

Creative writing: trends in learning and teaching processes in text production

Escritura creativa: tendencias en procesos de aprendizaje y enseñanza en producción textual

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Article submission: January 5, 2025

Date of approval: April 25, 2025

Date of publication: June 30, 2025

Gutierrez Gonzalez,E. (2025). Creative writing: trends in learning and teaching processes in text production. *Revista Humanidades, Tecnología y Educación, (HUTECEDU)* 1(1). DOI:

Resumen

Esta investigación cualitativa, bajo el paradigma interpretativo y con enfoque fenomenológico, se desarrolló con estudiantes de quinto grado del Colegio María Concepción Loperena, con el fin de analizar el aprendizaje de la escritura creativa. A partir de falencias detectadas en la producción textual, se aplicaron entrevistas semiestructuras, observaciones y grupos focales para comprender las percepciones de los estudiantes. El estudio se fundamentó en autores como Rodari y Cassany, Caicedo et al, y dio origen a la estrategia didáctica Escritura Natural, la cual integra imaginación, experiencia y empatía

como base para fortalecer las competencias comunicativas desde una perspectiva creativa, contextual y significativa.

Palabras clave: Escritura Creativa, Producción Textual, Tendencias, Aprendizaje, Enseñanza

Abstract

This qualitative research, under the interpretative paradigm and with a phenomenological approach, was developed with fifth grade students of María Concepción Loperena School, in order to analyze the learning of creative writing. Based on deficiencies detected in textual production, semi-structured interviews, observations and focus groups were used to understand the students' perceptions. The study was based on authors such as Rodari and Cassany, Caicedo et al, and gave rise to the didactic strategy Natural Writing, which integrates imagination, experience and empathy as a basis for strengthening communicative competencies from a creative, contextual and meaningful perspective.

Key words: Creative Writing, Text Production, Trends, Learning, Teaching

Introduction

Creative writing is an expressive process that allows the author to construct original texts through the free and conscious use of language, integrating imagination, sensitivity, subjectivity and discursive innovation. This form of writing is not limited to conventional structures, but seeks to explore new ways of narrating, arguing or representing reality from personal or symbolic perspectives, thus fostering creativity, critical thinking and aesthetic communication.

Creative writing is key in educational and social development, since it is a form of literary expression where research and

fantasy work in order to create innate texts with their personal style. Cassany (1997), who mentioned that writing goes beyond

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putting letters on paper. In a digitalized world, it is essential that teachers use innovative strategies to motivate the creation of literary worlds of their own.

This study was conducted at the María Concepción Loperena Municipal School, where fifth grade students face difficulties in spelling, grammar, vocabulary use and generation of ideas for text production. This research was oriented with three specific objectives: to describe the processes of written production; to interpret creative writing in the learning process; to explain the tendencies of teaching and learning in creative writing.

Theoretical framework

The theoretical support at first approached Gianni Rodari (1973), with his writing techniques, the micro skills of reading and writing proposed by Daniel Cassany (2010), as well as that proposed by Caicedo et al (2023), who point out that creative writing and the volatile tendencies of textual production, another element presented by Ausubel (1963) is that it contains an interpretative perspective focusing on meaningful learning.

Rodari, in his theory on “Grammar of fantasy” in the year (1973) argued different ways or forms to activate research having a deeper concept of what linguistics is. His book is made from the experience of working with children, so he exposes different techniques to activate the child's imagination without limiting it, and in this way, he encourages creative writing with the commitment of the students.

Rodari (1973) points out the importance of cultivating creativity in all its splendor, it should be noted that imagination is essential to create a story, allowing the child to devise innovative writings. Likewise, he exposed a series of techniques for creative writing, which help students to create a bridge between their imagination and their writings (see Table 1)

Table 1. Creative Writing Techniques (according to Rodari, 1973)

Technique	Description
Creative Error	Learn from the mistakes made, exploring them as a source of inspiration.
The Word	Propose and implement different creative expressions based on a word.

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Games with Stories	Modify the original plot of a story to create new versions.
Fantastic Binomial	To relate unusual terms to stimulate fantasy.
Old Games	Use traditional games as a basis for creating sentences and stories.
The Fantastic Hypothesis	Invent a narrative sequence from a creative question.
Riddle Construction	Create riddles using imagination..
Arbitrary Prefix	Create a character from the union between a word and a prefix.

Source: own elaboration

Microskills are basic skills that make up broader communicative competencies such as reading and writing. According to Cassany (2010), they are linked to both reading comprehension and textual production, since they involve cognitive processes such as perception, memory and anticipation. These skills allow interpreting, imagining and constructing texts in a creative way, so their implementation in the classroom is key to address difficulties in writing and encourage the exploration of fantasy in students (See Table 2)

Table 2. The micro skills

Micro skills	Description
Perception (eye training)	Text review
Memory (short and long term)	Keys to maintain coherence and use of previous knowledge when expressing ideas
Anticipation	Planning the text content (connecting ideas) Source: own elaboration

Source: own elaboration

Finally, Caicedo et al (2023) with their research entitled “Creative Writing: Meaningful experiences and tendencies in textual production” in which they talk about the importance of creating meaningful experiences in students, using the eighth dimension of Kike Mailo (2019), which tells us about the different dimensions that exist when telling a story, and these are the following. (See Table 3)

Table 3. Dimensions for Imaginaries in Creative Writing

Dimension	Description
First	Line
Second	Plane
Third	Volume
Fourth	Time in which the story takes place
Fifth	What has been said
Sixth	What has been done
Seventh	Prejudices of society

Eighth The truth of the events

Source: Kike Maillo

Therefore, the eighth dimension that Kike Maillo exposes to us is important, since through it students can tell in their writings what really happened in history, thus clarifying all the prejudices that society imposes on some topic.

Method

This work has a qualitative approach. Blasco and Perez (2007) argue that the research focuses on the natural context based on investigating reality allowing to observe reality in depth.

According to Sandín (2003), this method is functional to reveal what is hidden through experience, emphasizing the importance of personal experience as a means to reach a deeper understanding of the purpose of the analysis.

The population consisted of 45 with 10 students selected as a random sample from the fifth grade of the María Concepción Loperena Municipal School. This group was characterized by belonging, for the most part, to family contexts with economic limitations, an obvious external factor. Nevertheless, the students showed

a remarkable disposition towards learning, which poses as a pedagogical challenge to identify their main motivations and interests in order to enhance their academic performance based on such a fundamental quality.

For the development of the study, several instruments were applied with the purpose of recognizing the abilities and weaknesses of the students in the classroom. Participant and non-participant observation techniques were used, which allowed a direct approach to the educational context. Likewise, a focus group was implemented and semi-structured interviews were applied in order to deepen the students' perceptions, emotions and opinions regarding the learning process. As a complement, the discourse analysis technique was used, which included the detailed transcription of the interviews to examine the language, arguments and feelings expressed. This methodological triangulation made it possible to obtain immediate feedback on the relevance of the teaching strategies implemented and their impact on the

processes of comprehension and textual production.

Results

The results of this research were obtained based on the variety of preferences and motivations related to writing. Some students find inspiration in specific environments, such as their bedrooms before going to sleep or the natural setting of a rural farm. Others, however, prefer informal writing in chat groups, where they feel more comfortable expressing themselves. It is interesting to observe how context and purpose influence students' willingness to write.

While some enjoy creative writing and inventing stories, others limit themselves to school assignments or informal communication. This diversity of attitudes and practices reflects the complexity of the writing process and highlights the importance of adapting teaching strategies to the individual needs of each student.

Creative writing should be used as a fundamental tool for developing students' imagination, creativity, and fantasy, as it is

an innate and unique gift that forms part of each person's personality. Therefore, it is essential to cultivate and preserve creativity throughout the different stages of life, as it is what makes each human being unique and different from others.

It is also important to recognize the role that the environment plays in this process, as it is often possible to draw inspiration from even the smallest details found within it. By fostering creative writing among students, we encourage stimuli and challenges that lead to the development of innate texts, thereby strengthening both expression and communication. This makes it essential to adapt teaching strategies to the individual needs of each student, creating an atmosphere where creativity can flourish and imagination becomes the only limit in the creation of literary texts.

Regarding the first specific objective, which was to describe the processes involved in written production, this was achieved through a detailed observation of students' texts. It was possible to identify deficiencies in grammar, spelling, textual structure, vocabulary, and idea

development. Through the application of semi-structured interviews, several students expressed their insecurity about writing, particularly due to difficulties with spelling and grammar. As a result, they prefer to write using their phones or computers. This highlights the responsibility of the teacher to identify the specific weaknesses of each student and to select appropriate strategies to help overcome those difficulties.

In this regard, the second specific objective, which focuses on interpreting creative writing within the learning process, was addressed by both students and the teacher through a dynamic sequence aimed at personal and communicative development. It was observed that students created stories reflecting their experiences, fears, and dreams—evidence that imagination enriches writing, transforming it into a personal means of expression beyond a mere academic task. The interpretation revealed that creativity emerges in environments of trust and emotional safety, where students feel empowered to believe in themselves, discover their own narrative voice, and effectively develop

both written and oral communication skills.

The third specific objective, which aims to explain current trends in the teaching and learning of creative writing, involved analyzing updated methodologies that break away from traditional instructional models. It was identified that the teacher plays a key role as a mediator who designs and implements strategies to help stimulate students' imagination. The teacher leverages digital tools and contemporary experiences that enhance student engagement in textual production. As a result, the development of a meaningful final product was achieved.

Based on the findings of this phenomenological research, the following emergent theory was formulated:

Natural Writing

Natural Writing is based on the fundamental premise that all individuals possess innate abilities for creativity and narrative expression. This approach seeks to harness natural cognitive processes and personal experiences to promote richer and more authentic writing. Likewise, students

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naturally have the inherent capacity to create stories based on their own life experiences. Therefore, it becomes essential for teachers to create a space filled with words, where students can freely expand their imagination and unleash every bubble of ideas to craft new written works.

Table 4. Explanation of the phases and description of Natural Writing.

Phase	Description
Associative Imagination	Connecting ideas and generating creative links between them.
Memory/ Experiences	Using personal experiences as a source of inspiration.
Narrative Empathy	Understanding emotions and creating characters with depth and personality.
Innate Explorers	Exploring, questioning, and making sense of the surrounding world.

Source: own elaboration

The implementation of this proposal was made possible through the following methodology: first, the phase of associative imagination was applied through a treasure hunt activity in which students found six characters. Then, working in groups of six, students had to

assign each character a specific role and create a mind map outlining the personality traits of each one. Moving on to the memory/experience phase, each participant contributed a personal memory that was assigned to a character as a formative life event. In the narrative empathy phase, students were tasked with creating a story that incorporated the characters' experiences and personalities. This story had to follow the structure of a short story, including individual conflicts and a major overarching conflict. Finally, in the innate explorer's phase, students shared their stories with classmates and received peer feedback after each presentation.

Natural Writing focuses on the students' creative freedom to produce original and innate written works. In the same way, it emphasizes the importance of creating a positive learning environment where students can pursue and achieve their dreams through the generation of ideas. This approach respects and enhances each individual's natural abilities, promoting a more organic and personalized method for developing creative writing skills.

Conclusions

The research highlighted the importance of preserving imagination and fantasy in students, considering the environment and context as key factors in fostering creativity. The use of pedagogical strategies such as those proposed by Rodari (1973) was emphasized, as well as the need to understand children's needs in order to design appropriate teaching methods. The general objective was to understand the trends in teaching and learning creative writing in fifth grade, analyzing how these trends influence text production and recognizing the teacher's role as a facilitator of creativity and the importance of applying suitable strategies.

It was concluded that creative writing fosters self-confidence, originality, and personal expression, valuing effort over perfection. It is not just another academic skill but a powerful tool for creative freedom, where personal experiences drive creativity and where the teacher serves as a guide, responsible for implementing strategies that encourage imaginative expression by nurturing students' innate

abilities. The study demonstrates that when students feel free to express themselves without fear of making mistakes, the magic of words emerges, and the pencil becomes a bridge between their imagination and their thoughts.

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This article was not written using texts generated by a Large Language

Model (LLM), such as ChatGPT or others.

Funding

This work did not receive any specific grant from funding agencies in the public, commercial, or not-for-profit sectors.