

**REPUBLIC OF TURKEY
ÇUKUROVA UNIVERSITY
INSTITUTE OF SOCIAL SCIENCES
ENGLISH LANGUAGE TEACHING DEPARTMENT**

**ENHANCING THE MOTIVATION OF STUDENTS FOR WRITING BY USING
CREATIVE WRITING ACTIVITIES**

Nurdan Çiğdem GİRGİNCİ

MASTER'S THESIS

ADANA / 2024

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MASTER'S THESIS

ADANA / 2024

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- Bu tezde sunduğum çalışmanın özgün olduğunu,

bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarını kabullendiğimi beyan ederim./....../2024

Nurdan Çiğdem GİRGİNCİ

ÖZET

YARATICI YAZMA ETKİNLİKLERİ İLE ÖĞRENCİNİN YAZMA MOTİVASYONUN ARTIRILMASI ÜZERİNE BİR ÇALIŞMA

Nurdan Çiğdem GİRGİNCİ

Yüksek Lisans Tezi, İngiliz Dili Eğitimi Ana Bilim Dalı

Danışman: Prof. Dr. Zuhall OKAN

Şubat 2024, 124 pages

Dinleme, okuma ve konuşma ile birlikte, yazma dil öğretimindeki dört temel beceriden biridir. Öğrencilerin kelime haznesini geliştirdiği, bilgileri akılda tutmaya ve gelişimlerini izlemelerine olanak sağladığı için, yazma becerisi dil öğretiminde önemli bir unsurdur. Ek olarak, eğer başarılı bir şekilde uygulanırsa, yazma süreci eğlenceli olma potansiyeline de sahiptir. Eğer öğrenciler içsel olarak motive edilmişlerse, yüksek kaliteli ürünler yazma şansları da yükselir. Öğrencilerin yaratıcılığını ve yazma motivasyonlarını yükseltmenin bir yolu da yazma sürecine daha fazla yaratıcı yazma etkinliği eklemektir. Bu sebeple, araştırmacı okul ortamında sekizinci sınıf öğrencilerinin yazma motivasyonunu artırmak için yaratıcı bir yazma uygulaması önermiştir.

Bu araştırmanın amacı yaratıcı yazma etkinliklerinin yazma motivasyonu üzerindeki etkilerini incelemektir. Uygulama, yazma sürecinde hedef belirleme, fikir üretme ve belirme, gözden geçirme ve düzenlemeyi içeren sosyo-kültürel araştırman üzerine kurulmuştur.

Araştırma, nitel ve nicel veri toplamak için karma yönetimli araştırma metodolojisini kullanmıştır. Nicel veri ön test ve son test olarak kullanılan yazma motivasyonu anketi (De Smedt et al., 2020) ile toplanmıştır. Buna ek olarak nitel veriler ise yarı yapılandırılmış görüşmeler ve öğrencilerin kendi yaratıcı yazma etkinliklerinden toplanmıştır.

Araştırma yaratıcı yazma etkinlikleri öğrencilerin yazma motivasyonu üzerinde olumlu bir etkiye sahip olduğunu gösterdi. Öğrenciler uygulama gerçekleştirdikten sonra da yazma isteklerinin devam ettiğini yarı yapılandırılmış görüşmelerde ifade ettiler. Bir diğer bulgu yaratıcı yazma etkinliklerinin öğrencilerin yazma etkinliklerinin yaratıcılığı üzerinde olumlu bir etkiye sahip olduğunu ortaya koymuştur. Çalışmanın beklenmeyen

bir sonucu öğrencilerin tercih ettikleri geri dönüt türü üzerinedir. Araştırmanın bulguları öğrencilere anında geri dönüt vermenin, gecikmeli geri dönüt vermekten daha yararlı olduğunu ortaya koymuştur. Araştırma bulguları anında geri bildirim vermenin öğrenciler tarafından tercih edilmesinin sebebinin yazma ortamıyla ilişkili olduğunu gösteriyor. Yarı yapılandırılmış görüşmelerde öğrenciler yalnız başlarına yazmaktansa, öğretmenlerinden ve akranlarından geri dönüt alabildikleri bir yazar grubu içinde yazmaktan daha çok keyif aldıklarını belirtmişlerdir. Genel sonuçlar, yaratıcı yazma etkinliklerinin hem yaratıcılık hem de motivasyon üzerinde olumlu bir etkisi olduğunu göstermiştir.

Anahtar kelimeler: Yazma becerisi, yazma motivasyonu, geri bildirim, anında geri bildirim, gecikmeli geri bildirim.



ABSTRACT**ENHANCING THE MOTIVATION OF STUDENTS FOR WRITING BY USING
CREATIVE WRITING ACTIVITIES****Nurdan ıgdem GİRGİNCİ****Master's Thesis, Department of English Language Teaching****Supervisor: Prof. Dr. Zuhall OKAN****February 2004, 124 sayfa**

Along with listening, reading, and speaking, writing is one of the four essential skills in language education. Writing is a crucial aspect of language learning as it enables students to enhance their vocabulary, retain information, and self-monitor their progress. Additionally, if practiced successfully, the process of writing has the potential to be entertaining. If students are intrinsically motivated, they have a better chance to produce high-quality writing. One way to enhance students' creativity and writing motivation is to incorporate more creative writing activities in the writing process. Therefore, the researcher proposed a creative writing intervention to increase the writing motivation of eighth-grade students in the school setting.

The aim of this study is to investigate the effects of creative writing practices on writing motivation. The intervention was designed on the socio-cultural research that puts the emphasis on the writing process, which includes setting goals, generating and organizing ideas, and reviewing and editing.

The study utilized a mixed-methods research methodology to collect both quantitative and qualitative data. The quantitative data was gathered from the Writing Motivation Questionnaire (De Smedt et al., 2020) as the pre-test and the post-test for the study. Additionally, qualitative data was gathered from both semi-structured interviews and the students' creative writing products.

The study revealed that creative writing activities have a positive effect on writing motivation. Students reported in the semi-structured interviews that their will to write continued after the intervention took place. Another finding was creative writing practices had a positive impact on the creativity of the writing products; however, the study revealed that regular attendance is crucial for creative writing practices to have a positive

impact on the creativity of the writing products. One unexpected finding was on the students' preferred feedback type. Research findings suggest that providing students with immediate feedback is more beneficial in enhancing their learning outcomes than giving them delayed feedback. The reason why they preferred immediate feedback was due to the writing environment. The students reported instead of writing on their own, they enjoyed writing within a group of writers where they get help from both their teacher and peers. The overall results demonstrated that creative writing practices have a positive impact on both creativity and motivation.

Keywords: Writing, writing motivation, creative writing, feedback, immediate feedback, delayed feedback.



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CHAPTER I

INTRODUCTION

1.1. Introduction

Writing is a social tool that facilitates interpersonal communication. It is socially created and learned, forges social bonds modifies the writer's social status, forges shared meanings, and brings about social action. Writing is a product of its social environment; it reflects the past and culture that it belongs in, as well as the social conditions in which it is born. The rigorous psychological work of writing, as well as the challenging acquisition of the material and symbolic technologies of writing, are driven by the social worth of writing (Bazerman, 2016). Also, writing, one of the four language skills along with listening, speaking, and reading, is often treated as symbols that represent spoken language on a piece of paper and is assessed by the final product according to a conventional criterion such as a) fitting the standards of prescribed rhetoric English b) having correct grammar c) being organized in a way that would not be against the norm (Brown, 2021, p. 347). However, in more recent times, with the developments in the socio-cognitive and socio-cultural research on the writing inquiry, writing has also been recognized as a process that includes a) consideration of goals b) a model of the reader c) collecting ideas d) grouping ideas e) expressing ideas in written form f) reviewing and g) editing (Nation, 2009, p. 114). And thus writing evolved to be able to be assessed through the content. The content of a written piece is in very close relation to *why* it was written. Motivation stems from different sources. In the context of learning a second language, the distinction was made between integrative and instrumental orientation by Gardner et al. (1985). Integrative orientation involves the reasons why the learner makes an effort to learn the target language. The goal is to integrate the community of the target language. In comparison, instrumental orientation involves reasons originating from the goals related to one's academic or career goals. However, orientation or *purpose* to learn a language should not be confused with motivation. While motivational orientation in Gardner's study (Gardner, et al., 1985) refers to the reasons why learners learn a language in the context of learning, according to Deci's (1975, pp.23) study, intrinsic motivation refers to the joy of doing the activity itself and not because of external reward. Meanwhile, for extrinsic motivation, the source of motivation is external factors such as grades or passing an exam. When it comes to writing, writers deal with motivational challenges

such as interest in the topic, the difficulty of the task, and lack of immediate feedback (Hidi & Boscolo, 2006). One way to enhance writing is through the use of creative writing. Creative writing includes poetry, drama, fiction, and non-fiction written in a context with creative production and reflection within the process. It results in an imaginative perception of the subject it reflects on (Bennett et al., 2008, p. 2). According to Maley (2009), creative writing is useful in several ways: a) supports language learning progress on grammar, vocabulary discourse, and phonology levels by having students create texts using language in different ways to convey their distinctive ideas; b) focuses on the right side of the brain where feelings, sensory inputs, and instincts are stored. Thus, the usage of creative writing in the language classroom has the potential to enhance student creativity as well as writing motivation.

1.2. The problem of the study

Even though writing is one of the main four skills, writing is overlooked by researchers, teachers, and students. There is a narrow and limited inquiry in the writing research. (Silva, 1997) Recent research also shows that only %33 of the studies carried out between 1992 and 2007 were about EFL writing (Ortega, 2009). When it comes to creative writing, however, the number of studies is even lower. According to Harward et al. (2014) teachers who use writing tasks frequently or infrequently in their teaching reported a lack of time, children's different levels of skills, having no mentors, teachers' own lack of writing skills, and having no attempts to differentiate as the reasons why they don't implement more writing into their teaching, the same teachers also reported conferencing with the students, teachers' own beliefs about writing being an essential part of the language learning process, and solid teacher training as novice teachers as the reasons why they implement writing into their instruction. Meanwhile, according to the report on the four language skills competencies of Turkish students in Turkish (M.E.B, 2020 pp. 34-36), writing is the skill that the students are the least competent in. One proposal to enhance writing skills in ELF classes is to enhance writing motivation as well as creativity of the writing tasks. To increase the writing motivation and the creativity of the writing tasks, the researcher proposed a creative writing intervention. According to Küçükali (2011), Aktaş (2018), and Azak (2020), creative writing activities have a positive effect on creativity writing skills of students. Thus, by including creative writing activities this study aims to increase the writing motivation as well as the creativity of the

writing products. Additionally, this study aims to fill the gap in creative writing activities and motivation studies.

1.3. Background of the study

Writing can be thought of as a means people use to communicate with each other. It is a social equipment that is learned and produced in social situations. Since it determines social relationships, it also has the power to shift the way people are seen by each other. Historical and cultural context has an influence on writing and since writing has a social value, people learn the skills to use it effectively (Bazerman, 2016). However, writing is also an essential skill that is often misunderstood in the classroom. Even though foreign language education values creative works such as books, songs, and films, students are often assigned to produce written work such as descriptions, essays, and reports. However, when teachers recommend extensive reading, they recommend fiction-based works. (Smith. 2013). Personal, structural, and cultural factors shape the way we write, thus, when students write their writing is influenced by their personality, motivations, and interests along with the educational aspects which include the curriculum, programs, and testing. Therefore, teachers have a crucial role in balancing these different factors and the students' needs (Ryan et al., 2021).

Writing can be a very challenging task. Knowing which word to choose is one of the difficulties. Writing is a complex cognitive process that requires a mutual understanding that is shared by the readers about language items, skills, and motivation (MacArthur et al., 2016). Motivation comes from different sources. Intrinsically motivated students value curiosity and involvement while extrinsically motivated students value grades and competition. (Deci & Ryan, 2000; Zimmerman & Risemberg, 1997). According to Schiefele et al. (2012), Intrinsic motivation has a positive correlation with literacy outcomes, while extrinsic motivation is either not correlated or negatively correlated with literacy performance. One idea to improve the effectiveness of writing as well as to promote creativity in the classroom is to encourage more creative writing in language classrooms. This can be achieved by having students write poetry and fiction in a context that emphasizes creative production and reflection while focusing more on the writing process. Writing is also a collaborative activity that requires a writing community. By including more opportunities for peer feedback as well as feedback from the teacher, the writing process has the potential to be more motivationally encouraging. According

to Biber et al. (2011), peer feedback is even more effective than teacher feedback in second-language classrooms.

In conclusion, rather than viewing writing as a secondary skill to listening, reading, and speaking, teachers and researchers should view writing as a primary skill that needs more attention both in the classroom and in English as a second language inquiry. One way to understand and teach writing is to start by devoting more time to understanding the cultural and social aspects of writing. Additionally, the implementation of creative writing activities has the potential to improve motivation as well as the quality and creativity of literary works of students.

1.4. Aim and the Research Questions

The main problem of this study is the lack of motivation students face when they encounter a writing task in English classes. Even though English teachers who work at the university level believe creative writing holds importance and should be included in classes (Buğra, 2016), this belief is not reflected in the classroom practice in secondary school. The activities for writing practices do not reflect students' personalities, beliefs, and creativity; instead, they often serve as a means of grammar rule practice. The nature of the writing activities causes a loss of motivation for students. The aim of this study is to explore the potential benefits of incorporating creative writing activities in the classroom. At the end of the study, it is expected to foster a greater motivation for writing among students, while promoting their creativity when engaging in writing tasks.

This study aims to provide a possible solution to the following research questions;

- 1) Do creative writing activities positively affect students' motivation for writing?
- 2) Do writing activities used in the study increase students' creativity in the writing tasks?

1.5. Limitations of the Study

The researcher employed the case study methodology for this study. One rationale behind the choice of method is the number of participants, consisting of seven female 8th-grade students at a state school in Adana. Participants were chosen by the researcher from

the students who were convenient for the study; thus, convenience sampling was employed for the study. In the sampling process, the students' gender choices were completely coincidental, and the researcher had no bias against gender. The gender and the number of participants considered the limitations of the study.



CHAPTER II

REVIEW OF LITERATURE

2.1. Introduction

This chapter first investigates the difference between writing and speaking, and then it investigates the writing theories by outlining sociocognitive research and sociocultural research, as well as the approaches to writing, including product approach, process approach, and genre approach alongside the types of feedback, including teacher and peer feedback in the writing process. Secondly, this chapter explores the connection between motivation and the writing process and the effects of different variables on writing motivation. Next, the definition of creativity is followed by creativity in educational contexts. Finally, this chapter includes a summary of the previous research on the relationship between creative writing and writing motivation.

2.2. Writing

Writing can be described as a medium that converts thoughts, images, and sounds into graphic representations. However, writing is a much more complex process that includes forming sentences from symbols in an arrangement that would make sense in a context also, writing includes a message that is set for a reader (Byrne, 1988, p. 1). We write for different reasons to a community of individuals every day. Notes to friends or ourselves, emailing or reporting for work, communicating our feelings on a piece of paper, and teaching or spreading new information can be different reasons for writing (McNamara. et al., 2019).

According to Applebee (1984) writing also has an effect on thinking, which can be analyzed under four categories: a) writing allows the ideas to be permanent in this aspect writer can return and edit and rethink the ideas; b) explicit nature of writing allows the meaning to transcend the context it was written; c) the written discourse inspires new ways to be explored by providing a place to think and organize; d) dynamic nature of writing allows the writer to explore not yet discovered conventions.

2.2.1. Writing and Speaking

Historically, writing, which dates back to 5.500 years ago, is a fairly new invention considering the existence of humankind dates back to 100.000 years. (Harmer J, 2004) However, according to Roser M. et al. (2016) %86 percent of the world is literate, meaning the remaining 112 million of the world's population is still illiterate. The reason is linked to the nature of the writing skill. While speaking can be acquired by exposure to a spoken language over time, writing is a skill that must be consciously taught and learned mostly in school (Harmer J, 2004). Even though speaking supports second language writing development by providing an ideal context to enhance writing as a cognitive skill (Weissberg, R, 2006), treating writing skills as an outcome of speaking that comes naturally is a partially false claim. Because writing and speaking differ in their features. In addition to the need for an institution to receive a formal education, according to Raimes (1938 pp. 3-4) and Byrne (1988, p. 3) speaking and writing differ in;

- a) Accessibility: Speech is universal, which means almost everyone acquires it within several years of their lifetime.
- b) Context: While spoken language allows its user to use deictic terms, which refer to a specific time or person in relation to the context that is being used, writers on the other hand, have to set the context explicitly for readers to convey the meaning.
- c) Receiver: On a spoken exchange, the receiver of the message is present, and interaction happens back and forth with a specific person or a group. However, immediate interaction is not possible when it comes to a written piece since the reader is not present and may not be known to the writer.
- d) Permanence: speaking lasts as long as uttered, while writing is permanent and thus can be reread and edited.
- e) Dialect variations: While written language has a set standard, spoken language and spoken language have variations in dialect, such as facial expressions and voice. Spoken language allows speakers to use their facial expressions and their voices to add stress and rhythm. They can also adjust their pitch. Written language, on the other hand, depends on the meaning of the words.

- f) Stops: Spoken language allows speakers to use pauses and intonation, while written language relies on punctuation.
- g) Planning: Speaking is unplanned most of the time; sentences can be incomplete and ungrammatical. Writing, on the other hand, allows writers to go back, edit, and form grammatical, well-constructed sentences.
- h) Feedback: Response to an utterance comes almost immediately since the communication happens back and forth, but the response to a written piece comes with a delay or never happens. This means the writer has only one chance to convey the intended meaning.
- i) Register: Spoken language is mostly informal; the speaker is allowed to use speech fillers. However, writing progresses logically and is organized.
- j) The complexity of sentences: Speakers use simple sentences mostly linked by connectors such as and, but, etc. In contrast, writers tend to form more complex sentences.

It can be concluded that spoken language is at a more advantageous stage when it comes to accessibility, immediate feedback, and usage of non-verbal elements to convey the message, but when it comes to permanence and forming well-thought-out sentences and pieces, it is notable that writing is at an advantage. Citing Graham and Harris (2005), Ari (2008) states that writing is a necessity for both academic and social success by listing the following reasons: a) knowledge can be transferred and preserved through writing. b) writing is the optimal medium to broaden and narrow down a topic c) writing enables people who are separated from each other in terms of time and place to communicate. d) Writing is the optimal medium for humankind to explain themselves and make commentaries on art, politics, and religion. Even though spoken and written language share common linguistic features, e.g., grammar and vocabulary, they are also resources to convey various meanings based on different contexts.

2.3. Theories on Writing

2.3.1. Sociocognitive Research

In the 1950s, when the limitations of both behavioral and theoretical research on behavioral psychology became apparent, it started as a narrower inquiry area of cognitive science, with the publications of two significant works in 1956 titled “The Magical

Number Seven, Plus or Minus Two: Some Limits on Our Capacity for Processing Information” by Miller (1956) and “Study of thinking” by Bruner et. Al's (1956) cognitive psychology gathered attention by examining the thinking process and learning (MacArthur & Graham, 2016).

In his article, Miller (1956) tested humans' capability to make distinctions between sensory input, approximating amounts of objects, and remembering items. The results of the study showed that without the involvement of learning or other cognitive processes, on average, the participants could recall seven entries per task. The study highlighted the limitations of short-term memory.

Likewise, In their book, Bruner et al. (1956) viewed the learner as an active problem solver. In their study, The researcher observed the process while the participant was asked to describe their thinking or cognitive process. In the meantime, the participants were asked to build concepts based on the items they were shown. The study highlighted what made a concept or a network more meaningful than what was observable to the eye.

The impact of Bruner’s and Miller's study inspired other researchers to apply the theories and research methods of the findings to the writing inquiry. By adapting the findings from the previous research, Hayes and Flower (1980) provided a model of the writing process, but Hayes (1996) reviewed the 1980 model and offered a more extensive model in the 1996 study. In the 1980 model, Hayes and Flower analyzed the writing process in three main sections: Task environment, Writers' long-term memory, and the writing process. The task environment and the cognitive process are seen as the context in which the writing takes place and thus have an effect on the writing process. The environment refers to every external factor, from the teacher's expression to motivation. Long-term memory, on the other hand, refers to the writer's previous experiences and knowledge, from grammar to learned formulas about writing as an experienced writer. Later in the 1996 model, Hayes expanded the task environment to contain social and physical elements such as the audience, previously read texts, and writing tools.

In the 1980 study, Hayes and Flower divided the writing process into three sections:

- 1) Planning. The information taken from the long-term memory and task environment is used to set goals for the overall writing planning. The planning process is divided into three sub-categories;

- a) Generating ideas: in the generating process, the writer extracts related information from long-term memory. Since the items are extracted from the memory in associative chains every item that is extracted creates a new chain. In each inquiry, extracted items are picked due to their usefulness and accuracy.
 - b) Organizing: the organizing process aims to pick the most useful item collected from the generating process. Organizing is done by either identifying a first or last topic, ordering with the previously noted topics, browsing for possible prior specific topics to connect to the current topic, browsing for prior general topics that will cover the current topic, or identifying a category.
 - c) Goal setting: items gathered in the generating part might not be needed for the general idea of the text. In such a situation, the writer identifies and stores the criteria driven by their judgment and later uses this information in the editing part.
- 2) Translating: the translating process aims to get items from memory with the assistance of writing plan processing and turn them into sentences.
 - 3) Reviewing: the review process aims to enhance the text quality. The editing process aims to detect falsely conceptualized ideas, misused words, and ungrammatical words by writing, reading, or speaking.

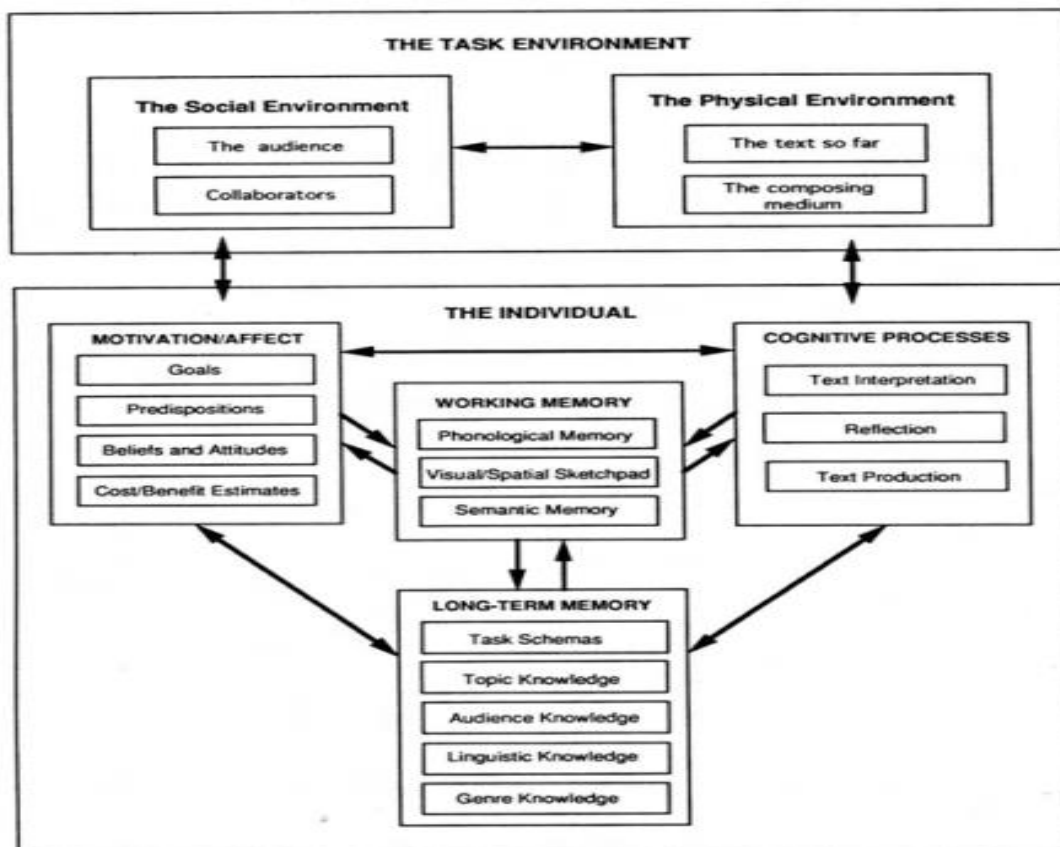


Figure 1. Hayes' theory of writing.

Source: Hayes, J. (1996). A New Framework For Understanding Cognition And Affect In Writing.

As seen in Figure 1, in the 1996 study, Hayes introduced a new model in light of new findings and data from studies done in the last sixteen years. The new framework consisted of two major parts.

- 1) Task environment: It involves the elements which the writer's surrounding has to offer. Both social and physical environments affect the writer. Social and environmental factors ranging from the teacher's attitude, audience, collaborators, the writing assignment, the writing medium, and the produced text affect the writer and the produced text. According to O'Donnell et al.'s (1985) study, the cooperation between the students resulted in better individual performance. Also writing with a pen and paper or a word processing system have different effects on the writing process. Citing from Gould & Grischowsky (1984) and Haas and Hayes (1986), Hayes states that using a word processing system is less effective than using a hard copy

furthermore, undergraduate students spend less time in the planning stage when they used a word processing system rather than a pen and paper.

- 2) The individual: In the 1996 model, the writer is seen as an incorporator who brought working memory, motivation, affected cognitive process, and long-term memory.

The newly added working memory component was seen as a restricted area that stores information for writing while performing cognitive tasks. Also, working memory was seen as a link between cognitive processes, motivation, and long-term memory.

Hayes recognized motivation not only as a short-term goal but also as a long-term goal that shapes the tendency to engage in different activities. According to Dweck (1986), individual beliefs about writing are crucial when it comes to long-term writing goals. According to Dweck's findings, students who believe that writing is an acquirable skill and also seek help and assistance when a failure occurs had a better disposition toward writing than those who believe writing is an innate capacity that is linked to intelligence.

Interacting between goals and choice of methods are also important aspects since they shape the end product; the writer has to make conscious choices to select the most suitable.

- 3) Cognitive process: Hayes proposed that three major cognitive processes were involved in this stage: Text interpretation, reflection, and text production. The writer engages in a function that generates internal linguistic and graphic presentations, including reading, listening, and scanning in the text production stage. In the reflection stage, the writer brings forward their personality to produce internal representations. Finally, in the text production stage, the writer puts the internal representations into a context and creates a written, oral, or graphic product.

By proposing a simplified version of Hayes and Flower's (1980) model, Bereiter & Scardamalia (1987) also contributed to the socio-cognitive research area. Their model included three parts: a) distinguishing the text type to be produced to create mental representation; b) bringing forward the knowledge about the discourse and subject matter from the long-term memory; c) The knowledge-telling process, in which the writer uses

the derived knowledge from the long-term memory to stimulate other entries in the long-term memory.

Zimmerman & Risemberg (1997) proposed another model which emphasized self-regulation. The model suggested that there are three behaviors linked to self-regulation that the writers use while producing a text: a) converted self-regulation, which includes planning and managing time, setting objectives, self-evaluating goals, cognitive strategies, and mental descriptions; b) self-regulation of the behaviors which includes self-monitoring, self-consequences and, self-verbalization; c) self-regulation of the environment which includes reconstruction of the environment, self-chosen models or books. The important findings of Zimmerman & Risemberg's study are it describes writers' conscious control over their writing, writers' ability to learn new behaviors that are self-regulating, and writers' self-regulating behaviors and performance are both affected and affected by their beliefs about their competence.

2.3.2. Sociocultural research

The search on writing from a sociocultural perspective focuses on the social relationships among people and their effects on the writing process. Acknowledging the world as a dynamic process brings about some complexities for both teaching and learning how to write. According to Schultz & Fecho (2000), the complexities of sociocultural come from the polysemantic words that are rooted deeply in history and institutions. Occasional relations or simple-process product statements are hard to predict due to the nature of variables that affect the outcome since the product is always contextualized within the time, place, and conditions it was produced. Thus, when it comes to teaching, it is safe to consider the classroom as a dynamic system that impacts students' writing. According to Applebee (2000), sociocultural views vary from other theories that define writing as achieving text-level psychological abilities and cognitive procedures. Also, Bazerman (2016) supports Applebee's (2000) statement by indicating that the sociocultural lens differs from the cognitive perspective as the writer adjusts and implements the social and cultural situation for their written product, and thus sociocultural perspective emphasizes the construction of social contexts in the different classrooms and different classroom practices thus writing is situated in a society where it represents the characteristics and histories of the cultures it carries over, Citing Engeström, 2014, Beach R, et al. (2016), states that the sociocultural perspective analyzes

in which ways participation in certain writing activities in the social context shape the production process. Thus, the sociocultural approach overturns the traditional writing process by suggesting that the learners acquire proficiency by being exposed to grammar, discourse, and tools inexplicitly within an activity that requires active participation (Pennycook, 2010). From the sociocultural perspective, writing, in other words, composing, is not considered a one-way communication between sender and receiver but a process in which the receiver shapes the thinking and composition process. (Rove, 2010).

According to McNamara et al. (2019), A limited perception of the population leads to an inadequate understanding of diversity and individual discourse which the writer acquires within their lives; thus, the sociocultural view deems writing as a form that is contextual, improvised, and learned within social communities. The context in which people write is closely related to the purposes of writing. According to Bazerman (2016, Pp. 17-20), people write for several reasons;

- a) People write to take part in social settings. Whether it's inside or outside of school, people write for different reasons, such as planning, explaining, gathering information, and modifying the writing to match the expectations.
- b) Writing has a time-specific importance. The written product must be at the right time for it to be taken into account. Citing Prince (1963), Bazerman states that data from the citation studies show that even highly cited studies have a pattern: first, they take time to be distinguished, then fade out after they become irrelevant.
- c) Writing has a cumulative nature. Writing consists of the text before them to which they refer. Besides academic work, writers still draw knowledge and refer to prior texts. According to Rinck & Boch (2012), writers have to figure out how to use the audience's prior knowledge to represent the text.
- d) Technological improvements change the situation, construction, and structure of the text. Technology made it possible for writers to write collaboratively while using different forms of media, from graphic designs to animated elements.

2.3.3. Motivation and writing

Motivation is a broad concept that includes many social, affective, and cognitive factors. But when the scope gets narrowed down to the relationship between motivation and writing, there haven't been many studies that inquire about the effects of the major theories of motivation on the writing process (MacArthur C. A., Graham S., 2016, p 31). Several theories explore motivation. One of which is the social cognitive theory of motivation theory by Bandura (1986). Bandura's extensive study draws its roots from the socio-cognitive study. Bandura views the individual as an agent who has intentional influence over their actions and the following events with their actions. As seen in Figure 2, Bandura views the human function as an interplay of intrapersonal causation, engaged behaviors, and the environment which is grounded in triadic reciprocal causation. The environment itself is not an unbending influence. There are three types of environmental influences; imposed, selected, and constructed. While imposed environment refers to the environment in which the agent finds themselves without requesting, there is still some flexibility where the agent can choose how to respond to it. Therefore, the environment is thought of as a possibility that may or may not affect the agent based on their choice.

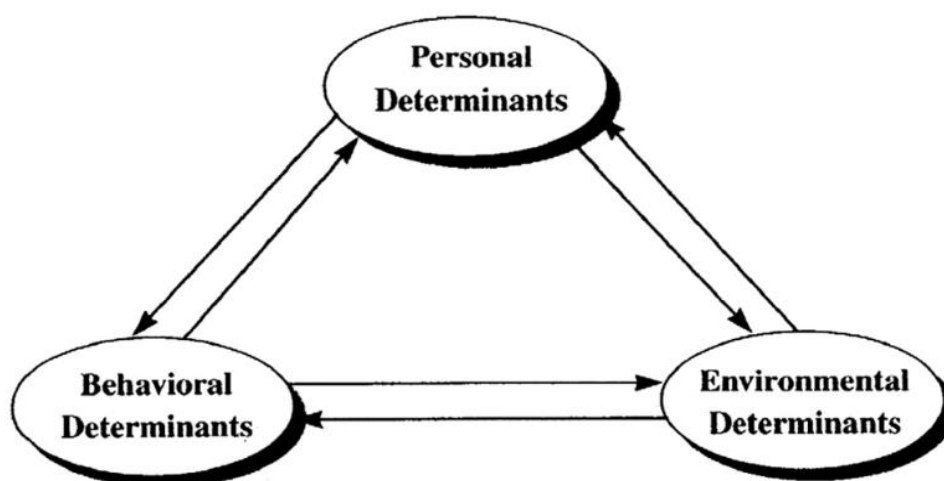


Figure 2. Determinants of human action.

Source: Bandura, A., & National Inst of Mental Health. (1986). Social foundations of Thought and Action

Individuals use their influence through their efficacy beliefs (Bandura, 1997, 2000). Self-efficacy refers to the belief of an individual in their ability to complete a task.

Self-efficacy consists of four sources: mastery experiences, verbal persuasion, vicarious experiences, and physiological and affective states.

Mastery experiences are the most important experiences that have the most effect on an individual's self-efficacy. While success builds a strong belief in one's capability to succeed, failure undermines success. On the other hand, success, which is gained quickly and easily, establishes that success should come easily in the individual's mind, and therefore, failures may easily discourage the individual. Complicated performances are not byproducts of willing actions or displays of behaviors rooted in external rewards or punishments but productions of cognitive and self-regulating sub-skills.

Vicarious experiences are another source of information that an individual use when deciding whether they are capable of completing a task. Individuals draw information about their own capabilities by examining others and judging their assumed performance. Even though vicarious experiences are not as strong as direct experiences, under the right circumstances, vicarious experiences can have the same influence over an individual. Experiences such as examining a model can result in the transit of knowledge and convey effective skills.

Verbal persuasion is another way for individuals to enhance their beliefs about their capabilities. If given realistic boundaries, verbal persuasions can strengthen an individual's self-change with the help of a positive appraisal. Furthermore, individuals who are verbally persuaded tend to maintain more effort than those who ponder on individual differences and self-doubts.

As for the psychological and affective states, individuals rely on the feedback conveyed from their physiological and emotional well-being. Individuals usually condemn their psychological responses to a stressful situation as weaknesses, though a state of high stimulation can trigger intentional performance. Individuals still need treatments that lower the effects of emotional responses by using vicarious experiences to increase the effectiveness of beliefs with equivalent improved performance. Zimmerman (1994) studied the relationship between self-efficacy and writing performance and concluded that through feedback from environmental, behavioral, and personal forms of self-regulation, writers develop a sense of self-efficacy, and writers use this knowledge to both to regulate self-efficacy beliefs and use the self-efficacy beliefs to produce a written task.

One of the first correlational studies of writing research was carried out by McCarthy, P., Meier, S., & Rinderer, R. (1985). The study focused on testing Bandura's

self-efficacy theory, which was carried out on freshmen university students and has mainly shown that students with high self-efficacy levels scored higher on writing essays than the ones with low self-efficacy levels. However, Shell et al. (1989; 1995) introduced another factor in their study by adding writing skill efficacy along with writing task efficacy of the university students. While the writing task measured the self-efficacy beliefs of the writing activities, such as writing an essay or poem, writing skills measured the self-efficacy beliefs of writing skills, such as grammar and sentence formation. Shell's study (1989) showed that while students were able to predict more accurate results regarding the efficacy of their writing skills, they could not predict accurate results regarding the efficacy of their writing tasks. In the 1995 study, Shell et al. conducted a cross-sectional study on writing skills and task efficacy in high school students and found writing skill efficacy was again more accurately predicted by students even though writing task self-efficacy increased suggested that age-related self-efficacy related more to the nature of the writing task rather than to the improvement in their writing skill.

Zimmerman and Bandura (1994) issued a study evolving around self-regulation and self-efficacy. In their study, Bandura and Zimmerman questioned if the students' writing attainment could be calculated from their self-efficacy beliefs for regulating the writing activities instead of using their verbal reasoning abilities to calculate writing attainment. Students took a questionnaire about their beliefs about their self-efficacy and grammatical competence and tried to predict the likely scores and fulfillment levels of the scores they might receive. The results showed the self-efficacy beliefs for the writing activities of the students had an effect on the goals they set and the self-efficacy for their academic beliefs. Another finding of the study showed that students' beliefs about the capability to manage the writing process surpassed the capability to verbal reasoning aptitude. The 1994 study stressed the importance of the self-efficacy beliefs of college students who are managing the writing process.

Other influential scholars who made contributions were Pajares and his associates until Pajares' sudden death in 2009. Pajares & Johnson (1994), highlighted that Student's confidence about their writing and their writing performance were positively correlated. Pajares and his associates' studies also contributed to the gender and writing self-efficacy studies. Pajares & Johnson (1996) carried out a study on ninth-grade students and stated that even though girls and boys reported the same aptitude in writing and writing performance, girls had lesser writing self-efficacy. However, Pajares, Johnson, and Miller (1999) conducted a study on elementary school students and reported that while girls and

boys rated the same self-efficacy for writing apprehension and performance, girls produced better writing than boys. Also, girls assessed themselves as better writers when asked to compare their writings. A later study by Pajares and Valiente (2001) extensively inquired about the relationship between gender difference and writing self-efficacy, and the results indicated that the gap between the girls' and boys' writing performance and writing self-efficacy beliefs was not directly linked to the genders but the gender orientation. Writing as a female activity was perceived differently from writing as a male activity.

Another branch of writing is self-efficacy and motivation inquiry, which includes experimental studies. There are two influential studies in the area. One of which is carried out by Schunk & Swartz (1993) on elementary students who were in the fifth grade and investigated how far the feedback and goals affected the writing quality and self-efficacy. The study included four different types of paragraphs (descriptive, narrative story, informative, and narrative descriptive), and the students were asked to rate their self-efficacy both before and after the intervention. Students were instructed to use a strategy that was taught beforehand while writing each of the paragraphs. Students were assigned to write either a product goal-oriented, process goal-oriented, or, process goal plus progress feedback or a control condition in which students were told to produce the best product that they can. The results showed that within the 20-day period, The process plus feedback condition was the most excessive skill out of the other three conditions and also had the most accurate self-efficacy predictions. Also, process goal and process goal plus feedback had more advanced writing skills than product goal orientation.

The other significant study was conducted by Zimmerman & Kitsantas (1999). In the study, the students were asked to record their activities and turn declarative sentences into more sophisticated sentences by using three different conditions. The first condition was the outcome condition, in which the students were instructed to rewrite sentences using a numbered vocabulary. The second condition was the process goal condition, in which the students were instructed to rewrite sentences by using writing strategies such as removing words. The last condition was the shifting goal condition, in which the students were instructed to rewrite sentences by focusing on the writing strategies and then shifting their focus to rewriting the sentences. The findings showed that having students record their own activities resulted in more sufficient self-efficacy levels, interest, and writing quality. The students who were in the outcome group had lower writing and self-efficacy than those who were in the process and the shifting goal-

conditioned group. The study highlighted the focus on process writing rather than product writing results in better writing and also better self-efficacy.

An additional acknowledged cognitive theory on motivation that has been employed in writing is the achievement goal theory. Achievement goal theory emerged from the need to understand students' both functional and dysfunctional behaviors in responding to challenges concerning achievement levels. In the earlier models, mastery goal perspective and performance goals were highlighted. Mastery goals concentrate on competence, while performance goals concentrate on exhibiting competence and surpassing others (Dweck, 1986; Nicholls, 1984). According to Dweck (1986), Mastery goals refer to the aims of students that they can develop with practice; thus, when encountering hardships, students must view the situation as a chance to improve. On the other hand, students who aim to get better at their performance goals tend to think of writing as an innate trait. Additionally, While success in a performance goal-based activity is achieved through surpassing other students in terms of performance, For mastery goals to successfully finish a task, students need to reach certain criteria, such as getting %90 percent of the questions right or reaching self-attained criteria such as self-improvement. Therefore, mastery goals are simpler to pursue than performance goals, and students attach more positive feelings to the mastery goals. One experimental study conducted by Elliott, E. S., & Dweck, C. S. (1988) tested if different goals could set up a helpless situation or mastery of a task. They hypothesized two outcomes: a) performance goals that cover the beliefs about students' ability to validate their performance and avert the negative views. b) learning goals that cover students' will to look for ways to improve and master the tasks. The results showed that when the performance goals were emphasized, the students who believed they weren't sufficient responded to feedback in a helpless manner and refused to improve their performance. Whereas, when the performance goals were emphasized, students who believed they were good enough responded positively to the obstacles and increased their mastery levels. Still, both the students believed they were good enough and did not pursue the chance to improve their abilities when faced with public mistakes. However, when learning goals were highlighted, regardless of students' beliefs about their competence levels, students from all the perceived levels looked for new ways to complete the tasks and acquire new skills, and when faced with failure, they used their mastery-oriented manners and thus their approach to solving problems became more complex.

Aside from performance and mastery goal orientations, there is another orientation state known as avoidance performance. Performance avoidance goals refer to the attempts in which the individual tries to refrain from judgments (MacArthur, C. A., & Graham, S., 2016).

Elliot et al. (Elliot & Church, 1997; Harackiewicz, 1996) suggested that it is not all performance goals are dysfunctional or opposed to mastery goals rather, students who are avoidance performance orientated try to avoid being the least successful in the class compared to the others while performance goals outsmart the others and the results of their study showed that while mastery goals foster interest, performance goals have a positive relationship with the performance itself and avoidance performance goals are the only aspects that are linked with insufficient outcomes such as lower interest rate or inadequate performance.

	Approach state	Avoidance state
Mastery orientation	Focus on mastering task, learning, understanding Use of standards of self-improvement, progress, deep understanding of task	Focus on avoiding misunderstanding, avoiding not learning or not mastering task Use of standards of not being wrong, not doing it incorrectly relative to task
Performance orientation	Focus on being superior, besting others, being the smartest, best at task in comparison to others Use of normative standards such as getting best or highest grades, being top or best performer in class	Focus on avoiding inferiority, not looking stupid or dumb in comparison to others Use of normative standards of not getting the worst grades, being lowest performer in class

Figure 3. Orientation types and motivation states of learners

Source: Pintrich, P. (2000). An achievement goal theory perspective on issues in motivation terminology, theory, and research.

According to Pintrich (2000), there are not only performance-avoidance goals but also mastery goals in avoidance states as well. Figure 3 displays both mastery and performance-based orientations and how they reach in each situation. To conclude, Pintrich (2000) explains that the four cells in Figure 3 may have very different

consequences according to different contexts, such as persistence, choice, or self-regulation.

Another well-established motivational construct is interest. Involving both affective and cognitive aspects as a concept interest is different from self-efficacy and the goal theory. Described as a motivational variable, interest refers to the psychological condition in which people interact with their surroundings and other people, and it is indicated by attention, concentration, and affect. Furthermore, interest refers to the tendency to participate in particular activities (Hidi, S., & Boscolo, P., 2006). The need to resurface the interest research emerged from the shortcomings in attempts of trying to reconstruct the interest due to the motivational research. While the early research on interest focused on traditional psychology and educational psychology, recent research on interest focuses on the relationship between interest, learning, and achievement. (Hidi, S., Renninger, & Krapp, A., 2004). Findings from the case study done by Renninger, K. A., & Hidi, S (2002) with a seventh grader called Sam showed holding an account of individual interest in different topics. Also, the study highlights that even well-developed interest needs to be backed and developed over time. Another highlight of the study was spotting early stages of interest can be translated into achievement motivation research more precisely since it was revealed in the study that interest stimulates situational interest and, prolongs the effects and arises individual interest.

According to Hidi et al. (Hidi, 1990; Hidi & Anderson, 1992), two psychologically distinct ways of interest can be found in individuals who are situational and individual interest. Situational interest refers to the psychological state in which the interest is rapidly aroused by stimuli in the environment that draws attention and affective reaction from the individual, and its effect on the individual's knowledge and value systems may or may not last; individual interest, on the other hand, refers to the psychological state as well as a better lasting tendency to engage and reengage in events and objects. (Hidi, S., 2001, Hidi, S., & Boscolo, P., 2006). Rather than a dichotomy, situational and individual interests intersect. Hidi & Renninger (in press) suggested a four-phase model. The first phase includes triggering the situational interest in a topic; if the interest continues, then the second phase, maintaining situational interest, starts. Moving on to the third phase, maintained situational interest evolves into an individual interest. With curiosity questions and self-effort to adjust and recognize the theme with interest, the third stage evolves into the final and the fourth state, which is the well-developed individual interest.

Hidi & McLaren (1991) carried out a study on sixth graders using both low-interest and high-interest topics that the students had rated before. The results showed that motivation was higher when the students were given a topic of their interest. Another highlight of the study was even if students had an interest in participating, they would still have problems if they did not have the necessary knowledge. Another valuable study carried out by Lipstein and Renninger (in press) explored the relationship between interest, emotional state, effort, self-efficacy, and goals by drawing from the environmental factors in which the students are most effective. In their study, they uncovered that without considering their interest levels, every participant fostered a perception in which they recognized the importance of self-expression. However, students' development showed differences between several phases of interest as well as their desire to write. Low-interest students were mostly concerned with finishing the task, students holding a maintained situational interest were concerned with finishing the task by the teacher's standards as well as finishing it, and lastly, students with individual interest were trying their best to do well but also had more self-evaluated goals such as having a satisfactory feeling about their product.

2.4. Approaches to Writing

Writing is a complex skill that requires systematic and active teaching. To be able to have students produce both creative and linguistically correct texts, there have been several approaches to teaching writing according to the needs of the times that they were invented. In this chapter, Three main approaches are explained: the product approach, the process approach, and the genre approach.

2.4.1. Product Approach

This approach is rooted in behaviorist principles, which state that language learning is not problem-solving but habit formation and using correct linguistic skills (Nelson B, 1960). Thus, learning can be measured by mastery levels of the usage of correct linguistic forms. Writing growth was viewed as an imitated product of the input given by the teacher, and writing was related to the knowledge of linguistic devices. (Badger & White, 2000). According to (Flower & Hayes, 1981), an outline for a product-based lesson consists of three stages:

- a) The pre-writing stage: This is the stage in which the students are presented and get familiarized with the model text and are expected to master the linguistic forms or techniques. After drawing attention to the emphasized features by employing interesting and focus-grabbing techniques, the students are expected to practice by using controlled and guided practice exercises.
- b) The writing stage: This is the stage that is often referred to as the most important stage since the students focus on organizing their ideas, and it is deemed as important as the mastery of linguistic forms.
- c) The rewriting stage: This is the stage in which the students bring forward their end products by selecting from several writing tasks. Each student is expected to deliver a free-writing product by using the structures, vocabulary, and skills to prove they are legitimate users of the language.

According to Myles (2000), by exposing the students to the native language, there is a chance of getting fewer errors and mistakes in their writing. Also, Arndt (1987) suggests that by practicing the language, students analyze and explore the language while practicing the language. On the other hand, the product approach focuses on the finished product and not the process itself (Hinkel, 2002). Since the procedure often follows a linear direction, the teacher cannot detect the step that the student is having problems with. (Erdoğan, 2012). According to Özdemir (2019), in the Turkish school setting, writing is taught by using traditional methods, such as writing a composition about the same topics and this approach causes students to not engage with the thought process and not be in a position where they can express their thoughts freely. (Özdemir, 2019).

For the reasons mentioned before, the strength of the product-based approach is to give students a chance to analyze and practice the language forms. As for the weakness, it is criticized to be teacher-centered and an imitation of the expected outcome without creativity, and writers become dependent on the teacher to produce.

2.4.2. Process approach

The emergence of the process approach was influenced by several theories and needs. The Russian psychiatrist Vygotsky influenced the field of education by proposing his sociocultural theory, which explained how people acquire a second language. Vygotsky's theory of Zone Proximal development explored the lengths to which a learner

can solve problems independently versus what the said learner can achieve with the help and support of their seniors or more capable peers (Vygotsky, 1978). Also, another great influence of process writing research was John Dewey's idea that learning is a process; thus, the studies around composition started to evolve around the impression that writing is also a process in the late twentieth century (Susser, B. 1994). Leki (1992) states that the process approach highlights the writing process rather than the final product. Likewise, Hedge (2000) considers writing as a thinking and discovery process in which the learner has to go through several cognitive stages, study skills, and learning strategies, for instance, goal setting, finding ideas, classifying information, choosing proper language, drafting, reviewing, revising and editing. An outline for a process-based writing activity has four stages:

- a) Pre-writing stage: This is the stage where the students get ready for writing by activating their schemata with the help of activities such as brainstorming for the topic and mind mapping. According to Brown (2001), the activities can be listed as brainstorming, listing, clustering, free writing, reading a passage, skimming, or scanning a passage (p. 348). The pre-writing stage is one of the most important stages of the process of writing since it influences the writing process, and its purpose is to prepare students for the writing stage. Even if the pre-writing comes before the actual writing stage, the students are allowed to go back to this stage at any time thus, the teachers should grasp the importance of the pre-writing stage (Baghdadi, 2022).
- b) Drafting: This is a stage in which the students are expected to produce their first drafts without emphasizing the grammar, the ideas, and the content. The main aim of the drafting stage is to have students pay attention to the content and the composition of the overall product. According to Hedge (2003), efficient writers first focus on the topic and leave grammar, punctuation, and spelling for the future.
- c) Revising: This is the stage where students are expected to go through what they have written so far by analyzing the organization, main and secondary ideas, and correcting minor mistakes. According to Brown (2001), the feedback should be delivered to the students by the teachers, peers, and students themselves. Overall, revising is the stage where students focus on

their writing in both content and minor grammar mistakes while getting feedback on their writing.

- d) Editing: This is a stage in which students correct their grammar, punctuation, and spelling mistakes and complete the final form of their product. According to (Baghdadi, 2022), instead of correcting and pointing out mistakes, teachers should suggest different words or give suggestions so that the students can better their coherence and clarity. Also, concerning about grammatical accuracy should be put off until the editing stage, and teachers should assist students to foster their creativity.
- e) Publishing: This is the stage where the students are expected to share their work through magazines, bulletin boards in the classroom, or reading aloud, and by doing so, the aim is to give the students an audience. Thompkins (1994) views engaging as a communal activity which in turn helps the students gain more confidence. Thus, the publishing stage of the writing process is a means of giving students a confidence boost as well as getting used to the idea of sharing work.

In conclusion, the strengths of the process of writing lie in how the teaching itself is done within the process. According to Jones & Derewianka (2016) gives students the opportunity to choose their writing and form their own sentences and knowledge. Also, process writing is student-centered, and the interests and needs are at the center of the process approach; thus, the aim is to teach students the creative process instead of writing a creative product (Elashri, 2013). Another strength is the flow of a process approach is not linear. Students are allowed to go back to any stage they wish to return to make adjustments and reorganize the text (Olson, 1999).

Nevertheless, there are weaknesses to the process approach. According to Onozawa (2010), the process approach does not concentrate on the final product, and grammar and structure are not emphasized. Also, according to Badger and White (2000), the process approach falls short of providing students with an adequate amount of linguistic input and the model language to be able to produce a product. According to Leki (1992), English as a second language and English as a foreign language teachers do not receive training in which they can implement process writing into their classes, and many teachers do not consider leaving the conventional ways of teaching. Moreover,

since the writing process could take too much time because of the emphasis on the writing process, the students may feel bored.

2.4.3. Genre approach

After the emergence of process writing, the emphasis on writing shifted from the product to the process, and the writings that students produced self-centered and creative texts, but the main problem was that the writings were considered as sole stories by both teachers and students without considering their functions (Rose & Martin, 2012). According to Derewianka B., & Jones P. (2016), the genre approach has its foundations in linguistics to accommodate the writing process according to the different writing genres. To teach the outcomes of a genre-based writing lesson, a teacher defines and teaches the target text genre and its requirements (Hyland, 2004).

According to Özdemir (2019), there are four stages to the genre approach.

- a) Modeling: This is the stage in which the teacher presents the analysis of the type of writing that is going to be produced at the end of the lesson as a model. For example, if the students are expected to write a report, the lesson will cover and analyze the model texts' grammatical, social, and linguistic features. Exposure to the model texts is very crucial at the modeling stage.
- b) Collaborative writing: This is the stage in which the students get ready to write. While group work or individual work is encouraged, the students are expected to create the main draft of the end product with the help of the teacher and their peers.
- c) Free writing: This is the stage in which the students are expected to write the end product individually.
- d) Reflection: This is the stage in which the students share their writing and get feedback from both their peers and the teacher.

The major strength of the genre approach is that it helps students understand and analyze the texts on different levels, such as linguistic skills and genre awareness, while focusing on the process and self-expression. The genre approach does not ignore the process as in the product approach while focusing on analyzing the model text under the guidance of the teacher (Lee, 2013). Thus, the genre approach allows the teacher to be

the guide in revealing the student's creativity. Another strength of the genre approach is that it demonstrates how and where the model text is going to be used in their daily lives (Hyland, 2009). Thus, it gives students a real purpose.

The weaknesses of the genre approach are mostly about how it takes away the students' creativity. However, the genre does not control the texts to be produced but only provides good examples by providing model texts. Also, the teacher-centered nature of the genre approach can be viewed as a limitation (Lee, 2013).

2.5. Feedback to Writing.

Being a major component of the writing process, feedback is defined as information that is given by a facilitator, such as a teacher, peer, or parent, to one's execution and insight (Hattie and Timperley, 2007). With the help of feedback, students get informed about their drawbacks and gaps (Lee, 2014). According to Carless et al. (2006), good feedback gives students the ability to fill in the gaps while optimizing their predicted performance. Teachers tend to focus on linguistic features rather than content, style, or organization (Furneaux et al. 2007). Meanwhile, the focus shifted from form to content and organization in the light of sociocultural research on writing, which shows the tendency to rate writing solely on linguistic features (Ferris, 1995). However, teacher feedback is not the only type of feedback students are able to obtain; and the students also receive feedback from their peers. Peer feedback, according to (Liu & Carless, 2006), is defined as a process in which the students communicate regarding their performances. While having setbacks with the implementation, peer feedback gives students opportunities to both receive and give feedback about their and their peers' work.

2.5.1. Teacher Feedback

Teacher feedback, which primarily focuses on grammar and mechanics, has the potential to dismiss the other important components of writing, such as content and creativity. According to (Hyland & Hyland, 2006), a balanced approach would cover all the significant components, such as content and organization, while giving more than one feedback in the process. Feedback can be classified according to its time and method of delivery. While methods of teacher feedback are analyzed under three categories: written corrective feedback, written commentary, and oral feedback, the timeliness of feedback is analyzed under two categories: delayed and immediate feedback.

2.5.1.1. Written Corrective Feedback

Teacher feedback comes in different forms. Written corrective feedback is one of the most common forms of feedback. According to Bitchener and Ferris (2012), written corrective feedback is defined as error correction in terms of grammar and can be analyzed under four categories.

- a) Direct feedback: The teacher points out the wrong word and gives the right word instead.
- b) Indirect feedback: The teacher does not immediately give the correct form but only indicates the correct one.
- c) Focused feedback: The teacher does not correct all the errors but chooses several of them regarding the urgency and corrects them.
- d) Unfocused feedback: The teacher corrects each error.

The research between focused and unfocused feedback and their effectiveness is very limited. The current study suggests that there is no significant difference between the two, but focused written corrective feedback affects the writing process positively by allowing students to lessen their errors (Bitchener and Ferris, 2012).

Likewise, the research between direct and indirect feedback has not been extensively studied. Although it cannot be claimed that students acquire the correct forms, the research suggests that indirect corrective feedback motivates students to correct their own errors (Lalande, 1982). On the other hand, direct written corrective feedback provides more clear feedback about the errors (Bitchener & Ferris 2012, p. 65)

There is not only one error correction method that surpasses the others in terms of effectiveness. According to Truscott (1996), only one way of error correction cannot help students acquire all the linguistic forms since syntax, morphology, and lexis is not enough to understand the form. Also Truscott stated that written corrective feedback works best with simple mistakes but not with the syntax. Furthermore, According to Van Beuningen (2010), students must be aware of many error categories to be able to construct grammatically accurate output. According to Ferris (2011); and Robb et al. (1986), for English as a second language students who do not receive explicit grammar instruction, direct written corrective feedback can be perplexing. Contrarily, direct written corrective feedback is useful when students receive adequate grammar instruction (Ferris, 2011).

Thus, teachers should be able to address more than one error correction method considering the context and the student's needs.

2.5.1.2. Written commentary

Another way for teachers to give feedback on writing is through written commentary. Often, teacher commentaries fall short of providing students with input that would result in successful revisions since teacher commentaries may be difficult for students to understand because of the elusive characteristics of the teacher commentaries (Zamel, 1985). While giving written commentary, it is important to choose the most suitable type. Written commentary comes in different types, such as imperatives, statements, and questions. According to Sugita's (2006) study on university students, imperatives had the most positive impact on the students' writing, while questions did not have a significant effect. Thus, the study found that the form of written commentary has a noticeable effect on students' writing. According to Nurmukhamedov & Kim (2010), different type of commentaries resolves particular errors for example, while an imperative about a grammar mistake can result in the correction of the mistake by the students, a question about grammar may not result in successful correction with weaker proficiency level students. Hence, while giving written commentary feedback, the teacher should choose a method of written commentary according to the context and students' level.

2.5.1.3. Oral Feedback

Apart from written commentaries and written corrective feedback, another way to provide feedback is to give oral feedback. According to Hyland (2003), oral feedback is most useful when it involves student interaction, questioning, clarifying content, and discussing instead of sheer acceptance of criticism. Also, oral feedback allows students to explore their weaknesses and strengths to go over their work and edit (Ferris, 2014). However, there are also weaknesses in giving oral feedback to writing. According to Lee (2017), giving oral feedback may not be the optimal choice given the size of the classes, especially if the teacher is dealing with time management, where the need to cover the curriculum is also a must. Secondly, the imbalanced power balance between the students and teachers may fail to create a space where active participation involves students.

The research on oral feedback and its effectiveness suggests that the impact of oral feedback depends on how collaborative the feedback process is. Leaph (2020)

conducted a quasi-experimental study in which the participants who were English major students were asked to evaluate written and oral feedback they got from their teacher. The study showed that participants who received oral feedback gained more confidence in their writing and received more personalized and comprehensive feedback. Similarly, the group that received written feedback improved their organization, vocabulary, and grammar. Nevertheless, the improvement of the groups did not vary between oral and written feedback groups. Similarly, the study conducted by Solhi, M., & Eğinli, I. (2020) aimed to find the most effective feedback type between recorded oral feedback and written feedback. Over two months, researchers found that the group receiving oral feedback exceeded the written feedback group in content and organization, but there was no significant difference in clarity or accuracy of sentences. Therefore, it can be indicated that the development of writing is observed regardless of the type of feedback. Thus, the most beneficial approach is to observe the students' needs and give feedback in relation to the context.

2.5.1.4. Delayed feedback

Providing feedback after writing is finished is regarded as delayed feedback. Delayed feedback activates different parts of the brain; for instance, according to Kulhavy & Anderson's (1972) interference-perseveration hypothesis, when the feedback was given right after the wrong response, the effect of the correction did not last long enough to result in learning because if the feedback given right after the error the reinforcement is stored in the working memory. Also, according to Foerde & Shohamy (2011), the hippocampus, the part of the brain that is involved in long-term memory, is also engaged in the delayed feedback process. Although they conducted the study on participants with Parkinson's disease, which prevents the individuals from learning from the immediate feedback, the results indicated that learning occurred after a brief delay, whereas immediate feedback did not result in learning. The second half of the study was conducted with healthy participants and showed similar results. In the participants who were given a learning task, it was clear that the hippocampus was involved when feedback was given but not when the feedback was given immediately, and the delay was only 6 seconds. Thus, delayed feedback in Foerde & Shohamy's (2011) study does not refer to delayed feedback in the classroom setting where delayed feedback is given after the task is over. Also, Butler & Roediger's (2008) study on the effect of delayed feedback on multiple-

choice tests showed that students who got the delayed feedback outperformed those who got the same immediate feedback in terms of their ability to remember.

Consequently, delayed feedback allows students to achieve a better comprehension of the material due to the involvement of long-term memory. However, according to Butler & Woodward (2018), the relationship between delayed feedback, motivation, and emotion is overlooked and needs to be studied further since they are extremely lacking in the area.

2.5.1.5. Immediate feedback

Providing feedback right after the error is made is regarded as immediate feedback. There are two pieces of research on the timing of the feedback that affected further studies after them. The first of them is Pressey's (1924, 1927) studies on a testing device that gave students immediate feedback on tests. The rationale behind his device was that students had to wait long hours or weeks to get feedback on their tests. Pressey (1950) conducted a study on the effect of delayed and immediate feedback. In the study, there were two groups of students, one of whom received immediate feedback while the other received delayed feedback. Initially, two months after the beginning of the study, a criterion-based test was administered, and the results were in favor of the immediate feedback. A similar machine was invented by Skinner (1958). This rationale for the machine was the fact that in many cases, for feedback, teachers had to take papers home and correct them, which took at least twenty-four hours to give feedback to the students, and this situation was causing the feedback to lose its effect (Skinner, 1954). The study was based on the behaviorist view: a) give the information step by step. b) students give the correct response. c) correct responses were given immediate feedback. The main difference with Presley's study was Skinner aimed to learn without errors while Presley aimed to learn from feedback. Also, research shows that the part of the brain that is responsible for the stimuli, response, and reward system, the basal ganglia, is also responsible for learning from immediate response or immediate feedback (Packard & Knowlton, 2002).

While Skinner's machine feedback inspired many studies after itself, it also reduced the term feedback into reinforcement. However, feedback lets the student know about their progress, whereas reinforcement has an impact on the repetition of the

behavior. Also, according to Anderson et al. (1972), Feedback is beneficial when correcting errors but not when reinforcing accurate answers.

Praising students is also another way to give immediate feedback to students in the classroom setting. According to Dweck (2008), giving students praise for their efforts encourages them to grow in their work. Thus, providing immediate feedback works in favor of developing motivation and self-confidence.

Consequently, considering immediate feedback as a tool to enhance motivation while not only focusing on the errors but also the things they get right has the potential to improve students' writing.

2.5.2. Peer feedback

Drawing its roots from the sociocultural theory, which perceives learning as a social occurrence that is influenced by cultural, historical, and institutional settings (Villamil & de Guerrero, 2006), peer feedback is defined as the process of using the learners as the source of knowledge who adopt roles and responsibilities in critiquing each other's writing drafts through oral and written communication (Liu & Hansen, 2002). Also, according to the activity theory, a subcategory of sociocultural theory, It is natural for humans to be inclined towards social organization and goal-oriented behavior (Engeström, 1987, 2001).

Peer feedback allows students to have a collaborative dialogue while there is reciprocal communication between the students (Rollinson, 2005). Wigglesworth & Storch (2012) found that having and giving peer feedback gives students an idea about which part they should improve and which part is well-written. Students' perception of peer feedback is mostly positive. According to studies by Woo et al. (2013) & Berggren (2015), students enhanced their writing with the help of peer feedback.

However, the students' review ability is also a concern. Brammer (2007) suggests that teachers should prepare students to give peer feedback and should reserve time in class to foster group interaction and give reflective revisions effectively while engaging in peer feedback. Another factor that affects the outcome of peer feedback when peer feedback is given within a collaborative task is group dynamics. According to Storch (2002), collaboration patterns can be divided into four: a) collaborative, b) expert-novice, c) dominant-dominant, and d) dominant-passive. The study revealed that a collaborative pattern is anticipated in terms of producing better peer feedback.

Another issue of giving peer feedback in English as a second language context is giving feedback in the first language. Some students may not have sufficient proficiency to communicate in a second language with their peers (Hyland & Hyland, 2006). Research shows that peer feedback in the first language is especially useful for the organization and content (Yu & Lee, 2014).

Consequently, Peer feedback is a useful tool that enhances teaching. If students are trained to provide constructive feedback, they can assist teachers in the feedback process. Considering the research on peer feedback, the teacher's purpose should be to create a safe environment where students engage, collaborate, and share their ideas without being forced to speak only in a second language.

2.6. Creativity

For countless years, there is no doubt that creativity has remained the most highly valued human characteristic. When we stumble upon the term creativity, we don't only think of creativity in the classroom but in all other areas where we can see human activity. There have been many proposed interpretations of creativity and the traits that define a creative individual. According to Vernon (1989), "Creativity means a person's capacity to produce new or original ideas, insights, restructurings, inventions, or artistic objects, which are accepted by experts as being of scientific, aesthetic, social, or technological value" (p.94).

Historically, A person who possesses creative traits does not only apply the rules but also strives through emotions was thought to be a creative genius, and those traits are given by the god, thus making them geniuses as Kristeller (1990) comments about the Renaissance artist whose works inspired the word "creative genius" he states:

"[f]or the first time, the term "creative" was applied not only to God but also to the human artist, and a whole new vocabulary was developed to characterize the artist and his activity, although there were some partial or scattered precedents to be found in ancient and Renaissance thought. The artist was guided no longer by reason or by rules but by feeling and sentiment, intuition, and imagination; he produced what was novel and original. And at the point of his highest achievement, he was a genius." (p. 250).

The rhetoric that creativity, genius, or intelligence was a trait that opposed imitation and sought originality that only several people had was mostly inspired by the

work Kant's (1790) *Critique of Judgment*. The first study that examined creativity was conducted by Galton (1869), while his focus was on how genius was hereditary by including data from biographies of the famous creative and intelligent minds; his study entirely dismissed the effects of the environment.

The shift to viewing creativity as an interest of psychology developed in the 1950's. In an attempt to explain creativity, Guilford (1950) explained creativity as being sensitive to problems, divergent thinking (1959) (using different methods to solve problems), creating new patterns, and using objects for different purposes (1967). Research stemming from studies in the 1950s narrowed down to specific traits.

Personality is one of the contributors to creativity. There have been studies that focus on the personality traits of people who are considered creative. According to Dacey & Lennon (2000), individuals who possess creative accomplishments in life have particular traits such as constant effort, self-control, willpower, and persistence. Also, Brolin (1992) explains that a creative person is intensely motivated, curious, committed, independent, self-confident, and open to ideas from both inside and outside. However, the main criticism of the effects of personality on creativity is that there is a variation in the way creativity is measured across different studies, and thus, it is hard to make a comparison (Mansfield & Busse, 1981). Also, according to Wehner, Csikszentmihalyi, & Magyari-Beck (1991), The Ph. Ds on creativity in the 1980s was mostly centered around personality traits rather than cognition without mentioning the effect of social and cultural effectors.

Another factor that affects creativity is cognition. Engrained in cognitive science and psychology, creative cognition focuses on cognitive processing. One prominent factor that has the most agreed-upon effect on creativity is one's knowledge and retrieval and the combination of that knowledge (Mumford & Gustafson, 1988; Feldhusen, 2002). Csikszentmihalyi (1999) views creativity as a union where culture (domain), individual (personal background), and field (society) come together and create the creative process.

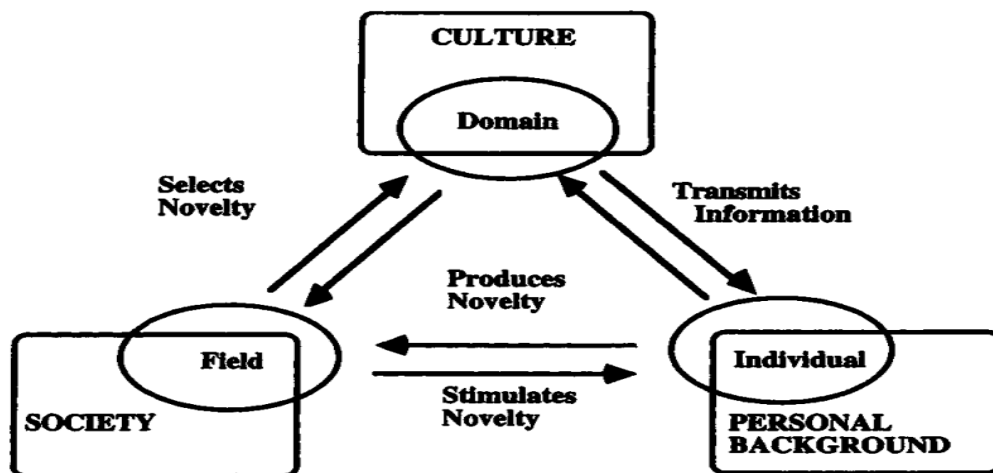


Figure 4. The creative process

Source: Csikszentmihalyi, M. (1999). Implications of a systems perspective for the study of creativity.

In the cultural domain, creativity causes a shift in the thoughts and emotions in the individuals who live in the culture. Cultures involve many different types of domains, such as art, music, religion, etc., and the changes that are considered creative or new are made in such domains, and those changes become a part of the overall culture. What attracts people to work on a specific topic is influenced by its position in the culture, the possibility of making new findings, intrinsic rewards, and the prospects of a possible breakthrough.

In the social domain, one fact that contributes to the creativity process is the consideration of how open society is to the change in the domain. Other than the receptivity of society, what drives people to make an attempt to make such change is also extrinsic motivators such as money and reputation, as well as financial resources.

The individual in the creative process needs to have a network of people, admission to the domain, and personality traits. Another factor that contributes to an individual's personality is the environment they grow up in. The knowledge or the informal learning the individual acquires from home and the community. It also refers to the privileges such as schooling, mentors, books, technology, and other social opportunities. When it comes to their personality traits, creative people tend to have a childish enthusiasm, which translates into interest. The driving force behind this interest is intrinsic motivation. The individuals get an internal reward and joy from doing the activity itself.

Amabile's (1983a, 1983b) Intrinsic Motivation Hypothesis of Creativity suggests that while intrinsic motivation fosters creativity, extrinsic motivation causes harm to creativity. Consequently, in an environment where extrinsic motivators exist, it is possible that the motivational state shifts from intrinsic to extrinsic and thus hinders creativity. Amabile's (1985) study on an active group of writers about motivators such as money and job opportunities showed that compared with the control group, the extrinsically driven group wrote less creative pieces. And the third group, which was intrinsically motivated, wrote even more creative pieces. Amabile (1979) conducted another study on university students in which one group received the expected evaluation while the comparison group did not. The results showed that the group that did not receive the expected evaluation was judged better for creativity. Likewise, according to Amabile, Goldfarb & Brackfield's (1990) study on the effects of surveillance and expected evaluation has a negative effect on the artistic creativity of adults.

Amabile (1996) suggested a theory that included environment and intrinsic motivation, which emphasized cognitive and personality traits. The theory consisted of two main parts: the intra-individual components and the external component. Intra-personal components include a) capability, technical skills, and natural aptitude in the domain (domain-relevant skills), b) cognition, openness to involvement, insistent working style (creativity-relevant process), and c) intrinsic task motivation. The external component is the social environment. According to Taggart's (2002) study on group creativity indicated that when groups of people effectively work together, not only group creativity improve but also individual creativity maximizes.

According to Sternberg & Lubart's (1991) investment theory, creativity has six main resources: intelligence, knowledge, style, personality, motivation, and environment. These six resources occur at four stages: resources, abilities, projects, and evaluations. Not all the resources are necessary for a creative output; unlike Amabile's (1983a, 1983b) model, Sternberg & Lubart suggest an intersected model in which the different combinations of resources can be used as a means to reach creativity.

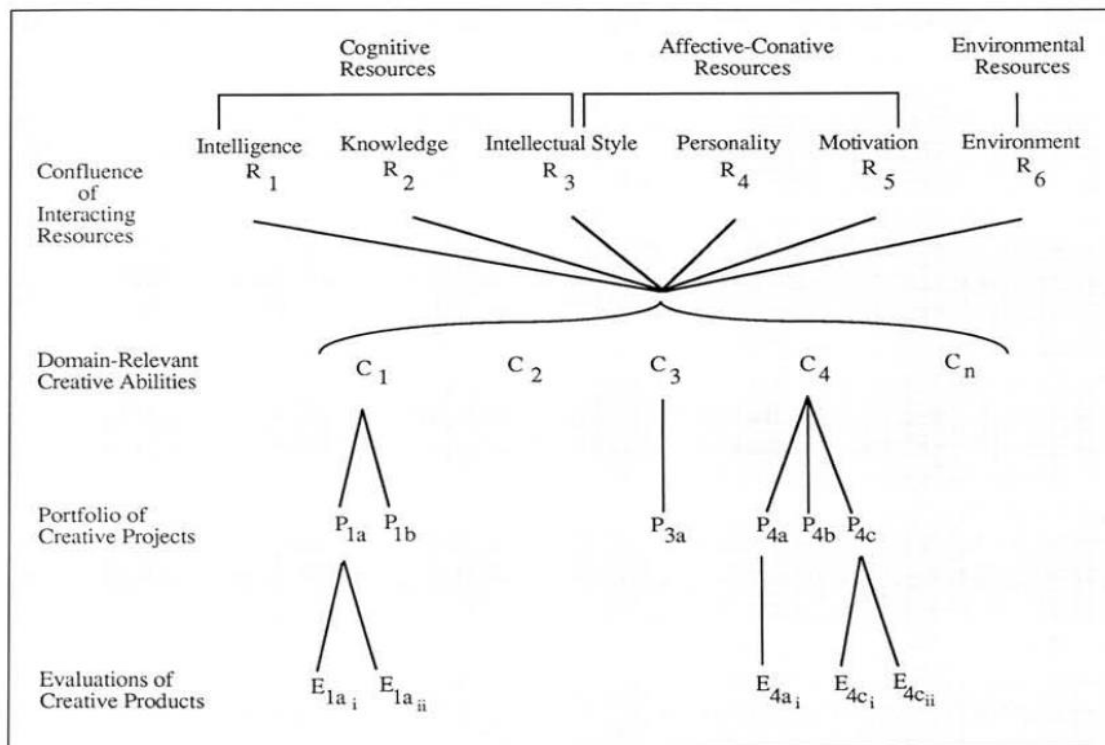


Figure 5. Resources of creativity.

Source: Sternberg, R. J., & Lubart, T. I. (1991). *An Investment Theory of Creativity and Its Development*.

According to Figure 5, the confluence of resources interacts and creates domain-relevant creative abilities. Then, domain-relevant creative abilities either in seclusion or as a whole, create a portfolio of creative projects. The projects turn into products that are evaluated and occasionally create multiple outputs.

Intelligence refers to a group of cognitive processes that are meant for the input, transformation, and output of the intellect. The information is processed through planning, meta-cognition, monitoring, and evaluative tactics for problems. Creativity is used when applying the elements to different settings and reshaping the environment.

Knowledge refers to must-have basics for an individual to be creative. According to Simonton's (1983) study on 192 creative geniuses in college, while creativity is closely related to knowledge at the start of education, creativity slowly decreases over the years depending on the subject.

Intellectual styles refer to a set of skills but the individuals' favorable ways to handle a situation. Creative people tend to have their own procedures, rules, and opinions. Also, their personal style is based on either local or global style. The individuals who

prefer style local style focus on narrower subjects while individuals who prefer the global style pursue answers for broader problems. Lastly, another aspect of intellectual style is mental self-governance. Conservatist individuals prefer preserving the current situation, while progressives look for novelty and innovation.

Personality includes many traits of the individual, one of them being the acknowledgment of uncertainty (Barron & Harrington, 1981; Golann, 1963, as cited in Sternberg & Lubart, 1991). In the creative process, the individual comes across a situation in which they need to put the pieces together, and anxiety can be involved during the process. However, instead of stepping back in the face of failure, creative people are eager to overcome obstacles in their way.

Motivation, which is the reason to engage in any type of activity, research on intrinsic motivation and extrinsic motivation, can be re-explained as the task or goal-focused orientation. According to Lepper et al. (1973), individuals who do a task for extrinsic goals tend to have a decrease in their interest, while individuals with intrinsic motivators tend to have a task-focused mindset, which leads them to reach competence. Comparing the two, since intrinsic motivators are more consciously important, they initiate a task-focused mentality. In comparison, physical extrinsic motivators lead to a task-focused mentality.

Environmental context affects creativity in several ways. Firstly, the environment creates a basis for stimulating ideas. According to Ward (1969), children who had a creativity test in a room of environmental stimuli scored higher on creativity than those who had the same test in a plain room. Secondly, the environment gives a context for individuals where their creativity either flourishes or represses. According to Koestner's (1984) study on elementary school students' paintings and their creativity, when there is a regulatory setting on children's paintings, their creativity decreases. Finally, the environment allows the evaluation of ideas. Nevertheless, the evaluation may change in different environments. The cultures, such as Western cultures, where products and originality are considered valuable, differ from cultures such as Eastern cultures, where emphasis on originality and products is not as significant.

2.6.1. Creativity in Education

Considering the research inquiring about the concept of creativity and its aspects which as mentioned above in the previous chapter, Creativity has a big scope of coverage.

When we narrow creativity down to educational context, we recognize the potential of strategy, collaborative learning, and guidance. As Robinson (2001) explains: “Creativity is not purely an individual performance. It arises out of our interactions with the ideas and achievements of other people. It is a cultural process. Creativity prospers best under particular conditions, especially where there is a flow of ideas between people who have different sorts of expertise. It requires an atmosphere where risk-taking and expertise mentation are encouraged rather than stifled. Creativity flourishes where there is a systemic strategy to promote it” (p.12).

2.6.2 Fostering creativity in education

Research has been conducted on developing approaches to foster creativity in educational contexts. There are several factors that contribute to fostering creativity. According to Angeloska-Galevska’s (1996) study on preschoolers, some factors have an effect on students’ creativity such as the quality of the curriculum, goal orientations (specific, measurable, etc.), organization of the educational process, the style of work of the teacher (democratic, rigid, tolerant, etc.), activities of the children (creative, uncreative, verbal etc.), Social and emotional relations between the educators and the children (understanding, confidence, tenderness, etc.), educators attitude towards the children’s creativity and their motivation for creative work with the children, and the educational level of the teacher (p. 4). Results showed that within the six domains of linguistic culture, music, arts, mathematics, gymnastics, and nature study, only linguistic culture, music, and arts programs efficiently fostered creativity. While nature studies showed some improvement, mathematics and gymnastics showed nearly no improvement in creativity.

Another factor that fosters creativity is mentorship. According to Wang, J. & Shibayama, S. (2022), mentorship provides pupils with knowledge, skillset, and approaches from a more experienced superior. There are three main domains where mentoring can be helpful. Firstly, the mentor conveys the information needed to perform the work. Secondly, A mentor with a higher level of creativity may propose more demanding assignments, ultimately resulting in a boost of creativity. Also, by involving challenging tasks, the pupil learns which projects have a promising future (Kram, 1985). Lastly and more importantly, a mentor is also a role model. According to (Bandura, 1977), by observing, the pupil can learn complicated skills without trial and error. Considering

the mentor would be the teacher in the educational context, fostering teacher creativity is absolutely crucial in the educational context. Especially the displays of creative works in the earlier ages later become a source of skills in a selected domain in the adolescent years (Gardner, 1991). Also, in his discussion, Gardner (1989) emphasizes the importance of schools being environments that promote creativity. According to Ellis (2010), The implementation of the constructivist approach by teachers can lead to the inadvertent promotion of dependent behavior in their students, ultimately resulting in a shift towards controlling rather than facilitating the class. Thus, the value of creativity depends on the teacher's view of creativity. According to Sevinç & Kanlı's (2019) study on teachers' beliefs and myths on creativity, 49% of the participants who are teachers believe that creativity is an unknown notion that cannot be described, and 49% believe that creativity is an innate trait. Thus, it prevents creativity from being examined as a scientific methodological phenomenon. On the other hand, 69% of the participants believe creativity is an effective process, while 60% believe creativity is a cognitive process. Therefore, it is possible to indicate that participants believe both affective and cognitive processes are involved in the creative process. However, 90% of the participants believe that creativity can be fostered through education. According to Packwood & Messenheimer (2003), teachers' expectations of what students are supposed to write are highly affected by external institutions; hence, the teachers, whose teaching is shaped by assessment criteria and prescriptions of what writing should be, promote a superficial level of writing instruction. Still, creative teachers can adapt some approaches to enrich their writing instruction. There are several prevalent approaches to fostering creativity that teachers can adopt.

The creative cycle approach was reviewed by Kessler (2000) and Craft (2000). They suggest that the teachers should be able to adapt to a) openness to opportunities, b) integration of the different sources of knowledge (imagination, emotions, etc.), c) bridge between form and freedom, d) willingness to both give and accept criticism e) notice the individuals.

The system approach, Edwards & Springate (1995) proposes a teaching system that can foster creativity in the classroom. Even though they are referring to artistic creativity, Writing is essentially a form of art. The strategies include a) providing students sufficient time to complete their work, b) providing students a place with bright colors where there are models of other artist's works, c) providing students with an abundant resource of materials, d) providing an atmosphere where students are encouraged to take

risks, make mistakes, and innovation and being free in their creative process, e) providing circumstances where students are stimulated to explore their inner and outer worlds.

Another teacher aspect that fosters creativity in the classroom is setting up the conditions where creative learning can take place. According to Lucas (2001), four primary conditions exist.

- a) Challenging tasks: To have aims and get assistance to reach the set standards for students results in progress. Even if the students fail to achieve the goals that were set for them, they can still learn from their mistakes.
- b) Disposing of negative stress: Stress has a negative effect on both teachers and students. Stress puts a strain on the brain. Stress should be eliminated to enable teachers and students to dedicate themselves to given tasks.
- c) Providing feedback: Practical and good feedback allows students to distinguish between good and excellent contexts. Feedback works wonders for motivation.
- d) Being ready for unexpected outcomes: Even teachers cannot foresee all the possible consequences and have all the answers. Teachers who are creative seek opportunities to pass on values and attitudes as well as knowledge.

2.6.3 Creative writing

According to Grainger et al. (2005), to be able to help students find their creative roots, there should be a balance between linguistic knowledge and creativity. Generating ideas can be challenging, but there are ways to make it easier. Utilizing examples, creative exercises and a will to communicate can all aid in the process. These tools can help spark creativity and guide the development of new and innovative ideas. By incorporating these methods, one can effectively communicate their thoughts and ideas while expanding their creativity. Students need to be allowed to draw from their experiences and linguistic knowledge. According to Dyson (2000), when the teacher mainly dominates the classroom, the students fail to develop a sense of why they are doing things. On the other hand, when teachers use more imaginative approaches, students are allowed to work with individuals or groups, and they engage in inquiry, which eventually results in autonomy in their literacy skills. Thus, using creative writing exercises in the classroom would benefit both students' creative expressions and teachers' practice.

There are various definitions of creative writing. According to Wang (2019), creative writing is a type of writing which includes writers' novel ideas and expressions to involve the engagement of the reader. Creative writing includes tasks that require imagination, such as poetry and prose. Nettle (2009) explains that creative writing is the construction of fictional or written depictions. Gülsoy (2010) makes a distinction between creative writing and other types of writing by stating that creative writing is a type of literary writing since it attempts to create a fictional world.

2.6.3.1. Skills needed for creative writing.

Studies about creative writing have led to the categorization of the skills that are needed for creative writing. Barbot et al. (2012), as seen in Figure 6, classified the skills under six categories.

Feature	Explanation
General knowledge and cognition	Integration/synthesis, inferencing (making inferences from evidence), working memory, observation, visualisation (as a process of imagery), intelligence, knowledge, and flexibility (cognitive flexibility)
Creative cognition	Imagination, associative thinking, selective combination, divergent thinking, and originality
Motivational and conative factors	Intrinsic motivation, extrinsic motivation, risk-taking, tolerance for ambiguity, perseverance, and intention
Executive function	Planning/organising, concentration
Linguistic and literary skills	Generation of description, elaboration, development of vocabulary, expressiveness, reading comprehension, and narrative framing (logical sequence and story structure)
Psychomotor factors	Penmanship (fine motor skills)

Figure 6. Skills needed for creative writing

Source: Barbot et al., (2012). Essential skills for creative writing: Integrating multiple domain-specific perspectives.

- a) Knowledge and cognition involve the connection between knowledge and cognitive processes that combine to produce creativity. General knowledge encompasses both the topic and the writing process. (Stein, 1986; Berninger et al., 1992; Kellogg, 2008). Cognition involves creative thinking, which uses intelligence to infer from experiences and create novel ideas (Berninger et al., 1992; Coker, 2006.).

- b) Creative cognition incorporates the ability to create novelty. Also, combining and using selective combinations means to recombine ideas to adjust their depiction (Pretz, Naples, & Sternberg, 2003).
- c) Motivational and conative factors are mostly influenced by intrinsic motivation since those factors encompass the will that comes within (Amabile, 1985; Coker, 2006). But there are also extrinsic motivators that contribute to the writing process that contribute to the writing process even if the students are not interested in the writing task (Baer et al., 2009).
- d) Executive functions such as planning and organizing are crucial to the writing process, as well as concentration, which enables them to operate in the writing environment or in the limitations of the environment in which the writing is taking place (Graham & Harris, 2002)
- e) Linguistic and literacy factors include main language skills such as description, vocabulary, organizing the text, such as the character's setting, the main frame of the text structure, and using those to achieve creative expression (Baker et al., 2003)
- f) Psychomotor factors refer to spelling and handwriting skills. Problems with transcription skills can result in a low level of creative production since it setbacks the planning and organizing stage (Graham & Harris, 2002).

2.6.3.2 Creative storytelling

Creative storytelling or fiction suggests a wide variety of possibilities for the students to show their creativity. Students have their experiences, which can be translated into plot lines, narratives, and spoken narrations (Fox, 1993). Also, every culture has its own ways of telling stories Gregory & Williams (2000). The classroom offers an ideal environment for students to express and cultivate their creativity. According to Romaine (1989), in classrooms where students are allowed to switch languages with ease, there is more room for flourishment since the classroom is a place where inclusive cultures are recognized, and the students are acknowledged as bilingual individuals with stories. When it comes to the structural elements of storytelling, according to Veland et al. (2018), storytelling is both a cognitive and communication practice that enables the storytellers to use literary elements such as setting, characters, and overall structure of the text while using their experiences as inspiration.

According to The Secondary Level English Language Arts Curriculum Reference Committee (1998), sources of fiction include a) observations, b) photographs, c) newspaper stories, d) objects, e) anecdotes, and f) stories that students heard from someone else. Elements of fiction include a) characters, b) plot, c) structure, d) point of view, and e) setting (pp. 63-64). The Secondary Level English Language Arts Curriculum Reference Committee (1998, pp 101-102) suggests teachers use questions and pre-writing activities to activate students' schemata. Questions include:

- What is the story about?
- What type of language are you using?
- Does the story have an interesting turn of events?
- Is the story structured in a way that allows the meaning of the story revealed at the end?

Pre-writing activities include:

- Studying different short story examples.
- Asking students to write sentences about their personal life.
- Asking students to depict a place that gives them a certain feeling.
- Asking students to go to a different location and ask them to describe that place.
- Asking students to do a stream-of-consciousness exercise by asking to pretend as if they are a different person such as a celebrity, a superhero, a person who is celebrating their 100th birthday.
- Asking students to do an "as if" situation for instance, what would someone do if a person entered a bank with something concealed in their coat during a suspicious situation with only five people present? And asking them to answer questions such as:
 - Why are those five people in the bank?
 - What are they thinking about?
 - What or when do they notice the suspicious person?
 - What happens to the characters at the end of the story?
- Have students write a narrative with a prompt such as:

- A woman passes away suddenly but she has some unfinished business. She has a day to figure things out.
- Asking each student to select a photograph from a magazine and having them describe and make out a story about it.
- Asking students to work out the meaning of “atmosphere” and how that affects the overall story.

2.6.3.3 Creative poetry

According to Lakoff and Johnson (2003), poetry is described as remote links expressed by the usage of metaphors and analogies combined in unusual ways. A poem, on the other hand, is a composition of compressed and resonant language that conveys an experience or emotion or simply an aesthetically pleasing arrangement of words. (Drury, 1995). A poem is made up of not only words but also rhythms. According to Dias & Heyhoe (1988, p. 11), the mouth is a miniature theatre in which we physically enact a poem in terms of sound. However, writing poetry also requires forms and techniques. According to Brownjohn (1982; 1994), It is highly recommended for students to gain familiarity with various literary forms and techniques by studying well-established literary models that can serve as a great source of inspiration. On the other hand, Rosen (1989) argues that focusing too much on forms and techniques could possibly conceal students' autonomy. Nevertheless, Kress (2003) states that by using existing resources, students can utilize the models to craft unique poems. Thus, a balanced approach to practicing poetry in the classroom is the crucial point. Grainger et al. (2005, p 145) explain the balance by stating, “Children deserve opportunities to develop their preferences, to explore alternatives, meet a variety of forms, use their own language, extend their understanding of the craft and create their own poetic texts.” It is of utmost importance to establish an environment that fosters children's confidence in expressing and developing their creative writing skills, particularly in poetry.

According to The Secondary Level English Language Arts Curriculum Reference Committee (1998), there are types of poetry: a) lyric poetry, b) narrative poetry, c) prose poetry, d) found poetry, and e) dramatic poetry. There are a number of techniques that teachers can use as warm-up activities for ideas: a) journal writing, b) free-writing, c) concept webbing, d) writing the first draft, and e) discussing the ideas with peers or the

teacher (p. 60). The Secondary Level English Language Arts Curriculum Reference Committee (1998, pp. 99-) suggests pre-writing activities such as:

- Introducing students to the types of poetry.
- Studying different types of poetry.
- Asking students to choose a word they like the sound of and write a poem about that word.
- Asking students to write a poem with one condition, such as using only adjectives, use no verbs, etc.
- Asking students to combine feelings in different ways by asking questions.
 - How does yellow taste?
 - What color is the number seven?
- Asking students to write a poem about a story.

2.7. Related Research on Creative Writing and Writing Motivation.

Küçükali's (2011) thesis involved 35 participants who were also students grouped into experimental and control groups. The main inquiry of the thesis was to find whether creative writing had an effect on students' writing. The results revealed that there was a significant difference between the control and the experiment group in terms of writing skills and awareness of writing better in English.

In their PhD. thesis, Aktaş (2018), conducted study on fourteen participants who were A2 level speakers of Italian who joined the summer Italian program as language learners. The study took seven weeks. The researcher implemented pre-test and post-test to examine the effects of using warm-up activities (songs, pictures, etc.) on the views and the performance of the participants regarding the process of writing. The study revealed that according to the pre-test and post-test results of the composition writing, Participants' views on the warm-up stage have undergone a significant and positive change, with statistical evidence to support this claim. This highlights the importance and effectiveness of the warm-up stage, demonstrating its ability to improve overall performance. Another finding revealed that creative writing based on student-centered process writing had a positive impact on the writing process.

In their thesis, Azak (2020) conducted a study on total of fifty-six participants who were eighth grade students. The study adopted an experimental design, which had

an experiment and a control group. The experiment group received process-oriented guided inquiry learning for six weeks. The results showed that the experiment group showed a significant improvement in their creative writing pre-test and post-test results, as well as their attitudes towards the English class questionnaire, compared to the control group.



CHAPTER III

METHODOLOGY

3.1. Introduction

Firstly, by delving into the details of the research design, participants, and setting, this chapter provides a comprehensive understanding of the study. Next, this chapter gives a description of the implementation of the nine-week study on eight eighth-grade students who were students at a state school in Adana. Lastly, this chapter provides the data collection tools and the data analysis process.

3.2. Research design

Considering the sample of the population, the research questions, and the research design, the case study methodology was regarded as appropriate for this study. Since this study aims to explore what set of conclusions would be drawn from the intervention, among the case study types, the exploratory case study was viewed as the appropriate type.

The reason why this study adopted the case study methodology is that it aims to find the effects of creative writing activities on writing motivation in a detailed manner. A case study methodology uses a variety of data sources and gathering techniques to examine and analyze a phenomenon in its context or boundary (Baxter & Jack, 2008). In addition to providing an answer to the research question "what," Yin (2013) recognizes the value of using a case study to investigate the "why" and "how." According to Hitchcock and Hughes (1995, pp. 317), a case study has several characteristics:

- It is focused on providing a detailed and evident account of the pertinent events in the case.
- It offers a chronological account of all the relevant events that have occurred.
- It combines an account of what occurred with an analysis of its contents.
- It focuses on specific actors or ensembles of individuals and aims to comprehend how they interpret the same events.
- The researcher plays a crucial role in the case.

- When drafting the report, an effort is made to convey the complexity of the case.

Case studies have both limitations and advantages. According to (Miles, 2015; Thomas, 2011), the biggest limitation of case studies is the valid generalizability of the studies. The challenge of generalizability is high due to the uniqueness of each case study. However, case studies also give an in-depth perception of the phenomenon in real-life settings. (Miles, 2015) Furthermore, mixed-method research is becoming more and more common, and case studies can, in fact, offer a rich, multi-layered data collection that is in line with a more quantitative technique (Franz et al., 2013).

Briefly, considering the sample of the population, the research aims, and the data collection tools, an exploratory case study was deemed appropriate for this study. The study was conducted for ten weeks, one week for preparation, and nine weeks for the intervention. Nine weeks is the equivalent of a semi-term within the whole academic year. Each lesson plan took one class hour, 40 minutes in total. Table 1 gives an outline of the research.

Table 1.

Research Design

Week	Warm-up activities	Procedure	Interviews
Pre-test: Writing motivation questionnaire			
Week 1	- Brainstorming - word mapping - providing models - studying the target form, - asking questions to activate previous knowledge and make new links.	I can hear the rain.	
Week 2		Newspaper headlines	
Week 3		Hope is a spoon	Interview no:1
Week 4		Winning the lottery	
Week 5		If you want	
Week 6		As dear as a donkey	Interview no:2
Week 7		The box	
Week 8		Sister like a flower	
Week 9		Time travel	Interview no:3
Post test: Writing motivation questionnaire			

3.3. Participants

For the selection of the sample of the population, the researcher employed the non-probability sampling method. Among the non-probability sampling methods, convenience sampling was deemed appropriate. The participants were eight female students who were eighth-grade students at a state school in Adana.

The reason why the researcher adopted the convenience sampling method was firstly due to the availability and willingness of the students to participate in the study. Furthermore, The eighth-grade English curriculum (8. Sınıf İngilizce Öğretim Programı) is aligned with the Common European Framework of Reference for Languages and is utilized by the Ministry of Education. As per this curriculum, eighth graders are considered to be A2-level users of the English language. Thus, their writing levels should at least be at the level where they can compose simple texts.

3.4. Setting

The study was conducted at a state school in Adana. During the intervention, the students were in their usual classroom. The school can be considered a disadvantaged area since it was located in northern Adana in a village. According to Öztekin (2022) There are several factors, such as physical, economic, social, and educational conditions, that negatively affect English education in rural areas compared to urban areas.

3.5. Design and the Implementation

This study was designed to fill the gap in creative writing and motivation studies. Every lesson plan took one class hour. Drawing from the related literature review in the previous chapter, the researcher designed appropriate lesson plans for investigating the effects of creative writing on writing motivation, as shown in Table 2. While some of the creative writing tasks were taken from Spiro's (2004) book titled "creative poetry writing," some of the writing tasks were taken and adapted from Larson's (1993) book titled "Short and Sweet Quick Creative Writing Activities that Encourage Imagination, Humor and Enthusiasm About Writing." The researcher also designed some of the creative writing tasks.

Among the types of creative writing creative poetry and creative storytelling were utilized to use in this study. Drawing from product, process, and genre approach the outline for each lesson plan included a) the pre-writing/modeling stage, b) the

drafting/collaborative writing/free writing stage, c) the revising stage, d) the editing stage, e) the publishing/reflection stage.

As seen in Table 2, following The Secondary Level English Language Arts Curriculum Reference Committee (1998), each lesson plan, Appendix 2, started with pre-writing activities which included brainstorming, asking questions, studying different model texts, and word mapping. After the students were introduced to the prompt, first drafts were produced and both peer and teacher feedback was given in the revising stage. At the publishing/reflection stage, the students were encouraged to share their products with their peers and the teacher.

The research was designed to use the Writing Motivation Questionnaire (De Smedt et al., 2020) as the pre-test and the post-test for the study. Originally, students were expected to write their drafts in the school and submit them the following week while getting feedback from the teacher throughout the week. However, an important and unexpected outcome caused a change in the course design. Out of eight students, only 2 of them submitted the creative writing project, and in one of them, the usage of a translation program was detected. In addition, in the interviews, students stated that they did not like writing alone; thus, they were unmotivated. Therefore, the timing feedback type was changed from delayed to immediate feedback. As a result, pre-writing, drafting, giving feedback, revising, editing, and submitting processes were done in the same class hours.

Table 2.

Lesson plans overview

Warm-up activities	Week	Title of the activity	Feedback type	Target language	Creative writing skills
Brainstorming, word mapping, providing models, studying the target form, asking questions to activate previous knowledge and make new links.	Week 1	I can hear the rain.	delayed	To practice the negative form and to contrast statements and negative sentences. (can, I can't).	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.
	Week 2	Newspaper headlines	immediate	Telling a story using past forms.	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.
	Week 3	Hope is a spoon	immediate	Using metaphors, verbs, and adjectives.	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.

	Week 4	Winning the lottery	immediate	Telling an imaginative story by using “would, wouldn’t”	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.
	Week 5	Sister like a flower	immediate	To practice the use of like and as to make comparisons.	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.
	Week 6	As dear as a donkey	immediate	to practice the typical idiom structure: as ... as.	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.
	Week 7	The box	immediate	Telling a story using past forms.	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.

	Week 8	If you want	immediate	To practice modals for giving advice	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.
	Week 9	Time travel	immediate	Telling an imaginative story.	General knowledge and cognition, creative cognition, motivational and conative factors, executive functions, linguistic and literary skills.

3.6. Data Collection Tools

In this study, the research was designed to use the Writing Motivation Questionnaire (De Smedt et al., 2017; 2020) as the pre-test and the post-test. Semi-structured interviews for in-depth and insightful self-evaluations were carried out. Students' creative writing products were evaluated on the basis of Öztürk's (2007) creative writing scale.

3.6.1. Writing Motivation Questionnaire

The Writing Motivation Questionnaire, SQR (Self-report questionnaires) was developed by (De Smedt et al., 2017;2020) and was translated into Turkish by the researcher. The questionnaire consists of 34 five-point Likert-type items. De Smedt developed the questionnaire by adapting De Naeghel and their colleague's (2012) reading motivation scale and used the writing motivation scale in different studies De Smedt et al., 2017; 2018a; 2020. Also, De Smedth reported that the reliabilities of the scale were sufficient since the data on the scale was measured to be .90 for Bentler's ρ for autonomous motivation and .79 for Bentler's ρ for controlled motivation.

The questionnaire examines writing motivation in relation to context. The motivation was distinguished between autonomous and controlled. Writing context was also divided between academic and recreational context. Items number 1 to 8 represent the controlled recreational context, Items number 9 to 17 represent the controlled academic context, Items number 18 to 25 represent the autonomous recreational context, and 26 to 34 represent the autonomous academic context.

- Controlled recreational context refers to a setting where students willingly use their free time and are extrinsically motivated to engage in activities to prove themselves or other people that they can write.
- Controlled academic context refers to the setting where students are not glad to use their free time and are extrinsically motivated to engage in activities, such as completing teacher-assigned homework.
- Autonomous recreational context refers to the context where students willingly use their free time to write for their own enjoyment and are intrinsically motivated to write.

- Autonomous academic context refers to the context where students are intrinsically motivated to write teacher-assigned homework.

3.6.2. Creative Writing Measurement Rubric

The creative writing tasks were measured at the end of the study by using Öztürk's (2005) rubric for creative writing. To ensure the reliability of the grading process, the creative writing activities were graded by the researcher herself and the researcher's other researcher friend. The rubric assesses eight properties: originality, flow, flexibility, vocabulary, sentence structure, organization, writing style, and grammar on a five-point scale.

3.6.3. Semi-structured interviews

The researcher designed semi-structured interviews to get more insightful information about the effects of the intervention. The questions in the semi-structured interviews were aligned with the research questions and were open-ended. Each session was held in the library, where students did not feel overwhelmed by the atmosphere. Interviews lasted from four to six minutes each, depending on the students' answers.

3.7. Data Analysis

In this study, the quantitative data was collected from the Writing Motivation Questionnaire (De Smedt et al., 2017; 2020). The data was analyzed using SPSS v29.0.2.0 (20). To be able to find if there is a significant difference between the pre-test and post-test Wilcoxon test was administered.

The qualitative data was collected from both creative writing activities and the semi-structured interviews. The analysis of the creative writing activities was evaluated by using Öztürk's (2007) creative writing scale. To ensure the reliability of the research, the data was evaluated by two researchers. Additionally, the data from the interviews were thematically organized and analyzed by the researcher and presented under the findings.

Table 3.

Wilcoxon test results for the pre and post-test of the autonomous academic context

	ITEM1P - ITEM1	ITEM2P - ITEM 2	ITEM3P - ITEM3	ITEM4P - ITEM4	ITEM5P - ITEM5	ITEM6P - ITEM6	ITEM7P - ITEM7	ITEM8P - ITEM8
Z	-1,134^b	-1,414^c	-,171^b	-1,000^b	-,647^c	-,707^c	-,680^c	,000^d
Asymp. Sig. (2-tailed)	,257	,157	,864	,317	,518	,480	,496	1,000

CHAPTER IV

FINDINGS

4.1. Introduction

The study's conclusions, which were derived from both quantitative and qualitative data gathered using a variety of data-gathering methods, are presented in this chapter.

4.2. Findings from the Writing Motivation Questionnaire.

The writing questionnaire was designed to measure motivation in four different contexts. Controlled recreational context, controlled academic context, autonomous recreational context, and finally, autonomous academic context. Items number 1 to 8 represent the controlled recreational context, Items number 9 to 17 represent the controlled academic context, Items no 18 to 25 represent the autonomous recreational context, and 26 to 34 represent the controlled recreational context.

Controlled recreational context refers to a setting where students willingly use their free time and are intrinsically motivated to engage in activities, such as completing teacher-assigned homework. Controlled academic context refers to the setting where students are not glad to use their free time and extrinsically motivated to engage in activities, such as completing teacher-assigned homework. Autonomous recreational context refers to the context where students willingly use their free time to write for their own enjoyment and are intrinsically motivated to write. Autonomous academic context refers to the context where students are not glad to use their free time to write but extrinsically motivated to write to prove themselves or other people that they can write.

As seen in Table 3, since the p-value of items in the autonomous academic context is greater than 0.05, it can be concluded that there is no significant change in the controlled recreational context. Based on the data from pre and post-test of controlled recreational context another conclusion is that intervention did not cause a positive shift toward students' autonomous motivation to write teacher-assigned homework in their free time.

As seen in Table 4, since the p-value of items in the controlled academic context is greater than 0.05, it can be concluded that there is no significant change in the

controlled academic context. Based on the data from pre and post-test of controlled academic context another conclusion is that intervention did not cause a positive shift toward students' controlled motivation to write teacher-assigned homework in their free time.

Table 4.

Wilcoxon test results for the pre and post-test of the controlled recreational context

	ITEM2 6P– ITEM2 6	ITEM 27P– ITEM2 7	ITEM 28P– ITEM2 8	ITEM 29P - ITEM2 9	ITEM 30P - ITEM3 0	ITEM 31P - ITEM3 1	ITEM 32P - ITEM3 2	ITEM 33P– ITEM3 3	ITEM 34P– ITEM3 4
Z	-,638 ^b	-1,841 ^b	-1,275 ^b	-,423 ^c	-,632 ^c	-1,063 ^b	-,211 ^c	-,085 ^b	-,447 ^b
Asymp. Sig. (2- tailed)	,524	,066	,202	,672	,527	,288	,833	,932	,655

Table 5.

Wilcoxon test results for the pre and post-test of the controlled academic context.

	ITEM 9P - ITEM9	ITEM 10P - ITEM10	ITEM 11P– ITEM11	ITEM 12P– ITEM12	ITEM 13P– ITEM13	ITEM 14P– ITEM14	ITEM 15P– ITEM15	ITEM 16P– ITEM16	ITEM 17P– ITEM17
Z	-,680 ^b	-,542 ^b	-1,000 ^b	-,997 ^b	-1,890 ^c	-,544 ^c	-,425 ^b	-,736 ^c	-,736 ^b
Asymp. Sig. (2-tailed)	,496	,588	,317	,319	,059	,586	,671	,461	,461

As seen in Table 5, since the p-value of items in the controlled recreational context is greater than 0.05, it can be concluded that there is no significant change in the autonomous academic context. Based on the data from pre and post-test of controlled recreational context another conclusion is that intervention did not cause a positive shift toward students' controlled motivation to engage in writing tasks in their free time.

Table 6.

Wilcoxon test results for the pre and post-test of the autonomous recreational context

	ITEM18P - ITEM18	ITEM19 P - ITEM19	ITEM20 P - ITEM20	ITEM21 P - ITEM21	ITEM22 P - ITEM22	ITEM23 P - ITEM23	ITEM24 P - ITEM24	ITEM25 P - ITEM25
Z	-2,558 ^b	-1,000 ^b	-2,401 ^b	-2,414 ^b	-2,264 ^b	-1,033 ^b	-1,169 ^b	-2,388 ^b
Asymp. Sig. (2- tailed)	,011	,317	,016	,016	,024	,302	,242	,017

As seen in table 6, The p-value of items number 18 (I enjoy writing in my free time), 20 (writing in my free time is fun), 22 (writing in my free time is interesting), 25 (it is impressive to write in my free time) is lower than 0.05 it is possible to conclude that contrary to other contexts, autonomous recreational context showed the most significant changes. Based on the data from the pre and post-test of the autonomous recreational context, it is possible to conclude that students' autonomous motivation to write in their free time showed a positive change. This conclusion is also supported by the excerpts in the interviews below.

“I also want to keep writing when I go home.”(Participant One, interview no.1)
 “After the activities we have done so far, my writing will have increased. It used to be boring, but you made it fun.” (Participant Eight, interview no.2)
 “I want to keep writing at home. Many things cross my mind, and I write them in my notebook.” (Participant Four, interview no.1)
 “I want to keep writing after we finish the activities” (Participant Three, interview no.1)

Another significant piece of data was drawn from the students' pre-test questionnaires. The written data shows that before the intervention, the students thought the writing was mostly homework and did not enjoy doing it.

“I love English classes, but I hate writing.”
 “I like writing, but not when my arms go dizzy, especially when I do my English homework.”

“I love memorizing English words and getting 100 points from the English quizzes, I can say that writing is my favorite activity but not when we do translation homework.”

However, after the intervention took place, there was a positive change in attitudes toward writing.

“After the activities we do on Fridays, writing is much more fun.”

“I used to wish there was a way to learn writing without having to do homework, but now I really like writing.”

“I used to get bored when I was writing, but now it is fun.”

Upon thorough analysis of the data, it has been concluded that the findings demonstrate a significant positive change in attitude towards writing, supporting the purpose of this study.

4.3. Findings from creative writing activities and interviews

Two researchers analyzed the data from the creative writing activities by using the creative writing assessment rubric week by week. Also, the data from the interviews were transcribed and analyzed by the researcher, and the related and significant findings in relation to the creative writing activities were presented. Findings consist of the progress that has been shown in the creative writing activities and the data gathered from the interviews.

4.3.1. The Case of Participant One

In this case, the originality of the ideas was consistent throughout the intervention. As seen in Table 7, the ideas were always satisfying in terms of originality and most of the ideas were out of the ordinary. The fluency of the ideas was also satisfying in terms of relatedness and the development of the topic. The flexibility of the ideas was also gratifying, and different ideas were presented in a different light. The word choice was also satisfying in terms of usage and meaning. The part that showed the most development was the structure of the sentences. Throughout the intervention, the structure and the length of sentences showed a positive development. Participant One herself also stated the positive development in the interviews. The excerpts from the interviews presented below demonstrate that the student herself was also aware of the development.

“ I feel like my vocabulary is improving as well as my thinking and intelligence. I feel really happy about it. I can understand the English sentences I see outside.” (Interview no.1)

“The activities are helping me improve my English skills and also helping me with my English exams, mock exams, and my overall success. (Interview no.2)

“ Before all of this (intervention), I couldn't write in English. I knew the words but could not form sentences out of the words, but now I can form the sentences part by part. When I write, I can change the flow of the ideas and end up with a completely different topic, and I find it so much fun.” (Interview no.3)

Representative statements from the creative writing activities are presented below to show the progress and consistency of the creative writing activities.

“ love is a lighter,
It burns, it make you cry,
Hate is a time,
It passes, it grows” (week 3)

The excerpt from the third week was written to make comparisons about a topic of their liking. The prompt was to use literary analogies to write poems about the topic of their choice. Although there are several errors in terms of grammar, It is safe to conclude that there is an abundant usage of creativity, and the analogies made are out of the ordinary.

“One day, Petek learned she won the lottery, Çiğdem teacher told Petek. Petek feel excited and happy and excited.
Çiğdem teacher; Petek you won the lottery! Give the ticker to me.
Petek; Of course teacher, here.
But, she never came back.
Petek felt sad and angry. Petek is look in for Çiğdem teacher still.” (week4)

The excerpt from the fourth week was written to write a story. The prompt was to imagine a situation where the students won a lottery. Even though there are some errors in terms of grammar and sentence structure, the flow of the story and the creativity are satisfying.

“If you want to be famous,
You should sing songs,
With your heart.

However, don't be shy.

.....

If you want to be free,

You should study.

You need to live

Without fear.” (week 8)

The excerpt from the eighth week was written to practice modals to give advice. Through the end of the intervention, the structure of the sentences contained fewer errors. In addition, the creativity and the originality were satisfying and preserved through the intervention.



Table 7.

Creative writing development of Participant One

week	Originality of the ideas		Fluency of the ideas		Flexibility of the ideas		Word choice		Structure of the sentences	
	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2
1										
2	4	4	4	5	3	4	3	3	3	3
3	5	5	5	5	5	5	5	4	4	4
4	5	4	4	4	4	4	4	3	3	4
5	3	4	4	4	4	3	5	4	5	5
6	4	4	4	5	4	4	4	4	4	5
7	4	4	4	4	4	5	4	4	4	4
8	5	5	5	4	3	4	4	4	4	5
9	4	4	3	4	3	3	4	4	4	5

4.3.2. The Case of Participant Two

In this case, the fluency of the ideas was satisfying, and the ideas were related to each other. As seen in Table 8, the flexibility of the ideas was also satisfying in terms of variation. The word choice was satisfying in terms of correct usage and originality. The originality of ideas and the structure of the sentences were the parts that the student showed the most development. Throughout the intervention, the sentence quality and length indicated a positive development. Also, creativity and the originality of the products showed a positive development towards the end of the intervention. The positive development of creativity and originality was also taken notice of by the student herself and was stated in the interviews. Excerpts from the interviews below exhibit the development.

“ My will to write has improved after the activities because I am writing in English, not Turkish. Turkish was easy to write in, but not writing in English. But now I can write in English with such ease that it makes me happy.” (interview no.2)

“ My writing skills in English are improving as well. Before, I was memorizing the words, but while writing, I didn’t know where to put the words, but the more I write the more I know (learn). I feel less need to ask you to tell me where to put the words.” (interview no.2)

“ I think my English skills are improving. When we first started, I felt the need to ask you many questions, for instance, where to put the words and how to form sentences, but in the end, I didn’t feel the need to ask you many questions as before and formed my sentences by myself. Thank you.” (interview no.3)

“I feel like my creativity has developed as well. When we first started, I put too much thought into what to write, but when we did the last activity, I could find the topic without spending any time. Now, my imagination is much broader.” (interview no.3)”

The representative statements from the creative writing activities are presented below to show the progress of the creative writing activities.

“ I know the world but not planets

I can see people but not aliens

I can hear thunder but I can’t see cloud

I can taste rain but I can’t see rainbow

I should work but I don't want to
 I want hardwork but I can't be
 I I want be baby but I can't be
 I want a beautiful poem write but I don't write." (week 1)

The excerpt from the first week was written to write a poem expressing abilities. The critical finding about the first week was that students did not receive immediate feedback on their writings but were expected to receive feedback throughout the week and hand in the final product the following week. The quality and creativity were affected by the lack of immediate and peer feedback. Also, as seen from the excerpt from the interview below, the student herself stated that she preferred immediate and peer feedback and primarily benefitted from it.

"It was better for me to write in school than at home because I would finish writing very quickly since I got your help (feedback). So it was better for me to write here. ... Sometimes you are helping another friend of mine and I can ask my questions to my deskmate, and she also answers my questions." (Interview no.3)

From the first week onward, the quality and the creativity started to improve.

"Çiğdem teacher is very tasty
 She is cola, she is limonata
 She is pasta, she is soup
 Çiğdem teacher is very tasty
 ...
 Çiğdem teacher is very sweat
 She is baklava, she is ice cream
 She is cake, she is cookie
 Çiğdem teacher is very sweat" (week 3)

The excerpt from the third week was written to write a poem to make literary analogies about a topic they find interesting. Even though there were some errors in grammar and spelling, the originality, fluency and flexibility were satisfying. When compared to the previous week's products, the sentences' word choice and organization were improved.

“In 2022, One day I invented a time machine. I went to ten years later. Then I saw myself 24 years old. I became a judge and I was in a courtroom. I looked very beautiful and noble. A person was guilty. After courtroom, I saw myself walking aut. I followed myself but the man got the gun and shot me! Oh my god! I was myself died and I run to time machine. I went back to past and lived mylife and forgot. After 12 years, I was in the courtroom... I saw the man...” (week 9)

The excerpt from the ninth week was written to write a story revolving around a time machine about a topic of their liking. Creativity and originality were the best she achieved. Even though there are some grammar errors, the flexibility, originality, fluency, word choice, and structure of the sentences were not only improved but also very satisfying.



Table 8.

Creative writing development of Participant Two.

week	Originality of the ideas		Fluency of the ideas		Flexibility of the ideas		Word choice		Structure of the sentences	
	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2
1	3	3	3	3	2	3	2	3	3	3
2	3	4	4	4	4	4	4	4	4	3
3	5	5	4	5	5	4	5	5	4	4
4	4	3	4	4	3	4	4	4	3	4
5	5	4	5	5	4	4	4	3	4	4
6	4	4	4	4	4	3	4	4	4	3
7	3	3	4	4	4	4	3	4	4	4
8	4	4	4	4	3	4	4	4	4	4
9	5	5	5	4	5	4	5	5	5	5

4.3.3. The Case of Participant Three

In this case, as seen in Table 9, the fluency and the originality of the ideas were not entirely satisfying; however, the word choice and the structure of the sentences were consistently satisfying and improved throughout the intervention. As stated in the excerpts from the interviews below, her main goal in completing the activities was not only to have fun but, more importantly, to become more proficient in English as a student. Additionally, her will to imagine has also improved.

“The activities enabled me to learn English better” (interview no.1)

“I felt a little weird at the beginning, but now I think it is good to learn English better. I love that class... Writing poetry makes it easier to memorize and remember the words” (interview no.2)

“My imagination became broader . I can think about different things. It was a bit boring when we first started, but it was much more fun when we finished it. Now I can express myself.” (interview no.3)

The representative statements from the creative writing activities are presented below to show the progress of the creative writing activities.

“Oscar found a ancient object at the school garden. Local people saw Oscar. They felt surprised and also happy. Local people said “oh my god”. Ancient object is at the museum exhibition . Local people is proud of Oscar.” (week 2)

The excerpt from the poetry from the second week was written to write a story about an event that took place in the news that includes a dog named Oscar. Even though the originality and flexibility of the story are limited, The fluency of the story is satisfying in terms of the content. The grammar, word choice, and structure of the sentences are very satisfying in terms of usage and the purpose of the text.

“If you want to be peaceful,

You should go holiday

You should paint,

But not be stressful.” (Week 8)

The excerpt from the third week was written to practice modals for giving advice about a topic they find interesting. Even though there are some minor grammar mistakes,

the word choice and the structure of the sentences are satisfying in terms of usage and correctness.

“In 2022, One day, I , an engineer, invented a time machine. I travelled planets. There I saw aliens. I talked to them. After that, I back to earth. I told people in earth what I saw. But they didn’t believe me. People thought that I was crazy and they didn’t talk to me. I went back to space. I brought the aliens in earth but aliens destroyed the earth!
Sorry!!!” (week 9)

The excerpt from the third week was written to write a story about a time machine. The student was able to reach the highest score in terms of originality, flexibility, and fluency. As stated in the student’s interview excerpt from interview no.3 above, she mainly profited from the language learning but also was able to have a better understanding of her imagination and better expression of the imaginative elements.

4.3.4. The Case of Participant Four

In this case, as seen in Table 10, the originality and flexibility of the ideas were satisfying in terms of variation. The part in which the student showed the most development was word choice and structure of the sentences. Throughout the intervention, the sentence quality and length indicated a positive development. As stated in the interviews below, the positive development in sentence structure and word choice was a result of the intervention's effect on the writing attitude of the student and, more importantly, was the result of the student's finding her own voice in what type of writing she wants to write.

"I see the effect of writing activities on my writing skills. I get a better understanding of English. It is both fun and educative." (interview no.1)

"I felt good when we start doing the activities. If I am not hungry. I feel happy I mean I have a good time also we do some good activities. We get better at English and improve it." (interview no.2)

"When I evaluate all the activities, it was nice. In fact, it gave us a medium to learn English. We could not write in English, but now we can form sentences. We can even understand and read the sentences." (interview no.3)

"I usually like the things that are exciting and have an action in it. That's why I wrote a poem with action in it. I like writing things like that. ... I used to did not enjoy writing, but now I enjoy writing I mean, since I like things that have action in them, I enjoy writing." (interview no.2)

"I Always want to do the things that include war and horror. The more I keep doing it the more I want to be a police officer, and activities give me the motivation." (interview no.3)

The representative statements from the creative writing activities are presented below to show the progress of the creative writing activities.

"Knife is a happenss,

It cuts, it slices

Happness is beautiful

It glows

Spoon is a horror

It mixes, it puts,

It eats

It cooks" (week3)

The excerpt from the third week was written to write a poem to make literary analogies about a topic they find interesting. There are major problems with the structure of the sentences and the word choice. The poem's main idea is vague and intelligible. Also, Even though the originality was satisfying in terms of the variation of ideas, flexibility, and fluency were not satisfying in terms of connecting the ideas. However, in the following weeks, the quality of the products increased.

"If you want to be a murderer,
You should kill a people
You should scare them
But not get caught by polices

If you don't want to get caught
You should run fast
Or you go to prison

If you are smart
You shouldn't get caught
Because you can die in prison" (week 8)

The excerpt from the third week was written to practice modals for giving advice about a topic they find interesting. The originality, fluency, flexibility, word choice, and sentence structure of the poem were very satisfying regarding usage and correctness.

"One day, I was in the shower, and I saw Grim Reaper. After we went on a journey, we invited a time machine, and we traveled to 2070. I saw myself and dead and asked myself, 'do you regret?' she said 'no, live on' I went back to the past and lived happily." (week 10)

The excerpt from the ninth week was written to make up a story about a time machine. Regarding usage and correctness, the poem's originality, fluency, flexibility, word choice, and sentence structure were quite satisfying. The process she made from the start was considered remarkable.

Table 10.

Creative writing development of Participant Four

week	Originality of the ideas		Fluency of the ideas		Flexibility of the ideas		Word choice		Structure of the sentences	
	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2
1										
2	4	4	3	3	4	3	3	3	2	2
3	3	4	3	3	3	3	2	3	2	2
4	4	4	4	4	4	3	4	4	4	3
5										
6	4	4	4	4	4	3	4	4	4	5
7	4	4	4	4	4	4	4	5	4	4
8	5	5	5	5	5	5	5	5	5	5
9	5	5	5	4	4	4	5	5	5	4

4.3.5. The Case of Participant Five

In this case, As seen in Table 11, originality, fluency, flexibility, word choice, and sentence structure showed a positive change towards the end of the intervention. As stated by the student herself below, the positive change was due to the positive change in attitude toward English writing and practicing writing.

“The writing activities were a bit boring at the beginning because I was having trouble finding ideas, but after some time, it became fun.” (Interview no.2)

“my writing will increased. For example, I found the newspaper activity really strange. I really liked it. I can produce many things with writing; we use our imagination and get help when we need it.” (Interview no.2)

“I found the activities really fun. I liked English. I could not form sentences before, but now I can. I learned how to write.” (interview no.3)

“At first, I didn’t know how to say things, but at the end, I said things directly.”(interview no.3)

The representative statements from the creative writing activities are presented below to show the progress of the creative writing activities.

“I can see home and people

I can hear the rain

I can smell flowers

I want sushi eat

I know to play football

I see beautiful Buse” (week 1)

The excerpt from the first week was written to write a poem expressing abilities. The critical finding about the first week was that students did not receive immediate feedback on their writings but were expected to receive feedback throughout the week and hand in the final product the following week. After reviewing the text, it became clear that it lacked originality, fluency, flexibility, precise word choice, and appropriate sentence structure while conveying diverse ideas. As stated by the student herself in the interview below, the reason for the lack of creativity and correctness was the lack of a writing environment, which included immediate feedback and different ideas from both the teacher and the peers.

“Writing at home feels boring. At school we write together, and I can ask you.”
(interview no.3)

After the first week there is an improvement on originality, fluency, flexibility, word choice, and sentence structure.

“My best friend Yaren like snake
Because bites

My best friend Yaren is like cat
Because straches

But Yaren is like a rabbit
Because she is soft.” (week 5)

The excerpt from the fifth week was written to practice the use of like and as to make comparisons. Originality, fluency, and flexibility had reached a satisfying level. Even though there are some minor errors, sentence structure and word choice had also improved.

“I travelled to 2032, I met myself and I was at my second university. I was proud of myself. I waved myself. Happy end.” (week 9)

The excerpt from the ninth week was written to write a story revolving around a time machine about a topic of their liking. Even though the product was not satisfying in terms of length, the originality was still present and improved compared to the beginning of the first week of the intervention.

Table 11.

Creative writing development of Participant Five.

week	Originality of the ideas		Fluency of the ideas		Flexibility of the ideas		Word choice		Structure of the sentences	
	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2
1	2	1	2	2	2	2	3	3	1	1
2	3	3	3	3	3	3	2	2	2	2
3	3	4	3	3	2	2	3	3	2	2
4										
5	4	4	4	4	4	3	4	4	3	3
6	4	4	4	5	4	5	5	5	4	4
7	3	4	4	4	4	4	5	4	4	4
8	4	4	4	4	4	4	5	5	4	4
9	4	4	3	3	3	3	3	4	4	4

4.3.6. The Case of Participant Six

In this case, as seen in Table 12, the originality and quality of the writings showed a positive development throughout the intervention. While originality, flexibility, and fluency were not at a satisfying level regarding relativity to the topic and novelty, at the end of the intervention, not only did the student show an improvement regarding the expressions, but also sentence structure and word choice improved. The areas in which the student showed the most improvement were sentence structure and word choice. Additionally, there is a positive change in the attitude toward English writing, which resulted in better writing, as stated in the excerpts from the interviews below.

“I enjoy writing, so I also enjoy writing these activities, but I am not as willing while doing homework, especially if I am tired. I like the activities we do at school; I feel joyful and happy” (interview no.1)

“I felt really good about the activities in the beginning because our teacher wanted to do an activity like this, which was nice. I still feel good about it. My English improved regarding vocabulary and forming sentences. (interview no.2)

“I think the activities are really useful since they teach us English. At first, I was under pressure about the things I wanted to say, what my friends would think, or if it would fit the purpose, but now I feel better at expressing myself. Also, I used to write about things that happened before, but now I can write about things that are not there, like fairies.” (Interview no.3)

The representative statements from the creative writing activities are presented below to show the progress of the creative writing activities.

“life is a table

Sometimes it is full

Sometimes it is empty

Table is a wood

It burns, it ends

It cooks, it fries” (week 3)

The excerpt from the third week was written to make comparisons. The prompt was to use literary analogies to write poems about the topic of their choice. Originality, fluency, and flexibility were satisfying regarding variation and

relatedness. Although there are some minor grammar errors, the word choice and sentence structure were improved and satisfying regarding correctness and usage.

“My friend Özlem is,
As wonderful as angel
Because she is good
Özlem is
As free as bird
Because she believes herself
But she is kind
Özlem is
As bright as a sun” (week 6)

The excerpt from the third week was written to practice the typical idiom structure: as ... as while writing about a topic of their liking. Regarding variation and relatedness, originality, fluency, and flexibility were satisfying. Although there were some minor grammar errors, the word choice and sentence structure were improved and satisfying regarding correctness and usage.

“One day my friend Kadir was in graveyard and found box. There was Umut’s dead body in box. Kadir found Umut was a mummy. Mummy attacked Kadir. Mummy punched Kadir so Kadir died. Alperen and Efe were sad, so they live in the hospital now. Bad finish.” (week 7)

The excerpt from the seventh week was written to practice writing a story using past forms about a topic of their liking. Even though there is a problem with the characters’ setting, the overall originality, fluency and flexibility, sentence structure and word choice were at a satisfactory level.

4.3.7. The Case of Participant Seven

In this case, as seen in Table 13, there was no significant progress regarding originality, flexibility, flexibility, word choice, and sentence structure. She attended three classes out of nine. Additionally, as stated in the interviews by the student, in the first interview, she stated that it was fun to write; however, in the following interviews, she stated it was getting boring to write since she could not write since writing became naturally harder, and she had trouble finding ideas and executing them in a meaningful context. Thus, it is safe to conclude that the main reason for the lack of progress was her attendance in only three of nine classes. Excerpts from the interviews below exhibit the development.

“I feel happy about the activities. Our other classes are a bit boring, but the writing activities give me energy.” (interview no.1)

“I think the activities improve my English because sometimes I have a feeling. I mean, I want to write sentences, I tell you, and you think they are correct, and that makes me happy. I feel like I am improving myself.” (interview no.1)

“At first, it was so much fun, but later on, it became boring. I think it is because I am not really into English and wouldn’t say I like it much. When it is hard and frequent, it becomes boring.” (interview no.2)

“It is becomes boring if I am writing about a topic I don’t know about...“It was entertaining when we first started, but it became boring later on since I could not finish it” (interview no.3)

“ I can't say that my imagination became much broader, but it did a bit... I can't find inspiration, whether at home or school; I am trying to think of things that are positive, but I can't finish the pieces I start.” (interview no.3)

The representative statements from the creative writing activities are presented below to show the progress of the creative writing activities.

“Life is sofa ,

It hold, It relax

Life is a tv

It is joyful, it is fun” (week 3)

The excerpt from the third week was written to make comparisons about a topic of their liking. Originally, flexibility and fluency were satisfying regarding novelty and

relatedness. Even though there are some grammar mistakes, word choice and sentence structure do not display intelligible sentences.

“my mom
As swet as tv
but not crazy

my mom
as soft as cat
my angel mom” (week 6)

The excerpt from the third week was written to practice the typical idiom structure: as ... as while writing about a topic of their liking. The originality, flexibility, and fluency were not entirely satisfying. Even though there was novelty in the ideas, the execution and the relatedness of the ideas were not within acceptable range to evaluate it as comprehensive.

“I went to 2029. I was in forest. I look at myself. I 2022 went back.” (week 9)

The excerpt from the ninth week was written to write a story revolving around a time machine about a topic of their liking. Originality, flexibility, and fluency were not at a satisfying level since the ideas were not explained in a meaningful context and did not relate to each other. The sentence structure and word choice were also not at a satisfying level since the sentences were simple and not at a satisfying length and the vocabulary items were not used in a complex context.

Table 13.

Creative writing development of Participant Seven.

week	Originality of the ideas		Fluency of the ideas		Flexibility of the ideas		Word choice		Structure of the sentences	
	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2	Reader 1	Reader 2
1										
2										
3	4	4	4	4	3	4	3	4	5	5
4										
5										
6	4	4	4	3	3	3	2	3	3	3
7										
8										
9	2	2	2	2	2	1	2	1	2	1

4.3.8. The Case of Participant Eight

In this case, as seen in Table 14, there was no significant progress regarding originality, flexibility, flexibility, word choice, and sentence structure. She attended three classes out of nine. The progress was interrupted after the third week since she stopped attending the courses. Additionally, as stated in the interviews by the student, she felt that she lacked the knowledge to write and thought she was behind her peers; thus, she could not catch up with the rest of her peers. Consequently, the lack of attendance and knowledge resulted in poor writing. Excerpts from the interviews below exhibit the development.

“I could not write at all, but now I am better at it. My friends were writing, and I was only staring, but now I can write even just a little bit.” (interview no.1)

“The activities were a bit boring at the start, but later on, they became entertaining. I liked the activity about the newspaper headline because even though I am not really good at English, I could write. It made me happy so I liked the activity.” (interview no.2)

“I liked the activities. They were fun. Even though I was not as good as my friends, I figured I could write a little. (interview no.3)

The representative statements from the creative writing activities are presented below to show the progress of the creative writing activities.

“Oscar found dead body forest. Oscar home bought. Oscar’s police call and police come. Dead body saw and woman forest was shot.” (week 2)

The excerpt from the poetry from the second week was written to write a story about an event that took place in the news that includes a dog named Oscar. Originality, flexibility, and fluency were not satisfying regarding the variation of ideas and the context. Even though word choice was within the acceptable range to be accepted as satisfying, however, sentence structure was not satisfying regarding length and complexity.

“I life love

Every person

Love it is

Good bad

Love one
 Cherr don't
 Drink" (week 3)

The excerpt from the third week was written to make comparisons about a topic of their liking. The originality, flexibility, and fluency were not satisfying regarding executing ideas within a context. Word choice and sentence structure were also not at a satisfying level regarding length, intelligibility, and usage.

"My cousin Hira nur
 As swet as angel
 But she a silent
 She is as fun
 As Cat." (week 6)

The excerpt from the sixth week was written to practice the typical idiom structure: as ... as while writing about a topic of their liking. The originality, fluency, flexibility, word choice, and sentence structure were improved compared to the previous weeks. The ideas are presented within a context, and vocabulary items were used in relation to each other. However, the progress has stopped in the sixth week since the student stopped attending classes.

4.4. Common findings from the interviews

In the process of reviewing the data from the interviews, the researcher identified some significant common themes and presented them in this chapter.

The most significant finding regarding the nature of the intervention was about the type of feedback the students had the most profit. The intervention was planned to have delayed feedback as the primary type of feedback. The original plan was to give feedback throughout the week and collect the products the following week; however, only two products were turned in the first week. Thus, the researcher decided to change the feedback type and give the feedback in the classroom as immediate feedback starting from the second week. After the second week, both the quality and the motivation of the students showed a positive change. In the third and final interviews, students were asked if they liked writing at home or school more, and the excerpts from the interviews below present the reasons delayed feedback did not produce the expected outcomes.

“At home, I am all alone, but here, I can get inspiration from you, learn from you, and use it for my writing. Working with my friends is also fun. They also taught me many different words and ideas. I liked them too” (Participant One, interview no.3)

“I liked what we did at school better. We can get help from you. I can tell you which makes writing more fun. We exchange ideas thus I can think of many different things. Writing at home alone is harder.” (Participant Three, interview no.3)

“Writing at home is way more fun because at home some people don’t have access to the internet. Sometimes we don’t know the words and many people don’t have a dictionary because of this situation they have to change the subject. I mean at school you help us we can also ask our friends for their help. When they tell us, we don’t forget the words.” (Participant Four, interview no.3)

“I was having a hard time writing at home. That’s why writing at school was better for me, and I was getting done with it immediately because I was getting help from you without delay. If you were paying attention to one of my friends, I could ask my friend who was beside me, and she would also answer my question. (Participant Two, interview no.3)

“I liked writing at school better because it is way more fun together, and we can ask you for help. At school, there are different ideas present, but at home, we think too much about how to write. (Participant Five, interview no.3)

“Writing at school is better because we don’t have anyone at home to ask about our writing” (Participant Six, interview no.3)

“I like writing at school much much much more than writing at home because my sisters are not always at home and my mother graduated from elementary school only, so I like getting help from you.” (Participant Seven, interview no.3)
 “I think writing at school is better. I can ask you and my friends “ (Participant Eight, interview no.3)

As concluded from the excerpts above, all of the students who joined the intervention preferred writing at home since writing at school gave them a medium in which they got both teacher and peer feedback within the same context. In addition, being in a community of writers encouraged them to write.

The study's second significant finding investigated whether the effects of the writing activities lasted after the intervention. Seven out of eight students who participated in the study stated that they wanted to keep writing even after the writing class was finished. Only one student stated that she does not want to write at home since she enjoyed writing with her friends.

“I also want to keep writing when I go home.”(Participant One, interview no.1)
 “I sometimes want to write, but I keep getting interrupted by someone” (Participant Seven, interview no.2)
 “I want to keep writing for sure, but if I have homework, I prefer doing my homework first.” (Participant Six, interview no.1)
 “After the activities we have done so far, my writing will have increased. It used to be boring, but you made it fun.” (Participant Eight, interview no.2)
 “I don’t want to keep writing at home. It is boring. It is way more fun in the school with my friends” (Participant Five, interview no.1)
 “There is an increase in my will to write. I want to write at home too. It feels nice. (Participant Two, interview no.1)
 “I want to keep writing at home. Many things cross my mind, and I write them in my notebook.” (Participant Four, interview no.1)
 “I want to keep writing after we finish the activities” (Participant three, interview no.1)

In conclusion, the writing activities had a positive effect on the overall writing motivation in the recreational context. This finding is also supported by the data from the questionnaire. The most change was discovered in the recreational context where students developed positive attitudes towards writing in their free time.

CHAPTER V

DISCUSSION

5.1. Introduction

This case study explored the effectiveness of creative writing activities on writing motivation. The participants of this case study were eight 8th-grade students who were students in a state school in Adana. The students did not receive any points for their participation in the study to ensure reliability. This study employed a case-study approach in which mixed data collection methods were used to explore the research questions that were explained in the previous chapters. This chapter aims to give a description of the research findings along with which research question it aims to answer.

5.2. Discussion of Research Question 1

The first research problem of this study was to investigate if creative writing activities positively affect students' motivation for writing. Intending to contribute to creative writing and motivation studies the researcher proposed a 10-week intervention to have a positive impact on students' motivation to write in a state school setting. The results of the investigation revealed some key findings.

Writing, a tool that enables communication, is learned in social contexts and thus is a product of the environment therefore it mirrors the culture it was created (Bazerman, 2016). But also it is a challenging task that includes cognitive processes that involve mutual understanding shared by the reader about the word structure, and language items (MacArthur et al., 2016). The reason why individuals choose to engage in an activity is a result of motivation. Motivation comes from different sources Bandura (1987) sees the individual as an agent whose actions may or may not be influenced by the environment. One of the significant findings of interviews revealed that students enjoy writing in an environment where there is a community of writers who engage in each other's work and give them inspiration and different ideas and this relationship with their environment increases their motivation to write. Similarly, in their article titled "The impact of a changed writing environment on students' motivation to write" Myhill (2023) reported a positive change in students' motivation to write toward writing after the implementation

of community writing practices. The study highlighted the importance of the environment's impact on the motivation to write.

Another significant finding on the environmental effect on motivation to write was about the feedback type. Feedback helps students to fill in the gaps (Lee, 2014). Effective feedback gives students the opportunity to enhance their performance (Carless et al., 2006). While teacher feedback primarily focuses on the mechanics of the language, peer feedback gives students a medium where they can benefit from a collaborative dialogue (Rollinson, 2005). Among the types of teacher feedback, significant findings were found about delayed and immediate feedback. Delayed feedback occurs when students get the feedback after the writing is done whereas immediate feedback occurs when students get the feedback while the writing is still taking place. The interviews revealed that in addition to being within the community of writers, they also benefitted from the feedback they got from their peers and the teacher. The students stated that in the first week of the intervention when they were expected to write at home get the feedback throughout the week and return their products the following week was not beneficial since they were alone at home and did not have anybody to comment and give feedback to their writing therefore, the students stated that they preferred writing at school while getting immediate feedback from both their peers and the teacher. Additionally, this finding can also be supported by the submission rates of the first week's products. Out of eight students, only two of them were returned and the quality of those weeks was not as compatible as the following weeks where the students received immediate feedback. Contrary to the finding about the effects of delayed and immediate feedback in this study, Butler & Roediger's (2008) study on the effects of delayed feedback revealed that when comparing delayed and immediate feedback on a multiple-choice test, the students who got the delayed feedback were better at remembering the correction of mistakes. However, since the types of activities implemented are different from this study, it is safe to conclude that there isn't a high correlation between this study's findings and Butler & Roediger's findings. There is not enough data to compare this study to the effects of delayed and immediate feedback, thus it can be concluded that studies on the effects of delayed and immediate feedback need to be further studied.

Another significant finding on the relationship between motivation and creative writing was observed in the writing motivation questionnaire. The writing motivation questionnaire consists of four dimensions. The questionnaire measures each item in two different contexts: academic writing and recreational writing. Writing motivation is also

distinguished into two: autonomous and controlled writing motivation. Even though there was no significant difference between the pre-test and post-test results in autonomous academic context, controlled academic context, and controlled recreational context, autonomous recreational context showed the most significant difference regarding the motivation to write in their free time. Additionally, students also stated in the interviews that the intervention motivated them to write in their free time and improved their overall motivation to write. Similarly, Riber et al, (2020) in their study on creative writing activities' effect on motivation to write on English as a second language students found that creative writing activities have a positive effect on motivation to write. Additionally, Azak (2020) found that creative writing activities not only increase the quality of the written work but also increase the motivation to write. Another valuable piece of data excerpted from the questionnaires was before the intervention students thought of writing as only a type of homework and did not entirely enjoy it but after the intervention students' views shifted toward a more positive attitude. Although there are not enough studies on students' perception of writing homework, contrary to this study's finding, Demirbag (2021) found that students mostly have a positive attitude towards the homework since they think homework has a positive impact on the development of their skills and academic success. However, there is still a gap in the studies on the perception of written homework in English as a second language studies.

5.3. Discussion of Research Question 2

The second research problem of this study was to investigate if creative writing activities increase the creativity of students in writing tasks. The results of the investigation revealed some key findings.

Creativity has always been one of the most sought-after human traits. Guilford (1950) explains creativity as being sensitive to problems, ability to solve problems by using different methods, creating new patterns, and using objects for different purposes. Many factors contribute to the creativity of individuals. One of them is the environment. According to Csikszentmihalyi (1999) environment along with the community that the individual grows up in, environment also contains privileges such as books, technology, and other social opportunities. One of this study's significant findings revealed that students' creativity is closely bound to the environment in which the writing is taking place. The interviews revealed that students prefer writing within a community where

they can foster their creativity by getting engaged with their environment which includes their peers. The students also reported that the school environment provides them with other sources of media such as books, dictionaries, and internet connections which they do not have access to at home. Similarly, Myhill (2023) also reported that the environment has a positive effect on motivation additionally, Bancroft et al., (2008) also reported that the availability of enriched sources has a positive impact on creativity.

Enhancing creativity in writing tasks can be challenging. According to Grainger et al., (2005) generating ideas, utilizing examples, and promoting a will to communicate can help in the process. Letting students draw from their linguistic knowledge and experiences has a positive effect on the creative process. When the teacher uses more imaginative approaches with students in which the students are allowed to work within a community, students develop autonomy in their tasks in time. Including more creative tasks such as creative writing activities has the potential to increase creativity in creative writing tasks. One of the significant findings of this study pointed to a positive development in the creativity of writing tasks in the process of implementation of creative writing tasks. Similarly, Küçükali's (2011) study on creative writing and language development also showed a positive result regarding the creative writing activities impact on the creativity of writing tasks. However, this study also revealed that the crucial point in the development of creativity and increase in motivation is attendance. When the students have low attendance both their creativity and motivation decrease. Similarly, Adelman, (2006) also found that when abstinence is a serious issue with the students, their overall ability to understand basic math, reading, and general knowledge decreases over time. Low attendance also has a negative impact on the skills development. In addition to creative cognition, executive function, and motivational factors, creative writing also requires skills development in literacy skills (Barbot et al., 2012) students who had low attendance also reported the lack of literacy skills including forming sentences, vocabulary usage, and expressiveness, was preventing them from engaging into the writing activities, thus, they were losing motivation and also could not produce creatively satisfying products. Similarly, Troia et al., (2020) reported that word-level literacy skills have an impact on the quality of the written work.

5.4. Implications and recommendations for future research

Several implications emerged from the findings for teachers and policymakers to implement in secondary school curricula and practice.

- Creative writing activities have a positive impact on motivation to write, thus integrating creative writing activities into the English as a second language curricula have the potential to increase students' will to engage in writing activities intrinsically and extrinsically.
- The fun and engaging nature of creative writing activities not only motivates students to write but also creative writing activities increases creativity over time, thus implementing creative writing activities would benefit both the creativity and the quality of writing instruction.
- Attendance is a crucial point in the development of writing instruction. When there is a low attendance students feel left behind, and their knowledge falls behind that of their peers, this results in poor quality in their written products and affects their motivation negatively. Thus, attendance should be a priority not only in English as a second language education but also in overall education.
- The feedback type affects the writing instruction. Benefiting from both peer and teacher immediate feedback in the process of writing was found to be the optimal type of feedback in this study. Thus, it is noteworthy for teachers in practice to enhance writing instruction by incorporating this study's findings into their practice.
- There are not enough studies on the effects of different feedback types in the classroom setting, however feedback is a crucial point in the teaching process, thus, inquiry on feedback needs to be further studied.
- The biggest limitation of this study was gender distribution. Even though the researcher had no bias against gender, the sample of the population consisted of eight female students. Therefore, this study could not present any data on the effects of gender on creative writing and motivation to write. Thus, future research on creative writing activities and motivation can potentially focus on gender distribution as well.

5.5. Conclusion

Three major conclusions can be made from this study. Firstly, the analysis of the products revealed that creative writing activities indeed increase the quality of the writing tasks regarding their creativity. As reported by the students in the interviews, the fun and engaging nature of the creative writing activities motivates students to produce high-quality and engaging writing activities. Students who reported poor motivation in the first interview later reported that their motivation had improved as a result of the creative writing activities. However, attendance is a crucial point in increasing creativity. The data from the interviews revealed that irregular attendance leads to a loss of motivation and a feeling of falling behind which makes it difficult to catch up with their peers; therefore, irregular attendance leads to poor performance. Secondly, the data from the questionnaire revealed that the most improvement regarding motivation was made in the autonomous recreational context in which the students are glad to use their free time to write. The data collected from the pre-test questionnaire indicated that the students did not enjoy writing entirely and considered it more of a homework task rather than something enjoyable; however, at the end of the intervention, their views had positively changed; thus, the students started to view writing as an activity that can be done for fun. Thirdly, the feedback type influenced the writing process and the motivation. The study revealed that students responded more positively to immediate feedback rather than delayed feedback. As reported by the students in the interviews, the reason why they preferred immediate feedback was largely due to the timing of the feedback and the writing environment. The data suggests that students were more motivated to write when they were able to work in a community of writers and receive feedback from both their peers and the teacher.

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