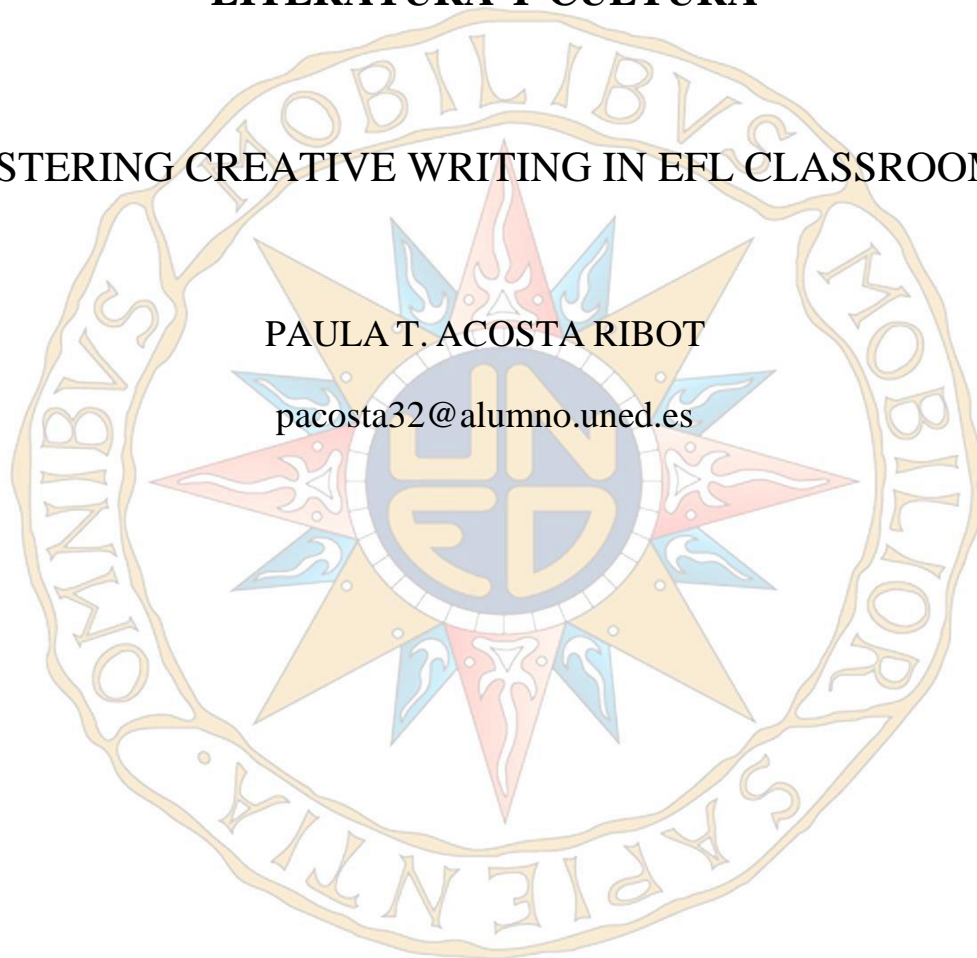**TRABAJO FIN DE GRADO**

GRADO EN ESTUDIOS INGLESES: LENGUA, LITERATURA Y CULTURA

FOSTERING CREATIVE WRITING IN EFL CLASSROOMS

PAULA T. ACOSTA RIBOT

pacosta32@alumno.uned.es

ABSTRACT

Creative writing as a second language teaching tool is currently still largely unknown and underused in many education systems, although some countries, such as China and the United States, already have teaching models based on it. This project has been written with the purpose of showing the advantages of applying this method to the objectives of learning a second language, specifically English. To this end, an exhaustive reading of previous research on the subject has been carried out, as well as an observation of this research and a case study which is presented as an argumentative example of the objective of this paper. As a fundamental support for the implementation of creative writing in EFL classrooms, much emphasis is placed on Bloom's Taxonomy as this theory refers to the cognitive and affective level involved in the development of "Creating" which has been exemplified through critical thinking, with the aforementioned case study.

ACKNOWLEDGMENTS

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INTRODUCTION

Motivation and Relevance

Due to my great interest in writing from an early age, especially in the poetic genre, "Fostering creative writing in the EFL (English as a Foreign Language) class" is the topic chosen to develop my final degree project,. I consider it not only a hobby, but also a cognitively and emotionally enriching tool. The creation of a text through words combines the writer's imagination with his or her linguistic knowledge, which in turn has been acquired through both language study and social experience.

Through my English Studies degree, I have also learned that many of the conceptual maps in our brains work through universal images. These concepts, which in each language are described by a corresponding word, are embedded in our natural memory. For example, a native English speaker, when thinking of a table, imagines it in much the same way as a native Spanish speaker would; four legs holding a table plate. What varies to a greater extent is the word for the concept: table (English) - mesa (Spanish). Therefore, creative writing encourages the interaction of our natural memory along with the retrieval of those concepts that the writer wants to include in the Target Text. This results in the newly acquired lexicon becoming more solidly internalised in our learning. The cognitive processes that are activated during creative writing facilitate the learning of the target language (in this case English),by integrating most of the acquired knowledge in a stable and lasting way.

Following the line of this work, creative writing applied as a teaching method in the classroom is a very useful academic tool, if we study and analyse it in the context of language teaching. According to an article by Alan Maley:

Much of the teaching we do tends to focus on the left side of the brain, where our logical faculties are said to reside. CW puts the emphasis on the right side of the brain, with a focus on feelings, physical sensations, intuition and musicality. (2014, 163-174)

Furthermore, the practice of CW places the student as an active agent in the teaching-learning role, which builds a positive and effective motivation for the student. Here it is worth highlighting one of the main reasons why CW is such an effective tool for learning another language; according to Bloom's Taxonomy , the action of "creating" is at the top of the pyramid and refers to the the most complex of the six cognitive processes proposed by the author. Therefore, in order to reach the highest point, the student must pass the 5 preceding levels: (1.Remember; 2. Understand; 3. Apply; 4. Analysed; 5. Evaluate).

In sum, integrating and fostering creative writing in EFL classrooms can be highly beneficial for English learners, facilitating and accelerating their learning progress. The aim of this study is therefore to analyse the necessary linguistic cognitive processes to apply them in EFL students.

Objectives

Encouraging creative writing in the EFL classroom has proven and continues to prove to be one of the most effective tasks in L2 (second language) learning. Taking into account its multiple benefits, among which are: the motivation of the student to read and create texts; the solid knowledge that the student acquires of the L2 in a dynamic and natural way; the pedagogical development used to language, etc. Should creative writing be integrated in the EFL as a standard academic activity?

For this reason, the purpose of this paper is to show some theories related to the cognitive process that generates creative writing in the EFL classroom, as well as to present a real study case based on the direct practice of the subject,

in order to achieve the increase of this tool in the teaching techniques of a second language.

State of the art

There are several studies related to the promotion of creative writing as an instructional technique for learning another language.

Regarding the importance of the student as an active agent in learning, it is worth highlighting the model known as Self-Regulated Strategy Development (SRSD), carried out by Harris and Graham (1996, 2005), which proposes 6 stages designed to make the teaching strategy effective for the student. As an example, one of the strategies they devised was for students to ask themselves questions to elicit answers that would help them write a story, based on the typical elements that can be found in them (Stein and Glenn, 1979): "Who are the main characters? What do they want to do? " Moreover, this model provides the learner with sufficient self-efficacy that leads to self-motivation. (Alexander, Graham and Harris, 1996)

On the other hand, understanding creative writing as a pedagogical strategy driven by creativity, I consider it important to name the quasi-experimental-quantitative study by Labarthe and Herrera, (2016), which led to investigate how creative writing was so effective, through an educational intervention at the San Martín Institute in Curicó that concluded that thanks to the implementation of these workshops, students had improved their writing skills, in addition to enhancing their creativity. Creativity is recognized as a cognitive capacity, whose generative process is dynamic and complex. In fact, it is the cognitive process at the top of the pyramid represented by Bloom's Taxonomy , which will be explained later in this project.

However, there are still many educational programs that limit the use of this skill by requiring the learner to always use and repeat the same patterns that they

consider to be useful functions of language; this could perhaps be considered the difference between educational systems that are rigid and conservative, as opposed to those known as aesthetic and creative. (Maley,)

Therefore, I believe that the promotion of creative writing in EFL classrooms is currently in a state of evolution, which we must continue to promote by proposing various cognitive strategies.

Methodology

This work intends to use a mixed methodology: On the one hand, qualitative, since many data and observations are used in narrative form, providing information about the chosen topic and helping to develop new hypotheses or ideas.

On the other hand, a quantitative methodology is used since the project includes an educational intervention in which data are finally shown in the form of graphs.

The main objective of this research is to explore, describe and understand the subject and to focus on both the subjective experience of the phenomenon from the perspective of the subjects of analysis, as well as the objective experience through the results obtained.

The resources used in this work are: bibliographical analysis, observation and a case study.

The bibliographic review will be based on an exhaustive reading of different types of texts related to the main topic, as well as the comparison between them through critical thinking.

Observation will focus on the subjects involved in the educational intervention, as well as the results of their learning.

The case study will provide an analytical generalization through an educational intervention carried out with real people in real situations. (Cohen, Manion, & Morrison, 2018). Taking into account the importance of the context with this methodology used, it will be carried out with a group of approximately 10 students (boys and girls), between 13 and 16 years old, from a language academy in Tenerife (Canary Islands). Both at the beginning and at the end of the research, they will complete a preliminary and a final questionnaire, in which they will answer a series of questions whose answers will be part of the subjective form (qualitative level) of this case study. Likewise, they will also carry out an initial and a final test, in which the objective purpose will show the learning results obtained after the intervention. The intervention will last approximately one month, where students will be asked weekly to perform tasks related to creative writing in the L2 (in this case, English). As in other case studies, the researcher (me) will be integrally involved in the process. Thanks to the final test, it will be possible to observe the results, attached in this work in in the section "Results of the case study"..

DEFINITION AND DISCUSSION

Definition of "Creative Writing"

When looking up the definition of "creative writing" in a viable dictionary, we find entries like the following: *creative writing: noun [U] :the activity of writing stories, poetry, etc., or the stories, poems, etc. that are written (Cambridge dictionary.)* Nonetheless, for this project it is of the utmost interest to delve deeper into its pedagogical, cognitive and functional definition. To do so, we must take a quick look at its historical context. It is important to keep in mind that in this paper only a few examples of its beginnings are given.

In 1880, D.G. Myers published that creative writing in the United States emerged as a possibility for writers as such to find a career related to their profession that would offer them enough economic independence, thanks to being able to become a Professor who taught these workshops (Mayers, 2009). Therefore, it was defined more as an academic initiative with a greater pedagogical, functional and economic interest. This is what was understood as "Creative Writing" in itself. In contrast, Katherine Haake uses the term "Creative Writing Studies" to define a field of academic research that delves more deeply into the discipline itself rather than focusing on the writer, the teaching or the production of the discipline, which is closely related to other theories such as those of the Iowa writers 'workshop, which argue that *"(...) writing cannot be thaught, we exist and proceed on the assumption that talent can be developed (...)"*, which are potentially influenced by the Romantic myth that links writing with the concepts of originality and beauty.(Earnshaw, 2014)

In my point of view, these are two concepts that should not contradict each other, since the teaching of creative writing should not condition the students of creative writing to follow the same path as their teacher, but to use it for

functional and cognitive purposes, for the development of their own writing skills and in this case, for the development of their knowledge of the L2.

After having given several examples of the two main definitions of "creative writing", I would dare to define it as "the creative process of writing, which aims to establish the cognitive bases of learning".

Discussion

1.Bloom's Taxonomy

In order to understand the importance of fostering creative writing in the EFL classroom, a summary of the main features of Bloom's Taxonomy (1856) cognitive model, as well as its most recent version published by Anderson and Krathwohl in 2001, will be presented below. These focus on formulating learning objectives and the processes involved in enabling learners to achieve them.

1.1. Bloom's Taxonomy,1956

Bloom's Taxonomy (Taxonomy of Educational Objectives) was first published by Benjamin Bloom and others in 1956. They had investigated various studies related to learning success and concluded that the method of teaching was based on very generalised parameters that lacked sufficient variety to suit the individual learner. This first publication focuses on the cognitive model of learning. Two further extensions related to the affective model (1964) and the psychomotor model (1976) were later published. The latter will not be explained in this project as it is not so closely related to its main objective.

1.1.2. Cognitive model

In this section we will analyse Bloom's cognitive model, which is directly focused on the functioning of thought and intellect (two fundamental elements for creative writing). For this purpose, they designed a pyramidal framework that explains, in a hierarchical way, the different cognitive processes through which the student must pass in order to reach his or her goal
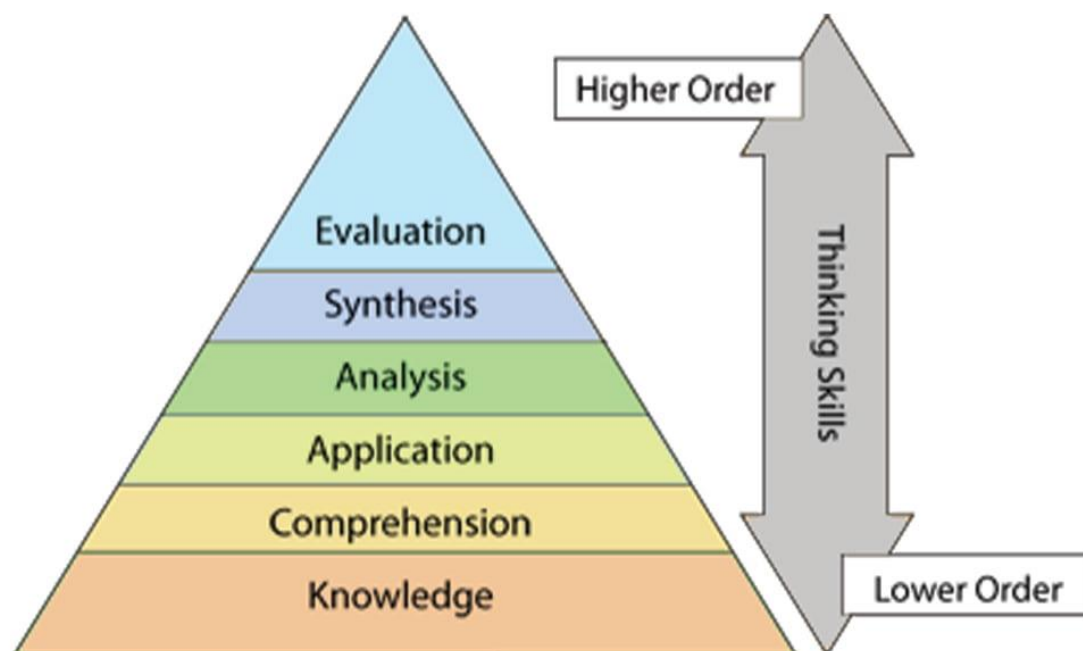
The framework is synthesized into six main categories. Each of these, in turn, is composed of other subcategories that form a continuum from the simplest - concrete to the most complicated - abstract understanding.

As can be seen, Knowledge is at the base of the pyramid, since it is the only essential requirement to be able to put into practice the other categories known as "skills and abilities". At the same time, each top category depends on the previous one. Subsequently, each category will be exemplified with its definition, relating it to the objective of this project.

- Knowledge: Refers to the ability to recall information, e.g. "name 3 colours".

- Comprehension: Is the interpretation and understanding of information. This is achieved by demonstrating and summarising prior knowledge. Example: "Define 3 objects containing the three colours mentioned above".

- Application: This category aims to get the learner to use and experience the previously understood knowledge. Its aim is to design and/or manipulate information. Example: "Are all apples red?

- Analysis: At this point the learner has to identify patterns after having understood and applied the initial knowledge. This is achieved by organising ideas and exploring the relationship between them. Example: Will the red colour of the apple change if it is boiled, or dried in the sun or baked?

- Synthesis: Brings all the conclusions together by fitting all the pieces with the aim of forming a whole. Example: "the colour of the apple changes its colour after being affected by the temperature / the temperature also affects the blue colour of the sky / in turn the sky also has the power to change the temperature, etc..."

- Evaluation: The last category gives way to the formulation of value judgements about a particular material. (essay, report, statement, declaration, ...) on the basis of well-defined criteria. Example: a quantitative report on the colour process.

Now imagine that it is a teacher teaching a creative writing workshop who makes the student carries out the examples shown above. The teacher would be acting as a guide for the learner, who in turn, by participating as an active

agent, would be able to achieve his or her own critical thinking and through this and his or her own imagination, achieve the learning objective.

1.1.2.3. TCRWP (Teachers College Reading and Writing Project)

This clear example can be found in a group of educators in New York called TCRWP (Teachers College Reading and Writing Project), who apply Bloom's cognitive model for bilingual teaching in many schools, through a technique known as BL (Balanced Literacy). This technique, among others, uses Bloom's contribution in the classroom in terms of what is known as "accountable talk". The aim is to practice an academic conversation between two or more students focusing on one of the thinking skills in Bloom's Taxonomy. To do this, the teacher intervenes in the conversation by introducing phrases to provoke the student to use this critical thinking with questions such as: "Can you give me an example? - (Apply), or "I think that the cause of..."- (Analyse),etc. ((Velasco & Cancino, 2012)

1.1.3. The Affective model (1964)

In 1964 we come across a new publication of the taxonomy which focuses on the affective part of learning related to the feelings, enthusiasms and motivations of the participants. It is of utmost importance to explain this as creative writing also introduces this domain for the development of it. Therefore, the framework is shown below with its explanations exemplified with the aim of this project.
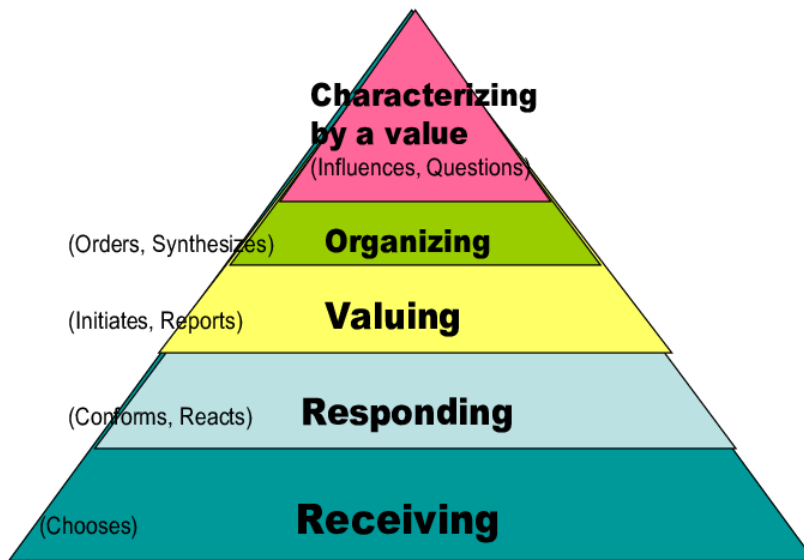
Figure 2. Pyramid corresponding to the affective model of Bloom's taxonomy. Taken from: http://henrythiele.blogspot.com/2015/03/in-response-to-grant-wiggins-5.html

This explanatory framework also needs to be explained from the bottom of the pyramid to the top:

- Receiving: This could be defined as the participant's desire to be attentive and receptive to new information. Example: Listening to the teacher attentively, while the teacher explains a creative writing activity in English, in which nouns for 'emotions' are initially to be written on the board.

- Responding: actively and willingly participating by focusing on a response to new information. Example: Ask for the teacher's turn to give ideas about the previous activity (writing an emotion).

- Valuing: empathically appreciating the importance associated with a given piece of information. At this level, the learner may be affected by prior

experience and knowledge, which may influence the learner's value of new information provided by other learners. → Example: Listening to, reflecting on and valuing the examples of emotions that other learners have given in class and being sympathetic to their own beliefs.

• Organizing: compare, contrast and order different values and previous choices and synthesise them into a single value system. → Example: compare the emotions written on the board by all classmates, contrast which ones cause a positive effect and which ones cause a negative effect, and synthesise them into the most intense and the mildest ones.

• Characterizing: generate an abstract ending influenced by the values acquired in the previous levels; → Example: Use the words provided by the other classmates by making a short story.

By applying feelings in the field of education, more specifically in second language learning, we are causing our natural memory, mainly influenced by our sensory stimuli, to relate the newly acquired knowledge in a much deeper way, and in this way it stabilises and remains longer in our cognitive memory.

1.2. The Revised Taxonomy (2001)

Although Bloom's 1956 taxonomy has served as a great model for learning in the field of teaching, one of its "mistakes" could be considered to be that of presenting the cognitive framework as a static concept. Therefore, in 2001, several practitioners modified it, classifying the different levels in a more dynamic way. In other words, what used to be nouns now became verbs. In this way, it is expressed that each category is a form of action. Thus it can be expressed that learning is an active process.
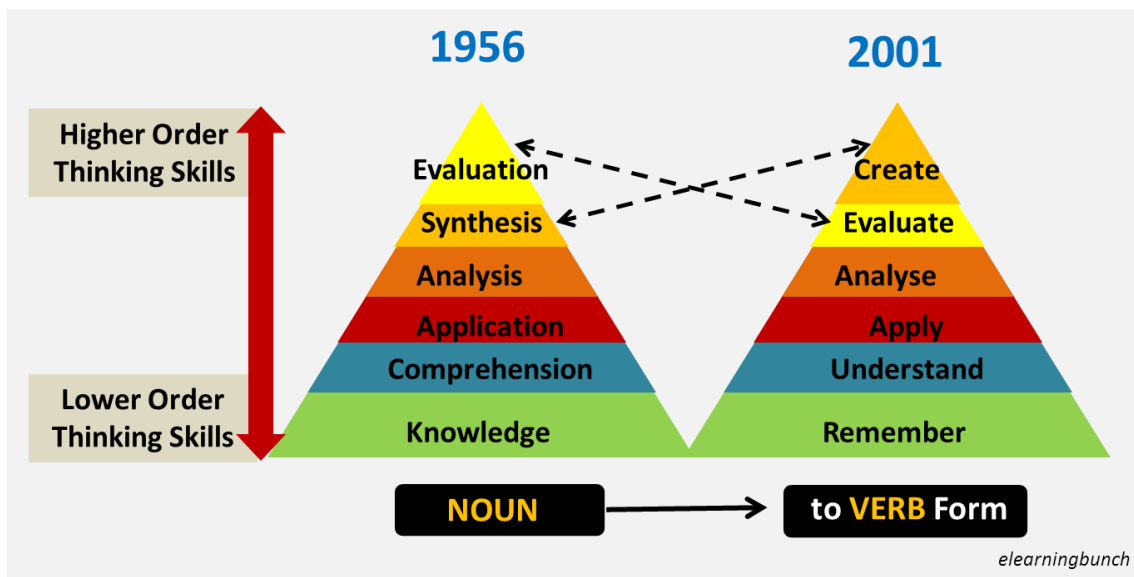
Figure 3. Comparison of the two pyramids of Bloom's cognitive model, between the 1956 and the 2001 revised pyramid. Taken from: https://elearningbunch.wordpress.com/2013/02/20/revised-bloom-taxonomy/

Another notable change in this revised edition is that "Evaluate" is now at the penultimate position in the pyramid, while "Create" is added at the top.

This new addition refers to the process of accumulating multiple prior learning and from it, creating or generating something new and original. It is worth noting that one of the wonders of this is that since it is something that will always be generated by a different individual; the result will always be original.

1.2.1. Higher- Lower Order Thinking Skills

This latest version serves as a guide for creative writing in the EFL classroom, as well as for any other teaching model, bearing in mind that the low-order thinking skill is more appropriate for learners who are beginning a learning

objective and that the high-order thinking skill is suitable for those who have already passed the previous levels.

Applied to CW, the focus will always be on the highest category, "CREATE", which is when the learner has been able to know, understand, analyse and evaluate all the new content learnt, in this case, of English as a foreign language, and create a result by which the whole previous process has been firmly etched in the memory.
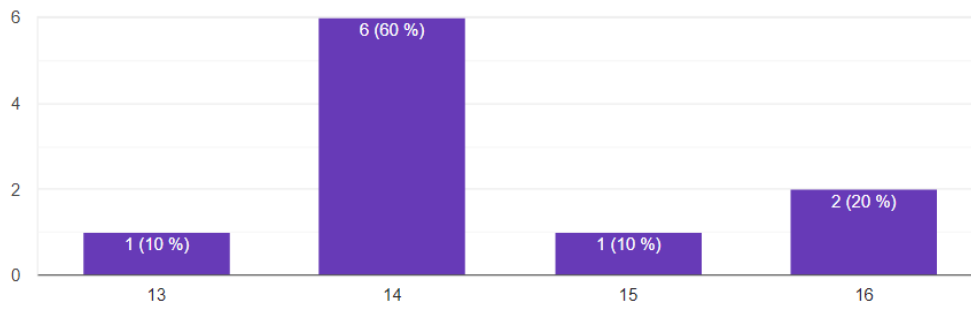
CASE STUDY IN EFL CLASSROOM

Basis of the educational intervention

As explained in the "methodology" section, the case study carried out for this project focuses on observing the evolution of the learning objective of 10 students of the language school "ISE Language School" in Tenerife, through a small creative writing workshop. The structure of the workshop is detailed below.
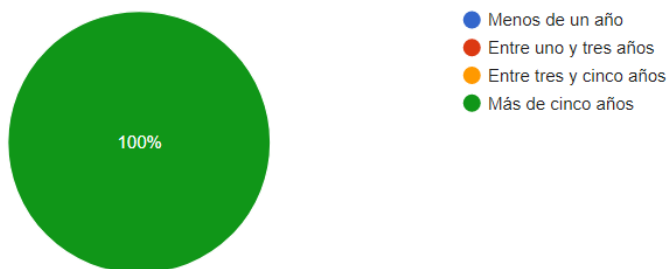
Structure of the case study

1st session:

- Students have to fill in a preliminary questionnaire to develop the qualitative level of the project by getting to know the students involved in a more subjective way. The questions and answers of the questionnaires have been carried out in their mother tongue (Spanish), as the aim of this project is not to measure their level of English, but to study both the process and the outcome of the application of creative writing as a tool for EFL learning. Therefore, both the initial and final tests, unlike the questionnaires, were conducted in English. Details of the initial questionnaire are shown below:
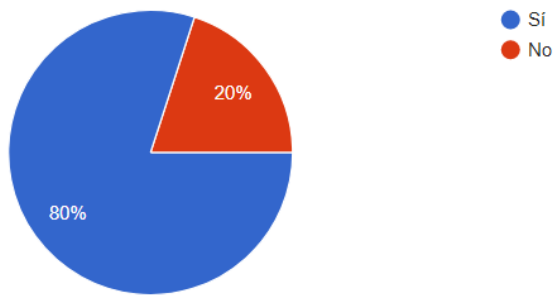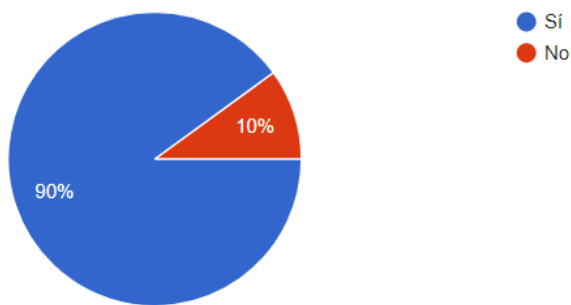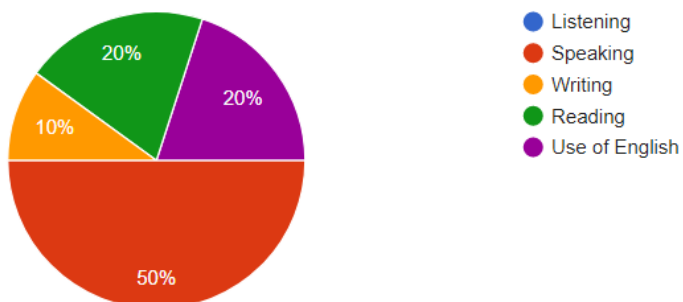
Graph 1. Age of the participants

- A2 o inferior
- B1
- B2
- C1
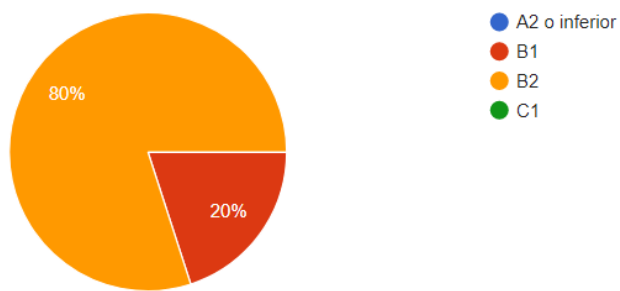
Graph 2. English' level of the participants

- Menos de un año
- Entre uno y tres años
- Entre tres y cinco años
- Más de cinco años

Graph 3. Number of years students have been learning English
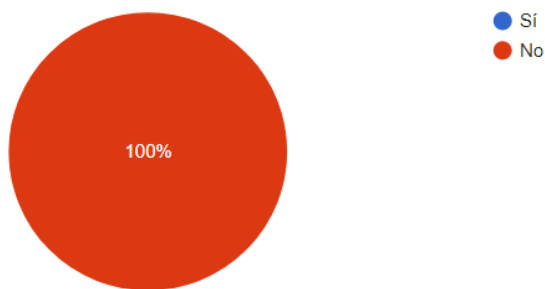
Graph 7. Prior knowledge of "creative writing" of the participants.

They then took an initial test with 20 vocabulary words in English, which they had to translate, whether they knew them or not. The purpose of this test is to know the previous knowledge. The results of this test will be shown in the final section of this chapter in order to compare them with the results of the final test. The words were chosen randomly from a UNED book whose English level is C1 (according to the Common European Framework of Reference for Languages). (Chacón Beltrán, 2017) After completing this test, the students were given a document with the 20 words previously mentioned, both in English and Spanish, which are shown below:
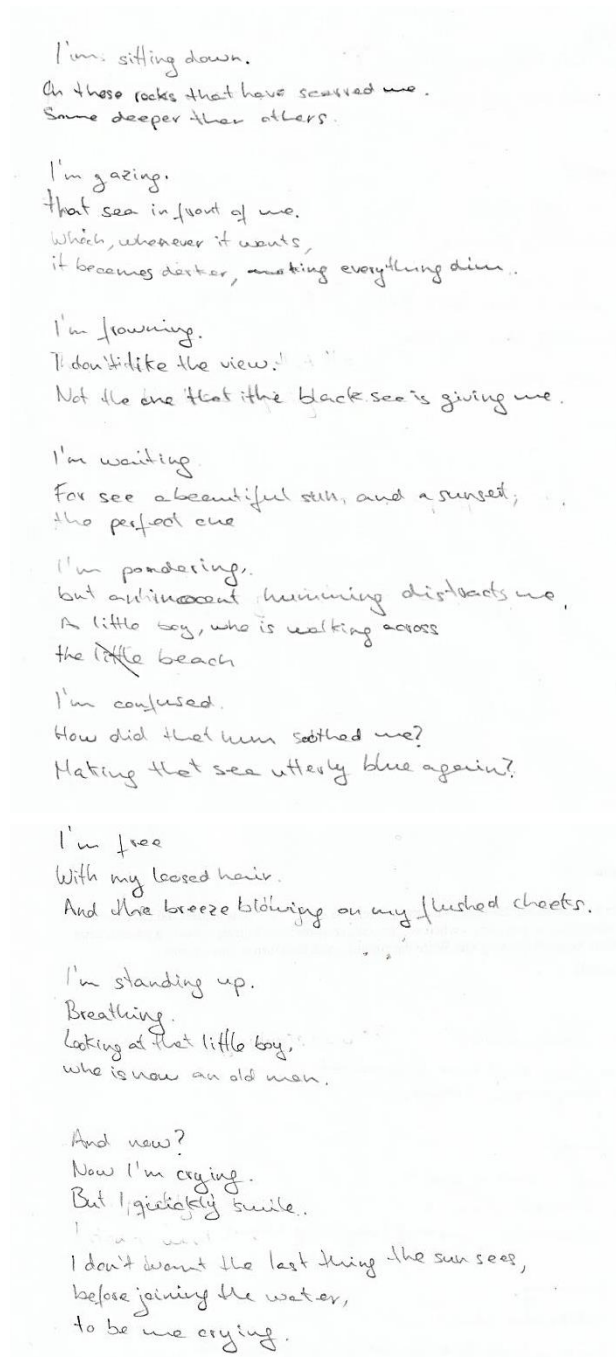
English words:	Spanish words:
DIM:	Oscuro
UTTERLY:	Absolutamente/Totalmente
LAVISH:	Suntuoso/lleno de lujo
LOOSE:	Suelto (libre)
SCARCE:	Escaso
HARMLESS:	Inofensivo

WORTHWHILE:	Que vale la pena
ODDS:	Probabilidades
CHEEK:	Mejilla
BLINK:	Parpadeo
WOODLAND:	Bosque
FOG:	Niebla
FROWN:	Fruncir el ceño
PONDER:	Reflexionar
UNDERGO:	Sufrir
SOOTHE:	Calmar
FAINT:	Desmayarse
HUM:	Tararear
GAZE:	Mirar fijamente/contemplar

Table 1. List of words given to students.

With this we tried to follow Bloom's cognitive model, and we placed ourselves in the lowest level (Knowledge). Then they have been asked to describe a short situation in which they use at least one of those 20 words. By asking them to introduce that new word in a given context (within a sentence), students interpret and in turn better understand the meaning of the word as they relate it within an imaginative field (an imaginary situation that they themselves invent) . Therefore, we are passing through the second level of Bloom's pyramid (Comprehension). In addition, here we turn the student into an active agent, since they themselves are involved in their own learning. At this point, the students are applying (Application) the acquired knowledge, by manipulating the information they have been given, and in addition, having created a cognitive contextual framework of ideas in relation to the learned word, the fourth level of the taxonomy (Analysis) is fulfilled. Finally, in this class they have been asked to formulate from this story a concrete material (Evaluate) and generate a new result   (Create).

To do so, they have been asked to turn the previously imagined situation into a poem. I considered it interesting to attach one of the results below, to demonstrate the involvement of the learners in the workshop. The following is from a student named Claudia González Ginoris:

I'm sitting down.
On these rocks that have scarred me.
Some deeper than others.

I'm gazing.
That sea in front of me.
Which, whenever it wants,
it becomes darker, making everything dim.

I'm frowning.
I don't like the view.
Not the one that the black sea is giving me.

I'm waiting.
For see a beautiful sun, and a sunset;
the perfect one

I'm pondering.
but an innocent humming distracts me,
A little boy, who is walking across
the little beach

I'm confused.
How did that hum soothed me?
Making that sea utterly blue again?

I'm free
With my loosed hair.
And the breeze blowing on my flushed cheeks.

I'm standing up.
Breathing.
Looking at that little boy,
who is now an old man.

And now?
Now I'm crying.
But I quickly smile.

I don't want the last thing the sun sees,
before joining the water,
to be me crying.

Figure 4. Poem written by a student.

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For the second lesson, they have been asked to discuss in class what they thought of the exercise and which words they have learnt. In this way, all the students will listen to each other and will also be able to learn the other words chosen by their classmates. (5-10 min) (Remember + Understand in terms of the revised Bloom's Taxonomy). They then have to write a short story of 30-70 words using 3-4 of the proposed words (Evaluate and Create). (if there is not enough time, finish it at home). For the beginning line of the story, each student has been asked to choose a book and choose a starting line (the beginning of any paragraph) to begin their story: (Analyse and apply).

 Examples:

- He opened the door and . . . - She answered the phone and . . . - We got out of the car and . . .

The students showed real interest in this exercise, so attached is another of the results, by a student called Alejandro Tobalina Garrido
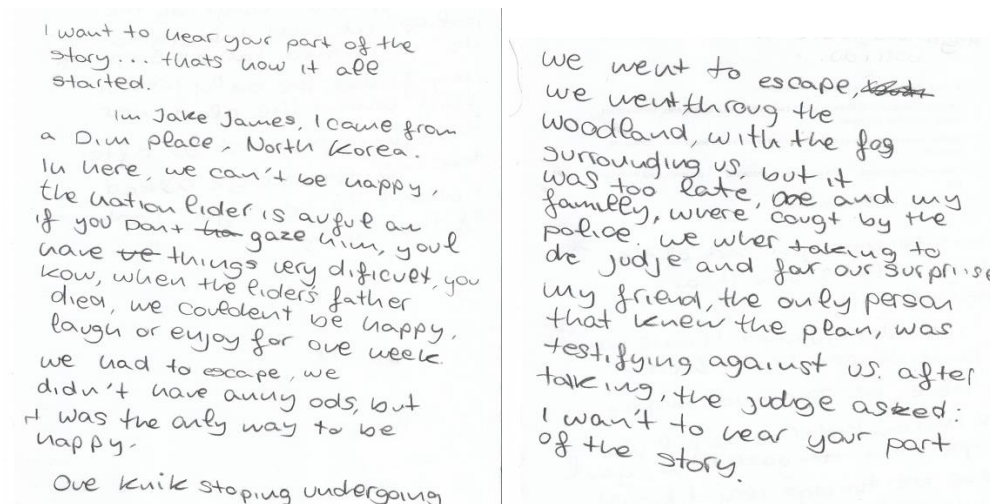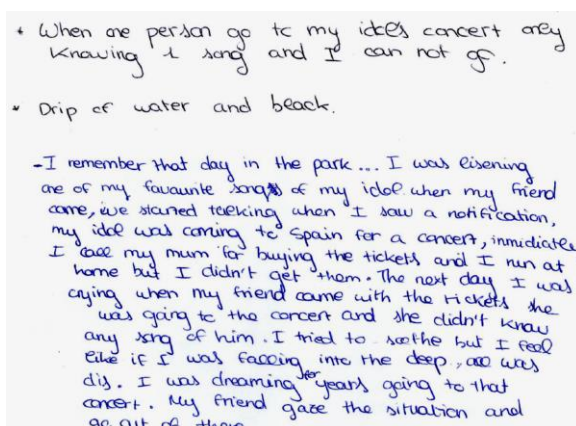

Figure 5. Short-story written by a student.

3rd session:

First we discussed in class what they thought of the previous exercise of the short story, so we used again the cognitive model to remember and understand the words that all the students used. Unlike the second class, in this one we have focused more on Bloom's (1964) affective model. To do this, each student first had to say an emotion and write it on the board. In this way we fulfilled the two lowest levels of the affective model (receiving new information and responding by participating in actively responding to it). Then each of them had to write an emotion on a piece of paper. They folded all the papers and we put them in a bowl. (Valuing according to the affective framework, as they are empathically appreciating the importance of the new information, being affected by their previous experience and knowledge) They were then asked to write down a situation in which they felt this emotion and to concentrate on that situation. Then they had to describe that emotion as a colour and a sound. Finally, they had to read what they had written previously and from this they had to create a story in the first person, using all the previous ones and also adding 3 to 5 words from the ones suggested at the beginning of this workshop (Characterise, as they had to generate something new based on the values of the previous levels). Below is an example of this activity, made by the student Lucía Rodríguez Rodríguez:


Figure 6. Short-story written by a student.

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4TH. Session

This fourth and last class we have focused on the final quantitative test, where we have evaluated all the learned content referred to the 20 words in English that they were asked to translate into Spanish at the beginning of the workshop. And then to finish, they have carried out the final qualitative questionnaire.

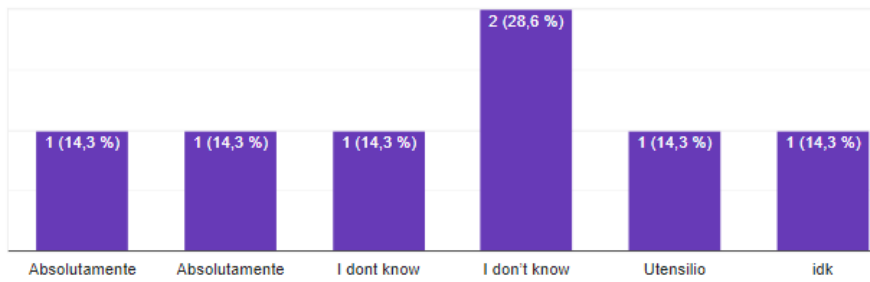## Results of the case study

First we will show the results of some of the words of the initial test, comparing them with the results of the final test, in the following graphs:
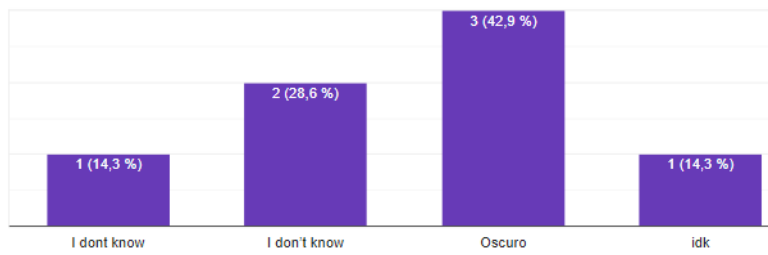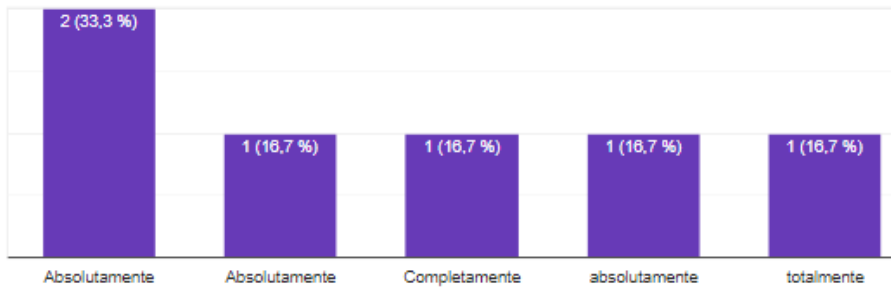

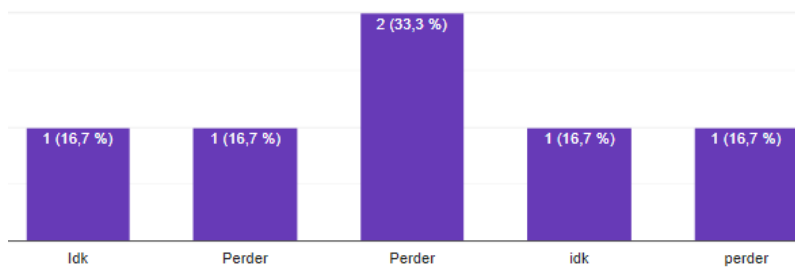Graph 8. Word "Dim", results of the initial test.
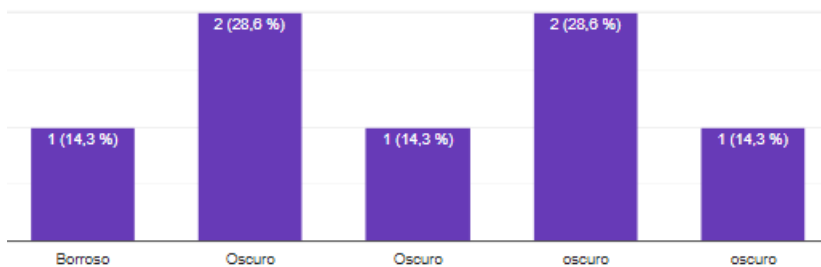
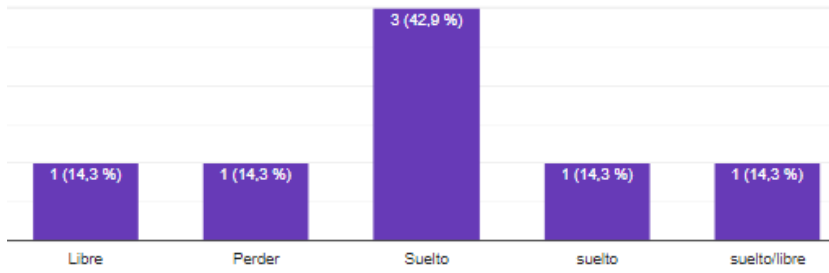Graph 9. Word "Dim" , results of the final test.

Graph 10. Word "Utterly", results of the initial test.

Graph 11. Word "Utterly", results of the final test.

Graph 12. Word "Loose" ,results of the initial test.

Graph 13. Word "Loose" ,results of the final test.

Graph 14. Word "Undergo" ,results of the initial test.

Graph 15. Word "Undergo" ,results of the final test.

Graph 16. Word "Hum" ,results of the initial test.

Graph 17. Word "Hum" ,results of the final test.

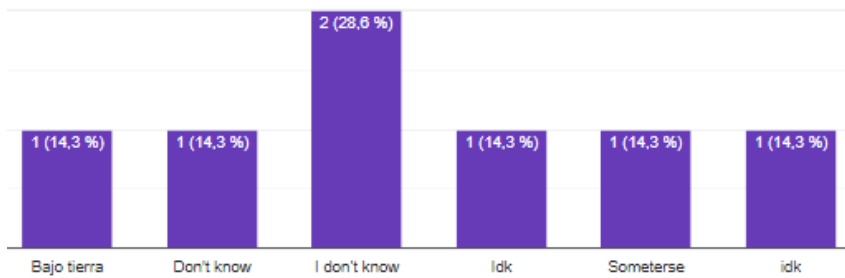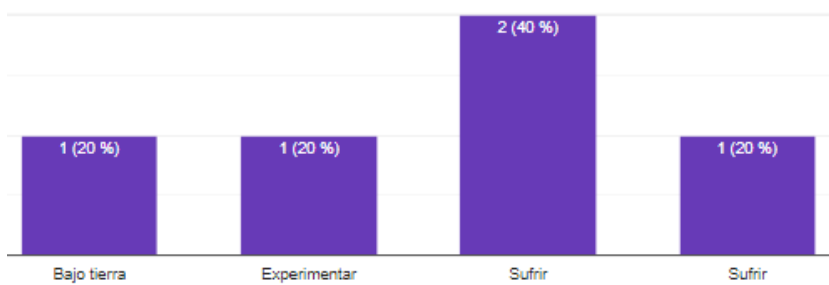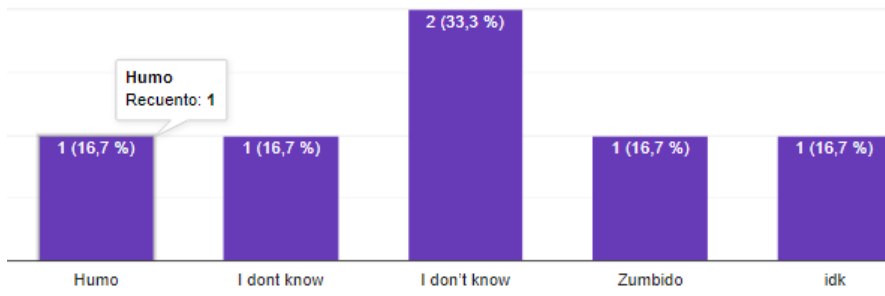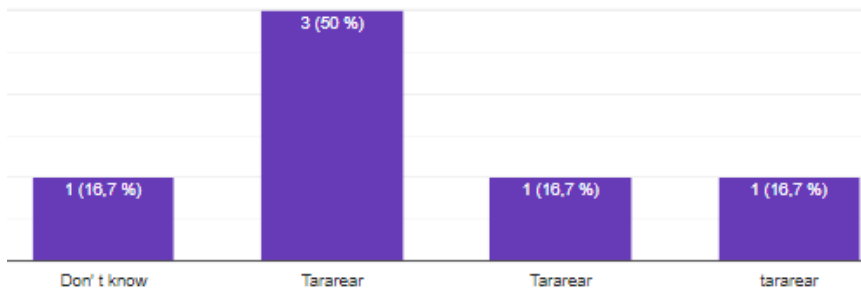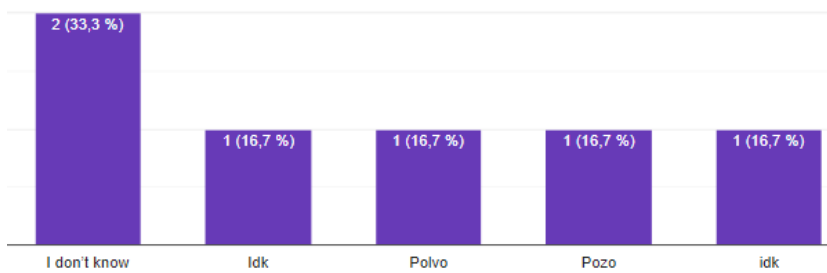Graph 18. Word "Ponder", results of the initial test.
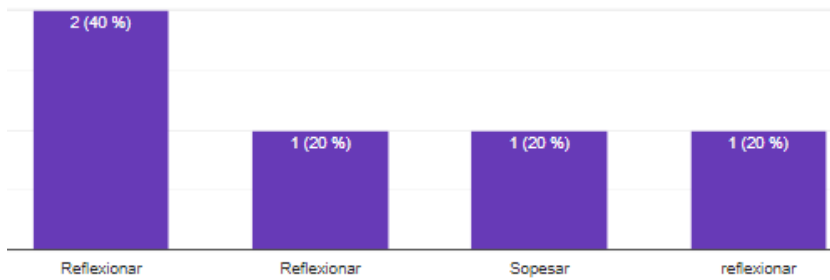
Graph 19. Word "Ponder", results of the final test.

As can be seen, the learning outcomes are remarkably positive. The answers to the final questionnaire are shown after this paragraph:
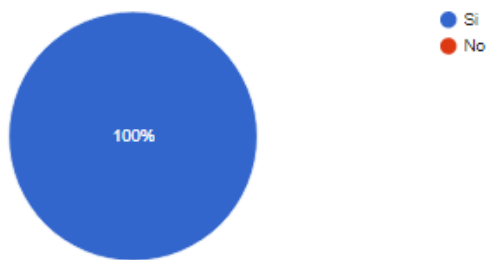
Graph 20. Student response to the question whether they already have a better understanding of "creative writing".

Cuando expresas tus sentimientos y emociones en un papel, reflejando todo lo que opines de formas que no solemos utilizar.

No se decirlo, pero es como escritura más personal

Aprender cosas de una manera más fácil usando la creatividad

Creo que es una forma de escribir más original, no lo que siempre nos enseñan en clase

En mi opinión una escritura creativa es aquella que se aleja de alguna estructura en concreta, es decir, la que podemos realizar cuando nosotros queramos.

Escribir, con nuevas palabras, algo creativo y, así, aprenderlas más fácilmente.

Figure 7. Students' definition of "what creative writing is".

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| Hum=tararear |
| Approach |
| dim |
| Dim |
| Woodland, Dim, Fog, Gaze, Loose... |
| Odds |

Figure 8. Students' responses when asked to write a word they have learnt.

| El ejercicio de las emociones |
| El de escribir una historia empezando con una frase de un libro |
| El de escribir emociones en un papel |
| El ejercicio de las emociones |
| De las tres tareas que nos han mandado a lo largo de todo este tiempo, la que más he podido disfrutar ha sido la segunda, en la que teníamos que escribir una pequeña historia guiandonos de la primera oración de una página de cualquier libro. |
| El del libro. |

Figure 9. Students' responses on which exercise they liked the most.
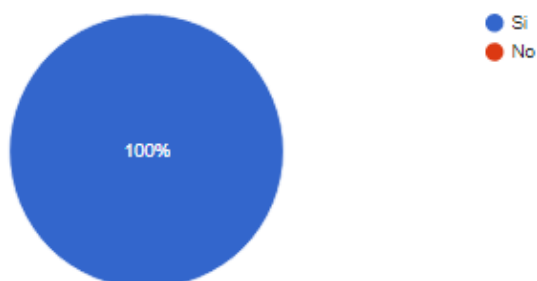
Graph 21. Students' responses on whether they think this workshop has helped them to improve their learning in English.

CONCLUSION

Creative writing turns out to be a fundamental tool for useful second language learning, as is being successfully carried out in many, many schools in the United States, China, etc. This paper has tried to demonstrate the effectiveness and productivity of English language teaching through various methods in the form of exercises, based on the cognitive and affective theories of Bloom's Taxonomy, concluding that in order to achieve the action of "Creating", it is necessary to climb the ladder of other skills necessary for cognitive learning. These, in turn, make the newly acquired knowledge stick in the memory, thanks to the work and self-learning involved in reaching the top and also thanks to the involvement of emotions (affective model) which act as a personal link that relates a sensation to a new word, and therefore produces a much more lasting and established internalisation of what has been learnt.

It is also important that the learner takes on the role of active agent, as his or her own involvement in the learning process makes it more interesting, as it is not just a matter of observing, listening and memorising. The learner's motivation is increased by having to be an active part of his or her own learning. It has been shown that the old conventional method makes learners only memorise content for exams in a boring and demotivating way and, in a short time, they quickly forget it. This is not the case with creative writing, because you do not simply memorise a word or a sentence, but you internalise the concept you are learning, playing and trying out different ways with this new knowledge, and because of the work and the relationship it involves, it is assimilated in a more natural and lasting way.

Finally, I would like to conclude by saying that, after carrying out this project, I have discovered that this and many other final projects are strictly related to creative writing, as most of them go through all the levels of the cognitive

framework of Bloom's taxonomy, and finally produce an end result, an original creation. Therefore, taking into account that all that creative writing offers us are advantages that many of us already use without being aware of it, I believe that it would be extremely useful at an educational level, to implement it in all areas of second language learning.

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