherently to a central storyline related to the set stimulus.
3.5 points	Writing has the elements of c and d.
(d) 4 points	Ideas are substantial and elaborated.There is a suggestion of a theme and ideas that contribute to a relevant central storyline.
4.5 points	Writing has the elements of d and e.
(e) 5 points	Ideas are generated and skillfully crafted.They explore a recognizable theme and storyline related to the set stimulus.

5.Range & Accuracy of Vocabulary/ 5 points

(a) 1 points	Writing contains an extremely limited range of vocabulary and has no control of word formation or spelling.
1.5 points	Writing has the elements of a and b.
(b) 2 points	Writing contains a very limited range of vocabulary (basic words) and has very limited control of word formation and spelling.
2.5 points	Writing has the elements of b and c.
(c) 3 points	Writing contains a limited range of vocabulary and may have noticeable errors in word formation and spelling.
3.5 points	Writing has the elements of c and d
(d) 4 points	Writing contains a sufficient range of vocabulary, phrases and collocations with occasional errors in word choice/formation and spelling. Uses precise words or word groups adequate to convey the meaning of the text.
4.5 points	Writing has elements of d and e.
(e) 5 points	Writing contains very wide range of vocabulary, phrases and collocations that enhance the meaning of the text with rare minor errors.