Independent Project with Specialization in English Studies and Education
15 Credits, First Cycle

Facilitating Learner Engagement in Creative Writing

Att främja elevengagemang för kreativt skrivande

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Master of Arts in Secondary Education, 270 credits
English Studies and Education
2021-01-06

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Abstract

Creative writing is a well-established approach to teaching English in the L2 classroom, with the Swedish curriculum including it among its core contents section. There is however a lack of research done on the field, especially when it pertains to learner engagement. As such, this study investigates to what extent engagement in learners can be fostered and facilitated for creative writing. The method used is an analysis of the empirical studies performed on the subject to this date, with the aim of making conclusions based on their findings. Some of the conclusions made from those are that learner engagement can be fostered and facilitated in creative writing, but any exercise should take into concern the learners’ own interests and capabilities. The results also suggest including feedback and revision in every creative writing exercise to extend the time spent on any given project, leading to higher engagement levels in the given exercise. The results of the analysed studies do suggest a clear picture of the advantages of creative writing for engagement, but the lack of research on the subject, both in a Swedish and international context, coupled with creative writing’s central role in the classroom suggests more research needs to be done on the subject.

Key terms: creative writing, learner engagement, English as a Second language, English as a Foreign Language, writing instruction
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1. Introduction

In the Swedish curriculum, one of the core contents for the syllabus for the subject of English for grades 7-9 is the production of written content of different forms, among them being the creation of narratives. When crafting these narratives the curriculum states they should mainly be the learners’ own experiences, interests and other things they are familiar with (Skolverket, 2018). This begs the question for any English teacher in Sweden: how can one teach learners to produce written content, and especially to create their own narratives, in a good way. A popular way of teaching the ability is through various creative writing exercises. Creative writing is a broad concept which can take many different forms, ranging from poetry writing to creating comic books, but what the approaches share is the goal of letting learners express themselves and use the language ability they have acquired throughout their English education up to that point. Any creative writing also focuses less on accuracy concerning grammar and instead encourages and fosters the learners’ creativity (Maher, 2018).

During my own experience in Swedish EFL classrooms as a VFU-student, it became apparent that creative writing is a widely used approach to teaching the creation of narratives. Although it also became clear that not all efforts to teach creative writing are destined to succeed, with some exercises leading learners engaging with the assignment and expressing themselves creatively, while others led to unfocused learners without a clear goal with their writing. Which begs the question: how can one teach creative writing in a way that produces positive results?

But what are the positive results that creative writing can produce? Creative writing as a field of research is a popular one, with many studies identifying potential advantages of implementing it in classrooms at any level where English as a second or foreign language is taught. For example, Hung (2019) argues that storytelling has the potential to improve all core language skills if the creative writing exercise is constructed in the right way. Those four skills being: speaking, listening, reading and writing. What one perhaps thinks of when imagining creative writing is an individual assignment where learners write a story for the teacher to read, research has found that a more collaborative writing effort have potential to produce better results and is also something the learners prefer to a
more individual approach (Hwang, Shadiev, Hsu, Huang, Hsu & Lin, 2016). Creative writing also has the potential to work against the fear of any form of writing many learners have, due to a perceived lack of ability. As it is focused on creating a writing environment where creativity is more important than grammar and structure, it has the potential to create a more relaxed attitude towards writing in the learners (McVey, 2008). As an added bonus, creative writing can also be a good outlet for learners who are reluctant to speak in class, allowing them an outlet for expressing themselves (Arshavskaya, 2015).

As stated earlier, creative writing can take many different forms. It can range from writing traditional stories to recording podcasts or creating comic books. Regardless of the form it takes, Disney (2014) claims the practice of creative writing is at its best when combined with the reading of published works of different works with the view of inspiring new ways for learners to express themselves. The combination of reading and creative writing has the potential of helping learners to find their own voice in their output, Disney suggests, leading to an increased enjoyment when engaging with the subject of English as a foreign language.

However, it is an idealised picture of creative writing that is being painted above. These are potential advantages to implementing creative writing. There are also many potential stumbling blocks. Arshavskaya (2015) argues for learners to be able to benefit from these advantages, it requires them to be engaged in any given creative writing assignment. Engagement relating to creative writing in this context is defined as a feeling of enjoyment or motivation. It can also be separated into three parts to better illustrate what it means. Those parts are behavioural, how much time one spends on academic activities, cognitive, effort spent to take on challenging activities, and emotional, how one feels towards school (Fredricks, Blumenfeld & Paris, 2004).

Lack of engagement in learners is a common problem, Lee (2019) has found. Although, as Lee claims, this lack of engagement in creative writing exercises is possible to combat through well-constructed assignments with clear instructions and purpose. However, how to overcome this in a more exact way is hard to state conclusively, since the topic of engagement relating to creative writing is not a well-researched one. Creative writing research has traditionally focused on the advantages of creative writing on learner language skill, with the connection to engagement a relatively new topic of study (Lee, 2019).
The challenge of fostering engagement is a central one for any teacher attempting to implement creative writing in the classroom. The fact that the subject is not especially well researched makes it a pertinent question to research further, and also one that is relevant for any teacher to be aware of to construct their teaching in a way that has a chance of avoiding the potential pitfalls of teaching creative writing in the EFL classroom in Sweden.
2. **Aim and research question**

To address the relative lack of research on the subject of creative writing and engagement this study aims to explore the insights the available research can give on the subject. It also aims to identify any specific factors that are important to create engagement in learners for creative writing, while also potentially identify any suggestions for future research where the subject can be investigated further. It is important to clarify here that the aim only relates to learner engagement in the specific context of creative writing exercises, not as a general concept. The research question to accomplish this aim is as follows:

In what way can learner engagement be fostered and facilitated for teaching L2 creative writing?
3. Method

This research has been based on material relevant to the topic of research, collected through different methods. The primary method used has been electronic searches using different educational databases. Except for the material found through this method, material found through references has also been included.

3.1 Search Delimitations

The empirical research that has been identified in this paper has been obtained through searching the digital database EBSCO. The search terms used were “creative writing”, “ESL” or “EFL” and “learner engagement”. These terms have returned a manageable result of around 50 articles which have been whittled down through reading abstracts and selecting results that were relevant to the topic of research. The results were limited to only include peer-reviewed material.

“Creative writing” was used as this is the chosen field of study. To just search for writing would return results regarding other forms of writing, for example academic writing. “Narrative” and “storytelling” was also used as an alternative to creative writing to return a slightly different search result. The decision to include both “ESL” (English as a second language) and “EFL” (English as a foreign language) was made to both return a larger sample of results, but also because the research on the subject does not differentiate between the two. The results studies produce on one or the other is applicable for both. “Learner engagement”, or just “engagement” was used since it is the chosen topic of research of this paper. Other terms with similar meaning were considered and tried to broaden the search results, for example motivation, but they produced results that encompassed different fields of subject, for example psychology, which made engagement the chosen term.

When searching through the database the date range used was between the years 2010-2020 to produce results that were fairly up to date that includes a modern view of creative writing that includes forms of expression that is not only traditional writing. However, older studies that have shown the benefits of creative writing as a whole on a theoretical level have been included to complement the empirical studies.
3.2 Inclusion criteria

Studies performed on students at a university level were included as they were deemed relevant to the research topic and gave insight that was applicable to other age groups. The search also included results from countries worldwide, as the insights they provide are not limited to their specific countries but can be useful in any context where creative writing is in focus.

3.3 Exclusion criteria

Even if the search term was creative writing some articles returned were about writing as a broader subject, including academic writing and other forms. These results were excluded as they approached writing in a way that was too broad to be relevant for this study, as creative writing is a field of its own and approaches writing in a different way to other forms of writing. Some results also contained learner engagement in their descriptions but did not actually contain ways of fostering or facilitating engagement and were therefore excluded.

The results of the search are summarised in the table below.

<table>
<thead>
<tr>
<th>Search terms used</th>
<th>Search results returned</th>
<th>Number of items used</th>
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<tr>
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<tr>
<td>Narrative, efl, learner engagement</td>
<td>27</td>
<td>2</td>
</tr>
</tbody>
</table>
4. Results and discussion

The process of teaching creative writing can be broken down into three parts: pre-assignment instructions, assignment completion and post-assignment feedback. Therefore, the result of the identified studies, and the following discussion will be structured following those three parts. By structuring the section this way, the aim is to make clear to what extent creative writing exercises can foster and facilitate engagement in learners.

4.1 Creative writing and pre-assignment inspiration

When teaching creative writing all assignments have some form of inspiration in the form of other media, either a text or something else, that guides the learners in their writing, which in this context is referred to as pre-assignment inspiration. Researchers studying engagement in creative writing in many cases focus on how teachers can foster engagement in learners for the specific exercise relating to the choice of inspiration. One of those is Arshavskaya (2015) who argues for combining creative writing and critical pedagogy. She studies an English as a second language-class at a university in the USA and asserts many learners in the class had low engagement levels regarding writing, both creative and otherwise.

Similarly, Lee (2019) suggests learners in today’s EFL classrooms feel a disconnect between content in their education and content in their daily life. In their daily life learners encounter English through social media, video games, TV shows and other media they choose for themselves, whereas the content in the classroom is chosen by the teacher and curriculum which does not necessarily correspond to learners expectations. This discrepancy risks leading to low engagement levels, Lee warns, and she has observed this being the case in her English class at a university in South Korea.

Along the same lines, Manning-Lewis (2019) studies Jamaican high schoolers, 14 to 17 years old, who spoke Jamaican Creole and struggled with their grasp of Standard English. She argues that these learners have experienced negative prejudice from Jamaican society regarding their relationship to English as a language and as a school subject which has affected their attitudes towards writing with many of the learners claiming they hate writing, showcasing a very low engagement. She contends
that channelling learners’ experiences and opinions regarding their relationship to English through the crafting of narratives could lead to positive results that change attitudes and heighten engagement.

All three researchers approach the subject of pre-assignment instructions from a context where learners have shown low engagement levels towards not only creative writing, but other forms of writing as well. Lee and Manning-Lewis suggests reasons for this, whereas Arshavskaya only states that this is the case, but they all approach the topic of engagement and creative writing from this starting point. Next, the authors describe their solutions to foster a higher level of engagement in their learners, which they all do through varying forms of creative writing exercises.

Arshavskaya (2015) suggests constructing a series of creative writing exercises, based on other research that suggests it has the potential to boost both writing skill and engagement levels. She also argues for the inclusion of critical pedagogy in the exercises. Critical pedagogy, she summarises, is based on the idea of constructing classroom activities where learners critically reflect on the circumstances of their own lives, with a focus on questions of power and domination. The learners in the study were all foreign students at an American university, therefore Arshavskaya argues that their own experiences regarding being part of a minority group would be helpful when combining creative writing and critical pedagogy. The exercises then required the learners to research different topics relating to critical pedagogy and implement what they could find in their creative writing, with grading based on content and not grammatical accuracy.

On the other hand, Lee (2019) proposes using a narrative video game, Her Story, and constructs an assignment where the learners finish the narrative with their own writing. The use of the video game, Lee argues, fitted well with her students’ interests. She claims learners are more engaged when using game based-learning than traditional writing as they are forced to take part in the fictional world, referencing research done on the subject, which leads to increased enjoyment and interest from the learners. Manning-Lewis (2019) approaches the subject of creative writing in a somewhat unique fashion by arguing for creative writing through graphic novels. The usage of comic books, she claims, would fit well with the learners’ multimodal literacies that they have built up in their everyday life outside the studies, and could capture their imagination better than traditional writing. As with the other studies, Manning-Lewis argues the writing assignment should center around a
specific subject that is relevant to guide the learners’ writing process, in this case their relationship to English as a language, and how they are perceived due to this relationship.

All three studies centre around constructing creative writing assignments that are based on learners’ own experiences and interests, both in form and content. The results of the studies suggest the proposed approaches do produce promising results based on interviews with the learners. For Arshavskaya (2015), the results suggest creative writing exercises can foster a heightened engagement with writing if they are centred around subjects that are relevant to the learners’ experience or interests. Combining creative writing and critical pedagogy also forced the learners to engage with a new subject which helped develop their information gathering skill, Arshavskaya argues. Finally, she suggests that creative writing offers a possibility for teachers to comment on the content the learners produce without focusing on grammar and structure, creating a more relaxed writing environment.

Similarly, Lee (2019) suggests the learners were more engaged than before regarding both their analysis of the content, the video game, and their own writing. Lee proposes that the initial engagement in the analysed content of the video game directly led to increased engagement in the writing, which suggests that the choice of writing inspiration is an important one when constructing an assignment. Finally, Manning-Lewis (2019) points towards heightened engagement both regarding the subject and the form of the assignment. She suggests the learners were excited to bring their own stories into the classroom, and the graphic novels let them be more expressive with their narrative crafting without the restriction they normally felt while writing traditionally. Manning-Lewis’s closes by arguing teachers in the 21st century need to adopt a multimodal approach to transform learners’ attitude to writing, both regarding content and form.

The results of these three studies can be complemented by Maher (2018), who suggests any exercise starts with a reading circle where the learners have read a chosen text beforehand and thereafter discuss it in a group based on pre-prepared roles, for example discussion leader or one who notices difficult words or idioms. The ambition is for this discussion to be based on the individual group’s interests, with the teacher’s role only being to assist the discussion, not lead or guide it. The goal of this circle, according to Maher, is to learn some basic elements of a short story structure but can also help learners process the content. Maher’s study is not an empirical study as such, but a recommendation based on Maher’s findings while teaching based on this model.
What all these four studies have in common is that they advocate involving and activating learners both in the content used for inspiration and the processing of that content. Arshavskaya, Lee and Manning-Lewis all suggest creative writing exercises centred around content learners are interested in or in other ways familiar with, either building on their own experiences or using previously published material to build their own narratives upon. And when using the learners’ own experiences it is a specific experience chosen by the teacher to guide the learners when preparing to write. The findings of these studies, that constructing exercises like this leads to heightened engagement, seems to correspond well with the content of the Swedish curriculum which states crafting narratives is important and that these narratives should be based on the learners’ own experiences or interests. However, it should be stated the research does not just advocate for creative writing based on learners’ own experiences in a general sense, but that every exercise should centre around a specific topic. For example, one’s relationship to English as Manning-Lewis describes, or one’s experience with being part of a minority group, as Arshavskaya suggests. The important thing being the teacher chooses a topic for writing that they deem will be relevant for the whole class.

The suggestion of Lee to use an existing published work to build a creative writing exercise also seems to correspond well with what Disney (2014) has to say on the theoretical basis of creative writing and engagement. To build exercises upon other published works has been shown to increase enjoyment and engagement in learners and the results of Lee’s study seem to suggest similar results. It also indicates the previously published works does not only have to be written works, but also narrative video games as Lee analysed, and might also suggest other forms of media can be appropriate, for example movies. Once again, the choice of work as suggested by Lee should be chosen by the teacher to correspond somewhat with learners interests. Disney’s theoretical findings on creative writing, combined with Lee’s widening of potential texts one can use in creative writing exercises, give a solid base for teachers to approach teaching creative writing.

4.2 Creative writing and engagement during the assignment
Research on creative writing and engagement mostly focuses on how learners’ engagement changes from before and after any given assignment. For example, the studies presented in the previous part all started with learners with low engagement, implemented a series of creative writing exercises and analysed how the learners felt afterwards, with results being based on interviews with the learners. This means that the produced writing is not analysed in terms of engagement but rather its content. However, some researchers have tried to analyse the content itself to gauge whether their implemented creative writing exercises have succeeded in fostering engagement.

One of these is Hanauer (2015) who studies the usage of poetry to foster learner engagement in creative writing. The terminology used by Hanauer centres around learners finding a personal voice in their poetry writing, which is defined as requiring emotional engagement. Consequently, the study analyses the facilitation of this engagement. The author performed a writing exercise that centres around them using a personal and significant moment and trying to capture the moment and emotion through language in a poem. The goal, Hanauer argues, is not to produce stylistically good poetry, but writing that the learners feel portrays a version of their own identity, which he aims to achieve through learners writing from their own experiences. The learners in the study were non-native English speakers at a university in the USA and the central question of the study was to investigate if the learners could identify a personal voice in their peers’ poems and correctly identify if two of the poems produced were written by the same author. If they could, Hanauer posits, the exercise manages to capture a learner’s voice, and by extension also facilitates emotional engagement in the creative writing process.

Along a similar line, Hung (2019) argues more engaged learners devote more time and use a wider array of skills, if an assignment requires it, than less engaged learners. Hung performs his study on EFL students at a university in Taiwan and analyses a wide variety of skills, both cognitive and metacognitive, learners use when crafting a digital multimodal story, a form of creative writing. These skills were then used to measure if engagement was fostered, and to be able to identify the difference in output between high and low engagement learners. To compare the output of learners with different engagement levels Hung suggests learners will use more of the skills analysed when performing the assignment if they are engaged.
Both researchers hypothesise engagement can be linked to creative writing output and offer up forms of analysing this connection. Even if they analyse different things, Hanauer looking at personal voice in writing and Hung looking at the usage of cognitive and metacognitive skills, they both argue concrete ways engagement takes its form in learners’ creative writing output.

The results of Hanauer’s (2015) study suggests that the exercise produced poems with a clear personal voice, as other learners could match poems from the same writer. Hanauer does concede, however, this is not conclusive proof that it fosters emotional engagement since the study does not survey the actual writers’ attitudes towards the exercise, only the result. But, as he contends, since the results suggest the exercise produces written content that has a personal voice, it does point towards emotional engagement being fostered. Hung (2019) argues the results of his study suggest a similar connection between engagement and output. He asserts that higher engagement levels corresponded to more time spent and more skills being implemented when performing the assignment. Hung also separates this engagement into three parts to better illustrate what it means in this context. Those parts are behavioural, how they gathered information, cognitive, how they analyse, and emotional, how they set goals, and Hung argues these parts were all found to correspond to the skills used in the assignment. Where Hung differs from Hanauer is that Hung also compares how learners with higher engagement levels contrasts with lower engagement learners in that he measures the number of skills implemented for both kinds of learners. The results suggesting a difference can be identified between the output of learners with different engagement levels in terms of skills used.

It should be noted, since Hanauer suggests poetry as a potential way of teaching creative writing with benefits, that there are some risks with implementing poetry, depending on the attitude of the teacher. This is something Xerri (2013) argues, with him contending teachers’ attitudes towards poetry as something difficult to teach, as they think learners find it boring, is a barrier to the benefits of poetry teaching. The author analyses the attitudes of both teachers and learners in post-16 education in Malta towards poetry and found a correlation between the attitude of the teacher and their learners. Teachers who expressed a lukewarm attitude towards poetry were more likely to have learners who expressed similar attitudes, whereas teachers who showed enthusiasm towards poetry created a similar attitude in their learners. He argues the attitude of the teacher affects both the construction of exercises and attitudes, as these teachers lay the groundwork for facilitating
engagement through the analysis of different poems and giving learners the opportunity and environment to practice their poetry writing. This, Xerri suggests, leads to engaged learners regarding both poetry and the creative writing process as a whole.

The findings of Hanauer and Hung give a good indication that the engagement teachers aim to foster in their learners through creative writing is possible to measure. This gives credence to the idea that creative writing, just as other aspects of teaching English, needs engagement and that different levels of engagement in learners produce noticeably different results. They do not suggest new methods of facilitating engagement compared to the other studies presented, but they do show how engagement takes its form through what learners do, not only their attitudes towards what they do, which makes the results of their studies promising in conjunction with, for example, the studies presented in the previous section.

However, the findings of Xerri’s study does identify a potential problem a teacher might come up against if trying to implement the results of all these studies in their own teaching. The teacher’s own attitude towards the content, specifically poetry but can be applicable to other forms of expression as well, is always a factor when attempting to facilitate engagement. Just adapting to learners’ interests might lead to a situation where the teacher constructs exercises that they have no knowledge or engagement in themselves. For example, using video games while not knowing enough about them, which might lead to engagement not being facilitated, even if the learners’ interests are being considered. Of course, this does not mean the teacher should not expand their own horizons as well, but that requires engagement from the teacher’s part to be successful.

4.3 Creative writing and post-assignment feedback and revision

The task of the teacher when constructing an assignment in regard to engagement is to maintain it throughout the whole process. To get them engaged from the start, maintaining it while performing the assignment and making sure that it lasts after the assignment is done with learners taking the engagement into whatever the teacher has planned next. A possible method for achieving this is to
construct a feedback and revision part after the writing process with the goal of continuing to foster engagement.

Along those lines, Cho (2019) argues prompts used in creative writing instructions can facilitate engagement in the feedback and revision part of the writing process. Prompts in this context are defined as instructions by the teacher both before and during writing that learners respond to in their writing, creating a frame for the writing while still maintaining freedom. Cho suggests prompts have the potential to foster engagement in learners as they solicit an emotional response in learners, one that mainly affects learner engagement when revising your writing based on feedback. To analyse the connection between prompts and engagement Cho gave a group of students studying English as a foreign language at a university in South Korea the writing prompt of recalling a past success and writing about it, and also being given unlimited opportunities for revision. This group then being compared to a group being given another prompt, consisting of imagining a future success. The results of the study suggest that writing prompts can affect learner engagement, but the content of the prompt does play a part. Cho contends the group that recounted past success spent more time revising than the other group, suggesting the content of the prompt played a role. This, Cho argues, is because the prompt related to a positive feeling in remembering a past success, while also requiring learners to actually recount memories, leading to more reflection than for the group imagining future success.

Another researcher is the previously mentioned Maher (2018), who makes the case for a collaborative approach to creative writing and feedback in EFL classrooms by advocating for the usage of literature and writing circles when working with short stories. Beyond working with texts in the pre-assignment stage, he also suggests a writing circle to complement the individual writing, where every member reads the other’s stories based on a pre-assigned role that focuses on a specific part of the story, for example character development or the plot. This gives every learner feedback from their peers on their story from different perspectives. Perspectives that, according to Maher, can be tweaked to fit any given groups’ interests or capabilities. Maher bases the approach on creative writing classes for university students in China studying English, but he argues it is applicable in any classroom at any level where creative writing is taught, but the roles need to be adapted to the individual class. The central goal for this approach is to foster an environment where
writing is not connected to the pressure of grammatical structure, but where learners can engage creatively with the writing process and can get support from their peers.

Both these studies suggest engagement is not just something one fosters through pre-assignment inspiration. It is a continuing process that flows from the introduction of an exercise, throughout the completion of it and continuing toward the next one. Both Cho and Maher suggest a way of accomplishing a continuation of engagement is feedback and revision, even though their exact method might not be applicable, as for example unlimited revisions might not be possible due to time restraints. By implementing those aspects into a creative writing exercise there is potential to extend the time and commitment learners spend on their creative writing, while also being guided in their writing process with the chance of learning collaboratively with their peers. This connects to the idea of different forms of engagement, that can be broken down into behavioural, how much time one spends on academic activities, cognitive, effort spent to take on challenging activities, and emotional, how one feels towards school (Fredricks, Blumenfeld & Paris, 2004). This approach to feedback and revision that both Cho and Maher advocate does at least show results that suggest potential to foster both behavioural and cognitive engagement. And if those are fostered, one might imagine there is a chance that cognitive engagement might be facilitated as well.
5. Conclusion

As a whole, the analysed studies suggest there is potential to foster and facilitate engagement in learners in creative writing. However, the results also clearly suggest not every exercise is able to do so, meaning any teacher attempting to implement creative writing in the classroom needs to consider how they construct their exercises. One main point is that any exercise should in some way be adapted to the learners who will complete the assignment. That can either mean using content the learners are interested in, or at least something the learners have the potential to become interested in, or using forms of media learners are used to engage in. Forms of media entails not only using written narratives, both for reading and writing, but also considering implementing other media, for example creating comic books as is suggested by Manning-Lewis. The results of the studies do suggest approaching creative writing exercises this way lead to promising results with regards to learner engagement.

However, there is a potential risk with focusing only on the learners’ interests when constructing exercises. Firstly, there is a risk that only focusing on adapting to learners’ interests leads to neglecting both contents and forms that are necessary, both for the curriculum and the learners development, and learners actually might become interested in. An example could be neglecting reading written stories if the learners show an initial hesitation towards it, as it is the teacher’s responsibility to introduce new concepts to the learners as well. Secondly, as Xerri suggests, it is important for the teacher to be engaged and knowledgeable in the content and form being presented if engagement is to be fostered in learners. To summarise, creative writing exercises should be adapted to the learners who will be completing them, but not to the detriment of the curricular demands and the teacher’s own judgement of the learners’ needs.

The limitations of the study remain the limitations that have already been identified as a catalyst for performing it, namely that it is a topic not widely researched. The results are based on studies from all over the world regarding differing age groups. Of course, there are still conclusions to be made from the findings, but it also suggests that more research needs to be performed on the subject. A particular concern in a Swedish context is that none of the studies identified has been performed in Sweden, which is also a potential idea for a future empirical investigation as a research project.
Researching the way teachers in Sweden teach creative writing and their efforts to foster engagement in their learners will be important, as creative writing is a prominent part of teaching English in Sweden. To produce insights into how one can foster and facilitate engagement when teaching creative writing will give both new and old teachers a ground to construct their teaching.
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