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Enhancing Student Motivation for Written Production via Creative  
Writing in Lower Secondary School English Classes

Učitelství anglického jazyka pro základní školy, completus

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### **Čestné prohlášení**

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## **List of Abbreviations**

CW – Creative Writing

ELT – English Language Teaching

CLIL – Content and Language Integrated Learning

EFL – English as a Foreign Language

L2 – Second Language

AMTB – Attitude Motivation Test Battery

SLA – Second Language Acquisition

SDT – Self-Determination Theory

L2MSS – L2 Motivational Self System

IM – Intrinsic Motivation

## List of Figures

<b>Figure 1:</b> Modes of writing.....	8
<b>Figure 2:</b> The importance of creative writing in terms of personality formation.....	12
<b>Figure 3:</b> Learners' hierarchy of needs.....	24
<b>Figure 4:</b> Williams and Burden's (1997) framework of motivation in language learning .....	29
<b>Figure 5:</b> Components of foreign language learning motivation (Dörnyei 1994).....	30
<b>Figure 6:</b> Components of Motivational Teaching Practice.....	39
<b>Figure 7:</b> Original plan for action research.....	46
<b>Figure 8:</b> Data collection techniques .....	49
<b>Figure 9:</b> Timeline of the research.....	51
<b>Figure 10:</b> I feel motivated to write in English.....	63
<b>Figure 11:</b> I like creative writing .....	64
<b>Figure 12:</b> I enjoy the writing activities I normally do at school. ....	65
<b>Figure 13:</b> I would enjoy having creative writing activities in my English classes. ....	65
<b>Figure 14:</b> I would enjoy having creative writing activities in my English classes. ....	66
<b>Figure 15:</b> I write some English texts in my spare time. ....	67
<b>Figure 16:</b> The role of the teacher in teaching creative writing is important. ....	68
<b>Figure 17:</b> The impact of the teacher's enthusiasm and positive attitude towards writing on motivation to write in English. ....	69
<b>Figure 18:</b> Which of the used creative writing exercises was the most motivating and enjoyable?.....	70
<b>Figure 19:</b> Why do you think you enjoyed creative writing?.....	70

## **Abstract**

This diploma thesis explores the topic of creative writing in English language teaching and the relationship between the teacher's enthusiasm for creative writing and students' motivation. The primary objective of this thesis is to enhance learners' motivation to write in English by incorporating creative writing activities. The secondary aim is to investigate the influence of teachers' enthusiasm on students' motivation to write in English. The research employs an action research approach, utilising pre- and post-intervention questionnaires. Furthermore, a follow-up group interview complements the questionnaire results. The findings confirm that incorporating creative writing enhances learners' motivation to write. Additionally, the results underscore a strong connection between the teacher's enthusiasm towards creative writing and the heightened students' motivation.

**Keywords:** creative writing, motivation, teacher's enthusiasm, English language teaching, English language learners

## **Introduction**

Nowadays, students are still required to learn to write conventional types of writing such as formal letters, e-mails, essays, dialogues, etc. all of which are undoubtedly essential. However, a combination of conventional stylistic formats, traditional assignment topics, and negative teacher attitudes appears to be a source of student demotivation and contribute to the perception that writing is still considered the least popular and the most tedious English language skill to learn. Even with the author's limited experience teaching English, she has already encountered several students who do not see the point in writing anything; for many students, writing in English seems to be an obligation rather than an enjoyable activity. Such cases reveal the demand for a radically different approach that would motivate students sufficiently to start and complete a piece of writing without becoming bored, demotivated or frustrated.

The current approach to teaching writing is obsolete and has not yet been changed to fit the demands of a rapidly changing society. The main issue of students appears to be a substantially decreased attention span and reduced tolerance to boredom. So, the primary challenge presumably is to find a way to teach writing in an engaging manner that can keep students' attention, increase their motivation and is no longer dull but instead a fun experience for both learners and teachers.

One of the possibilities to achieve this may be to incorporate creative writing. The first thing that usually comes to people's mind when mentioning creative writing is just writing literary genres such as poems, fiction, short stories, song lyrics, screenplays, etc., but it is much more than that. It encompasses a huge variety of writing prompts, techniques and exercises applicable even in foreign language teaching, and some of them can be used in teaching traditional types of texts, such as essays, formal letters, and reports. Creative writing has the potential to enhance learners' writing skills, imagination, enthusiasm, creativity and motivation.

When dealing with the question of increasing students' motivation, the next question arises as to who should motivate the students. The answer may seem quite simple: the teacher; however, the importance of students' motivation is often emphasized, but the fact that the teacher contributes to increasing students' motivation is usually overlooked. Preparing students for tests produces immediate results, but in the long term, it is necessary to focus on other aspects of students' development than just teaching the subject. For instance, learners'

well-being, motivation, and other aspects of their personality should be considered. What can truly influence learners' writing motivation is teachers' enthusiasm, which has the potential to be contagious and influence learners' perspectives on writing.

This thesis aims to enhance learners' motivation to write in English by incorporating creative writing activities. The secondary aim is to investigate the influence of teacher's enthusiasm on students' motivation to write in English. To achieve these objectives, it is first necessary to provide a thorough literature review in the theoretical part. This part of the thesis closely examines writing in general, delves into various writing types, provides an explanation of creative writing, explores its techniques and exercises used during the research, and emphasizes the role of the teacher in teaching creative writing. Another pivotal term of this thesis is motivation, which is defined, accompanied by a description of different motivational theories, types of motivation, and motivational factors. Moreover, the danger of demotivation and the relationship between teacher enthusiasm and students' motivation are explored. Finally, the last chapter is devoted to linking creative writing and its effect on students' motivation to write in EFL (English as a Foreign Language).

The practical part reports on the action research conducted with 9th-grade students during English lessons. The author uses creative writing exercises and the natural author's enthusiasm for creative writing to investigate their impact on students' motivation in EFL. This investigation employs pre- and post-intervention questionnaires, along with a follow-up group interview, and follows the research phases presented by Kurt Lewin.

## **Theoretical part**

In the theoretical section of this thesis, fundamental terms and concepts are clarified, forming the basis for practical research. Drawing from the relevant literature, writing is initially defined in terms of its importance and complexity. Different types of writing are categorized before delving into an exploration and definition of the concept of creative writing, emphasizing its crucial role in foreign language teaching. This entails a description of creative writing techniques and exercises. Following this, the concept of motivation is defined, its types are explained, and the factors influencing motivation are discussed. Finally, the intricate relationship between creative writing, motivation and the role of the teacher's enthusiasm is discussed, emphasizing practical implementation in the context of foreign language teaching.

### **1 Writing**

In the beginning, it is necessary to clarify the term writing because it is the pivotal point of this thesis. The classical definition considers writing as “a sequence of sentences arranged in a particular order and linked together in certain ways” (Byrne, 1993, p.1). Furthermore, to fulfil the condition of writing being considered a text it has to be coherent (Byrne, 1993, p.1).

In order to be more specific and connect the term writing to foreign language learning and teaching, writing belongs to four skills. These are listening, speaking, reading and writing. These skills are further divided into receptive skills which consist of reading and listening and productive skills in terms of writing and speaking (Harmer, 2007, 1b, p. 265). Writing is considered the most challenging and at the same time the least liked skill although it has a significant role in language production (Thi Ngoc, 2019, p.75). The straightforward definition of foreign language writing is provided by Reichelt (2011) who sees it as “the phenomenon of writers composing in a language that is neither the writer's native language nor the dominant language in the surrounding context.” (2011, p.3) The interest of this thesis is focused on pieces of work composed by students who study English as a foreign language.

Some theorists notably Harmer (2004) and Sokolik (2003) have argued that in the past, writing was considered a means of practising grammatical rules and to what extent students mastered particular grammatical rules. It was focused mainly on form, not on function (Harmer, 2004, p.V, Sokolik, 2003, p.89). This view started to change after the 1960s when

“writing instruction began to include the entire process of writing—invention, drafting, feedback, and revision and not just the product.” (Sokolik, 2003, p.89). Moreover, methodologists recently have started to propose ways to teach writing to accentuate the value of writing skills (Harmer, 2004, p. V). Hence, it is obvious that the whole writing process should be taken into account and writing should be considered an important skill.

In addition, Sokolik (2003) believes that a sequence of contrasts can explain the definition of writing. Firstly, it can be understood as physical and mental activity. The first mentioned means conveying ideas to a medium; the second one includes producing and formulating ideas, structuring these ideas into sentences and then into paragraphs to make the conveyed messages clear for the reader. Secondly, we can look at writing based on the purpose of expressing oneself and impressing the audience. Writers’ major interest is to select the best form for their writing for example poetry, short story, letter, e-mail, novel, etc. bearing in mind that each type of writing has a different level of intricacy susceptible to its purpose. Finally, it is both a product - meaning what the audience reads, hears, or sees - and a process which is the act of producing and revising the final work. (Sokolik, 2003, p.87)

Considering all above mentioned it is evident that defining the term writing from different points of view is fundamental for understanding teaching and learning writing in foreign languages. It cannot be considered only as a bunch of sentences used to communicate a message but there is a need to acknowledge writing as an umbrella term for covering a series of elements that have to be taken into account when learning and teaching writing in foreign languages. The focus should be on the whole process of writing not only on the final product and writing should ideally be seen as an equal part of the system of four skills and should be frequently practised despite its difficulties and complexity.

## **1.1 Why is writing difficult**

As was already mentioned above, writing in a foreign language is troublesome, complex, and despite its importance, the least popular skill. Understanding the reasons why writing is difficult provides us with opportunities to compensate for the disadvantages and make learning to write in a foreign language enjoyable.

Many scholars such as Jeremy Harmer, Don Byrne and Tricia Hedge present different views while talking about the difficulties of writing in a foreign language. One view says that writing difficulties are caused by three problems – psychological, linguistic, and cognitive. This division is based on a comparison of the differences between spoken and written speech.



The main essence of psychological problems lies in the fact that writing is a solitary activity. The writer creates a piece of work without immediate interaction or instant feedback which makes it difficult. On the other hand, spoken communication is based on instant feedback of some kind. The linguistic problems illustrate common features of speech such as spontaneity, little time to formulate ideas perfectly, maintaining conversation with the aid of repetition, topic development, etc. In contrast to properties of written speech, where the sentences need to be structured and organized precisely by the author so that the message can be understood independently. The last of this trinity are cognitive problems, which emphasize that speaking about the topic of our interest is done without much conscious effort, as opposed to writing, where the written form and structure have to be learned. Unlike speaking, writing is often a task that is imposed on learners, typically due to external circumstances that may not necessarily include topics personally interesting to students. (Byrne, 1993, p.3-5)

Complementary to this Hedge (2005) also explains the difficulties of writing by illustrating the differences between spoken and written production and emphasizes similar disadvantages that writers need to face. Writers do not have available devices typical for spoken expression – gestures, body movement, stress, voice, etc. and writing involves things such as the precise organization of formulated ideas, a need for an appropriate choice of grammatical patterns and vocabulary suitable for potential readers and the topic (2005, p.7). Evidently, writing high-quality text requires much more effort than communicating effectively. When learners write a text, they have to compensate for all of the devices that speakers have available in a speech in order to create text that can be interpreted on its own.

Another essential view concerning this issue is presented by authors Tribble (1996), Hedge (2005), and Byrne (1993) who mention that the difficulties of foreign language writing may also be caused by the differences between the mother tongue and the target language. Being able to write efficiently in the mother tongue does not necessarily imply the ability to do so in a foreign language as well. In fact, learners struggle with making appropriate grammatical and lexical choices when composing texts. Furthermore, they may also find it problematic to recognize the differences between the conventions of patterns used for different types of writing in the mother tongue and the target language (Tribble, 1996, p.10-11, Hedge, 2005, p.7, Byrne 1993, p.5-6).

The truthfulness of the assertion above that learners struggle with making correct grammatical and lexical choices when composing texts in a foreign language was supported by the results of the study called Students' Difficulties in EFL Writing 2019 conducted by Fika Alisha et al. (2019) The findings indicate that “77.84% of respondents got difficulties in

writing because of their lack of vocabulary” (2019, p. 24). The discovery that learners mainly struggle with the lack of vocabulary was further supported by later findings in the study conducted by Ghulamuddin et al. (2021) where the results of the questionnaire clearly showed that the biggest issue in writing in English is vocabulary (2021, p.32). Considering grammatical choices, Alisha et al. (2019) in their study also found that “the majority of participants (75.68%) said that they usually face some difficulties when constructing sentences, because of their lack of ability using grammar” (2019, p. 24).

In conclusion, it should be emphasized that the areas in which learners may have difficulties in foreign language writing involve different components of the language-learning process. First, learners may face cognitive, psychological or linguistic problems. Linguistic problems highlight the structured and often externally imposed nature of writing, not always involving topics of personal interest, which may lead to a decrease in learners’ enthusiasm and motivation. In addition, the differences between the mother tongue and the target language might be problematic during the text composition. Last but not least, there are issues connected to the use of language as the results of the studies show the main difficulties learners face in foreign language writing are caused by a shortage of vocabulary and not sufficient knowledge of grammatical rules.

## **1.2 Reasons for teaching writing**

In the previous subchapter the aspects of difficulties that language learners may encounter when acquiring writing skills in foreign languages were described. There is also a need to discuss why teaching writing is essential and beneficial for teachers and learners. Several authors described numerous reasons for teaching writing that differ according to each author. Tricia Hedge (2005) discusses the reasons for teaching writing from the perspective of teachers worldwide. According to the opinion of those teachers, a list of the most common reasons for teaching writing was created. In this thesis, only the reasons that are considered relevant to the topic and purpose of this thesis will be discussed.

The first reason is that writing is advantageous for educational purposes (Hedge, 2005, p.9-10). It can facilitate learners’ knowledge of grammatical rules, word order, and newly learned vocabulary (Raimes, 1983, p.3). Harmer called this writing a writing-for-learning, it helps learners practise the target language (2007, 1a, p.112, 2004, p.31). Writing for this purpose is unreplaceable for practising grammatical rules, vocabulary, etc. but it is not creative it serves only for practising the language.

The second reason is to teach writing for real-life purposes. It is crucial for learners to learn how to compose a text for a particular addressee (Hedge, 2005, p.9-10). Gabe (2014) distinguishes two types of writing—the one that includes composing and the one that does not. Writing without composing includes, for instance, a shopping list, a note to the milkman, and a questionnaire. On the other hand, composing involves connecting sentence units into bigger, meaningful, and to some extent unique, coherent and cohesive structures. Some examples of composing writing are personal dairies, poems, newsletter items, short stories, and personal letters (2014, p.4). The further emphasis will be mainly focused on composing writing throughout this thesis. Thus, understanding the difference between these two types of writing is essential.

The third reason is writing for creative purposes in order to express oneself. Some learners are fond of writing just because they want to improve their English and find writing in a foreign language enjoyable (Hedge, 2005, p.9-10). Creative writing in a foreign language is challenging and requires a lot of effort. Tribble (1996) suggests it is worth asking learners what they want to write and not only include things students should write. When learners choose types of writing they enjoy it will increase their motivation to write (1996, p.6).

To elaborate on the previous two paragraphs Harmer's distinction of writing activities can be added. Writing for real-life purposes and creative writing would be considered as writing-for-writing. The main purpose is to develop students' ability to write in a foreign language. The focus is on the whole text, not the language itself (Harmer, 2007, 1a, p.112, Harmer, 2004, p.34). Writing-for-writing is not usually used at lower secondary schools but from what is mentioned above is obvious that incorporating creative writing and letting students choose their topic of interest can only bring benefits for them.

### **1.3 Types and kinds of writing in EFL**

Writing can be categorized in several ways, considering its purpose, genre and mode. When categorizing it based on purpose, it includes writing-for-learning and writing-for-writing. Language learners may encounter a wide range of genres, including reports, news articles, letters of enquiry, stories, invitations, e-mails, fairy tales, poems, etc. Additionally, writing can be classified by its mode which covers descriptive, narrative, expository and argumentative writing.

As was already mentioned in the previous subchapter Harmer (2004, 2007) makes a distinction between writing-for-learning and writing-for-writing. Writing-for-learning centres

on language and employs writing as a tool for memory and practice, involving exercises like constructing sentences with specific language structures. In contrast, writing-for-writing focuses on enhancing overall writing skills, helping learners to become better writers. It encourages students to produce practical documents such as emails, letters and reports, emphasizing real-life application. It considers the whole text, including language use, structure, layout, style, and effectiveness. (2004, p.31-34, 2007, 1a, p.112)

The genres relevant to our students and the potential benefits offered by these genres significantly influence teachers' selection of writing tasks. These genres are specific writing types that are recognized within distinct discourse communities. Each genre has unique characteristics that are understood by the community members so these genres are instantly identified. The challenge for teachers is to select genres that are appealing and important for students. When the genre is selected learners should be provided with a variety of text samples, to help them become familiar with text conventions. Analysing the examples enables students to understand the typical text construction within a genre, equipping them to create appropriate texts. In the initial stages of language acquisition students can be provided with explicit models for them to follow, imitating the original. However, as their language skills progress, the focus should be more on their creativity within a genre, encouraging them to move beyond mere imitation. (Harmer, 2007, 1a, p.113)

Regarding modes of writing traditional categorization has sorted non-creative writing, with a primary focus on essay writing, into four distinctive modes. It is a common tradition to structure English writing programs with the assumption that novice writers should commence with the simplest mode, which is descriptive essays and gradually progress towards mastering the most challenging mode, argumentative writing. (Richards et al., 2010, p.371)

**Figure 1:** Modes of writing

Descriptive writing	Narrative writing	Expository writing	Argumentative writing
The goal is to depict a person, place, or object using words	It is all about recounting events or narrating stories	It is dedicated to providing information and clarifying specific subjects, often involving diverse patterns of development like giving examples, making comparisons, etc.	It aims to support controversial viewpoints or defend a position marked by differences of opinion

**Source:** Richards et al., 2010, p.371-372

Concerning the categorization of creative writing, its classification varies among sources, with some mentioning it as a distinct fifth category alongside the conventional four (e.g., Lam, 2023), while others view it as a form of narrative writing. Creative writing produces diverse texts, such as narrative stories and pieces enriched with literary elements. It draws inspiration from various stimuli, including images, sounds, and existing literary texts. Additionally, it often involves activities like expanding upon existing texts or retelling them (Benešová, 2008, p.80). Within the scope of creative writing, there is a tendency to explore and push the boundaries of language while maintaining a close connection with emotions and feelings (Maley, 2012).

## 2 Creative writing

Creative writing is “a journey of self-discovery, and self-discovery promotes effective learning’ (Gaffield-Vile, 1998, p.31 as cited in Harmer 2007, 1b, p. 328) In Harmer’s view (2007, 1b) the “term creative writing suggests imaginative tasks, such as writing poetry, stories and plays” (p.328). Harper (2010) presents a slightly different perspective, explaining that the term “Creative Writing is used to refer to the activities we engage in. The results of these activities, alternatively, are most often referred to by their specific ‘artefactual’ names – for example, the ‘poem’, ‘script’, ‘story’ or ‘novel’ that emerges from the acts and actions of creative writing” (p.2). Maley (2009), a prominent figure in this field, further elaborates that “creative writing normally refers to the production of texts which have an aesthetic rather than a purely informative, instrumental or pragmatic purpose” (1<sup>st</sup> paragraph). These definitions of CW (creative writing) emphasize the significance of imagination, self-discovery, and an emphasis on aesthetics in the writing process.

Creative writing is a dynamic process involving mental and psychomotor activities that lead to the creation of innovative works. These processes involve for instance inventing phrases and words, and recording subconscious associations and sensory perceptions. Through these cognitive processes, authors gain new insights and express them through aesthetically pleasing word choices, metaphors and narratives. This creative practice not only enhances writing skills but also enriches understanding, shaping one’s perspective on reality (Fišer, 2001, p.18). The main purpose is “to produce in its reader the pleasure of an aesthetic experience, to offer him an imaginative recreation or reflection or imitation of action, thought, and feeling” (Stegner, 2002, p.100). It can be both an individual and collaborative effort, texts can be produced individually, in pairs, or in groups. In group settings, works are shared and collectively evaluated, fostering social interaction (Fišer, 2001, p.19).

Fostering students’ creative writing skills extends beyond today’s conventional education, enabling them to apply creative skills not only to writing but also to thinking and actions beyond their school-taught stylistic formats. It emphasizes imagery development, linguistic experimentation and text composition. Creative writing exceeds teaching stylistic format just for written communication, it allows writers to blend content with knowledge and creativity using stylistic devices, enhancing thinking skills, perception, aesthetics, and representation of the real and fictional worlds. In foreign language teaching, creative writing is slowly becoming a more common educational tool. In the context of foreign language learners, creative writing focuses on the unique aspects of language and style. It involves

exercises that connect morphological, lexical and syntactic elements within the context of a text. Creative writing aims to encourage an individual's inherent sense of playfulness and helps master communication patterns and language structure. Overall, it develops various students' competencies, including language competence, literary competence and communication competence. (Fišer, 2001, p.20-21, p.32-33)

To conclude, creative writing is seen as a dynamic process that goes beyond traditional writing instruction, promoting innovative thinking. The value of creative writing is not just for improving writing skills but also for increasing students' motivation, enriching their understanding of the world, promoting social interaction, and promoting an admiration for aesthetics and imagination.

## **2.1 The importance of creative writing in EFL teaching**

The previous chapter highlighted several benefits that creative writing brings to language acquisition. It not only boosts motivation but also improves language proficiency. In this chapter, the importance of creative writing will be further explored, based on expert perspectives.

Maley (2009) conducted a survey involving around 50 prominent ELT (English Language Teaching) professionals, and revealed the following reasons in favour of the implementation of creative writing as an important tool in EFL teaching and learning:

1. Creative writing contributes to language development by engaging learners in meaningful and creative language activities, resulting in improved grammar, vocabulary, and discourse skills.
2. It also fosters a sense of playfulness in language. This sense of playfulness motivates learners to experiment with the language without worrying about criticism.
3. Traditional teaching typically emphasizes left-brain activities and focuses on logic and analysis. In contrast, creative writing shifts the emphasis on the right side of the brain, highlighting emotions, intuition, and feelings.
4. Creative writing has a profound impact on self-confidence and self-esteem among learners, leading to increased motivation.
5. Furthermore, creative writing also improves expository writing by helping learners develop their unique voice and express themselves more genuinely.

6. In a well-structured creative writing class. Students experience success which fosters more success, and students derive both enjoyment and a deeper sense of fulfilment from their writing experiences.

Fišer (2001, p.19, translated by the author) states that “the significance of creative writing in terms of personality formation lies in ten fundamental aspects:”

**Figure 2:** The importance of creative writing in terms of personality formation

1.	Practical mastery of various techniques for finding and formulating writing topics.
2.	Practical mastery of various techniques of stimulation for writing.
3.	Practical mastery of various techniques for producing text and techniques for overcoming writing blocks.
4.	Practical mastery of various techniques used to optimize the text according to the requirements.
5.	Development of natural writing without being constrained by traditions, schemes, clichés and phrases, development of the ability to metaphorically capture the world.
6.	Unleashing the imagination in the thematic area, developing imagination.
7.	Development of natural sensory perception, feeling and thinking. Use of writing as a means of developing thinking, during which we acquire a certain knowledge of the external (objective) and internal (author’s world).
8.	Removing the fear of writing a text at all, promoting self-confidence and independence.
9.	Writing as a means of entertainment relaxation and therapy
10.	Development of the moral side of the author’s character, since creativity in this area is understood as the creation of something new, constructive, as an activity of positive meaning, therefore emphasizing the superiority of good over evil

Source: Adapted from Fišer (2015, p.19) – translated by the author



In summary, the insights from Maley's survey highlight advantages of incorporating creative writing in EFL teaching, ranging from enhanced language skills to personal growth and a sense of fulfilment. Moreover, Fišer's ten fundamental aspects further emphasize how creative writing contributes to personality formation, offering a complete perspective on its importance.

## 2.2 Process of Creative Writing

Whether introducing students to creative writing or conducting traditional writing lessons, it is important to familiarize them with the stages of the writing process. The knowledge of the writing process helps learners produce high-quality works. While there may be disparities in the classification of traditional and creative writing processes, the fundamental principles persist. In both cases, writing is viewed as a journey that involves a series of steps that eventually result in the creation of meaningful literary works.

As was already mentioned Hamer (2007, 1a, p.113, 2004, p.4-6) recognizes two types of writing: writing-for-learning and writing-for-writing. When engaging students in writing-for-writing exercises, it is essential to guide them through the writing process including several phases:

1. **Planning** – Firstly, writers should determine the purpose, audience and content structure before writing. The planning can involve notes, mental preparation or a combination of both. The main purpose of planning is to ensure that their writing is well-structured and effectively conveys their intended message to the target audience.
2. **Drafting** – It is the initial version of a written piece. During this stage, writers usually work under the assumption that revisions of the text will follow. While processing through the writing process toward the final version, during the editing phase, they may create multiple drafts.
3. **Editing** (reflecting and revising) – After drafting, writers enter the editing stage, assessing their work for effectiveness and potential improvements. This phase may involve reordering information, modifying paragraphs and changing the introduction. Skilled writers first address general issues like meaning and structure before focusing on word choice and grammar. Furthermore, the process of reflection and revision can be further enriched by seeking input from other readers who provide valuable suggestions and feedback.

4. **Final version** – When the necessary changes are made during the editing phase, writers reach the final version of their work. It might differ significantly from both the initial plan and the initial draft due to the alternations made during editing. At this point, the writer is prepared to deliver the written text to its target audience. (Hamer 2007, 1a, p.113, Harmer 2004, p.4-6)

The phases of writing, as outlined by Harmer can also be used in the process of creative writing. However, Duke (2015) offers a different framework which was specifically designed for creative writing and dividing it into three phases:

1. **Planning, Plotting, and Pre-writing** - During this initial phase, activities such as “outlining, brainstorming, character building, world-building, plotting, research, and pre-writing” are carried out. Some writers may skip these steps and proceed directly to the second phase, known as the writing phase.
2. **The writing phase** - It is characterized by the daily act of writing a specific word count within a set timeframe. Writers are encouraged to write consistently and avoid overthinking during this phase.
3. **Revision, Rewriting and Editing** - Writers revise and rewrite for content and consistency. The level of difficulty is determined by the extent of planning carried out in the first phase. Editing comes later in the process, focusing on word choice, spelling, grammar, and punctuation once the plot and characters are well-established.

## 2.3 Creative Writing Techniques

The creative writing process is intertwined with the use of writing techniques that writers employ when composing written work. Fišer (2001) defines the term technique as “a set of cultivated abilities, learned skills that lead to the correct performance of a thing” (p.40, translated by the author). In the domain of creative writing, these techniques primarily assist writers during the initial phases of the writing process. They can help writers with generating the topic and serve as a stimulation to writing. However, there are also more complex techniques that function as established procedures and instructions for creating text in various fields, including journalism, professional writing, teaching and management. Creative techniques are used in different fields with distinct objectives. Many techniques cross multiple disciplines, while others are tailored for specific purposes. The subsequent overview is focused on their use in foreign language teaching and is limited only to the most commonly

used techniques including association techniques, reproductive techniques, production techniques, and techniques of writing by playing. (Fišer, 2001)

Production techniques are centred on the creation of literary texts and find application in language teaching, particularly at advanced educational levels, once students have gained experience and knowledge of the target language. In the context of language education, the primary focus is not on full-scale production processes because creating literary works demands not just practice, but most crucially, the presence of the author's talent. It should be emphasized that even in the use of production techniques, elements of reproductive techniques are included. Therefore, the dominant approach to teaching text creation often centres on imitative processes involving changes, additions, as well as adaptations related to genre or theme. (Fišer, 2001, p.64)

Reproductive techniques are based on the presence of a template and central rules or patterns for writing. The students' assignment involves either the creation of an accurate reproduction, which requires relatively complete reinterpretation of the ideas contained in the text while maintaining the original structure of the text, or the creation of a selective reproduction, depending on the specific requirements for text editing. The templates and rules, in this context, serve as sources of inspiration and tools for text generation. They provide guidance in the writing process based on content or formal criteria, and they encourage the use of literary and textual patterns. (Fišer, 2001, p.63)

Association techniques were initially developed for use in psychotherapy to explore the depths of the subconscious and access subconscious memories and emotions. These techniques are frequently employed in foreign language teaching. Their application often occurs in the preliminary phase preceding actual writing, primarily serving to stimulate vocabulary, generate ideas, and foster motivation for text creation. The most famous examples of these techniques are free writing, clustering, imaginative writing, and text collages. (Janíková, 2005/2006, p.52-53)

Techniques of writing by playing are often applied when creating texts together in a group. They are suitable for an initial introduction to creative writing. For instance, activities such as word searches, word associations, and text grouping can be used. (Fišer, 2001, p.64-65)

To summarize, a huge variety of creative writing techniques is available and can be applied in different fields, making them especially useful in foreign language teaching. These techniques serve not only when introducing creative writing to students to promote

vocabulary stimulation, idea generation, and enhancing student motivation, but some of them also find applications in later phases of the creative writing process.

## **2.4 Creative Writing Exercises**

Each creative writing technique encompasses a wide range of specific exercises applicable to foreign language teaching. However, within the scope of this thesis, only the exercises used during the research will be further discussed including Bubble Chart, Choose One, bubble and Riff, The Rant, Grotesque and Character Profile.

The initial exercise for teachers to use when introducing creative writing to students is known as the Bubble Chart. It is a versatile tool suitable for initiating the writing process. Various synonyms exist for this exercise, such as spider chart, mind mapping, clustering, and bubbling, each carrying its unique approach. The exercise starts by placing a central word on the whiteboard, associations are elicited from students, and written around the central word. For instance, clusters like “grey rain, foggy, sad-blue,” and more can be generated from the word “cloudy.” It can be used in groups or individually and then shared with the class. Encouraging the regular use of this tool is essential as it not only benefits language learning but also extends its usefulness beyond the classroom, serving as a powerful tool for unlocking creativity and fostering imaginative thinking. (Keer, 2007, p.38-39)

A stimulating exercise to inspire writers, whether novices or experienced is called Choose One, Bubble and Riff, beginning with an individual demonstration of the “Bubble Chart” exercise as described above. Students are given a topic or a word and initiate their bubbling process. After approximately five minutes, students are encouraged to stop, examine their paper now filled with content, and choose a word, phrase, or sentence that resonates most with them and expand it into a paragraph in ten or more minutes, focusing on the joy of writing. This exercise can also be used as a foundation for longer pieces. (Keer, 2007, p.40)

The rant is a dynamic activity for students. The activity starts with bubbling, learners individually come up with things they hate, such as paper straws, old people, spoiled milk, etc. Secondly, learners choose one thing they hate the most and do a listing exercise, they list emotions they feel when thinking about this thing. Finally, students are instructed to write a paragraph or so to passionately express their frustration about one chosen item, they are encouraged to use wild and exaggerated sentences. Students can start with prompts such as “I can’t stand people who...” or “I really hate it when...” This exercise serves as a playful

release for stress and cultivates a sense of humour in the classroom. Additionally, negativity can inspire the development of characters with extreme traits. (Keer, 2007, p.81)

A grotesque is a humorous exercise that involves identifying “the underdog” – the constantly unlucky individual – and creating a comical scenario. Before writing, a brief Bubble Chart exercise is used to collectively determine locations and actions where underdogs might be found. This helps save children's long hesitations and searching for topics and provides them with some ideas. Students are encouraged to write a paragraph or so describing a loser. Then a time limit is set to ensure efficiency. After the time has passed, students can present their work to the class, fostering appreciation for their peers’ imaginative efforts. (Šrámková, 2011)

The Character profile exercise is considered an essential tool for improving fiction writing skills. Initially, the students or the teacher collect a variety of character images from magazines or the internet, with a focus on intriguing faces. These images are then attached to index cards, and an A4 Character Profile worksheet is created. The distribution of images and worksheets is carried out by the teacher in the classroom, where students complete their character profiles and then introduce them. Questions are posed to deepen character understanding. In the research of the thesis, this exercise is slightly shortened due to limited time allowance, with all changes described in detail in the practical part. (Keer, 2007, p.95-97)

In conclusion, the outlined creative writing exercises offer practical tools for language teachers to engage students and enhance their writing skills. The exercises emphasize the importance of joy in writing and encourage students to view writing as a pleasurable activity rather than a boring task. Additionally, teachers can adapt and modify these exercises based on the needs and preferences of their students, fostering a positive and effective learning experience.

## **2.5 Types of Creative Writing**

Various forms of creative writing exist, encompassing free writing, journalling, diaries, letters, memoirs, essays, poetry, song lyrics, speech scripts, and storytelling (such as short stories, fairy tales, novels, novellas, and flash fiction), among others. To initiate their writing journey, beginners can delve into free writing, also recognized as stream-of-consciousness writing, acknowledged as the essence of creative expression. Writers can also utilize journalling or diary writing to capture thoughts, feelings, and daily situations, which

can then serve as an inspiration for more extensive pieces of writing. Storytelling emerges as the most favoured form of creative expression, spanning both fiction and nonfiction. In fiction, it manifests in various formats such as flash fiction, novellas, fairy tales and short stories. In nonfiction, it finds a place in mediums such as essays, diaries, memoirs and speeches. Storytelling is a valuable skill present in all writing forms, from poetry to speeches. (Donovan, 2021)

## **2.6 Fairy Tales in ELT**

This thesis will exclusively focus on fairy tales and their use in foreign language learning since they constitute the sole type of creative writing employed in the research. The pivotal characteristic of a fairy tale is enchantment. As described by Jones (2002, p.9) “Fairy tales depict magical or marvellous events or phenomena as a valid part of human experience.” Within the realm of language teaching fairy tales can be used in numerous ways, with a focus on different aspects of language learning.

The integration of fairy tales into EFL teaching is advocated as a powerful tool for motivating language learners. Marosi (2019) highlights the universal appeal of fairy tales and their potential to contribute significantly to language skill development and personality growth. Additionally, the role of fairy tales in influencing social norms, shaping perceptions of gender, and facilitating comprehension of grammar and vocabulary is also emphasized. In a related context, Carvajal’s research (2017) stresses the importance of literature, particularly fairy tales, in language teaching to engage students, foster creativity, and deepen their understanding of language patterns and cultural elements.

Expanding on the practical application of fairy tales in language education, the rewriting of fairy tales is explored as a practical application to enhance literacy development and creativity in the classroom. The suggested activities to use in EFL teaching involve changing perspectives, time frames, character relations, and hero characteristics, offering opportunities for imagination and amusement (Malafantis, et al. 2014). An interesting idea of how to twist fairy tales in English lessons is presented by Gorzo-Cana. The proposed activities involve transforming classic fairy tales into dark or modern versions, encouraging critical thinking, creativity and improved writing skills (Gorzo-Cana, 2019).

Furthermore, it is essential to explore the elements that characterize fairy tales. Stoykova (2004) introduces seven distinct features, including special beginnings and endings, the presence of good and evil characters, the role of royalty or castles, the prevalence of

magic, the necessity to overcome obstacles, and the occurrence of events in threes or sevens. Moreover, (Burton, 2011) outlines key features of fairy tales, such as their story format, the presence of heroes and villains, magical elements, a moral message, predictable language/structure, and a generally happy ending.

To conclude, fairy tales play a significant role in language education, serving not only as versatile resources that engage and motivate learners but also as powerful tools for literacy development, creativity, and a deeper understanding of language structures. The incorporation of creative writing activities such as fairy tales aligns with contemporary language teaching methodologies, emphasizing the importance of practical and imaginative learning in the EFL classroom.

## **2.7 The role of the teacher in teaching creative writing**

In the previous chapters, creative writing was defined and its significance in foreign language learning was discussed. The crucial figure that can, to some extent, influence learners' views on writing and their motivation to write is the teacher. Therefore, it is essential to define teachers' roles when teaching learners to write. The following roles of the teachers are applicable in both traditional writing and creative writing classes.

The fundamental role of teachers is to be motivators. They should encourage learners to do their best in writing, seek to establish an atmosphere that would be suitable for creating ideas and explain reasons why each writing task is useful (Harmer, 2007, 1b, p.330). In order to motivate students, teachers should “respond as a genuine and interested reader rather than judge and evaluator” (White and Arndt, 1991, p.125, as cited in Tribble, 1996, p.124). Moreover, in order to be valuable motivators and prevent learners from being annoyed and losing their interest in writing teachers should select a wide range of different types of activities and use a variety of sources (Byrne, 1993, p.49).

Subsequently, teachers also need to be resources for learners, which means being able to provide learners with vocabulary and useful phrases or help with grammatical structures when needed. Furthermore, they should carefully provide advice and recommendations and assure learners that they are willing to frequently check their work during their writing (Harmer, 2007, p.330). On the contrary, Brown (2000, p.340) believes that teachers should rather be facilitators, meaning that even though they should support the learners during the writing process by encouraging them to generate ideas for their writing, they must not incite learners to use ideas or sentences created by teachers.

Additionally, the Teacher also serves as a feedback provider. His role is to give learners comments on the content of students' work in a clear and supportive way (Harmer, 2007, 1b, p.331). The teacher should avoid using brief notes on students' work because then he tends to omit important words that are helpful to soften the tone of the message. This results in feedback being no longer positive and encouraging (Sokolik, 2003, p.93).

In conclusion, there are several roles that teachers must fill to motivate and engage learners in writing and facilitate learners' development of writing skills. The teacher's ultimate goal should be to encourage learners to overcome difficulties in writing in a foreign language.



### 3 Motivation

This chapter is dedicated to motivation, a central theme in this thesis. To gain a comprehensive grasp of motivation, including its relevance and significance in foreign language teaching, it is not only essential to offer a clear definition of the term motivation but also to provide a conscious historical perspective on its evolution and a description of the most influential motivational theories that are applicable within the context of foreign language instruction.

Motivation is undoubtedly one of the most powerful tools that humans can exploit to achieve desired targets. Dörnyei et al. (2011) explain that “the word motivation derives from the Latin verb *movere* meaning ‘to move’. What moves a person to make certain choices, to engage in action, to expend effort and persist in action” (p.3). Baumeister (2016), on the other hand, describes motivation as wanting. He claims that “It is a condition of an organism that includes a subjective sense (not necessarily conscious) of desiring some change in self and/or environment. Presumably, this includes some predisposition to act in ways that will facilitate that change” (p.1-2). One of the most simple and straightforward definitions of motivation has been proposed by Hall et al. (2013) defining motivation as “the internal forces that move us in a certain direction” (p.58).

The importance of such internal forces has been recognized by many scholars which led to widespread research and the creation of different views and “theoretical models encompassing different variables and different understandings of the construct of motivation and produced few clear straightforward answers” (Dörnyei et al, 2011, p.3). Motivation is a concept that is shaped by a vast range of influences on human behaviour. Therefore, several motivational theories emerged, explaining the term from different points of view since it was impossible to create one “super-theory” that would clearly and comprehensively describe all the main types of motives (Dörnyei et al, 2011, p.4). “After all, motivation theories intend to explain nothing less than why humans think and behave as they do, and it is very doubtful that the complexity of this issue can be accounted for by a single theory” (Dörnyei et al, 2011, p.4).

The numerous different motivational theories that have emerged during the research of motivation are based on three main perspectives namely behaviourist, cognitive, and constructivist. There has been a significant shift in the focus of motivational theories over time. Dörnyei et al. (2011) explain that in the earliest theories of motivation, particularly affected by the work of Freud the primary focus was on the profound and hidden inner forces,

emotions, and instincts, that mould human behaviour (2011, p.4-5). Behaviourist theories, on the other hand, “view motivation as a change in the rate, frequency of occurrence, or form of behaviour (response) as a function of environmental events and stimuli” (Shunk et al., 2014, p.21). This perspective treats motivation as an observable phenomenon, suggesting that explanations for motivation do not necessarily involve thoughts and feelings. Instead, it asserts that people are driven by environmental events and external forces such as teachers, classmates, parents, curricular requirements, etc. Another central concept in motivation behaviour is reinforcement, as proposed by Skinner and Pavlov. It suggests that the anticipation of rewards drives individuals to seek further reinforcement, while punishments reduce the likelihood of such behaviour in the future. (Brown, 2000, p.73, Brown, 2007, p.168, Shunk et al.,2014, p.21)

In contrast, cognitive theories highlight the significant role of mental structures, thoughts, beliefs, and information processing in influencing motivation and behaviour. From a cognitive perspective, motivation attributes greater significance to the choices and decisions made by individuals, with a particular focus on conscious cognitive processes such as ‘goals and expectations’ and ‘self-efficacy beliefs.’ This theory signifies a shift in the perception of motivation. It is no longer considered an observable phenomenon; instead, it underscores its internal nature which is not directly observable but is manifested through behaviour. Despite the consensus on the importance of mental processes as a whole, numerous views of cognitive theories stress the significance of different processes and provide different perspectives on motivation (Brown, 2007, p.168-169, Shunk et al.,2014, p.21., Dörnyei et al., 2011, p.5). For instance, Brown (2000, p.73) discusses three cognitive theories in greater detail: Drive theory, Hierarchy of needs theory, and Self-control theory, mentioning that for all of them, rewards are significant in the overall context, but they differentiate in the explanation of the motivational sources and in the capability of self-rewards.

Finally, “a constructivist view of motivation centres around the premise that each individual is motivated differently. . . However, an individual’s motivation is also subject to social and contextual influences” (Williams and Burden, 1997, p.121, as cited in Dörnyei et al., 2011, p.53). Both Dörnyei et al. (2011, p.53) and Brown (2007, p.169) emphasize that motivation is not solely determined by the role of individual decisions and cognitive processes but is also shaped by external factors that include social situation, contexts, the influence of parents, peers and other significant people.

One of the most widely known theories of motivation is Maslow’s Hierarchy of Needs introduced by Abraham Maslow in 1970. Brown (2000) in his book *Teaching by Principles*

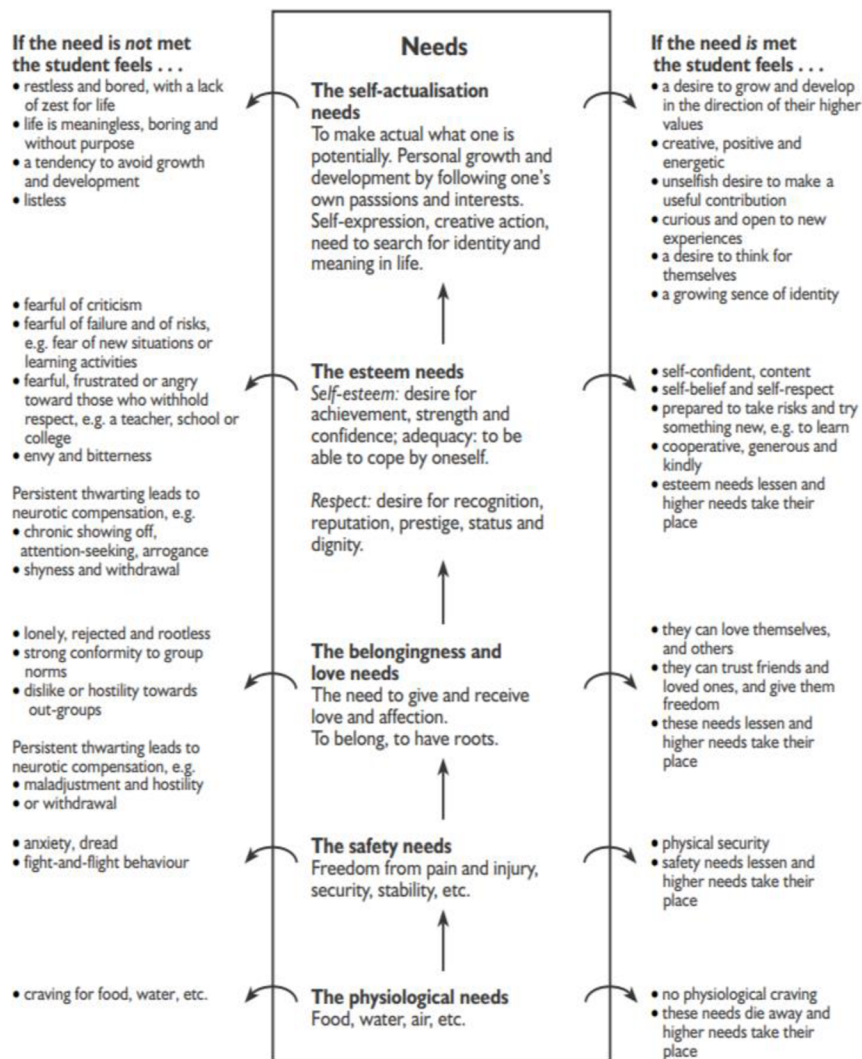
discussed this theory as one of the cognitive theories, but later in his publication *Principles of Language Learning and Teaching* published in 2007. Brown revised his perspective, He explained that the “needs theory” is intricately connected with all three motivational perspectives mentioned earlier. According to him “The fulfilment of needs is rewarding, requires choices, and in many cases must be interpreted in a social context” (Brown, 2007, p.169). Considering the influence and importance of Maslow’s hierarchy it is appropriate to describe it in more detail.

Abraham Maslow categorized all human needs into five groups and established a hierarchy based on their significance in human development. This hierarchy is often referred to as a pyramid of needs beginning with the basic physiological needs and safety needs, followed by belongingness, love needs and esteem needs. At the pinnacle of this hierarchy lies self-actualization, representing the attainment of one’s fullest potential. However, it is important to note that higher-level needs cannot be fulfilled until the more fundamental psychological and safety needs are met, emphasizing their interconnectedness in human development. (Brown, 2000, p.89, Shunk et al., p.199)

The theory of needs also finds its application in language teaching. Petty (2009, p.56) connected the theory of needs with foreign language teaching, using Maslow’s hierarchy of needs to explore how a learner’s emotional state may be affected by whether these needs were satisfied or not.

**Figure 3:** Learners' hierarchy of needs

*The learner's practical and emotional needs*



Source: Adapted from Pety (2009, p.56)

To conclude, this chapter provided a comprehensive exploration of motivation emphasizing its profound role in persisting in actions and accomplishing goals. As diverse perspectives on motivation have evolved, it became evident that no single theory can explain the multifaced nature of human motivation. Instead, a range of theories emerged rooted in behaviourist, cognitive, and constructivist perspectives while each perspective offers unique insights into a complex interplay of internal and external factors that shape motivation. This comprehensive overview lays the foundation for a more in-depth examination of the role of motivation in second and foreign language teaching.

### **3.1 Motivational theories in language teaching**

Following a comprehensive exploration of the three primary perspectives on motivation, it assumes significance to subsequently discuss specific motivational theories relevant and influential in second and foreign language teaching. According to Ushioda (2020, p.12), Gardner's socio-educational model, Deci and Ryan's self-determination theory, and Dörnyei's L2 Motivational Self System are considered the most significant theoretical motivational models in the field of second and foreign language motivation.

Gardner's socio-educational model was created in 1985. It was developed to explore how different motivation-related variables could display differences linked to students' language proficiency. The model suggests that individuals who exhibit greater motivation are inclined to achieve superior academic performance compared to their less motivated peers because they display greater focus to accomplish goals, demonstrate increased persistence, etc. It was suggested that motivation to acquire a second language is influenced by three distinct categories of factors: "Integrativeness, Attitudes towards Learning Situations, and Language Anxiety" (Gardner, 2019, p. 21-37, Lovato, 2011). Gardner developed the AMTB (Attitude Motivation Test Battery) as a measuring tool for various components of the socio-educational model. Although the AMTB is a widely accepted measuring tool in SLA (second language acquisition) research. Its focus was criticised as being directed at SLA rather than foreign language acquisition. Consequently, it is not suitable for the context of foreign language teaching. Gardner and colleagues argue that their research was conducted in countries where L2 learning is comparable to learning a foreign language which supports AMTB's appropriateness to use it in such countries (Oxford, 1996, p.1-9, Zareian et al., 2015, p.295-308).

The second model called the SDT (Self-Determination theory) was introduced by Deci and Ryan in 1985. It is a psychological framework that has been applied in the field of second and foreign language teaching to understand and enhance motivation. SDT is based on the premise that individuals have three basic psychological needs: autonomy, competence, and relatedness. Autonomy refers to the learners' ability to make decisions about their learning process. Teachers can support autonomy by providing choices for students. Competence refers to learners' sense of progress and achievement. It can be fostered by setting achievable goals and providing constructive feedback. Relatedness corresponds to the need for social connection. It can be fulfilled by creating a supportive learning environment and encouraging peer interactions and group activities. The fulfilment of these needs is associated with

heightened motivation, increased engagement, and enhanced success in accomplishing learning objectives. Additionally, SDT encompasses intrinsic, extrinsic motivation, and amotivation. While intrinsic motivation is the most self-determined form of motivation. It occurs when individuals feel a sense of autonomy, relatedness, and competence. Regarding extrinsic motivation, this theory differentiates between autonomous and controlled extrinsic motivation. The least self-determined form of motivation is referred to as amotivation. It represents a lack of intention to take action and an absence of any motivated behaviour. (Ryan et al., 2012, p.85-107, Weiss et al., 2012, p.523, Ryan, et al. 2022 p.1-7, Dörnyei, 2005, p.76-79)

Finally, Dörnyei's L2 Motivational Self System (L2MSS) was proposed in 2005 and finds its origins in established theories of self-concept and identity within mainstream psychology, particularly in understanding how aspects of one's self-concept shape and guide behaviour (Csizér, 2019, p.73). Moreover, Dörnyei's motivation to propose the L2 motivational self-system was substantially influenced by a growing dissatisfaction with the concept of integrativeness, which had long been a central focus in L2 motivation research over several decades. (Dörnyei, et al., 2011, p.84-85). It consists of three components: The 'Ideal language self' represents the desired image of oneself as a proficient language user and motivates individuals to bridge the gap between their current and ideal self, encompassing traditional and internalized instrumental motives (Dörnyei, 2005, p.105, Dörnyei et al. 2011, p.86). Dörnyei (2005, p.105-106) defines the 'Ought-to Self' as "the attributes that one believes one ought to possess (i.e., various duties, obligations, or responsibilities) in order to avoid possible negative outcomes," involving less internalized, more extrinsic instrumental motives; and the 'L2 Learning Experience' focuses on immediate learning environment factors such as teachers, curriculum, peers and success experiences L2MSS emphasizes the dynamic interplay among these components influencing learner's motivation and behaviour (Dörnyei, 2005, p.106, Dörnyei et al. 2011, p.86).

This subchapter explored prominent motivational theories in second and foreign language teaching. The understanding of the basics of these theories provides valuable insights for generating, sustaining, and increasing, learners' motivation in language learning contexts.

## 3.2 Types of Motivation

The preceding chapters were dedicated to defining motivation and the presentation of motivational theories that were developed to encompass a wide range of motivational elements influencing human behaviour. Given the extensive diversity of these motivational elements, it became necessary to establish a categorization framework. One of the well-known distinctions of motivation is the concept of intrinsic and extrinsic motivation, this distinction was further enriched by the introduction of Ryan and Deci's Self-Determination theory encompassing the concept of Amotivation.

In the previous chapter, it was suggested that motivation can be described as inner forces which can be referred to as intrinsic motivation. It relates to an individual's willingness to engage in an activity because they find it personally satisfying. It is often associated with the intrinsic value of an action, a self-determined form of motivation in which individuals autonomously pursue activities without relying on external reinforcements. Intrinsic motivation is deeply rooted within an individual and is linked to their identity and overall well-being. (Shunk et al., 2014, 276, Hall et al. 2013, p.66, Ng et al., 2015, p.98)

Intrinsic motivation (IM) in foreign language teaching centres around enjoyment and satisfaction derived from engaging in the learning process. It is rooted in innate needs for competence and self-determination. IM is driven by the desire to rise to challenges and develop a sense of proficiency (Noels et al., 2000, p.38). Vallerand's taxonomy further categorizes IM into three types: IM – To Know, centred on the joy of exploring new ideas while learning, the desire to understand something new; IM – Accomplishment, focused on mastering tasks with an emphasis on the process of achievement rather than the end result; and IM-Stimulation, driven by enjoyable feeling experienced during self-initiated and challenging activities. These three subtypes collectively shape the core of intrinsic motivation, influencing foreign language learning (Vallerand, 1997, p. 280, Noels et al, 2000, p.38).

Extrinsic motivation is the type of motivation that originates from external sources, not from within the individual. When learners are extrinsically motivated, they engage in learning activities to obtain rewards such as grades or praise, which are not inherently tied to the learning itself. Extrinsic motivation can be further categorized into two forms: autonomous extrinsic motivation, where some value is recognized within the person undertaking the action, and controlled extrinsic motivation, where the value is primarily determined by an external reward system. It is notable to mention that autonomous forms of extrinsic motivation can have positive effects similar to intrinsic motivation, while controlled

forms may have long-term negative consequences for the learning process. (Shunk et al., 2014, 276, Hall et al. 2013, p.66, Ng et al., 2015, p.24)

Dörnyei's (1994, p.276, 1998) research suggests that in specific scenarios, external rewards when they become self-determined and internalized, can coexist with or even enhance intrinsic motivation. This concept aligns with the self-determination theory, initially proposed by Deci and Ryan, which extends the intrinsic/extrinsic concept. Within this theory, autonomy is deemed a vital requirement for any behaviour to be inherently rewarding. Consequently, extrinsic motivation is no longer viewed as an opposing force to intrinsic motivation; instead, it is categorized into four types along a continuum, ranging from self-determined to controlled forms of motivation.

At the initial level, external regulation involves behaviour driven by external conditions like rewards or punishments. Subsequently, introjected regulation follows, characterized by internal pressures and feelings of obligation, although still remains controlled by external factors like the desire to please others. Identified regulation emerges when an activity holds personal importance and is consciously chosen by the learner, indicating a higher degree of self-determination. Finally, integrated regulation represents the most autonomous form of extrinsic motivation, resulting from the assimilation of various identifications into one's coherent self-concept. Integrated regulation is similar to intrinsic motivation, fosters self-determined functioning and is marked by deep processing and creativity, ultimately enhancing the quality of learning and experience when compared to external and introjected regulatory processes. (Schunk et al., 2014, p. 293-294, Rigby et al., 1992, p.169-171, Dörnyei, 1994, p.276)

Amotivation as defined by Deci and Ryan (1985 as cited in Dörnyei et al., 2011, p.140) "refers to the relative absence of motivation that is not caused by a lack of initial interest but rather by the individual's experiencing feelings of incompetence and helplessness when faced with the activity." It occurs when learners lack intrinsic or extrinsic goals for language learning and feel a sense of incompetence. They perceive little or no connection between their actions and the resulting outcomes, considering the task as lacking significance. Without specific objectives, the learners have little incentive to participate in language learning and often quit the activity promptly. Students exhibiting this motivational pattern lack a sense of purpose and self-determination in their actions, leading to low motivation for academic activities due to their perceived absence of value, self-efficacy, and internal control over school-related tasks. (Schunk et al., 2014, p.293, Noels et al. 2001, p. 426)



### 3.3 Factors influencing language learning motivation

Throughout the extended process of acquiring a foreign motivation, various factors have an impact on creating and sustaining motivation. William and Burden (1997) developed a comprehensive framework for understanding L2 motivation as part of their broader exploration of psychology for teachers. Their framework encompasses both internal factors related to learners and external factors related to the learning environment, providing a comprehensive summary of the motivational elements relevant to L2 instruction (Dörnyei, 1998, p.126-127). Figure 4 displays all possible factors that may influence learners' motivation during the process of second and foreign language acquisition.

**Figure 4:** Williams and Burden's (1997) framework of motivation in language learning

Motivation in second and foreign language learning	
Table 2. Williams and Burden's (1997) framework of motivation in language learning	
Internal factors	External factors
Intrinsic interest of activity <ul style="list-style-type: none"> <li>• arousal of curiosity</li> <li>• optimal degree of challenge</li> </ul>	Significant others <ul style="list-style-type: none"> <li>• parents</li> <li>• teachers</li> <li>• peers</li> </ul>
Perceived value of activity <ul style="list-style-type: none"> <li>• personal relevance</li> <li>• anticipated value of outcomes</li> <li>• intrinsic value attributed to the activity</li> </ul>	The nature of interaction with significant others <ul style="list-style-type: none"> <li>• mediated learning experiences</li> <li>• the nature and amount of feedback</li> <li>• rewards</li> <li>• the nature and amount of appropriate praise</li> <li>• punishments, sanctions</li> </ul>
Sense of agency <ul style="list-style-type: none"> <li>• locus of causality</li> <li>• locus of control RE process and outcomes</li> <li>• ability to set appropriate goals</li> </ul>	The learning environment <ul style="list-style-type: none"> <li>• comfort</li> <li>• resources</li> <li>• time of day, week, year</li> <li>• size of class and school</li> <li>• class and school ethos</li> </ul>
Mastery <ul style="list-style-type: none"> <li>• feelings of competence</li> <li>• awareness of developing skills and mastery in a chosen area</li> <li>• self-efficacy</li> </ul>	The broader context <ul style="list-style-type: none"> <li>• wider family networks</li> <li>• the local education system</li> <li>• conflicting interests</li> <li>• cultural norms</li> <li>• societal expectations and attitudes</li> </ul>
Self-concept <ul style="list-style-type: none"> <li>• realistic awareness of personal</li> <li>• strengths and weaknesses in skills required</li> <li>• personal definitions and judgements of success and failure</li> <li>• self-worth concern learned helplessness</li> </ul>	
Attitudes language learning in general <ul style="list-style-type: none"> <li>• to the target language</li> <li>• to the target language community and culture</li> </ul>	
Other affective states <ul style="list-style-type: none"> <li>• confidence</li> <li>• anxiety, fear</li> </ul>	
Developmental age and stage	
Gender	

Source: Adapted from Dörnyei, 1998, p.126

Dörnyei (1994 as cited in Dörnyei, 1998, p.125) further expanded on this concept by introducing a broad spectrum of motivational factors and organizing them into three key dimensions: Language Level, Learner Level, and Learning Situation Level.

**Figure 5:** Components of foreign language learning motivation (Dörnyei 1994)

**Table 1. Components of foreign language learning motivation (Dörnyei, 1994a: 280)**

<b>Language Level</b>	<b>Integrative Motivational Subsystem</b> <b>Instrumental Motivational Subsystem</b>
<b>Learner Level</b>	<b>Need for Achievement</b> <b>Self-Confidence</b> * <b>Language Use Anxiety</b> * <b>Perceived L2 Competence</b> * <b>Causal Attributions</b> * <b>Self-Efficacy</b>
<b>Learning Situation Level</b>	
<i>Course-Specific Motivational Components</i>	<b>Interest</b> <b>Relevance</b> <b>Expectancy</b> <b>Satisfaction</b>
<i>Teacher-Specific Motivational Components</i>	<b>Affiliative Motive</b> <b>Authority Type</b> <b>Direct Socialisation of Motivation</b> * <b>Modelling</b> * <b>Task Presentation</b> * <b>Feedback</b>
<i>Group-Specific Motivational Components</i>	<b>Goal-orientedness</b> <b>Norm &amp; Reward System</b> <b>Group Cohesion</b> <b>Classroom Goal Structure</b>

Source: Adapted from Dörnyei, 1998, p.125

The language level is associated with various aspects of the second or foreign language. The learner level deals with individual characteristics that learners bring to the language learning journey. The learning situation level is connected to elements tied to the course and the teacher's role (Zhao, 2012, p.101-102). However, it's essential to note that according to (Dörnyei, 1998, p.156) the components within this framework are quite diverse, making empirical testing challenging. Due to the scope of this thesis, each factor is not discussed in depth. A chosen set of factors in this thesis aligns with those examined in Zhao's (2012) study, where a specific set of factors with the potential for empirical testing was selected.

### 3.3.1 Internal Factors

“People’s motivation is greatly affected by their perceptions of themselves, and by whether they see themselves as in control of their actions” (Williams and Burden 1997, p.137 as cited in Zhao, 2012, p. 102). These perceptions of oneself are recognized as internal factors that impact motivation. In this thesis, the factors to be described include expectancy-value theory, goal-setting, linguistic self-confidence, self-efficacy and language anxiety.

Expectancy-value frameworks propose that motivation for engaging in tasks is shaped by two crucial factors: expectancy – the individual’s belief in their potential success in a given task – and the value they associate with succeeding in that task. An individual’s motivation is directly influenced by the extent to which they perceive the likelihood of achieving their goals and the value attributed to the desired outcome. The higher the value given to the desired outcome and greater expectancy of goal achievement, the stronger the individual’s motivation. On the contrary, when one or both of these elements is absent, whether due to the belief in a certain failure or a perception of significance in the task, motivation diminishes (Dörnyei, 2019, p.45, Dörnyei et al. 2011, p. 13). Eccles and Wigfield (2002, p.118-119) believe that learner’s expectancy beliefs are influenced by their self-concept, perception of task difficulty and expectations from others. Subjective task value, a vital predictor of task selection comprises four components: attainment value – which is associated with the activity’s alignment with one’s self-image; intrinsic or interest value – which is connected to the anticipated enjoyment of engaging in a task; utility value – concerns the task’s contribution to long-term goals or to obtain rewards and cost value – evaluates the effort involved in the activity (Eccles, 2005, p.109).

Goal-setting theory introduced by Locke and Latham, posits that an individual’s performance is closely linked to the goals they accept. It highlights the strong connection between goals and performance, emphasizing the benefits of specific, challenging goals that facilitate evaluation and feedback. Specific, challenging goals lead to higher performance than vague, easy or no goals. However, for goal setting to have an impact on performance, individuals must possess the necessary skills, and feedback is a key element in achieving high performance. Interestingly, group goal-setting holds equal importance to individual goal-setting when accepted by individuals. Furthermore, the primary individual difference influencing goal-setting behaviour is ability, with factors like need-achievement and self-esteem playing minor roles (Oxford et al, 1994, p.19, Lunenburg, 2001, p.1). It is important to note that goal-setting theory aligns with expectancy-value theories in the sense that

commitment is reinforced when individuals perceive the goal is achievable – corresponding to expectancy and significance – akin to task value (Dörnyei et al., 2011, p. 20).

Other major factors that influence motivation are Self-efficacy and Linguistic self-confidence. Linguistic self-confidence introduced by Clément, is primarily a product of social influences, but it also comprises a cognitive component. Although it primarily revolves around an individual's perception of their L2 proficiency and a belief in their ability to achieve desired outcomes and fulfil tasks effectively. Unlike self-efficacy which is task-specific, self-confidence incorporates a wider spectrum. Linguistic self-confidence is one's self-perceived proficiency in using a second language, accompanied by reduced anxiety when using that language (Dörnyei, 1998, p. 123-124, Dörnyei et al., 2011, p.43) This self-assessment influences their choices of activities, the level of their aspirations, the amount of effort exerted, and their persistence. When individuals have low self-efficacy in a particular domain, they tend to perceive challenging tasks as personal threats. This leads them to focus on their shortcomings and obstacles rather than on effective strategies for task completion, resulting in decreased confidence and a higher likelihood of giving up. In contrast, a strong sense of self-efficacy empowers individuals to confidently confront challenging situations, maintain task-focused thinking during activities, and sustain effort and persistence, even when faced with failure (Dörnyei, 1998, p. 119, Dörnyei et al., 2011, p. 15-16).

Anxiety “is the subjective feeling of tension, apprehension, nervousness, and worry associated with an arousal of the autonomic nervous system (Spielberger, 1983, as cited in Horwitz et al., 1986, p.125). In the context of second/ foreign language learning, anxiety has long been recognized as a notable issue, acknowledged by both teachers and students as a significant barrier to acquiring proficiency in a new language (Horwitz et al., 1986, p.125). Concerning Language anxiety, two forms exist: Language Class Anxiety, which refers to emotional responses when using the language in a classroom environment, and Language Use Anxiety, relevant to situations beyond the classroom. This anxiety is not a universal or inherent characteristic but rather a phenomenon that emerges during the process of language acquisition (Gardner, 2019, p.25). Contemporary language teaching approaches, like community language learning and suggestopedia, are specifically designed to reduce learner anxiety, highlighting its adverse effects on the language acquisition process (Horwitz et al., 1986, p.125).

### **3.3.2 External Factors**

Learning is never isolated; therefore, it is vital to consider contextual factors. While these factors may be understood differently by each learner, they significantly influence an individual's initial motivational drive and their determination to pursue specific goals (Williams et al., 1997, p.139). External factors that are described below include teachers, activities, relevance, feedback, and classroom environment.

Teachers play a pivotal role as influential figures in the learning process, with nearly every aspect of their behaviour in the classroom serving as a potent motivational tool for students (Dörnyei, 2011, p.109). It is the responsibility of teachers to foster a positive perception of learning goals and tasks among their students, while also nurturing students' confidence in their ability to succeed. This is crucial for enabling students to explore various possibilities and reach their full potential (Hall, et al., 2013, p.102). Teachers themselves commonly recognize the importance of their role as motivators. A study conducted by Dörnyei and Csizér (1998) involving 200 Hungarian English teachers revealed that these teachers assessed their actions as the most crucial motivational factor in the classroom p.210, 223-224). Furthermore, recognizing the educational and developmental significance of offering students numerous chances to acquire and sustain motivation in the classroom has been considered one of the most vital yet challenging aspects of the teaching profession (Hall, et al., 2013, p.102).

Other influential factors are activities and materials. According to Jaebi (2018) “the term “school activities” applies to a wide range of skill-based games, strategies and interactive activities that support students' educational development” by engaging various learning styles, infusing enjoyment into the learning process, and enhancing student confidence and critical thinking abilities. Ames (1992) suggests that certain elements in learning activities, including variety, skill, enhancement, personal relevance, meaningful content, personal challenges, and a sense of control, effectively stimulate students' interest and active engagement in education. Furthermore, educational materials play a crucial role in motivating students, as highlighted by Crookes et al. (1991), who stress the importance of interest in educational materials, advocating for diverse materials with varying layouts, colour illustrations, photographs, and engaging content, which can serve as positive stimuli to arouse curiosity and sustain motivation.

A central influential factor to consider is relevance. It is a precondition for “sustained motivation and requires the learner to perceive that important personal needs are being met by

the learning situation” (Keller 1983, p. 406, cited in Crookes and Schmidt, 1991, p.481). Dörnyei et al. (2011) define relevance as “refers to the extent to which the student feels that the instruction is connected to important personal needs, values, or goals. At a macro level, this component coincides with instrumentality; at the level of the learning situation, it refers to the extent to which the classroom instruction and course content are seen to be conducive to achieving the goal, that is, to mastering the L2” (p.50). Teachers, especially when introducing a new topic, should establish a connection between the material they teach and their students’ everyday life experiences, enhancing the material’s relevance (Hall, et al. 2013, p.102).

As regards feedback, Richards et al. (2002) provide a definition characterizing it as “comments or other information, that learners receive concerning their success on learning tasks or tests, either from the teacher or other persons” (p.199). Effective feedback in education is a critical element that can significantly enhance the performance of both students and educators (Klimova, 2015, p.172). It is crucial to ensure that feedback is motivational and informative rather than controlling. It should include positive competence feedback, recognize the value of accomplishments, and maintain a balanced response to errors, as advocated by Dörnyei (1994, p.282). Feedback serves as an integral component of assessment and course evaluation, available in both formal and informal formats. Educational institutions commonly pursue formal feedback, which focuses on evaluating the educational quality within the institution. Conversely, course teachers gather informal feedback, help to identify students’ learning challenges and offer teachers an opportunity for self-reflection (Klimova, 2015, p.173). Additionally, Klimova (2015, p.173) highlights several feedback strategies available to teachers, such as evaluating students’ work, conducting peer reviews, fostering self-reflection, encouraging in-class discussion, administering course evaluation questionnaires, and conducting focused interviews, all of which contribute to a comprehensive understanding of student and teacher performance.

The classroom environment’s quality and the relationships among class members significantly influence the teaching and learning experience. A classroom environment characterized by trust and support, as opposed to competition and hostility, is pivotal for effective learning (Dörnyei et al., 2019, p.721). A “pleasant-and-supportive-classroom-atmosphere” is recognizable through the absence of tension, and the presence of mutual trust and respect (Dörnyei, 2001, p.41). The classroom environment encompasses various components, including the teachers’ rapport with students, student-to-student relationships, and classroom rules and norms. In a safe and supportive environment, a norm of tolerance

dominates, allowing for risk-taking without fear of criticism, and acknowledging mistakes as integral to learning. Encouraging tolerance, risk-taking, humour, and personalization of the classroom environment further contribute to a positive learning atmosphere (Dörnyei, 2001, p.41-42).

In summary, this section has explored the various factors that influence language learning motivation. Internal factors shape learner's perceptions and self-assessment while external factors profoundly impact the motivation of language learners. The interaction of these factors underscores the complexity of motivation in language learning and emphasizes the importance of considering both internal and external influences in educational settings. Furthermore, creating a positive and supportive learning environment allows teachers to enhance students' motivation, eventually contributing to their success.

### **3.4 The danger of demotivation**

In the preceding subchapters, various theories, approaches, types of motivation and motivational factors that have the potential to foster and shape students' motivation positively were explored. It is crucial to recognize, however, that there are numerous potential negative factors that can impact motivation during the learning process. These include performance anxiety, poor test results, teacher attitudes, classroom dynamics and peer pressures. The definition of demotivation and the negative aspects that could potentially hinder second/foreign language motivation will be specifically addressed in this subchapter (Dörnyei et al., 2011, p.137-138).

Dörnyei (2011) defines demotivation as “specific external forces that reduce or diminish the motivational basis of a behavioural intention or an ongoing action” (p.139) and demotivated learner as “someone who was once motivated and lost his or her commitment/interest for some reason (Dörnyei et al., 2011, p. 138). An important notion connected to demotivation is ‘demotive’, which is essentially the opposite of motive: while a motive encourages or strengthens a tendency to take action, a demotive weakens or reduces that tendency. A related term to ‘demotivation’ is ‘amotivation’. These terms are not identical. Amotivation signifies a lack of motivation due to the realization that an activity is pointless or beyond one's abilities. In contrast, ‘demotivation’ is connected to specific external factors that diminish motivation. While central demotivators can lead to overall amotivation for a particular activity. In some, cases when the negative external influences are removed, previously suppressed positive motives can reappear (Dörnyei et al., 2011, p. 138-140).

Factors that lead to demotivation can be categorized into two primary groups: internal factors including decreased self-confidence and attitudes of peers, and external factors such as teachers, textbooks, and learning environment, which come from external sources and contribute to demotivation (Jomairi, 2011). Gorham and Christophel (1992, as cited in Dörnyei et al., 2011, p. 142) provided a list of the most common factors leading to demotivation, organized into broader categories rather than specific events of behaviours, as reported by students. “The first five categories were as follows:

1. Dissatisfaction with grading and assignments
2. The teacher being boring, bored, unorganized and unprepared.
3. The dislike of the subject area.
4. The inferior organisation of the teaching material.
5. The teacher being unapproachable, self-centred, biased, condescending and insulting” (p.142).

Zhang’s (2007) research confirmed a significant connection between teacher-related elements and student demotivation across various settings, highlighting teacher incompetence as the central factor in demotivation. According to Dörnyei et al. (2011), teachers should be aware of the significant influence their behaviour and attitudes can have on students’ motivation and performance. While appropriate teacher behaviour can be a powerful motivational tool, students also consider teacher behaviours as a potential cause of demotivation (p.144).

Second language learning research examines, among other things, the interplay of internal and external factors in demotivation. Falout and Maruyama (2004) conducted a study comparing English learners of varying proficiency levels. It was found that learners with lower proficiency were more prone to early demotivation, attributing it to internal factors like reduced self-confidence, and disappointment in performance. In contrast, higher proficiency learners tended to attribute their demotivation to external factors, such as teachers. This distinction suggested that lower proficiency learners might be caught in a cycle of diminishing self-confidence, demotivation and poor performance. A subsequent study by Falout et al. (2009) categorizes factors into external, internal and reactive in the large-scale investigation of 900 Japanese university EFL students. It was found that internal and reactive factors influence learning outcomes more than external factors. Proficient learners seemed to build self-confidence in language learning, while less proficient learners struggle with self-regulation when facing with challenges. Falout et al. (2009, p.411-412) emphasize the role of teachers and policymakers in optimizing external conditions to protect students’ self-confidence and foster self-regulatory skills.



To conclude, this subchapter explored negative factors influencing motivation. The definitions of demotivation and the demotivated learner presented above highlight that motivation can be undermined by external forces. Demotivation is a product of both internal and external factors, with the teacher's behaviour being a significant factor. This indicates that the teacher's fundamental role should be to shape a stimulating environment that protects students' self-confidence and fosters self-regulatory skills.

### **3.5 Teachers' enthusiasm and students' motivation**

Students' motivation is acknowledged as crucial by teachers, but there is often limited engagement in reflective practices or probing deeper questions about the learners. These practices should be particularly applied to students who show signs of decreasing motivation in their language learning (Ng et al., 2015, p.25) because as Dörnyei (2005) argues "Without sufficient motivation, even individuals with the most remarkable abilities cannot accomplish long-term goals" (p.65). Dörnyei (2001) also claims that "Teachers are supposed to teach the curriculum rather than motivate learners, and the fact that the former cannot happen without the latter is often ignored" (p.27). As was previously mentioned (in subchapter 2.7), one of the most significant teachers' roles in teaching writing is to be a motivator. Effective motivational teaching involves thorough lesson preparation and presentation of the content in an engaging manner. Students need to perceive the teacher's enthusiasm and commitment to the course (Zhao, 2012, p.109).

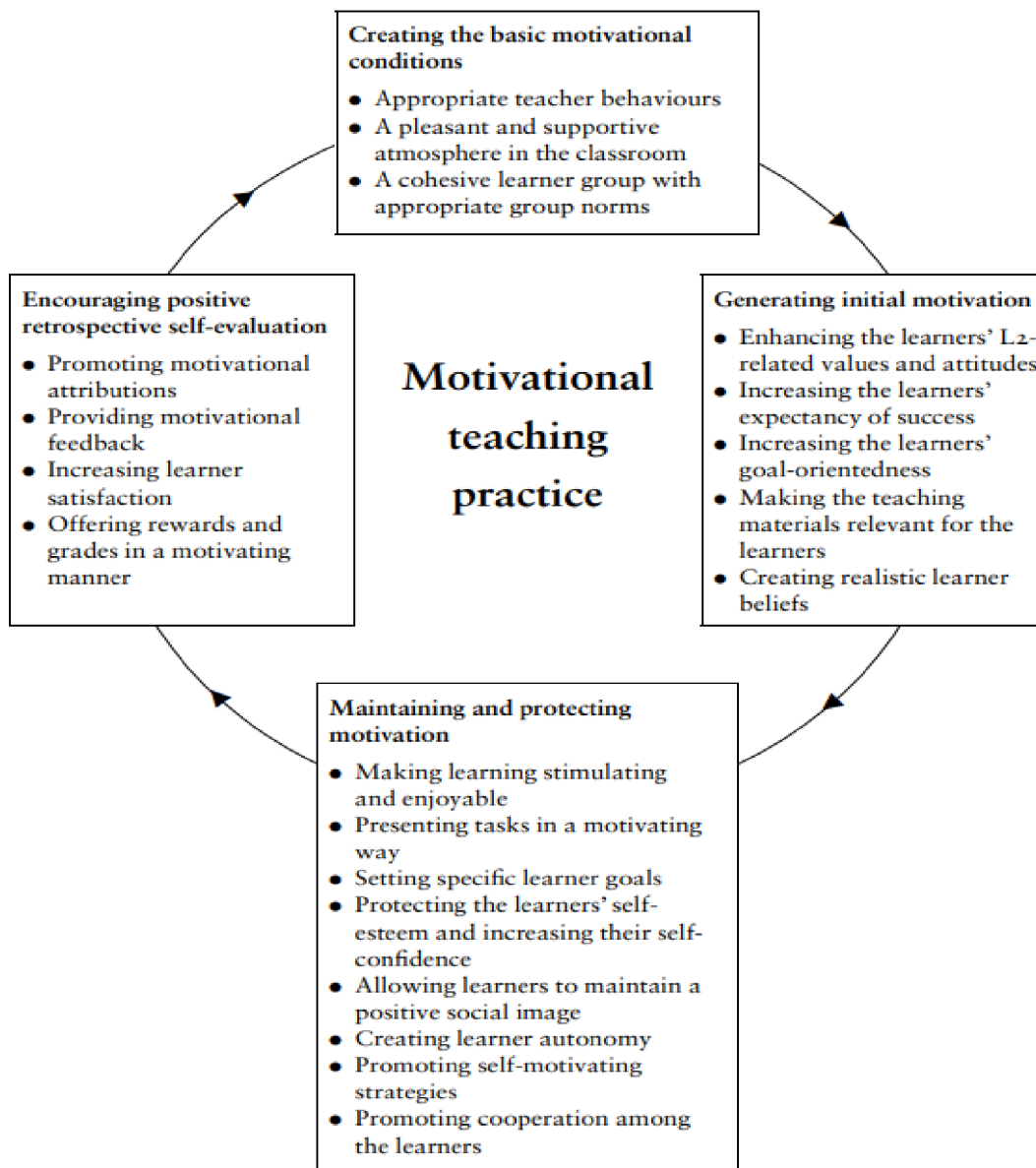
Primarily enthusiasm is widely recognized as an essential element in effective motivational teaching. It is believed to be a crucial ingredient in motivating students to engage in school activities. When teachers show enthusiasm, it conveys a strong sense of excitement about the subject matter, communicated not only through words but also via body language (Dörnyei et al., 2011, p.110). Furthermore, modelling enthusiasm and interest in the content is an effective technique that communicates the interesting nature of the subject matter (Shunk et al., 2014, p.261) It is reasonable to expect that an enthusiastic teacher can provide cues that suggest intrinsic motivation, potentially influencing students' motivation to learn. Although intrinsic motivation is typically viewed as an internal source of energy, teacher enthusiasm can act as a catalyst, renewing students' curiosity and interest, and sparking their intrinsic motivation (Patrick et al., 2000).

Patrick et al. (2000) conducted two studies (Study 1 and Study 2) and explored the connection between teacher enthusiasm and students' intrinsic motivation. In Study 1, a

questionnaire was designed to assess how teachers' enthusiasm was perceived by students and to gather their opinions of their own intrinsic motivation concerning the material being taught. 93 psychology undergraduates were surveyed and a strong link between teacher enthusiasm and student intrinsic motivation was found. Study 2 conducted a controlled experiment with 60 participants and revealed that students taught by highly enthusiastic teachers reported greater intrinsic motivation and increased interest in taught material. Both studies confirmed the original hypothesis that "students exposed to highly enthusiastic teachers would exhibit an increased intrinsic motivation to learn not only about the current subject but also related topics. Conversely, students with seemingly unenthusiastic teachers to display lower intrinsic motivation" (p.226). These results support the idea that enthusiastic teaching can enhance student engagement and motivation (Deci et al., 1991, Collins, 1978). Nevertheless, as Patrick et al. (2000) summarize the studies have limitations and further research in real classroom settings is warranted.

Displaying a teacher's enthusiasm belongs to one of the more than a hundred motivational strategies that were introduced by Dörnyei in 2001. Motivational strategies "refer to those motivational influences that are consciously exerted to achieve some systematic and enduring positive effect" (Dörnyei, 2001, p. 28) They can be divided into four categories: "Creating the basic motivational conditions", "Generating initial motivation", "Maintaining and protecting motivation" and "Encouraging positive retrospective self-evaluation" (Dörnyei, 2001, p.29). Within each category, there are macro strategies, each of which encompasses a variety of individual strategies.

**Figure 6:** Components of Motivational Teaching Practice



Source: Adapted from Dörnyei, 2001, p.29

Cheng and Dörnyei (2007, p.171) in their study narrowed these strategies down and found that only four macro motivational strategies are universally applicable and not culturally dependent. These are ‘displaying motivating teacher behaviour’, ‘promoting learners’ self-confidence’, ‘creating a pleasant classroom climate’ and ‘presenting tasks properly’ (2007, p.171). Among these, expressing the teacher’s enthusiasm is a part of the first category, serving as a component of the initial macro strategy and it is marked as the first specific strategy: “Demonstrate and talk about your own enthusiasm for the course material,

and how it affects you personally” (Dörnyei, 2001, p.33). The teacher’s personal interest in the target language should be shared with the students and the teacher should convey the value of learning the target language as a meaningful experience that brings satisfaction and enriches life (Dörnyei, 2001, p.33).

Based on the information discussed above, it becomes evident that teacher enthusiasm significantly influences students’ intrinsic motivation in the context of language learning. It is a crucial component of effective motivational teaching, shaping students’ engagement in school activities. Enthusiastic teachers convey excitement about the subject matter and serve as role models for their students, fostering their students’ interest in the language learning content.

## 4 Motivation and Creative Writing

After the detailed description of creative writing (Chapter 2) and motivation (Chapter 3) and their importance in foreign language teaching and learning, this chapter seeks to connect these two pivotal terms by providing an overview of the current situation concerning the effect of creative writing on students' motivation. This subchapter also discusses the results and findings of several studies advocating for the use of creative writing in second and foreign language teaching.

Lo and Hyland (2007, p.221) claim that to boost students' writing motivation and engagement, a valuable approach is to give them more opportunities to dive deeper into the language. This can be achieved by adjusting their writing classes to match their social and cultural surroundings. This includes the creation of personally meaningful writing exercises that foster social interaction and self-expression. Dougherty (2015, p.2) believes that "the use of creative writing can allow the student to take the L2 and use it for his or her own purposes; i.e., to share his or her artistic and personal vision in the target language. In essence, creative writing will allow the student to make the language his or her own possession." Furthermore, Maley (2009) suggests that CW can encourage students to explore the language independently, fostering personal and linguistic development, while also enhancing motivation through various means, such as enriching classroom activities, fostering a supportive environment, offering students consistent opportunities for success, and encouraging learner autonomy.

A detailed literature review suggests that incorporating creative writing techniques into the curriculum has a positive effect on students' motivation. The results of several research studies (e.g., Dougherty, 2015, p.7-8, Arshavskaya, 2015, p.75) confirm that creative writing increases motivation to write. Riber et al. (2020) concluded that "EFL learners acquire motivation to write when engaged in CW activities. This is achieved from the CW activity because it creates a learning environment where EFL learners' self-expression becomes the focus of the writing activity. Additionally, writing becomes more relevant, enjoyable and interesting" (p.24). The research conducted by Dougherty (2015) focused on assessing the impact of creative writing on EFL students. The participants were 15 college applicants in Abu Dhabi and 18 college students in Bangladesh. The findings indicate that creative writing is perceived as highly motivational by EFL students in both the United Arab Emirates and Bangladesh, and it encourages them to write in English outside the classroom. Moreover, creative writing contributed to improvements in various English language skills, vocabulary

acquisition, and public speaking. Consequently, the study suggests that introducing creative writing into EFL curricula can offer substantial benefits to students, both academically and emotionally, thereby enhancing their language acquisition experiences. This can be supported by Arshavskaya (2015) who argues “for greater employment of creative writing in second and foreign language courses in the future” (p.68).

Despite the recognized benefits of integrating creative writing into foreign language acquisition the present state of its implementation in Czech schools, as well as research in this area, remains limited. There is a small number of studies that examine the impact of creative writing on students’ motivation, and the few available ones tend to be quantitative research studies. Regarding the current state of incorporating creative writing into foreign language classrooms in the Czech Republic, research findings from a study conducted by Pelcová (2015), using a questionnaire, have indicated a significant disparity between the beliefs of teachers and their actual practices. It was revealed that, while 95% of teachers believe that creative writing is a valuable tool for teaching foreign languages and 51% of teachers are convinced that it can increase motivation if used regularly, however, only 10% of teachers in Czech schools frequently incorporate creative writing in their language teaching. Concerning the lack of qualitative studies in this field, another research dealing with this topic could contribute to raising awareness of the benefits of creative writing and its effect on students' motivation to write in EFL. Riber et al. (2020, p.24) propose an intriguing idea: conducting a study that investigates the development of motivation among a specific group of EFL students after engaging in various creative writing activities.

In summary, this chapter highlights the potential of creative writing in language education, emphasizing the importance of better synchronization with students’ motivational factors and cultural backgrounds. It is evident that the increased involvement of students in culturally relevant exercises significantly enhances their motivation. Allowing students to express themselves personally through creative writing is vital, and its inclusion in the curriculum not only boosts motivation for writing but also fosters self-expression. Moreover, creative writing makes writing more relevant and enjoyable while improving language skills and vocabulary acquisition.

## **5 Summary of the theoretical part**

This thesis explores the relationship between creative writing, learners' motivation and the role of a teacher's enthusiasm. The theoretical part of the thesis aimed to systematically review existing knowledge on creative writing, motivation, and teacher enthusiasm. Furthermore, the goal was to gain a comprehensive understanding of how creative writing can enhance motivation and investigate the ways in which a teacher's enthusiasm plays a role in facilitating this enhancement process.

To provide a comprehensive overview, the first chapter begins with the definition of writing and its application in an EFL context. It then addresses the reasons for teaching writing and delves into the challenges of writing, highlighting the potential reasons for its demotivating nature and its tendency to be the least favoured skill. This chapter further categorizes different types of writing involving creative writing. The second chapter is dedicated to the definition of creative writing and an explanation of creative writing process, techniques and exercises.

The third chapter deals with motivation by defining it, explaining motivational theories, the concept of intrinsic and extrinsic motivation and factors influencing motivation. This chapter is essential for understanding the role of teachers and learning activities as motivational factors. The last section of this chapter focuses on the connection between teacher's enthusiasm and learners' motivation, presenting results from several studies confirming the strong impact of the teacher's enthusiasm on learners' motivation. Finally, the fourth chapter interconnects the creative writing and motivation, presenting the findings of different research studies that underscore the potential of creative writing to increase learners' motivation to write.

In summary, the theoretical part established a base for the research by explaining creative writing, motivation, and teacher enthusiasm, providing empirical evidence that supports their potential in fostering learners' motivation.

## **Practical Part**

The practical part is divided into two chapters and several subchapters which provide a clear structure to the research. Chapter six is devoted to a description of the research objectives, methods, procedures, research participants and an explanation of the research procedure, including the development of the research plan. The implementation of the action plan is detailed in chapter seven, while chapter eight is focused on the presentation of the results from questionnaires and group interview. Chapter nine is dedicated to the discussion of the main findings. Moreover, the research questions are answered and research limitations and further research suggestions are described. In this diploma thesis, the action research method was employed. The research was conducted on a small group of students; therefore, the results cannot be generalized to a broader population.



## **6 The research**

### **6.1 The Aim and Research Questions**

This thesis aims to enhance learners' motivation to write in English by incorporating creative writing activities. The secondary aim is to investigate the influence of teacher's enthusiasm on students' motivation to write in English.

This is done through research questions that have been defined as follows:

1. How does the use of selected creative writing activities affect students' motivation to write in English?
2. Which of the used creative writing exercises was the most motivating and enjoyable?
3. How does involvement in creative writing influence students to continue writing in English beyond the classroom?
4. What aspects of creative writing do learners find the most enjoyable and motivating?
5. To what extent does the teacher's enthusiasm towards writing influence students' motivation to write in English?

### **6.2 Action research**

Action research seeks to bridge the gap between traditional academic research and practice. It is defined by Sagor (2000) as “A disciplined process of inquiry conducted by and for those taking the action. The primary reason for engaging in action research is to assist the actor in improving or refining his or her actions.” Góral et al. (2021) further explain that “This approach differs from the traditional way of conducting academic research, focused on understanding the organisational reality without the intention to interfere in its transformation” (p.13). Action research, on the other hand, aims to improve a section of educational reality (Průcha et al., 2003). The teacher becomes both the researcher and the participant in the research. Mills (2014) remarks that “Action research is research done by teachers for themselves; it is not imposed on them by someone else” (p.13). Nezvalová (2003) also contends that action research is employed as a tool for the professional development of teachers and the enhancement of current practices. Additionally, it involves the examination of actions, referring to the teacher's actions and behaviour aimed at improving the situation (p.300-301). It is essential to mention that action research is a general approach, not a single research method, it is a holistic way of problem-solving and involves a wide range of different research tools most often qualitative research methods such as

observations, interviews, research journals, case studies, etc., (Góral et al., 2021, O'Brien, 2001).

### 6.3 Phases of Action Research

According to Lewin action research is a “spiral of steps each of which is composed of a circle of planning, action, and fact finding about the results of the action” (Lewin, 1946 as cited in Willis et al., 2014, p.13). Several models of action research have been developed. The model that appears to be the most appropriate given the stated objectives, topic and structure of this thesis is the original one introduced by Kurt Lewin which consists of 6 continuously repeating stages (Figure 7).

1. Identify a general or Initial idea
  2. Reconnaissance (field survey, study of theoretical context)
  3. Plan and Implement (action plan design and implementation)
  4. Evaluate
  5. Revise Action Plan
  6. Begin Recursive AR cycle again (plan in plan - again from the first step)
- (Willis et al., 2014)

**Figure 7:** Original plan for action research



Source: Lewin (1946 as cited in Willis et al., 2014)

## **6.4 Research Participants**

The research was carried out at an elementary school in Štramberk. The target group of this research is 9th-grade students. The class is divided into two halves for language teaching. Only one-half of the class participated in the research. The group of participants consists of 12 students of which there are 6 girls and 6 boys. The age range of the students is from fourteen to fifteen years. None of the students are diagnosed with specific learning difficulties. All students were informed about the topic, nature and course of the research. Students were promised anonymity during the processing and publication of the research results. All agreed to participate.

## **6.5 Research Problem**

The initial awareness of the research problem emerged during two compulsory teaching practices in primary schools. These teaching practices involved observing, assisting the supervising teacher, and independently conducting lessons. Through these observations and pedagogical interventions, it became evident that many students, particularly older ones, had negative attitudes towards writing in English, showing reluctance to engage in traditional stylistic formats such as formal letters and reports. However, a positive response was noted when the supervising teacher employed a free writing exercise in her lessons during the second teaching practice.

Encouraged by this positive response, the exploration focused on whether similar exercises could enhance students' motivation, identifying free writing as one of many creative writing exercises applicable in foreign language teaching and having the potential to increase motivation. In the theoretical part of this thesis, through a detailed literature review, it was suggested that the incorporation of creative writing exercises could be a potential solution to the observed reduction in motivation to write.

Simultaneously, another issue surfaced during lesson observations: the supervising teacher's negative attitude towards teaching writing skills. Her explanation of writing exercises carried a sense of obligation rather than enjoyment, potentially influencing students' attitudes negatively. This prompted the author to engage in self-evaluation, realizing that personal enthusiasm significantly impacted her presentation of activities.

Recognizing the connection between the teacher's attitude and learners' motivation led to the assumption that enhancing motivation through creative writing also requires displaying the teacher's enjoyment and enthusiasm towards creative writing, necessitating the

simultaneous address of both issues. During the study of relevant literature, motivational strategies in teaching English emerged as a potential solution. There are over a hundred of motivational strategies that can be employed in language teaching, and their use has proven to be a beneficial and effective tool for enhancing students' motivation. Displaying the teacher's enthusiasm towards the subject matter is one of these strategies. Since the action research is also a tool for the professional development of teachers and is simultaneously focused on students and the teacher, it was decided to investigate the effect of teacher's enthusiasm on students' motivation as an opportunity to enhance professionalism, pedagogical skills, and experiences as a complement to the research on the impact of creative writing on motivation to write.

## **6.6 Methods and Procedures**

As previously mentioned, action research is a holistic approach to problem-solving not a single research method (Góral et al., 2021, O'Brien, 2001). When conducting action research both qualitative and quantitative research tools can be employed. For this particular research, triangulation of qualitative research methods was used. Triangulation is a process of using more than one source of data which enhances the reliability and validity of findings. As Mertler emphasizes, triangulation “does not necessarily mean that the researcher is using three (as in tri-) sources of data; it simply means that there is more than one source of data” (2017, p.45). Data were collected through pre- and post-intervention questionnaires and follow-up group interview. Figure 8 outlines the research questions and the corresponding data collection techniques that were used to find answers to these questions.

**Figure 8:** Data collection techniques

Research Question 1	Pre- and Post-intervention questionnaires	Follow-up Group Interview	
Research Question 2	Pre- and Post-intervention questionnaires	Follow-up Group Interview	
Research Question 3	Pre- and Post-intervention questionnaires	Follow-up Group Interview	
Research Question 4	Pre- and Post-intervention questionnaires	Follow-up Group Interview	
Research Question 5	Pre- and Post-intervention questionnaires	Follow-up Group Interview	

## 6.7 Research Tools

To ensure the reliability and validity of findings, two distinct methods were employed: pre- and post-intervention questionnaires, along with follow-up group interview. Initially, the pre-intervention questionnaire was administered to students before any pedagogical interventions. This aimed to gather information about the current state of their motivation, their attitudes towards creative writing and their opinion on the importance of the teacher's role in teaching writing. Subsequently, after the pedagogical interventions, learners were given the post-intervention questionnaire to assess any changes in their motivation. Lastly, a follow-up group interview was utilized as a complementary method to the questionnaires, providing additional insights and information.

### 6.7.1 Pre- and Post-intervention Questionnaires

The questionnaire survey was conducted twice with the students. The first administration occurred before the implementation of any pedagogical interventions. In the first questionnaire, learners responded to eight Likert-type questions. The subsequent administration occurred after the pedagogical interventions. In this phase, learners once again addressed eight Likert-type questions, complemented by an additional two questions related

to activities and situations during the pedagogical interventions. This approach was designed to compare students' opinions before and after the intervention, specifically focusing on the use of creative writing activities and efforts to enhance learners' motivation and overall engagement in creative writing in English.

Given that the questionnaire targeted a specific group of 9<sup>th</sup>-graders and the need for precise responses, the Czech version of the questionnaire (Appendix 11) was employed. For the purpose of this thesis, the questionnaire was translated into English (Appendix 12). It is noteworthy that certain post-intervention questions were slightly modified to ensure clarity for the participating learners.

### **6.7.2 Follow-up Group Interview**

When the pre- and post-intervention questionnaires were conducted, the follow-up group interview was employed. Its purpose was to delve more deeply into the responses provided by students in both questionnaires. An opportunity was provided for building upon previously obtained information and gaining a comprehensive understanding of participants' perspectives or experiences in greater depth. The use of more than one research tool contributed to data reliability and allowed data triangulation and verification of findings. In this research, a structured interview format was employed, wherein the questions and their order were predetermined. Five questions were posed to students, aiming to obtain more detailed insights that may not be captured through a questionnaire alone. The follow-up group interview involved the participation of all twelve students. Questions were presented to the participants in English and then translated into Czech to ensure learners' understanding. The learners had the option to respond either in Czech or English. Their answers were recorded and later translated into English for the purposes of this thesis.

## **6.8 Course of the research**

Having identified the research problem and a possible solution, the subsequent step involved the creation of a comprehensive research plan. Initially, a pre-intervention questionnaire was administered to students, aiming to assess their attitudes towards writing, creative writing, and their motivation to write. Subsequently, due to the time constraints set by the school's head teacher, four lesson plans were developed. In the selection process, consideration was given to ensuring the activities were not only interesting for students but also for the author, facilitating an enthusiastic presentation. Selected activities were outlined

in the theoretical part, with further practical descriptions provided during their implementation. Figure 9 presents the dates when the lesson plans were used, along with the names of each activity and the necessary time allowance for pedagogical intervention.

**Figure 9:** Timeline of the research

	Date:	Time:	The name of the activity:
1.	24.3.2023	45 minutes	Pre-intervention questionnaire
2.	31.3.2023	45 minutes	Things I hate - choose one, bubble and riff
3.	26.4.2023	45 minutes	Character profile
4.	27.4.2023	45 minutes	A grotesque - Looser
5.	4.5. - 5.5.2023	90 minutes	Twisted fairytales
6.	10.5.2023	45 minutes	Post-intervention questionnaire Follow-up Group Interview

During the pedagogical interventions, creative writing exercises were used, accompanied by the teacher's enthusiasm strategy. After implementation, the effectiveness of the creative writing exercises and used motivational strategy were evaluated using a post-intervention questionnaire, and follow-up group interview. Finally, the innovations were suggested and issues for further investigation were identified as the beginning of another cycle.

## **7 Lesson plan preparation and delivery**

The process of lesson preparation began with a careful selection of activities. Due to constraints in time, the choices were simplified to a few exercises and one more extensive writing task. The initial focus was on introducing students to concrete exercises, designed to stimulate their writing abilities. These exercises not only foster creativity and imagination but also serve as preparatory steps for the development of more extensive written pieces. The selection of activities followed a systematic progression, starting with the introduction of simpler exercises and advancing towards more complex ones. Ultimately, students engaged in the creation of one longer written piece, specifically the fairy tale, utilizing techniques acquired through the preceding exercises.

The lesson plans encompass the distinct phases of the writing process. Particular emphasis was placed on helping students understand that creating a high-quality piece of work involves sequential stages, including revision and rewriting, rather than immediate finalization. Furthermore, in the process of selection, there was a focus on choosing activities that would be engaging and enjoyable for both learners and the author. This ensured that the activities could be presented to the students with enthusiasm. When the lesson plans were created, the lessons were taught by the researcher, and then their course was described, followed by expressing the overall impressions, and improvement suggestions.



## 7.1 Lesson Plan 1

**Date:** 31.3.2023

**Topic:** Things I hate

**Lesson Aim:** Students write a short description of a thing they hate, aligning with their proficiency levels in the language.

**Lesson time:** 45 minutes

**Class:** 9<sup>th</sup> grade

**Number of learners:** 12

	Time	Activities
1.	3 min.	Warm-up: The teacher introduces the lesson's topic, sharing her personal bubble chart of things she dislikes, and providing additional details.
2.	5 min.	Bubble Chart activity: learners individually create their bubble charts writing things they hate, such as paper straws, old people, spoiled milk, etc.
3.	5 min.	Listing exercise: After completing the chart, learners choose one thing they dislike the most and engage in a listing exercise, they note emotions associated with it.
4.	25 min.	Writing exercise: Students are instructed to write a paragraph passionately expressing their frustration about their chosen item, they are encouraged to use wild and exaggerated sentences. Students can start with prompts like "I can't stand people who..." or "I really hate it when..."
5.	6 min.	Read it aloud: Students have the option to read their paragraphs aloud.
6.	1 min.	Feedback from students: "Yes" or "No" poster is used for students to express whether they enjoyed the lesson.

### 7.1.1 Course of the lesson

The teacher started the lesson by explaining the lesson's focus on expressing things learners hate. Then, she shared her own bubble chart (Appendix 1), pointing out specific details and providing brief stories for each item. This helped create a comfortable atmosphere and give learners an idea of what would be expected of them. When there is a time for learners to create their own bubble chart the teacher emphasized that this activity is a brainstorming session, and they should write down anything that comes to their mind

connected to the topic. To encourage creativity, students could use colours symbols, or drawings alongside their written entries (Appendix 2).

After completing the bubble chart, students chose the item they disliked the most. The teacher explained the listing exercise and students wrote various emotions associated with the chosen item. When students finished the listing, the teacher introduced the writing exercise, explaining that learners would now use information from the listing exercise to compose a paragraph (Appendix 3). The teacher provided possible paragraph starters on the whiteboard to support varied proficiency levels.

When students completed their writing. The teacher asked students who felt comfortable to share their paragraphs with the class. Peers could provide positive feedback after each reading. Finally, students expressed whether they enjoyed the lesson by writing “Yes” or “No” on the feedback poster.

### **7.1.2 Overall Impression**

The overall impression of this lesson is positive. Students’ behaviour during the lesson was divided into four groups: active engagement, genuine interest, increased motivation and active participation. In terms of active engagement, students appeared actively involved, particularly during the writing part of the lesson and bubble chart exercise where the teacher shared personal stories and detailed explanations which probably enhanced interest, captured students’ attention and made the lesson more relatable. Motivation was evident as students enthusiastically participated in brainstorming session, using colours, symbols, and drawing to express their ideas creatively (as seen in Appendix 2). Active participation was evident throughout the lesson, with students actively sharing their paragraphs and providing positive feedback to their peers. Students’ interest is also emphasized by the feedback poster where all twelve learners expressed that they liked the lesson.

### **7.1.3 Improvement Suggestions**

Firstly, for the listing exercise, it would be better to provide more structured guidance on the types of emotions students could explore, this may help those who find it challenging to start their list. Furthermore, the teacher could prolong the feedback and include specific criteria which would enhance the quality of the feedback exchanged among students.

## 7.2 Lesson Plan 2

**Date:** 26.4. 2023

**Topic:** Character Profile

**Lesson Aim:** Students write a short description of a specific character, aligning with their proficiency levels in the language.

**Lesson time:** 45 minutes

**Class:** 9<sup>th</sup> grade

**Number of learners:** 12

	Time	Activities
1.	3 min.	Warm-up: the teacher introduces the lesson topic
2.	5 min.	An example: The teacher explains that the student's task is to write a character description, she outlines the criteria and shows learners an example of such a description.
3.	5 min.	Vocabulary list: Before the learners start writing, the teacher asks them which adjectives can be used to describe a character of a person.
4.	25 min.	Writing part: After explaining the criteria, students begin working on their own character descriptions.
5.	6 min.	Conversation: Students, in groups of 3, discuss whether their characters would be friends or foes, providing reasons for their choice.
6.	1 min.	Feedback from students: "Yes" or "No" poster is used for students to express whether they enjoyed the lesson.

### 7.2.1 Course of the lesson

As a warm-up the teacher introduced the lesson topic by asking learners if they like to watch movies and play games, and if they generally prefer villains or heroes. Subsequently, she explained that students were about to write a character profile, outlined the criteria for character descriptions (Appendix 4) and provided them with example of such description (see Appendix 5). Before the learners started writing, the teacher asked them which adjectives

could be used to describe a character of person and wrote students' responses on the whiteboard. This activity served as a tool to use during writing for lower proficiency levels. With the criteria clarified, students began the writing part of the lesson. They were encouraged to be creative. To enhance creative process, learners were given the option to draw a visual representation of how they envisioned their characters (for examples of students' work, see Appendix 6). Following the writing activity, students were split into groups of three to discuss whether their created characters would be friends or foes. At the end of the lesson, learners participated in a feedback session. A 'Yes' or 'No' poster was used for students to express whether they enjoyed the lesson.

### **7.2.2 Overall Impression**

To reflect on the lesson. Students actively participated and showed genuine interest in the warm-up discussion about movie and game characters. During the writing phase, students were engaged and fully focused. The subsequent group discussion on friendships and rivalries was probably the most interesting for the learners because they displayed high engagement and enjoyment manifested through loud noises, vivid body movements and laughter. Overall, students' enjoyment of creative writing is evident based on the results of the feedback poster where all twelve learners expressed that they liked the lesson.

### **7.2.3 Improvement Suggestions**

In general, the lesson progressed smoothly, however, a few adjustments in timing and structure could enhance its overall effectiveness. Firstly, extending the warm-up activity to around five minutes would provide a more in-depth exploration of students' interest in movie and game characters. Furthermore, incorporating visual aids such as pictures or magazines for students to choose characters and create descriptions based on the picture would be beneficial, especially for less creative learners because visuals can stimulate their imagination. Finally, the teacher could have provided an optional opportunity for students to share their character descriptions or drawings with the entire class.

## 7.3 Lesson Plan 3

**Date:** 27.4.2023

**Topic:** A Grotesque – Looser

**Lesson Aim:** Students write a short paragraph with a description of the loser, corresponding to their individual language proficiency levels.

**Lesson time:** 45 minutes

**Class:** 9<sup>th</sup> grade

**Number of learners:** 12

	Time	Activities
1.	3 min.	Warm-up – Conversation: Students are asked to explain who a “loser” is.
2.	5 min.	Bubble Chart: In this exercise, three vocabulary lists are generated. Initially, students work in pairs to brainstorm adjectives describing losers. The teacher writes these ideas on the whiteboard, creating the first vocabulary list. Subsequently, students suggest verbs related to losers, forming the second vocabulary list. Finally, students discuss places where such losers might be found.
3.	5 min.	Examples: Before starting the writing of a grotesque (a short humorous descriptive story), students are provided with examples illustrating the structure and style of a grotesque.
4.	25 min.	Write grotesque: Students are asked to write their own grotesque.
5.	6 min.	Read it aloud: Students take turns reading their grotesques aloud.
6.	1 min	Feedback from students: “Yes” or “No” poster is used for students to express whether they enjoyed the lesson.

### 7.3.1 Course of the lesson

The lesson began by exploring what the students think of when they hear the term “loser” and how they would describe one. The students actively participated, providing interesting responses like “the one who never succeeds”, and “the one who is always unlucky.”

The second activity aimed to find as many adjectives, verbs and, places as possible that can be used when writing a description of a loser. Students made up words, adjectives and places and the researcher wrote them on the whiteboard for all to see. The first bubble

chart with adjectives included words such as “sad”, “unlucky”, “dirty”, “annoyed”, “anxious”, and “clumsy.” To further stimulate creative thinking, students were asked to come up with scenarios where a typical loser might be found and what he might be doing. The resulting lists encompassed diverse locations, including trains, buses, libraries, schools, classes, bowling, and various activities like window washing, cooking, fixing things, and doing sports. Later, they served as a word bank for the students to facilitate their writing.

Following this, the teacher introduced the “grotesque” exercise, describing it as a short, humorous, descriptive story. To ensure a comprehensive understanding, students were presented with examples by reading them, with one student reading them in Czech and another in English in order to promote a dual-language understanding of the exercise. The dual-language approach seemed effective in ensuring comprehension for all students, regardless of language proficiency.

The fourth activity was the main writing part, where the students had a chance to write their own grotesque (for example of student’s work see Appendix 7), The writing segment, lasted 20-25 minutes, and students could use dictionaries if needed.

The highlight of the lesson involved students sharing their grotesques through reading them aloud. In a reflective conclusion, a feedback poster was introduced during the final two minutes, students were asked to write yes or no depending on whether they liked the lesson or not.

### **7.3.2. Overall impression**

Throughout the lesson, students displayed high enthusiasm, active participation, and a positive attitude towards the activities. The overall atmosphere in the classroom was pleasant and students seemed comfortable expressing their opinions. Students’ engagement remained constantly high, especially during the main writing phase, the room was quiet, and students were fully focused. While students occasionally asked for advice from the teacher, they primarily worked independently. Furthermore, students enjoyed sharing their work, evident through smiles and laughter. Students’ enjoyment is also emphasized by the feedback poster where all twelve learners expressed that they liked the lesson. All of the mentioned aspects of students’ behaviour during the lesson collectively indicate a high level of intrinsic motivation.

### 7.3.3 Improvement Suggestions

Several aspects of the lesson could be improved. Firstly, the clarity of the lesson could have been improved when it came to reading examples of the description of the loser. Ideally, the teacher should have either read the examples herself or asked for volunteers. Since the teacher did not have prior knowledge of students reading abilities the fact that the teacher selected students who faced some difficulties in reading the examples may have led to a potential misunderstanding or discomfort for those students. To prevent such a situation in the future, the teacher should be aware of the students' reading skills in advance. Secondly, allocating more time for post-reading discussions would allow students to delve deeper into each other's grotesques. Moreover, the feedback could have been expanded to provide complex insights into specific aspects of the lesson that students enjoyed or found challenging. Finally, the use of technology for vocabulary-building activities could add an interactive dimension to the lesson.

## 7.4 Lesson Plan 4

**Date:** 4.5. - 5.5.2023

**Topic:** Twisted fairytales

**Lesson Aim:** Students write a short paragraph with a description of the loser, corresponding to their individual language proficiency levels.

**Lesson time:** 2 x 45 minutes

**Class:** 9<sup>th</sup> grade

**Number of learners:** 12

**Materials:** Video – Source: <https://www.youtube.com/watch?v=muNOaz3csb4>

Excerpt from the book: THE PRINCESS AND THE BOWLING BALL  
(Scieszka et al., 1992, p.10)

	<b>Time</b>	<b>Activities</b>
1.	2 min.	Introduction of the lesson: The teacher informs the students about the aims and the steps of the lesson.
2.	8 min.	Reading comprehension: <ul style="list-style-type: none"> <li>• Pre-reading – students examine the title and make predictions about the story based on it.</li> <li>• Reading – The teacher selects some students to read the text.</li> <li>• Post-reading – The teacher asks comprehension questions.</li> </ul>
3.	6 min.	YouTube video: Students will watch a video and answer comprehension questions afterwards.
4.	5 min.	Bubble Chart: The teacher creates a bubble chart on the whiteboard and asks learners to share the names of their favourite fairy tales.
5.	4 min.	Conversation: The teacher asks learners to make pairs or groups of three to discuss together and write down ideas about the new title, the changes in the story, differences, alternative endings, etc.
6.	24 min.	Writing phase: The teacher instructs learners to write their own version of their favourite fairy tale. This is not intended to be the final version but a first draft that will be further edited and grammatically corrected.
7.	44 min.	Feedback and finishing the fairy tales: The teacher provides constructive feedback to each learner, mentioning areas for improvement. The learners then create a final draft.
8.	1 min.	Feedback from students: “Yes” or “No” poster is used for students to express whether they enjoyed the lesson.

#### **7.4.1 Course of the lesson**

At the beginning of the lesson, the teacher introduced the lesson aims and steps, engaging students by asking ideas about what twisted fairy tales are. This was followed by a discussion of the concept of twisted fairy tales as adaptations of classic stories.

The second activity was reading comprehension whose purpose was to show learners how such a twisted fairy tale could look. In the pre-reading phase, the teacher gave learners



the fairy tale and asked students to examine the title. They discussed whether they liked the title and made predictions about the story based on it. The reading phase involved the teacher selecting students to read the text aloud (Appendix 8). In the post-reading phase, the teacher asked students if they could identify the original fairy tale from which this adaptation was made. The teacher then asked learners which fairy tale they liked more, the adaptation or the original. This activity was followed by a video to provide more ideas on how twisted fairy tales could look. After-watching students were asked comprehension questions such as Do you know the original fairy tale from which this adaptation was made? Do you like the story? What are the differences?

The lesson proceeded by creating a bubble chart; the teacher created it on the whiteboard (Appendix 9) and asked learners to share the names of their favourite fairy tales. If learners were unfamiliar with the English names of the fairy tale, the teacher could provide the translation or encourage them to find it online.

The fifth activity was conversation practice. The teacher asked learners to make pairs or groups of three to discuss together and write down ideas about the new title, the changes in the story, differences, alternative endings, etc. When they were finished, the teacher instructed learners to write their own version of their favourite fairy tale. Students could use dictionaries if needed. The time limit was 24 minutes to create a first draft, and there was no word range requirement. However, there were specific criteria: each fairy tale had to have the introduction, the main body (plot), and the conclusion (resolution). Moreover, learners had to adapt the text according to the target audience they chose - either young kids or adults. This version was not intended to be the final version but a first draft that will be further edited and grammatically corrected. During the writing phase, the teacher was walking around the classroom, offering help to learners who needed it.

This activity was followed by a feedback session. The teacher engaged in one-on-one discussions with each student, offering detailed feedback on their language use, and adherence to the criteria. The learners then finished their fixed fairytales - for example of a student's fairytale see Appendix 10. Finally, in conclusion, a feedback poster was introduced during the final minute, students were asked to write yes or no depending on whether they liked the lesson or not.

#### **7.4.2 Overall Impression**

The overall impression of the lesson is positive. Students demonstrated a high level of engagement, creativity, and collaboration throughout the various activities. Their enthusiasm

for the twisted fairy tales was evident through active participation in discussions, accompanied by expressive body movements and lively interactions. Students' interest was noticeable in several phases of this lesson, particularly during discussions in pairs about narrative twists and the writing phase, during which students were fully focused on their writing. Apart from seeking help from the researcher with specific questions, learners worked independently. In general, the lesson was successful, the activities seemed interesting for students. One of the students even wanted to complete the fairytale in her free time. This initiative indicated a high level of intrinsic motivation.

#### **7.4.3 Improvement Suggestions**

As a future suggestion, this activity could be extended and enriched by having the teacher collect students' fairy tales. The teacher could then choose to either read them anonymously in the following lesson or, alternatively, ask learners to modify their fairy tales in the text class. This modification process could involve creating a project where students add pictures, colours, and other creative elements. Once everyone has completed projects, the teacher can then invite learners to present their work to their classmates.

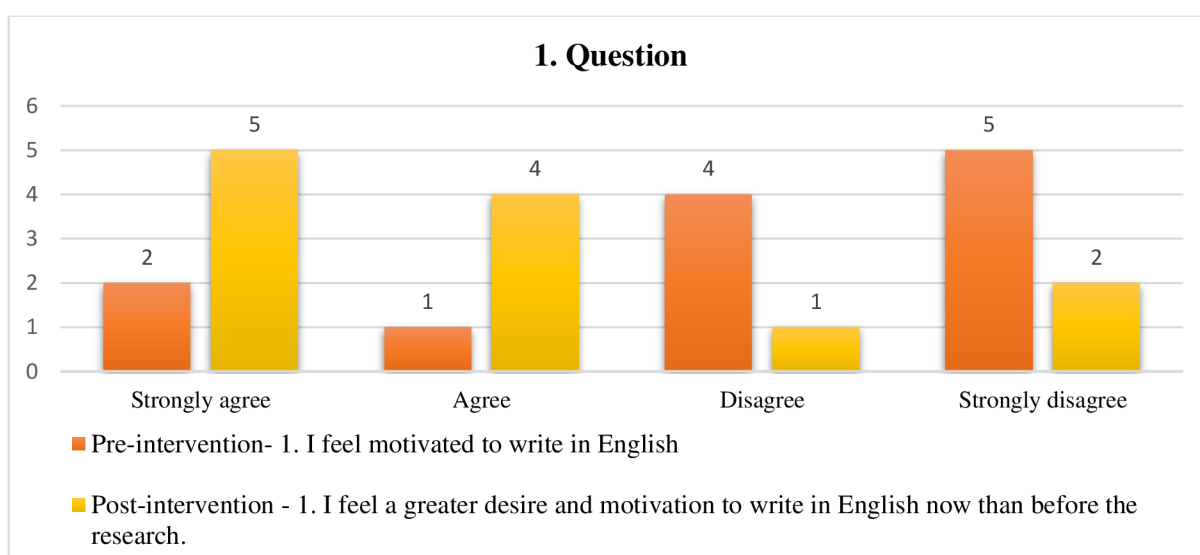
## 8 Results

In the following chapter, the results of the pre- and post-intervention questionnaires and the follow-up group interview are described.

### 8.1 Pre-and Post-intervention Questionnaires

The questionnaire results are visually presented through graphs. Questions 1-7 involve Likert-type statements, offering students four response options: Strongly agree, Agree, Disagree, and Strongly disagree. Question 8 requires students to express their preference on a scale ranging from 0 to 5. Questions 9 and 10 exclusively relate to the post-intervention phase and were included solely in the post-intervention questionnaire. The graphs utilize colour coding to distinguish between the pre-intervention questionnaire, represented in orange, and the post-intervention questionnaire denoted by the colour yellow. Both pre and post-intervention questionnaires were completed by all 12 participants.

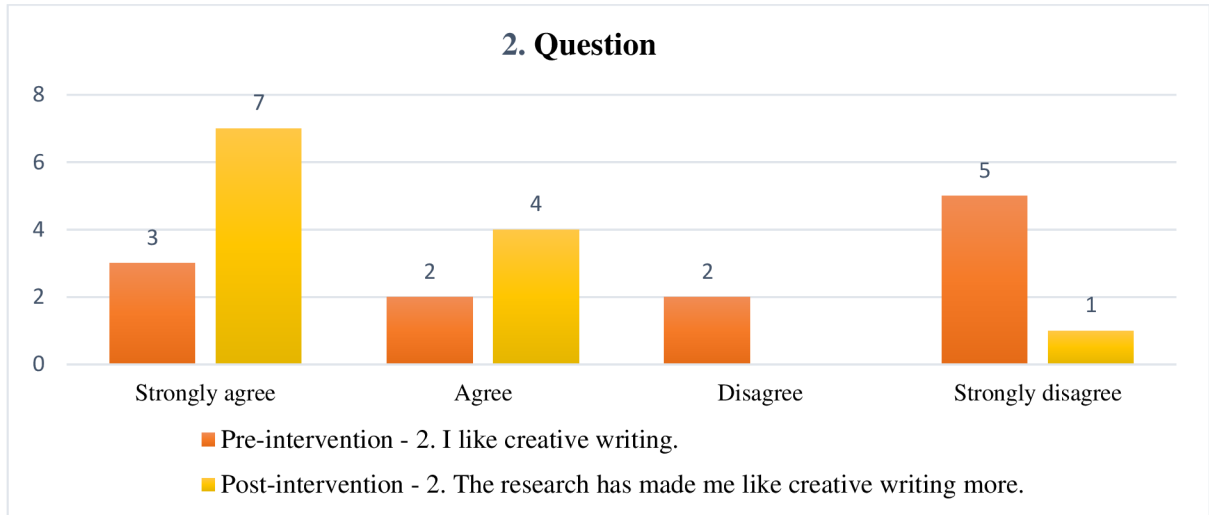
**Figure 10:** I feel motivated to write in English.



The aim of the initial question (figure 10) was to assess the students' motivation levels before and after the implementation of pedagogical interventions. To enhance clarity and precision, the post-intervention question underwent slight modifications, particularly to ensure learners understanding and specify the time frame of interest. The results reveal a noticeable shift in motivation before and after the research period. Prior to the research, the majority of students (9 out of 12) responded negatively, with either a strong disagreement (5)

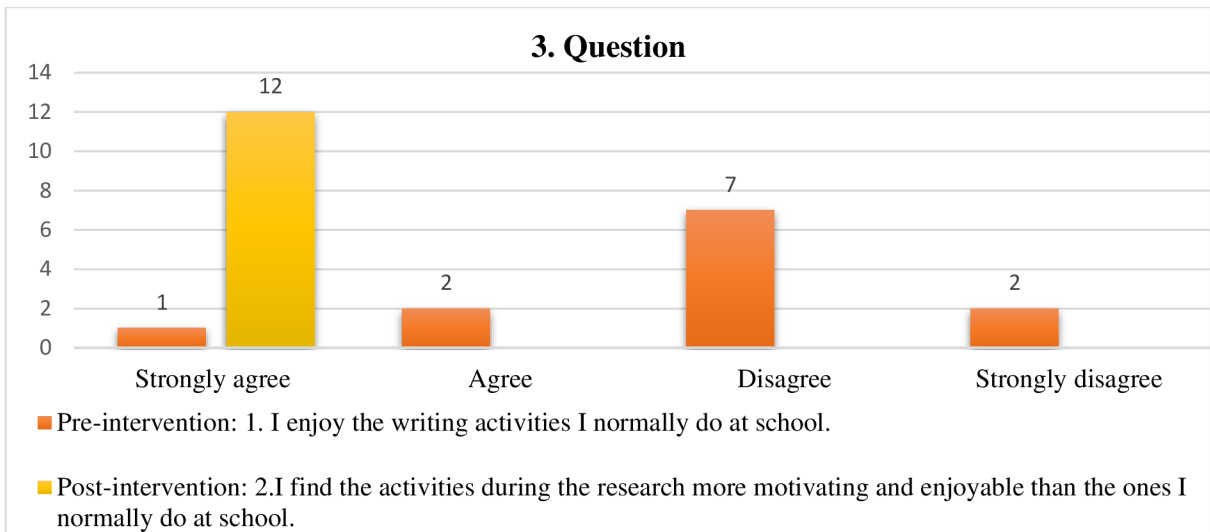
or disagreement (4) regarding their motivation to write in English. Conversely, post-research, the results indicate a substantial shift, with the majority of students (9 out of 12) either strongly agreeing (5) or agreeing (4) that they now feel more motivated to write in English.

**Figure 11: I like creative writing**



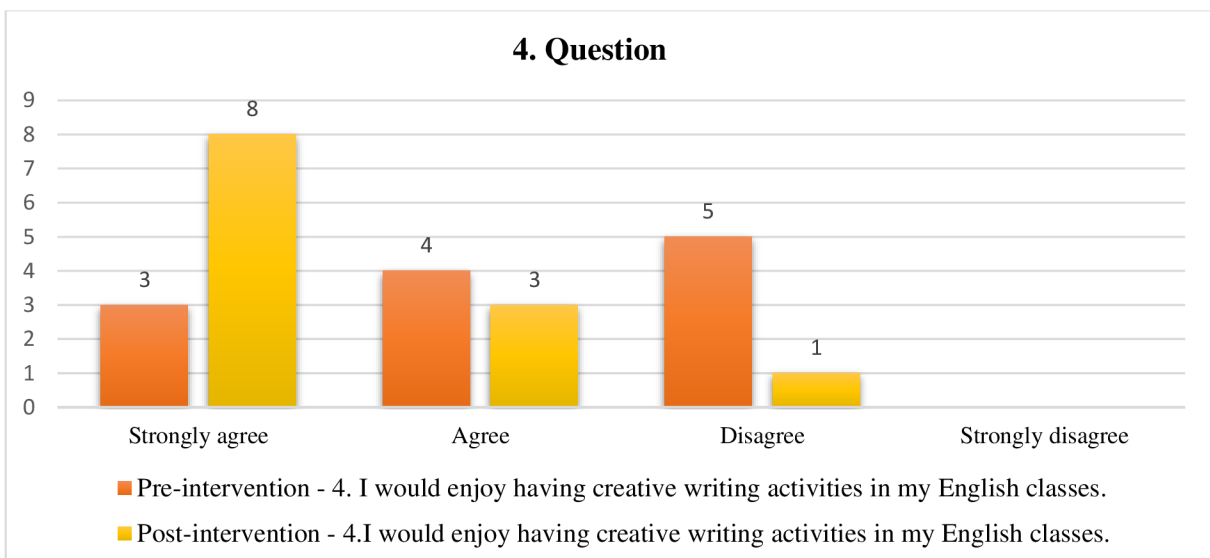
The second question (figure 11) centred on creative writing, aiming to determine students' inclination for creative writing and assess whether the author's selection of activities, along with their implementation, influenced an increased liking for creative writing. The post-intervention question underwent slight modifications to enhance clarity. The graph indicates that the pedagogical intervention has substantially increased students' affinity for creative writing. A substantial shift is evident before and after the research. Prior to the research, the majority of students (7 out of 12) either disagreed (2) or strongly disagreed (5) with the statement that they like creative writing. Post-research a significant transformation occurred with the vast majority of students (11 out of 12) either strongly agreeing (7) or agreeing (4) that they now like creative writing.

**Figure 12:** I enjoy the writing activities I normally do at school.



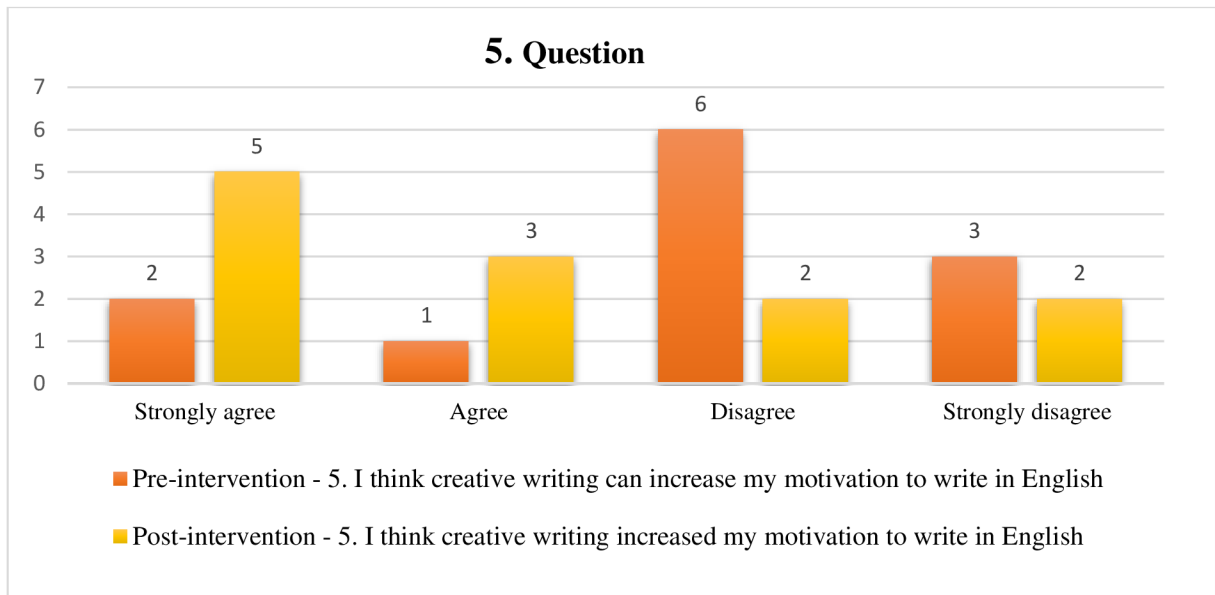
The focus of the third question (figure 12) was to elicit learners’ opinions on both the typical writing activities conducted at school and those introduced during the research. The post-intervention statement underwent additional refinement to facilitate a clearer comparison of results before and after the research. The graph illustrates that all participants (12 out of 12) expressed greater enjoyment of the activities during the research in comparison to those typically done at school. This suggests that the research activities were indeed enjoyable, as none of the majority of learners (9 out of 12) who usually express dislike (9 out of 12) for writing activities at school expressed any aversion to the activities introduced during the research.

**Figure 13:** I would enjoy having creative writing activities in my English classes.



The fourth question (figure 13) aimed to assess whether students were initially inclined to incorporate creative writing into their classes and to compare their responses before and after the intervention. Both the pre- and post-intervention questions remained consistent. The graph illustrates that before the intervention, five students were opposed to having creative writing as part of their English classes. After the research, this number was reduced to one. Furthermore, the fact that the majority of students (7 out of 12) agreed with the statement even before any intervention suggests a general enthusiasm and openness among learners to embrace a new approach to teaching writing. Throughout the research, the number of students who agreed that creative writing should be part of the English lessons increased from 7 out of 12 before the intervention to 11 out of 12 after the intervention.

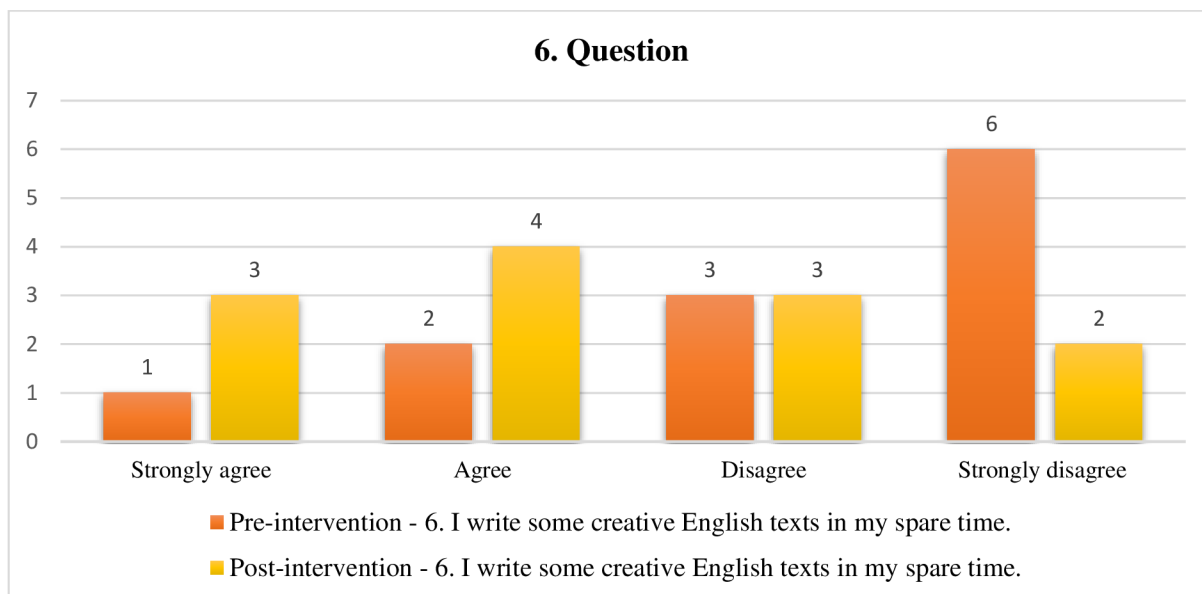
**Figure 14:** I would enjoy having creative writing activities in my English classes.



The fifth question (figure 14) explores the connection between motivation and creative writing, aiming to identify students' initial opinions regarding the potential of creative writing to enhance their motivation to write and to assess the actual impact of CW on their motivation after the intervention. To enhance clarity, the post-intervention question underwent slight modifications. the graph above indicates that initially, the majority of students (9 out of 12) believed that creative writing could not increase their motivation to write in English. Post-research, there was a shift, and the majority of students (8 out of 12) either agreed (3) or strongly agreed (5) that creative writing increased their motivation to write, which means that the number of students who initially believed that writing could increase their motivation (3

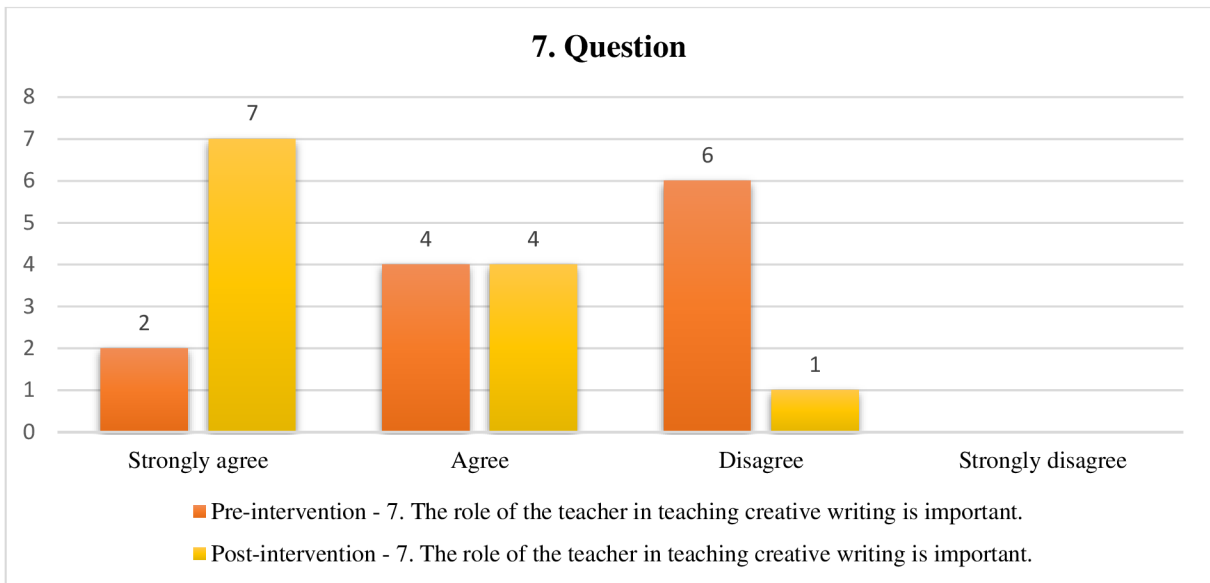
out of 12) increased to (8 out of 12) students after the intervention. This demonstrates that creative writing has the potential to increase learners' motivation to write in English.

**Figure 15:** I write some English texts in my spare time.



The sixth question (figure 15) explores whether students engage in writing some creative English text during their free time and assesses whether pedagogical interventions during the research might influence this behaviour. The results of this question are significant as they reflect the intensity of students' intrinsic motivation. Intrinsic motivation is demonstrated through increased engagement, active participation, individual involvement and expressive body language, among others. Writing outside the class indicates a personal interest in creative writing, signifying a higher level of intrinsic motivation. Despite the research time constraints, the results are noteworthy, suggesting that an extended creative writing course with an effective teacher could yield even better outcomes. Before the intervention, only 3 students either strongly agreed (1) or agreed (2) that they wrote creative texts in their free time. After the intervention, this number increased to 7 students, indicating that, based on the research, four more students initiated writing creative texts in their free time.

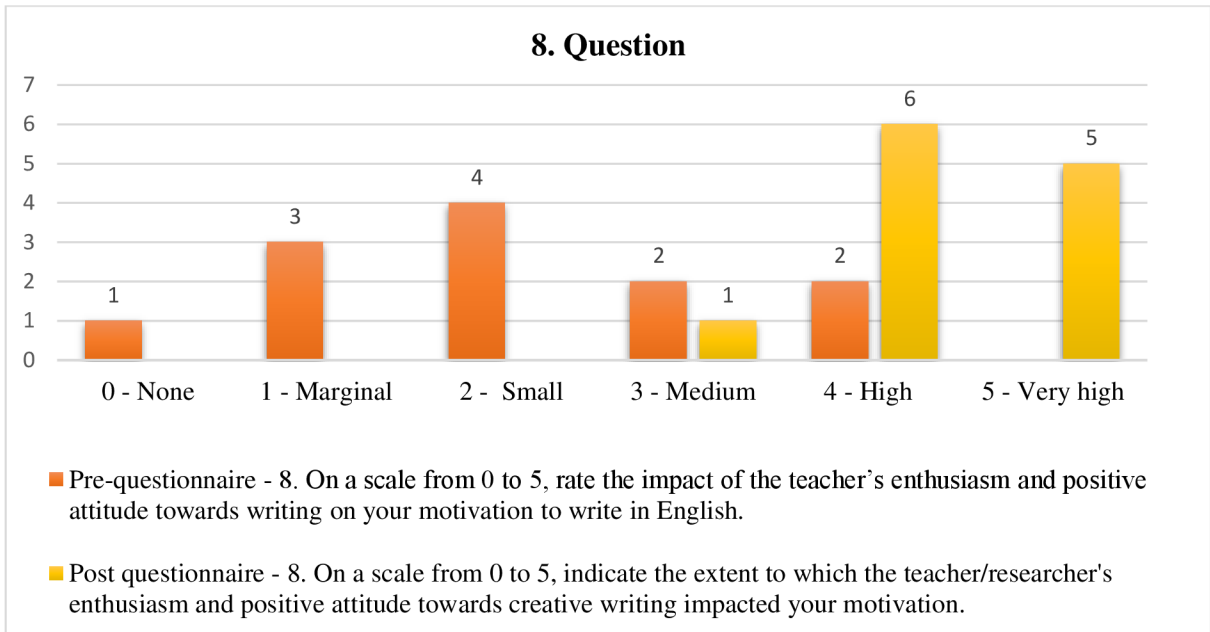
**Figure 16:** The role of the teacher in teaching creative writing is important.



The seventh question (figure 16) did not focus on creative writing itself but rather on the teachers and their role in creative writing. The aim was to investigate whether students believe that the teacher's role is important and if the researcher has influenced a change in their opinion or confirmed their previous stance. The pre- and post-intervention statements remained consistent. Before the research, there was a split opinion among students, with half of the students (6 out of 12) believing that the teacher's role is essential in teaching creative writing and the other half (6 out of 12) considering it not important. After the interventions, only one student maintained the belief that the teacher is not important, while the majority of participants (11 out of 12) either strongly agreed (7) or agreed (4) that the role of the teacher in creative writing is essential. These results are an initial indicator that the teacher's attitude can influence learners' opinions and thus also contribute to the change in their motivation.

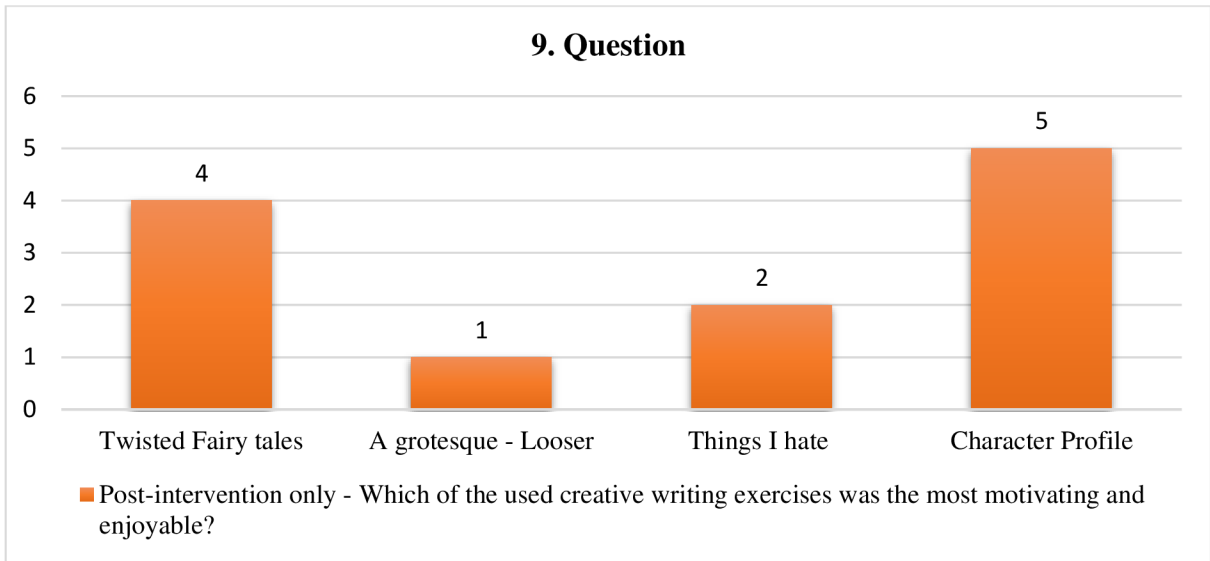


**Figure 17:** The impact of the teacher’s enthusiasm and positive attitude towards writing on motivation to write in English.



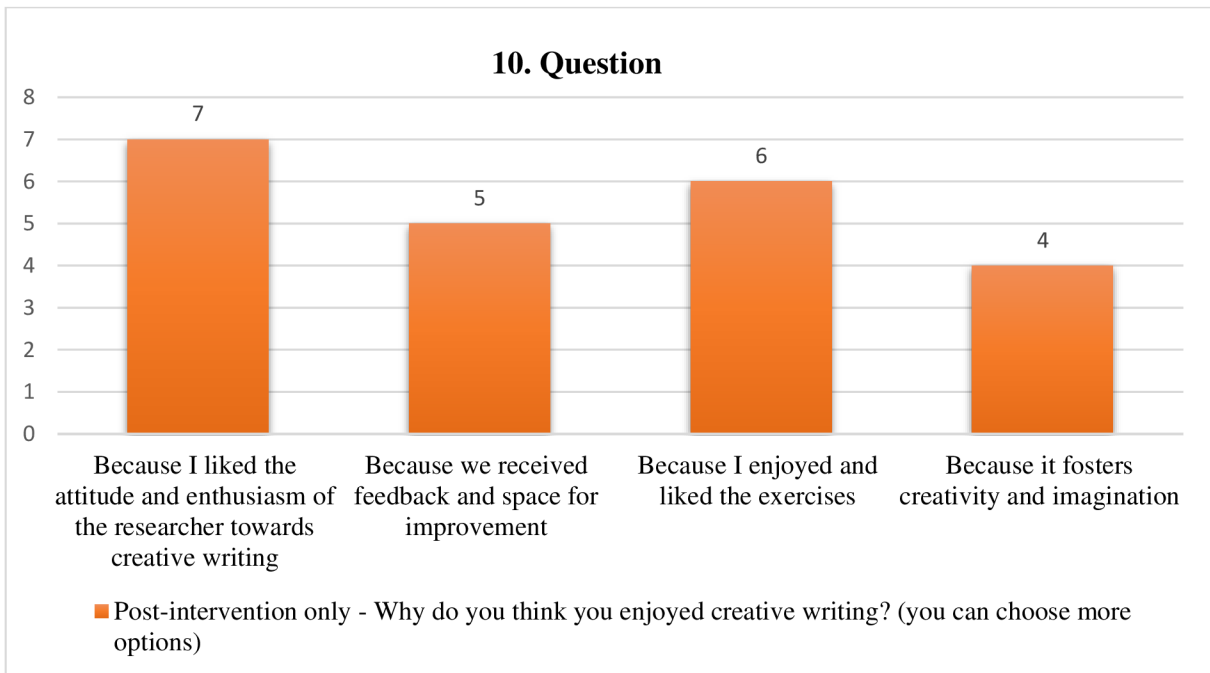
The eighth item in the questionnaire (figure 17) differs from the others, as learners were instructed to rate, on a scale from 0 to 5, the impact of the teacher’s enthusiasm on motivation to write in English, where 0 indicated no impact and 5 indicated very high impact. The graph above illustrates a significant shift in students’ perceptions of the impact of a teacher’s enthusiasm on their motivation to write in English following pedagogical interventions. Before the pedagogical intervention, 8 out of 12 students considered the positive teacher’s attitude to have a limited impact. However, post-intervention, the majority of students expressed a change in their beliefs, with all of them now acknowledging a medium to very high impact. This shift indicates that the pedagogical interventions, involving enhanced enthusiasm from the teacher, played a crucial role in altering students’ perception and potentially boosting their motivation levels for writing in English. The findings emphasize the importance of teacher’s attitudes towards the subject matter and suggest that intentional efforts to display enthusiasm can positively influence students’ motivation in language learning.

**Figure 18:** Which of the used creative writing exercises was the most motivating and enjoyable?



Question 9 (figure 18) aimed to identify the most motivating and enjoyable creative writing exercises among students. The graph highlights that the character profile exercise was the students' favourite, followed closely by the fairy tale exercise. This provides valuable insight for the teacher to recognize which activities were successful and which might benefit from modification or exclusion.

**Figure 19:** Why do you think you enjoyed creative writing?



The last question 10 (figure 19) aimed to uncover the reasons why students found enjoyment in creative writing. Students could select multiple answers, allowing them to select all the reasons that applied to them. Interestingly, the researcher's positive attitude and enthusiasm received the highest number of votes (7). This emphasizes the significance of teachers' positive behaviour. The second most chosen reason, with six votes, was the students' enjoyment of the activities themselves, indicating that even the most engaging writing activities would not be as enjoyable without a teacher who is passionate and enthusiastic about teaching them. Additionally, five students expressed appreciation for the opportunity for improvement and feedback from the researcher. It is remarkable that, even with a limited timeframe, some students (4) recognized the positive influence of creative writing in fostering both creativity and imagination.

### **8.1.1 Summary of the questionnaire findings**

The questionnaires revealed significant positive changes in students' attitudes and motivations toward creative writing after pedagogical interventions. This includes increased motivation to write in English, greater enjoyment of research activities compared to typical school writing, enhanced recognition of the motivational potential of creative writing, and a notable increase in the perceived importance of the teacher's role. The impact of the teacher's enthusiasm on motivation showed a remarkably positive shift, highlighting the crucial role of a positive teacher attitude. Overall, these findings emphasize the importance of innovative teaching of writing skills, positive teacher-student dynamics, and the use of engaging creative writing activities in enhancing students' motivation and enjoyment of writing in English.

## **8.2 Follow-up Group Interview**

- 1. Question:** Why did you find activities during the research more motivating and enjoyable than the ones you normally do at school?

Students' responses can be categorized into three main groups. Firstly, students expressed a preference for these creative exercises due to the element of fun and enjoyment they provided. Secondly, students felt a real interest in the creative activities, considering them relevant which, also contributed to perceiving them as more motivating compared to

those conducted typically in school. Finally, students appreciated the break from more structured language learning activities that they often find boring.

The elements of fun and enjoyment were emphasized by 11 out of 12 students, saying things such as: *“I liked it because it was more enjoyable and fun.”*, *“I liked it because it was fun.”*, *“I found that writing can actually be interesting and meaningful.”*

Additionally, 9 out of 12 students expressed a genuine interest in the activities through responses like *“because I enjoyed the activities a lot.”*, *“The activities and topics were absolutely great.”*, *“I liked the topics so much.”*, *“I liked that I could try something new, it was interesting and I enjoyed it.”*

8 out of 12 students appreciated the change from traditional types of stylistic formats, providing responses such as: *“It was a good break from types of writing like for example letters.”*, *“I liked it more because the stylistic formats we normally write are boring and this was not.”* *“I liked it because it was not boring.”*

The fact that the majority of students did not experience boredom and found the writing activities during the research more enjoyable and interesting than those typically written in school indicates that the traditional approach to teaching writing lacks interest, relevance and enjoyment for students. This underscores the potential for creative teaching, even within traditional stylistic formats, by incorporating creative writing techniques and exercises.

## **2. Question:** Why would you enjoy having creative writing activities in English classes?

In this section, only new themes of responses will be described to avoid repetition. Although learners also emphasized that they would enjoy having these types of activities because they were fun and interesting, the research will not revisit these responses.

Students provided other responses, that can be divided into three main categories. Firstly, students would appreciate having creative writing exercises more frequently in their English lessons, because they recognized the potential of creative writing to foster creativity and imagination. 7 out of 12 students highlighted the aspect of creativity in responses such as *“Because the creative writing lessons were great and I was surprised how creative I can be. I learned a lot and I want to learn more.”*, *“Because I liked that it was so creative.”*, *“Because I want to try more such creative exercises.”*

Secondly, the collaborative aspect of creative writing was appreciated by 11 out of 12 students, as evident in responses such as *“I liked that we could share our works with others*

*and I would like to do it more”, “I liked that we worked in groups, it would be great If we could do it every time” and “I liked that we helped each other to create ideas for writing and that we talked about ideas on how to make our texts better.”*

Finally, 6 out of 12 students acknowledged that creative writing techniques are applicable to traditional stylistic formats, and can potentially enhance their skills as writers. Students for example expressed things like *“because I realized that I can apply some of the activities that we did on other types of writing, it helped me a lot.” “Because it can help me with my English writing.”, “I write a lot of creative texts in Czech in my free time, but I struggle to write any text well in English. These lessons, made me realize that I can think creatively about everything I write in English the same way I do in Czech.”*

### **3. Question:** Why do you think you find creative writing motivating for you?

Although learners repeated some points mentioned in the first and second questions, such as genuine interest or enjoyment, the researcher will not revisit those responses. Instead, two new reasons why learners enjoy creative writing will be addressed.

The primary reason, highlighted by the majority of students (10 out of 12) was the role of the teacher. They provided responses such as *“Because of you<sup>1</sup>, you praised us and gave us feedback.”, “Because you were kind and sympathetic.”, “It was better with you than with our teacher because I could see that you really care about us and that you really like what you are doing.”, “I liked how positive and energetic you were.”*

Furthermore, the second reason they emphasized was the different approach to teaching writing they are accustomed to, and they appreciated that the teacher’s feedback was included. For instance, 11 out of 12 students provided responses such as *“I liked how different it was from what we know in school.”, “I liked that there were not strict rules, and we could play with language and write about what we really wanted.”, “Because the lessons were relaxed, I liked how many different things we did before we actually started to write some text, and, moreover it was fun.”, “It was interesting to find that writing in English can be much more than writing texts according to strictly given criteria with the lack of freedom.”, “I liked that you gave us feedback but never told us that our ideas were wrong, there was no bad or stupid idea for you”, “Because there was not so much pressure on us - we had to complete the exercise, but we could do it at our pace.”*

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<sup>1</sup> The pronoun "you" refers to the researcher

**4. Question:** Why did you like the character profile activity the most?

The primary reason learners enjoyed this activity, as mentioned by the majority of students (8 out of 12) was the opportunity for creativity and imagination. They provided responses such as *“I really enjoyed that I could create my own character with superpowers and talents that I miss when playing games.”*, *“I liked that we did not have to describe regular people; instead, we could use our imagination and create whatever creature we wanted.”* *“I liked it because I found that I can be creative and come up with interesting character descriptions.”*

Another reason why learners enjoyed this activity was the element of novelty and variety in learning. 5 students out of 12 mentioned things like *“I enjoyed it because it was something new and different from what we usually do at school.”*, *“It was an interesting break from writing exercises we usually do.”*

Additionally, 9 out of 12 students expressed their personal interest in games and movies as a reason for liking this activity. They provided responses such as *“I just really liked the topic because I enjoy playing games and watching movies, so creating my own movie or game character was fun.”*, *“I like watching Marvel movies, and I like that I could make my favourite character even better.”*

Finally, 5 out of 12 students emphasized that it was a positive learning experience for them, they expressed statements like *“I like that I did not feel like studying, I was just enjoying the lesson.”*, *“Because I enjoyed the topic and the lesson, it was fun.”*

**5. Question:** What specific aspects of the teacher’s (researcher’s) personality contributed to changing your attitude towards writing?

The use of creative writing and the engaging personality of the researcher seem to have sparked an interest in writing for some students (6 out of 12). One student responded *“Thanks to you I realized how important the teacher is. I did not like the writing in English that much, but since you came to our class and showed us creative activities and your personality the writing caught me and I love it right now.”* Furthermore, a positive and caring approach has left a favourable impression on 10 out of 12 students. They responded with things such as *“I liked that you cared about us.”*, *“I liked that you were always smiling.”* Additionally, 9 out of 12 students emphasized the positive and supportive learning atmosphere. They appreciated the researcher’s approachability and helpfulness. As examples

of some responses can be stated: *“I liked that you were more relaxed and happier, it was much better with you than with our teacher, who is not excited about English.”*, *“I liked that you were so nice and helpful.”* Finally, students underscored the importance of preparation. Students’ responses suggest that the researcher’s emphasis on preparation and clear instructions has positively influenced the students’ learning experience. 6 out of 12 students provided responses such as *“I realized that if the teacher is well-prepared and she describes what we should do in detail, I feel better”* and *“I liked you were always well-prepared for lessons.”*

### **8.2.1 Summary of the interview findings**

The follow-up group interview revealed that students prefer creative writing activities because they find them enjoyable and engaging, offering a change from the traditional and often dull language learning experiences. They expressed a desire for more creative exercises, stemming from their potential to foster creativity, collaboration, and applicability to traditional stylistic formats. Moreover, the responses suggest that students value the teacher’s role and innovative approach to teaching writing skills. They emphasized the impact of a positive and supportive atmosphere. The results further indicate that the use of creative writing plays a key role in enhancing students’ enjoyment and engagement in creative writing. Overall, the findings emphasize the significance of creative writing, positive teacher’s attitude and enjoyable approaches in enhancing students’ motivation and engagement in writing activities.

## 9 Discussion

This thesis primarily aimed to enhance learners' motivation to write in English by incorporating creative writing activities. Based on the conducted research and the findings derived from it, it can be stated that creative writing enhanced students' motivation to write in English. This statement is confirmed by the fact that the results reveal a noticeable shift in motivation before and after the research period. Prior to the research, the majority of students (9 out of 12) responded negatively, regarding their motivation to write in English. Conversely, post-research, the results indicate a substantial shift, with the majority of students (9 out of 12) agreeing that they now feel more motivated to write in English. Moreover, from 3 out of 12 students who initially believed that writing could increase their motivation the number increased to (8 out of 12) students after the intervention. These findings are in accordance with previous results of several research studies (e.g., Dougherty, 2015, Arshavskaya, 2015, Díaz, 2017, Águila-Pinto, 2016) confirming that creative writing increases motivation to write.

Additionally, two of these studies worked with similar ages of participants as this thesis. The research conducted by Díaz (2017) focused on assessing the impact of Alan Maley's creative writing proposal on EFL students. The participants were thirty 10<sup>th</sup>-grade EFL learners in Bogota, Columbia. The results indicate that creative writing positively influenced their motivation to write. Moreover, Águila-Pinto (2016) conducted research with 100 participants aged 14 to 17, they were equally split into control and experimental groups. The experimental group, exposed to various CW tasks, exhibited a significant positive shift in motivation and attitude towards writing. A diagnostic survey measured these changes. Notably, 40 initially low-motivated students in the experimental group experienced a substantial boost in motivation. The findings of both of these researches are consistent with the results of this diploma thesis.

The secondary aim was to investigate the influence of teacher's enthusiasm on students' motivation to write in English. The data analysis demonstrated a strong connection between the teacher's enthusiasm towards creative writing and students' motivation to write in English. Data indicates that a positive and enthusiastic approach from the teacher significantly contributes to heightened motivation among students, fostering a more positive and engaging learning environment. The obtained results align with findings by Patrick et al. (2000), who, through two studies, established a strong link between teacher enthusiasm and student intrinsic motivation.



Moreover, Students' responses demonstrated a remarkable shift in the perception of the impact of the teacher's enthusiasm on their motivation to write in English. Before the intervention, a majority of students (8 out of 12) considered the teacher's enthusiasm toward writing to have limited impact. Post-intervention, all students acknowledged a medium to very high impact, indicating that the teacher's enhanced enthusiasm played a crucial role in altering students' perceptions and potentially boosting their motivation level for writing in English.

Concerning responses to the research questions, the outcomes were as follows:

1. How does the use of selected creative writing activities affect students' motivation to write in English?

The research findings indicate a significant shift in students' motivation before and after the implementation of pedagogical interventions that were comprised of creative writing exercises. Before the research, a majority of students expressed negative feelings towards their motivation to write in English. However, post-intervention, there was a significant increase, with the majority of students now expressing higher motivation to write in English. This shift demonstrates the positive impact of creative writing activities on students' motivation.

2. Which of the used creative writing exercises was the most motivating and enjoyable?

The data analysis revealed that creative writing exercise focusing on character description was the most motivating and enjoyable for the students. Students' responses during group-interview highlighted for instance the opportunity for creativity and imagination, novelty and variety in learning, and their personal interests in games and movies as reasons they enjoyed the Character Profile activity.

3. How does involvement in creative writing influence students to continue writing in English beyond the classroom?

The research findings suggest a positive influence of creative writing activities on students' inclination to continue writing in English beyond the classroom. The majority of participants expressed an increased interest in writing creatively in their free time, indicating a lasting impact on their writing habits.

4. What aspects of creative writing do learners find the most enjoyable and motivating?

Students found enjoyment in creative writing in elements such as engaging activities, a genuine interest in the activities, and a shift away from traditional, structured language learning approaches. These aspects contributed significantly to their positive experience, emphasizing that creative teaching plays a key role in fostering students' enthusiasm and engagement in the writing process.

5. To what extent does the teacher's enthusiasm towards writing influence students' motivation to write in English?

The teacher's enthusiasm played a crucial role in shaping students' motivation. The results show a significant positive shift, with students acknowledging a medium to very high impact of the teacher's enthusiasm on their motivation to write in English after the intervention.

To conclude, the discussion chapter highlighted the positive impact of integrating creative writing activities on learner's motivation in English writing. Additionally, the strong correlation between teacher enthusiasm and increased students' motivation emphasizes the crucial role teachers play in shaping the positive learning experiences.

## **9.1 Changes and Innovations**

Based on the suggestions for improvement, there are several changes and innovations for improvement to enhance the action plan. It would be beneficial if the new action plan was more extensive, consisting of additional activities compared to the current one. Possibilities include using free writing exercises, or giving learners the initiative so that they can choose what they want to write about. Additionally, exploring the creative teaching of traditional stylistic formats could yield interesting findings in terms of further increasing learners' motivation to write. Moreover, extending the fairy tale writing session to four 45-minute lessons would provide time for comprehensive feedback, the creation of posters, and more time for completing students' fairy tales.

Further investigation into the role of the teacher's positive attitude and specific aspects of the teacher's personality that motivate learners is recommended. Since the action research, besides trying to solve a problem or improve the section of educational reality, also serves as a tool for teacher-researcher to enhance professionalism, pedagogical skills, and experiences.

## **9.2 Research Limitations**

The primary limitation of this research is the limited time allowance. If the research could have been prolonged and more activities could have been tried with the students the results would have been more beneficial.

Another obstacle identified in this action research revolves around the challenge of ensuring reliability. Balancing the dual roles of teacher and researcher simultaneously in this study hindered the assurance of complete objectivity. However, this limitation is frequently associated with action research in general. The researcher tried to reduce this limitation by triangulating the data and using more than one data collection technique. To further enhance reliability and objectivity the researcher could have explored additional measures, such as fostering collaboration with the second teacher who was present during the research, through methods such as an interview, or an observation of the lessons.

Finally, a closely related gap in this research concerns the small research sample. The research was conducted only in one school, in one ninth-grade class. Even though this is typical for action research, broadening the research to multiple classes, or, even better, to multiple schools, would not only ensure higher reliability but might also yield more interesting results. Such research, however, would go beyond the scope and content of the diploma thesis.

## **9.3 Further Research Suggestions**

The natural next step for further research would be to initiate a new cycle of action research to investigate the effectiveness of proposed changes and innovations. Furthermore, from the literature review done in the theoretical part and in the discussion section, it is evident that there is a shortage of qualitative research and mixed research studies in this field of study. Conducting an extensive mixed research study in more schools, incorporating both qualitative and quantitative research tools, could bring significant findings. Alternatively, conducting a longitudinal qualitative research study could track the fluctuation or the change in motivation during the whole creative writing course lasting months or more. Finally, it would be beneficial to focus on the connection between the teacher and activities and the impact of this combination on motivation.

## Conclusion

This diploma thesis focused on creative writing, exploring its potential to increase motivation and highlighting the significance of the teacher's enthusiasm in motivating students to write in EFL. The theoretical section presented existing findings on creative writing, motivation and teacher enthusiasm. The primary objective of this thesis was to enhance learners' motivation to write in English by incorporating creative writing activities. The secondary aim was to investigate the influence of teacher's enthusiasm on students' motivation to write in English.

To bridge the gap between the research and practice, action research was used. It was a qualitative study using pre- and post-intervention questionnaires, followed by a group interview. The data obtained were then analysed and presented. Initially, five research questions were formulated, and all of them were successfully answered, providing compelling results.

This thesis has successfully addressed its primary objective of enhancing learners' motivation to write in English through the incorporation of creative writing activities. The research findings demonstrate a clear and significant shift in students' motivation levels before and after the implementation of pedagogical interventions, with a majority of students experiencing an increase in motivation post-intervention. This positive impact aligns with previous research studies and supports the notion that creative writing effectively enhances students' motivation to write.

Moreover, the secondary aim of investigating the influence of teacher's enthusiasm on students' motivation provided compelling results. The data analysis established a strong connection between the teacher's enthusiasm towards creative writing and heightened students' motivation. As a result, it was determined that a positive and enthusiastic approach from the teacher significantly contributes to fostering a positive and engaging learning environment, as supported by findings from related studies.

Additionally, the responses to research questions underscore the positive impact of creative writing activities on students' motivation, highlighting the character description as the most motivating and enjoyable. Furthermore, the results suggest that involvement in creative writing not only influences students to continue writing in English beyond the classroom but also contributes to a positive and lasting change in their writing habits.

In conclusion, this research not only provides valuable insights into the motivational benefits of creative writing but also emphasizes the crucial role of teacher enthusiasm in

creating a positive and engaging learning environment for students. Notably, this study also appears to make a substantial scientific contribution, especially considering the apparent lack of similar qualitative research studies in the Czech Republic within this specific area of interest. Moreover, it can serve as an inspiration for teachers seeking innovative approaches in language teaching practices. Hopefully, this research will inspire other teachers to realize that creative writing activities are enjoyable and beneficial and encourage them to integrate and explore creative writing in foreign language teaching.

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## **List of appendices**

**Appendix 1:** Researcher's chart - things I hate

**Appendix 2:** Students' charts - things I hate

**Appendix 3:** Examples of student's work – Things I hate

**Appendix 4:** Criteria for Character Description

**Appendix 5:** An example of Character Description

**Appendix 6:** Examples of students' work – Character Description

**Appendix 7:** Example of student's work – loser

**Appendix 8:** The princess and the bowling ball

**Appendix 9:** Bubble chart – Fairy tales

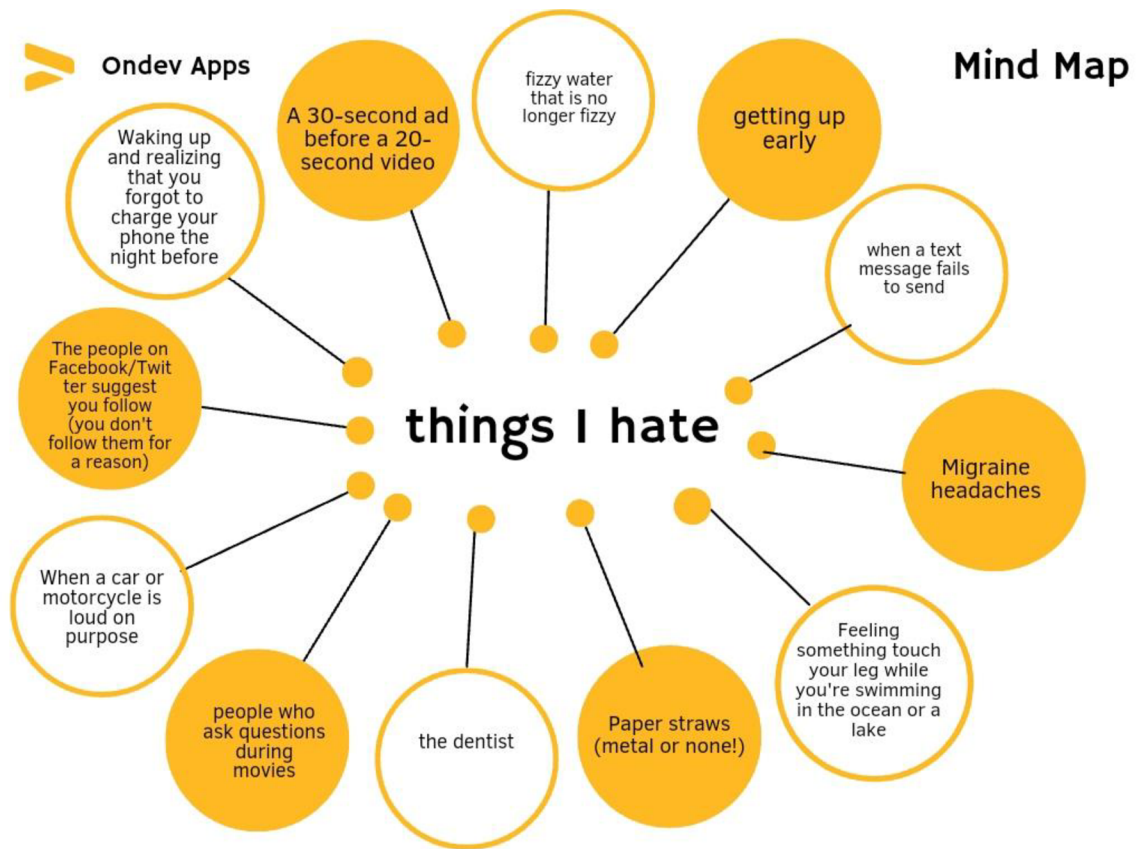
**Appendix 10:** Example of student's horror fairytale for adults and teens

**Appendix 11:** Pre- and Post-intervention questionnaire – in Czech

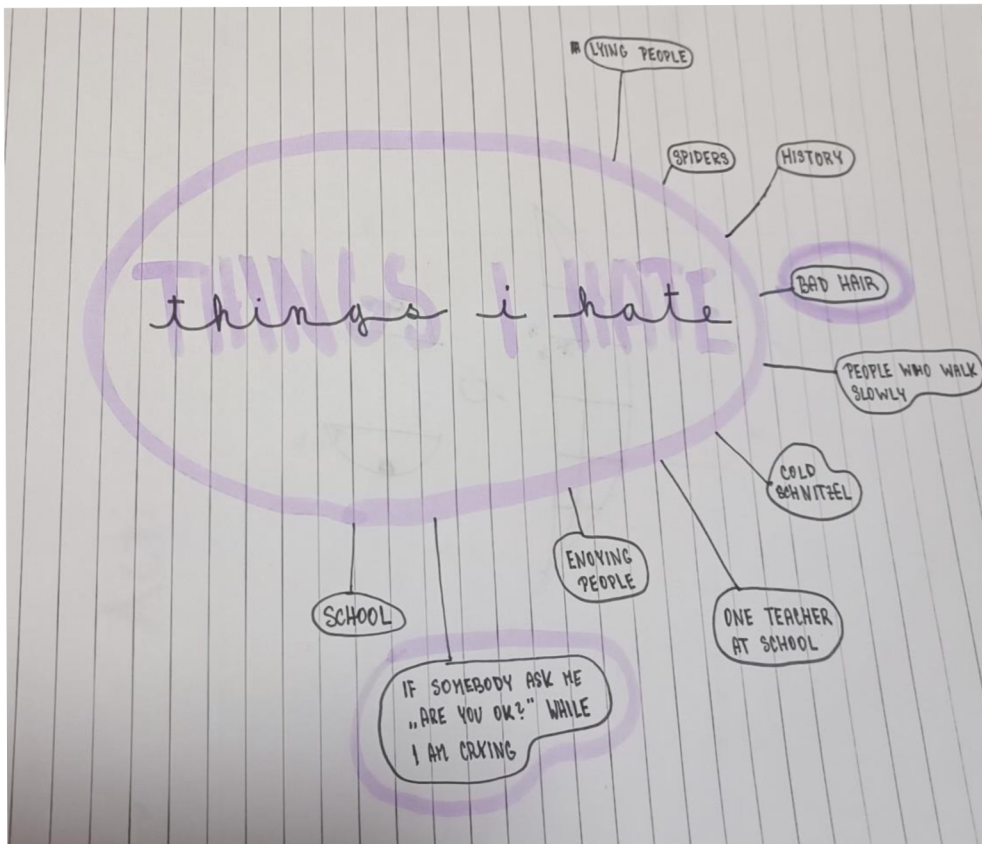
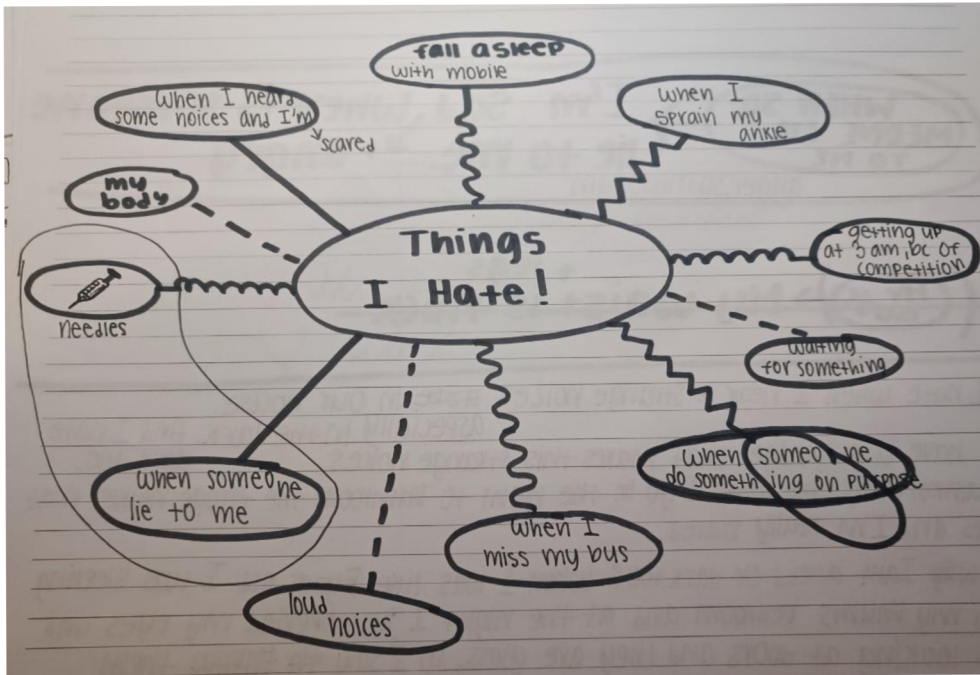
**Appendix 12:** Pre- and Post-intervention questionnaire – in English



## Appendix 1: Researcher's chart - things I hate



Appendix 2: Students' charts - things I hate





### Appendix 3: Example of student's work

• The one time I went out <sup>of kitchen</sup> with a boiling tea  
I went from kitchen carefully not to spill the tea.  
Unfortunately, I stubbed my thumb on the door,  
it was horrible, but <sup>then</sup> the tea spilled on my toe, so it was twice  
as bad. that's why I hate it. <sup>P</sup> But I can't avoid it anyway. !!

#### **Appendix 4: Criteria for Character Description**

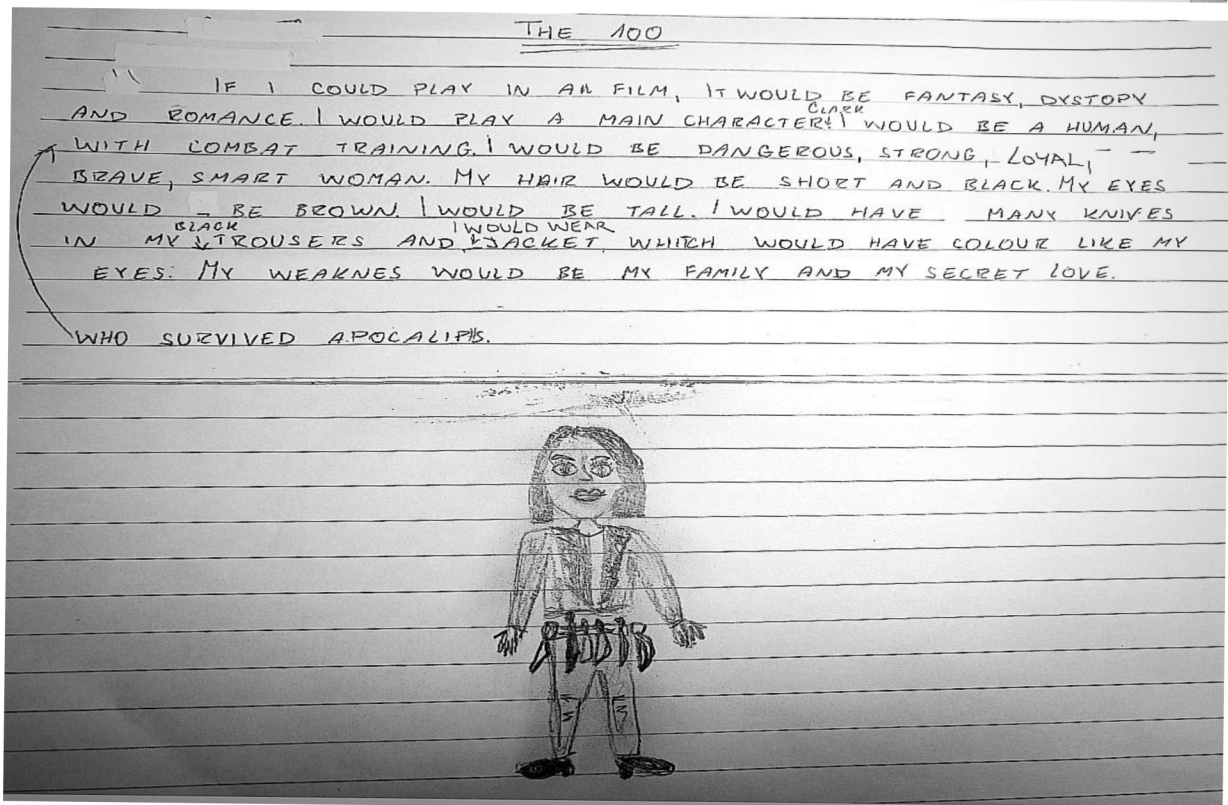
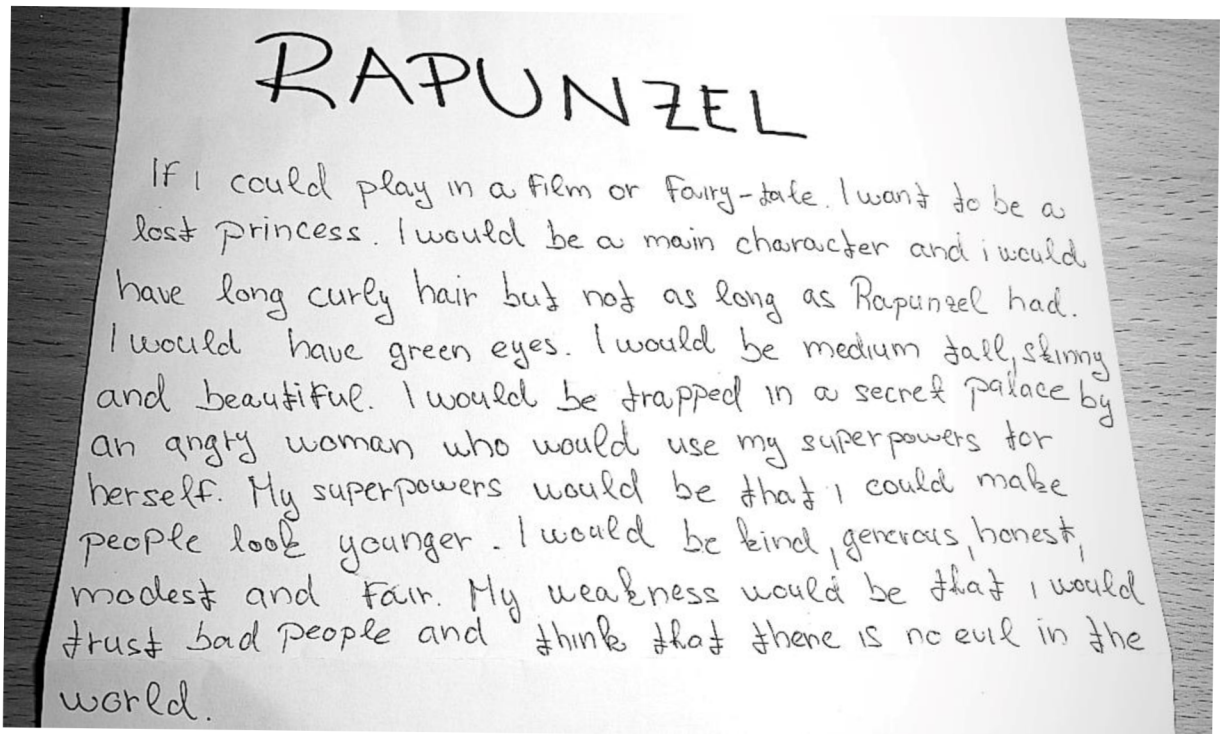
- Genre of the film (sci-fi, romantic, fantasy, comedy, Horror, drama, thriller) or title of the game:
- Main character/supporting character/minor character (hero/villain?):
- Talent or superpowers:
- Appearance:
- Personality:
- Strengths/ weaknesses:

## **Appendix 5:** An example of Character Description

### **EXAMPLE:**

If I could play in a film, it would be a fantasy film. I would play a supporting character because I do not like being in the spotlight too much. My character would be a female warrior elf with pointy ears and long hair. I would carry a sword and a longbow. My secret talent would be to read other people's minds. I would wear armour and long medieval dress to some occasions. My character would be brave, good-natured, friendly, and empathetic. My strength would be archery and mind reading. My weakness would be feeling sorry for enemies.

## Appendix 6: Examples of students' work – Character Description



## Appendix 7: Example of student's work loser

vanesa Uskova

So, I will write about a Loser in our school. His name is Jeremy and he is the only one, who always got an F in his test. He is the one who always loses a game. He is the one who always drops something special, like a stuffed head of fox in the biology class or his own pencil case full of pens and pencils. But today, something weird happened! He went to school normally, nothing happened! A few classes / hours went absolutely normally too. ~~But~~ But then came a PE. His team won! His first win! He was so happy, so he started running and yelling on the people, that he made it. But then, He ran next to the old lady who watch them and stumble over her legs and knock down her hot tea. He burnt himself and the old lady too. She was so angry. Everyone was laughing at him. He started to feel bad, but also, he was happy. maybe something bad happened. But he is still happy about with himself





## Appendix 8: The princess and the bowling ball

### THE PRINCESS AND THE BOWLING BALL

Once upon a time there was a Prince. And this Prince's dad and mom (the King and Queen) somehow got it into their royal heads that no Princess would be good enough for their boy unless she could feel a pea through one hundred mattresses.

So it should come as no surprise that the Prince had a very hard time finding a Princess. Every time he met a nice girl, his mom and dad would pile one hundred mattresses on top of a pea and then invite her to sleep over.

When the Princess came down for breakfast, the Queen would ask, "How did you sleep, dear?"

The Princess would politely say, "Fine, thank you."

And the King would show her the door.

Now this went on for three years. And of course nobody ever felt the pea under one hundred mattresses. Then one day the Prince met the girl of his dreams. He decided he better do something about it. That night, before the Princess went to bed, the Prince slipped his bowling ball under the one hundred mattresses.

When the Princess came down for breakfast the next morning, the Queen asked, "How did you sleep, dear?"

"This might sound odd," said the Princess. "But I think you need another mattress. I felt like I was sleeping on a lump as big as a bowling ball."

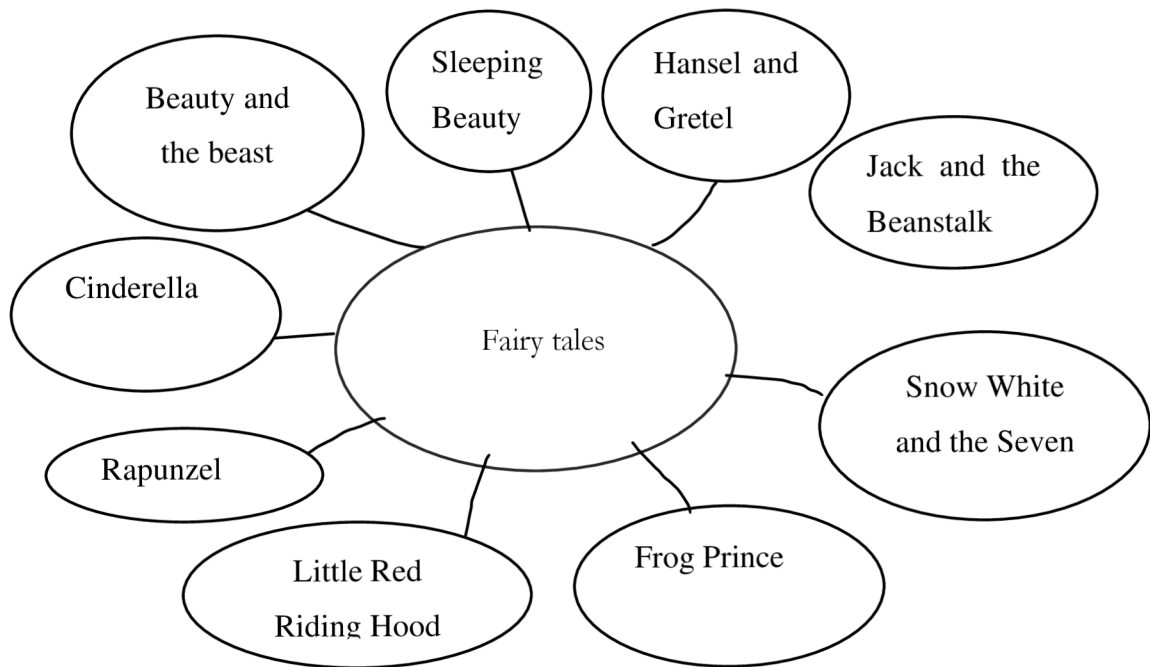
The King and Queen were satisfied.

The Prince and Princess were married.

And everyone lived happily, though maybe not completely honestly, ever after. **The End.**

Source: Scieszka et al., 1992, p.10

**Appendix 9:** Bubble chart – Fairy tales



## Appendix 10: Example of student's horror fairytale for adults and teens

Univerzita Palackého  
v Olomouci

Horror Fairytale  
For Adults / Teens

**TWELVE MURDERES**

Dear diary, I am Maris. And I hate my family. One of them is difficult Person and have angry issues, she's also jealous of everything - that's my stepmother. And her daughters. Agatha is Bad, really negative and silent. And Valerie is doud evil and has ADHD. One day, my stepmother told me, she wants strawberries. And supermarkets were closed, and also it was December. So, I went to the forest. I was in middle of the forest, and I didn't see any berries. It was weird. And then, I saw twelve strong mens. Hairy, bad looking, smells bad. One of them yells at me: "Come here, honey". So, I went there. "Why are you here, little girl?" I answer that question. "My stepmother wants strawberries, so I am looking for them, here. In woods. Alone". They smiled. "We are The months. We can help you" I whisper "Okay". Men named December stand up and Do Abracadabra. And BUM. and then I saw beautiful, red, fresh, good looking strawberries. But then I saw TWO bags: full of berries. So I grab them and say "thank you" and went back home. I opened the door and saw something amazing. My Stepsisters were as dead as possible. They has icicles in their necks. I was happy they died. I was sure, the Months had fingers in it. So I ran back to the forest and again I saw The Months. I say: "hey guys, can you please give me some Blueberries?" My mother told me she want them. they say: "sure!" and December stands and does Magic.

I was walking home and I was happy. When I went home I lay down to my bed and I ate all the berries. And I was looking at my mothers dead eyes and I was really sad cause my lovely dad died too, but I am happy because of my sisters and mother.

The end



## Appendix 11: Pre- and Post-intervention questionnaire – in Czech

### Pre-intervention questionnaire

#### Pohlaví:

- Chlapec
- Dívka

#### 1. Cítím motivaci k psaní v angličtině.

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

#### 2. Mám rád/a tvůrčí psaní.

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

#### 3. Baví mě aktivity zaměřené na psaní, které běžně píšeme ve škole.

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

#### 4. Bavilo by mě, kdyby se v hodinách anglického jazyka objevovaly aktivity zaměřené na tvůrčí psaní.

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

**5. Myslím, že tvůrčí psaní může zvýšit mou motivaci psát v angličtině.**

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

**6. Píšu kreativní texty v anglickém jazyce i ve svém volném čase.**

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

**7. Role učitele při výuce tvůrčího psaní je důležitá.**

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

**8. Na stupnici od 0 do 5, ohodnot' vliv nadšení a pozitivního přístupu učitele k psaní na tvou motivaci psát v angličtině.**

0 = žádný, 5 = velmi vysoký

○ ○ ○ ○ ○ ○  
0 1 2 3 4 5

## **Post-intervention questionnaire**

### **Pohlaví:**

- Chlapec
- Dívka

### **1. Nyní mám větší touhu a motivaci psát v angličtině než před výzkumem.**

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

### **2. Výzkum mě přiměl si více oblíbit tvůrčí psaní.**

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

### **3. Aktivita, které jsme si vyzkoušeli během výzkumu mě motivují a baví více než ty, které obvykle děláme ve škole.**

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

### **4. Myslím si, že by pro mě bylo motivující, kdyby tvůrčí aktivity byly zařazeny do běžné výuky anglického jazyka.**

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

### **5. Myslím, že tvůrčí psaní zvýšilo mou motivaci k psaní v angličtině.**

- Silně souhlasím

- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

**9. Píšu kreativní texty v anglickém jazyce i ve svém volném čase.**

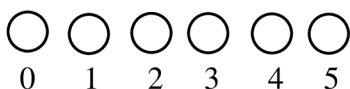
- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

**6. Role učitele při výuce tvůrčího psaní je důležitá.**

- Silně souhlasím
- Souhlasím
- Nesouhlasím
- Silně nesouhlasím

**7. Na stupnici od 0 do 5, ohodnot', do jaké míry nadšení a pozitivního postoj učitele/výzkumníka k tvůrčímu psaní ovlivnil tvou motivaci psát v angličtině.**

0 = žádný, 5 = velmi vysoký



**8. Které ze cvičení tvůrčího psaní použitých během výzkumu bylo nejvíce motivující a zábavné?**

- Twisted Fairy tales
- A grotesque - looser
- Things I hate – choose one, bubble and riff
- Character profile

**9. Proc myslíš, že tě tvůrčí psaní bavilo? (Můžeš vybrat více možností)**

- protože se mi líbil přístup a nadšení výzkumnice k tvůrčímu psaní
- protože jsme dostávali zpětnou vazbu a prostor ke zlepšení
- protože se mi líbily a bavily mě cvičení co jsme dělali
- protože tvůrčí psaní podporuje kreativitu a představivost

## Appendix 12: Pre- and Post-intervention questionnaire – in English

### Pre-intervention Questionnaire:

#### Gender:

- Male
- Female

#### 1. I feel motivated to write in English.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

#### 2. I like creative writing.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

#### 3. I enjoy the writing activities I normally do at school.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

#### 4. I would enjoy having creative writing activities in my English classes.

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**5. I think creative writing can increase my motivation to write in English.**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**6. I write some creative English texts in my spare time.**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**7. The role of the teacher in teaching creative writing is important**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**8. On a scale from 0 to 5, rate the impact of the teacher's enthusiasm and positive attitude towards writing on your motivation to write in English.**

0 = none, 5 = very high

0    1    2    3    4    5

**Post-intervention Questionnaire:**

**Gender**

- Male
- Female

**1. I feel a greater desire and motivation to write in English now than before the research.**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**2. The research has made me like creative writing more.**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**3. I find the activities during the research more motivating and enjoyable than the ones I normally do at school.**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**4. I would enjoy having creative writing activities in my English classes.**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**5. I think creative writing increased my motivation to write in English.**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**6. I write some creative English texts in my spare time.**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**7. The role of the teacher in teaching creative writing is important**

- Strongly Agree
- Agree
- Disagree
- Strongly Disagree

**8. On a scale from 0 to 5, indicate the extent to which the teacher/researcher's enthusiasm and positive attitude towards creative writing impacted your motivation.**

0 = none, 5 = very high

- 
- 0   1   2   3   4   5

**9. Which of the used creative writing exercises was the most motivating and enjoyable?**

- Twisted Fairy tales
- A grotesque – Looser
- Things I hate – choose one, bubble and riff
- Character Profile



**10. Why do you think you enjoyed creative writing? (you can choose more options)**

- Because I liked the attitude and enthusiasm of the researcher towards creative writing
- Because we received feedback and space for improvement
- Because I enjoyed and liked the activities
- Because it fosters creativity and imagination

## Resumé

Tato diplomová práce se zabývá tématem tvůrčího psaní ve výuce anglického jazyka a jeho potenciálem zvýšit motivaci studentů k psaní v angličtině a vztahem mezi nadšením učitele pro tvůrčí psaní a motivací studentů. Hlavním cílem této práce je zvýšit motivaci studentů k psaní v angličtině prostřednictvím začleňování aktivit tvůrčího psaní do výuky anglického jazyka. Druhotným cílem je zkoumat vliv nadšení učitele pro tvůrčí psaní na motivaci studentů k psaní v angličtině. Výzkum využívá přístupu akčního výzkumu a používá před a po intervenční dotazníky. Rovněž doplňuje výsledky dotazníků následný skupinový rozhovor. Zjištění potvrzují, že začleněním tvůrčího psaní se zvyšuje motivace studentů k psaní. Dále výsledky zdůrazňují značnou souvislost mezi nadšením učitele pro tvůrčí psaní a zvýšenou motivací studentů.

## Annotation

Jméno a Příjmení:	Bc. Klára Hrstková
Katedra a ústav:	Ústav cizích jazyků
Vedoucí práce:	Mgr. Josef Nevařil, Ph.D.
Rok obhajoby:	2024

Název práce:	Posílení motivace studentů k písemné produkci prostřednictvím kreativního psaní v hodinách angličtiny pro základní školy
Název práce v angličtině:	Enhancing Student Motivation for Written Production via Creative Writing in Lower Secondary School English Classes
Anotace práce:	Tato diplomová práce se zabývá tématem tvůrčího psaní ve výuce anglického jazyka a jeho potenciálem zvýšit motivaci studentů k psaní v angličtině a vztahem mezi nadšením učitele pro tvůrčí psaní a motivací studentů. Teoretická část se věnuje analýze tvůrčího psaní, motivace a nadšení učitele. V praktické část je následně provedeno výzkumné šetření s cílem odpovědět na stanovené výzkumné otázky.
Klíčová slova:	tvůrčí psaní, motivace, nadšení učitele, výuka anglického jazyka, studenti anglického jazyka
Anotace v angličtině:	The thesis addresses the topic of creative writing in English language teaching and its potential to enhance students' motivation to write in English, as well as the relationship between the teacher's enthusiasm for creative writing and students' motivation. The theoretical part of the thesis focuses on the analysis of creative writing, motivation, and teacher enthusiasm. In the practical part, research is conducted to address the specified research questions.
Klíčová slova v angličtině	creative writing, motivation, teacher's enthusiasm, English language teaching, English language learners
Rozsah práce	111
Jazyk práce	Anglický