MONASH University

Learners as Writers:
A Case Study of EFL Creative Writing
Resources and Practices in Indonesia

Henny Herawati

Bachelor of Education (TEFL), Satya Wacana Christian University, Indonesia

Master of Humanities (American Studies), Universitas Gadjah Mada, Indonesia

A thesis submitted for the degree of *Doctor of Philosophy*

Faculty of Education

Monash University

2019

Copyright notice

Abstract

This research project aims at investigating students' and teachers' EFL creative writing practices in Indonesia, by looking into their conceptions of creativity, students' creative writing practices and teachers' creative writing pedagogical practices. It argues that Indonesian students possess idiosyncratic cultural-intellectual assets and have capabilities to retrieve and use them as resources in L2 creative writing, in this case in English.

This qualitative case study, situated in two universities in Central Java, involved 11 Indonesian university students taking the Creative Writing subject and four creative writing teachers. The methods of data collection were semi-structured one-on-one interviews, focus-group interviews, classroom observations, weekly guided journals and samples of students' writings. NVIVO 11 and manual analysis were used to code and analyse the data. Amabile's theory of creativity and creative process, Dewantara's 3N (*Niteni, Nirokake, Nambahi*) learning principles, and Kaufman and Beghetto's Four-C developmental trajectory theory were synthesised as the theoretical framework in analysing and interpreting the data.

The study suggests several notable findings, and while some are similar to the existing literature, others are revealed to be more dominant in the case of Indonesian context. First, the students and teachers conceptualised creativity in three dimensions-product, process and person. The attributes of creative production correspond with the ones indicated in existing literature, yet 'novelty' and 'originality' were culturally interpreted. The study also found that creativity entailed continuous, persistent and determined practice to improve, and that it was domain-specific. Adapting, adding and synthesising were involved in the process of creativity, indicating that the subjects' views inclined towards adaptive rather than innovative creativity. Being 'observant' emerged as an important attribute of creative people. Another significant finding is that there was a moral-religious aspect in the conception of creativity, which might indicate an influence from the values and norms upheld in the wider society.

Second, this research found three capacities students demonstrated, namely: inciting inspiration, synthesising and using bilingual skills. To induce inspiration, three most

commonly used practices are observing surroundings, drawing inspiration from experiences and getting ideas from others' creative works. These practices allowed snapshots of cultural facets, beliefs, traditions and values to emerge in students' stories and poems. In addition to these capacities, students' intrinsic motivation and social environments influenced their creative writing performance and fondness towards creative writing subsequently.

The third main findings are related to teachers. This research identified four resources that the teachers used to facilitate students: passion, practice and experience in creative writing, expertise/skills and culturally-related knowledge. The findings further indicated that to teach creative writing subject, teachers' passion and personal practice of creative writing were considered important. Teachers' resources, motivations and views on their roles in class contributed to their approach, scaffolding types and feedback. There was a misalignment between students' and teachers' understandings of good instructional practices that had facilitated creativity, and a discrepancy between the students' and teachers' views and their practices.

Declaration

This thesis is an original work of my research and contains no material which has been accepted for the award of any other degree or diploma at any university or equivalent institution and that, to the best of my knowledge and belief, this thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signature   :

Print Name   : Henny Herawati

Date   : 1 August, 2019

Tea Brewing

Brewing my tea,
I've listened to many;
some say freshness of water is the key,
others tell me to preheat the pot for the tea.

Following this advice and that,
I learned from the leaves;
there is no right or wrong way.
It is this simple intimate bond
between me and my tea that counts
for a perfect cup of tea.

~ Henny Herawati

This thesis is dedicated to:

Ellena, Daffa, and *Ulya*

who have taught me how to brew a perfect cup of tea.

Acknowledgements

I wish to acknowledge all those who have contributed to the development of my research project and my growth as a novice researcher. Throughout the writing of this dissertation, I have received a great deal of support and assistance. First and foremost, I would like to extend my sincere gratitude to Dr Thanh Pham and Dr Raqib Chowdhury, my supervisors, who have patiently guided me along the way and whose expertise was invaluable in shaping this research project. I am truly indebted for their continuous support and care for me and for my family's wellbeing. Working with them in my research project has enriched me more than just in the content of this thesis.

I would like to thank the Directorate of Higher Education (DIKTI) of the Indonesian government for the scholarship funding. My thankfulness also goes to Sanata Dharma University and my colleagues at the English Language Education Study Program for continuously supporting me to pursue this PhD study. My appreciation is also extended to my research participants, the creative writing teachers and students who have generously shared with me their invaluable views and experiences.

I am extremely grateful to my HDR colleagues for their friendship, encouragement, and academic discussions. Without their support, PhD life would be a lonely journey. I deeply thank Dr Colleen Keane who has provided her professional editing advice before the submission of this dissertation. Her invaluable suggestions on my writing have indeed contributed to its quality as a research report.

My heartfelt thank goes to my family: Djoko - my husband, Ellena, Daffa and Kelik - my wonderful children, and Aulia Zulfaulya – my adorable granddaughter who has brought joy and miracle in our life. I also deeply thank my parents – *Bapak* and *Ibu* Sugondo – for their continuous, sincere prayers for me. It is only because of their love, patience and support that I could finally reach the finishing line.

Table of Contents

LIST OF APPENDICES:

LIST OF TABLES:

LIST OF FIGURES:

Every boy must pass all stages of being a real man. Our ancestors summed up the stages into a dance called 'Caci'. It is like what we were talking about more than twenty years ago, under the catappa tree.

...

"Jimmy, try to understand! His mother is too worried about him," Marsel turned his face to me, continuing, "Caci is not just an ordinary dance. It needs ...."

"Not only bravery, but also precise calculation," Panus interrupted, continued, "that once you lose your attention to your opponent, and do careless calculation, you might lose your eyes, or your nose, or your ears, or if you're lucky you might only suffer from minor wound on your skin."

...

"But, *Tua Gendang*, how can we find out our way, without any guidance from our parents?"

"Caci dance teaches us how a man should find his own way. First thing you should know is that Caci dance is not a war dance. It's, on the contrary, a dance of brotherhood. Every dancer, first of all, should respect his opponent by bowing his body, and give his opponent the first chance to make the first prod. This is the first lesson, my children, to be a real man is to humble himself and to respect others." We are amazed by his words.

Under the Catappa Tree
~ Restuaji, 2013

1.1.   Introduction

The present study investigates English as a foreign language (EFL) creative writing practices in the Indonesian English Language Teaching (ELT) context. The first chapter, which presents the introduction to the study, opens with the above excerpt of a story written by an Indonesian student taking my creative writing class in 2013. This excerpt is revisited later in this chapter to explicate the rationale for this study and how students' short stories and poems had primarily triggered the interest to conduct this study.

The first section, the background of the study, presents a critical review of the insights about and studies on creativity and creative writing, both in the global and Indonesian contexts. Following the outline of the background is the research context and the position of this research in the scholarly literature, particularly in the area of ESL/EFL creative writing. The next section is a brief narrative on my personal experience that stimulated my curiosity to investigate practices of EFL creative writing in Indonesia. Next, research aims and questions are stated, followed with an account of the significance of the study. The last section presents the outline of the thesis.

1.2. Background of the study

Creativity, with its multi-faceted attributes, has been highly valued and has drawn wide research interest in diverse scholarly fields such as arts, literature, business, psychology, and education (Amabile, 2012; Collard & Looney, 2014; Feist, Reiter-Palmon, & Kaufman, 2017; Grigorenko & Tan, 2008; Jones, 2016b; Runco, 2004a; Tin, 2016; Xerri & Vassallo, 2016). Sometimes still overlooked, creativity has been identified as one of the key 21st century skills that is vital to social as well as individual achievement (Beghetto, Kaufman, & Baer, 2015; Collard & Looney, 2014). Within society, creativity contributes to innovation and growth; and for an individual, it supports one's personal expression and identity (Collard & Looney, 2014). The numerous talks and books about creative people in different fields, which share ideas and insights in what kindles their creative feats, indicate people's general awareness of the importance of nurturing creativity in our lives.

As in many other countries, the educational system in Indonesia has responded to the need of developing creativity by highlighting this skill in the curricula. Creativity has become one of the three pillars of curricula, together with innovation and productivity, in Indonesian tertiary education aims to produce excellent graduates who are creative, confident and able to compete in global competitions (Indonesian Higher Education Directorate, 2014). The Indonesia's 2003 Education for All National Action Plan highlights three aspects of education quality, namely "skills, fostering of creativity and innovation, and moral elements" (Tobias, Wales, Syamsulhakim, & Suharti, 2014, p.12). The Indonesian Ministry of Education and Culture in its regulation 19/2005 also articulates the need to provide ample space for creativity, initiatives and independence for students (Tobias et al., 2014). Creativity is also highlighted in the Law on the National Education System (*Undang-Undang Sistem Pendidikan Nasional*) no. 20/2003, which states that education is performed by giving examples, building will and motivation, as well as developing learners' creativity in the process of learning.

In the education and learning of the 21st century, creativity has also been studied in relation to language learning, including in the English as a second or foreign language (ESL/EFL) context (e.g. Disney, 2014; Harper, 2016; Pennington, 2016; Tin, 2016; Zhao,

2015). Among those studies is Tin's work (2016) which highlights the issue of how creativity can contribute to the development of "rich, complex second-language patterns" produced by learners (p. 436). She also asserts, "recent work in complex/dynamic theory and emergentism has transformed our view of language from a 'communicative' to a 'creative' view" (Tin, 2016, p. 436). Hence, language is not a mere means of communication, but also a tool for creating new ideas and meanings, even in the language learning context.

Studies found that until recently EFL writing pedagogies predominantly focused on 'academic' writing as well as the acquisition of lexical and grammatical knowledge of English (Chamcharatsri, 2013; Iida, 2013; Pennington, 2016; Widodo, Budi, & Wijayanti, 2016). This practice tends to use formal language and follow an orderly structure. Yet, despite these findings and some sceptical views on the viability of non-native learners of English practising creative writing in English (Chamcharatsri, 2013), there has been a growing interest in fostering creativity in writing by encouraging students to write different kinds of creative texts, such as stories or poetry.

Generally, creative writing refers to writing which aims at expressing feelings, emotions, thoughts, imagination, and aesthetic aspects, as opposed to merely conveying information (Maley, 2009; Morgan, 2006). Creative writing does not only involve language but also the content or idea and follows particular literary forms and genres. Instead of emphasising formal language and grammar accuracy, creative writing encourages freedom in the forms of writing and in playing with the language (Maley, 2009).

The above nature of creative writing contributes to its important role in English language learning. Creative writing offers opportunities to explore, learn and use the language in ways that are different from those in academic writing. Researchers have reported various benefits that students could get when practising creative writing in learning English (Chamcharatsri, 2013; Hanauer, 2010, 2014; Iida, 2013; Maley, 2009; Pennington, 2016; Smith, 2013; Sui, 2015; Tin, 2013; Zhao, 2014). These benefits are, for example, promoting language learning, enhancing linguistic and sociocultural competences, and humanising effects (Chamcharatsri, 2013; Hanauer, 2014; Iida, 2013; Maley, 2009; Smith, 2013, Tin, 2013; Zhao, 2014). Creative writing can foster language learning as it provides

opportunities to explore the language and use the words, sounds, structures and other language elements to deliver a new meaning (Iida, 2013; Maley, 2009; Smith, 2013; Tin, 2013). It enhances linguistic competence because students use a higher language competence, such as metaphorical and figurative language, as well as sociocultural competence, because students develop their ability to communicate their emotions, feelings, and other creative thoughts to others (Hanauer, 2014; Smith, 2013). Creative writing in a second language is also humanising as it gives opportunities to widen the abilities and freedom of expressivity (Hanauer, 2010, 2014). Even though creative writing focuses on different kinds of skills from academic writing, it can contribute to the improvement of academic writing skills, and enrich students with 'balanced' writing skills (Anae, 2014; Chamcharatsri, 2013; Cummins, 2014; Hanauer, 2011; Iida, 2013; Smith, 2013; Sui, 2015; Tin, 2011, 2013; Zhao, 2014, 2015).

The increasing numbers of handbooks and hands-on learning materials for creative writing in ELT also indicate its increasing recognition in the field of EFL/ESL internationally (e.g. Bao, 2017; Maley & Mukundan, 2011; Maley, Mukundan, & Widodo, 2013; Maley & Kiss, 2018; Rippey, 2014). Maley and Kiss (2018) emphasise:

> One of the spin-offs from the revival of interest in literature was the idea that learners were also capable of writing creatively in literary genres, particularly poetry and short stories. Books and articles exploiting this idea through practical writing activities began to appear in the 1980s and 1990s (Maley, 2012; Maley & Moulding, 1985; Maley & Mukundan, 2011a, 2011b; Matthews, 1994; Spiro, 2004, 2006; A. Wright & Hill, 2009). And there are, of course, numerous web postings. (p. 56)

This study is premised on Maley and Kiss's (2018) assertion that ESL/EFL learners are capable of writing poetry and short stories in the target language, hence the main tenet of conducting this study.

Although these benefits have been evident, when it comes to teaching, teachers have had different opinions about the most effective way of teaching creative writing. Many teachers believe in the importance of nurturing creativity in writing and advocate that there are some common principles, structures, and techniques that could be used to teach students to write novels, short stories, plays, or poems (e.g. Dai, 2015; Maley & Mukundan, 2011; Pennington, 2016; Spiro, 2014). If these practices are extended to

learners, learners can then develop their creativity in writing (Freiman 2002; Hanauer, 2014; May, 2007; Tin, 2013; Spiro, 2014). By contrast, May (2007) claims that some other teachers, who are in the "can't teach camp", have low confidence, feel diffident and self-doubting, and believe that creative writing is a skill that cannot be taught (p.15). Many other teachers actually conform to the idea of creativity but only at the theoretical or conceptual level, and they are not sure of *how* to practise it (Sternberg, 2014, in Beghetto, Kaufman, & Baer, 2015). Such disagreements indicate the different perspectives teachers have on creative writing which might also influence their practices, such as their in-class teaching practices, phenomena that this study looks into critically.

Creative writing in a second/foreign language is relatively new in Indonesian schools. However, there has been a growing interest within the Indonesian tertiary education sector, particularly the English departments, in including creative writing in their curricula. For example, in many English departments in Indonesia, creative writing in English has been offered as a major, either a compulsory or an elective course, or as activities embedded in other courses. More and more Indonesian teachers have also been aware of the need to provide opportunities for students to express their feelings, imagination and creativity in written form in the 'new' language they learn. Section 1.2.1. and 1.2.2. present the context of the research setting and its position in the scholarly literature on creative writing.

1.2.1. Research context

This study focuses on creative writing practices by Indonesian students taking English major (English Language Education & English Letters) in a setting where English is taught as a foreign language. Unlike in other neighbouring countries such as Singapore, Malaysia, and the Philippines, English has never been spoken extensively in Indonesia. This is because Indonesia has never been under British colonisation and hence, Indonesian people were not generally exposed to English (Yusny, 2013).

During the Dutch colonial period, which extended for more than 350 years from 1595, very few Indonesians - "the children of a select few local officials and well-connected people" - attended schools and received education (Lauder, 2008, p.9). English was

taught firstly in 1914, when the junior high schools were founded, yet it was not taught as a means of communication (Lauder, 2008). Lauder (2008) further explains that when the Japanese occupied Indonesia during the Second World War, from 1942 to 1945, they banned the use and the teaching of Dutch and English, and promoted an intensive teaching of Japanese language. Japan changed the education system and allowed everyone, not only the elite class, to go to school.

On August 17, 1945, Indonesia won its independence from the Dutch. Considering the diverse ethnic groups and regional languages spoken by Indonesians across the archipelago, the country needed a national language that could be used as a means of communication and to unite the nation. *Bahasa Indonesia* emerged as the national language, instead of Dutch, Japanese, or English. English, however, became the primary foreign language in Indonesia. The decision to choose English instead of Dutch was based on the consideration that Dutch was not an international language like English; rather it was "the language of the colonialists" (Lauder, 2008, p.10). Dardjowijdojo (2003) emphasises that Indonesia did not have the foundation to use English as an official or second language because historically the country was not a colony of either the U.K. or the U.S.A. Nonetheless, English has been an important foreign language for Indonesians as it has gained its status as a global or international language (Crystal, 2003).

Currently Indonesia has more than 700 regional languages or vernaculars, and "most Indonesians are bilingual or multilingual" (Lie, 2017, p.74). Almost all Indonesians speak at least two languages, their own regional language, such as Javanese, Sundanese, and *Bahasa Indonesia*, the national language. Most young people nowadays also learn at least one foreign language, e.g. English, Korean, Chinese. Lie (2017, p.72) explicates the role of English, Indonesian language and regional languages as follows.

> English is promoted as a language of modern communication, while the national language is regarded as a force of unifying the nation and local languages as carriers of tradition or historical identity (p.72).

Referring to Kachru's three circle model (1992), English in Indonesia falls into the Expanding Circle, where English is not widely used as a medium of communication in the society and not an official language in government offices, in law courts, and in

6

education (Kachru, 1992; Simatupang, 1994, cited in Lauder, 2008). Yet, English is still the most important foreign language in Indonesia, as it serves some significant purposes, as recapped by Lauder (2008):

> As a means of international communication in all fields, as a medium to access scientific knowledge and new technologies, as a source of vocabulary for the development and modernization of Indonesian, as a way to get to know native speakers of English, their language, culture, and literature, or as a means of expanding one's intellectual horizons. (p.12)

Along with the immense exposure of English through social media, pop-culture (movies, songs), educational system, and the need to be connected to the global world, recent generations of Indonesian learners are more inclined to code-mix English into their daily Indonesian conversations (Lie, 2017, p.75). Furthermore, in big cities there is "an emerging group of young and adolescent learners […] who speak English on a wide range from broken English to near native speaker fluency and proficiency" (Lie, 2017, p.78).

However, as pointed out by Lauder (2008), the Indonesian attitude towards English has been ambivalent. Some people support the use of English as an international language, while others "regarded the spread of English as a threat to the use of Indonesian and invasion into Indonesian culture, values, and behaviors" or in other words, they are worried about "linguistic imperialism" (Phillipson, 1992, in Lie, 2017, p.79). These people believe that the increase in the use of English might weaken the development of *Bahasa Indonesia* as the national language (Dardjowidjojo, 2003).

Currently, in Indonesia the interest in creative writing in the EFL context is expanding. At the higher education level, Creative Writing as either a compulsory or an elective subject has been increasingly offered in several English departments in the country. Classroom practices, however, vary depending on some aspects such as the course objectives, the target competence, the teacher's teaching approaches, and the students' learning strategies. Yet, studies investigating issues around the areas, especially on Indonesian teachers' teaching approaches and students' creative writing practices, are very few in number.

Lie (2017) suggested that more studies need to be done, including on the best practices in learning English while also maintaining one's national language and regional language. The current study advocates this line of research by attempting to explore the practices

of EFL creative writing in the context of learning English. This study argues that learners could use their non-English language skills when writing stories and poems in English.

This research aims to explore Indonesian students' and teachers' practices of creative writing in English with a focus on identifying the use of students' cultural-intellectual resources in enhancing their creativity in specific literary genres (writing stories and poems) in English. The conception of cultural-intellectual resources in this study is derived from the ideas of Singh's "intellectual heritages" (Singh, 2010; Singh & Tamatea, 2012) and Handa's "non-Western knowledge" (Handa, 2013). Intellectual herritages are defined as concepts, metaphors, theories, ideologies, images, and ideas from one's homeland or one's cultural traditions (Singh, 2010; Singh & Tamatea, 2012). Referring to a similar concept, Handa uses the term non-Western knowledge to mean the "theoretic-linguistic knowledge, the *abilities*, *skills*, *values*, and *perspectives* in the form of concepts that they [*students*] might have developed or can access due to their intellectual heritage and bilingual skills" (2013, p.31). In addition, Handa (2013) underlines that non-Western students have "intellectual agency", which refers to these students' abilities to draw on and utilise their non-Western knowledge (p.31).

Adapting the ideas of Singh (2010, 2012) and Handa (2013), cultural-intellectual resources in this study are understood as one's assets, including the concepts (e.g. perspectives, abilities, skills, values), metaphors, theories, ideologies, images, ideas, knowledge (e.g. literary, languages/linguistics), that emerge due to one's cultural traditions. Examples of such resources are the Indonesian students' bi(multi)lingual competence as speakers of Indonesian, a regional language (e.g. Javanese, Sundanese), and English languages, and their varied ethnic-related values. Indonesia is ethno-linguistically and socio-culturally diverse, and these diverse resources can be explored and employed to promote Indonesian students' EFL creative writing skills.

To elicit how students' cultural-intellectual resources can be used to enhance their creative writing skills, this study looks into the students' and teachers' conceptions of creativity in general and in literary writing, students' practices when writing stories and poems in English, and teachers' practices in providing learning opportunities for students in developing their creative writing skills.

1.2.2. Research position

Most studies on creativity are related to the concepts around creativity in general, while some others are on the characteristics of creative students and/or creative teachers, beliefs about creativity in education or in psychology, creativity tests, and Western-Eastern concepts of creativity (e.g. Beghetto, Kaufman, & Baer, 2015; Boden, 2004; Diakidoy & Kanari, 1999; Fitriah, 2017; Harper, 2014; Kozbelt, Beghetto, & Runco, 2010). Research on creative writing, which is creativity expression in language, is also abundant, yet quite a large part of it is on creative writing as an academic discipline or degree program and in L1 setting (e.g. Freiman, 2002; Hardy, 2015; Thomson, 2013; Weldon, 2009; O'Rourke, 2007). Studies on creative writing in the context of ESL/EFL learning are also plentiful, covering mostly the benefits of creative writing in language learning, teaching approaches, classroom activities, pedagogical frameworks, voice construction, poetic identity, and using indigenous literary genre in L2 creative writing (e.g. Dai, 2015; Hanauer, 2015; Iida, 2016; Jwa, 2012; Mansoor, 2013, 2014; Tin, 2011, 2013, 2016). Yet, to my knowledge, only a few prior studies investigate the students' cultural-intellectual resources that can be explored to enhance their creative writing skills.

In addition, to date, little has been known about how Indonesian teachers have taught creative writing. This is because very few studies have been conducted to examine Indonesian teachers' pedagogies in teaching creative writing. Specifically, the literature reports only studies conducted by Tin (2011), Tin (2013), Widodo, Budi, and Wijayanti (2016), and a few other smaller scale studies (Herawati, 2014; Lestari, 2014; Rakhmawati, 2014; Sukraini, 2014; Susanti & Trisusana, 2014). These studies reported the use of multicultural experiences, blended learning, and Indonesian local literature, folklore, song, and setting to develop students' creative writing skills. Although these studies have revealed some effective pedagogical practices to teach creative writing in Indonesian classrooms, their scope and findings were limited because most of them were non-empirical research and in the form of conference papers rather than 'formal' research papers or theses. Hence, to promote creative writing in Indonesian classrooms, there is a need to conduct research on investigating the creative writing practices of Indonesian students and teachers.

It can also be noted that the literature has reported several pedagogical practices in creative writing that have been used in the United States and a few European countries such as France and Italy since the 19th century (Blythe & Sweet, 2008). Those practices were the Atelier approach, the Great Works approach, the Techniques approach, the Inspiration approach, the Workshop approach, the Feminist approach, and the last one, proposed by Blythe and Sweet, is the Writing Community approach (Blythe & Sweet, 2008). These practices, however, may not work effectively in Indonesian classrooms. This is because Indonesia has its distinct conditions and characteristics. The different local conditions, according to Pham (2011), often influence the effectiveness of imported pedagogies. In creative writing, for instance, Mansoor (2012) and Sui (2015) explored the use of Pakistani and Chinese students' bilingual knowledge and literary genres of their indigenous cultures proving to be effective practices to promote the Pakistani and Chinese students' creative writing. These practices are different from the ones commonly used in some other countries such as in the United States and some European countries, as reviewed by Blythe and Sweet (2008).

Considering that creativity is an important skill and that creative writing has potential in enhancing students' creativity in EFL writing, this study aims to examine the resources and capacities that Indonesian students possess and could access to develop their creative writing skills. Literature indicates that creative writing enables students to express personal thoughts, feelings and experiences, which help them develop 'voice' in their writings and indicate the utilisation of their cultural-intellectual resources. The research also investigates the opportunities that Indonesian teachers make available for Indonesian students to practise and enhance their creative writing skills. In addition, creative writing research in the context of ELT in Indonesia is scarce (e.g. Tin, 2011, 2013; Widodo, Budi, & Wijayanti, 2016). Besides the very few formal studies, there were mostly conference papers, which reported and discussed the pedagogical practices deployed to teach creative writing in Indonesian ELT classrooms (e.g., Herawati, 2014; Lestari, 2014; Rakhmawati, 2014; Sukraini, 2014; Susanti & Trisusana, 2014). Little has been known about the Indonesian students' EFL creative writing capacities, their cultural-intellectual resources, and the creative writing teachers' endeavours to facilitate students to enhance their creative writing skills. Therefore, this area deserves further

investigation. Moreover, ethno-linguistically and socio-culturally, Indonesia is more diverse than most of the countries where previous studies have been conducted. There is, therefore, a need to examine how these diverse resources have been, and can be, used to promote Indonesian students' creative writing skills.

1.3. My creative writing story

I have been an English teacher at an English language education department in a private university in Yogyakarta, Indonesia, since 1995. In the last 15 years, I have been teaching literature subjects to undergraduate students, who were pre-service English teachers. Since 2010, the English department I am working at began to offer creative writing in the curriculum as one of the elective courses offered to students of semester four. Even though I had always been interested in poetry writing, the assignment to teach creative writing was a huge challenge for me. Being a non-native English teacher with very little knowledge and few skills in creative writing did not help my self-confidence. With the consideration that I was knowledgeable enough about literature and I had an ardent interest in poetry writing, the department entrusted the design of the course to me. Yet, the truth was I barely had any clue on how creative writing could, and should, be taught. I sought advice from books, web-postings, and other electronic sources on teaching creative writing and talked to two colleagues, one who had the experience of teaching the subject at a different department, and the other took a creative writing short course when in the U.S.

It was my excitement about literature and passion for writing poems that sparked my courage, and then, confidence in teaching the creative writing course. Since the first time teaching the subject, I wrote journals about my teaching and found the notes useful for my class in subsequent semesters. Throughout the five years of teaching it, I never repeatedly used exactly the same materials and methods in my creative writing class. It was a dynamic process that I went through with my students, with a bit of trial and error in practice. We tried different practices, wrote and shared journals, created a class blog and published some work in the Department's English magazine. I found that facilitating different groups of students required different approaches as they had different

backgrounds and interests.

Despite these challenges, I came to realise my advantage of being in the same 'second language writer' boat as my students. I understood and shared their struggles in using the language that was foreign to us to express something that was very close and personal, such as our emotions or experiences. I shared their difficulties in trying to find the right emotive words or expressions to convey their feelings, when selecting the most appropriate vocabulary to describe an object, or when wishing so badly to write but had no clue of what to write about. I realised it was indeed a double challenge for novice writers to express feelings, emotions, and imagination in a story and poem, in English. Nonetheless, I found interesting features in my students' writings, which then triggered my curiosity to conduct this study.

The epigraph of this chapter is an excerpt of a short story written by one of my students in a creative writing class before the onset of this research. The reading that accompanied the task was a short story by an African writer Chinua Achebe titled "Marriage is a private affair", in which the main conflict was rooted in the marriage tradition of the Ibo tribe, one of the many African tribes. Students were encouraged to recall and reflect on an incident or experience related to any tradition in their culture to foster inspiration.

Opening with a retrospective memory of a conversation between the narrator, Jimmy, and his two friends, Marsel and Panus, 20 years ago, the story tells about Panus' hesitation in performing the *Caci* dance during the village festival. *Caci* is a traditional dance in Manggarai, a regency in East Nusa Tenggara, Indonesia. It is a ritual whip fighting, combining skills to attack and to hold on, sing, and dance. It is a dangerous game, but beyond that, the dance is also a test of a boy's 'maturity'. Doing this dance needs bravery and by showing his courage to do *Caci* dance, a boy proves himself to be a man. Being persuaded by Jimmy that he should perform the dance to win Nona's heart, a girl that he likes, Panus decides to do it. The three boys then seek advice from *Tua Gendang*, a local name for a tribal leader, about how to do it and the real nature of this tradition. The story ends with a meeting between Panus and Nona, a week after the *Caci* dance festival.

This story made a special impression on me because the student did not only use his language skills in expressing his ideas but also his prior experience and cultural values in creating a meaningful story. As a reader, not only did I enjoy his narrative ability and get an interesting picture of the culture and values of the Manggarai people, I also came to know the student as an individual with a unique background and experience. This story is one amongst other students' creative writings that sparked my interest and impelled me to conduct this study. My belief was that most Indonesian students *already* had unique experiences and cultural-intellectual resources that could be retrieved and explored as inspirations to write stories or poems. Yet, I was also aware that not all students taking creative writing class had such capacity, probably because they did not know how or did not realise that they possessed such resources. I believe Indonesian students have the potential and therefore, it is important to study what resources and capacities students have access to and how they use their cultural-intellectual resources, such as their knowledge, skills, experiences, first language, and cultural traditions, when writing poems and stories in English. This kind of writing, which involves the affective dimension, should be encouraged, along with other types of writing which tend to use and explore the academic cognitive dimension.

As a creative writing teacher in Indonesian ELT, I found it encouraging and inspiring to have supportive environments and to be connected with teachers and scholars in the area of creativity and L2 creative writing. Attending and presenting in conferences and workshops, learning from experts and peer-teachers and having my creative writings appreciated have enriched my skills and increased my self-confidence. Being a part of the journey in EFL creative writing, both as a teacher and novice creative writer, I believe in the potential that Indonesian students have to produce unique creative writings in English. This rationale has urged me to conduct research on creative writing practices. A few small-scale studies on EFL creative writing practices based on my teaching experience, which are in a form of conference papers, have built my understanding around this field in the past few years since the commencement of this study, and this is used as a springboard to the present study, reported in this thesis.

1.4. Research aims and questions

The primary purpose of this research was to investigate the EFL creative writing practices of Indonesian students and teachers in two universities in Indonesia and the cultural-intellectual resources that the students possess and utilise when writing stories and poems in English. So as to gain a comprehensive understanding of the students' and teachers' creative writing practices, this study firstly investigated their conceptions of creativity in general and in writing (Research Question 1). This is deemed necessary as different culture and context determine what is perceived as creativity (Leung, Au, & Leung, 2014; Tin, Manara, & Ragawanti, 2010), and one's conception of creativity may influence one's creative practice. Secondly, as previously explained, this research project was grounded on the premise that Indonesian EFL learners had the resources and capacities to produce creative writings in English. This research, hence, also looked into the resources employed by the students when writing poems and stories in English (Research Question 2). In addition, scholars concurred that creative writing had potential in enhancing creativity in EFL learning. To enable students to benefit from creative writing, teachers played a significant role as an "expert companion". Therefore, examining the approach of creative writing teachers to facilitate students to enhance their EFL creative writing skills was needed to obtain a complete picture of the practice.

To achieve the aim, the research is projected to answer the following questions:

1. How do Indonesian students and teachers conceptualise 'creativity'?
2. How do Indonesian students utilise their cultural-intellectual resources to enhance their skills for creative writing in English?
3. How do Indonesian teachers create opportunities for students to facilitate their creative writing practice?

1.5. Significance of the study

This study intends to fill the gap in the literature on creativity, particularly on creative writing practices in the context of ELT in Indonesia. As mentioned above, scholarly literature reporting studies on creativity is abundant (e.g. Amabile, 2012; Collard & Looney, 2014; Feist, Reiter-Palmon, & Kaufman, 2017; Grigorenko & Tan, 2008; Jones,

2016b; Runco, 2004a, 2004b; Tin, 2016; Xerri & Vassallo, 2016). However, these studies are predominantly on creativity in general, including on characteristics of creative students and/or creative teachers, creativity tests, Western-Eastern concepts of creativity, creativity in its three dimensions (process, product, person), and beliefs about creativity in psychology and in education. Within the Indonesian context, such studies on creativity, especially in English Language Teaching are rare. Studies on creative writing within ESL/EFL learning context are also plentiful (e.g. Disney, 2014; Harper, 2016; Pennington, 2016; Tin, 2016; Zhao, 2015), mostly on the pedagogical framework, the voice construction of the L2 writer, poetic identity, using indigenous literary genre in L2 creative writing, language creativity, and creativity in language learning.

However, research on EFL creative writing in Indonesia is scarce. To date, only two thorough studies on this issue have been conducted in the Indonesian context. The first is on the Indonesian teachers' and students' views on creativity as reflected in the poems by Indonesian students and teachers (Tin, Manara, Ragawanti, 2010), and the second is on creativity in teaching English, especially on the characteristics of creative teachers, factors influencing their beliefs on creativity in teaching and the differences across gender (Fitriah, 2017). Other studies on EFL creative writing in Indonesia, mostly on creative writing classroom activities, are in the form of conference papers.

This study is distinct from the previously conducted studies as it first, focuses on Indonesian students' and teachers' conceptions of creativity, in general and in creative writing contexts. Data were collected from interviews, Focus group discussion (FGD), and classroom observations with students and teachers, to scrutinise their conceptions of creativity. It is therefore different from the study by Tin, Manara and Ragawanti, which explores the perceptions of creativity as reflected in the evaluation of poems by Indonesian students and teachers. Fitriah's study, on the other hand, examines teachers' perceptions on creativity in teaching English, whereas this present study investigates the conception of creativity in relation with creative writing.

This research also examines Indonesian students' practices of creative writing in English, particularly the cultural-intellectual resources and capacities that students employ when writing, and teachers' efforts in facilitating students to enhance their creative writing skills. This study potentially contributes to the discourse on the conceptions of creativity

by Indonesian students and teachers, which might influence the students' process of writing stories and poems in English and the teachers' ways of facilitating students. The study also attempts to explore the students' cultural-intellectual resources which could be employed to develop their skills and that instigate some cultural hints emerging in their short stories and poems.

The results of this study are relevant to teachers of EFL creative writing in Indonesia by providing an understanding of the students' potentials, hence teachers can assist them to recognise their resources to enhance their creative writing skills. The research might also be used as a springboard for further research in EFL creative writing – this issue is discussed in the final chapter.

The current study also contributes to the enhancement of EFL creative writing in Indonesian education, considering that English has been the most important foreign language in Indonesia. Perhaps more importantly, understanding the students and teachers' views on creativity and their creative writing practices provides an alternative means to support the national curriculum and learning process that foster creativity.

1.6. Thesis outline

This thesis comprises eight chapters. A brief description of each follows.

Chapter 1 : Introduction, presents the research background and the socio-cultural context of Indonesia, where the study was undertaken. It also explicates the position of this study in the research literature on creativity and creative writing, as well as my own journey as a creative writing teacher in the ELT context, thus confirming the significance and rationale of investigating the EFL creative writing practices of Indonesian students and teachers. Research aims and the questions that guide this study are also stated in this chapter.

Chapter 2 : Creativity and EFL creative writing, elaborates a review of existing literature on creativity and creative writing. It first presents the theories and research studies on the meanings of creativity, the factors that affect the production of creativity, and the development of creativity in general and in the context of learning. A discussion of the characteristics of creativity process in Indonesia is also presented. This chapter

subsequently explicates creative writing practices in ESL/EFL pedagogy in the broad context and in Indonesia in particular. Chapter 2 concludes with the presentation of the theoretical framework of this research, which is a synthesis of Amabile's componential theory of creativity and creativity process, Kaufman and Beghetto's the four-C developmental trajectory theory, and Ki Hadjar Dewantara's 3N learning principles.

Chapter 3 : Research Methodology, describes the research design of the study. First, it provides a rationale for the study, working within the constructivist paradigm and the reasons for choosing qualitative case study methodology. The research sites and participants are then presented. Next is the detailed explication about the methods of collecting the data, namely one-on-one interview, focus-group interview, classroom observation, and subsequent documenting of students' creative writings. It expounds the data analysis process, in which NVivo 11 was used in the initial coding. The validity and reliability issues and the ethical issues are addressed, preceding an explanation on researcher positioning as both an insider and outsider for this study.

Chapter 4 : Creativity - Views and beyond, presents the findings related to the first research question about the Indonesian students' and teachers' conceptions of creativity. The results describe how the students and teachers conceptualise creativity in the three dimensions of product, process, and person. The results are discussed and contested in the light of previous studies, theories, and the Indonesian social-cultural context. Some findings are indeed similar to the existing research findings and theories, yet there are also some significant differences, which tend to be more dominant in the case of Indonesian context. Another result reveals that the concept of creativity in Indonesian society is influenced by socio-cultural aspects such as religions (morality) and traditions.

Chapter 5 : Learners as writers - Indonesian students' creative writing practices, sets out the findings on the students' creative writing practices (RQ 2), covering three significant capacities, namely capacities to incite inspiration, to synthesise, and to use their bilingual skills. This chapter also presents findings on the students' motivation and self-perceived creativity as it might influence the process. Students' writing process, then, is analysed in the light of Amabile's components of creativity, creativity process concept, Dewantara's 3N learning principles. One important finding that emerged from the discussion is the

capacities demonstrated by students to write, including the capacities that enabled them to employ their cultural-intellectual resources.

Chapter 6 : Teachers' practices: Creating learning opportunities, presents the research findings related to the teachers' teaching practices to create learning opportunities for the students to enhance their creative writing skills (RQ 3). The findings on teachers' resources, motivation of teaching creative writing and the roles they preferred to play as a creative writing teacher, are elaborated subsequently. The next section explicates the teachers' stages when teaching, which is divided into three parts: scaffolding, feedback, and assessment. This chapter also discusses teachers' practices to facilitate students' work, by focusing on two things: (1) positive environments for creative writing skill enhancement, and (2) creativity enhancement activities they provided.

Chapter 7 : Conclusion, recapitulates the key findings of this study, as have been expounded and discussed in Chapters 4, 5, and 6, as well as further connecting the salient findings to respond to the research questions. It also explicates the implications, particularly the pedagogical implications of the research for creative writing in the ELT context, stating the limitations of this study, and providing recommendations for future research.

CHAPTER 2

CREATIVITY AND EFL CREATIVE WRITING

*"Creativity is a state of mind. It is a boundary that we need to
cross in order to discover our potential to do things
differently and be an inspiration for others."*

~ Xerri & Vassallo, 2016

2.1.   Introduction

This chapter critically reviews concepts and research studies about creativity and EFL
creative writing in the existing literature. This review builds the foundation and theoretical
framework that underpin this study. Firstly, the concepts of creativity are elaborated and
discussed, covering the meanings, components and process, as well as the developmental
trajectory theory. The subsequent section is on the conception and practice of creativity,
particularly in the context of Indonesia. The third part presents studies, scholars' views,
pedagogical practices and approaches of creative writing in ESL/EFL learning, including its
practices in Indonesia. The last section elaborates the theoretical framework used in this
study.

2.2.   Concepts of creativity

Creativity has been widely seen and manifested in various facets of our life. However, it is
interpreted differently across different fields, disciplines, and cultures. Since a single
definition of creativity is difficult to pin down, this section discusses the different
perspectives and interpretations about creativity to generate a sound understanding of this
21st century skill (Piirto, 2011). The subsequent part reviews the scholars' views on the
meanings of creativity, followed with the concepts of creativity components and process.
The four-C developmental trajectory theory is then expounded in the last part of this section
in order to understand the phases of creativity and how to develop it.

2.2.1. Meanings of creativity

For many years, scholars have discussed different concepts around the idea of creativity.
Among others is the construct of "Big-C" which refers to genius-level creativity and "little-c"

which refers to creativity that ordinary people exercise in their daily lives (Beghetto, Kaufman, & Baer, 2015; Collard & Looney, 2014; Grigorenko & Tan, 2008; Pennington, 2016). This Big-C creativity perception highlights the innate characteristics of creativity and encourages people to perceive it as a difficult, if not impossible, competency to learn and acquire. In contrast, little-c creativity perception views creativity as a quality possessed by almost every individual. However, scholars such as Runco (2014) and Merrotsy (2013) highlight the importance of not seeing the Big and little c as a dichotomy. Merrotsy (2013) asserts that the seemingly clear-cut distinction between Big-C and little-c has led to the impression that little-c is *less* noteworthy than Big-C. Stein (1987), which was identified by Merrotsy (2013) as the most likely source of the terms, mentioned that the distinction between Bic-C and little-c has attracted many researchers to concentrate their studies on Big-C creativity to the belittlement of the creativity produced by school children. In line with Merrotsy (2013) is Runco (2014), who indicates that the process involved in creativity is the same in all stages. All creativity begins with the individual, original idea, and then a creativity can develop into a Big-C as it gains social recognition (Runco, 2014). He further explains that there are factors such as fame, luck and social recognition, required in the Big-C that are not inherent in a creative process, because creativity can happen without these factors.

Despite the different views related to the terms Big-C and little-c, researchers including Beghetto, Kaufman, & Baer (2015), Merrosty (2013), Pennington (2016), and Runco (2014) agree on the importance of recognising personal creativity (little-c and mini-c) and fostering the potential in schools. This proposed study concurs that we should not overlook "the subjective creative experiences" (Merrosty, 2013, p.476) and the "actual creative achievement of personal/little c creativity" (Runco, 2014, p. 132). Students' creativity should be appreciated as well as consciously and deliberately nurtured.

The discourses around creativity also conceptualise the creativity construct in connection with the notion of the Four P's (Kozbelt, Beghetto, & Runco, 2010; Rhodes, 1962 in Beghetto, Kaufman, & Baer, 2015). The four P's or the four aspects of creativity are Product, Process, Person, and Place (surrounding environment) (Kozbelt, Beghetto, & Runco, 2010). This study finds it convenient to use this framework to discuss the different views and concepts about creativity.

Literature suggests a number of attributes of a creative product. Three most commonly mentioned ones are original, novel and useful (meaningful or appropriate). A creative outcome entails the quality of being original and novel (Beghetto, Kaufman, & Baer, 2015; Boden, 2004; Harper, 2014; Huh & Engebert, 2010; Petersen, Procter-Legg, & Cacchione, 2013; Simonton, 2013; Tin, 2011; Tin, Manara & Ragawanti, 2009). With the idea of originality as "how new or different is something?" (Beghetto, Kaufman, & Baer, 2015, p.21), the attribute raised a question on the level of novelty and difference of a product in order to be considered creative. Regarding this issue, Boden (2004) points out a distinction between Historical creativity (H-creativity) and Psychological creativity (P-creativity). H-creativity involves the ability to come up with something that has never been created before in human history, whereas P-creativity entails the ability to generate an idea or make a product that is new to the individual who produces it (Boden, 2004, p.2). Hence, very few people can accomplish the H-creativity, whereas almost everyone might have the ability to produce the P-creativity. A creative idea or artefact produced by a student in school, for instance, probably does not involve the H-creativity, but it certainly demonstrates the P-creativity as it is new to the student who produces it.

Likewise, scholars in creativity have developed the Big-C and little-c concept into the Four-C Model of Creativity comprising mini-c, little-c, Pro-c, and Big-C (Kaufman & Beghetto, 2009; Beghetto, Kaufman, & Baer, 2015). This approach also recognises the personal level of creativity, the mini-c and little-c. Concurring with these perspectives, this study believes that anyone can perform creativity, with different degrees of novelty.

In addition to its 'newness' aspect, the originality quality of a creative idea or artefact can be enhanced with an element of surprise (Boden, 2004). Surprise in this context refers to the characteristics of being unusual, appealing, and also "impossible" (Boden, 2004). This element can distinguish a creative outcome from the already existing ones. Besides, a mere repetition and a plagiarised idea are not likely to be regarded as creative (Beghetto, Kaufman, & Baer, 2015).

Furthermore, a creative product should be useful, appropriate, and valuable (Boden, 2004, Harper, 2014; Simonton, 2013; Tin, 2011). It is not easy, however, to decide whether a particular creative idea or product is valuable or useful because this characteristic can be understood in different ways. There is no single set of criteria to decide the value or

usefulness of a particular creative product. Some scholars of creativity, including Feist (2010), assert that the value or usefulness of a creative product does not depend merely on its practical implication because creativity in a form of behaviour or thought can be judged as valuable or useful essentially based on its intellectual or artistic standards. In the context of education, Runco (2014) highlighted that students' creativity is "meaningful in and of itself", thus, the focus should be on nurturing the creative potentials (p.132). The current study concurs with Runco and the value attribute of creative writing produced by a student is seen in the light of its artistic and meaningfulness aspects, at one's individual or broader level.

The idea of usefulness or appropriateness is further developed by Beghetto, Kaufman, & Baer (2015) by adding the importance of "context". They expanded Simonton's (2013) creativity concept equation of "Creativity=Originality x Appropriateness" (C=OxA) into Creativity=[Originality x Appropriateness]$_{context}$. In this expanded concept, creativity is believed to be shaped and influenced by the social, cultural, and historical contexts in which it is made (Beghetto, Kaufman, Baer, 2015). Similarly, Sternberg and Lubart (1999), in Jones (2016, p.4) highlight the importance of context and emphasise that a creative product should be contextual for "a particular time, place, audience, and task". This perception suggests, for instance, that a creative text cannot stand alone and be separated from the context, because "what makes it creative is the way in which it is contextualised" (Jones, 2016) and recontextualised (Knobel & Lankshear, 2016). Therefore, in this study, for instance, a similar poetic idea or story plot might have been written elsewhere, however, what makes a poem or story creative is the context that the Indonesian student brings to the work.

Scholarly literature also interprets creativity in the light of the process of producing it. To achieve newness when producing a creative work, one can "manipulate", "re-design" and construct a new meaning, shape, or function from an existing idea or artefact (Petersen, Procter-Legg and Cacchione, 2013, p. 34). Similarly, Boden (2004) also asserts that by blending, exploring, or transforming, an original and novel idea or artefact can be created. She further explains the three ways by which creativity can be crafted: first, by making unusual mixtures or blends of already known ideas; second, by exploring every possible

thought within the existing "conceptual space"; and third, by completely transforming and changing the currently perceived concept (Boden, 2004, pp. 2-5).

Scholars also reported findings on some characteristics of creative individuals, which add to one's understanding about creativity. Openness to experience and intellect with the "capacity for imagination, and artistic and intellectual curiosity" as their central components, are indicated as the core of the creative personality (Oleynick, DeYoung, Hyde, Kaufman, Beaty, and Silvia, 2017, p.9). The results of an earlier study by Runco and Bahleda (1986, cited in Niu & Sternberg, 2002) suggest that creative individuals are "imaginative, confident, independent, intelligent, and having intrinsic motivation" (p.272). Other researchers suggest divergent thinking (Baer, 2016; Dornyei, 2008) and having an uncommon way of seeing common things (Huh & Engbert, 2010, p. 208) as thinking styles that stimulate creativity.

Creativity can also be understood from the "Place" dimension - the cultural environment. One of the arguments in literature about creativity is whether or not there is "a universal understanding" of creativity concept (Niu & Sternberg, 2002). Naturally, people's views on creativity are influenced by the society they live in with its particular culture, including its beliefs, values, norms, and attitudes. Niu and Sternberg (2002) compared significant studies on the concepts of creativity in two cultures - Eastern (Asian) and Western (American and European). Their study identifies eight characteristics in the conception of creativity in the West, namely "innovation/imagination, intrinsic motivation, independence, risk taking, a wide range of interests, intelligence, high levels of activity/energy, and a sense of humor" (Niu & Sternberg, 2002, p.272). Even though they found similarities in the conceptions of creativity between the Eastern and Western cultures, they were not identical. As one of the selected Asian cultures in the study, Chinese conceptions of creativity were seen to emphasise the characteristics of "inspirational", "contributing to the progress of society" and "the moral component" rather than "sense of humor" and "aesthetic taste" (p.273). Indian, which is another Asian culture studied, indicates two significant abilities of creativity, namely "the ability to contribute something new", "the ability to synthesize and integrate" new and old ideas (p.275). Niu and Sternberg (2002) conclude that there are some universal characteristics shared by people from different cultures and societies, yet the 'Eastern' people tend to underline "the social and moral aspects" of creativity (p.277).

Likewise, Kaufman and Pretz (2002) in Lubart and Georgsdottir (2004) identified that particular forms of novelty correspond with the Eastern or Western views of creativity.

> […] an idea may be novel, for example, because it (a) reiterates a known idea in a new way, (b) moves a field forward along its current trajectory, (c) moves a field forward in a new direction, or (d) leads to an integration of diverse trends in a field. (p.37)

They underline that reiterating an existing idea in a new way (a) and integrating different trends (d) fit the Eastern view of creativity.

Research on Asian concepts of creativity is scarce, including those in the Indonesian context. Two studies on the views of creativity found the characteristics of creativity as perceived by Indonesian students and teachers in two different contexts. The first study by Tin, Manara, and Ragawanti (2010) examines the Indonesian students' and teachers' perceptions of creativity as revealed in their evaluation of poems written by Indonesian students and teachers. The results indicate some important features of creativity, namely honesty, reality, truthfulness, and personal value. In addition, moral value was one of the most cited criteria when selecting the most creative poem, besides other more common characteristics such as originality, novelty, and language play. These findings correspond with Niu and Sternberg (2002) who assert that the 'Eastern' people tend to emphasise the social and moral characteristics of creativity.

A more recent research in Indonesian context is that of Fitriah (2017), which studied EFL teachers' beliefs about creativity in the English language teaching classroom. The research findings reveal that the Indonesian teachers in this study perceived creativity in four categories: product, process, everyday practice and cognition. Creativity is also viewed as "the ability to create something new or different or make an improvement on pre-existing strategies, approaches, methods, or materials used in the classroom" (p.iii). This result corroborates the ability highlighted in studies investigating the Indian conception of creativity, namely the ability to synthesise and integrate new and old ideas (Niu & Sternberg, 2002). Also, "willingness to learn" is seen as the most significant quality of creative teachers.

Another important finding in creativity studies is the conception that creativity is "domain-specific" instead of "domain-general" (Niu & Sternberg, 2002; Baer, 2016). Creativity had

been believed as a domain-general skill or a personality trait, which could be applied or which influences one's approach in all domains; yet, this belief has shifted over the last 25 years (Baer, 2016). Baer (2016) asserts "A better metaphor for creativity than either intelligence or personality trait is expertise" (p.2). Creativity in one domain cannot be transferred automatically to other unrelated domains because "the skills, knowledge, aptitudes, or talents underlying creativity in different domains are different" (Baer, 2016, p.9). This is why polymaths - "people who excel (and are creative) in many different areas"- are scarce (Baer, 2016, p.9).

The present study examined the meanings of creativity in general and in the context of writing from the perspectives of Indonesian learners and teachers (RQ 1). The findings will generate an understanding whether or not their conceptions of creativity share common characteristics with those indicated in research on Asian or Eastern concept of creativity. Furthermore, understanding the students' and teachers' view on creativity will inform and provide rationales on the creative writing practices of both students and teachers.

2.2.2. Components and process of creativity

The discussion on the process of creativity cannot be separated from the elements that an individual possesses to produce creativity. One of creativity scholars who discusses the creativity elements comprehensively is Amabile. Amabile (1996, 2012) argues that creativity needs a confluence of four components: domain-relevant skills, creativity-relevant skills, motivation, and social environment.
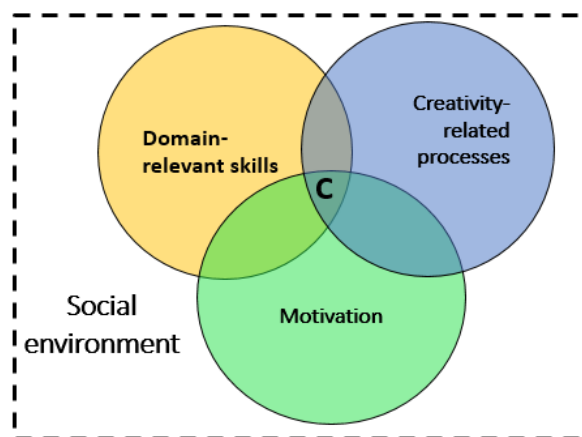
Figure 1 Adapted from Amabile's componential model of creativity

The first component, *domain-relevant skills*, includes one's knowledge, expertise, technical skills and talent (Amabile, 1996). One's personal knowledge, skills and other resources contribute to one's creativity. These skills are raw materials that one can draw in the process of producing a creative product (Amabile, 1996). The second component is *creativity-relevant processes* (or skills), which includes one's character traits and cognitive style that contribute to generating creativity (Amabile, 1996, p. 2). Divergent thinking (Baer, 2016; Dornyei, 2008) and having an uncommon way of seeing common things (Huh & Engbert, 2010, p.208) are mentioned as thinking styles that stimulate creativity. The third component, *motivation*, entails one's intrinsic desire and interest to do a task in a particular domain (Amabile, 1996). One's intrinsic motivation, rather than the extrinsic one, has a positive impact on one's creativity (Amabile, 1996, 2012; Dörnyei, 2005; Prabhu, Sutton, & Sauser, 2008). This is because people are most creative when they feel passionate in a particular domain and find enjoyment or satisfaction by performing or doing the task in the domain. The fourth one is one's *social environment*, which can be obstructions (e.g. harsh criticisms to new ideas, low-risk attitude) or stimulants (e.g. freedom, diversely skilled) to creativity (Amabile, 1996, 2012). The socio-environmental factors include "peer influence, the teacher's character and behaviour, the classroom climate, family influence, life stress, the physical environment, degree of choice offered, time, the presence of positive role models and the scope for play in the environment" (Maley & Kiss, 2018, p.21).

Furthermore, in relation to the place where creativity happens and the individual creator inhabits, creativity can happen and thrive where the environment offers chances to explore and work autonomously, and where originality is appreciated and encouraged (Kozbelt, Beghetto, & Runco, 2010). The interactions and experiences one has within a particular socio-cultural context also make the creative practice happen. Creativity also appears when there is an interaction between a person and his/her social surroundings (Ranieri & Bruni, 2013).

Amabile (1996) also describes the four phases of a creative process, namely: (1) task or problem identification, (2) preparation (collecting and reactivating related information and resources), (3) response generation (producing potential response), (4) response validation and communication (test response against factual knowledge and other criteria). This

concept of creative process is adapted to analyse the students' creative writing process (see Chapter 5).

This study employs Amabile's theories of creativity components and the four phases of a creative process previously elaborated to understand the Indonesian students' creativity practice by examining the components and how these components function in the production of creative writing (RQ 2). The creativity components theory was selected because it offers a comprehensive analysis on the aspects that influence students' production of creative writing, in particular the domain-relevant skills, which include students' cultural-intellectual resources.

2.2.3. The 3N learning concept

The present study investigates students' creativity practice in writing within the context of learning English as a foreign language (RQ 2). To obtain a comprehensive understanding of the Indonesian students' process of developing their creative writing skills, it is contextually appropriate to refer to a learning concept that was developed from Indonesian local wisdom, and that has been employed in Indonesian education, particularly in the research sites. Even in recent years, studies were still done by Indonesian scholars and teachers on the use of the 3N concept in learning, among others are in developing poetry writing skills (Amalia, Mashluhah, & Fernandez, 2017), in learning maths (Budiati, Istiqomah, Purnami, & Agustito, 2018), in learning to dance (Nita, Jazuli, Sumaryanto, & Sayuti, 2017), and in improving students' narrative writing (Rozak & Wardina, 2014).

The 3N learning concept of Ki Hadjar Dewantara is referred to explain the students' writing practices as indicated in the emerging data. Ki Hadjar Dewantara was declared as the Father of Indonesian National Education and a national hero for his pioneering role in the development of education in Indonesia. In 1922, Ki Hadjar Dewantara founded "the first national education system" and his work "awakened the nation" (Suratno, 2014, p.4). One of his educational concepts is the 3N learning concept, which is still relevant in today's education, especially in building the students' character relating to the creativity and innovation capacities (Nita, Jazuli, Sumaryanto, & Sayuti, 2017; Sumiyati & Widodo, 2018). Ki Hadjar Dewantara's 3N concept describes the stages of learning, which were termed in

Javanese language: *Niteni, Nirokake*, and *Nambahi* (Suroso, 2011). Figure 2. illustrates the stages.
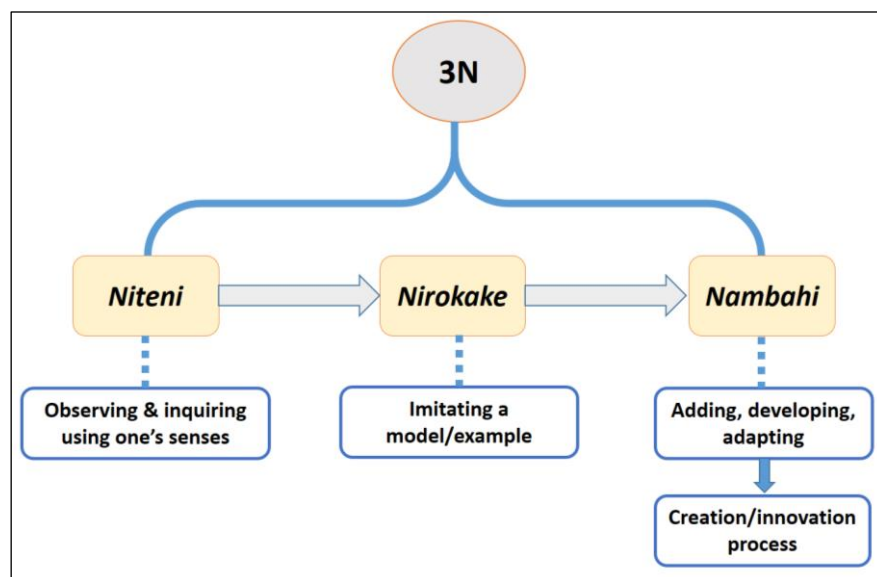
Figure 2 Adapted from Ki Hadjar Dewantara's 3N learning concept

Niteni, literally means observing, carries the idea of "inquiry" by looking closely using our senses to identify the characteristics, the procedures, the reality and the meaning of an object using our senses (Suroso, 2011). *Niteni* also entails the inquisitiveness attribute to know and understand surrounding environment (Kusmayanto cited in Suroso, 2011). It involves a cognitive process of observing and comparing objects to find similarities and differences. Dewantara underlines that our five basic senses as humans have to be used and sharpened as they connect the world and our soul as human beings (Suroso, 2011).

Nirokake, literally means 'mimicking', is followed with the next important step *Nambahi*, which literally means 'adding'. *Nirokake* and *Nambahi* are the application stages after *Niteni* stage. After imitating a model or an example in *Nirokake* stage, there is a process of creation or innovation in the *Nambahi* stage. This stage highlights the importance of not merely copying or mimicking a model or existing product, but adding, developing, or adapting it to produce something new (Suroso, 2011).

In the context of EFL creative writing, the three stages in the 3N learning concept share similarities with the Techniques approach, one of approaches to teach creative writing (Blythe & Sweet, 2008) in terms of the use of models and the imitating stage. In the Techniques approach, the instructor selects the models from the great and minor works to illustrate particular techniques taught. Students' task is to internalize the techniques and

used them when composing their own writings. However, the 3N learning concept underscores the *Nambahi* stage, which means merely imitating the models is not enough. In addition, in creative writing context, *Niteni* stage does not only mean observing or reading closely the models to learn about the writer's techniques, but also observing surroundings using the five senses to collect information, images, and other relevant objects to be used at the writing stage.

In a nutshell, the 3N learning concept is employed to understand the Indonesian students' creativity practice, particularly in the process of writing stories and poems in English, by examining whether or not as learner-writers they go through the *Niteni-Nirokake-Nambahi* stages and whether or not the teachers facilitate them to achieve the *Nambahi* stage.

2.2.4. The four-C developmental trajectory theory

Another approach to understanding creativity is by seeing the interconnection of process, product and person. Kaufman and Beghetto (2009) in Beghetto, Kaufman, and Baer (2015) proposed the Four-C Developmental Trajectory theory. Expanding the traditional Little-c and Big-C creativity, Kaufman and Beghetto (2009) added Mini-c and Pro-c in the creativity continuum concept. According to Kaufman and Beghetto (2009, 2013 in Beghetto, et al., 2015), mini-c refers to an individual creativity, which is subjective and personal, and even though other people may not consider the product or idea as being creative, it is very important and meaningful to the person producing it. Little-c is everyday creativity, which can be achieved by almost everybody, and acknowledged by other people as being creative. Pro-c means professional creativity that requires one to have a long period of practice, which is the key in growing into Pro-c. The Pro-c creator is a skillful person who is an expert in the chosen creative area and who has contributed significantly to the field. The Big-C is legendary creativity in which the product or idea is produced by a highly talented genius and is admired for many years, even centuries. Kaufman and Beghetto (in Beghetto, et al., 2015) also illustrate the development of creativity from mini-c to Big-C in the four-C developmental trajectory theory, as in Figure 3.
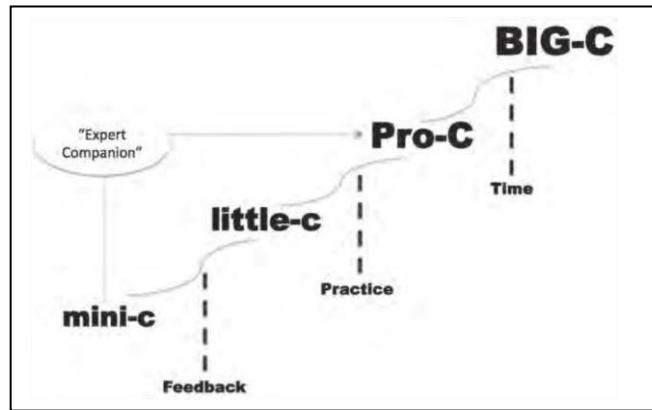
Figure 3. The Four-C Developmental Trajectory Theory (Beghetto, et al., 2015)

According to this theory, one's creativity can be on any level in the continuum. To develop from mini-c to little-c, a person needs feedback from an expert companion and to progress from little-c to pro-c, a lot of practice and an expert companion are required; whereas big-C creativity can be attained and proven only with time (Beghetto et al., 2015).

This study concurs with this theory as it recognises and cultivates the personal kind of creativity (mini-c, little-c), as what might be produced by EFL students in the classroom. Most importantly, this inclusive understanding of creativity also highlights the view that creativity is learnable and can be nurtured, which corresponds with the view of this study (RQ 2 & RQ 3). The aforementioned reasons are the rationales for including this theory in the theoretical framework.

2.3. Creativity in Indonesia

This section presents how creativity has been interpreted in Indonesia. It comprises two sub-sections to unpack the meanings of creativity, the nature of creativity production, and the socio-cultural characteristics of Indonesian society that might influence the conception of creativity.

2.3.1. "Creativity is making new combinations"

The Indonesian dictionary defines *kreativitas* (creativity) or *daya cipta* as *kemampuan untuk mencipta* or the ability to create ("Daya cipta", n.d.), whereas *mencipta* or 'to create' is defined as focusing the mind (imagination) to bring something into existence ("Mencipta", n.d.). Munandar (2009), a well-known researcher, psychologist, and professor at Universitas Indonesia, offers a more comprehensive definition of *kreativitas*, i.e. the ability that reflects the fluency, flexibility and originality in thinking, and the ability to elaborate (develop, enrich,

specify) an idea. Munandar's definition of *kreativitas* concept also includes the ability to make new combinations, based on data, information, or other available components; and the product created does not have to be new, but can be a combination of existing products or ideas (2009). Likewise, Supriadi (1994), a renowned researcher in humanistic study at the Indonesian Institute of Sciences, affirms that creativity is the ability of a person to make new combinations from existing objects or ideas to give birth to something new. This conception does not exist only in abstract theory, but has been manifested in the practice of creativity in Indonesia.

Although Indonesian society has no doubt changed and developed, there seems to be a common and consistent feature that creativity entails the production of a new combination from existing products or ideas. This conception can be traced back to the idea of creativity that emerged in a symposium on creativity in 1983. Soemardjan (1983), a senior academic in sociology at Universitas Indonesia and one of the Indonesia's second president's advisor, states that creativity means composing or making something with different form, arrangement, or style from what is common to people. One example that he puts forth to exemplify the concept is the emergence of *Ketoprak* drama performance in Java in 1930s (Soemardjan, 1983). *Wayang Orang* (human wayang), which was using Javanese language, was a popular traditional dance-drama performance in Central Java region in 1930s. During the same era, another form of drama performance called *Sandiwara Stambul* was also popular. *Sandiwara Stambul*, which was not originally from Javanese culture, used Malay language and performed non-Javanese stories. People in Central Java loved both forms of performance arts as the languages they used - Javanese and Malay - were easily understood, and the messages conveyed through the stories conformed with the value systems and social norms of Javanese society in general. The Javanese artists, particularly those in Yogyakarta city, wished to create a new form of performing art that combined *Wayang Orang* and *Sandiwara Stambul*. The result was a new kind of performing art, which suited the Javanese people artistic taste, called *Ketoprak*. *Ketoprak* and contained the artistic elements that were familiar to Javanese people, i.e. the traditional aspects of *Wayang Orang*, and some foreign aspects from Istanbul, Turkey. Hence, according to Soemardjan (1983), a new creation should not abandon the old artistic elements or social

values, rather, both are respected. The essential focus in creation is on arranging the existing elements to produce a different outcome from the existing ones known by society.

The present study examines the students' and teachers' views on creativity, including the process of producing it (RQ 1). The findings can identify whether or not students combine existing creative outcomes to produce a new one, as in the literature reviewed in this section.

2.3.2. "Creativity is culture-specific"

The conception of creativity is culture-specific, because an individual's creativity is influenced by the social environment in which the individual is rooted (Amabile, 1996, 2012; Beghetto, Kaufman, & Baer, 2015; Chua, Roth, & Lemoine, 2015; Rudowicz, 2004; Simonton, 2013). To understand the Indonesian students' and teachers' conceptions of creativity (RQ 1), it is therefore necessary to understand the nature of multicultural, multilingual Indonesian society.

The Indonesian national motto *Bhinneka Tunggal Ika* (Unity in Diversity) portrays the diversity that characterises Indonesian society. Indonesia comprises 17,508 islands, over 300 ethnic groups and more than 700 indigenous regional languages (*Badan Pusat Statistik*, 2010). It is not surprising that this country has so many distinctive indigenous cultures spread out from Sabang, the westernmost, to Merauke, the eastern-most island of the Indonesian archipelago. In addition, Indonesia recognises six religions - Islam, Protestantism, Catholicism, Hinduism, Buddhism, and Confucianism - with the majority of population professing Islam. Religion plays an important role in the life of Indonesian people, including in education. As in most Eastern countries, the educational philosophy is rooted in Islam, Confucianism, Taosim, and Mahayana Buddhism (Hassan, Jamaludin, Sulaiman, & Baki, 2010), and knowledge was transmitted to the people from the teachings of the religion one professed (Chia Mun Onn in Hassan et al., 2010). Indonesian scholars also identified that the development of education in Indonesia is influenced, among others, by religious or traditional principles (Suratno, 2014). Religious teachings and traditional values of one's culture should be upheld in the daily life of most Indonesians, which contribute to the cultural tightness of Indonesian culture.

The 'tightness' and 'looseness' of a culture has been identified as one factor that affects the creativity production of the people attached to that particular culture. Even though research has not clearly concluded whether or not cultural tightness always has detrimental effects to creativity (Chua, Roth, & Lemoine, 2015), Gelfand, Nishii and Raver's theory of 'cultural tightness-looseness' (2006) is useful to understand the impact of culture on creativity. Cultural tightness-looseness is defined as "the strength of social norms and the degree of sanctioning within societies" (Gelfand, Nishii, & Raver, 2006, p.1226). Cultural tightness is therefore defined as "the extent to which a country is characterized by strong social norms and low tolerance for deviant behaviors" (Chua, Roth, & Lemoine, 2015, p.2).

Research indicates that Asian countries are culturally tighter (Chua, Roth, & Lemoine, 2015; Chua & Zremski, 2016; Kwang, 2001). A study by Gelfand (2011) found that in a ranking of 33 countries, five tightest countries were all in Asia, and the tightest was Malaysia. Indonesia was not included in the study, yet by nature it shares some similarities with Malaysia, particularly in the strong religion-based social norms.

In addition, most Asian culture, including Indonesian, has a more collectivist orientation (Chua & Zremski, 2016; Loh & Teo, 2017).

> Asia is a vastly diverse continent, of course, and we should be careful about lumping all Asian countries together, but many Asian countries do share similar cultural characteristics. Most Asian nations emphasise collective good over individual gain. They tend to be more hierarchical than western cultures. And Asian cultures tend to stress social harmony and the avoidance of conflict. (Chua & Zremski, 2016, p.57)

Loh and Teo (2017), who investigated Asian students' learning styles, cultural influence, and learning strategies, found similar results. Using Hofstede's five dimensions of culture, Loh and Teo (2017) compared 12 countries, namely Singapore, Hong Kong, China, South Korea, Malaysia, Indonesia, Thailand, Vietnam, Philippines, UK, Australia, and USA. This study found that the selected Asian countries incline "to exhibit collectivism and high power distance" (Loh & Teo, 2017, p.195-196), including Indonesia. Loh and Teo (2017) also present a summary of the influence of the five dimensions of culture on learning. Indonesia falls into the first group with Singapore, Hong Kong, China. South Korea, Malaysia, and Vietnam. This group is described as exhibiting: collectivism, high power distance, masculinity, uncertainty avoidance (low to moderate), and long-term view. Adapting from Wursten and Jacobs (2013),

Loh and Teo (2017, p.197) describe the influence of these cultural features on learning as follows:

- o Teacher-centered with much respect given to hierarchy position and status
- o Students expect teacher to outline paths of learning, lessons could be detail in content and coverage
- o Students expected to respect teachers, harmony in class with minimal questions asked by students
- o Relationship is important and often extends beyond the classroom
- o Communication is implicit and indirect
- o Structural learning situation preferred, examination predominately used
- o Perseverance is rated as a virtue
- o Success based largely on academic performance, brings pride to oneself and family
- o Students select subjects based on career goals and aspiration

Based on the literature reviewed, the nature of Indonesian society tends to be described as collectivist, culturally tight, religious, and pluralistic in terms of religion, ethnic group, indigenous language and culture. Scholars have identified that collectivism and cultural tightness might hinder creativity, and this has been proven by several incidents that took place in the country when some creative products were evaluated against the traditional-religious norms, and judged as morally inappropriate.

One recent example is an award-winning Indonesian film *Kucumbu Tubuh Indahku* (Memories of My Body), directed by Garin Nugroho, one of the most reputable movie directors in Indonesia. The movie receives great compliments and awards around the world, yet at home there has been calls to censor and ban it (Harsono, 2019). The film is about Juno, a boy character based on a real-world dancer named Rianto, who also played in the film. Rianto was born in 1981, Banyumas, Central Java, and learned "a Javanese folk dance called lengger, a traditional cross-gender dance in which the feminine and masculinity overlap" (Harsono, 2019, par. 7). The film was released in April 2018 and was immediately banned in some cities, even though the Film Censorship Board (LSF) had approved the film. The local Islamist leaders prevented its screening based on the movie's trailer, stating that it was an "LGBT-promoting" film, "against religious values", and that it would urge young people "to accept deviant sexual activities" (Harsono, 2019, par.8, 10). Even then, as an impact of this film, an organisation in Pontianak "attacked a World Day Dance festival, claiming that the male dancers were "dancing femininely" and that it was "incompatible

with Indonesian culture" (Harsono, 2019, par.12). Actually, the film "has no gay sex scenes and no kissing", and it intends to invite young Indonesians to think about how the traditional ethnic culture has to struggle to exist (Harsono, 2019, par.15). Garin Nugroho's *Kucumbu Tubuh Indahku* is not the only award-winning film that was internationally appreciated but not well accepted in Indonesia. Such a disheartening incident is due to the Indonesian's cultural tightness. The present study investigates whether or not the students' and teachers' conceptions of creativity are influenced by the culturally-tight nature of Indonesian society (RQ 1). More specifically, it explores whether or not morality, religiosity, and cultural values define the students' and teachers' views on what is and is not creative.

Nevertheless, despite the cultural tightness, Indonesia has many creative people in diverse areas. The creativity style of most Indonesians might incline towards the "adaptor" side, rather than the "innovator" one (Kirton, 1976, cited in Ee, Seng, & Kwang, 2007). Adaptors choose "to create change by improving on the existing structure and favour staying in groups (Kirton, 1994, cited in Ee, Seng, & Kwang, 2007). This research seeks to explore strengths that Indonesians can harness for creativity, particularly in EFL creative writing (RQ 2).

2.4.   EFL Creative writing

2.4.1. What is creative writing?

Creative writing is a form of creativity involving language in written form. The term 'creative writing' usually refers to two things - the activities done in creative writing and the completed works produced (Harper, 2016). As an activity, it refers to the act of writing imaginatively and artistically, drawing from one's "imagination" and "intellect", using one's "personal and cultural knowledge" (Harper, 2016, p.498). The writing process can be inspired by intuition, observation, imagination and personal memories (Maley, 2009). Creative writing as a completed work is defined as any writing that expresses thoughts, feelings and emotions in an imaginative and poetic way, and has an aesthetic purpose, instead of merely for conveying information or for other practical purposes (Maley, 2009). In addition, a creative writing product cannot be separated from its writing process, as they implicate "reciprocity"- an interrelation between the action and the outcome (Harper, 2014). The term creative writing in this study is defined as in the above explication, and

refers to the Indonesian students' short stories and poems in English and their practice of writing them.

As previously mentioned, creative writing is an expression of creativity in language. Through the concept of heteroglossia, Bakthin explicates that originality in the context of language creativity is gained when one can make a language one's own by synthesising words and "when the speaker populates it with his own intentions, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention" (Bakhtin, 1984, p. 294). This research concurs with Bakhtin's heteroglossia concept as it recognises the students' stories and poems as a form of language creativity.

In addition, the Indonesian students in this research were bi(multi)linguals, who might use not only their English, but also the other language(s) in the process of writing stories and poems in English. This practice is related to the concept of translanguaging (TL). TL was initially coined by Colin Williams (1996) and developed by Garcia (2009) and others. Translanguaging views languages of bilinguals as one linguistic system or repertoire and emphasises "the flexible and meaningful actions through which bilinguals select features in their linguistic repertoire in order to communicate appropriately" (Velasco & Garcia, 2014, p.7). Translanguaging ability can be a useful resource that can enhance bilingual learners' creative skills. The concept is used in this study to explore Indonesian students' practices of employing translanguaging in the planning, drafting, and writing stages of their creative writing practice.

2.4.2. Creative writing in ESL/EFL pedagogy

Creative writing has been keenly encouraged in ESL/EFL classrooms for its benefits for learners (among others: Bao, 2017; Dai, 2015; Hanauer, 2010, 2014; Iida, 2013; Maley, 2009; Tin, 2013; Zhao, 2014, 2015). This section reviews and discusses studies on ESL/EFL creative writing and highlights advantages ESL/EFL learners can get by practising creative writing. Four main areas of benefits are identified in the reviewed studies, namely enhancing language mastery, developing students' affective aspects in relation with the use of language, developing students' voice in academic writing, and constructing social or language identity, self-identity as well as self-representation in the students' writing.

First, creative writing can develop students' language mastery, as it requires learners to play with the language to create a new, unique and personal meaning (Tin, 2013; Maley, 2009; McLoughlin, 2008). As they write, students engage themselves with the language, experiment with it, use words with different senses and sounds, and convey meanings with different language devices. McLoughlin (2008) and Maley (2009) further highlight the importance of play in creative writing and affirm that students should be given freedom to take the prompt and play to make it appealing, original and their own. Creative writing encourages learners to explore, manipulate and take risks with the language and when doing so, learners develop their "grammar, vocabulary, phonology, and discourse" (Maley, 2009). Likewise, Smith (2013) asserts that creative writing can improve students' vocabulary and pronunciation. His study revealed that writing haiku (an unrhymed Japanese poem of 17 syllables in 3 lines), for example, promoted students' awareness of the English syllabic pronunciation. He also found that creative writing encouraged the use of non-core and emotional vocabulary. His study also found that creative writing could enhance students' sociocultural competence and linguistic proficiency because central to creative writing was the use of figurative and metaphorical language, which indicated a higher language competence and the ability to express and communicate feelings and emotions in a 'showing' and not direct 'telling' manner.

Second, creative writing develops students' affective aspects in relation to the use of language, such as in expressing feelings, emotions and intuitions creatively (Dai, 2015; Hanauer, 2010, 2014; Iida, 2013; Maley, 2009; Zhao, 2014, 2015). Our teaching tends to concentrate on the left side of the brain - where the logical ability is - whereas creative writing focuses on the right side of the brain which is the centre of "feelings, physical sensations, intuition, and musicality" (Maley, 2009, p.1). Creative writing encourages learners to express their feelings, and make the readers feel what they feel; describe an abstract entity by telling how it gives physical sensations and how it affects its surroundings. It asks them to listen to their intuition and pay attention to the music in the sounds of the words.

In addition, several studies have indicated that creative writing in EFL/ESL context is humanising as it makes some affective impacts on learners, including the attainment of self-esteem, self-confidence and self-empowerment (Hanauer, 2010, 2014; Iida, 2013; Maley,

2009; Zhao, 2014, 2015). Creative writing can promote students' self-esteem and confidence in using English. One reason is that the feat of producing a piece of artistic writing in a foreign language can build the students' confidence (Maley, 2009). The confidence can be developed even more when students have readers of their poems, stories, or other forms of creative writing. Therefore, publishing students' creative writings in a class anthology, magazines or social media such as blog or Facebook, can foster students' self-esteem.

In addition, L2 creative writing allows L2 learners to have "a sense of empowerment in their L2 linguistic and/or literary identities" (Zhao, 2014, p.453) as it provides learners with opportunities to express their thoughts and feelings about various things and about the world around them by negotiating and constructing meanings during their writing process (Iida, 2013; Zhao, 2014). It also gives students freedom to write as themselves, and to develop their own "voice" when articulating their stories in English (Kelen, 2014, p.77). Moreover, creative writing practice facilitates "self-expression" (Dai, 2015, p.249), and "personally meaningful expression" (Hanuer, 2012, p. 106), which is important in language learning.

Third, many creative writing teachers and researchers have reported that creative writing practices would enhance students' writing skills in other writing genres, including in academic writing (Dai, 2015; Iida, 2011; Perl & Schwartz, 2006; Zhao, 2015). Perl and Schwartz (2006) reported "creative writing has enabled students to write better essays and dissertations" as the analytical skills required in creative writing could be transferred to other writing genres (p. 248). Research also found that creative writing could help students develop their voice in academic writing (Iida, 2011; Zhao, 2015). The 'narrative art' developed in creative writing helps students strengthen the 'attention-getting power' of their academic writing (Tickoo, 2001, in Zhao, 2015). Creative writing skills were proven to be able to support students' academic writing skills by enabling them to use interesting narrative or storytelling art and giving empathetic and emotional aspects (Zhao, 2015), thus giving their writings a 'soul'. In addition, it helps learners develop their voice in writing, which is essential in academic writing (Iida, 2011).

Fourth, L2 creative writing can become a means to construct social or language identity, self-identity and self-representation (Chin, 2014; Maley, 2009; Zhao, 2014). Creative

writing does not happen in a cultural vacuum (Baer, 2016; Sternberg & Lubart, 1999; Tay, 2014). When writing, students use their unique cultural backgrounds, values, personal experiences and knowledge as resources and lenses to express their feelings, thoughts and imagination. Besides, writers, in whatever language they write, cannot avoid representing their self-images in their writings (Ivanič & Camps 2001; Zhao, 2014). Creative writing enables learners to be themselves when writing in their second/foreign language and helps them identify and understand their own "acquired culture", which are "the voices, images, worlds and stories" they inhabit (Mills, 2006, p.1). Similarly, Chin (2014, p.122) asserts that L2 creative writing is "a social construct" and that "it is deeply rooted in sociocultural beliefs, values, language, and thought systems".

In sum, the findings of the above-mentioned studies revealed that students' cultural background and context are important resources that could contribute to developing their creative writing capacity. Also, creative writing could enable students to present their voices and identity as unique individuals. The current research builds on these findings by examining how Indonesian students use their cultural intellectual resources in their creative writing. In addition, L2 creative writing allows L2 learners to have "a sense of empowerment in their L2 linguistic and/or literary identities" (Zhao, 2014, p.453) as it provides learners with opportunities to express their thoughts and feelings about various things and about the world around them by negotiating and constructing meanings during their writing process (Iida, 2013; Zhao, 2014).

2.4.3. Pedagogical practices in teaching ESL/EFL creative writing

Scholarly literature has reported various pedagogical practices utilised to practise and promote ESL/EFL creative writing (e.g. Dai, 2015; Hanauer, 2010; Mansoor, 2013; Spiro, 2014; Sui, 2015). This section reviewed the pedagogical practices reported in studies on EFL/ESL creative writing. Different approaches in teaching ESL/EFL creative writing have been reported, among others are the technique approach, the inspiration approach, workshop approach, and the exploration-incorporation of indigenous culture.

Spiro (2014) recommended a poetry reading-to-writing cycle with an international group of undergraduate students at a UK university in her creative writing course. Most likely to

employ the techniques approach, in which the instructor selects the models from the great and minor works to illustrate particular techniques taught, students then internalise the techniques and use them when composing their own writings (Blythe & Sweet, 2008), Spiro proposed four stages in her pedagogy. The four stages are: (1) students selected poems from the provided "bank" of resources, (2) noted down reasons for the choice and most valued strategies used by the established writer, (3) applied the strategies when writing their own, and (4) reflected on the process with peers to build a writing community (Spiro, 2014). She suggested that with these stages students could develop their own voice in a second/foreign language.

As opposed to Spiro (2014), Hanauer (2010) emphasised the idea that everyone had the capability of creating art, which corresponds with "the inspiration approach" (Blythe & Sweet, 2008). Instead of using model poetry like Spiro (2014), Hanauer (2010) encouraged the exploration of one's own memory to write a meaningful poem. With three participants who were students of a Master of Fine Arts degree in a university in the United States, he proposed three phases, namely building students' motivation to discover and understand themselves, reliving memory and re-seeing particular events students experienced in the past, and expressing it in a poetic form. Hanauer further explained that there was a process of discovering oneself when students reflected, relived, and found new understandings of their experiences (2010, p.86). This process made the poem that a student wrote became a meaningful piece.

Both Spiro and Hanauer conducted their studies with ESL students in the UK and the United States, both are English-speaking countries. However, the two studies used different approaches-Spiro with the four stages pedagogy using model poems and Hanauer with the three phases pedagogy encouraging the exploration of one's memory. The different approaches in Spiro's and Hanauer's studies might be related to the nature of their student participants. The participants in Hanauer's study were Master degree students in Fine Arts, whereas in Spiro's research, the participants were undergraduate students taking creative writing course. It is possible that the use of model poems were not needed in Hanauer's study as the student participants were more advanced learners.

Studies conducted by Sui (2015), Dai (2015), Disney (2014), Iida (2011), and Mansoor (2013) were all conducted in Asian countries, where English was a second or foreign language, and

all of them employed model poems or stories in different ways. In the pedagogies they reported, except in Dai's case, the pedagogical framework modified or combined common creative writing approaches, such as technique, workshop, or inspiration approaches, with the exploration and incorporation of the students' culture and context.

In his study conducted in a Chinese classroom, Sui (2015) combined the techniques and the workshop approaches with the exploration of Chinese culture to guide students to write poetry. He explored the possibility for a 'contact literature' to be created by L2 creative writers through poetry writing workshops in English. Contact literature is a mixture of different literatures and cultures and creates a refreshed identity of English language as the language used (Kachru, 1992, in Sui, 2015). In the workshops, the Chinese EFL learners received inspiration about the ideas, techniques or sounds from the model poems and then began thinking about their own language and culture when creating their own poems. By doing so, the Chinese students blended Chinese and English languages and cultures, particularly in "verbal images, sound devices, and thematic concerns" (p. 40). Sui argued that the students' writings showed the blend of distinctive Chinese characters, things and backdrops within their English poems (2015). The students were encouraged to take up the benefits of being bilingual, understand the practices of creative writing in English and explore their own practice to produce a unique piece of their own (Sui, 2015).

Another study conducted in Chinese context is Dai's (2015). He reported the pedagogical framework to teach creative writing that had been applied for more than three years in a Chinese university context. Even though he also combined techniques and workshop approaches, his emphasis was different from Sui's pedagogy. Instead of encouraging the exploration of the students' Chinese culture, Dai underlined the importance of learning the writing techniques and the life experiences of others from selected reading materials. The framework consists of: "close reading/reading as a writer, workshops, teacher assessment and peer correction, revisions, a semester-long project and a final creative performance by all students" (p.250). The close reading session is an important part in the course as students read to learn writing techniques used by the writers. Then they reflect on and discuss what they have read and learned during the discussion/workshop session before they write their own creative texts (Dai, 2015).

Similar with Sui but in a Korean context, Disney (2014) reported that he used the techniques approach combined with the exploration of students' own culture when teaching tertiary South Korean students to write poems. During the writing process, students experimented with different kinds of poetic structures, images, sound patterns, and rhythm from the canons, and cultivated self-exploration of their own culture for expression. Thus, the Korean students learned the techniques from the canons, yet wrote poems as Koreans.

Exploring the form of traditional Japanese poetry, Iida (2011) reported his workshop of writing haiku in English for Japanese college freshmen. Combining the workshop approach, the inspiration approach, and the use of traditional Japanese literary form, Iida (2011) encouraged students to draw inspiration from their natural surroundings and personal memories. Construction of voice in L2 writing was significant in L2 literary and academic writing and Iida (2011) asserted that writing haiku offered opportunities for Japanese students to develop their voice when writing in English.

Another pedagogy that blended English language and the indigenous literary forms is that of a Pakistani researcher, Mansoor (2013). Instead of using western canonical great works as models, Mansoor (2013) preferred to use the works of Pakistani writers writing in English as inspiration. She also proposed the use of bilingualism and indigenous literary genres in teaching creative writing to Pakistani students. The Pakistani writers she used as models utilised English as a medium of expression. They also incorporated lexical items from their local language, which revealed their indigenous environment and historical background. She further asserted that this fusion incited a "synergy between the linguistic and literary paradigms of both the indigenous and foreign literatures" and the use of "modified metaphorical expressions, altered narratorial structures and syntax, code-switching and an easeful substitution of stylistic patterns" in L2 creative writing context (p.56). She suggested two approaches, i.e. using bilingualism and using indigenous literature.

Such bilingualism approach encouraged students to use words of expressions from Urdu - the students' native language - that did not have English counterparts. This "syntactic fusion" enriched the representation of the local culture in the students' writings (p.57). Whereas in her second approach, Mansoor (2013) proposed the use of indigenous literature genres when writing in English. She encouraged the students to write *qata'a* (*qitah*), *rubayis*, and *ghazals* (Urdu traditional poetry forms) and *inshaiyah* (Urdu traditional essay

form) in English, which gave newness and originality to the students' writings. Mansoor (2013) asserts that the approaches she used could build students' confidence because they could blend their native culture with the target language. Students also developed understanding of their own "literary, social and cultural heritage" by doing so.

From the aforementioned practices, a number of significant ideas about the practices of teaching ESL/EFL creative writing can be recapped as follows. First, most scholars used the techniques approach in which some works were selected as models for students. The models in this case were mostly works written in English (the canon, or works written by English-speaking writers), or even those written by local writers in the students' first language. Second, reflections on what students have read and on their experiences were also an important part of most practices. This reflection could become the source of inspiration. Third, students' bilingual nature and cultural richness can be explored and used as resources for creative writing.

2.4.4. Creative writing in Indonesian EFL learning

In Indonesian higher education, enthusiasm for creative writing in English has also been flourishing. This is shown by the increasing number of English departments in Indonesian universities that offer creative writing course in their curricula, and more conferences and workshops on creative writing in the context of English language learning have been offered. However, creative writing has been practised differently in the English departments of different Indonesian universities. In the undergraduate English departments, for instance, creative writing is offered as either a compulsory or an elective course and practised differently with different objectives and classroom activities depending on the needs and views of the department.

 To date, only a few studies have been conducted to investigate the pedagogical practices utilised in teaching EFL creative writing in Indonesia (see for example, Herawati, 2014; Lestari, 2014; Tin, 2011, 2013; Rakhmawati, 2014; Sukraini, 2014; Susanti & Trisusana, 2014; Widodo, Budi, & Wijayanti, 2016). These studies reported creative writing teaching practices, including the use of creative writing tasks that could enhance creativity and language attainment, the use of blended learning to facilitate students with a space to

practise creative writing, and the incorporation of indigenous culture, language, and literature in the pedagogy.

A study by Tin (2011), which involved Indonesian university students, revealed that creative writing tasks with high formal constraints (acrostics) could facilitate creative language use and stimulate the use of complex language compared to tasks with looser formal constraints (similes). In a more recent study, Widodo, Budi, and Wijayanti (2016) examined the extent to which the blended learning instruction -Poetry Writing 2.0- could help Indonesian junior high school students write creatively. Poetry Writing 2.0 used Facebook as an online platform for writing poetry, fused with the face-to-face classroom practices. The study found that poetry writing using blended learning could provide students with an English learning environment that is more meaningful and creative (Widodo et al., 2016).

Both studies of Tin and Widodo et al. indicate that creative writing teachers played an important role in providing chances for their students to promote their creativity in writing stories or poems. The present research concurs with the significant role of creative writing teachers as "expert companions". Hence, it looks into how creative writing teachers create opportunities for students to enhance their creative writing skills (RQ 3).

Besides the two studies, other studies have shed insights in how teachers incorporated local literature and folklore (Susanti & Trisusana, 2014), local traditional song (Sukraini, 2014), local language (Herawati, 2014; Lestari, 2014), as well as local names and settings (Herawati, 2014; Lestari, 2014; Rakhmawati, 2014) in creative writing. These studies, however, are in the form of conference papers and most are non-empirical studies. Susanti and Trisusana (2014) proposed an approach of teaching short story writing by using local folklore for senior high school students. The approach required students to read a folklore entitled *Penyalahan Village*, make a story map and, based on the story map, students use their imaginations to write their own short stories (Susanti & Trisusana, 2014). Whereas Sukraini (2014) suggested a classroom activity using Dayak traditional song lyrics as inspiration in writing their short stories. Herawati (2014), Lestari (2014), and Rakhmawati (2014) similarly encouraged the blend of local language and English language in students' writings, particularly for words that were not translatable into English due to their cultural meanings or senses. The use of local names and settings was also encouraged (Herawati,

2014; Lestari, 2014; Rakhmawati, 2014). Rakhmawati (2014) used a field-trip activity with her university students taking creative writing class. She took the students to a place named *Kampung Naga* in West Java and asked students to observe, interview, and then write short stories after the field trip based on their experiences in *Kampung Naga*. With a simpler form of field trip, Herawati (2014) also asked students to have a walk around the campus, and note down any interesting, thought-provoking things they saw, heard, felt, smelled, and touched. In addition, students were to keep a journal in which they could write any ideas, imaginations, memories, and experiences every day. Everyday life experiences, memories of past incidents, and closer observation of surroundings could later be drawn as inspiration in the students' short story or poetry writing. These approaches are similar in the way that they all incite and motivate students to use their own culture, language, literature and knowledge when writing poetry or stories in English. However, these studies were reported from the perspectives of the teachers, instead of the students who were doing the activities. Therefore, it is necessary to conduct a study investigating the students' creative writing practices, especially on how they employ their cultural-intellectual resources such as their L1 and local literature to write stories and poems (RQ 2).

Indonesia, in fact, has a long tradition of literature and many well-known writers, including Pramoedya Ananta Toer and Ayu Utami. Many have been globally recognised, mostly through the work of translation. A small number of modern Indonesian writers today, however, have written stories and poems in English to reach a wider audience. One interesting book that fuses English language and Indonesian literary genre is Ena's collection of poems *Reticent: Reminiscent of macapat poems* in which he uses similar imagery in stanzas of four lines as *macapat* - an old spiritual Javanese style poetry (Ena, 2011). More work that blends the Indonesian language and culture and the English language in this way should be encouraged in EFL creative writing practices in Indonesia.

For most Indonesian students, folklore and other forms of local literature are parts of their childhood memory and learning experience in school. Indonesia has an enormous number of folklore materials, which reflect the diverse ethnic groups and cultures in Indonesia. Most, if not all, ethnic groups have their own collection of folktales that have been passed down orally from generation to generation as bedtime stories and as a way of teaching

wisdom and values. In addition to folktales, some regional cultures also have stories or poetic lines that are sung, such as *macapat* in Javanese culture, which is a kind of Javanese poetry with strict rules of poetic structure and is a combination of poetry, music and Javanese wisdom. *Macapat* also implies moral messages and contains Javanese cultural symbols (Setiyadi, 2013).

Students also have the experience of writing stories or poems in Indonesian language or in the local language taught in schools as a part of the curriculum. In Indonesian language subject in high school, for example, students are to read stories and poems, analyse, and write their own stories and poems. Hence, students have prior experience in doing creative writing in their first language to a certain degree or, as stated by Zhao, they have a kind of "self-perception as creative writers" in their first language (2015, p.6).

The pedagogies utilised in the studies reviewed in the two aforementioned sections (2.4.3) underline some important points that are pertinent to this proposed study. First, being bilingual (or multilingual) and being bicultural (or multicultural) are valuable resources in creative writing. Therefore, bilingual and bicultural students could, and should, use these resources in their creative writing. Indonesian students have diverse ethnic-cultural backgrounds and mother tongues. Hence, there is a need to examine how Indonesian students could use such diversity in their creative writing. Second, previous research also found that local cultural and intellectual resources could be valuable resources to promote creative writing. Engaging students in using such indigenous words and literary genres in creative writing activities in English produces 'contact literature' (Kachru, 1986) or 'hybridization' (Bhabha, 1994) of literature, which will generate unique creative writings. Indonesia is rich with different kinds of folktales, traditional poetic forms, songs and chants that can interestingly inspire students' writings. However, to date very few studies (most of which were small in scale and not empirical research) have been conducted to examine the role of these local resources in enhancing Indonesian students' creative writing. There is a need for more research on how Indonesian students have utilised these local resources in their creative writing. This research attempts to fill these gaps.

2.5.   Theoretical framework

The theoretical framework underpinning this study is developed based on a synthesis and adaptation of two main theories, namely the Componential Theory of Creativity developed by Amabile (2012, 1983) and the Four-C Developmental Trajectory theory developed by Kaufman and Beghetto (2009) – both of which have been explicated in 2.2.2 and 2.2.4 sections. In addition, Ki Hadjar Dewantara's 3N (*Niteni, Nirokake, Nambahi*) learning concept is also used to explain the students' creative writing process as language learners in Indonesia. This learning concept has been expounded in 2.2.3.

The theoretical framework is presented in Figure 4.
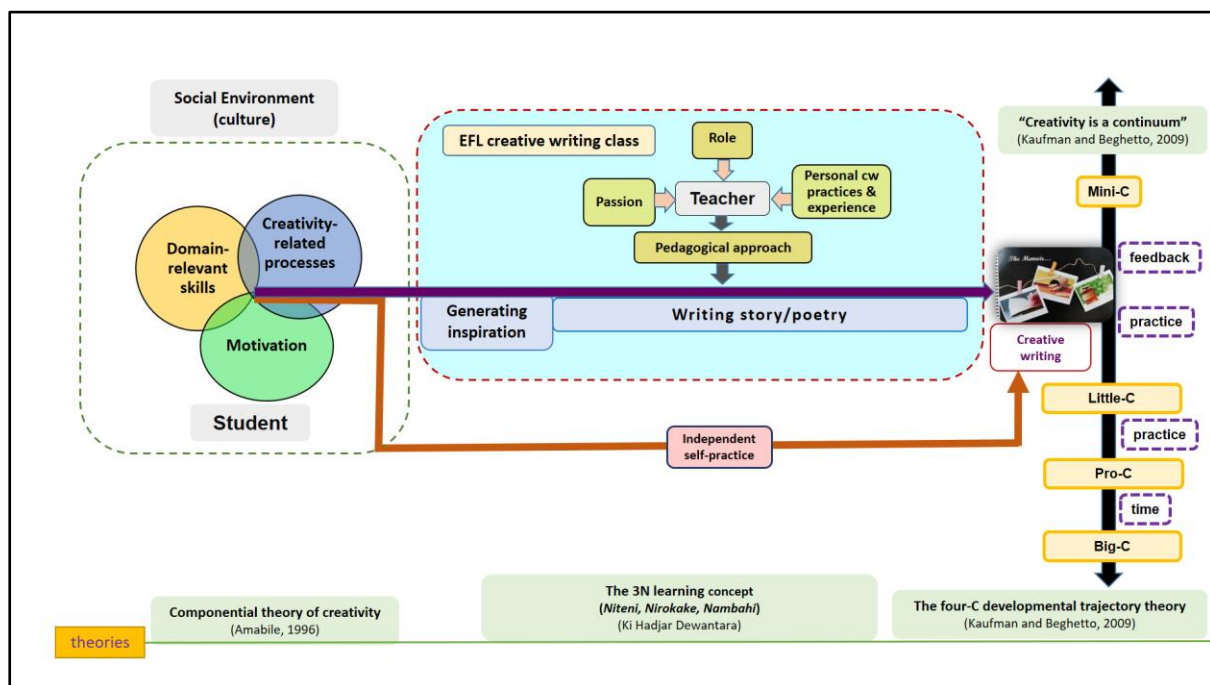
Figure 4 Theoretical framework

The framework shows that this study looks into some areas in the context of EFL creative writing class, namely - conception, practices, and resources, in order to tease out how Indonesian students and teachers utilise their cultural-intellectual resources to enhance students' creative writing skills. The interconnections between the theoretical framework and the research questions are expounded as follows.

First, creativity does not happen in a vacuum (Baer, 2016; Sternberg & Lubart, 1999; Tay, 2014). When producing a creative product, one is influenced by his/her social environment, such as how the society perceives and nurtures creativity, as well as the person's

47

experiences, values, and beliefs (Baer, 2016; Sternberg & Lubart, 1999; Tay, 2014; Tin, Manara, & Ragawanti, 2010). In addition, in the case of creativity in writing, Chin (2014, p.122) asserts that L2 creative writing is "a social construct" and that "it is deeply rooted in sociocultural beliefs, values, language, and thought systems". Investigating the students' and teachers' views on creativity is necessary (RQ 1) because their views on creativity very likely influence the students' writing process and product (e.g. strategies to incite inspirations, emphasis on personal aesthetics or its usefulness for other people), and the teachers' teaching approach (e.g. scaffolding techniques, the nature of feedback, teachers' perceived role).

Second, based on Amabile's componential theory of creativity, when producing a piece of creative writing, a student is influenced by the students' domain-relevant skills, creativity-relevant processes, motivation and social environment (2012). The domain-relevant skills can be learned formally (from school) or informally (from surroundings and experience) (Amabile, 2012). These are the students' skills which are related to (but not limited to) the domain, and any knowledge, taking in their cultural-intellectual resources. Included in this aspect are, among others, the students' English language skills (e.g. vocabulary, sentence structure), their literary writing skills (e.g. plot, conflict, metaphors, figurative language, rhyme, rhythm), their bi(multi)lingual skills, and knowledge about local folklore (legends, myths, poetry, proverbs, fables, jokes, songs).

The creativity-relevant processes refer to the students' cognitive styles and personality traits, which support creativity and influence the process of producing creative writing. The students' motivations, both internal and external, are also investigated as they affect the students' efforts and willingness to practise and enhance their creative writing skills. Social environment, particularly in the classroom environment created by the teacher, may also influence the students' creative writing practices, and thus need to be investigated. Considering that the better way to understand the students' practices as learner-writers is by referring to the local (Indonesian) learning theory, the 3N learning concept is employed to explicate the reasoning of the students' practices. All these components need to be explored and studied in order to understand the students' practices of using their cultural-intellectual resources to enhance their EFL creative writing skills (RQ 2).

In order to enhance one's creativity, as pointed out by Kaufman and Beghetto (2009), one needs practice and an expert companion (Vygotsky's MKO-more knowledgeable other) who can give feedback for improvement. In the context of the creative writing class, the teacher is expected to be the "expert companion", who can facilitate students and give feedback to improve the students' creative writings. The teacher, influenced by his/her passion for creative writing, perceived role, and pedagogical perspective and view on creativity, uses his/her expertise (including teacher's personal creative writing practices and experiences) and particular teaching approaches when creating opportunities for students to write, as well as when providing feedback. Therefore, an exploration of how the teachers create opportunities for the students to enhance their creative writing skills needs to be undertaken (RQ 3).

2.6.   Chapter summary

This chapter has elaborated a range of concepts, theories and studies associated with creativity and creative writing. The review brings to light some concepts relevant to creativity and its production process in the context of EFL creative writing. This present study agrees that creativity is a skill that can be improved through practice and feedback. Hence, creative writing skill, which is a form of creativity in language, can also be enhanced. This research also concurs that creativity is culture-specific and that 'cultural tightness' might hinder the creativity of Indonesian people. Yet, this present study also affirms the capacity of Indonesian students to be creative, using their own resources and style.

A number of studies have also been reviewed to understand the pedagogical approaches employed by teachers of ESL/EFL to teach creative writing, in the context of learning English language. To guide the analysis, this current study developed a theoretical framework by synthesising Amabile's concepts of creativity components and process, Kaufman and Beghetto's the four-C developmental trajectory theory and Dewantara's 3N learning concept. The subsequent chapter elaborates the methodology of this research project.

CHAPTER 3

RESEARCH METHODOLOGY

"Research is formalized curiosity. It is poking and prying with a purpose."
~ Zora Neale Hurston

3.1. Introduction

This study aims at gaining an in-depth understanding about how a group of Indonesian undergraduate students utilise their cultural-intellectual resources in enhancing their EFL creative writing skills. To tease this out, it explored their perceptions on creativity, and investigated how the students navigated their practices of writing short stories and poems in English. In addition, it also explored their teachers' approaches and practices in providing opportunities for students to develop their creative writing skills.

This chapter elaborates the research design of the study. The first section explains the paradigm and approach as the philosophical perspectives underpinning the conduct of this research. Then, the research sites and participants are described, including the rationale for selection and their profiles. The next sections explicate the data collection and data analysis methods, followed by sections discussing the ethical considerations of the study, the validity-reliability issues and researcher positioning.

3.2. Research paradigm and approach

This research is a qualitative case study conducted under the constructivist paradigm. Constructivists view that reality or knowledge is subjective and constructed, not discovered (Lather, 2006; Stake, 2013) and to attain a thorough description of a particular social phenomenon, a researcher needs "to understand how individuals' subjective interpretations of reality affect the formation of their reality" (Chen et al., 2011, in O'Reilly & Kiyimba, 2015, p.11). Hence, the constructivist researcher is inclined to depend on the "participants' views of the situation being studied" (Creswell, 2003, p.8). Constructivists also perceive that subjectivity is unavoidable and that reality is always constructed and reconstructed throughout the endeavour to understand a phenomenon (MacKenzie & Knipe, 2006).

This study concurs with such view of constructivists as the subjectivity of each student and teacher participant brings about unique interpretations of creativity, as well as idiosyncratic practices of creative writing in English in Indonesia.

The approach of this study is qualitative. Qualitative research is considered most appropriate given that it aims at understanding a social phenomenon as it occurs in natural settings (Kervin, Vialle, Howard, Herrington, & Okely, 2016) and "how people interpret their experiences, how they construct their worlds, and what meaning they attribute to their experiences" (Merriam, 2009, p.5). This study attempts to understand the phenomenon of creative writing as understood and practised by Indonesian students and teachers in the context of English as a Foreign Language (EFL) learning. By doing a thorough analysis of the student participants' experiences and practices of writing stories and poems in English, and the teacher participants' experiences and approaches in providing opportunities for students to develop their creative writing skills, a deeper understanding of the EFL creative writing practices in Indonesia can be drawn.

In addition, this study can be categorised as a case study. A case study is a strategy of inquiry in which the researcher focuses on an in-depth analysis of a particular phenomenon enacted by particular groups of people at particular sites and times (Stake, 2013). A case study is also described as "an in-depth description and analysis of a bounded system" (Merriam, 2009, p. 40). Creswell (2013) offers a more thorough definition.

> Case study research is a qualitative approach in which the investigator explores a bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case-based themes. (p.97)

The "bounded system" in this case refers to "a single entity, a unit around which there are boundaries" that researchers can use to "fence in" the study (Merriam, 2009, p.40). The cases in case study design can be sited at the micro level such as in persons, the meso level such as in organisation or institution, or the macro level such as in communities or societies, and can engage one or more than one "actors" (Swanborn, 2010). This research is therefore a case study, as it focuses on an in-depth analysis of the EFL creative writing phenomenon practiced by a particular group of higher education students and teachers in Indonesia.

Merriam explicates "Within every case there exist numerous sites that could be visited, events or activities that could be observed, people who could be interviewed, and documents that could be read" (2009, p.81). Therefore, within this case, some sampling needed to be done, and to find the best case to investigate, a set of criteria was developed to "guide case selection" (Merriam, 2009, p.81). In this study, a set of criteria was developed to select the research sites, and then another set of criteria was used to select the participants. These criteria will be explicated in detail in the next sections about research sites and research participants. The criteria also became the "bounded system" which drew the lines around what was and was not studied in this research.

This study involves creative writing practices enacted in two sites - two Creative Writing classes conducted in English Departments of two universities. As this study explored more than one case, it can be considered as a multi-site case study. A multi-site case study aims to have a better understanding of how a particular phenomenon happens in different settings and circumstances (Stake, 2013). In the case of this study, the practices of creative writing in English in the two universities were explored. By having two sites, this study aims at collecting richer data in order to better understand the EFL creative writing experiences, instead of comparing the two.

3.3.   Research sites

The research sites of this study were English departments in two Indonesian private universities, namely *Universitas Cipta Nusantara* (UCN) and *Universitas Kreativitas Persada* (UKP) (pseudonyms). Both located in Java Island, Indonesia, the first was in Yogyakarta Special Region Province while the latter was in Central Java Province. The selection of the two sites of the study was based on the considerations that they are "information rich" (Patton, 2002, in Creswell, 2014) as the two English departments met the criteria developed for case selection.

At the initial stage, I contacted ten English Departments in the areas of Yogyakarta Special Region Province and Central Java Province to enable me to select the most appropriate sites based on the criteria previously developed. Three English Departments in three universities

met the criteria, yet only two of them offered the course at the time of data collection (January 2017-June 2017).

The criteria developed for site selection were as follows: (1) the English Department, either the English Education department or the English Literature department, had offered Creative Writing class for at least five years, either as a compulsory or an elective subject; (2) the English Department in the university was accredited "A" by the National Accreditation Board for Higher Education in Indonesia, thus confirming the good quality of the institutional performance; and (3) the Creative Writing class was offered and conducted during the period of data collection, which was February to June 2017. Below are descriptions of the two selected sites.

3.3.1. Universitas Cipta Nusantara (UCN)

Universitas Cipta Nusantara (UCN) is a private university located in Yogyakarta Special Region, Java. It was founded in 1955 as a teacher training institute with English Language as one of its four departments. Expanded as a university in 1993, the university now runs seven faculties, including the Faculty of Teacher Training and Education, under which the English Language Education department is situated. This department is accredited A by the National Accreditation Board for Higher Education in Indonesia, which indicates the excellent quality of the department. The English Language Education department's graduate profile is to be educators who are capable of designing, coordinating, and developing English language programs in formal and non-formal education fields by integrating academic excellence and humanistic values (competence, conscience, and compassion).

The Creative Writing subject was first included in the curriculum in 2011 as an elective course offered to students. It was initially offered every other semester to students of semester 4. Yet, due to the high demand from students, it has been offered every semester to students of semester 3 and 4 since 2012. The objective of the course is "to introduce students to the process and techniques of creative writing", particularly fiction and poetry (English Language Education Study Program, 2016, p. 45). It is stated that the class takes a student-centred approach, which emphasises practical engagement, and the final project is to publish a collection of students' creative writings (English Language Education Study

Program, 2016, p. 45). At the time when this research was conducted, there were 32 students enrolled in the Creative Writing class. All students, comprising 22 female and 10 male students, were invited to participate in the research. The subject was worth 2 credit hours, which meant that the duration of each class meeting was 100 minutes per week.

3.3.2. Universitas Kreativitas Persada (UKP)

Universitas Kreativitas Persada (UKP) was founded in 1956 as a teacher training institute in which English was one of its five departments, and in 1959 it became a university. Located in a town in Central Java, this university is one of the oldest private universities, currently running 14 faculties. The English Language and Literature department is under the Faculty of Language and Literature. Like UCN, this department is also accredited A by the National Accreditation Board for Higher Education in Indonesia, proving the excellent quality of the department. The graduates are expected to not only master daily-used English, but also become English creative writers, translators of creative writing works of literature, culture, entertainment and information, and editors of translated texts (Faculty of Language and Literature, 2015).

The Creative Writing subject has been offered in the English Language and Literature department for several years. Starting as a single course in 2005, it then developed into a major. Since 2012, the department has offered two majors, namely (1) Creative Writing and (2) World Literature & Translation. Each major requires students to take a package of courses as stated in the curriculum on top of other courses that all students must take. The course package of the Creative Writing major includes *Creative Writing: Poetry*, *Creative Writing: Fiction*, *Editing*, *Graphic Novel*, *Script Writing*, *Journalism*, *Travel Writing*, and *Internship*.

The course offered at the time of the data collection for this research was the *Creative Writing: Fiction* class. This course is a compulsory subject for those taking the Creative Writing major and aims at encouraging students to write fiction (short stories, novella, novel) and equipping students with "knowledge of different styles and format of writing different types of fiction and practice on writing their own fictions" (Faculty of Language and Literature, 2015, p.28). Each classroom meeting lasted around 2 hours 30 minutes as the

course was worth 3 credit hours. There were 16 students including 14 female and 2 male students, when the research was conducted.

3.4. Research participants

Creswell (2012) states "researchers intentionally select individuals and sites to learn or understand the central phenomenon" (p. 206). The participants of this study were also selected to understand the Indonesian students' EFL creative writing practices by using purposeful sampling strategy. With this strategy, I intentionally aimed to select a particular group of students who met the criteria I have developed, namely: (1) taking the creative writing class in one of the selected English Department during the period of January to June 2017, (2) willing to write a weekly guided journal throughout the semester when taking the creative writing class, and (3) had a keen interest in creative writing, preferably those who wrote stories, poems, or other forms of creative writing beyond class assignments. Whereas the criteria used to select the teachers were: (1) Indonesians, (2) had been teaching creative writing subject for at least three years, and (3) had a keen interest in creative writing and rich experience of writing short stories or poems in English, indicated by their published creative stories, poems, or other forms of creative writing.

As I began recruiting the participants, I planned to use the snowball sampling strategy, which is a type of purposeful sampling in which "the researcher asks participants to recommend other individuals to be sampled" (Creswell, 2014, p.208), based on the aforementioned criteria. The consideration of employing this strategy was to get the students and teachers who were "information rich" as my participants. Nonetheless, during the fieldwork I needed to improvise and used other kinds of purposeful sampling strategies as well, due to the local conditions.

The selection process was done as follows. *First*, immediately after my research ethics application was approved by Monash University's Ethics Committee, I contacted the heads of the English departments in the two universities. The heads of the English departments were the gatekeepers from whom I could obtain permission to conduct the research in their Creative Writing classes. I also requested their recommendations regarding the resourceful and experienced Creative Writing lecturers in their departments who could be potential

participants in my study based on the criteria for teacher participants. Once I received the permissions and names of the Creative Writing lecturers, I sent emails to the lecturers to introduce myself, explain briefly about my research, and invite them to complete the pre-interview form (Appendix 6) to ensure that they met the criteria set as participants of this research project. The two lecturers responded positively and the completed pre-interview forms indicated that both were passionate about creative writing and had published short stories, poems, or other forms of creative writing (e.g. music review, travel writing, memoir), making them eligible participants.

Second, after my arrival in Indonesia in January 2017, I met the two lecturers in person at a separate time and place. I discussed my research project, as explained in the Explanatory Statement (Appendix 2), and asked whether they agreed to participate and signed the Consent Form for the teachers. Once the lecturers agreed to participate, I also asked their favour to recommend five students in their Creative Writing class who were likely have a keen interest in writing stories or poems and met the criteria described above. The two lecturers agreed to give recommendations after the second or third class meeting to give them adequate time to observe and know their students. The two universities were using different semester periods, resulting in a slight delay in obtaining the potential student participants. Since UKP used a trimester system, the classes began in mid-January and ended in April 2017, whereas UCN used a regular semester system and started their classes in February and ended in June 2017.

Third, on 30 January 2017, the teacher of UKP recommended five students to be potential participants in my study. After confirming that they met the criteria by checking the completed pre-interview forms (Appendix 5), I invited these five students to meet me after class and explained my research as well as what they were expected to do if they agreed to participate based on the Explanatory Statement I have prepared (Appendix 2). The five students agreed and signed the Consent Forms (Appendix 3). I also gave them notebooks and explained the weekly guided journal (Appendix 17), so they could start writing that week. I also created a *Whatsapp* group to assist communication with them regarding the journals and interviews arrangements.

Fourth, the student participant recruitment in Universitas Cipta Nusantara did not go as planned. Instead of recommending potential students, the teacher firstly asked me to

explain about my research to all students in the class and invited those interested in participating. Only one student came to me and wanted to participate in my study. This student pointed out that one of his classmates also liked writing but was hesitant and unconfident to tell me. I approached and explained things to her again as well as ensured that she met the criteria. She finally agreed to participate in my study. The teacher, then, also recommended four students who were interested in creative writing. I contacted them and rechecked that they met the criteria, yet only three of them agreed to participate. Even though I already had five participants from UCN, I invited one more student after I observed the class. The student that I recruited wrote a poem which had original metaphors and unexpected twists. She also actively wrote short stories, poems and magazine articles published in a printed (and online) magazine as well as posted in a shared creative writing blog. Actually, she was shy but finally agreed to participate. Hence, I had six student participants from UCN. After all of them signed the Consent Forms, I distributed the notebook, explained the weekly guided journal and invited them to start writing that week. I also created a *Whattsapp* group to make it easier for us to communicate, for them to ask questions and for me to arrange interviews later. Altogether, I had 11 student participants from two Creative Writing classes of two universities.

Fifth, I also asked around and did a little profile research on other Creative Writing lecturers who had rich experience and asked for them to be interviewed. I contacted four potential teachers teaching at the universities and two of them were willing to be interviewed. I only interviewed these two teachers, and did not observe their classes as they were not teaching creative writing class in the semester when I collected the data.

Hence, for this study, I had 11 student participants and 4 teacher participants. Below is a table summarising the participants' demographic information.

Table 1. Student participants' demographic profiles

Name (pseudonyms) [Gender]	Department	L1	L2 (other languages spoken)	'published' writings (published/in progress: printed, online, on social media)
1. Sella [Female]	ELL[1]	Indonesian English[3]	Javanese Dutch French Italian	Poems, sort stories, travel writings, features, news stories published in her blog.

57

2. Amel [Female]	ELL	Indonesian	English Tagalog	Poems (in Indonesian and English) published in her blog.
3. Hana [Female]	ELL	Javanese Indonesian	English	A children story, in progress A novel in progress.
4. Syifa [Female]	ELL	Indonesian Javanese	English Korean	Had written poems and stories but still felt unconfident to share them with public.
5. Tika [Female]	ELL	Indonesian Makassarese	English	Reflective writings and poems published in her blog.
6. Ariel [Male]	ELE[2]	Indonesian Javanese	English German	• A short movie play script for a national competition. • Translating poems written by his father from Javanese/ Indonesian language into English.
7. Dea [Female]	ELE	Indonesian Sumbanese	English German	• A short story to be published in a magazine. • Poems published in her blog.
8. Fani [Female]	ELE	Indonesian Sumbanese	English	• A few reflective narratives based on her personal experience, posted in her facebook.
9. Gita [Female]	ELE	Javanese Indonesian	English	• Had written some poems and a few stories but had not shared them with public.
10.Putri [Female]	ELE	Javanese Indonesian	English	• A few poems shared with friends only.
11.Nadia [Female]	ELE	Indonesian Javanese	English	• A poem published in a local newspaper (when she was in primary school). • 4 short stories and articles for an English magazine. • A short story for an Asian-level competition in 2017. • Two short stories (in Indonesian language) in a writing competition. • Many short stories published online (a shared blog for writers). • A short story compilation (in progress).

[1] English Language and Literature
[2] English Language Education
[3] Sella considered English as her L1 as her daily language in her immediate family was English

The demographic information in the table shows that all students were bi(multi)lingual,

which is common for most Indonesians. The table also reveals that the 11 students practised

their creativity in writing at different levels, in terms of intensity and achievement. With

these diverse creative writing experiences, the 11 student participants could provide more enriched perspectives, including from those who were interested in creative writing but had not had as much practice and experience as the others.

The demographic profiles below summarise relevant information about the teachers, namely their educational background, university origin, duration of teaching experience, and published creative writings.

Table 2. Teacher participants' demographic profiles

Name (pseudonyms) [gender]	Educational background	Teaching experience			Published writings (printed, online, social media)
		Name of university	Number of years of teaching	Number of years of teaching CW	
Tara [Female]	• English studies majoring in literature. • English Education.	*Universitas Kreativitas Persada*, English Language and Literature Department	14 years	7 years	• A short story published in a book of short story compilation published by Longman. • A Poetry in an anthology of poetry with lecturers and students in the department (in progress). • Some poems shared on her FB account.
Haryo [Male]	• English Education. • Linguistics.	*Universitas Cipta Nusantara*, English Language Education Department	25 years	3 years	• A book on writing skills, published in 1995. • Book reviews (in an accredited national journal) • Music reviews (in magazine and online blog) • A *Pantun* compilation (in progress)
Sari [Female]	• Literature study. • English education.	*Universitas Kreativitas Nusantara*, English Letters Department	20 years	7 years	• A novella for children, published in 2012.

					• A flash fiction published on Facebook in 2016. • A short story published on Facebook in 2015. • Two novels in progress
Arif [Male]	• Religious studies	*Universitas Dharma Bangsa*, English Letters Department	10 years	3 years	Numerous short stories and poems published in newspapers, magazines, and anthologies in either Indonesian or English language since 1990s .

3.5. Methods of data collection

An important procedure in a qualitative research is how the data were gathered and recorded (Lofland & Lofland, 1995, in Creswell, 2014). In this study, the data were collected using three methods: interviews, observations, and documents. The interviews comprise one-on-one, semi-structured interviews and focus-group interviews. The observations were made in the classrooms of the two creative writing classes for 4 to 5 meetings. The documents collected were the students' guided journals and writing samples. These methods were selected as they enabled me to probe in depth the participants' perception of creativity and their creative writing practices, and to provide "thick" and "rich" descriptions (Denzin & Lincoln, 2005). The data were gathered from January 2017 to May 2017 using the aforementioned methods. The following discusses the descriptions and procedures of each method.

3.5.1. Semi-structured interviews

Interviewing is a frequently used method to gather data in qualitative studies. A qualitative interview happens when "researchers ask one or more participants general, open-ended questions and record their answers", which are then transcribed and analysed (Creswell,

2014, p.216). The data recording protocols were also designed to guide the interviews. Data recording protocols are "forms designed and used by qualitative researchers to record information during observations and interviews" (Creswell, 2014, p.224). The interview forms contained instructions related to the interview process, the questions asked, and space to note down the responses. Pre-interview form was also prepared to obtain the participants' demographic data.

The type of interviews employed were semi-structured one-on-one interviews. The interviews were semi-structured as most parts of the interviews were "guided by a list of questions or issues to be explored", yet they were used flexibly, allowing the interviewer to modify and respond to the emerging participants' answers (Merriam, 2009, p.90). Two sets of interview questions were developed to guide the interviews with the teacher participants and the student participants (Appendix 7 & 8). The interviews were conducted with one participant at a time, hence categorised as one-on-one interview type. This type was selected as the participants were deemed to be not hesitant to share their opinions, ideas, and practices with the interviewer, as Creswell (2014) noted about selecting appropriate interview type.

The one-on-one, semi-structured interviews were conducted with the 11 students and four teacher participants. The interviews were all audio-recorded and conducted in either English, Indonesian or a mixture of the two languages, depending on the participants' preferences. The options given to the participants regarding the language they preferred to use was considered important, as "linguistic variable" was one of the factors that might influence "the content and quality" of interview data (Kervin, Vialle, Howard, Herrington, & Okely, 2016, p.77). By giving the participants freedom to speak in the language that they felt most confident and comfortable with, richer and more qualified data could be generated.

It was also necessary to ensure that the participants felt "relaxed" and did not feel that any pressure emerged from any power relationship between the interviewer and the interviewee (Kervin et.al, 2016). Thus, the student participants were assured that the interviews would not influence their grades and that whatever they said was confidential. I was also not their teacher, therefore the teacher-student power relations could be neutralised. The teachers were also informed that the data of this research would not be used in any means to evaluate their teaching performances.

The two teachers - Tara and Haryo - were interviewed individually, in around the middle or near the end of the semester, relating to their perceptions of creativity, their creative writing teaching practices, and their personal creative writing practices. The interview questions related to the teachers' teaching practices aimed at exploring whether or not their approaches, prompts, and activities encouraged students to recognise and utilise their cultural resources when writing stories or poems in English. The personal creative writing practices referred to the teachers' practices in writing any kinds of creative writings that were not for teaching but for personal passion. The interviews were used to clarify and triangulate the data collected from classroom observations. The teachers were interviewed in a room they selected at their university, one was in her office and the other was in the department's meeting room. Each interview took around 60 to 90 minutes.

The other two teachers - Sari and Arif, who were not observed - were interviewed separately at the time and place of their convenience. Sari preferred to be interviewed in a quiet restaurant while having lunch, and Arif asked me to come over to his house for the interview. Sari had been teaching Creative Writing subject for seven years, while Arif for three years, and both were keen writers. Sari had published one novella for children and a few short stories in English, whereas Arif was more prolific and had published numerous poems and short stories, mostly in Indonesian language, and a few in English. Each interview lasted between 60-90 minutes, and it focused on the teacher's view of creativity, their personal creative writing practices and their experiences of teaching creative writing subject. Table 3 below shows the timing of the one-on-one interviews with the teachers.

Table 3. The timing of one-on-one interviews with teachers

One-on-one interview - TEACHERS		
Name of participants	Time of data collection	Duration (in minutes)
1. Haryo	04/04/2017	60
2. Tara	09/04/2017	80
3. Sari	16/05/2017	70
4. Arif	22/04/2017	55

The 11 students were interviewed one at a time. The time and place were discussed and decided together. All students of UCN were interviewed in a small yet convenient

workstation at the university campus, whereas three students of UKP were interviewed in a discussion room at the university main library, and two of them were interviewed in a quiet café, as the time they were available was on the university graduation day and the campus was closed. The following table recapitulates the timing of the one-on-one interviews.

Table 4. The timing of the one-on-one interviews with students

One-on-one interview - STUDENTS		
Name of participants	Time of data collection	Duration (in minutes)
1. Sella	15/03/2017	70
2. Amel	14/03/2017	55
3. Tika	13/03/2017	75
4. Hana	14/03/2017	70
5. Syifa	15/03/2017	60
6. Ariel	28/04/2017	60
7. Putri	04/05/2017	50
8. Dea	26/04/2017	60
9. Nadia	28/04/2017	60
10. Gita	04/05/2017	50
11. Fani	26/04/2017	50

All of them were interviewed after they had submitted at least one writing assignment; hence, they were able to describe their experience in writing the piece. They also handed in their journals one day before they were interviewed at the latest as their journal entries were also explored to elicit more data. The interview questions were developed to inquire into the students' creative writing experience and writing process (Appendix 7). Some questions, such as "What are your experiences of L1 creative writing like?", "How did you generate ideas for your story or poem?", and "Did you draw ideas for writing from your experience? How did it inspire you?", aimed at eliciting the possibility of students' use of their cultural-intellectual resources to write stories and poems in English.

3.5.2. Focus-group interviews

A focus-group interview is "the process of collecting data through interviews with a group of people, typically four to six" (Creswell, 2014, p.217). Two focus-group interviews were conducted to further explore interesting responses from one-on-one interviews, intriguing phenomena from the classroom observations, and their shared understanding about creativity in order to gain richer data (Creswell, 2012) and to triangulate data gathered using other methods. The focus-group interviews were audio-taped.

The students were grouped based on their university origin. Unfortunately, one student of UKP had to miss the focus-group discussion (FGD) because of an emergency call from her family. Therefore, there were four students of UKP in the first group of FGD, and six students of UCN in the second group. The following table presents the timing of the focus group interview.

Table 5. The timing of focus group interview with students

Focus-group interviews - STUDENTS		
Group	Time of data collection	Duration (in minutes)
1. Universitas Kreativitas Persada: Sella, Tika, Hana, Syifa	13/04/2017	90
2. Universitas Cipta Nusantara: Ariel, Dea, Putri, Nadia, Gita, Fani	19/05/2017	60

The FGD with the first group took 1 hour 30 minutes, which was longer than planned. This was because the four students were very enthusiastic when sharing their diverse experiences and opinions regarding their creative writing practices and I did not feel it necessary or conducive to restrain the conversation. With the second group, the FGD lasted as planned (1 hour). From the six students, I also gathered rich data, even though some of them were shy and three of them had to rush to their next class. The focus-group interviews were undertaken near the end of the semester to probe the students' writing process, including their inspiration-gathering strategies and the kind of feedback they received (Appendix 14). The focus was on the writing process of one or two stories or poems they had written as class assignments, hence revealing possible cultural-intellectual resources

they used. Further questions regarding their perceptions of creativity were also explored to gain insights on each student's response to others' conceptions of creativity.

3.5.3. Classroom observations

Another method employed in this research was classroom observations. Observation is "the process of gathering open-ended, first-hand information by observing people and places at a research site" (Creswell, 2014, p.211). Despite the disadvantages of this method, among others in terms of the limitation of data collected in the limited site and situation, this method was useful to "record information as it occurs in a setting, to study actual behaviour" (Creswell, 2014, p.211). In this research, data collected from the classroom observations aimed to inform the teachers' teaching approaches and practices, as well as the students' behaviours and actions in the classrooms. Since the whole class was observed, the students were informed about the project based on the Explanatory Statement and then invited to sign the consent form before observations were conducted.

My role in the observations was intended to be as a non-participant observer because I wanted to keep the dynamics of the class as natural as possible, and to make the teacher and students feel comfortable (Creswell, 2012). A non-participant observer "visits a site and records noted without becoming involved in the activities of the participants" (Creswell, 2014, p.213). When observing the classroom in UKP, I was a non-participant observer as I came to the classroom, sat at the back of the classroom to watch and record whatever happened in the class. I mostly took the same role when doing observations in UCN. Yet, in one meeting when I was supposed to observe the classroom, the teacher asked me to share my writing practice and to give a short writing workshop. In another meeting, when the students were having a peer-feedback group discussion, I was requested by the teacher to assist two groups. Even though these two activities were not planned, I gathered more information by having brief interactions with the students.

To assist me during classroom observations, I designed a form as a means for recording notes (Appendix 10). The data I obtained during the observations were the field notes. Field notes are "text (words) recorded by the researcher during an observation in a qualitative study" (Creswell, 2014, p. 214). At the end of the data collection period, I had 9 observation

notes, comprising 4 notes from the first site (*Universitas Kreativitas Persada*) and 5 notes from the second (*Universitas Cipta Nusantara*). The observation notes contain detailed records on the activities done in the two creative writing classes, descriptions of the teachers and students' gestures and actions, and a number of verbatim quotes of the participants.

The following table summarises the classroom observations undertaken from January to May 2017.

Table 6. The timing of classroom observation

Classroom sites	Time of data collection	Duration	Other information
Classroom 1 (UKP) • *CW: Fiction* subject • Compulsory • 3 credit hour • 16 students	30 Jan. 2017	2 hrs	Topic: Setting & atmosphere
	13 Feb. 2017	2 hrs 36 min	Topic: Writing realistic dialogue
	27 Feb. 2017	1 hr 25 min	Topic: Creating strong plot
	13 March 2017	2 hrs 15 min	Topic: Haunting, thrilling & killing
Classroom 2 (UCN) • *Creative Writing* • Elective • 2 credit hour • 32 students	22 Feb. 2017	1 hr 40 min.	Topic: Patterning
	1 March 2017	1 hr 50 min.	Topic: Skimping (on Adjectives)
	8 March 2017	1 hr 40 min.	Topic: Flash fiction
	29 March 2017	1 hr 45 min.	Topic: Flash fiction
	26 April 2017	1 hr 40 min.	Topic: Villanelle (poetry)

Due to the difference in the course-credit hours, the class durations were also different. The Creative Writing: Fiction class in UKP is worth 3 credits and thus, each meeting lasted for 150 minutes (2.5 hours). The Creative Writing class in UCN is worth 2 credits, hence each class meeting was 100 minutes (1 hour 40 minutes).

The observations focused on the teachers' teaching approaches, feedback and other efforts to create opportunities for students to write and to employ their cultural-intellectual resources. In addition, the students' activities in the class, with particular attention to the five student participants, were also observed. Furthermore, a space was provided in the observation form to note down my personal thoughts and reflections regarding what happened in the classrooms. The data gathered by using this classroom observation method were used to triangulate the data gathered from the interviews and the students' guided journals.

3.5.4. Students' weekly guided journals

Another method employed in this research was documents. The students' guided journals were included as personal documents that refer to "any first-person narrative that describes an individual's actions, experiences, and beliefs" (Bogdan & Biklen, 2007, p.133 cited in Merriam, 2009, p.142). Personal documents like the students' journals can give "a snapshot" into the students' attitudes, beliefs, feelings and views (Merriam, 2009) concerning their creative writing practice and the creative writing class.

The 11 students were writing weekly guided journals throughout the semester, based on the prompts (Appendix 17). The prompts were intended to guide students to reflect on their experiences related to their weekly creative writing practices and writing processes. There are five main prompts to guide their weekly reflection on their creative writing class and practice. The questions mainly queried about the students' feelings, experiences, greatest inspiration, greatest challenge and how they handle it, as well as their opinions regarding the teacher's ways of facilitating them to enhance their creative writing skills.

Apart from the five prompts, I also provided an open-ended space for them to write about anything, share their ideas, poems, stories, or other creativity expressions, in words or images. The aim was to understand as much as possible the students' practices and views, especially in relation with how they used their culturally-related knowledge and skills. This method was employed to triangulate data collected by using other methods.

The students' completed guided journals were collected at the end of the semester, by being handed directly to me. However, the journals were also collected in the middle of the semester before the students were interviewed and returned to them right after the interviews were done. The students' journal entries were studied and explored during the interviews to elicit more information.

Even though they were not required to write in English, all of them wrote in English. Some of the students inserted some Indonesian words, phrases, or sentences in some parts, when they were not sure of the English words or they intentionally used Indonesian language as it best conveyed their feelings. Even though they were supposed to write ten entries, in practice, each student submitted between eight and 11 journal entries. Apart from their responses to the prompts I provided, students also shared their poems, drawings,

handcrafts, comics, and a link to a student's movie project. All of these have added to the richness of the data that can lead to richer understandings about the students' creativity practices, as will be discussed in Chapter 5.

3.5.5. Students' sample work

Another document collected as data for this study was the students' sample work. Work samples are "documents that have been created by participants within the research focus and can add to the thick and rich description a qualitative researcher seeks" (Kervin et.al, 2016, p.80). When signing the Consent Form, the 11 students had agreed to allow samples of their writings to be used as research data. Hence, at the end of the semester, I contacted the teacher and requested some samples of the students' work. The students' writing products were gathered and analysed to tap into the manifestations of the students' practices of using their cultural and intellectual resources, as well as the teachers' inputs in their creative writings

From *Universitas Kreativitas Persada*, I collected 15 short stories and fables written by the five student participants. Scanned copies of the creative writing products were gathered in April 2017 from the teacher. While from *Universitas Cipta Nusantara*, 18 poems and flash fictions written by the six student participants were downloaded from the class Moodle with the permission from the teacher in May 2017.

3.6. Data analysis

Data analysis is "the process of making sense out of the data" which "involves consolidating, reducing, and interpreting what people have said and what the researcher has seen and read—it is the process of making meaning" (Merriam & Tisdell, 2016, p. 202). Similarly, Flick (2014) describes the process of data analysis as "the classification and interpretation of linguistic (or visual) material to make statements about implicit and explicit dimensions and structures of meaning-making in the material and what is represented in it" (p. 5). In the process of making meaning out of the data collected, some steps were taken, even from the

early stages of data collection from January to May 2017. Then, after all required data were in, the analysis was done more intensively.

The **preparation** of the data for analysis had been started since the first observation and interview. The initial step of preparing the data was transcribing the one-on-one interviews and the focus-group interviews, and arranging the observation notes. The interviews (one-on-one and focus-group) were conducted in mixed languages - Indonesian, English and a little bit of Javanese, hence translating parts of the interviews into English was also done. At the end of the data collection period, the students' guided journals were collected and scanned, as well as the students' writing samples from *Universitas Kreativitas Persada*. The students' work samples from *Universitas Cipta Nusantara* were downloaded from the class Moodle. All were stored and organised in both file folders and computer files. Backup copies of all data were also kept on an external hard drive. These data were subsequently imported to NVivo 11, which is a qualitative data analysis software (QDAS) to help manage and analyse qualitative data (Bazeley & Jackson, 2013). In total, 41 files comprising 15 interview transcripts, 2 focus-group discussion transcripts, 2 sets of observation notes, 11 guided journals, and 11 sets of writing samples were imported into NVivo.

Exploration of the collected data was done early with the first observation note and the transcription of the first interview. The data were read through several times to get the general sense and to spot interesting details. The next step of analysis was coding the data. Coding is "the process of segmenting and labelling text to form descriptions and broad themes in the data" (Creswell, 2014, p.242). A code is "a word or short phrase that symbolically assigns a summative, salient, essence-capturing, and/or evocative attribute for portion of language-based or visual data" (Saldaña, 2013, p. 3, cited in Merriam & Tisdell, 2016).

The initial coding process was conducted with the help of NVivo in order to be more well-organised and to enable me to easily view the coded data under particular nodes and in their original context. The process started with the open coding to identify concepts or categories in the texts. This was done by coding parts of the text related to particular categories, such as 'teacher's feedback', 'giving examples', 'observing surroundings', and 'playing what if'. Then, the coding was re-examined to further focus the data (focused coding) by combining some related categories such as coding 'teacher's feedback' and

'giving examples' into 'teacher's teaching practice', and clustering 'observing surroundings' and 'playing what if' into 'inspiration generating strategy' code. The axial coding was then undertaken by reviewing again the data and coding to develop refined themes and to explore how the concepts/categories are interrelated. Themes are "similar codes aggregated together to form a major idea in the database" (Creswell, 2014, p.244).

The coding in NVivo is stored in nodes. Node in NVivo is made "for each topic or concept to be stored" (Bazeley & Jackson, 2013, p.75). When coding, I selected and classified the parts of data texts into particular nodes, as Figure 5 describes.
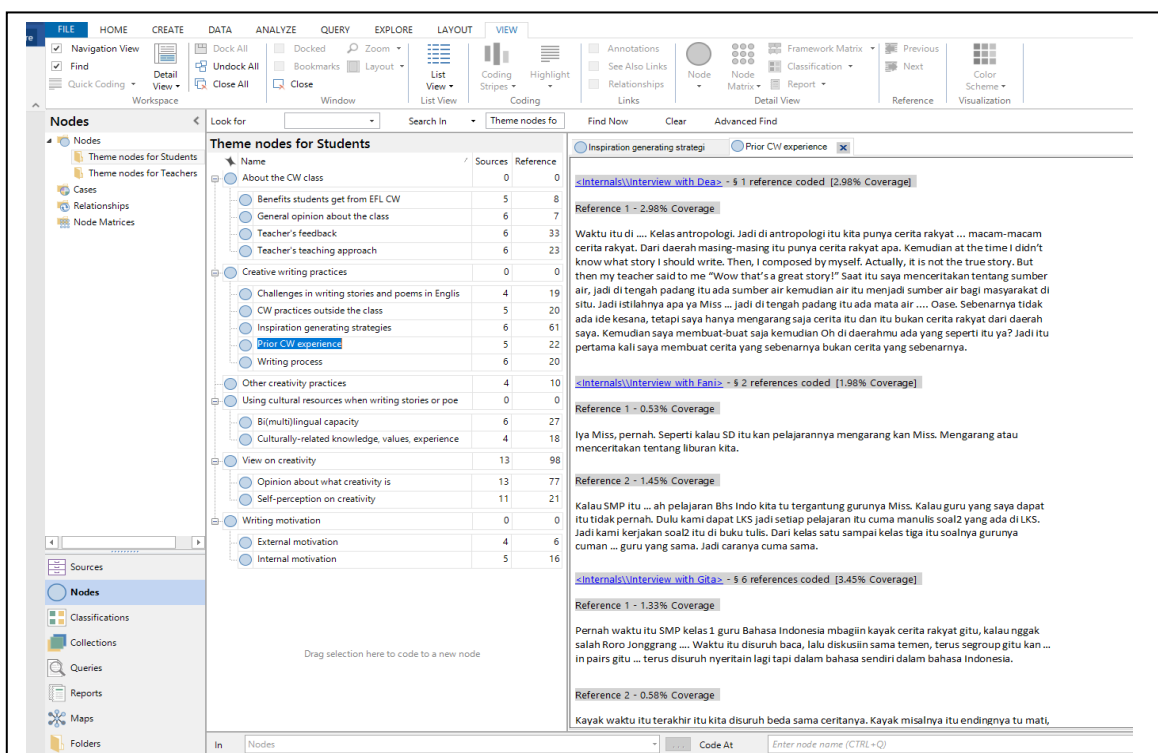
Figure 5 The process of coding the data transcripts

On the right are the participants' utterances that I have coded into the blue highlighted node on the left side, namely "Prior CW (note: creative writing) experience". In addition to using NVivo 11 software, manual analysis was also conducted to code and analyse the interview transcripts and observation notes. To code the students' guided journals and their writing samples, manual analysis was used because it allowed interpretations of the texts and connections of the interrelated fragments in the narratives. Manual analysis was done

by reading and rereading closely the data texts to get the meanings from the context, hence it helped to pull out the deeper meanings in the texts.

From the coding process, the emerging themes were as presented in Figure 6 and Figure 7 below.

Theme nodes for Students		
Name	Sources	References
About the CW class	0	0
Benefits students get from EFL CW	5	8
General opinion about the class	6	7
Teacher's feedback	6	33
Teacher's teaching approach	6	23
Creative writing practices	0	0
Challenges in writing stories and poems in English	4	19
CW practices outside the class	5	20
Inspiration generating strategies	6	61
Prior CW experience	5	22
Writing process	6	20
Other creativity practices	4	10
Using cultural resources when writing stories or poems	0	0
Bi(multi)lingual capacity	6	27
Culturally-related knowledge, values, experiences	4	18
View on creativity	13	98
Opinion about what creativity is	13	77
Self-perception on creativity	11	21
Writing motivation	0	0
External motivation	4	6
Internal motivation	5	16

Figure 6 Theme nodes for students

Figure 7 Theme nodes for teachers

The main form of reporting findings in a qualitative study is often a narrative discussion, which is "a written passage in a qualitative study in which authors summarize, in detail, the
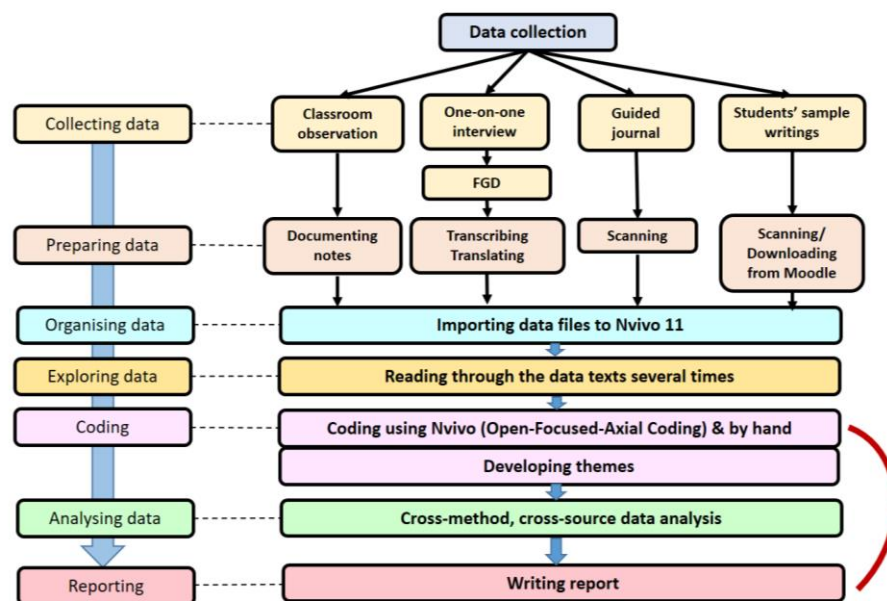
Figure 8 Process of data gathering and analysis

findings from their data analysis" (Creswell, 2014, p.253). Findings of a qualitative research "can be in the form of organized descriptive accounts, themes, or categories that cut across the data, or in the form of models and theories that explain the data" (Merriam & Tisdell, 2016, p. 202). The report of this research presented interpretations of the findings in a narrative discussion by analysing, relating or contrasting the findings with findings of past studies, theories or literature, contextualising and decontextualising them based on the emerging themes. Figure 8 describes the step-by-step process of data gathering and analysis.

3.7. Ethical considerations

In any research, especially one involving humans or animals, ethical issues are of extreme importance. Conducting all steps of research in an ethical manner is also necessary to ensure the validity and reliability in a qualitative research (Creswell, 2014; Merriam & Tisdell, 2016). Three phases of research that are closely related to ethics are "the data collection, reporting, and distribution of reports" (Creswell, 2014, p.23). In the case of this study, some measures were taken to conduct the study in an ethical manner.

First, prior to data collection, ethical approval was granted by the Monash University Human Research Ethics Committee (MUHREC). Monash University as a reputable educational and research institution holds the responsibility to safeguard that all research activities are undertaken "with the highest ethical standards" and to protect the rights of the research subjects (Monash Research Office, 2018).

Second, to respect the research sites, I contacted the gatekeepers of the institutions, in this context the heads of the English departments of *Universitas Kreativitas Persada* and *Universitas Cipta Nusantara* to gain permissions to enter and conduct my study in their departments. Creswell asserts that it is important to respect the research site "by gaining permission", "by disturbing the site as little as possible", and "by seeing oneself as a guest" at the site.

Third, I ensured voluntary participation by providing an Explanatory Statement, which informed the potential participants about this research, and a Consent Form, which clearly indicated what they were expected to do if they agreed to be participants in this study.

Fourth, I was also aware of the possible power-relation issue between my participants and myself as the researcher because some of participants were my ex-students. I assured them that I was on study leave, therefore any data or results of this study would not affect their performance in the subject taken in any way.

Fifth, as also stated in the Consent Form, this research collected data using various methods. The interviews were audio-taped, the focus-group interviews were audio and video-taped, and the journals as well as sample works were collected. However, confidentiality of the participants was ensured by providing anonymity for the participants and the sites. Pseudonyms for the participants and the sites were used in the analysis and report. Confidentiality of the data was also ascertained by keeping access to original data, including the video/audio recordings limited to the researcher and her supervisors.

3.8.   Validity and reliability

During the process of collecting and analysing data, a researcher needs to ensure that the findings as well as the interpretations are accurate and credible (Creswell, 2014, p. 258). Even though "qualitative researchers can never capture an objective "truth" or "reality"", there are some strategies that qualitative researchers can follow to validate the accuracy and credibility of the research (Merriam & Tisdell, 2016, p.244).

The principal strategy to ensure the internal validity and reliability of a research is by using triangulation (Creswell, 2014; Merriam & Tisdell, 2016). Triangulation is "the process of corroborating evidence from different individuals, types of data, or methods of data collection in descriptions and themes in qualitative research" (Creswell, 2014, p. 29). Denzin (1978) cited in Merriam and Tisdell (2016) proposes four kinds of triangulation, namely by using multiple methods, using multiple sources of data, using multiple investigators and using multiple theories to confirm findings. The triangulation types used in this research are multiple methods and multiple sources of data.

To collect the data, this research employed multiple methods, namely interviews (one-on-one interviews and focus-group interviews), observations, and documents (guided journals and students' work samples). The data on the teachers' and students' views on creativity, for instance, were gathered using interviews (one-on-one and focus-group interviews),

classroom observations, and documents (students' guided journals). Whereas the data on the students' creative writing practices and writing process were collected from interviews (one-on-one and focus-group interviews), classroom observations, and documents (guided journals and work samples).

This research also employed multiple data sources, which means "comparing and cross-checking data collected through observations at different times or different places, or interview data collected from people with different perspectives or from follow-up interviews with the same people (Merriam & Tisdell, 2016, p.245). One example of this was by comparing and cross-checking data on the teachers' teaching practices, which were collected through observations at different meetings. Another instance was when follow-up interviews with the same two students were done to cross-check what they stated in the initial interviews.

Yet another common strategy to strengthen the validity of a research is member-checking. Member checking is "a process in which researcher asks one or more participants in the study to check the accuracy of the account" (Creswell, 2014, p. 259). In this study, 2 out of 4 teachers and 4 out of 11 students were asked to check and examine the transcriptions of the interviews and the focus-group interviews to make sure that the report is fair and accurate. The two teachers approved the transcriptions. Of the four students, one added information clarifying what she mentioned in the interview, and the rest approved the transcriptions.

By collecting data using multiple methods, I could verify and cross-check the data and present the description of the case in this study - the EFL creative writing practices in Indonesia - in "enough detail" to convince that the conclusion of this study "makes sense" (the quoted words are cited from Merriam & Tisdell, 2016, p.238).

3.9. Researcher positioning: being an insider-outsider

I was aware that who I was affected how I perceived my participants' accounts, as well as the way I interpreted and analysed the data of this research. My reflection on my roles, both as an insider and outsider, had been a part of the research process and had enriched my ways of constructing the meanings of the data collected since the commencement of this project.

Hellawell argues that a researcher "should be both inside and outside the perceptions of the 'researched'", and that the same researcher can shift along "the insider-outsider continuum" (2006, pp. 486, 487).

I was an insider because I shared certain commonalities with the participants. For example, I shared with the teacher participants the same teaching profession, and the experience of teaching EFL creative writing. I shared with most participants the passion, and also the challenges, of writing poetry and stories in English. I also shared some values and views as Indonesians. These common contexts were beneficial for me as a researcher since I could no doubt have a more comprehensive understanding of the participants' views and practices of creativity and creative writing. These shared backgrounds also enabled me to ease the atmosphere when conducting the interviews, as both teachers and students perceived me as one of them to a certain degree.

This study was conducted at two universities, one of which was where I have been working for more than 20 years. I taught two of the student participants some years back and met the other four in some events at our university. I also knew two of the teacher participants as colleagues for many years. Therefore, I was aware of the possible power-relations issue with the students, yet I assured them that their participation in the study was purely voluntary and they had the right to withdraw at any time if they no longer felt comfortable to be my participants. Moreover, I explicated that I had been granted study leave since 2015 and when the study was conducted, I had no power in any way that might affect their performance evaluation in the class. With the two colleagues, I also made certain that the nature of the observations and interviews were to gather information as extensively as possible regarding the teachers' classroom and personal practices in creative writing, and not to *evaluate* their teaching performance. Therefore, the possibility of power-relation implications in this study had been fully addressed.

Even though I felt more like an insider in this university context rather than in the other one, I felt somewhat of an outsider as well, for two reasons. First, being detached for quite some time from my prior work community and being involved in deep learning, especially about creativity, as well as my interactions with other researchers throughout my PhD journey had shifted my perspectives. As Hellawell (2006) argues, a researcher's changes in life, experience or knowledge may shift his/her inclination of outsiderness or insiderness. Second, even

though I also taught creative writing class for about five years before beginning my PhD, I realised that the teacher participant employed different approaches when teaching the same course. The different nuances of the creative writing class had shifted my position from an insider to an outsider.

In the other university, I felt more like an outsider as I did not know the students prior our first meeting when I explained my research. I also did not know the teacher well, even though I had met her before. Nonetheless, the students and the teacher were open and willing to share their experiences and opinions regarding creativity and their creative writing practice. They even tended to give more information to ensure that as an outsider I understood fully their inside-the-classroom and personal creative writing practices.

Reflecting on my shifting between insiderness and outsiderness had made me continuously aware of the biases I might have as a researcher. Nonetheless, I like to consider that the position as an insider and an outsider had also created a space to constantly reflect on my interpretation and understanding of the students' and teachers' views and practices.

3.10. Chapter summary

This chapter has provided details necessary for understanding the methodology of the study. It elaborates the reasons why this study concurs with the constructivist paradigm, and why a qualitative case study methodology was chosen. It also described the two research sites and 15 participants and expounded the selection rationales. Rather than aiming for generalisation, the central tenet of this study was to gather rich information from participants to enable in-depth exploration of EFL creative writing practices in these two sites.

In addition, this chapter has presented in detail the methods of collecting the data, namely one-on-one interview, focus-group interview, classroom observation, and document of students' creative writings. These methods enabled the study to collect rich data on the participants' views and practices, hence allowed cross-method data triangulation.

It also explicates the steps and process of analysing the data. NVivo 11 was used to store and organise the collected data, whereas coding was done by using both NViVo and by hand. Manual analysis was used primarily, with the help of NVivo, to analyse the data to

cross-method and cross-source data analysis. How the validity and reliability were maintained and what ethical issues needed to be addressed were already clarified in this chapter. Finally, it provided an account on researcher positioning in the research as both an insider and an outsider. This awareness has reminded me to continually reflect on my interpretations when analysing the data.

In the following three chapters, the findings that emerged from the data are presented and discussed. They aimed to answer the three research questions on the conception of creativity (Chapter 4), the students' creative writing practices (Chapter 5), and the teacher's practices of facilitating students to enhance students' creative writing skills.

CREATIVITY: VIEWS AND BEYOND

"It is new, original, because we create this [poem] based on our own minds. […]
We use the words to write a poem, to say what we want to say"

~ Nadia, 2017

4.1. Introduction

Creativity has fascinated researchers, educators and laymen from all walks of life, giving rise to different views on what is and what counts as creativity. In addition, different contexts, environment, and culture also determine what is perceived as creativity (Leung, Au, & Leung, 2004; Tin, Manara, & Ragawanti, 2010), as discussed in Chapter 2. As a result, our beliefs about creativity and our ways of expressing creativity can be profoundly affected by the culture and society where we grow up and live in (Puccio & Gonzales, 2004). It is therefore necessary to investigate Indonesian students' and teachers' views on creativity concepts in order to understand their practices of creative writing in English (RQ 1).

This chapter presents the findings and discussions on how the participants conceptualise creativity. It comprises three main parts, namely the findings, discussion, and conclusion. The findings part presents the students' views on creativity, and the teachers', subsequently. Preceding the conclusion is the discussion section, which interprets and constructs the meanings of the findings in the light of literature on prior research, related theories and within the specifics of the Indonesian cultural background. It includes five sections that subsequently discuss mini-c and little-c creativity, creative process, creative people, creative product, and creativity and context. The last part concludes the analysis on the views of the Indonesian students and teachers on the concept of creativity.

4.2. Students' views on creativity

To elicit the students' views on creativity, they were inquired with the questions "What is creativity and being creative in your opinion? What kind of idea or product do you consider creative? In the context of writing, what piece of writing do you consider creative? Could you give examples?" (Appendix 7). The 11 students of Universitas Cipta Persada (UCP) and Universitas Kreativitas Nusantara (UKN) conceptualised creativity mainly in relation to its three interrelated dimensions: product, process, and person. Hence, the findings are

presented under three sub-sections, namely the nature of creative product, the process of creativity, and creative individuals. However, there are also hints to the context (place/press) dimension implied in the findings of the other three dimensions.

4.2.1. The nature of creative products

The students' opinions on the characteristics of a creative outcome centred around its novelty, originality, and usefulness or meaningfulness. Eight out of 11 students concurred that, in order to be deemed creative, a product or idea should be *new*. The idea of newness was understood as having an additional element and showing a difference from any existing product or idea. One of the students, Hana, stated "Being new doesn't mean to be really, really new, but we can develop from what already exists. (Hana, FGD, my translation). Likewise, Sella affirmed "I think it doesn't have to be completely new but something that's been adapted" (Sella, FGD). Hence, the additional element here means a development or an adaptation from existing products.

The participating students also emphasised the importance of '*perbedaan*' (difference), which added up to a product's novelty value. The difference from the existing product or idea was what made it creative. This idea was underlined by the students who asserted that an outcome was creative "because it's not the same as the previous one (Tika, interview) and even though a new creative product, such as a story "may seem like it's from another story", what was important was the difference (Sella, FGD). The element of difference was also pointed out by other students who interpreted newness as being "out-of-the-box" and "uncommon to other people" (Ariel, interview), and "different from others" (Nadia, interview). One of them further explicated "[...] when thing has already … has been common thing to people, it's not creative. So when we can make new things … uncommon, different … then it is considered creative" (Ariel, interview). Another student illustrated her idea of newness by referring to a unique wooden chair she found in an Instagram video, and highlighting the idea that a creative product should be different and, thus, appealing.

> Like I have watching Instagram, and ehm, there is, there was a video […] shape like [*pause*] I don't know, like chair. It was really-really thick paper. Not paper, wood I think. So when the wood is … eh, what is it … emm … stretched and unstretched, it's still a chair, and it can follow the body shape when we sleep on it. And I think 'Oh,

that's interesting. I think that's creative, because it's new. It's different from other chairs, so can attract people's attention'. (Putri, interview)

It can thus be suggested that most students talked about novelty to denote an addition to existing outcomes and a difference from previous products or ideas. However, how different a new product should be from the existing ones was not clear. A student explicated that one of the stories she wrote had around 80 percent similarity with the plot of a Korean drama she watched. In her opinion, what she did was still considered creative because she added here and there, such as different settings and different character names. However, this raised a question on the originality of her story and the students' understanding of originality, which was another attribute of a creative product mentioned by the students.

The current study also reveals another view that being original was identified as an important feature of creative outcomes, with the conception. In the one-on-one interview, Amel stated "*Mereka* (= they, creative people) produce something … something original" (Amel, interview). Her view that being **original** was important was also expressed in her guided journal in which she talked about her second writing project.

> I just finished my second project for fiction. I made a romantic (kinda) short story. The title is "Almost". It's about a girl named Zy who almost fall in love with a guy friend named Key. It's "almost" because of the traumatic experience that Zy had when she was in high school. A bit clichéd but I'm proud of it because it's original. (Amel, guided journal)

When being asked to comment on this attribute in the focus-group discussion, four other students from the same class mentioned that being original means not plagiarising others' works (Tika, Sella, Hanna and Syifa, FGD). They also had the same opinion that it was acceptable to have a creative work that might be similar to the one which already existed, but it had to show something different to avoid plagiarism.

Two other students from the other class approved that a product's element of difference was necessary to claim its originality. Yet they also underlined that in the context of creative writing, the writers' unique intentions and minds were the essential determinant of their works' originality. Nadia expressed her opinion when talking about poetry as a product of creativity:

> It is new, original, because we create this [poem] based on our own minds, like we don't *meniru yang sudah ada* [=imitate existing poems]. So, we use the words [*pause*] to write a poem, to say what we want to say. (Nadia, interview)

She further explained that even though a poem might use words similar to an already existing poem, it was still original since the words were used to express the thoughts or feelings of the writer. Similarly, Ariel drew from his experience of reading J.K. Rowling's *Harry Potter* books and J.R.R. Tolkien's *The Hobbit* and *The Lord of the Rings* and said: "Both of them know how to combine words into good stories. Each of them has their own sense to make an interesting story" (Ariel, FGD). He explicated that both writers were internationally-recognised creative writers, and Ariel pointed out that they both "arrange(d) words" using their own thought and rationality to create appealing stories. Therefore, even though the genre of the novels was the same, i.e. fantasy, and both wrote in English, each book was original because each writer had their own way of putting the words together to create their own meanings.

The third attribute brought up by the students was a product's *usefulness* or *meaningfulness*. The 11 students had divided opinions on this attribute. All of the six students of UKN concurred that a creative product or idea should be meaningful and/or useful, at least, to the creator him/herself, and even better, to other people. For example, to be deemed creative, a piece of writing should be able to illuminate readers with knowledge, to make readers rethink about a particular issue, or to incite a particular emotional state or reaction, such as joy, sadness, warmth, or anger (Dea, interview).

> A piece of writing which has an aim and readers feel that they gain something from reading it. […] not only to please readers, but also … mmm [*pause*] at least there are knowledge and values […] They might already have an opinion about something. But when reading, they begin to rethink what they were thinking. […] And because people feel something from what we create. (Dea, interview, my translation)

A similar view was suggested by two other students. The first related his opinion with an article revealing that J.R. Tolkien's novels had influenced the development of children in the United States, in terms of helping them understand life values, and therefore added to the creative value of the books (Ariel, interview). Hence, he concluded that a product that was creative should have an influence on readers, such as sharpening their interpretations about life values. The second student, Putri, shared about her father's creativity when fixing the kitchen door in their house. When the kitchen door was broken, her father decided to make

a swing door with his own design. Her family and even neighbours admired it and said that the door was creative (Putri, interview). In her opinion, the swing door was a creative product because it was unique and useful.

One of the five UCP students, Hana, asserted that creative outcomes should not only be for ourselves, but also for others. Creativity should provide benefits for people around us, and inspire others (Hana, interview). She said that by ensuring its good influence on others, our creativity would not be in vain. She reasserted the same idea during the focus-group discussion and drew an illustration of the mineral water bottle we had at that time. The Aqua mineral water company put various Indonesian slang words on the bottle label, such as "*geje*", "*mager*", or "*jombi*" with their meanings. She explicated that this action can be seen as a form of creativity and, moreover, it benefitted people by sharing knowledge about Indonesian slang words of the current generation (Hana, FGD).

Her opinion was disputed by another student, Tika, who argued that a creative product did not have to be useful because one could come up with an idea which might not be useful for others.

> I think it doesn't have to be useful. Sometimes creativity does not necessarily produce an artefact or product, sometimes it's like a thought. It is possible that the thought is not useful for others, but it is still creative. (Tika, FGD, my translation)

Tika also gave an example of someone who used a different way of solving a maths problem. She said that it was creative because this person's way of thinking was different from others. However, it might not be useful for other people. Another student, Sella, agreed with Tika that creativity did not necessarily entail usefulness for other people, even though she thought that it was still useful for the person creating it. She explained:

> Because when you are being creative it doesn't mean you have to make a product, a material that is for someone else. It could be useful for yourself, but isn't necessarily useful for someone else (Sella, FGD).

In brief, most students argued that a creative outcome should be useful or meaningful for other people, while a few reasoned that it was fine in just being useful or meaningful for the creator, rather than to others. A creative product's usefulness or meaningfulness was understood in terms of its practical function as well as its effects on one's feelings, emotions, and thoughts. In addition, it is noteworthy that a few students concurred that a

product's meaningfulness could also develop later. Gita (interview), one of these students, expounded that a creative product could be firstly made as a personal expression, which meant it was meaningful to the creator him/herself; then, it could gain a broader recognition and become meaningful to other people, as well. This means first, the students' views are more on the side of art-for-life's sake or utilitarianism rather than on the "art-for-art's sake" (Gautier, 1835) or aestheticism side, and second, they recognised the mini-C creativity of each individual, and that it could develop into little-C as well as more enhanced level of creativity, as in Kaufman and Beghetto's (2009) the four-C developmental trajectory theory.

The argument also touched upon *who* made the decision on an outcome's usefulness or meaningfulness and whether an outcome was creative or not. Syifa, a student of UCP, commented that whether or not a product was useful for others actually depended on other people's opinions, not on the creator (Syifa, FGD). She pointed out an example of a novel as a creative product. The writer might intend to entertain, inspire, or give information to the readers. Nonetheless, it would be up to the readers, whether they enjoyed the story, were inspired, or learned something from it.

> But, it depends on the reader, whether or not he/she wants to use the information to develop him/herself, expanding his/her knowledge, or he/she just enjoys reading. (Syifa, FGD, my translation)

Likewise, some students of UKP also suggested that a product's usefulness or meaningfulness was determined by other people's opinions, and not by the person creating it (Dea, interview; Fani, interview; Putri, interview). The same idea was expressed by Tika in terms of an outcome's creative value.

> I think [whether something is] creative or not is based on people's opinion. We think it's creative but [other] people can consider not creative. So, it is up to them. Because 'creative' is subjective. (Tika, FGD)

Again, the view that a product's creative value was beyond the creator's decision emerged. This view indicates the students' awareness of the influence of social environment or the context dimension, which determined the conception of what is considered creative and labelled a product as creative or not creative.

4.2.2. The process of creativity

Creativity was also interpreted in its association with the process of producing creative outcomes. There are two major points in the students' conception of creativity process, namely it involves: (1) continuous practice, and (2) imitating-adapting-synthesising capacities.

Continuous practice

The majority of the students perceived that creativity involved hard work and constant practice (Ariel; Dea; Gita; Hana; Nadia; Syifa; Sella; Tika; interview). They concurred that creativity required learning and practising in a particular domain with determination and persistence. One example is Hana, who underlined the importance of practice in the context of creative writing:

> So in creative writing, we have to write frequently, whatever we have in our brain can be expressed. So, not only kept in here [pointing at her head]. So even if, for instance, we have the talent but we don't do and practise it, it will be undeveloped. (Hana, FGD)

Hana believed that the process of producing a creative work needed a lot of practice. She said that in the case of creative writing, one needed to keep writing in order to develop his/her creative skills. Likewise, Syifa mentioned "[...] it is not *stabil* [note: stable], it can face up and down" (Syifa, interview). What she meant was that the process of creativity could fluctuate. It could be enhanced with practice but could also be dwindling if one did not practise enough.

Similarly, Sella expounded that the importance of practice applied to all kinds of creativity, not just in writing. She exemplified her opinion by using her experience when learning to play musical instruments.

> Like in music. Like when I was in junior high I wanted to learn keyboard, and I kind of almost gave up, because of the teacher. But I really wanted to know how to play it. So, I learned it by myself, every day, at home, and now I play guitar by learning it from YouTube tutorial. So, actually if you have motivation, you can actually do it. By practising and practising. You don't have to have that talent first. (Sella, FGD)

In addition to emphasising the importance of continuous, repeated practice, Sella also admitted that her motivation influenced her enthusiasm to practise and improve her skills.

Hence, recurrent practice and motivation were deemed important in the process of developing one's creative ability.

Imitating-adapting-synthesising capacities

The process of creativity was also interpreted by the students as a process of adapting (developing) and synthesising *already* existing elements, products and ideas into making a new thing, which was different from the previous one, or to produce something in a different form (Ariel, Dea, Hana, Sella, Tika, interview & FGD).

Dea, one of the students, underlined that achieving a creative outcome involved the process of finding ideas to make something ordinary became extraordinary.

> So, creativity is when we don't leave something just being an ordinary thing, but we make some effort to find ideas, to find the interesting aspect, [*pause*] how to make that [ordinary] thing become something unusual, different. (Dea, interview, my translation)

Hence, the conception of creativity is associated with the production of a creative product from mundane or ordinary things. She further explained that creativity also included 'making an old thing become a new one' or 'giving newness in an old thing' (interview, my translation). One example she gave was making house decorations from used mineral water bottles. Her conception of creativity includes the idea of creating something different from old stuff.

Another student, Putri, described creativity as a patchwork, the process was "like making this pencil case … we sew it from small pieces of different pattern fabrics" (Putri, interview). In other words, creativity involved a process of combining different things into a new product. Likewise, Sella, Tika, Nadia, and Ariel (interviews), indicated the practice of synthesising existing products or resources to produce their stories or poems. They pointed out that creative products, in this case referring to stories, poems, and song lyrics, could be produced by combining bits of information or knowledge they had related to the topics or themes they wanted to write about in the story, poem, or song (interviews, FGD).

In addition, two students, Syifa and Ariel (interviews) mentioned the notion of imitating. Both concurred that imitating a model or an existing creative product could be considered

creative, but only a low level of creativity. Ariel specifically commented on the action of remaking a creative product, saying that remaking could be considered creative only if we could make the product better (Ariel, interview). When inquired to explain what he meant by "better", he explained that it could be better in function or appearance. Moreover, he underlined that merely imitating existing products or ideas could not yet be considered as a really creative action. Ariel used an illustration of animation movies created by one of the Indonesian television broadcasters to explicate his opinion. He said:

> Do you know Indo TV [pseudonym]? They try to make animation. But it is not … [pause] Hmm, it is genuine because the idea is from Indonesian folklore. But sometimes the story, the plot is just like copying the western movies. So it's not completely creative. […] It is creative when they have the idea to raise the local story into animation. But it is not completely creative when they're just copying the techniques of animation. (Ariel, interview)

He highlighted the idea that the attempt of the TV station to adapt Western animations based on Indonesian folklore was creative and genuine. Yet, he said that it would be even more creative if the TV station did not only imitate the animation techniques, but invented their own.

It can be concluded that the students' conception of creativity involved higher level capacities of adapting (developing) and synthesising, as well as the capacity of replicating (imitating). In addition, this conception related to the process of creativity also indicates the context dimension since the tendency is to imitate, adapt, and integrate old and new ideas or products, which correspond with the inclination of the Eastern views of creativity.

4.2.3. Creative individuals

The students' views on creativity were associated with the traits and abilities of creative individuals. Even though most students believed that everyone was creative "in their own ways" (Sella, FGD), they described some characteristics that distinguished very creative people from the rest. The students shared the idea that creative individuals had *different* and *particular ways of thinking*. The students explicitly mentioned that creative people "think out of the box", "do not follow the rules", "think free and unusual", and are "imaginative" (Amel; Ariel; Hana; Nadia; Putri; Sella; Tika, interview). Tika explicated "It's when people can think free and unusual, and he can make something new that other people

never think about" (Tika, interview). While Sela, being the only one out of the five students who was confident in her creative skills, described her imaginative, active mind when writing. She expounded "My mind would go from one place to another, and my hand would write it in words" (Sella, guided journal). Two other students connected creativity with problem-solving. One of them described creativity as the ability to think outside the box to solve life problems in a different and distinctive way.

> I think creativity is the way when we're able to think outside the box. We can think not other people think like mmm… find the way out of some problems in our life … and make it unique. (Putri, interview)

The other student, Ariel, exemplified that creativity was needed when he and his friends had to raise funds for a student program as they had to be able to solve the problem in a very limited time (Ariel, interview). He also thought "being creative and being critical are related" (Ariel, FGD).

Another trait mentioned in the interview was being *knowledgeable* and *experienced* in the area.

> Maybe from the experience. When someone has been in a particular area for a long time, that person will be able to come up with new ideas, but if that person is new in the area, it's quite difficult to really find something new. (Hana, interview).

Hana believed that a creative person had to have sufficient knowledge in the area to enable him or her to come up with new ideas. She pointed out her difficulty when having to write a murder story because she did not have enough knowledge and experience in writing a murder story.

> Actually, I'm not scared, but it has to do with blood, with the murder weapon, and to write a good, interesting story I have to find information about weapons, I have to read a lot … hmm and read a lot of novels with that kind of story, so my story won't be just telling a story but it can give [pause] with vivid descriptions of the blood, the murder weapon, and the body, the reader will also feel tense and scared. (Hana, interview)

Based on their own experiences, most students indicated that a creative individual was usually very aware of his/her surroundings and was a good *observer*. In her journal, Hana stated that a creative writer needed to do research and observation of the surrounding people and environment. Similarly, Ariel talked about his experience of meeting Wregas

Bhanuteja, a well-known Indonesian movie director who won the Cannes 2016 award with his 12-minute movie *Prenjak*.

> I remember what Wregas said to me, 'Ariel, when you want to make a movie, make sure that you base your movie from your daily experience. Because you experience it directly, are not making it up. […] Make stories based on your experience and what you observe in real, daily life.' (Ariel, interview)

The young director shared his creative experience and advised Ariel to always pay attention to his surroundings. Ariel mentioned that Wregas' short movies were all inspired by issues around his life.

Creativity was also associated with the capabilities of creative individuals. Fani and Gita (interviews) emphasised the ability to express oneself and to elevate one's thinking quality. Three other students underlined the "other people" aspect, including the ability to make something that is interesting and attractive to other people (Fani; Putri, interview), and something that is meaningful to other people (Dea, interview).

> In my opinion, creativity is a person's ability to do or make something to make other people interested in it. For example, we can sing, but if we just sing flatly, people won't be interested. Same with writing […]. (Fani, interview, my translation)

Lastly, creativity was understood as a person's unique ability, something that was different between one person and another (Nadia, interview), as *anugerah Tuhan* (God's gift), but also as an ability that could be learned and developed (Ariel, interview). Correspondingly, Syifa contended that if a person used his/her skills and knowledge to create something, the outcome would be unique because one's skills and knowledge influenced the way that person thought (interview). She also stated that people had different skills, and since people combined their distinctive sets of skills when producing something, this could be a way to differentiate their products or ideas from others'.

The 11 students' views on the person dimension of creativity can be categorised into creative traits and creative capacities, which can be summarised in the following table. Creative traits refer to the characteristics or distinguishing quality of creative individuals, whereas creative capacities refer to their capabilities to do a particular thing.

Table 7. Traits of creative individuals

Creative individual:
— has different ways of thinking
— does not follow the rules
— thinks freely and unusually
— is imaginative
— is knowledgeable & experienced in the area
— is a good observer
— is persistent

Table 8. Capacities of creative individuals

Creativity is:
— the ability to create something new.
— the ability to think outside the box.
— the ability to make something become useful or meaningful to others.
— the ability to make something that attracts people's attention.
— the ability to express oneself.
— the ability to solve life problems.
— an ability that can be learned.
— a unique set of abilities that one has (that is different from other people's).
— related to critical thinking.

In a nutshell, creativity was interpreted by the students as a process of producing something new, original, and preferably useful or meaningful for others, by finding a unique facet out of an ordinary thing, developing or adapting existing products, synthesising, and producing outcomes from imagination. Regarding creativity in writing, the students highlighted that the story or poem written should demonstrate a difference from other stories or poems. However, the degree of difference – how different a product or idea should be from the existing ones - was not so clear. The frequently mentioned traits thought to be necessary for creativity were being imaginative, deviant regarding rules, observant, persistent, knowledgeable or experienced in the domain, and out-of-the-box, unusual, free in the way of thinking. The cited abilities perceived to be owned by creative individuals were the abilities to create something new, to think outside the box, to make something meaningful or useful for others, to express oneself and to solve problems. As creativity was perceived as a learnable skill, the element of hard work and persistence in practising the skills in the creativity domain- in this context in creative writing- is an essential element to develop

one's creativity. In addition, the willingness and motivation to continually practise the skills in creative writing were also mentioned as essential.

These findings suggest hints to the context dimension of the students' conception of creativity, such as the importance of meaningfulness of the work, and the 'adaptive' kind of creativity production (adapting, combining, synthesising).

4.3. Teachers' views on creativity

The extract the teachers' conception of creativity, they were queried with some questions, such as "In your opinion, what is creativity? Could you give (further) examples of creativity/creative outcomes? Could you explain why you think the product or idea is creative? How do you understand creativity in the context of writing?" (see Appendix 8). This study found that the four Creative Writing teachers generally conceptualised creativity in three dimensions, namely product, process, and person, within the predominant context of literary creativity.

4.3.1. The nature of creative products

The teachers' perceptions on creativity can be tapped from their comments regarding creative products, in this case creative writings. Haryo, the teacher at UKN, viewed that a creative product "does not have to be totally new", but it should show a *difference* from other products. He exemplified his opinion using a kind of poetry called Found Poetry, in which the poetic lines were taken from a non-poetic text and the found poem conveyed a totally different meaning from the original text. He said, "A found poem, for instance, is not creating a totally new poem, but finding a hidden poem in a text" (Haryo, interview). He further explicated:

> In the academic context actually there's nothing new. Maybe a step forward or a step different is already creative, I think. Doesn't have to be very, very new. (Haryo, interview)

Also referring to creativity in writing, Arif, who was a creative writing teacher at Universitas Dharma Bangsa (UDM) and a prolific writer, expounded that the root word of creativity was to create and therefore, creative writing products referred to all writings that did not only

present reality, but also *create reality*. He further stated, "With these writings, writers invited readers to think and feel. […] That is a created world, a world which might also be experienced by readers. I think creativity is related to that" (Arif, interview).

Another issue that Arif raised was the *meaningfulness* of a creative product. In his opinion, usefulness and meaningfulness were not the same. He explicated:

> For instance, a poem about a caterpillar. It might not be useful. But when a poem about a caterpillar can move one's inner aspect, be it an affection or relation with nature, then it has a meaningful relation. Or sometimes people write about rain. Rain is just like that, but when written in a particular way, the meaning can be different. I think there's more to meaningfulness. (Arif, interview, my translation).

Arif highlighted that a creative outcome should *affect people's feelings,* and *incite* their *thoughts about life and moral goodness*, hence, became meaningful. Likewise, Sari, Tara, and Haryo underlined the importance of conveying values in the stories and poems students wrote, even though freedom of expression was also mentioned.

Another point one of the teachers raised was that a product's creative value could be appraised by the individual creator, by outsiders, or by both sides. He asserted:

> And also something can be new and creative to the person who makes it but maybe not for others. 'Creative' can be seen from the writer's personal perspective, or from outside, or both. (Haryo, interview)

Therefore, whether a product is a creative or not can be determined by the perceptions of the individual creator, the people or society, or both sides. Besides uncovering the teachers' views on the product dimension of creativity, these conceptions are also revealing the context dimension (the cultural environment) of creativity. A product's creative value is determined by the society's perception on what is and is not creative, and the perception is often influenced by the culture or values upheld in the society, including life values and morality.

4.3.2. The process of creativity

The teachers interpreted creativity as the process of imagining something and making it real, of having the freedom of expression, and of producing something different by adding,

improving or combining, as well as doing research, observation and reflection (Arief, interview; Tara, interview; Haryo, interview, observation note; Sari, interview).

Two words related to creativity process that Haryo emphasised were 'difference' and 'freedom'. He explained:

> If we analyse the word, creativity, creative, and then create. […]creates something that is different, different from previously, or can be different from a different angle. Creating something unique, different. And also must be free from something burdening. 'Creative' is that you can do anything you want. In other words, freedom. Freedom to write, to use a word. Freedom to express themselves is important. (Haryo, interview)

In his view, creativity entailed the action of producing something different, and it was important that the creator had the *freedom* in the process of creating the outcome. In the case of writing, the person should have the freedom to use the words to express oneself. His statement in the interview was in line with what he repeatedly said to students in his class to encourage them to write.

> The teacher said "Enjoy your creativity, your freedom!" to encourage the students to do the task. (UCN classroom observation note #1)

> The teacher reminded students to review and revise their flash fiction before uploading it to the class Moodle. He said, "Enjoy your creativity, enjoy your freedom … feel free to edit, revise, and rewrite your work, the flash fiction". (UCN classroom observation note #4)

Likewise, Tara also underlined that the most important thing in creativity was the freedom in pouring out ideas (interview).

Haryo also asserted that creativity process might involve *adding* or *improving* existing products to make something different (interview). This opinion was similar to Sari's explanation during the interview that every person has a different personal touch. Therefore, even though all romance stories, for instance, had similar ideas and plot patterns, a writer could improve, combine or create different 'spices', such as different settings, characters and conflicts.

All four teachers concurred that it was important to do '*research*' and *observations* when creating something, including in creative writing. One of the teachers said that observation was a form of research that a writer could do before writing.

> We have to do research. Observation is research. For instance when asked to write about a particular thing, we can observe first, use my eyes, my ears, etc. I myself often write on a bus, sometimes about what I see or what I observe around me (Tara, interview, my translation).

Similarly, Sari, who was a creative writing teacher and a children's storybook writer, affirmed that to write a story, one needed to read and do some research first. She exemplified her opinion using her own experience of writing stories.

> Well, because I like dragon stories, I have to read. It turned out that to write, it is not enough to just rely on imagination. I have to read. […] I have to do some research, like when I want to name the dragons, I have to learn Irish and Scottish names […]. (Sari, interview, my translation)

Another teacher, Arif, also expounded that as a writer, we have the responsibility to do research to make our stories sound and reliable (interview).

> As a writer, we have the responsibility to do research. When we want to write about anything, when we tell stories, we have to ensure that we have understood what we are telling about, even to the smallest elements, the logic, the logical connections, so our stories can be solid. (Arif, interview, my translation)

He underlined that to make a story convincing, we cannot write based on our imagination alone. Arif also suggested that creativity involved *observations* and *reflections* of personal experience. The process of writing a story, for instance, could be inspired by our personal experience or our observations of people around us. Yet, there was also a process of reflection on the experience to enable us to elevate the experience to a higher level, and to send a universalised message that readers could relate to in the form of story (Arif, interview).

4.3.3. Creative individuals

The four teachers had the same opinion that everyone was creative in their own ways, and that creativity was indeed a *learnable* skill, even though some people might have the *innate* ability and were able to develop the skill faster and better than the others. Creative individuals were keen on *observing* people and other things around them and *able to express* whatever it was in one's mind in different forms (Arif; Tara; Sari, interview). Moreover, they were also *confident* in his/her creative ability (Sari, interview).

Haryo stated that even though creativity was "to some extent, more innate", he also affirmed that it could "be learned and practised". In the end, he asserted that creativity was actually "a combination of both" innate and learned ability (Haryo, interview). He further asserted that everyone was creative, yet one's creativity could be more developed if the person recognised it.

> I think everyone is creative. Everyone is unique. Unique is creative. So depending on the person, he or she realises that and develops that, then that person can be more creative. (Haryo, interview)

Likewise, Tara and Sari also concurred that creativity could be learned and practised, even though Tara recognised that some people who had the talent would flourish more easily, while others needed more effort.

> There are those who have talents, who can thrive with only a little inducement. But there are those who say I can't. Only after being given stimulus, examples, exercises, finally they can do it. So, there are people who are gifted with the talent, and those who have to struggle. But I believe it can be learned, and creativity can be improved with practice. (Tara, interview, my translation)

Sari also highlighted that creative people had the confidence and belief in their capability to produce something creative. Hence, she believed that it was important to nurture the student's confidence, in this case, in writing stories and poems.

> The problem is sometimes, students were struggling because they started with the thought that writing is difficult, I cannot write, I do not have the talent, I am not creative. Then, it becomes really hard. So, it is important to build the students' confidence that they are able to write creatively. (Sari, interview, my translation)

In a nutshell, creativity in writing was primarily conceptualised by the teachers in relation to the product-process-people dimensions with an emphasis on the process of producing different and meaningful stories and poems by adding, adapting, and synthesising. Meaningfulness, in the teachers' view, refers to the quality of the work to affect feelings and provoke thoughts about life and moral goodness. Creativity in writing, which was perceived as both an innate and a learnable skill, involved the process of observation, research, and reflection. These findings suggest clues to the context dimension of the teachers' conception of creativity, which is discussed in section 4.4.4.

4.4. Discussion: Conception of creativity

The findings of the present study generally indicate that creativity is predominantly interpreted in relation to the three dimensions of product, process, and person. The students' conception of creativity is summarised in Figure 9. below, while the teachers' conception is in Figure 10.
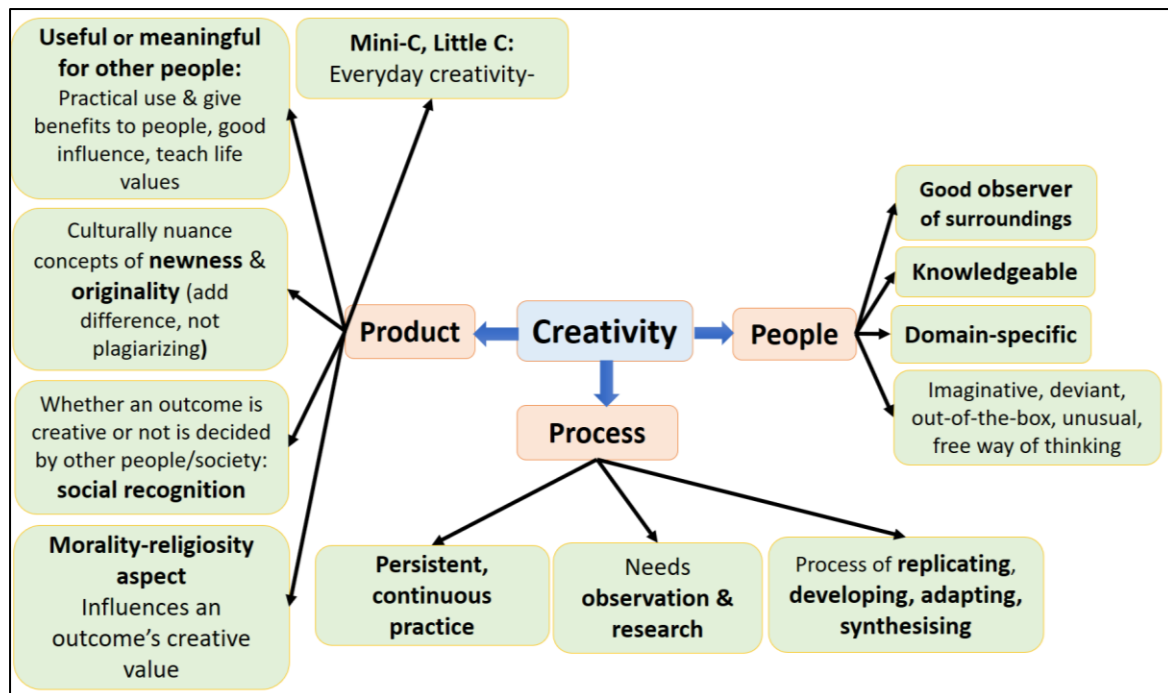
Figure 9 The students' conception of creativity
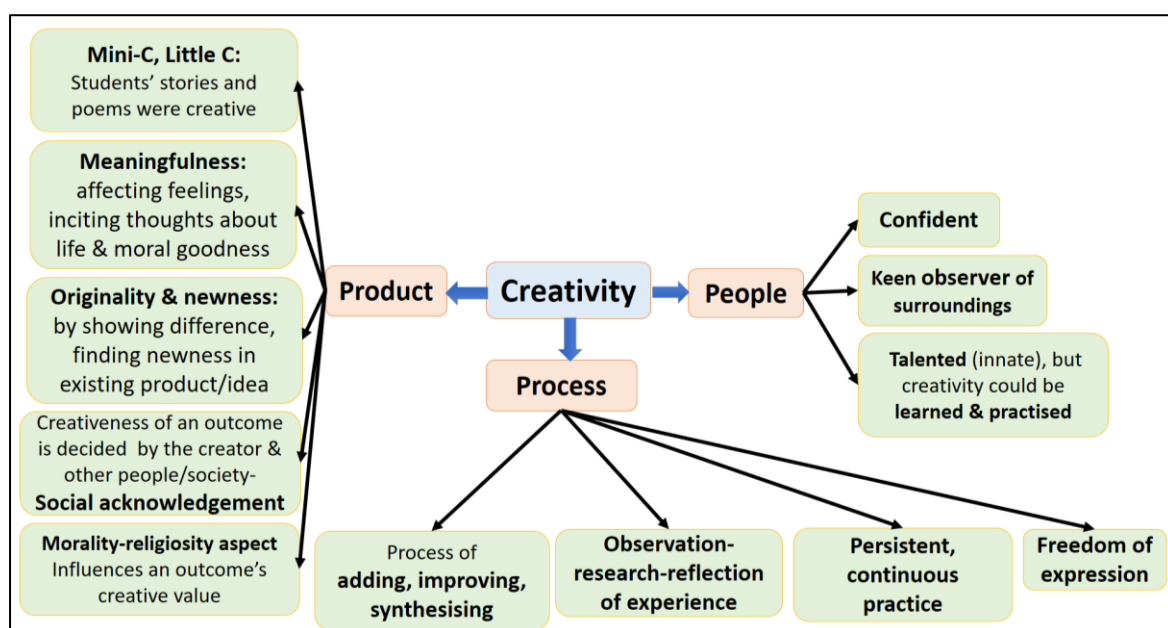
Figure 10 The teachers' conception of creativity

While there were a few differences between the students' and teachers' conceptions of creativity, there were also similarities in each dimension. The subsequent discussion sections encompass five aspects highlighting the key views on creativity emerging from the findings.

4.4.1. Mini-c and little-c creativity

Notwithstanding the students' and teachers' views that creativity entailed novelty, their conception did not refer to the ground-breaking, eminent kind of creativity. Except when two students mentioned J.K. Rowling, J.R.R. Tolkien, and Pramoedya Ananta Toer to exemplify their viewpoints, most participants did not refer to the Big-C creativity and creators. The majority of the students showed their recognition of personal, everyday creativity, such as the unique swing kitchen door made by a student's father, the poems written for some students' blogs, or the Indonesian slang words we found on the mineral water bottle label. The teachers' recognition of their students' creative writings also indicates that their perception of creativity includes the mini-c and little-c creativity identified by Kaufman and Beghetto (2009).

As previously reviewed in Chapter 2, Kaufman and Beghetto (2009) conceptualised creativity as a spectrum comprising the four stages of creativity development namely Mini-C, Little-C, Pro-C, and Big-C. Two of the student participants recognised the mini-c creativity when arguing that a creative product can be creative and useful for the creator only. Mini-c creativity refers to an individual's creativity, which is subjective and personal, and even though other people may not consider the product or idea as being creative, it is very important and meaningful to the person producing it (Kaufman & Beghetto, 2009, in Beghetto, et al., 2015). Most students understood creativity as little-c creativity, i.e. everyday creativity which can be achieved by almost everybody, but is also acknowledged by other people as being creative (Kaufman & Beghetto, 2009 in Beghetto, et al., 2015).

However, they argued that even though creativity could be performed by anyone, to be considered creative, a product or idea needed other people's acknowledgement or appreciation. Furthermore, a student underlined that one's creativity could develop from producing something that was meaningful only for him/herself, towards creating something

that was meaningful for other people. This view corresponds with Kaufman and Beghetto (2009), and Runco (2014), who affirm that one's creativity can grow from a personal creativity into a creativity that gained social recognition.

Gaining social recognition seems to be highly important for most students. Six of them mentioned about publishing their stories or poems in their blogs or other social media, and how important it was to get "likes" and good comments from readers. Two students even stated that they sometimes preferred not to publish until they were sure that the language, and the story or poem was good enough for readers. Most Asians, including Indonesians, are "face-conscious" or "overly concerned with social reputation" (Puccio & Gonzalez, 2004, p.418). This might explain why it is so important to gain readers' acknowledgement and appreciation of their writings.

The findings also suggest that even though all four teachers stated that all students were creative, they had different opinions regarding the expected output of students' writings. Three of the teachers emphasised freedom of expression and the imaginative aspect of creative writing, and thus, tended to consider all of their students' writings as creative. The other teacher set a higher bar, stating that, in addition to the freedom of expression aspect, the students' creative writings should be meaningful for other people. This teacher (Arief) further explicated that a meaningful work should affect the readers' feelings and provoke their thoughts. One of the possible reasons for the different opinions is the teachers' personal creative writing practices. The three teachers had around one to three published works in anthologies or books, and had shared a few on social media, such as Facebook. Whereas the other teacher could be said to have achieved the Pro-c creativity level, because he has been a prolific writer for more than ten years and has published many short stories and poems in newspapers and anthologies. Therefore, it appeared that the teachers' personal practice of creative writing might, to a certain degree, influence their view on what is considered creative, in this case in literary creativity.

4.4.2. Creative process: Synthesis-adaptation creativity and persistent practice

Both in the product and process dimensions, the students and teachers understood creativity in its relation to the process of synthesising, adapting, or developing existing

products, rather than towards breakthrough outputs or products. This finding corroborates the ideas of Boden (2004) that the originality and novelty of a creative idea or artefact can be generated by blending, exploring or transforming. The finding also matches Lubart and Georgsdottir (2004) who affirm that in the 'Eastern' view, the novelty of a creative outcome can be achieved by "reiterating a known idea in a new way" and "leading to an integration of diverse trends in a field" (p.37). Likewise, an earlier study by Niu and Sternberg (2002) who reviewed research on creativity studies in the East and the West, also found that Easterners "value more the connection between the new and the old", and "tended to emphasize the integration of new ideas and old ideas" (pp. 275, 283). The creativity style in the Eastern culture, including Indonesia, hence, tends to be "adaptive", rather than "innovative" (Ee, Seng, & Kwang, 2007).

The participants' conception that creative process involved synthesising and adapting might be related to the common understanding of creativity in the society, as reflected in the definition of the word *kreativitas* or *daya cipta*, the words for 'creativity' in Indonesian language (see Chapter 2). It also corresponds with the creative practices by Indonesians, such as the creation of *Ketoprak* (Soemardjan, 1983), a drama performance in Java, in 1930s, which synthesised two forms of performances, namely *Wayang Orang* (human wayang performance using Javanese language) and *Sandiwara Stambul* (a kind of drama performance in Malay language) (see Chapter 2, 2.3.1.). The new creation is therefore a synthesis of the two existing ones.

It is noted that the teachers, who placed more emphasis on the process dimension of creativity, underlined two important elements undertaken prior to the process of synthesis, adaptation, or development, namely: observation and research. One of the teachers also pointed out another essential element: reflection. Even though the other three teachers did not explicitly mention reflection when talking about their views on creativity, the reflection practice was implied when discussing their personal writing practice and how they facilitated students' writing.

It is possible that such a view is guided by one of the educational philosophies which have become the foundation of Indonesian national education, particularly in Java. One of the influential learning principles is the concept of 3N proposed by Ki Hadjar Dewantara - a national hero and the father of national education in Indonesia. As explicated in Chapter 2

Literature Review, the concept of 3N, which stands for *Niteni, Nirokake, Nambahi* in Javanese language, describes how students learn (Suroso, 2011). *Niteni*, literally means observing and carries the idea of "inquiry" by looking closely to identify the characteristics, the procedures, the reality and the meaning of an object by using our senses. *Nirokake* literally means imitating, which is followed by an important step of *Nambahi*, which literally means adding. *Nirokake* and *Nambahi* are practised as the application stages after *Niteni* stage. Suroso (2011) explicates that in the *Nambahi* stage, there is a process of creation or innovation which highlights the importance of not merely copying or imitating the model or what already exists, but adding, developing or adapting it to produce something new. In the context of the findings, the observation and research elements, which the teachers mentioned, can be included into the *Niteni* stage, whereas the reflection element is needed at the *Nambahi* stage. This is because before adding, adapting or synthesising existing outcomes, one needs to reflect on what he/she has observed, experienced and researched.

Another important point is that both the students and teachers conceded that creativity could be developed through diligent and persistent practice. In the context of creative writing, creativity could be developed by consistent writing practice. In addition, some students mentioned about enriching themselves by reading canonical or popular and famous literary works of the genre they were interested in. The teachers also underscored that even students who initially said "I can't write" or "I don't have the talent" (Tara, interview), after being motivated, given examples and a lot of exercises, could write and develop. Hence, the element of hard work and persistence in practising the skills in the creativity domain is an essential element to develop one's creativity.

It is logical that both students and teachers had such a view as it corresponds with the characteristics that are highlighted and nurtured in the Indonesian national curriculum. The character education aspect in the Indonesian national curriculum highlights five main characteristics to be nurtured, namely: religiosity, integrity, nationalist, independent, and "*gotong-royong*" (collaboration). The 'independent' character takes in some related characteristics, such as hardworking, resilient, creative, courageous, and being a lifelong learner (Biro Komunikasi dan Layanan Masyarakat Kementrian Pendidikan dan Kebudayaan, 2017). A number of studies also indicate the fostering of hard-working, diligence, and discipline values in schools (Hazin, 2016; Rusydiyah, 2014). A study on learner characteristics

of 'Asian' EFL students reports the accounts of five Australian teachers on Indonesian students' characteristics as EFL students (Exley, 2005). The five Australian teachers, who were transferred to become English teachers in an area of Central Java, Indonesia for ten months, described the Indonesian learners as "determined, incredibly well-behaved, willing and wanting to learn", happy to learn", "motivated, totally attentive and eager to learn" (Exley, 2005, p.4-5). Indonesian people seemed to view hard-working, persistence, and diligence as highly valued characteristics in learning, and this might be one of the reasons why most students and teachers underlined the importance of diligent, persistent practice and hard work to develop one's creativity.

4.4.3. Creative people: Observant

The students' and teachers' views on creativity were also tapped from their opinions about the traits and cognitive styles of creative people or the 'creativity-relevant processes' in Amabile's creativity components theory (1996, 2012). Both students and teachers held "the democratic view of creativity" (Bereczki and Karpati, 2018), that everyone is creative. Yet they also pointed out some characteristics of more creative people.

Scholars have studied the characteristics and abilities that creative people have. Openness to experience and intellect, with the "capacity for imagination, and artistic and intellectual curiosity" as their central components, are indicated as the core of the creative personality (Oleynick, DeYoung, Hyde, Kaufman, Beaty, and Silvia, 2017, p.9). Earlier studies identified eight characteristics in the conception of creativity in the West, namely "innovation/imagination, intrinsic motivation, independence, risk taking, a wide range of interests, intelligence, high levels of activity/energy, and a sense of humor" (Niu & Sternberg, 2002, p.272; Diakidoy & Kanari, 1999). Other researchers suggested divergent thinking (Baer, 2016; Dornyei, 2008) and having an uncommon way of seeing common things (Huh & Engbert, 2010, p. 208) as thinking styles that stimulate creativity.

Most of the frequently mentioned attributes in these research findings, namely imaginative, deviant regarding rules, out-of-the box, unusual, and free in the way of thinking, are parallel to the aforementioned scholars' accounts. However, none of the participants pointed out 'sense of humour' as a characteristic of creative people. Instead, one characteristic that was

underlined by most participants, but does not seem to be strongly indicated in literature, is observant.

Being a good observer of surroundings seemed to emerge as an important characteristic since it was pointed out by both students and teachers as a trait that could enhance one's creativity. Further review of literature related to creative people in Indonesia revealed that the capacity to observe surroundings can stimulate inspiration for creativity, one of which is in *Kreativitas Tanpa Batas* (Borderless Creativity), a book containing experiences of creative and inspirational Indonesian people (Tim 'Kick Andy', 2014). This book, which was based on the talk-show *"Kick Andy"* hosted by Andy F. Noya, reveals that the creative people who shared their experiences and creative achievements in the book were inspired by their surroundings. It reflects the practices and values of creativity in Indonesian society.

Observing what happened in their neighbourhood or society, these people received inspiration to create unique and creative outcomes in various domains, such as in movie-making, business, traditional art performance, digital technology, or phone applications. One example is what Andreas Aditya Swasti did after experiencing terrible traffic jams every day in Jakarta (Tim 'Kick Andy', 2014, pp. 7-11). Being an employee working in the capital city, he was once trapped in a bad traffic jam and he observed the vehicles around him. He then realised that one of the causes was the immense number of private vehicles with only one or two passengers. He remembered his mother once told him to hitch a ride (*nebeng*-Ind) or ask other people to ride in his car. Then, he got an idea to create a Twitter account "@nebengers" to reduce the traffic jams. *Nebengers* is from an Indonesian slang word "*nebeng*" means "to hitch a ride" and the "ers" taken from the English language to indicate the people doing *nebeng.* Using this account, people can tweet to find or give a ride, or to share a taxi ride. This idea matches the advice given by Wregas Bhanuteja, a young Indonesian director, to one of the student participants, Ariel, that he should take inspiration from observing real, daily life. The study conducted by Tin, Manara, and Ragawanti (2009) also confirms the view. The research that involved Indonesian students and teachers to evaluate poems written by Indonesian students concludes that poems that contained "reality, truthfulness, and personal values" were considered most creative (Tin, Manara, & Ragawanti, 2009). To write such poems that capture realities and personal values, one needs to be a good observer of the surrounding people and natural setting.

In addition, it is possible that the students and teachers were influenced by one of the learning concepts which has become the foundation of educational philosophy in Indonesia, namely Ki Hadjar Dewantara's 3N learning principles. Observation is the first stage of the concept *Niteni*, the first of three important stages of learning in Ki Hadjar Dewantara's 3N (*Niteni, Nirokake, Nambahi*) principle (Suroso, 2011). At *Niteni* stage, learners observe to gather knowledge, and to learn by example. One of the teachers asserted that observation was a kind of research that was important to be undertaken to ensure that one had enough knowledge and experience to write stories and poems.

Hence, it is related to yet another feature of creative individuals pointed out by most student participants - namely being knowledgeable in the domain. The students also indicated that they could be creative in one domain and not in another, such as being creative in movie-making, but not creative in writing poems. This means that their creative ability is "domain-specific" (Niu & Sternberg, 2002; Baer, 2016). One's knowledge and skills that can be used to produce creative outcomes in one domain may not always be transferrable in other domains (Baer, 2016). Although two of them could be categorised as polymaths as they were creative in several domains, such as Sella who was excellent in creative writing (short stories, poems, song lyrics), playing some musical instruments and photography, most students stated that they were creative in one domain and not in other domains. This also corroborates Gardner's theory that people have different kinds of intelligences (1983).

The four teachers concurred that one essential characteristic of a creative individual was being a keen observer of surroundings. Yet, different from the students, they asserted that having self-confidence was also an important characteristic of a creative individual. Three of the teachers explained that when students had confidence, they tended to be more creative and had performed better. Therefore, these teachers underlined that it was important to help students develop self-confidence and belief in their own abilities to write stories or poems in English. On one side, self-confidence enhances creativity (Corcoran, 2011). On another side, creative writing develops some affective impacts on learners, including self-confidence (Hanauer, 2010, 2014; Iida, 2013; Maley, 2009; Zhao, 2014, 2015).

Another different conception from the students' view is the aspect of talent. Even though all teachers agreed that creativity could be learned and practised, they also implied that talent

contributed to the growth of creativity, in this case the students' creative writing skills. Those who had the talent might thrive with just a little help from the teacher, whereas the rest might need more assistance and efforts. This view corresponds with studies reviewed by Bereczki and Karpati (2018) that teachers commonly supported "a democratic view of creativity" which means everybody can be creative, yet many teachers were also still convinced that "creativity was an inborn trait" (p.33).

4.4.4. Creative product: Original and meaningful

Another finding that corroborates previous scholarly literature on creativity is the originality attribute (Beghetto, Kaufman, & Baer, 2015; Boden, 2004; Harper, 2014; Huh & Engebert, 2010; Petersen, Procter-Legg, & Cacchione, 2013; Simonton, 2013; Tin, 2011; Tin, Manara & Ragawanti, 2009). Nevertheless, more than half of the students understood originality in a rather narrow and vague idea such as in "not plagiarising others' works". Yet this is reasonable, as the teachers in both classes constantly reminded their students to avoid plagiarism. One of the teachers even required the students to include a kind of statement of originality for each piece of writing they submitted to the class Moodle. He also asked his students to use *Turnitin* to check, if necessary. *Turnitin* is "a text-matching software that checks a student's written work against electronic texts from the Internet, published works, such as journal articles and books), and assignments previously submitted to *Turnitin* by other students" (Monash University Library, 2018). Even though the other teacher being observed did not take those measures, she frequently reminded her students to be cautious and not to copy others' work.

In Indonesia, plagiarism has been a serious issue for many years. Numerous cases of plagiarism range from academic papers and popular articles, song lyrics to a selfie theme park have been reported (e.g. Lamb, 2018; Mustafa, 2019; tempo.co, 2014). *Tempo*, an eminent Indonesian magazine that covers news and politics, reported eight horrendous plagiarism cases in Indonesia from 1940s to 2010 (tempo.co, 2014). One of the cases was an accusation of plagiarism by a prominent Indonesian poet, Chairil Anwar, from an Indonesian literary critic, H.B. Jassin. Jassin compared Anwar's poem '*Kerawang-Bekasi*' with MacLeish's 'The Dead Young Soldiers' and concluded that Anwar had imitated MacLeish even though he

admitted that there was still Anwar's 'flavour' in his poem titled *Kerawang-Bekasi*. Anwar denied the accusation and there was a dispute between the two.

A more recent incident was about the Rabbit Town theme park located in Bandung, West Java. The "selfie" park received accusations of installing "blatant replicas of famous works", such as "Patrico Sticker Room" which resembled the Japanese artist Yayoi Kusama's "Obliteration Room" and the "Love Light" which looked very much like Chris Burden's "Urban Light" lamp-post installation (Lamb, 2018). Many Indonesian artists and people in the Indonesian art area regretted this incident. They were embarrassed and upset as they believed Indonesians had many talented artists who could create an interesting and unique concept for the park, rather than just displaying "blatant replicas" of international works for commercial purposes (Lamb, 2018).

As other copyright cases emerged, many admitted the fraud, while others denied by rationalising that they only copied small parts of the original product or idea; they did not know that there was a resemblance, or that they were not aware of plagiarism and copyright issues. In recent years, at schools, especially at the higher education level, students are taught about how to avoid plagiarism, and strict regulations related to plagiarism have been enacted. The Minister of National Education issued a law, "the Ministry of National Education Regulation (MNER), Article 17 on plagiarism prevention and control in college", in August 2010 (Siaputra & Santosa, 2016, p.79). Yet, until today, cases of plagiarism in diverse fields occur frequently.

The students understood originality in different nuances. Their understanding might have been influenced by prevalent conceptions in the society, as reflected in the aforementioned cases of originality-plagiarism that happened in Indonesia. This different idea about originality was reflected in the opinion of some students that it was acceptable to have a similar work to an existing one, as long as there is some difference. How big the difference should be, however, remains blurry. This is exactly the question raised by Beghetto, Kaufman, and Baer (2015) that the conception of originality is on "how new or different is something?" (p.21). With the students' ambiguous idea on how different a product or idea should be from the existing one, it is plausible that the teachers found it necessary to keep reminding them about plagiarism. The students' concept of originality is, hence, very much

influenced by teachers' constant reminders and the Indonesian society's growing concern about plagiarism in recent times.

Nonetheless, not all students perceived originality in its relation to plagiarism. Indeed, two students remarked that a product's originality depended on the creator's unique *intentions* and minds rather than on the form of the output. It is interesting to note that this opinion was what Bakhtin denoted in his concept of "heteroglossia". Originality in the context of language creativity is gained when one can make a language one's own, "when the speaker populates it with his own intentions, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention" (Bakhtin, 1981, p. 294). The students who had this view of creativity valued the true intention of writing, and most likely were aware of using their "minds"- the most essential resources they had - when writing creative work.

As in the literature, the students and teachers also brought up the idea of usefulness when talking about creative products. Literature suggests usefulness, appropriateness or value as an attribute of a creative outcome (Beghetto, Kaufman, Baer, 2015; Boden, 2004; Feist, 2010; Harper, 2014; Simonton, 2013). Some other scholars, including Feist (2010), also assert that the value or usefulness of a creative product does not depend merely on its *practical* implication, because creativity in a form of behaviour or thought can be judged as valuable or useful essentially based on its intellectual or artistic standards. Yet, the question arises: whose standard is used to judge?

The findings of this study indicate that the majority of students (nine out of 11) believed that creative outcomes had to be useful or meaningful for other people. The students' interpretation of usefulness did not refer to those with practical usefulness only, such as the kitchen swing door, or the unique wooden chair, but also those with intellectual or artistic values. The teachers, however, tended to perceive usefulness in the context of its "meaningfulness' rather than its practical use. Most students and all teachers considered a product creative if it conveyed life values, affected people's feelings, or incited thoughts about life and moral goodness. This inclination is in line with Niu and Sternberg's research finding that the Easterners' conception of creativity underlines social and moral aspects of creativity (2002), and Asian cultures are inclined to emphasise "social harmony and the avoidance of conflict" (Chua & Zremski, 2016, p.57).

Indonesia, as one of the Asian countries, has a collectivist orientation (Chua, Roth, & Lemoine, 2015; Chua & Zremski, 2016; Kwang, 2001), and is also culturally tight (Gelfand, Nishii, & Raver, 2006), in which social, religious, and cultural values and norms are strongly upheld, and this is likely to affect the people's perceptions of what is and is not creative, to a certain extent. Because of this cultural influence, the Indonesian students and teachers perceived that meaningfulness, life values, benefits for other people became significant aspects that contributed to the creativeness of an outcome, in this context a short story or a poem. Therefore, the conception of creativity is, arguably, partly culturally interpreted by the Indonesian students and teachers.

4.4.5. Creativity and context

Another important issue raised in the research findings is the students' and teachers' awareness of context. One student raised the issue about who decided that a product was useful or not, and creative or not. She pointed out that even though the creator intended his/her product or idea to be useful and creative, it was beyond the creator's 'power' to decide. One of the teachers also thoughtfully explicated that a product's creative value was determined by the individual creator, outsiders or both sides.

Even though most students and all teachers asserted that every person is essentially creative, there was a shared awareness that creativity needs recognition from 'other people' or 'outsiders' or, in other words, the society in order to be labelled "creative". A few students also remarked that what was considered creative for one person might not be creative for others, and what was creative for people in a society might not be creative for those in other societies. This view shows that the students and teachers were aware of the social context's influence in the production of a creative outcome and in deciding an outcome's creative value, which reflects a form of cultural relativism.

This view mirrors some scholars' views regarding context. Beghetto, Kaufman and Baer (2015), in their expanded concept of creativity equation, suggest that creativity is shaped and influenced by the social, cultural and historical contexts in which it is made. Similarly, Sternberg and Lubart (1999), in Jones (2016, p.4), highlight the importance of context and emphasise that a creative product should be contextual for "a particular time, place,

audience, and task". Proposing an explanation of where creativity is, Csikszentmihalyi (1997) explicates: "Creativity results from the interaction of a system composed of three elements: the culture that contains symbolic rules, a person who brings novelty into the symbolic domain, and a field of experts who recognize and validate the innovation" (p.6).

As in other parts of the world, Indonesia also experiences tensions and divided opinions regarding some creative expressions in Indonesia, due to the multicultural nature of the society and cultural shifts. One example is from the Indonesian literature sphere. The emergence of '*Sastra Wangi*' or Fragrant Literature in 2000, marked by Ayu Utami's novel *Saman* (1998), followed by several young female writers, such as Djenar Mahesa Ayu, Dewi Lestari, and Fira Basuki, has triggered a controversy and "an international sensation" among writers and literary critics (Schröter, 2014, p. 160). Utami's *Saman*, published in 1998, explicitly presents sexuality themes, which are taboo, especially for women writers in Indonesia at the time. Winning the 1997 Jakarta Arts Council Novel Competition, the 2000 Prince Claus Award, and some other awards, *Saman* had been translated into six languages by 2008. The Fragrant Literature, which Schröter (2014) described as the "genre of female erotic literature" represented "the virulently liberal face of Indonesian culture" and "picked out incest, extramarital sex, and homosexuality as central themes" (Schröter, 2014, p. 160). The young female writers in this genre were bold in "giving drastic descriptions of sexuality" and playing "offensively with the breach of all social conventions" (Hatley 1999; Listyowulan 2010 cited in Schröter, 2014, p.160). At the other end, Ratna Indraswari Ibrahim, who declared her writings to be "a counter discourse" to the Fragrant Literature, argued that the language that "sees sex as open and vulgar" was man's language and "sexual liberation" was only "a narrowly defined feminism" (Arimbi, 2009, p.94). On one side, many Indonesians view that the emergence of Fragrant Literature has enriched the Indonesian literature sphere and represented women's voice and freedom in the patriarchal society. Yet, on another side, many, including women, criticised and perceived Fragrant Literature works as taboo and inappropriate for a religious society like that in Indonesia. In addition, some others accused that the Fragrant Literature writers' portrayal of sexual themes was mainly for market and profit purposes.

Likewise, Wregas Bhanuteja, a young Indonesian movie director who won a Cannes 2016 award also became a "(social)-media sensation" in Indonesia (Darmawan, 2016). His 12-

minute movie *Prenjak* (2016) that was inspired by "seedy street-sexual-trade practices in Yogyakarta", has won a prestigious international-level award. Yet, the movie has also triggered a controversy for its boldness in its "explicit footage of genitals" (Darmawan, 2016). Commented on by one of the most respected Indonesian directors as "a celebration of freedom", Wregas and his peers were also seen as representatives of:

> the new generation of Indonesian filmmaker: bold, post-nationalistic (if we agree that the social construction of "Indonesian identity" nowadays is somewhat dominated by moralistic, religious, and emotional view of the nation – then, Wregas and his peers are the representative of the post-nationalistic generation in Indonesia) and very articulate in its artistic technicalities and visual vocabularies. (Darmawan, 2016)

The artistic expression of Wregas' generation might not be accepted by other Indonesians for moralistic and inappropriateness reasons.

These two opposing views reflect the contrasting views on what is considered creative in Indonesia. Some creative products produced by Indonesians that are highly appreciated at the global level as well, are not automatically well-accepted as creative products by fellow Indonesians. The different responses are most likely influenced by the Indonesian society's "cultural tightness" (Gelfand, Nishii, & Raver, 2006) – affected by the dominant norms, values, and religions upheld in Indonesian society at a given time. In addition, in the Indonesian national curriculum, the first of the five main characters to be nurtured is religiosity (Ministry of Education and Culture, 2017). In line with that, the Eastern educational philosophy is rooted in Islam, Confucianism, Taosim, and Mahayana Buddhism (Hassan, Jamaludin, Sulaiman, & Baki, 2010).

As pointed out by scholars, creativity is shaped by the socio-cultural historical context in which it is produced (Beghetto, Kaufman, & Baer, 2015), and people develop particular perceptions on what is and is not creative according to what their surrounding environments value as creative. The conceptions of creativity of the Indonesian students and teachers in this study were also influenced by the creative values (and the tension between opposing views) permeated in Indonesian society in general, their smaller-scope society like the universities they worked or studied at, and their cultural upbringing.

The two research sites of this present study - UKP and UCN - were universities with religious affiliations. The educational philosophies of the two universities were based on faith

(Christianity and Catholicism). It is that religiosity and morality aspects influence the teachers' and students' views and, very likely, practices. Haryo, for example, when inquired about his view on creativity and creative products or ideas, asserted "Some (stories/poems that are creative) have very universal values. About Life. Life is a symphony. We are more interested in the meaning, the message". His view is also reflected in the class activity he talked about.

> Last week we went out. Sometimes it depends on the weather. Last week it was quite sunny. To write a poem, you can observe a particular tree, you can find maybe when seeing the leaves, you might remember God, or you can talk to God. Or find something very dirty out there and think of what to do. (Haryo, interview)

Haryo's interpretation of creativity can be inferred from his view that creative stories or poems were the ones that conveyed values and messages, as well as from his explanation about his guided instruction to students in a class activity, which led the inspiration to write something divine – remembering God or doing goodness – from the out-of-class observation.

The students' views on creativity were also likely to be influenced by the views which were permeated in the society and in their university environment. As reflected in some poems and fictions of Haryo's students', moral and life values emerged in the stories and poems of the students. One example is a short story written by Fani. She explained in her journal that during the out-of-class observation to get inspirations, she was sitting under the shade of a banyan tree and enjoying the afternoon breeze. It was a hot day and she could not think of any idea for the short story assignment. Suddenly, she remembered that she hadn't replied her mom's message that morning because it was such a busy day for her that day. She was missing her family, who lived far in a different island. Her mind then went to the ordeal her family went through a couple of years before, and she realised that she could write something about it. Below is an excerpt of the story.

> Day by day, daddy's condition is getting better, and it was a gift from God. We believe God will always protect our family. Eventually, our father cured of the disease that attacked him for months. When we told him about his illness, he was very surprised and could not believe that he suffered like that. He just knew that he was in a very beautiful place which he had never visited before. Is it heaven? We never know. Only God knew what happened to him. But nothing is impossible for God. When we believe in God, we will get an eternal salvation. (Fani, "A Miracle of God")

Even though there could be other influences, such as family background and cultural upbringing, the teachers' prompts might contribute to the content of the stories and poems.

Another example is a poem by a student below. The assignment was to write a villanelle, and there was no limitation regarding the themes.

Being human

Each of us must have experienced the taste of harmony
A feeling that is never faded by the day
And it has to be strong enough to destroy disunity

Human is a unique creation with high responsibility
For being the captain of planet earth by providing a seetle way
And bear the mission of restoring humanity

Sometimes evil tries its best to cause hostility
Just to make sure the downfalls will be a loud fray
And it has to be strong enough to destroy disunity

God himself never forget to give hospitality
By shining the strongest of his ray
And bear the mission of restoring humanity

Now the only left is just human's ability
To make all of it happens instead of turning it into gray
And it has to be strong enough to destroy disunity

Remember…we're that human in this reality
For creating harmony without any a fake fay
And bear the mission of restoring humanity
And it has to be strong enough to destroy disunity

(Ariel, *Being human*)

Ariel's poem is a call to restore humanity and to defeat anything that causes disunity. This poem was very relevant to the religious-intolerance issues recently emerged in the society, which has caused tensions and frictions within the Indonesian pluralistic society. In the interview, Ariel stated that he was happy with this poem and considered it quite creative as it was also meaningful to other people.

Yet, even so, the student participants in this study mentioned that they read different kinds of novels, including those that belonged to the Fragrant Literature genre, such as those of Dewi Lestari and Ayu Utami. One of the students who was more into movie making also

stated that Wregas was his favourite movie director. These indicate that most students in this study were open-minded to different kinds of literary creativity. On the another hand, the same students also indicated their religiosity, such as going to church on Sundays and doing prayerful reflections as a way of reflecting on experience and being thankful to God. Most students also perceived that a good story or poem should be meaningful, and should contain values that can be learned by readers (i.e. didactic). It can be inferred from studying the students' writings, journals, and interviews that a work's meaningfulness to other people is a strong aspect that determines a work's creative value. Meaningfulness is understood as conveying good values and morality.

4.5. Chapter summary

This chapter has presented and discussed the findings to tease out the students and teachers' views on creativity, in particular within the frame of creative writing in Indonesia. Some important points can be summarised as follows.

First, the students and teachers in this study conceptualised creativity as a skill that can be learned and developed with continuous, persistent, and determined practice. This means they believed that everyone could be creative, hence they held 'a democratic view of creativity' (Bereczki & Karpati, 2018). Yet, the participants also identified certain characteristics of more creative people. Being observant emerged as an important attribute, beside other attributes that matched with existing literature. The participating teachers, in addition, underscored the importance of self-confidence as an attribute of a creative person. Moreover, the students also recognised creativity as domain-specific, meaning that one can be highly creative in one domain but less creative in another domain.

Second, the students and teachers in this study recognised the mini-c and little-c creativity in the creativity continuum, including the students' stories and poems. The students also identified attributes of creative products, namely: new, original, and meaningful. Newness and originality, however, were culturally interpreted, with the emphasis on the idea of not plagiarising others' works.

Third, creativity entailed the process of synthesising, adapting, and developing existing products or ideas to create a new one, hence indicating that students tended to have the

adaptive style of creativity rather than the innovative one. This conception corresponds with the definition of *kreativitas* (creativity) in Indonesian language. Observation, research and reflection are identified as essential elements in such process of creativity.

Fourth, the students and teachers understand that creativity is produced in context and creative value is influenced by context (society) and the values upheld in it. It can be inferred that there is also a moral or religious aspect in the conception of creativity and productive value of a creative outcome.

Fifth, in the creativity literature, one of the debates is whether "the concept of creativity is universally meaningful" (Niu & Sternberg, 2002, p.270). This study concludes that the concept of creativity, as perceived by the Indonesian students and teachers, is, at least partly, culturally interpreted. This means the participants' conceptions of creativity were influenced by the culture of Indonesian society.

The subsequent chapter (Chapter 5) presents the findings related to students' creative writing practices.

,

CHAPTER 5

LEARNERS AS WRITERS:

INDONESIAN STUDENTS' CREATIVE WRITING PRACTICES

*"Sometimes people have these expressions, on a bike, on the street.
Sometimes they have weird expressions, and those expressions can be used in the story."*

~ Sella

5.1. Introduction

This thesis argues that Indonesian students possess idiosyncratic cultural-intellectual assets and have capabilities to retrieve and use them as resources in L2 creative writing, in this case in English. The aim of this chapter is to explore the Indonesian students' capabilities to exercise their cultural-intellectual resources when writing short stories and poems in English. Working predominantly within the framework of Amabile's componential theory of creativity and creativity process (1983, 2012), this chapter delves into the students' capacities to use their skills to be creative in EFL creative writing, and their thinking styles that support creativity in writing to happen. It also investigates the students' motivation as another influential component that contributes to the production of short stories and poems, as well as the development of their creative writing skills.

The chapter comprises two main sections, namely the findings and discussion sections. The findings focus on: (1) the students' capacities employed when writing stories and poems in English, and (2) the students' motivation to enhance their skills in L2 creative writing, and their self-perception of their creative ability. The students' capabilities used when writing and their motivation to improve their creative writing skills were the main themes emerging from data coding. Findings in this chapter are based on the data collected from one-on-one interviews, focus-group discussions, guided journals, and students' writing samples. The discussion of these findings is presented in section *5.4. Indonesian learners as EFL creative writers*, which analyses the elements that influence the Indonesian students' creative writing process. The analysis aims at eliciting the resources employed by the students to write stories and poems in English (RQ 2) under the guidance of theoretical framework developed in Chapter 2.

5.2. Students' creative writing capacities

This section presents findings on the capacities these L2 students utilised to retrieve and use their cultural-intellectual assets to write stories and poems in English. The data indicated three significant capacities demonstrated by the students, namely (1) inciting inspirations, (2) synthesising (the cultural, intellectual knowledge, skills and imagination), and (3) exercising bi(multi)lingual skills. The following sections expound each of the three capacities.

5.2.1. Inciting inspirations

Regarding the students' capacity to generate inspirations or ideas for their stories or poems, four recurrent practices can be identified from their accounts in the interviews and FGD, as well as their guided journals. These are: (1) observing surroundings, (2) drawing from one's own or others' experiences, and (3) getting inspired by others' creative works.

The following table (Table 9) summarises the practices students do to stimulate ideas.

Table 9. Summary of the students' inspiration-generating practices

Inspiration generating practices	Mentioned by
Observing surroundings	9
Drawing from one's own or others' experience	10
Getting inspired by others' creative work:	
Movies, TV shows	7
Fiction/non-fiction (novels, online comics, autobiography)	6
Music/songs	6
YouTube videos	4
Online pictures/photos	1

5.2.1.1. Observing surroundings

The majority of the students were inspired by their surroundings, either by observing people, objects, and nature around them purposefully to incite ideas, or by recalling the casual observations they made by habit. In addition to elaborating how the students exercised this ability, this section also identified the students' mind or thinking process when observing surroundings.

When working on class assignments, Sella preferred to go out of the class once in a while to get inspiration where she could see trees around and people doing their chores. She stated in her journal that "it would be nice to have a little field trip and then write based on what we see". She further explicated this opinion in the focus group discussion:

> Sometimes we have to go out of the class, if we're just in class, we look at the same thing every time, the idea doesn't come out. But if you go outside, you see so many things happening, there is a tree, there's a person sitting, doing something. (Sella, FGD)

Eight other students also stated a similar idea that going out of the class once in a while to get inspiration was good. However, even when they were not going out of the classroom, they observed the people and objects inside their classrooms. One student wrote in her journal: "And I saw one of my friends was sleepy and she looked so lazy. Then, I had an idea." (Syifa). Another student was also fond of observing his friends and things in the classroom. When the teacher assigned the students to write a poem related to English grammar, he looked around and saw a grammar book by Betty Azar on the table.

> Because I'm an observant boy ... It's okay in the class. It's not quiet is okay. I just observed my friends. I found the inspiration to write the poem based on Betty Azar, it is because of my observation. Oh, the girl squad talking ... gossiping about the boy at the back ... and this boy is talking about the president, about Ahok, and then I saw Betty Azar. I am that kind of person. Observing what is happening, looking at the things around ... mmm ... and then writing. (Ariel, FGD).

Yet, instead of just writing about English grammar, he compared it with a girl. Below is the poem

You are My "Tenses"

All complexity of adding –ed, using had, using was, and even the many forms of irregular verbs

WERE just the same as you…
too COMPLEX to understand in the first time

But I'm getting used to you as the time goes by, I know your true form just like the present tense with its true form of V1. You become more SIMPLE…

Now I know, what the FUTURE holds

Only by adding "will" and I believe you will be my lifepartner forever and ever…

Figure 11 Ariel's poem "You are my tenses"

English grammar has always been a challenge for Indonesian students, including Ariel. Seeing the students' grammar "bible" on the table had provoked his feelings when learning English grammar. Probably he found a resemblance between his feelings towards grammar and towards his girlfriend so that he then compared the two in the poem. Using a simile and metaphors to compare these two unlike objects - the English grammar and the girl - showed his creativity in poetry writing that was firstly inspired by his observation in the classroom. Even though Ariel had language hurdles, he showed his literary ability and imagination to express his feelings and his capacity to write a poem that was interesting and creative, inspired by mundane things.

A few students were keen on observing their surroundings, not merely because they needed inspiration, but because it was like a habit that they liked to pursue on a daily basis. In the focus-group discussion, Tika revealed what she liked to do when going home on a public minibus.

> I like observing people, eavesdropping, then make it into a story. (Tika, FGD, my translation)

Tika was fond of watching people in a public minibus or on the street while waiting for a bus, and eavesdropping bits of people's conversations. Then, she would imagine and build a story around them. Often, when writing a story, she recalled the incidents, dialogues or people's behaviours in public transport or on the street. A similar habit was also followed by Sella who enjoyed "watching people walking by" in her daily life, observing "people's behaviours, their reactions to certain situations", and "things that are connected to nature", and was often inspired by her casual observations (Sella, interview, FGD). Likewise, another student stated "every day, whenever I see an incident, I can make it into a story in my brain" (Amel, interview).

A few students got inspired when observing a random social incident and then critically and reflectively pondering about the issue. Observing people close to her upon returning from living abroad also made Sella aware of the gender inequality issue experienced by her female relatives from her mother's side. She sensed the injustice due to the restrictions on what these Javanese women were allowed to do:

> Like how and what you are supposed to do things because of your gender. It makes me think of a way to go past those boundaries. That is why there are some stories ...

117

> my stories ... I make the girl would have to act a certain way, and if she doesn't act accordingly, she will be out casted from the rest of the crowd. (Sella, FGD)

Driven by her concern about what she believed as unfairness, she raised this gender inequality issue experienced by Javanese women in her family in her stories. Being exposed to the Western culture for some years had given her a new perspective of her own culture upon returning to Indonesia. Sella's critical thinking capacity when observing the people and incidents in her community had triggered an inspiration for her short story.

Likewise, Ariel observed what his friends were doing when they hung out, and realised that everyone was busy with his/her gadget.

> I realise that when I gather with my friends, we don't talk, do not have a good discussion, we are like digital generation, you know. Busy with our gadget … yes, our gadget … checking facebook, twitter, or IG, never have conversation and even don't directly see other people. Then, I get an idea and I make a movie about that. About being wise to use gadget. But still accepting the gadget in our life, not rejecting … but just being wise. (Ariel, interview)

The incident tickled him and inspired an idea for the short movie he made for a movie-making competition. Based on the collaborative research between the Indonesian Ministry of Communication and Information Technology (*Kominfo*) and UNICEF, more than 30 million Indonesian children and teenagers used internet and 52 percent of the respondents accessed internet using their phones (*Kominfo* Press Conference, 2014). Moreover, until January 2018, Indonesia had been the 4th ranking in Facebook's top countries with 130 million (6 percent) users (Septiana, 2018). It is not surprising that most users used their phones to access Facebook, as well as other social media. It is possible that Ariel was quite observant as he was able to capture a social issue like this one. Like the previously discussed students, his observations were resources that could trigger ideas for his creative expressions.

A few students like Sella, Tika and Nadia revealed what happened in their minds when observing the surrounding people, objects, or nature and how the observations incited inspirations for their stories and poems. Tika, who liked to eavesdrop conversations and imagined a story framing the conversations, also enjoyed watching objects around her. She then let her imagination transform an ordinary object into an out-of-the-ordinary object. She said:

> Sometimes when I look at my surroundings, like when I see something like a chair. Sometimes I think why don't I write about a chair. Maybe a magic chair. (Tika, interview)

As for Sella, when watching people around her, she liked to capture people's expressions on the street in her mind and recalled this image when writing a story. Watching people's behaviour, such as their reactions to particular situations, and observing nature were what inspired her most. As she explained:

> Sometimes people have these expressions, on a bike, on the street. Sometimes they have weird expressions, and those expressions can be used in the story. (Sella, interview)

Similar to Sella who liked to play "what if" in her mind while observing surroundings, Nadia also mentioned that she liked to think of some 'what if' scenarios and used the best for her story.

> I don't know it just popped up naturally. Whenever something happens then my mind just wanders everywhere and there will … there will be a lot of what ifs, and I just choose the best what if and just write into a story. (Nadia, interview)

When asked about this 'what if' technique, all three of them stated that they did not learn it from their creative writing teachers. They probably had picked it up from their prior school experience or from people around them. Other students in this study might also have done this in other contexts, yet from the interviews, only these three students developed it as a tool to spur imagination and ideas to create poems or stories from observations of mundane objects. Observing people, objects and nature, be it done deliberately when needing inspiration, or habitually in their daily life, was evidently one of the students' capacities to spark inspiration for their stories or poems.

5.2.1.2. Drawing from one's own or others' experiences

Besides observing surroundings, almost all students also drew from their own or others' experiences for inspiration. Sella mentioned that her stories and poems were often derived from her experience of living in four countries. She stated in the interview that she enjoyed moving from one place to another because she learned different cultures, different languages, developed new friendships and new experiences. She said that her experiences

enabled her to describe different places and people in different countries more easily. Sella wrote in her journal that she often drew on her experiences when writing.

> In the exercise, I actually used a situation I was in. I love to travel, and one of the places I have travelled to was Holland. I was there for the winter season and I was drinking a cup of cocoa near a fireplace with the rest of the family. It was my first time seeing snow. It became a memory I remember vividly. (Sella, guided journal)

Another student exemplified how her experience of going to a mall in a modest outfit could incite an idea to write a story.

> I actually wrote it on that book. So not long ago I went to go to the movies with my friend. I was so tired of the rain and I didn't want my shoes to get wet. So, I asked my friend not to dress up fully. Just wear short pants and used flip flops to go to the mall. I saw how some people looked at us and then I got the idea to write something about that. Something like loving the simplicity, not loving someone because of their clothes or make-up. (Nadia, interview)

Nadia wrote about this experience as well in her journal as shown in the following image:
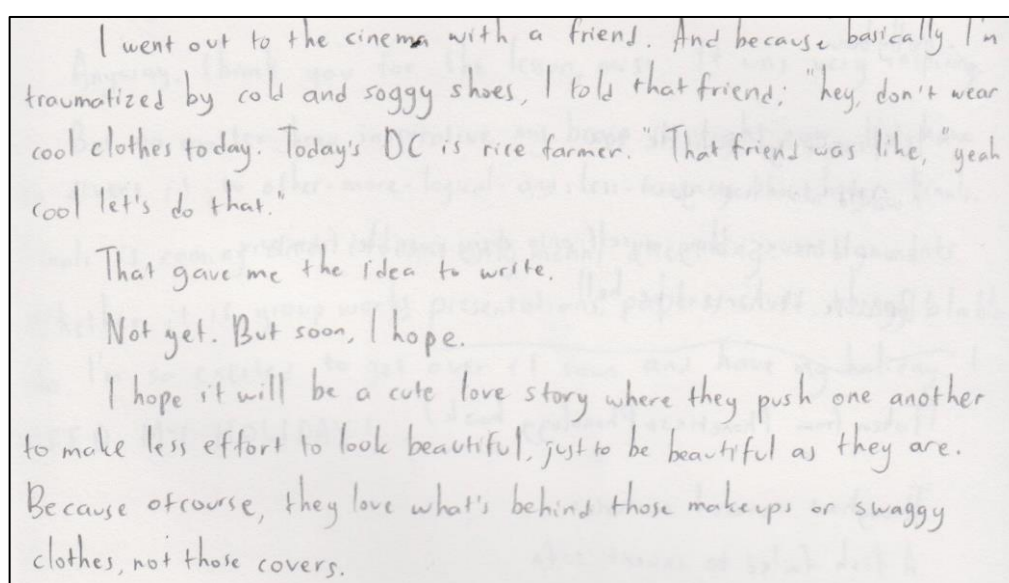
Figure 12 Excerpt from Nadia's guided journal entry

When going to the mall with a friend wearing simple clothing - a shirt, short pants, and flip-flops - Nadia felt that some people gave them an under-estimating kind of look because of the way they dressed. Nadia's outfit in such a situation was uncommon because she was usually well-dressed whenever she went out - a common way most Indonesians, especially young people, tend to dress when going out to a shopping mall. This experience had made her reflect on how people often judge others from their outer appearance. She was then

thinking about writing a story where the characters could finally love each other beyond their make-up and outfits to criticise this social issue.

Likewise, Hana also wrote in her journal about the Creative Writing class during a particular week. When writing a story for children as one of the class assignments, she recalled some moments in her childhood and was inspired by her experience of being bullied by a bigger girl in her neighborhood (Hana, guided journal). Another student, Amel, also shared in her journal a poem titled 'An Imaginary Friend' that was based on her real childhood experience when she had a 'friend' who was invisible to other people, including her parents. Reflecting on this experience as a grown up, Amel believed that her childhood 'friend' was actually a ghost. Even though it was not a part of class assignment, she wrote a poem about it in her journal, as she suddenly remembered this incident when recalling her childhood experience for inspiration (Amel, guided journal).

Unlike Ariel who said "happy feeling triggers more ideas" (Ariel, FGD), other students pointed out that grief, misery, anxiety, trauma, and despair could spark more inspiration.

> So, I'm grateful that I still have emotions. My ideas emerged when my emotion was not stable. Like when feeling stressed. I'm glad that I still can feel stressed, can feel sad. Because from there, lots and lots ideas come up, and then in one day I can produce creative outcomes, maybe more than one or two. (Dea, interview, my translation).

Similarly, another student wrote in her journal that her grief around losing her grandma inspired her to write a poem.

> I want to share a poem. I got the inspiration when my grandma died. I'm pretty close to her, so I made a poem. I wrote the poem a night after she died. (Amel, guided journal)

The Sudden Death

One of **His** jokes, the sudden death

There is no sign, just died all of a sudden

Maybe **He** thinks it's funny

Or **He** really wants us to remember

Remember how **powerful He is**.

(Amel, guided journal)
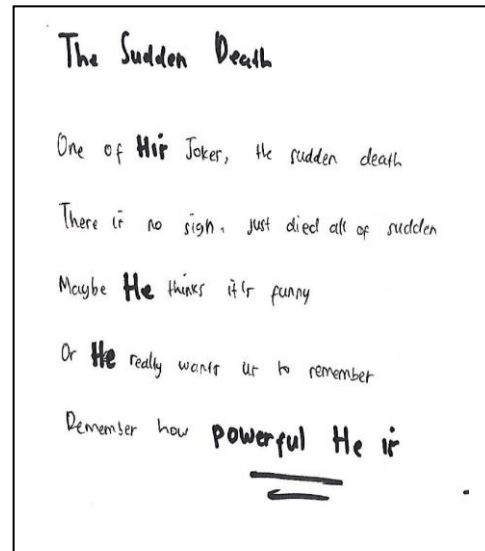
Figure 13 Amel's poem 'The sudden death' in her guided journal

Amel's close relationship with her grandma, who had been living with her family for some years, had incited a strong feeling of loss. This emotional connection with her grandma inspired Amel to write a poem to express her feeling.

In one of the creative writing classes observed, one of the assignments was to write a horror/thriller/mystery short story. Of the five student participants who were in this class, four of them were inspired by their experiences with ghosts or supernatural ability to 'see' spirits. One of the students, Sella, explained that she based the ghost character in her story entitled "Devil child of the lake" on the girl ghost that she saw on a street near her house many years back. The apparition of the little girl dressing in white who suddenly vanished before her eyes was still vivid in her mind. Therefore, when she wanted to write a mysterious, ghostly story, she developed a character from this ghost figure.

Likewise, when asked to share what inspired her to write "Trap"- the story she submitted for the horror story class project, Tika told her childhood experience of being mysteriously locked and trapped inside the school toilet for a few minutes before the toilet door suddenly opened by itself. According to the local belief, the toilet was haunted and this scary incident really imprinted itself in her memory. This petrifying experience inspired her to write a story about a girl ghost dwelling in the school toilet, luring a new female student to go to the toilet where the ghost would kill her and make her a ghost. This ghost would then lure another newly arrived female student in school and the same incident would

repeat again and again. Amel's, Sella's, and Tika's experiences indicate the presence or influence of Indonesian society's local beliefs in ghosts and supernatural beings.

Students might have particular ways to recall their experiences, yet only one student in this study mentioned a particular technique he used. To help retrieve the memory of his experience, Ariel revealed that he used "examen technique", which was a kind of prayer reflection on what happened on a particular day in order to feel God's presence and understand His guidance:

> Actually, I … when I have to make poems and story, I need to drag myself from the world. This technique is called 'examen'. Have you ever heard it? It's a Jesuit way. I just sit in my room and then play instrumental music, and then take a silent moment for 30 minutes or maybe an hour and then see my daily life. Is there any experience that is worth to writing about. (Ariel, interview)

Ariel stated that his father had taught him the reflection technique and asked him to write daily reflections as a part of religious practice to strengthen his spirituality as a Christian. However, he stopped writing reflections when he was in senior high school. When taking Creative Writing class, he remembered this technique and used it to reflect on and understand his experience, as well as to get inspiration for his poems and flash fictions. Having the ability to do 'examen' is a useful resource that Ariel employed to write stories and poems.

Experiences that triggered feelings and emotions, be they grief, happiness or fear, were identified as sources of inspiration. Yet, not all students were able to explore their experiences, recognise them as inspirations, and develop them into creative stories or poems.

5.2.1.3. Getting inspired by others' creative works

In addition to the previously discussed practices, the students also gathered inspiration and ideas from others' creative works, such as movies, novels, songs, or online pictures and videos. Movies, TV shows, and YouTube videos were mentioned by most students in this study as sources that prompted ideas for writing. In Indonesia, TV programs were one of most common entertainments for most people. In addition, with the global internet usage and social media, Indonesian people, including the students in this research, were

connected to the wider world. They watched movies, art exhibitions, read novels, flash fictions, poetry and other creative expressions in whatever language they understood. All of these were resources students could use to write stories and poems.

From the students' narratives, it can be concluded that watching movies, TV shows or videos helped them in three ways: (1) influencing ideas by providing examples, (2) filling the gap in one's experience, and (3) triggering a reflection on one's own experience. Nadia, one of the students, explained in her Guided Journal how she came up with the idea for the poem she wrote and recited in the Creative Writing class that week:

> I managed to write some kind of a broken-hearted girl's confession about her boyfriend. I didn't mean to end it the way I did. But in the process, I got too distracted that somehow I watched "The Tonight Show Starring Jimmy Fallon". […] That night I was thinking like a stand-up comedian instead of some serious poet. So, that was how the NASA thing happened. (Nadia, guided journal)

Nadia planned to write a 'serious' poem about a girl's revelation of her feeling towards her boyfriend for the poetry writing assignment. Yet, after watching a stand-up comedy TV show the night before, she was inspired by the witty show and decided to change the poem into a humorous one and gave it a twisted last line. The short poem, which she then recited to the class, was as follows.

> I told him that I was tired
> I told him that I was tired of him
> That I was tired of his childishness
> Needed a break
> Needed some time alone
>
> .. I told him that I needed some space,
> then he told me to join NASA.
>
> (Nadia, observation note)

Likewise, Tika said that watching movies often spurred ideas for writing. One example she described was how a movie titled Paranormal Activity gave her an idea for the horror story she was writing.

> I watched a film ... the title was Paranormal Activity … and I thought it was a really good movie, because people usually make horror [movies] which show real ghosts. It's very rare that the ghosts were invisible like that. Like the voice or moving objects. So, I think it's good to write stories like that. (Tika, FGD)

She included a scene in her story "Trap" where the girl character heard voices calling her to go to the school toilet. She also mentioned about being influenced by some famous Indonesian horror movies, particularly *Hantu Nancy* (The Ghost of Nancy), which was based on a local urban legend about a girl ghost in a high school in Bandung city.

Another student, Putri, also revealed that she used a small part of a movie she watched in her short story.

> Yes, it's about a man. He met his wife. So, he escaped … *kabur* from her .. from his wife …. When he come back to his house, he found that his wife is dead. So, I have the story after I watched a movie, the title is 'PS I love you', it's an American movie. So, yaa I just got the inspiration from the movie. I actually used the idea when the husband found the wife is dead. But the story is different. (Putri, interview)

Putri got the idea for her story from one incident in the movie and developed it into a story that was different from the movie.

Alternatively, for Sella, movies were useful when she had a gap in her experience, such as when she had to write a love story. She admitted that she found it difficult to describe the character's feelings and to come up with an appealing plot because she did not have the experience of falling in love and did not have a boyfriend. To fill this gap, she watched some love story movies to help her develop the idea for the story and describe a romantic atmosphere. She revealed in her journal "for making the setting for the romantic part, I use my imaginations from watching so many romantic comedy movies" (Sella, guided journal).

Another student pointed out that watching movies could help him recall and reflect on his experience. He stated: "I just play a movie so I can get inspiration from the movie. Usually movies can help me … ee … what … wake my past experience. Because most of the movies are related to daily lives" (Ariel, interview). Ariel further explicated that watching movies often triggered his memory of particular incidents in his life, which could become an idea for the poems or stories he wrote. Watching YouTube videos was also pointed out as a way of inciting ideas, such as animations of folktales from around the world (Gita, interview), and old movies of Mr Bean where the student got inspiration from the funny phrases, gestures, and behaviours of the actor for his limerick poems (Ariel, guided journal).

Not all of the students liked reading, yet those who did agreed that reading novels and other genres often stimulated inspiration and served as models. Sella, one of these students, asserted that she loved reading since being little and liked "to imagine stuff" from the books

she read. Those imaginations then gave her ideas for her stories, poems, and songs. Among the many books she really liked were R.L. Stine's novels. She revealed that Stine's novels had enchanted her and motivated her into writing thrillers. Another book that she considered very inspiring was Anne Frank's diary. Sella said, "Her story is very inspiring, made me want to go to Holland and see her history and struggles. It really triggered my inspirations for past events, wanting to know history. I love reading history". She told of this experience when talking about one of the Creative Writing class assignments, i.e. writing a story of Past-Present-Future.

With a different genre preference, like Sella, Tika shared the same enjoyment in reading since childhood. She mentioned that she started reading novels, mostly teen literature, in junior high school. She liked reading novels by Indonesian writers, such as Ilana Tan and Dee Lestari, and the Indonesian translations of foreign writers' novels. During a focus-group discussion, Tika shared her experience that to be able to write a story of a particular genre, she had to read stories of that genre; not only to learn about the story plot, but also to familiarise herself with the diction used in a particular genre. In her journal, Tika also wrote that she borrowed Sherlock Holmes novels and liked reading mystery and detective stories by Indonesian writers, too. She said:

> … I've read Indonesian an novel, it tells about teenager who can solve the mystery. It mixes with thriller actually. The writer is Lexie Xu, it's a teenlit, but I love her books, all her books. That's why I want to write horror story and mystery. (Tika, guided journal)

Besides enjoying these novels, Tika also considered Lexie Xu's novels as models and she was inspired to write stories in this genre. Likewise, another student, Hana, expounded that reading novels inspired and motivated her to write similar stories or stories in the same genre.

> I usually get inspirations after reading novels. I want to make … I want to write a story … a story like that one … well, not the same, but more or less similar. […] I like both Indonesian and non-Indonesian writers. For example, after I read a fantasy story, I want to write a fantasy story, too. Sometimes, after reading Pram's, I want to write stories related to Indonesian culture. (Hana, interview, my translation).
>
> Note: "Pram" refers to Pramoedya Ananta Toer, a well-known Indonesian writer.

Even though students wrote stories in English, students like Hana and Tika found reading stories in Indonesian language also inspiring. When asked about the kind of literary works in

English that inspired them, most students, including those from the English Literature Department, considered the classic literary works, such as those of Hawthorne, Hemingway or Shakespeare as readings for literature analysis class, and did not really see them as inspirations or models. Instead, like Tika, they referred to more contemporary novels and short stories, both in English and Indonesian, as models and sources of inspiration. Two students also mentioned that they found the stories and poems written by their own lecturers, which were used as examples in class, very inspiring. One student also mentioned that reading another student's story had motivated her and inspired her to also play with words in her story.

> I felt amazed by his *permainan kata* (note: word play) […] I felt jealous. Yes, because how could he write such a story with beautiful words. I wanted to do the same. I got inspired to write a story and learned how to play with words/the new vocabularies. (Hana, guided journal)

Ariel, another student, similarly stated that he was inspired by a Chinese folklore story when writing his flash fiction "The Almighty", yet he admitted that he was not really creative because he used the same plot and just changed the animal characters into human characters (Ariel, interview). In the focus-group discussion, he restated his disappointment about his lack of creativity.

> In *The Almighty*, it's actually from Chinese folklore. My mother had a book from my grandmother, she gave it to me. It's about Chinese folklore. It's all full of pictures, and just small … small dialogs, and it is kind of … *kayak komik* (note: like comic). And inspiration was from the story The Fox and The Tiger. The Almighty is simply the same as the story, just change the character and the setting, but the plot is the same and the moral value is still the same. It's not really creative. (Ariel, FGD)

Besides movies and books, half of the students also mentioned song lyrics and music as sources of inspiration. Song lyrics could be used "to fish" ideas, because they were meaningful and "told stories" (Tika, FGD; Gita, FGD; Nadia, interview). Similarly, Sella mentioned that she also got inspiration from songs, because of "songs representing certain situations" (Sella, guided journal). Sella, who was creatively prolific, also played musical instruments and wrote songs. She often got an inspiration for a story or poem when she randomly played her guitar. Playing guitar or keyboard helped her in her writing as it sparked ideas as well as making her relaxed when writing. Sella also liked taking pictures and she frequently got inspired by the pictures. She said that "there are pictures that can become stories" (Sella, FGD).

5.2.2. Synthesising

The majority of the students used their capacity to synthesise by combining information from different sources or combining already existed ideas with new ones. Nadia, for example, combined her friend's story about her childhood experience with her imagination. She explained how she developed the idea for "The Princess and the Bus Driver", her short story which was included in a magazine published by her university, as follows.

> Oh, it was also from real life events. My friend told me about her experience when she was in elementary or something like that … yes, so I decided to write it into a short story because I think it's cute. […] I don't know, it just popped up naturally. Whenever something happens or I listen to someone's experience, my mind just wanders everywhere and there will … there will be a lot of what ifs, and I just choose the best what if and just write into a story. (Nadia, interview)

She was inspired by her friend's story, then developed it based on her imagination by thinking "what if".

Similarly, Sella liked to watch nature and people around her and combined her observation with a 'what if' play in her mind, such as "what if this comes, what if that object becomes this, what if something happens to that" (Sella, interview). She exemplified:

> [...] I really liked going on the roof looking up at the sky. And I could stay there for hours. Once I stayed there until night … I could still remember how beautiful the night sky was. It was so full of stars, and the moon was gleaming its bright silver light. I thought about how some people say that the people who die become stars. I imagined what if they were really looking down on us? How would they describe this place? Quiet or boring? Would they like the place here? (Sella, interview)

Another experience Sella shared in her journal was when she was in a coffee shop alone. She looked around and no one was there. Then her mind imagined "what if the furniture comes to life? As they do, would some of them fly around? Will there be more people coming in and out of the coffee shop? Or maybe the chairs will be serving me my snacks?" (Sella, journal). Sella combined her observations of surroundings and imagination prompted by 'what if' play in her mind.

Whereas in her short story entitled "Devil child of the lake", Sella created the ghost character based on the image of the girl ghost she saw when she was little. She revealed the way she developed the story, as follows.

I was fascinated with lakes, and because at that time I wanted to write a horror story, I searched for the most haunted lakes in certain areas. I found out about the Great Lakes and was instantly in love with the myth it had. So, I thought what if I incorporate the myth and my experience of being able to see the ghost when I was a child? Then the story was written. About the exorcism part, I remembered watching a movie of it with my friends at home, so I added part of that to the story, and most of it is just my imagination. (Sella, interview)

To write the story, Sella developed the ghost character from the child ghost she saw long ago. She also did research on myths about lakes around the world and recalled the lake she visited when abroad to describe the setting. She added the idea of exorcism from a movie she watched. In conclusion, Sella combined her memory of a ghostly experience, a little research on lakes around the world, an idea from a movie she watched, and weaved them together with her imagination.

Whereas Tika, inspired by her terrifying childhood experience in the schools' toilet, developed her story "Trap" by combining her memory on the incident, particularly the setting - the toilet in her school - and creating the ghost character and the story plot based on her imagination and a horror movie she watched about a family's haunted house (Tika, FGD). By combining personal experience, imagination and ideas from a movie, Tika created a story that she could call her own.

In addition, Tika also blended stories that already existed with her own imagination or experience. She said:

And sometime when I read books and when I think the idea is good, why don't I make similar with this but change a little. [...] Sometimes from songs. Because actually it's a story. So, I think I can make like a fan fiction for my idol. (Tika, interview)

By adding or changing some parts, Tika also created her stories based on the stories in the books she read, from song lyrics which she considered as a kind of story, and from stories she heard from other people. She described the process of writing "The Hawk", the fable she wrote as one of the class assignments, as follows.

At first I don't know what to write. Then, I remember in the church, the priest says about the hawk that it have to let the feather and the other to make a change. So, I

129

think it is good to make it as a story. And I make the moral first [pause] that we have to let go to make it better. […] First, I make the moral. And I searched in the internet about the hawk. I read that the hawk is like that. (Tika, interview)

Tika developed the fable "The Hawk" based on the story of a hawk mentioned in a priest's sermon in a church service that she attended. She then decided the moral lesson that she wanted to convey in her fable and browsed for more information about hawks on the internet to help her create the story.

Not all students had this ability, however, such as Fani who retold her true experience in her story "A Miracle of God". Even though her story contained creativity to a certain degree, she explained that she recounted what really happened without adding, modifying, or even combining it with her imagination. This is unlikely but that is how she put it. Compared to this student, Nadia, Sella, and Tika were more developed in their creative writing skills.

5.2.3. Using bilingual skills

All the student participants spoke more than one language: Indonesian language, a local language (such as Javanese, Sumbanese, or Makassarese) and English, while a few students also learned another foreign language such as Korean, German or Dutch. Some students evidently demonstrated the ability to use language resources other than their English. The data indicated two ways in which the students used their bilingual skills: (1) 'travelling' between the languages to write stories or poems in English, and (2) code mixing of English and Indonesian or languages other than English in their stories or poems.

A few students, including Fani, Syifa, and Tika, often used Indonesian language to outline the story before they wrote it in English.

I used Indonesian language first, so I can understand better. It's easier to make an outline of the story in Indonesian, then I write the story in English. (Fani, interview)

The presence of code-switching was also evident in a few of the students' writings. There are three reasons mentioned by the students who inserted words from languages other than English: to retain the original meaning, to make it logical due to the context and to make the story or poem more interesting. Dea, one of these students, explained that she kept the original Sumbanese word "*kabeala*" as she could not find the most appropriate English word

for this kind of Sumbanese traditional knife weapon. Below is an excerpt from her flash fiction:

> […] In the living room, her father was calling Elsa's uncles. He invited them to accompany him in accepting Toni. "Tonight Umbu's family will come, I want you as Elsa's uncle to be here to talk about the proposal." In the process of marriage, the uncles have important role, so they have to come.
>
> Outside, Toni and his family were preparing everything that can smoothen the action. There were sarong and **kabeala**. "Are you ready, son?" asked his mother. "Don't worry son, everything happens because of this situation. She will love you as her son later. I know the family. Draw up yourself and the thing well." His mother tried to calm him. […]

<div align="right">(Dea, "Forget the burden, love the love", flash fiction)</div>

Dea's decision to keep the Sumbanese word was based on the consideration of maintaining the original meaning as there was no English equivalent of the word she used.

For a different reason, Sella also inserted non-English words in her story "The way of the eye", as in the following excerpts.

Figure 14 Excerpt from Sella's short story "The way of the eye" (1)

Figure 15 Excerpt of Sella's short story "The way of the eye" (2)

Sella, who also learned Italian language, explained that it was logical to use Italian words in the dialogues as the setting of the story was in Rome, Italy. She also provided a glossary at the end of the story to help readers who did not speak Italian.

In two stories written for the Creative Writing class assignments, Tika used Indonesian words, such as *Cinta* which means love, and *Raja* which means King.
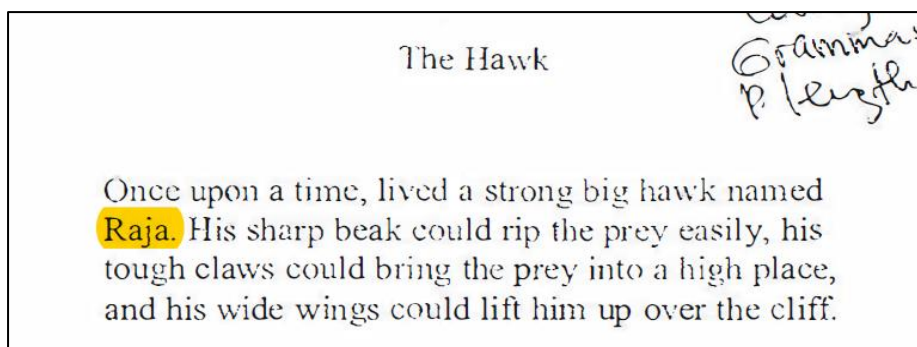
Figure 16 Excerpt from Tika's fable "The Hawk"
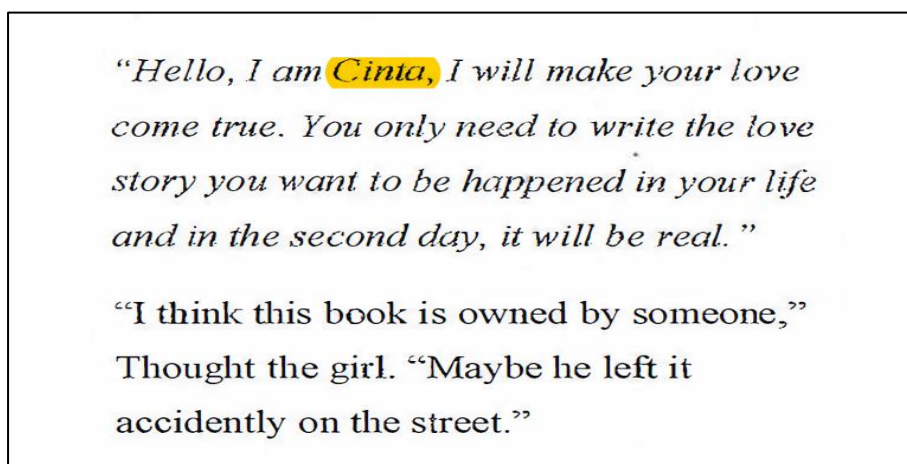
Figure 17 Excerpt from Tika's short story "What is your story?"'

When asked why she chose to use Indonesian words or names instead of their English counterparts, Tika said that using Indonesian names for the hawk (*Raja*) and the book (*Cinta*) made the stories unique and more interesting. She further explicated that for the hawk, another consideration was because the sense was different. She wanted to use the word *Raja* 'to represent the transformation of the hawk, being able to go through hard times to revive his life. Using a non-English word like *Cinta* in a story written in English also gave a sense of mystery and magic, which was consistent with what the story was about - a magic book.

In brief, some students in this study demonstrated their ability to use their bi(multi)lingual capability when writing stories and poems in English by also drawing upon their mother tongue(s) (Indonesian language or a local language). Besides using their mother tongue(s) in the brainstorming and outlining process, they also deliberately incorporated languages other than English in the stories or poems, primarily due to the appropriateness and richness in meanings and contexts when using the non-English words.

5.3. Students' writing motivation and self-perceived creativity

Motivation to undertake a task, in this case creative writing tasks, is one of the central tenets of Amabile's componential theory. To tap into the students' motivation to enhance their L2 creative writing skills, the 11 students were requested to reflect on: (1) their motivation of taking Creative Writing class and to practise writing, and (2) their perception of their own creativity in general and in the creative writing domain. Knowing the students' true reasons for taking the Creative Writing subject may indicate whether the students had passions or interests in creative writing in English and were intrinsically motivated to enhance their skills, or they had other reasons. Understanding their self-perception of their own creativity also indicates their confidence level in their creativity, including in creative writing.

5.3.1. Writing motivation

The five student participants of the *Creative Writing: Fiction* class at Universitas Kreativitas Persada were eager to enhance their creative writing skills. This is very likely because the class was one of the compulsory subjects in the curriculum of the Creative Writing major they had chosen to take. The students of this department were required to choose one of the two majors offered: *Creative Writing* or *World Literature and Translation*. It is then reasonable that all students taking the subject were intrinsically motivated to improve their creative writing skills in English. The following table shows the students' motivation of choosing Creative Writing as their major.

Table 10. Motivation of taking Creative Writing (Universitas Kreativitas Persada)

Student	Excerpts from interview data	Motivation
Amel	*I think creative writing is way easier than world literature. **I love writing** … free writing.*	Writing passion.
Hana	***I love writing** and I have a lot of ideas, but I feel difficult to express my ideas in stories or poems.* *When I had to choose to take creative writing or translation, I wanted to take translation because it's easier for me to get a job. But then I think and think again, actually since SMA (senior high*	Writing passion. Becoming a writer.

	*school) I have a dream … **I want to become a writer**. I want to realise my dream.*	
Sella	*Actually, at first I was confused because I like both writing and translating. But then I thought I can do translation a bit better than writing. **I really love writing** … mostly in English. So, I chose writing instead.*	Writing passion.
Syifa	*Because **I want to be a writer**.*	Becoming a writer
Tika	*Actually **I want to be a writer**. […] I think Oh ok, this subject will make me write every day.* *I have a blog. **I really like writing**, actually I am more like poetry than story.*	Becoming a writer. Writing passion.

As revealed in the excerpts in Table 10, the five students were passionate about writing and three of them even stated that they wanted to become professional writers in the future.

In addition, except for Syifa, the students revealed that they had been interested in writing stories and/or poems since they were young. Some creative writing experiences inside and outside school prior to the creative writing class at the university had contributed to their love to creative writing, either in Indonesian or English. Hana's experience of writing a novel as part of the Indonesian language subject in her senior high school had built her interest in writing stories related to Indonesian culture. When studying English language, she wanted to write stories in English that had "Indonesian elements" so that the world would know about Indonesian culture (Hana, interview). Sella, Amel, and Tika started their love of writing stories and poems when they were in primary school. Unlike Amel who became interested in writing after her primary school teachers said that she was really good at writing, Sella and Tika grew passions for writing and practised writing stories and poems by themselves. Sella mentioned about a language and art subject she had when in elementary school abroad, which had nurtured her interest in stories and poems. She said "[the language and art subject] made me really fall for it and so I started writing when I was in elementary school" (Sella, interview). Since then, she has written many stories and poems in her journals, mostly in English.

Likewise, Tika's passion for writing stories started early in elementary school when she liked writing stories (in Indonesian language) in her diary. When she was in junior high school she had a crush on her classmate and she began to enjoy writing poems, mostly about love

(Tika, interview). She continued writing stories in Indonesian language during senior high school, where she distributed copies of her story entitled *Bagai Bintang Bersinar* (Like A Shining Star) to her classmates on their request. Apparently, social environment, in this case school environment, including teachers and classmates, was important and influential in nurturing the students' motivation to write stories and poems, be it in Indonesian or English.

On the contrary, fewer students of Universitas Cipta Nusantara showed their strong interest and passion in creative writing. The Creative Writing course in this university is one of the elective courses in the curriculum, offered to the English Department students of semester four. Hence, the students in this research supposedly had freedom in choosing this course. My initial assumption was that the students taking this course had to be those who were passionate about creative writing in the first place. However, it appeared that, in reality, this was not the case. The table below illustrates the different reasons for enrolling to the Creative Writing course.

Table 11. Motivation of taking Creative Writing (Universitas Cipta Nusantara)

Student	Excerpts from interview data	Motivation
Ariel	*I decided to take this creative writing [class] to learn how to make a good script.*	Needing the creative writing skills to support his real passion in movie-making.
Dea	*I took Creative Writing class actually because the elective course I wanted to take was cancelled this semester. Actually, I don't like writing, so have almost no will to write. But after taking this class, I think this course can build my will to write stories and poems. […] I usually write in Indonesian language for a kind of local magazine, now I can write in English (my translation)*	Completing the required credits of elective courses, but began to be really interested in it after the second meeting.
Fani	*Because the other class was cancelled. Actually, I don't really like writing … I don't know what to write. I can't be … ee … imaginative or use hmm … interesting words … I don't really like writing. […] I think I'm not good … not confident […] But I'm happy now I can write poems and stories.*	Completing the required credits of elective courses, but feeling happy with the 'new' skill.
Gita	*I got good grades in writing [note: in other writing classes], and I want to maintain it because I want to be a writer.*	Becoming a writer.
Nadia	*Yes, high school. That was the time when I started to write again and I really found that I really love writing. […] And so I think what I'm really good at is something creative. Things that need imaginatios, and not exact things like Math. I'm*	Writing passion.

	really bad at Maths. So .. yeaa .. I think that's when I know that I really love writing.	
Putri	*[…] and my friend said that CW class is fun and Mr Haryo can give you high score. So I was interesting to that. I don't really like eee … writing. So I just … menantang (challenge) myself to write … and to get good grade.*	Getting good grade for the course, and challenging herself to write stories and poems.

Of the three students who showed an intrinsic motivation, two mentioned their passion in writing and ideal of becoming a writer, while the other one has a more pragmatic reason of needing the skills to write movie scripts for his passion in movie-making. Another student took the class to challenge herself and to get a good grade after a friend told her that the lecturer was 'nice'. Two other students admitted that they took the course because the elective course they initially intended to take was cancelled due to the insufficient number of students. Even though during research participant recruitment, Dea and Fani said that they were interested in writing stories and poems, during the interviews they honestly said their real reason of taking the course. Yet, they also asserted that they became interested in creative writing and were glad they took the class and learnt the skills. Dea realised that she became interested in writing after the first few meetings and found the skills learnt in this class useful. Dea further admitted that she still needed to be motivated by the teacher to complete the writing tasks.

> […] I need motivation from a lecturer, because even though we have our own motivation, how a lecturer can make us more motivated is important. (my translation)

This implies that her extrinsic motivation was more dominant than the intrinsic one. Since Dea did not have a strong passion for creative writing from the onset, and even took the class half-heartedly just for the sake of completing the credits, she still needed external support to boost her motivation to write. The other student, Fani, who initially took the course for the sake of gaining the credits also became interested and felt happy knowing that she could write stories and poems in English.

Two of the six students, Ariel and Nadia, shared their writing experiences outside the Creative Writing class, including those prior to university life. For Ariel, writing was a recurring practice since he was around nine until around 17 years-old. His father, who was a

devoted Catholic, asked him to write a daily reflection as a part of his religious practice. Then, after he started his study at the English Department, he translated his father's poems from Javanese and Indonesian languages into English. Ariel, whose real passion was movie-making, finally took his lecturer's challenge to write for an English magazine published by the English Department.

> Then one day Ms Ega saw my writing … Haa you've made improvement! She … what … she asked me 'Are you brave enough to write in the D magazine. I dare you.' She gave me a … what… *tantangan* … challenge.
>
> […]
>
> It [note: a dept. event] has some competitions and one of them is writing competition. My class asked me to join it. So I sent it. And it wins … yeaa it wins the competition. I … I heard that Ms Ega will publish it in the next D magazine. (Ariel, interview)

As Ariel was determined and intrinsically motivated to improve his creative writing skills, he was willing to push himself outside his comfort zone. His father and teacher were influential figures who helped him foster his writing skills. Unlike Ariel, whose interest in writing was primarily driven by his need to acquire script-writing skills, Nadia had been passionate about writing since being young. When in elementary school, she wrote a poem about her new dog, which was published in *Kedaulatan Rakyat* newspaper - a regional newspaper in Yogyakarta. Her parents, who noticed her love to poetry writing, sent the poem to the newspaper. At the time when the data was collected, Nadia was an active contributor of D magazine, a magazine published by the English Department. She also participated in a few writing competitions such as the Asian English Olympics in 2017. She was also an active writer on a website where people could post their stories and received likes and comments, even though she preferred to use a pseudonym. Nadia was intrinsically motivated by her passion in writing stories and poems, not only in Indonesian language, but also in English language - the second language she learned.

Table 12. Students' motivation for taking creative writing course

Intrinsic	Extrinsic
▪ Personal writing passion. ▪ The need to have creative writing skills to support the passion in a different domain.	▪ Future dream of becoming a (creative) writer as a profession. ▪ Completing the required credits of elective courses. ▪ Getting a good grade.

The students' motivation for taking the creative writing course can therefore be identified as in Table 12.

Students might be driven by both intrinsic and extrinsic motivations, yet some of them were more inclined towards one type of motivation. Two of the students in this study admitted that they had no interest in creative writing and had enrolled in the creative writing course merely to fulfil the requirement for elective course credit they had to take. Yet, one of them mentioned about changing her attitude along the way, saying that she became interested in writing poems and stories after the first two meetings (Dea, interview). Another student in this study honestly said that the reason for taking the course was to get a good grade, after hearing a rumour that the teacher was generous in grading students' work (Putri, interview). The data collected from interviews, guided journals and students' writing products indicated that these students did not have real writing interests and thus, did not have the urge to practise writing stories or poems outside the class. The stories and poems they wrote were only those required by the teachers to be submitted as class assignments.

Students who were intrinsically motivated to improve their creative writing skills by taking the course arguably performed better and produced more creative stories and poems, based on the teachers' assessment result. This is most likely because these students were willing to invest more time to get ready for the next assignment, to practise beyond class assignments, to do a little research to develop their stories or poems, and even just to push themselves outside their comfort zone.

In addition, supportive social environment, involving teachers, classmates, and family (parents), was obviously influential to the nurturing of the students' motivation and passion towards creative writing.

5.3.2. Self-perceived creativity

When inquired about their self-perceived creative capacity (the students' self-perception of their own creative capacity), the students' responses can be categorised into three groups: those who were confident in their creativity, including in their creative writing skills, those who were confident in their creativity in a domain other than creative writing, those who were unconfident in or hesitant about their creativity in creative writing and in other domains. The table below shows some excerpts from the students' interview responses.

138

Table 13. Students' self-perceived creativity

Category 1: confident in their creativity in general and in their creative writing skills	
Nadia	**Yes, I'm creative**. […] And so I think what I'm really good at is something creative. Things that need imagination, and not exact things like Math.
Sella	**Yes, I am a creative person**. […] Because everywhere I go, I find something that I can write about or something to create about.
Category 2: confident in their creativity in a domain other than creative writing	
Ariel	**I'm creative … but not in writing**. […] So, yeaa I'm quite creative in design and movie-making.
Dea	**In writing, maybe I'm still not creative, but in other things**, like creating something, handcrafts, not writing, **I am creative**. (my translation)
Category 3: unconfident in or hesitant about their creativity in creative writing and in other domains	
Fani	I think not … **maybe I'm a little bit creative** … I think in singing. Maybe.
Putri	Not really, but sometimes if I have to work in groups, if my friends give an opinion, sometimes I just add something to her opinion, sometimes they are agreeing with my opinion. **I think I'm not really creative**.
Gita	Actually, **I'm not creative**. Because there was a time when I was really, really lazy to write and I felt that I didn't have any skills. So, I want to improve my writing. […] I also can paint batik. (my translation)
Amel	**I don't know, sometimes**. At night I might be creative but during the day, my brain stops working.
Hana	**Sometimes I'm creative sometimes I'm not**. Depends on my mood. If I have a good mood I can find a lot of ideas, if I have a bad mood I don't know what should I write.
Syifa	**I just a little creative**. I can be creative when I'm travelling. If I have to write some writing, I have to do some travelling.
Tika	Sometimes. **I cannot say I am creative. Sometimes I don't have enough creativity**. For example, if I have to imagine something, sometimes my creativity is not in the imagination. So, sometimes I have the creativity sometimes not.

Two students, Nadia and Sella, are in the first category, while in the second group are Ariel, and Dea, and the rest - Fani, Putri, Gita, Amel, Hana, Syifa, and Tika - are in the third.

Nadia confidently asserted that she was creative not only in writing fiction, poetry and non-fiction, but also in other things that needed the exercise and employment of imagination. In her journal, Nadia wrote not only about her writings published in her blog and in an English magazine (see Fig.18), but also about her love of music, and her passion in playing drums, keyboards and guitar.
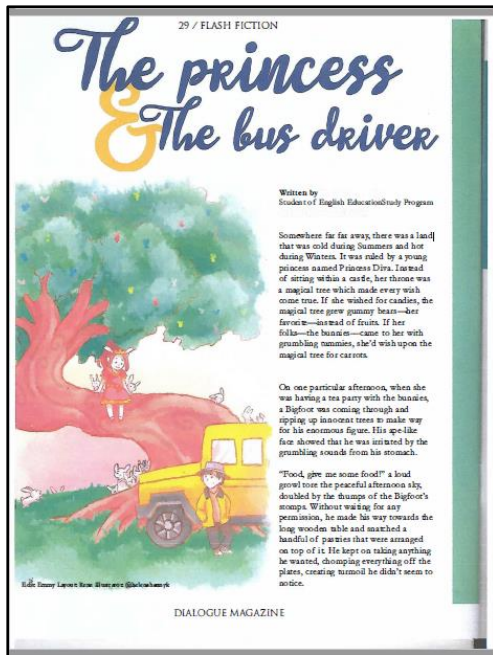
Figure 18 Nadia's flash fiction published in a magazine

She also revealed the story behind her love for writing and her confidence in her creativity ability.

> There was an Indonesian teacher, my high school teacher. He always asked the students to write poetry. Emmm … two each week. Two poems each week. That was the time when I started to write again and I really found that I really love writing. And that teacher didn't grade us with A, A-, B, B- something like that. What we need to achieve is when he gave a smiley. A smiley on the paper. And so, when the class ended I got the most smiley and the smartest people in the class said, 'O, how did you get that?' And so I think what I'm really good at is something creative. Things that needs imaginations, and not exact things like Math. I'm really bad at Maths. So .. yeaa .. I think that's when I know that I really love writing. (Nadia, interview)

Having a teacher who appreciated her poems and her positive experience in writing when in high school had built her confidence in writing and her belief in her creative skills.

Sella, another student who said she was confident with her creativity, expounded why she thought she was creative as follows.

> Because everywhere I go, I find something that I can write about or something to create about. I also like photography so I like taking pictures. There are pictures that can become stories. (Sella, interview)

Furthermore, in the interview and in her guided journal she shared about her 'fertile' creative activities, such as playing the keyboard and guitar, designing costumes for an annual play performance, or writing songs. In her guided journal, she also included a series

of pictures describing the song lyrics she composed (Fig.19). All of these were evidence of her creativity.
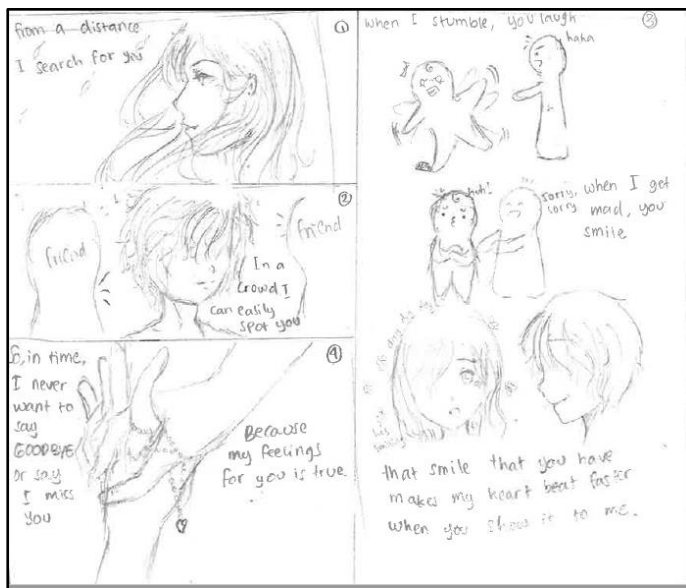
Both Nadia and Sella were passionate about creative writing and had shown a strong intrinsic motivation to write and develop their creative writing skills. In addition to the stories and poems that they wrote as Creative Writing class assignments, they also maintained blogs where they posted their short stories and poems. Sella also mentioned that she posted her poems on her Instagram.

The two students in the second group were confident in their creativity, but not in writing fiction or poetry. Dea believed that she was creative in making handcrafts, especially using recycled products. She liked to create decorations from beads, paper, or other recycled items (Dea, interview). Her creativity was also demonstrated in her journal book, in which she pasted a few of her paper crafts on the journal pages. Nonetheless, she thought that she was not creative in writing stories and poems. Even though she managed to write poems and flash fictions for the Creative Writing class assignments, she said, "For some years I tried to make short stories but … but I always failed … always failed in that case" (Dea, interview).

The other student having a similar opinion regarding his own creativity was Ariel. Ariel was confident in his creativity in graphic design and movie-making. He joined the university student journalism team and developed its web design (Ariel, interview). He and his group also took part in a movie-making competition, and were awaiting the result when the

interview was conducted. Quite the opposite, he thought that he was not creative enough in writing. In the interview, Ariel talked about his father, who loved writing poems in Javanese language. His father asked Ariel to translate his poems into English, which Ariel had completed. He explained that he was very much influenced by his father's poems and thought that he was not authentic and creative enough as he hadn't developed his own style or technique.

> But … I think there is still something wrong when I write, because I'm still copying my father's techniques. Not my original way. […] Like what I said, I am not yet genuine enough. I will be happy if I can make a very, very genuine story or poem and it has a good style in writing.
>
> […]
>
> But I'm still stuck in the imitation step. Not yet into the creation itself. (Ariel, interview)

For Ariel, to be deemed creative, it was necessary to be able to create something with his own style or technique.

In the third category are Fani, Putri, Gita, Amel, Hana, Syifa, and Tika, who appeared to be hesitant about their own creativity ability. These students were not self-assured regarding their own personal creativity because they believed that their creativity was much influenced by aspects such as time, mood, outdoor inspiration, or simply because of lack of imagination. Moreover, most of them were most likely referring to their creativity in the context of creative writing, rather than creativity in general. Interestingly, however, these responses are in contrast with their own shared opinion that everyone was creative and that everyone was creative in his/her own way. Moreover, these are also inconsistent with the facts that they actively expressed their creativity in different forms, such as having active blogs (Tika, Amel), playing musical instruments (Syifa), writing songs (Syifa), joining a choir (Amel), becoming a costume designer team of the department's play performance (Hana), playing a role in the department's annual play performance (Amel), singing (Fani), or batik painting (Gita).

Of the seven students in this category, Tika was most active in practising her creative writing skills outside the class. It was quite unexpected to find her feeling unsure about her own creativity ability. Unlike Nadia's parents who supported her writing passion by sending her poem to newspaper, Tika possibly did not get a similar kind of support. In the interview, she

mentioned about losing her diary books containing short stories she wrote when she was in primary school. She said:

> When I was in elementary school, I have a book. This book is full of my stories. Three books. But when I graduated from elementary school, I couldn't find it. I think *sudah dibuang sama mamahku* [I think my mom has thrown the books away].

The students' self-perceived creativity seemed to be influenced by their conception of creativity (see Chapter 4) and nurturing social environments. Support from teachers and friends in their prior school environments, as well as families, might build confidence in their present creative ability. This study found that students with positive self-perceived creativity tended to perform better and wrote more creative stories and/or poems, according to the teachers' assessments.

5.4. Students' creative writing process

This section presents the findings related to the process that the student participants went through to produce their stories or poems. The students' writing process was elicited from their account in the interviews on the writing process of a particular story or poem they have written and submitted, and from their description in their guided journals about what they did to complete the writing assignments. This study found that the writing process can be clustered into three stages practices namely planning, drafting, and revising based on feedback.

When inquired about what they did to prepare themselves to write, students pointed out having examples, drawing from experiences and observation, and doing research. Students considered it really important to have examples of what they were expected to write, such as what the following student stated.

> Last two weeks Mr Haryo explained about how to write a patterning poem by showing us some examples on the internet. I never wrote this kind of poem so the examples were really useful. (Dea, guided journal)

Some students found the examples provided by the teacher were not enough and decided to find more examples, mostly from online sources. One of the students wrote in her journal:

> On today's creative writing, we learnt about writing a villanelle. It is a nineteen-line poem with two repeating rhymes and two refrains. The first impression that I had for villanelle is complicated and crazy. [...] I really hate villanelle, to be honest. That's

because the policy (note: rules) that is so complicated. We have to write based on the same rhyme with two refrains. It was difficult. <u>Mr Haryo showed us some examples of villanelles, but for me it was not enough. I needed some more explanations and examples</u>. Finally, after working hard on it, I composed one villanelle and it takes more than a week! Oh my God! Such a miserable fact. (Gita, guided journal).

Similarly, another student also wrote in her journal "I wish I could get more examples about how to write a good flash fiction" (Putri, guided journal). Two other students of UCN mentioned that examples were important, therefore the teacher provided students with "media to learn independently" (Dea, guided journal) and the class Moodle had links to more examples related to most writing tasks (Ariel, interview). The students of UKP, who mainly wrote short stories in their Creative Writing class, were expected to find more examples themselves. Examples provided by the teachers were excerpts of the whole fiction, especially related to the topic or target competence on a particular meeting, such as creating effective dialogs or building eerie atmosphere.

Another thing students did to prepare themselves was to incite ideas, which was done by reflecting on their experience, by doing observation, or by watching movies, listening to songs, or reading work in the genre they wanted to write.

> At the first time I tried to look for an inspiration but nothing I had. So what I did was watching a good movie, the title was P.S. I Love You. After I watched the movie, I got an idea for my own flash fiction. (Amel, guided journal)

Students also found it useful when the teacher used examples from videos.

> It was kind of interesting because Mr Haryo showed us some poems from *Youtube* videos. […] After watching the videos, I felt like I want to compose a best poem and publish it to the world. (Gita, guided journal)

Doing a small research before starting writing was also necessary to some students, particularly those from UKP, who wrote fiction. For example Hana, who thought that she needed to gather information through a small research as she was not so familiar with the theme she was required to write.

> This week fiction class discussed about hunting, thrilling, killing. It was interesting, especially for me who rarely wrote about such thing. But definitely I need research and observation. (Hana, guided journal)

Another example is Sella, who did a small research to support her idea for the horror story she was writing.

> I was fascinated with lakes, and because at that time, I wanted to write a horror story, so I searched for the most haunted lakes in certain areas. I found out about the Great Lakes, and was instantly in love with the myth it had. So, I thought what if I combine the myth and my experience of being able to see the ghost when I was a child? Then the story was written. About the exorcism part I remembered watching a movie of it with my friends at home, so I added part of that to the story, and most of it is just my imagination. (Sella, interview)

Similar to Sella who did a research for the most haunted lakes, Tika searched for information about hawk for her fable (Tika, guided journal).

After the students were ready, they would start drafting. For fiction writing – short story for the UKP students and flash fiction for the UCN students – outlining the story plot needed to be done before writing the story. For UKP students, the outline needed to be approved by their teacher before they could start writing the story. When outlining the story, and even when drafting it, some students preferred to use Indonesian language.

> And I make an outline, point per point. And I tried to make it more … make it longer. And I write it in Indonesian first because when I write in Indonesian, I can write easily. In English sometimes I have to think (about) the word … the word choice. So I make it in Indonesian. Then, I translated but not all. So, I write in Indonesian to make my inspiration come. (Tika, interview)

Tika found it easier to outline and to draft the first few lines in Indonesian language.

When writing poetry, students highlighted the challenge of finding the right words and metaphors as poems are meant to be condensed yet conveying deep meanings. Students usually get help from Thesaurus, from browsing internet, or by asking the teacher or a classmate.

> Today's class is about limerick. […] It is just like pantun in Bahasa Indonesia. It is pretty different with pantun because limerick the rhyme is a-a-b-b-a, while in pantun a-b-a-b. […] The hardest thing to do is how to start the poem. So, I was googling the suitable words for my poem and ask my friend sometimes. (Syifa, interview)

The last practice before submitting the final version to the teachers was revising the story or poem based on the feedback. All student participants mentioned that they preferred to have detailed, individual feedback. The students of UKP stated that they had one-on-one consultation with the teacher to give feedback on their outline and then their first draft of each writing task. Since usually the students' drafts were submitted a week before the individual consultation session, the teacher had provided written feedback as well, which

she and the student discussed during the conference. Hana explained the procedure after the individual feedback was given.

> So, I submit, she gives feedback, I try to revise, then I compare with my previous one. Then, if I think it's enough I will submit again. (Hana, interview)

However, due to some reasons, including the big number of students in class, Haryo, the teacher at UCN, preferred to give general feedback to students, and often only some of the students' stories or poems. The student participants from his class stated about needing more feedback to improve their writings.

> Today's class is about feedback for villanelle. My poem was displayed on the screen in front of the class. Mr. Haryo was revising some mistakes on it. It was the feedback that I expected. This kind of feedback make me know what my mistakes are so I can know my writing skill. (Putri, guided journal)

> This week Mr Haryo reviewed students' task via (*the Moodle*). Some of the lucky people got checked in front of the class. (Ariel, guided journal)

Putri emphasised other students' wish to have detailed, individual feedback for each story or poem they wrote. Ariel even pointed out that those who could get the oral feedback was lucky, as they could revise their work and make it better. After students received general feedback, they revised and re-upload it to the class Moodle. Students whose work did not get direct feedback should reflect on the general feedback given by the teacher and did self-check, or they could have peer-feedback.

5.5. Discussion: Learners as EFL creative writers: the writing process

This section presents the discussion on the research findings elaborated in the previous sections of this chapter. It analyses the students' writing process and elements influencing the production of the short stories and poems in English to probe into how Indonesian students utilise their cultural-intellectual resources to enhance their EFL creative writing skills (RQ 2).

The students' creative writing capacities, their writing motivation, and their creative writing process are discussed in the light of Amabile's componential theory of creativity because

when writing stories or poems students employed these capacities, and were influenced by their writing motivation. This can be expounded by referring to Amabile's components of creativity theory. Both Amabile's creativity process theory and Dewantara's 3 N (*Niteni-Nirokake-Nambahi*) learning concept are taken into consideration to understand the students' writing process.

Amabile (1996, 2012) affirms that creativity involves the confluence of four components: domain-relevant skills (knowledge, expertise, technical skills and talent), creativity-relevant processes (cognitive style and personality attributes), motivation, and social environment (see Chapter 2, 2.2.2.). All these four components influence the creative process. The following diagram (Fig. 5.10) is developed based on the research findings and has adapted Amabile's concepts of creativity components and process. It shows the students' creative writing process and how the creativity components influence the process. The students' creative writing process comprises several stages, namely (1) Identification of the task given by the teacher, (2) Preparation or planning, (3) Outlining and drafting stories or poems (response generation), (4) Receiving feedback from the teacher (response validation and communication, (5) Revising, and (6) Submitting the stories and poems to be assessed by the teacher.

The creative writing practice undertaken by the Indonesian students in this study was embedded in the learning of English as a foreign language. Seen as a learning activity, the students' creative writing process reflected the stages in the concept of learning by Ki Hadjar Dewantara. Dewantara's 3N (*Niteni-Nirokake-Nambahi*) concept of learning is one of the influential educational philosophies in Indonesia (Siswoyo, 2013; Suroso, 2011). Considering that the two research sites were located in Central Java, where Ki Hadjar Dewantara's philosophies become the foundation of the earlier development of Indonesian national education (Suratno, 2014; Suroso, 2011), discussing the findings of this study in the light of this learning concept is deemed important. In the light of Dewantara's 3N learning concept, the preparation or planning stage also reflects the *Niteni* stage, whereas the outlining and drafting stage indicate *Nirokake-Nambahi* stage. Figure 20 shows the creative writing process performed by the students in the lens of these three concepts.
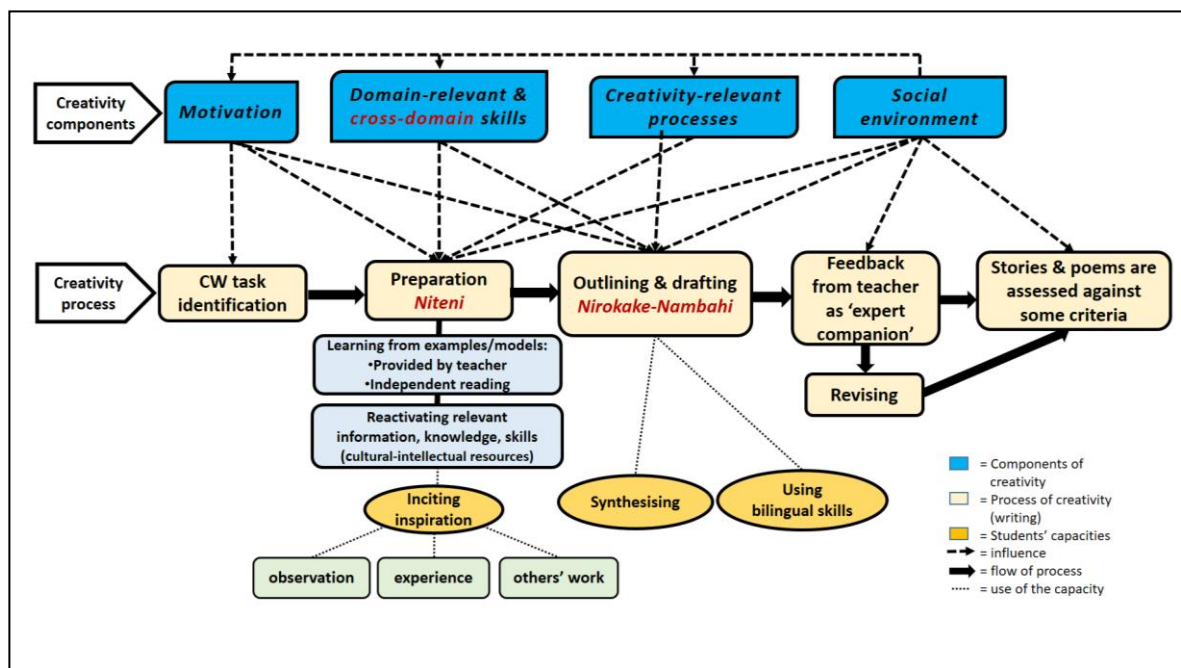
Figure 20 EFL Creative Writing Process

The following is elaboration of each stage and the creativity component that affects it.

5.5.1. Identification

At the identification phase, students received and identified the task assigned by teachers. In both Tara's and Haryo's classes, tasks were generally given after the teachers provided explanations and examples on particular topics. However, in Haryo's class, all learning materials and tasks were also available in the class Moodle, and students could get the information about the tasks to be done in advance. Nonetheless, not many students checked the class Moodle before the class meeting (Haryo, interview; observation notes). As also seen in the classroom observations, most students in the class had not checked and read the learning materials provided in the Moodle when coming to class. As a consequence, the teacher almost always had to show and discuss the materials from the Moodle during class meetings. Of the six student participants from Haryo's class, only two mentioned checking the class Moodle out of curiosity and eagerness to get ready before class meeting (Ariel, Nadia, interviews).

It is possible that the urge to know about the task ahead, to understand the task well and to get ready for the next writing phase are influenced by the students' intrinsic motivation to

develop their creative writing skills. Those who were passionate about writing stories and poems were curious and eager to know about the upcoming topic and task. Students' intrinsic motivation, thus, has positively influenced their creativity (Amabile, 1996, 2012; Dornyei, 2008; Prabhu, Sutton, & Sauser, 2008).

However, not all students had intrinsic motivation, hence, even though the teacher facilitated them with access to Moodle, only those who had the passion and interest in creative writing read the module and explored the links to more online learning materials to enrich their knowledge and skills independently. Besides the motivation factor, it is possible that the students were also influenced by the 'habit' of depending on the teacher (Loh & Teo, 2017), even though Indonesian students have been encouraged to be more active, autonomous learners.

5.5.2. Preparation

Once the students understood the task, the preparation phase followed. In this phase, students built up and reactivated any knowledge, information and skills, including their cultural-intellectual resources. For most tasks, at this stage, teachers provided examples or models that students could learn from. Students considered models and examples highly important, and students who found the examples given insufficient, often searched for additional examples from online sources.

This corresponds with Dewantara's initial stage in his 3N learning concept called *Niteni,* in which students observe closely and identify the details using their senses (Suroso, 2011). For many Indonesian students, including the participating students, having examples was extremely important (FGDs). The importance of models or examples is also underlined in several studies, such as of Mansoor (2013), Spiro (2014), and Sui (2015). All students in the current study mentioned the need to learn from examples before working on their own writings. At this stage, students were supposed to pay close attention to the strategies and techniques used by the writers in the models (Spiro, 2014; Sui, 2015). A few participating students mentioned that they also searched the internet for more examples when they needed more. Students were also at this *Niteni* stage when they observed surroundings, read, watched, or listened to others' creative works. A few students, like Hana and Tika,

often noted down interesting things observed and English words or expressions used in the novels they read.

As elaborated in the research finding section of this chapter, the present study found significant capacities that the students demonstrated in their process of writing stories and poems in English. One of these was inciting inspirations that was done at the initial stage of students' writing process. At this stage, students incited inspirations by making observations, drawing from experiences - especially those which affected their feelings, be they sad, happy or scared - and getting inspired by others' work, in this case, can be from the examples provided. Piirto (2011) points out that creative people often get inspiration from novel surroundings, such as when travelling to a new place. The present study found that the Indonesian students did not only gather inspiration from the new environments, such as when travelling, but mostly from their everyday, ordinary surroundings. Most students observed surroundings when they needed inspiration to write poems or stories, while a few others developed a habitual practice of observing people's expressions, behaviours, reactions, objects and nature with writer's eyes and imagination.

Moreover, as also pointed out by scholars, reflecting on one's own experiences can enhance one's creativity (Hanauer, 2014; Mansoor, 2013; Piirto, 2004; Sui, 2015). Students in this research also recollected and reflected on their experiences to incite ideas for stories. They often drew fragments of their life experiences to generate storylines.

The abilities to develop ideas out of mundane things from observing surroundings, and to reflect on their daily life experiences to get inspiration seem to be important capacities for Indonesian students in this study. The same capacities are also exercised by professional creative people like Wregas Bhanuteja and Heri Kurniawan, two Indonesian film directors. As discussed in Chapter 4, Wregas Bhanuteja's movie, *Prenjak,* was inspired by the practices of "street sexual-trade" in Yogyakarta. This Cannes 2016 winning movie was instigated by his observation of the shabby part of the city.

A similar practice was also undertaken by Heri Kurniawan, a film director who won two awards in the XXI Short Film Festival 2013. In *Kreativitas Tanpa Batas* (*Borderless Creativity*), a book compiling the episodes of Kick Andy talk show hosted by Andy F. Noya (2014). Heri explained the process of getting the idea for his short animation *Keripik Sukun Mbok Darmi* (*Mbok* Darmi's *Breadfruit Chips*). The inspiration was from his grandfather, who was from

Malinau, South Kalimantan and liked to serve breadfruit chips every time Heri went to visit him. The homemade chips tasted so good that he wanted to put it in his short film. Whereas the name of the character *Mbok* Darmi was from a local "urban legend" that he had heard for years (Tim Kick Andy, 2014). Heri's observation and experience had triggered his creativity and inspiration in producing the animation.

Likewise, Andrea Hirata, the internationally recognised writer of *Laskar Pelangi (The Rainbow Troops)*, was inspired by his childhood life in a remote and poor village in Belitong. The inspiration to write the novel was also impelled when he became a volunteer after the tsunami disaster in Aceh. Seeing the damage to the school there reminded him of his primary school, SD Muhammadiyah, and his teacher, Bu Muslimah.

The aforementioned students' practices, as well as the Indonesian creative professionals' practices, are in line with Tin, Manara, and Ragawanti's study (2009) involving Indonesian students and teachers. The study's findings indicate that poems, which contained "reality, truthfulness, and personal value", were considered most creative (p.75). It is likely that for Indonesians, stories or poems and other creativity expressions that depict different realities and convey values are more favourable. The same perception might also influence the students' views on creativity and their preferred strategies to induce inspiration by observing surroundings and drawing from experience, as these practices enabled them to capture realities and personal values. The practices might also be related to the collectivist nature of most Asian culture as it tends to accentuate the social and moral aspects in creativity, as well as to uphold good morality and values in the society (Chua, Roth, & Lemoine, 2015; Kaufman & Beghetto, 2009; Niu & Sternberg, 2006; Tin, 2016).

These two capacities to incite inspirations - observing surroundings and drawing from experience - enabled students to explore and use their cultural-intellectual resources, such as local beliefs in ghosts and haunted places, local myths, social issues, or even simple daily incidents that depict the values of local people or touch one's feelings. Hence, these capacities allowed local lore, customs, values, and social issues to emerge in the Indonesian students' writings. All these valuable resources belong to the students' domain relevant skills.

Another practice students followed was generating inspiration from others' work. Watching, listening or reading others' creative work are also ways of learning or getting ideas from others in order to produce one's own creative work (Mansoor, 2013; Piirto, 2011; Sui, 2015). Even though they did different practices and they had different preferences of genre, the students were often inspired by the novels they read, movies they watched and songs they listened to. As the students were bi(multi)linguals, they read, listen to, and watch those in Indonesian, English, and other language(s) they understood. Besides stimulating ideas, others' work was useful to fill the experience gap, such as incidents or feelings the student never had before. While reading novels in Indonesian language was to get inspiration, some students mentioned that reading works in English was useful to learn about the vocabulary and the ways to write in particular genres. This practice of stimulating ideas by observing, listening and reading others' creative work also contributes to the resources in one's domain-relevant skills, including their bilingual capacity, which can be retrieved when needed.

Amabile (1996) emphasises that to produce creativity, one needs to have expertise or high domain-relevant skills. However, the present study found that skills which are seemingly irrelevant to the domain, or belong to other domains, can also contribute to the enhancement of students' creative writing capacity. One instance is Ariel, who was the only student who mentioned a particular strategy he used to draw out experiences or observations to stimulate ideas. Ariel, explained a spiritual reflection technique called *examen* that he used to help him reflect on his experience and draw the meanings out of that experience. This *examen* skill was taught by his father, a very devoted Catholic, and was aimed at strengthening Ariel's religiosity. For Ariel, the ability to practise *examen* becomes a valuable resource to be used to write poetry or short story.

It is therefore important to have the ability to recognise skills and resources one has and to transform or modify them to enhance creativity, in this case in EFL creative writing domain. What differentiated students who were outstanding from the rest was their ability to identify their resources, domain-relevant or "cross-domain", and use them to write stories or poems in English. Moreover, students who were imaginative and open to a wide range of possibilities seemed to be more creative (Oleynick, DeYoung, Hyde, Kaufman, Beaty, and Silvia, 2017, p.9), such as the three students who always played "what if" thinking in their

minds when observing surroundings (Sella, Tika, Nadia, interview). The students' cognitive style or creativity-relevant skills (Amabile, 1996, 2012), hence, also influence the students' preparation stage of writing.

The motivation component also appeared to significantly influence the writing process, especially at the initial and preparation stage. Intrinsic motivation becomes "the primary impetus" and "the driving force" that boost L2 learning (Dörnyei, 2005), in this case EFL creative writing. Students who were passionate about writing and were intrinsically motivated to enhance their creative writing skills would be willing to invest time in the process of gathering ideas for the story or poem. They were also devoted novice-writers and went the extra mile to practise writing independently, such as by sharing their stories and/or poetry in their blogs, Facebook, or Instagram.

5.5.3. Outlining and drafting (generating response)

The third stage in the writing process is generating response, in which the students outlined and drafted the stories or poems. At this stage, students employed what they have observed or learnt at the preparation stage. Tika expounded that she used some of the words and expressions she noted in her stories. This stage, according to Ki Hadjar Dewantara's learning concept, is the *Nirokake* (imitating) stage. As told by Tika, she read closely novels of the horror genre, not only to generate ideas for her own story, but also to identify vocabularies commonly used to create ghastly atmosphere and ways to describe the creepy setting (Tika, FGD).

In the process of writing stories, students retrieved the information needed to write from their observations and experiences and relived it by using their mental imagery. Mental imagery, which is included in Amabile's concept of special talents, is the ability to retrieve any visual, auditory or kinaesthetic images (Amabile 1996; Piirto, 2004). The students also developed this mental imagery capacity when reliving the images they had observed or experienced when writing. Sella and Nadia seemed to have a strong mental imagery ability and stored most of the images in their memory. Whereas other students, such as Tika and Hana, developed a strategy of using a diary to help them recall and visualise the images.

The present study found two significant capacities that a few outstanding students practised - namely synthesising and using bilingual skills. These students demonstrated the capacity to produce short stories by synthesising information, knowledge, imagination, memory and cultural values, as well as what Niu and Sternberg (2002) state as integrating "the new and the old" (275). In addition to the view that the ability to synthesise information indicates a cognitive process that supports creative capacity (Amabile, 1996), the concept of creative process in Indonesian culture also involves the idea of combining, adapting, and adding new elements to the existing creative outcome (Fitriah, 2017; Munandar, 2009; Supriadi, 1994). *Nambahi*, which is the third principle in Ki Hadjar Dewantara's 3N learning concept, also highlights the importance of developing, adding, combining and modifying what already exists (Suroso, 2011). These actions are parts of the creating and innovating process. When writing their stories, the students developed, added and synthesised their observations, experiences, imaginations, knowledge in different domains and whatever they learned from others' creative work (e.g. movies, songs) to create their own short stories.

Yet another practice that one of the students followed was creating a story based on an existing story. Tika expanded the story about a hawk that she learned from the priest in a church service by developing the plot based on her own imagination, and enriching the descriptions based on her small research on the internet about hawks. This practice of adding new components to what already exists is the *Nambahi* stage, which is the most important stage of learning in Ki Hadjar Dewantara's 3N philosophy of education (Suroso, 2011). *Nambahi* entails the concept of creating by adding or combining the existing product with new elements, or integrating the old with the new.

The ability to synthesise is also highlighted as one significant quality of creativity in studies examining the Indian people's conception of creativity (Niu & Sternberg, 2002). One possible reason for the Indonesians' preference to synthesise is because Indonesians have been taught to always respect traditions and to make improvements or combinations of what already exists (Soemardjan, 1983). Most Indonesians, hence, incline towards the "adaptors creative style", instead of the "innovators" style in the continuum (Ee, Seng, & Kwang, 2007).

Students demonstrated the ability to synthesise at different levels. One of them was Sella, who demonstrated quite high-level synthesising capacity when writing her short story "Devil

Child of the Lake", as shown in Figure 21. By blending information and knowledge from experience, observation, and reading others' work (her domain-relevant skills) and using "what if" thinking to trigger imagination (her creativity-relevant processes or cognitive style), Sella demonstrated the capacity to synthesise her cultural-intellectual resources to create a story which was both original and creative. Driven by her passion for writing, Sella was willing to spend more time to work on the writing assignment, such as for researching the world myths related to lakes. Intrinsic motivation, hence, is one of the key factors to enhance one's creative writing skills.
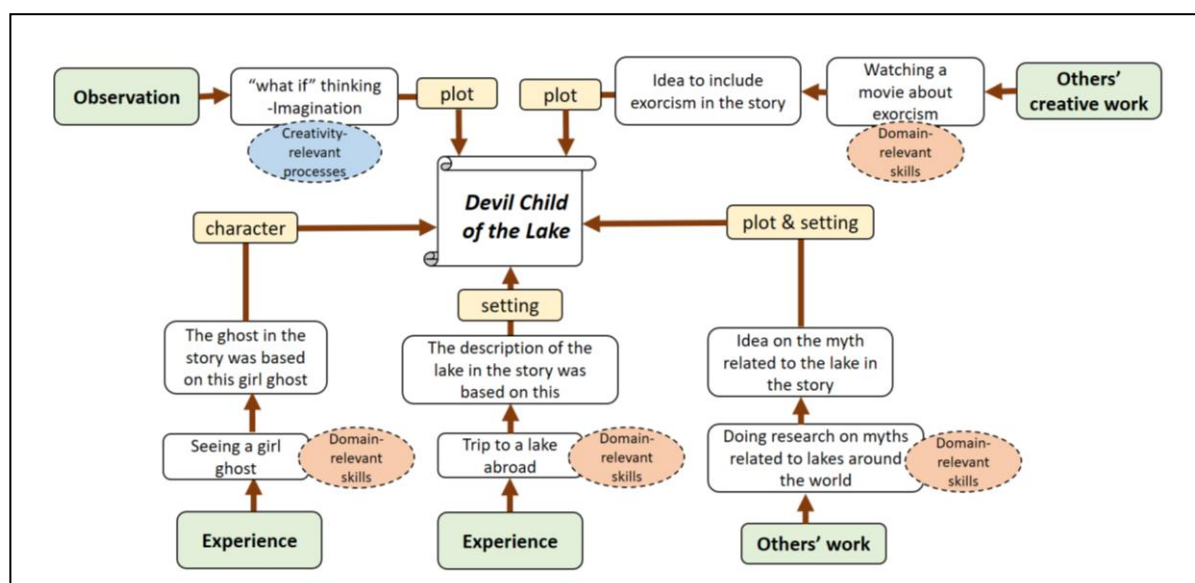
Figure 21. Sella's synthesis to write the story "Devil Child of the Lake"

Furthermore, EFL learners have the advantage of being, at least, bilinguals. This bi(multi)lingual skill can become a valuable source of creativity (Li, 2010) and promote more creativity (Sternberg & Lubart, 1999). Some students switched between English and Indonesian language when outlining their story or when brainstorming ideas. Rather than perceiving this as a sign of incompetence, it should be seen as an act of translanguaging - "how bilingual people fluidly use their linguistic resources [...] to make meaning and communicate" (Vogel & Garcia, 2017, p.4). The practice of some student participants indicated the capacity to choose and use the languages they acquired for his/her benefit, in this case to write stories or poems in English. The use of code-switching was also found in a few students' stories. The three reasons that impelled them to code-mix, namely (1) to retain the meaning, (2) to make it logical, and (3) to make the story more interesting,

indicate the students' capacity to use non-English language resources to enhance their creative writing skills.

As EFL learners, almost all the students faced language challenges at different levels. Yet, even the students who did not have a strong passion for writing and an intrinsic motivation to write seemed to make efforts to overcome them. Those who were passionate about creative writing were mostly also avid readers, and they mentioned imitating and learning from their favourite established writers, such as on how to create eerie atmosphere through description of setting (Sella, FGD) or the vocabularies commonly used in murder-thriller stories (Tika, FGD). Other students who did not have high motivation to write also made efforts to complete the tasks and resolve it, such as by keeping a small note containing English words and their Indonesian meanings that they might need when writing stories or poems (Fani, interview). Indonesian students, as also found in a previous study (Exley, 2005), are hardworking, diligent and determined learners. These personality attributes, even though not directly related to creativity, appear to support the students' continual practice, at least in those assigned by the teachers.

5.5.4. Receiving feedback and revising

The fourth phase is receiving feedback from the teacher, as the "expert companion". For most Indonesian learners, teachers' feedback was highly valued and expected. During the process of drafting, students were also encouraged to consult with their teachers regarding any difficulties they faced. Once the students finished the draft, they submitted the writings to the teachers for feedback.

Most students in both classes underlined the importance of teachers' feedback, and having detailed individual feedback was preferred. Many expected the teachers to provide explicit guidance on what to do and whether their writings were correct and good enough. Some students from the same class expressed their complaints during interviews because their teacher opted to give general feedback to class instead of detailed individual feedback. One possible explanation of the students' dependence on their teachers is because of the nature of education in Indonesia, also influenced by Indonesian culture. Most student participants in this study expected their teachers to give detailed, step-by-step explanation of what to do

and provide meticulous, individual feedback, as also indicated in Loh and Teo's research about Asian students' learning styles and the collectivist cultural influence (2017).

The manner and the kind of feedback given by the teachers were also influenced by several aspects, including the national educational philosophy, the university's or department's philosophy and policy, and the individual teacher's educational-cultural background, which are discussed in the subsequent chapter, Chapter 6. After receiving feedback, students revised their writings, if necessary, and submitted the final version to be assessed against criteria already set by the teachers. Most students followed the teachers' advice in the feedback and revised the story or poem according to what the teacher suggested, even if they had to give up their initial ideas, such as the story plot or the conflicts. Some students asserted that their teachers' ideas for the story or poem were always better than theirs, hence, they always did as suggested.

There seems to be a contradiction here as on one side, students mentioned about freedom in expressing their ideas and imagination in creative writing, yet on another side, they wanted to have detailed feedback and close guidance, which would certainly limit their freedom to some extent. One possible reason for this might be because students were accustomed to having such a learning style. In addition, there might be an influence from the culture, in which students should highly respect teachers and teachers are perceived as the source of knowledge (Hassan et.al, 2010; Loh & Teo, 2017; Suratno, 2014), hence, most students tended to follow the teachers' suggestions instead of keeping to their initial ideas. It is possible that this practice might hinder the enhancement of the students' creative capacity.

5.6.   Chapter summary

As stated at the beginning of this chapter, this study aimed at exploring the students' capacities to retrieve and employ their cultural-intellectual resources when writing stories and poems in English. In conclusion, there are six key findings in this chapter.

First, there are three capacities that Indonesian EFL students demonstrated to write stories and poems in English, namely: Inciting inspirations, Synthesising, and Using bilingual skills.

These capacities indicate the ability of some exceptional students to recognise and use their cultural-intellectual resources.

To induce inspirations, three most commonly used practices are observing surroundings, drawing inspiration by reflecting on memory or experience and getting ideas from others' creative works (i.e. novels, movies, songs, photos). These practices may not be distinctively done only by Indonesians, yet they allow snapshots of local, cultural facets (e.g. local issues, beliefs in ghost, the close relationship with extended family, the norms, values, and taboos for a particular ethnic group) to emerge in the students' writings. Students tended to use observation of surroundings rather than other ways to incite inspiration, whereas experiences that trigger inspiration are those that provoke particular feelings and those that are close to their daily lives. Observation of mundane things and simple experiences can spur mini-c creativity, which can be developed into little-c creativity and even into more advanced levels of creativity.

Two important capacities that a few exceptional students used to develop their ideas into short stories or poems are (1) synthesising and (2) bilingual skills. Synthesising has been identified in the process of creativity of Eastern culture and linked to the adaptor style of creativity. Synthesising capacity is a valuable capacity for creativity. Nonetheless, in the context of EFL creative writing in the Indonesian context, clear understanding related to plagiarism and copyright issues might need to be ensured. This is because there is a loose flexibility in perceiving how much one can add to the existing creative products to be considered creative and original.

Bilingual skill is also a capacity that promotes creativity. Due to the common English teachers' practice that impels the use of English language only in EFL classrooms and perceives learners' languages as separate entities, the use of L1 is often considered as a deficiency. In EFL creative writing, students who travelled between L1 (Indonesian, and local language) and L2 (English and other foreign languages), could benefit from their bilingual skills and be more creative. EFL creative writing class should encourage learners to use all the language skills they possess to foster their creativity in writing.

Second, students who had intrinsic motivation and were driven by their creative writing passion tended to perform better and wrote more creative stories or poems. One possible reason is because these students were willing to invest more time to practise, to push

themselves out of their comfort zone, and overcome barriers, including language. One example is by writing poems or stories beyond classroom assignments, sharing them to the public on social media platforms, and being open to readers' opinions about their writings. In addition, a few students who developed writing passion when very young had the experience of writing stories or poems, even if it was in Indonesian language. These students could draw on the experience and the skills when writing in English. Social environment was an influential factor that made these students develop a fondness towards creative writing. The social environment here includes support from family and school (teachers, peers).

Third, this study found that students can benefit from skills which were seemingly unrelated to the creative writing domain. These cross-domain skills can be modified and used for the purpose of creating stories or poems. Hence, students should be encouraged to understand and identify their skills and resources, and even if skills do not seem to be related to creative writing, these skills can possibly be used to support creativity in writing.

Fourth, the students' idea-generating strategies and the capacities they used to develop the ideas into short stories reflect the stages of learning in Ki Hadjar Dewantara's 3N (*Niteni, Nirokake, Nambahi*) principles of learning. When observing surroundings, watching or reading others' creative work, students are at the first stage of learning, namely *Niteni*. They observed, identified, gathered information and knowledge from what they saw, heard, felt, tasted, or smelled. Then, in the next step, the students interconnected and blended the information, imagination and the intellectual, cultural knowledge they learned formally at school as well as informally from their personal experiences and from the society's values and norms, in order to develop their own short stories and poems. These practices demonstrate both the second and third learning principles of Ki Hadjar Dewantara's 3N learning concept, namely *Nirokake* (imitating) and *Nambahi* (adding, developing, combining, modifying). The essence of creative writing is at the last stage – *Nambahi* - which indicates the nature of creativity production done by the students.

Fifth, the nature of the Indonesian society can shape a unique space for creativity. On one side, Indonesia is characterised by traits such as collectivism and tight culture, both of which are commonly regarded as hindering creativity. For example, there are norms rooted in religions and local traditions to always uphold morality and this might limit one's creative

expressions. Yet Indonesia is also rich in its diverse ethnic culture, including traditions, lore, local language, folktales, dances, songs and other art expressions. These are prolific resources for creativity. Each student carries their own unique set of cultural knowledge, values, and other idiosyncratic resources which become potentials to produce creative writings in English that are crafted to present their unique selves.

Sixth, nonetheless, not all students are aware that these can be useful resources for creative writing. Two capabilities that differentiate between student participants, those who developed their creative writings better, and the rest, are: (1) the ability to synthesise, and (2) the ability to recognise and use their cultural-intellectual resources, such as their bilingual skill. Hence, students should be encouraged to recognise their own skills and knowledge which can be useful to develop their EFL creative writing skills.

The next chapter, Chapter 6, presents the findings on teachers' practices to create opportunities for students to practice and develop their creative writing skills.

CHAPTER 6
TEACHERS' PRACTICES:
CREATING LEARNING OPPORTUNITIES

"Freedom to express oneself is important"

~ Haryo

6.1. Introduction

The preceding chapter reported data related to students, regarding their creative writing practices, in particular. This chapter examines the Indonesian creative writing teachers' practices to create learning opportunities for their students to produce stories and poems in English, and to enhance their creative writing skills. It comprises seven main sections, begins with the presentation of findings in the first five sections, followed by the discussion section and the summary of the chapter subsequently.

The findings presented in this chapter are the main themes emerging from the data and elements from the theoretical framework. They are teachers' resources, teachers' motivation for teaching creative writing, teachers' views on their roles in an EFL creative writing class, and teachers' teaching practices, revealing their scaffolding, feedback, and assessment as significant aspects that support the students' creative writing process.

6.2. Teachers' resources

To look into how the Indonesian creative writing teachers create opportunities and establish a supportive learning environment for the students to enhance their creative writing skills, this study also examined the resources teachers utilised to teach, as well as their pedagogical practices. The four creative writing teacher participants were experienced EFL teachers, yet they had no formal educational background in creative writing. Tara's and Sari's educational backgrounds were in English Language Education and English Literature; Haryo's expertise was in English Language Education and Linguistics, whereas Arif's was in English Literature and Religious Studies. None of the four teachers considered themselves

experts in creative writing per se, however, all of them were passionate about creative writing, driven by their passion and interest in literature and writing.

The four teachers in this study had been teaching English as a Foreign Language (EFL) for more than ten years, even though their experience in teaching creative writing was lower, ranging from two to seven years. All of them were assigned to teach creative writing subject by their department or faculty. As revealed by these teachers, decisions on assigning them seemed to be based on the teachers' (creative) writing-related potentials, and teachers would most likely comply to teach whatever subject was assigned to them. Table 14 summarises the experiences, relevant knowledge and creative writing products of the teachers.

Table 14. Teachers' qualities

Tara	• Had a keen interest in writing poems and short stories, often wrote poems both in Indonesian and English. • Participated in Alan Maley's Creative Writing seminar/workshop. • Her short story was published in *Longman Shortstories for Young Readers* as a result of the aforementioned workshop. • Had an English literature Master's background.
Haryo	• Had passions in linguistics and in writing, both academic and creative. • Published a book on basic (academic) writing skills several years back. • Had been a chief editor of the department's journal on language and language teaching. • Had been a chief editor of D magazine - an English magazine for high school students published by the department. • Had written some music reviews for the D magazine and an online blog. • Had written more than 100 *pantuns* in Indonesian language (in printing process), which mostly contained social criticism. • Had a doctoral background in linguistics.
Sari	• Had been passionate about writing stories since young. • Had an experience of writing and editing articles for the Department's English magazine. • Had published a novella for children. • Had some stories shared on her *Facebook* page. • Had an English literature Master's background.
Arif	• Had a strong passion and experience in creative writing since young. • Had been a prolific short story and poetry writer in both Indonesian and English languages. • Was a published writer. • Had an English literature and religious studies background. • Had a keen interest in observing social issues and had written many articles, short stories and poems containing social criticism.

Hence, it can be inferred that teachers' personal practices, experiences, and interests in creative writing were seen as important resources that teachers could use when teaching creative writing. Specific knowledge in creative writing seems to be of secondary importance, considering the three teachers had diverse educational backgrounds, and none had a degree or a short course in creative writing as such.

From the teachers' accounts of their practices, experiences, and interests, this study identified four core resources that the teachers used to teach EFL creative writing, as shown in Figure 22.
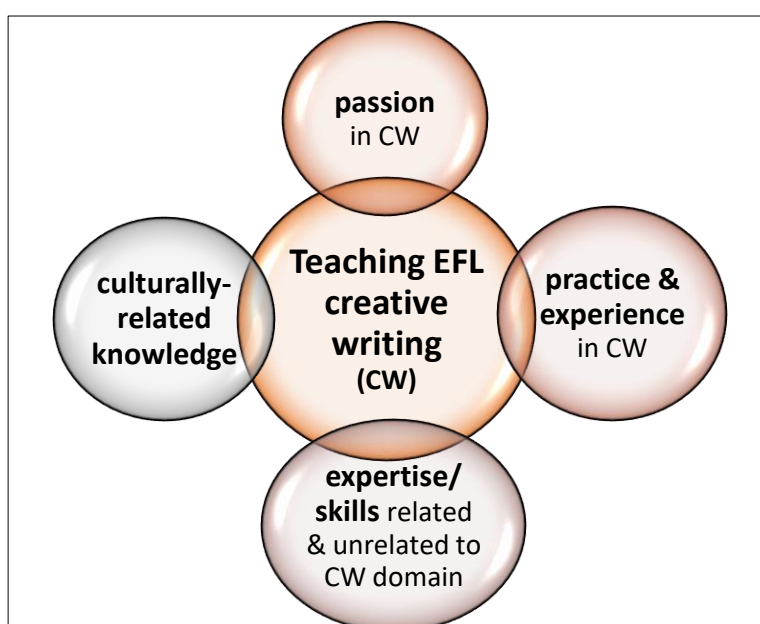
Figure 22 Teachers' core resources to teach creative writing

The four core resources that the teachers in this study employed are their passion, experience, expertise or skills, and culturally-related knowledge. All four teachers in this study were passionate about creative writing, both in Indonesian and English. With this *passion*, they demonstrated enthusiasm and excitement when teaching, and attempted to create positive learning environments for their students. Having the passion, it appeared, also impelled their own personal creative writing practices.

These teachers *practised* writing fiction and poetry, which then became a valuable teaching resource. They conceded that they often drew from their own *experiences* when teaching, such as when giving feedback or suggestions to students to deal with a writing block (Sari, interview), to elevate daily experience to a universal theme in a story (Arif, interview), to keep ideas for writing fiction and poetry (Tara, interview), or simply to improve their English

163

vocabularies to write better (Haryo, interview). For these teachers, having experience in writing stories or poems, particularly in English, was essential. Being on the same 'non-native-speaker-of-English' boat as their students had given them advantages as they had experienced similar struggles of writing fiction and poetry in a foreign language. Most teachers mentioned that an EFL creative writing teacher should have enough knowledge and experience in creative writing, but not necessarily academically or professionally being an expert in it, such as a professional published creative writer in English (Tara, Sari, Haryo, interview).

The teachers in this study evidently also used their *expertise* or *skill*, either closely related or (seemingly) unrelated to creative writing domain. For instance, Haryo, who was keen on photography, used his knowledge and skill in photography as an analogy for writing flash fiction. He allowed his students to be flexible with the rules of flash fiction, yet with a clear purpose.

> Like photography. You have to put a frame. Very often the best photo is not that. Depends on the moments. So it's not clear. It's a blur. Blurry lines. We have, to some extent, standard rules, but it's not really fixed. We can violate it intentionally, with a purpose. (Haryo, classroom observation, UCN#4)

He also used some of his photo collections as prompts for his creative writing class tasks.

With his linguistics educational background, Haryo often gave examples of language creativity generated by playing with the meanings or sounds of words. In one meeting, for example, he showed a stand-up comedy video in which the comedian used many word-plays to create witty jokes.

> The teacher gave another example from a YouTube video of Milton Jones's stand-up comedy. One of the jokes was "My grandfather didn't like throwing anything away. He died holding the grenade in his hand". The teacher explained that those jokes played with the language and that when writing [*poems or stories*] we could also play with the language. (Haryo, classroom observation, UCN#1)

He underlined that creative writing, similar to jokes, also involved word play.

Another teacher, Arif, had a doctoral degree in religious studies. With his expertise, he was able to give rich perspectives on social issues related to his area and encouraged students to be good observers of surroundings and to think critically about issues, including religious issues, around us. He himself had written many stories and poems criticising social problems. He asserted that sensitivity to surrounding environment could incite inspiration

for stories or poems. His short story and poetry writing experience, knowledge in religious studies, as well as his fondness for observing his surroundings became his valuable resources when teaching creative writing.

Besides writing stories for children, Sari also loved baking cookies, hand-crafting bracelets, and playing the piano and violin. Even though these skills seem to be irrelevant to creative writing, Sari found that knowledge and skills in these areas were useful when writing stories. Inspirations for her short stories often came when she was practising the violin or doing other creative things. In addition, she often used her knowledge in baking, for instance, when writing stories. One example was when she developed a kitchen fairy character who loved baking. Her experience and knowledge in baking different kinds of cakes and cookies enabled her to describe in detail the scene and the cooking activities done by the character in the story. When teaching creative writing, she liked to use this experience to encourage her students to do the same with any non-writing skills they had. From these findings, it can be concluded that for the Indonesian teachers in this study, *any* skills and knowledge - not only those closely related to the creative writing domain - could be useful when teaching EFL creative writing.

Another main resource that the teachers in this study employed was their cultural knowledge and background. Being an Indonesian teaching creative writing in English to Indonesian students gave these teachers benefits of understanding the students' language and culture. Being bilinguals like their students allowed the teachers to freely switch between English and Indonesian, such as when clarifying explanations or giving feedback to the students in class. This resource might not be owned by teachers who are not Indonesians or do not speak Indonesian well. One example is Haryo, who sometimes included examples in Indonesian language:

> The T also showed a link to articles on how to create a one-liner. Then, he asked a student to read aloud one of the "rules" in writing a one liner.
> "Rule 3: Build up the joke in a certain direction, so that the listener is locked into one assumption and then spring the joke on them."
> T, then, gave an example of a one-liner in Indonesian language, a line said by an Indonesian stand-up comedian. (Haryo, classroom observation, UCN#1)

Knowledge about local beliefs and traditions enabled teachers to respond and stimulate ideas

Despite the fact that these teachers did not have formal qualifications in creative writing, their writing passion, experience, knowledge and skills became obvious, practical and useful resources to teach the courses.

6.3. Teachers' motivation

The teachers' motivations also appeared to be an important factor in the decision to teach creative writing. Table 15 summarises the teachers' reasons that underlie their motivations.

Table 15. Teachers' motivation for teaching creative writing

Intrinsic	Extrinsic
a. Being passionate about and interested in (EFL) creative writing. b. Being able to develop his/her own creative writing skills when teaching it. c. Being able to use and share his/her own personal experience in writing stories and poems. d. Being role models for students. e. Personal satisfaction as an EFL teacher.	a. Teaching assignment from the faculty/department. b. Inspired and encouraged by other creative writing teachers. c. Students need creative writing skills. d. Was given freedom to improvise and, even, develop their own syllabus and materials for their creative writing class

The study found that the teachers were driven by both intrinsic and extrinsic motivations. The intrinsic motivation was triggered mostly *first*, by personal reasons, including the teacher's passion and interest in creative writing (a, b), as well as satisfaction as a teacher (e); and *second*, professional teaching reasons, namely being a role model for students and being able to share personal writing experience with students (c,d). Tara, for instance, stated that she was willing to teach creative writing because of "passion and curiosity" (Tara, interview). Therefore, even though she did not have any experience when she started teaching the class, she was willing to learn (Tara, interview). In fact, she liked to challenge herself to learn new things by teaching the subject. She said:

> I like teaching CW because I like new things, and maybe things that many people don't like, including this CW class … it's new and not many lecturers liked it. I pushed myself to read, to learn new things, through teaching. If not by teaching it, I won't have time to read and learn. (Tara, interview)

When talking about satisfaction as a teacher, Sari pointed out her happiness when she could help students who at first felt unconfident and did not know how to start writing (interview). She mentioned running into her former student who once took her creative writing class. This student thanked her for her guidance during that class. The student said that she won a teenlit (teenage literature) novel competition and it was her encouragement that had built the student's confidence and interest in writing short stories. Sari said that this kind of thing was an invaluable reward for her as a teacher. When talking about being a role model, the teachers referred to the *practice* and *process* of writing, rather than on the *products*. They wanted to show to students that as teachers of creative writing, they also wrote stories or poems and did what they asked students to do (Tara, Sari, Haryo, interviews).

The extrinsic motivation was driven by teaching-professional reasons, including the faculty's assignment (a), encouragement from peer creative writing teacher (b), and awareness that students needed creative writing skills, thus, a call for the teacher to teach. The four teachers also indicated that the Faculty or Department where they worked gave them freedom to improvise and, even develop their own syllabus and materials for their creative writing class.

6.4. Teachers' views on their roles

The results of the interviews with the teachers in this study indicate that teachers perceived their roles in a creative writing class in two positions: (1) a facilitator and (2) a motivator. From the teachers' accounts, the two roles were manifested in the actions as seen in Figure 23. The explication of each is discussed in the succeeding sections.

Facilitator	Motivator
•Providing examples, exercises, and tasks. •Using personal practice, experiences and teachers' own writings as examples. •Guiding students to solve their writing obstacles through discussions of their writings, references, and examples/models. •Allowing freedom and initiatives, not dominating the class. •Encouraging freedom to write about anything. •Being a model - a good facilitator should write.	•Writing in class with the students, and sharing their poems or stories to students to motivate them to write. •Building students' confidence to write in English. •Motivating students to produce writings that were meaningful and could affect one's conscience, such as growing affection towards nature and humankind

Figure 23 Teachers' views on their roles

6.4.1. Facilitator

The first role that the teachers emphasised was being a facilitator, as shown in Figure 23. Tara stated:

> […] a few students told me "I can't write". Only after I gave them stimulus, examples, exercises, tasks, … finally they could write stories or poems. (Tara, interview)

Her explanation suggests her understanding about her role as a facilitator who provided examples, exercises and tasks so that students could develop their creative writing skills. Arif concurred with Tara's opinion when he stated that he also gave examples or models, and often used his own writings and experiences to illustrate a particular point and inspire students.

In addition, Haryo emphasised that creative writing class was "like a writing workshop", and the lecturer was supposed to be the facilitator who, instead of dominating the class, should give the students "more freedom and initiatives". He further articulated that he always encouraged his students to go out and write more and advised them to be free to write about anything, including criticising social issues. He revealed that, based on his experience,

by writing *pantun*, he could freely express his disagreements on or concerns about some social problems. He stated:

> Yes, to some extent, freedom. I've enjoyed a lot of freedom. I can criticise. In fact, my *pantun* contains a lot of criticisms. You cannot say publicly, or it's not nice [to criticise publicly], so we can do that through writing. So, in class I always tell students that they can write about anything. (Haryo, interview)

He was aware that in the Indonesian society, particularly in Javanese society, direct and open criticism was often considered inappropriate. Hence, he believed he should facilitate his students to have the freedom to express their concerns and feelings through their writings. Likewise, Arif stated:

> No, I don't limit [the topic]. What's important is they explored their own interests, and I give them freedom to write whatever they want. (Arif, interview)

Arif did not only give freedom to his students in choosing the topic, but also in writing in the language they felt most convenient with - English or Indonesian. Being the only teacher participant who allowed his students to write stories in Indonesian language, Arif believed in full freedom of expression.

Moreover, Arif explained that he facilitated his students to enable them to solve their own writing problems, such as how to begin and how to end a story, by guiding them through discussions on some samples of students' writings and providing references they could learn from. Haryo had the same intention of encouraging students to be more independent learners, by providing additional references and examples in the Moodle that they could easily access. He hoped that his students could improve their skills by exploring the links to online sources in the Moodle, even though he mentioned that, in reality, only a few students did that.

For Sari and Tara, giving examples only was not enough; they had to *be* the examples. What they meant was as creative writing teachers, they had to practise creative writing, such as writing stories or poems. Sari emphasised:

> Teachers should be a model. […] I should write so I can be a good facilitator. (Sari, interview)

Both Sari and Tara admitted that even though they had been interested in writing long before teaching creative writing class, this class gave them a sense of responsibility to be an exemplar. Tara emphasised that she should "walk the talk"- showing students that she also

did what she asked students to do, in this case writing stories and poems. Whereas Sari underlined *"Iya, aku kudu nyontoni, kudu nyontoni."* (Javanese), which means 'Yes, I have to be the model, have to be the model. She further explicated:

> Maybe he/she [note: creative writing teacher who does not write] can explain the theories very well, beautifully. But, he/she doesn't know what having a writing block feels like, because he/she never experiences it. […] theoretically, a flash fiction should have a surprise ending. But how to suggest that students revise an ending if he/she never writes a surprise ending? (Sari, interview, my translation)

Sari highlighted the importance of having the experience of writing poems and stories, especially in English, so she could understand the challenges and share her ways of dealing with both language and literary problems.

6.4.2. Motivator

This study also found that all teachers perceived themselves as a motivator. Arif stated that he had to motivate his students, particularly those who were not genuinely interested in creative writing, by saying that they could start from their own experiences or observing others' experiences. For those who had passion about writing stories, Arif further provoked them to produce writings that were meaningful and could affect one's conscience, such as growing affection towards nature and humankind. Similarly, Haryo underlined that he often showed his appreciation towards students' creative efforts to motivate them and to build their confidence. He exemplified:

> Last week I commented on their poems. Very creative. Unexpected. Can be very simple. One student expressed her gratitude to her mother. Even, I suggested her to join a poem competition on Mother's day. (Haryo, interview)

Motivating his students to write poems and stories was important, considering the fact that not all of his students were really into writing stories and poems in English. Even though the Creative Writing class was an elective course, some students simply enrolled in this course for the sake of completing the required number of elective course credits (as reported in Chapter 5, 5.3.1.)

Using a different approach, Sari and Tara also considered motivating their students as essential. Both concurred that writing with students in class would motivate students to write. Tara explicated:

> I write in class with students, especially for Creative Writing Poetry class. That is how I motivate students. I also often show my poems to my students to motivate them. (Tara, interview)

Instead of just telling the students to write, Tara often wrote with them. She also shared her poems to her students for encouragement. Likewise, Sari added that when teaching creative writing she needed to motivate her students to be confident to write, and to show them that simple things in life could be inspirations for stories or poems. She also mentioned that when motivating her students to write, she motivated herself to write at the same time. Moreover, she expounded:

> Students actually already have an interest in writing stories, but they're shy. When taking creative writing class, I motivate them not to be shy. If there are people who dislike their stories, it is fine. It is a matter of taste and preference. Like me, who doesn't like spicy food, and you do like spicy food. It does not make me a bad person and you a good person, right? It applies to stories as well. If people do not like your story, it doesn't mean it's bad. It's just a matter of taste and preference. I want to motivate them to be braver to write. […] It's not just about the writing product, but fostering their confidence is more important (Sari, interview, my translation)

Building her students' confidence seemed to be one of Sari's primary goals when teaching creative writing class.

6.5. Teachers' teaching practices

Of the four teacher participants, only Tara and Haryo were observed, hence they were the focal participants in this study. In this section, their teaching practices are explored, particularly on their scaffolding, feedback, and assessment practices, to delve into the learning opportunities created by the teachers. The findings presented in this section are based on the data integrated from interviews, classroom observations, and writing samples. The findings from the other two teachers, Sari and Arif, are also presented, based on the interview data, to enrich the discussion and to have a comprehensive understanding of the Indonesian creative writing teachers' practice.

6.5.1. Scaffolding

This section presents the findings on the instructional techniques teachers employed to scaffold the lesson to enable students to write short stories and/or poems in English. The scaffoldings discussed are those of only Tara and Haryo for two reasons: first, their classes were observed, and second, their students were also participants in this study, hence the data collected could be triangulated.

6.5.1.1. Tara

From the classroom observations, some techniques that Tara employed to support her students are examined. The following table describes Tara's scaffolding in one of the class meetings being observed (Observation note UKP#4). Tara taught *Creative Writing: Fiction* , which focused on short story writing. It was a 3 credit-hour course, which means every meeting lasts for 150 minutes and there were 15 students present on that day, out of 16 in the list. The target was to write a ghost or crime story, and Tara divided this into two chunks covered in two meetings: first, developing the story outline, and second, one-on-one consultation on the story draft. The drafting of the story was expected to be done outside the class, before the one-on-one conference. The scaffolding described in Table 16 is mainly those done in the first meeting.

Table 16. Tara's scaffolding techniques

Scaffolding
Observation note, UKP#4a
[Asking students to submit last week's romance story plot outline and telling them about the next story genre they would write.]
Tapping into students' prior knowledge (from formal learning, experience, observation) related to creepy experiences by asking some questions, among others are: ▪ What are the main ingredients of horror?   ▪ What forms or kinds of ghosts do you have in mind based on your own experience or from reading books?   ▪ What is your worst nightmare? What scares you most?
Explaining about horror and murder story (taken from an e-book), the underlying element of a horror story (being powerless, losing control of what happened), and some important notes about crime novels.

Providing an example of a crime story outline, in which a romantic story scene could change into a crime site.
Giving the writing assignment (3a), i.e. developing an outline of a ghost or crime story.
[Reading through the students' romance plot outline from the previous assignment while students did the new task, and then giving feedback on the romance plot outline (oral for general feedback to the whole class and written for individual feedback)]
Walking around the class, assisting students and giving feedback on the horror/crime plot outline.
Giving assignment (3b) (the 3rd project): writing a story based on the horror/crime plot outline.
Observation note, UKP#4b
One-on-one consultation on the third project, guiding and giving feedback on the story outline and/or first draft of the horror/crime short story.

To build the students' knowledge of horror and crime stories, Tara used questions to elicit what they had already known, such as "What are the main ingredients of horror?" which explored the students' knowledge of the basic elements of a horror story. One student responded: "Cold … *suasana mencekam* (Ind.) (= eerie atmosphere). Tara allowed her students to respond in either English or Indonesian language, even though her students rarely used Indonesian language during teacher-students discussions. However, there was no follow-up probe to the student's answer.

Tara further questioned her students regarding the characters in a horror story. According to the *Encyclopaedia Britannica*, horror stories "can feature supernatural elements such as ghosts, witches, or vampires, or they can address more realistic psychological fears" ("Horror story. Narrrative genre," n.d.). Nonetheless, Tara focused only on ghosts, and asked the students:

> First, we have to create the characters in the story. We can have scary ghosts or we can have friendly ghost, sad ghost, helpful ghost, destructive, manipulative, terrifying, etc. What is the shape of the ghost? What does it look like … maybe based on your own experience or reading? Can be invisible or restless spirit … Can be poltergeist, messenger from the past or future. … Or just slammed door? (Observation note, UKP #4a)

She then threw another question: "What is your worst nightmare? What scares you most?" Almost all students responded and their responses varied, as in the following excerpt of teacher-students interaction.

> T: What is your worst nightmare? What is it that frightens you?
>
> S1: Spiders
> T: Yes, imagine that a spider crawls to your bed.
>
> S2: Emptiness, silence.
> T: Like no sound, just white, no colour?
>
> S3: People, crowds.
> T: So it is the opposite.
>
> S4: Dolls, human dolls.
> T: Oh, why?
> S4: As if their eyes follow me.
>
> S5: Dark hallway.
> S6: Hospital.
> T: Yes, old buildings?
>
> S7: Yourself? Can't look into the mirror.
> S8: Graveyard.
> S9: The smell of jasmine.
> S10: Narrow room.
> S11: Balloon.
> S12: Clowns.
> S13: *Aku tahu orang yang takut nasi* (Ind.)(=I know someone who is afraid of rice).
>
> (Observation note, UKP #4a)

Her questions aimed at guiding students to recall their experiences, observations and feelings related to scary incidents. However, she did not further explore some responses, which could potentially have been developed into an interesting element in a story and which allow cultural entities or values to emerge, such as S9's answer: the smell of jasmine. In Indonesia, particularly in Javanese culture, Jasmine flower and its fragrance are strongly related to mystical rituals and the presence of ghosts, hence can be explored and developed into a unique story.

Using questions was one way to reactivate the students' knowledge about the topic and to incite ideas for the story that students would write later. Another method she used was assigning students to observe their surroundings. In a different meeting, Tara asked the students to go out of the class to observe living things for 30 minutes. Coming back from

their observation, the students were assigned to write a story about whatever inspiration they collected from observing surroundings.

The next step in Tara's scaffolding was explaining to students the necessary information, such as the theory, elements or principles related to the target skills. In this meeting, the target skill was to write a horror or crime story. She explained the underlying elements of a horror story and some relevant points about crime novels. Besides the explanation, which she took from an e-book, she asked the students to enrich themselves by doing research related to the task or the topic assigned. In her interview, Tara expounded that she encouraged her students to do research, not only from books and online sources, but also from observations, using our senses.

Tara then distributed an example of a crime story outline that she took from a creative writing book. She discussed the example briefly and assigned the students to develop a horror or crime story outline. In her interview, Tara explained that the examples she used in this class were often below university-level because English was not the Indonesian students' first language. In addition, all English Department students, both the Creative Writing, and Translation and World Literature majors had to take Introduction to Literature course, which included prose reading and analysis. Hence, the students already had the experience of reading classic short stories. She stated the students could actually use these short stories as models as well. Yet, most of them usually did not remember the short stories they read in the literature class. This corresponds with her students' remarks during FGD that classic novels or short stories were just for literary analysis, and they preferred to have examples or models for creative writing from contemporary novels and short stories, such as R.L Stine, Lian Goh, or John Green (Sella, Tika, Hana, FGD).

During the process of writing the story outline, Tara walked around the class, read some students' outline drafts and gave suggestions. Below is an excerpt of the observation note with a bit of conversation between Tara and a student.

> Reading a student's outline: Tara asked "Do you plan to use poison? What is the reason? The student explained lengthy in Indonesian language. Something to do with a restless ghost. (Observation note, UKP#4a)

More discussion on teacher's feedback is presented in section 6.5.2.

Even though each meeting might require different techniques related to the meeting's topic and aim, a recurrent pattern could be identified. From the classroom observations, triangulated with Tara's explanation of her teaching practice during interview, and the students' account on how the learning process progressed, Tara's scaffolding steps can be described as follows.
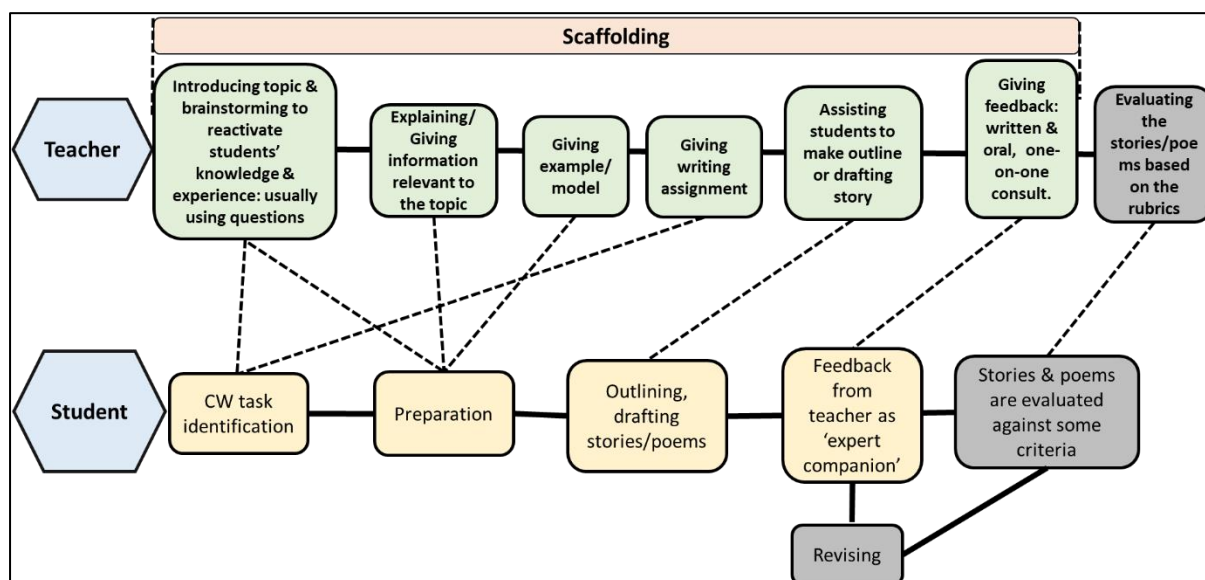
Figure 24 Tara's scaffolding

Tara's scaffolding started with introducing the topic, followed by reactivating students' knowledge and experience, usually by using questions, sometimes pictures. In the next steps, Tara provided explanations relevant to the topic, providing models, and assigning the writing task. During the process of writing, Tara assisted students to write the outlines or drafts of stories and poems and provided feedback.

6.5.1.2. *Haryo*

Haryo's scaffolding differed from that of Tara in two ways, first he used technology (class Moodle) and he encouraged peer-feedback. The table below shows Haryo's scaffolding process to facilitate students to write flash fictions, as observed in two of the class meetings (Observation note, UCN#3, UCN#4). The *Creative Writing* class was a 2 credit-hour course, which means the duration of each meeting was 100 minutes. There were 30 students present out of 32 in the list. Haryo broke down the scaffolding into two meetings, as can be seen below.

Table 17. Haryo's scaffolding techniques (fiction)

Scaffolding
Observation note, UCN #3
[*Class began with feedback on assignment 1 Patterning poem and assignment 2 Skimping on Adjective*]
Introducing the topic and tapping into the students' knowledge and experience about flash fiction by asking "What is flash fiction? Have you ever read a flash fiction".
Asking students to search online for the meaning of flash fiction using their laptop or phone.
Displaying to class an article "Flash Fiction: what it's all about" containing the definition and history of Flash Fiction.
Discussing with students any information about flash fiction they found online and in the article.
Showing the page in the Moodle about flash fiction, emphasising the agreement that the students would write flash fictions of no more than 1000 words.
Showing to class an example of a six-word micro fiction: *For sale: baby shoes, never worn. (Hemingway)*   and asking students whether they knew about the six-word flash fiction by Hemingway. Discussing with students 'the story' behind these 6 words.
Giving other examples of six-word micro fiction: (from online sources)   • First heartbreak. Nineteen years wishing. Reunited!   • Friends. Liquid confidence. Admit love. Marriage.   • Left-handed woman seeks Mr. Right.   • Best friends. Some beers. New lovers.   Asking students to imagine the story behind these six-word flash fictions.
Explaining to and discussing with students the focus of a flash fiction: Focus on one theme, one conflict, one scene, one character, and on word choices.
Showing and discussing another example of a flash fiction written by last year's student of Creative Writing class, which was published in D magazine.
Giving the writing assignment, i.e. writing a flash fiction of no more than 1000 words.
Asking students to submit to the class Moodle their drafts of flash fiction to be discussed in the next meeting.
Observation note, UCN #4
Checking the Moodle and mentioning the names of five students who haven't submitted.
Reviewing the focus of flash fiction (focus on 1 character, 1 conflict, 1 scene, 1 theme) by asking questions to students.
Asking students to review their own flash fiction and check whether theirs have met the characteristics of a flash fiction.

Showing some drafts of flash fiction written by students to class and giving feedback.
Answering the students' questions, those who had difficulties when writing the draft.
Asking students to sit in small groups and give feedback to their peers. (Telling others in the group the theme, conflict, and character in their stories, and other students gave feedback).

After telling students about the topic and the target skills, Haryo tapped into what his students already knew about flash fiction by asking questions. Since almost all students had never read and never heard about flash fiction before, Haryo asked them to search information about flash fiction from online sources. In addition, instead of directly explaining to students, Haryo discussed flash fiction based on what students had read online and in the class Moodle. Then, Haryo gave some examples of six-word-micro fiction, one of a well-known American author, Hemingway, and others from an online source. He also showed a flash fiction written by a student of Creative Writing class from the previous year, which was published in *D Magazine*, the English Department's English magazine for high school students. Afterwards, Haryo assigned the students to write a flash fiction of no more than 1000 words. The students did not write in class because class was over. Instead, they had to write the draft outside the class and upload it to the class Moodle to be discussed in the following meeting.

In the next meeting, Haryo checked whether all students had uploaded their flash fiction drafts. Haryo then reviewed the students' understanding about flash fiction and asked them to check their own flash fictions, whether theirs already met the characteristics. After that, he showed the class some students' writings from the class Moodle and gave feedback. Next, he assigned students to sit in groups of four or five and tell one another about their flash fictions, and others gave constructive feedback. Students then revised their drafts at home and submitted the flash fictions to the class Moodle.

When teaching poetry writing, Haryo used a similar scaffolding process to facilitate students to write poems, as can be seen in Table 18 as follow.

Table 18. Haryo's scaffolding techniques (poetry)

Scaffolding
Observation note, UCN #1
[*Class began with the teacher's explanation about the class Moodle. He showed the page and explained that students should check and study the materials from the Moodle before class*]
Beginning the lesson by asking "What is a one liner?"
(None of the students knew what it was) Explaining that it's a kind of joke usually in one or two sentences and giving an example of a liner: "Where can I find John?" "Well, John is in the john." A few students laughed, but many didn't understand the joke. The teacher explained why it's funny, which was related to the different meanings of 'john'.
Giving another example from a youtube video of Milton Jones's stand-up comedy. The joke was "My grandfather didn't like throwing anything away. He died holding the grenade in his hand"
Showing a link to articles on how to create a one-line, then asking a student to read aloud one of the "rules" in writing a one liner. *"Rule 3: Build up the joke in a certain direction, so that the listener is locked into one assumption and then spring the joke on them."*
Giving an example of a one-liner in Indonesian language, a line said by an Indonesian stand-up comedian.
Explaining that those jokes played with the language and that when writing poems we could also play with the language.
Displaying the Moodle page on the learning material, the topic of the meeting was "Patterning".
Asking students "What do you know about patterning?" Explaining about patterning and highlighting the idea of "a chance to play with words".
Giving examples of patterning, including an example that the teacher made spontaneously. The teacher asked two students to read two examples from the Moodle and discussed them briefly: Today I am not going to climb a tower of anger. Today I am not going to nag the kids. Today I am not going to be a big soft punch bag. Today I am not going to be a humpy camel. Today I am not going to do any cooking. Rosemary Colehurst I want my life back. I want to smash your fucking face in. I want a new job. I want you to read me Winnie the Pooh. I want to eat again. I want to talk about something else. I want you to be at the train station after work. I want to have those children we talked about. I want to rip the tongue out of your head. I want you to tell me I'm beautiful, like you used to. Maya Prausnitz

> Here is an extract from Tim Lytton's list:
>
> Disappointment is an empty pocket.
> Disappointment is voice saying: 'You're not up to it.'
> Disappointment is a letter saying no.
> Disappointment is a door shutting.
> Disappointment is the sun dropping into the sea.

Engaging students in the discussion of the patterning poems by reading them aloud and sharing opinions on what the poems were about.
Assigning students to write a patterning poem, about their feelings, such as disappointments, anger, or wishes, like in the examples discussed.
Encouraging students to explore their experiences that provoke particular kinds of feeling and thought.
[Playing music while students writing the patterning task]
Encouraging students to discuss with classmates before they started drafting the patterning poem. Allowing students to use thesaurus in their gadgets (smartphones) or asking a classmate or him to check English words if needed. Encouraging students to enjoy writing and working on the task, "Enjoy your creativity, your freedom!"

Asking a student to read her patterning poem to class.
A few lines of the student's poem read in class were:
  "I thank God for this cruel world
  I thank God for all the hard times I ever had
  I thank God for all the people who hate me
  I thank God for all the bad words I receive
  I thank God for the almost impossible situation
 	
  …"

Commenting on the student's poem and giving general feedback.
Asking other students to recheck their patterning poems and upload them to the class moodle and deadline.
Informing students that in the next meeting, the feedback would be given in class.
Encouraging students to spend some minutes reading their classmates' poems, to enjoy reading, and to leave comments on a friend's poem in the discussion page.
Reminding students to be original and not to plagiarize others' work.
Observation note, UCN #2
Checking the Moodle, informing the class that two students hadn't uploaded the Patterning poems.
Showing some students' poems submitted, commenting on them and giving feedback on some of the students' poems.
Asking some students to read aloud their poems.
[discuss and practice the next poem assignment, skimping on adjectives]

Similar to the previous scaffolding for fiction, Haryo began the class with a question, tapping into what students knew about a one liner. Even though seemingly unrelated, his aim was to show that like a one liner, poetry also plays with language. Then, he asked whether the students knew what patterning poem is. He explained about patterning by referring to the material in the Moodle. Haryo gave some examples of patterning and engaged students in a discussion about the poems. Afterwards, he assigned students to write a patterning poem that expresses feelings, like in the examples. To get the idea for the poem, he advised students to reflect on a particular experience that incite a strong feeling. Haryo encouraged his students to discuss with their classmates before they drafted the poem, if needed, and to consult online thesaurus or to ask him or a classmate about some English words when writing. After most students have finished writing, he asked one student to read her poem. General feedback and comments were given orally in class. Then, he asked other students to recheck their poems and upload them in the class Moodle. He also reminded his students not to copy (plagiarize) others' work and to spend time reading their classmates' poems in the class Moodle and comment on them In the subsequent meeting, Haryo showed the patterning poems to class (from the Moodle), gave feedback and asked some students to read aloud their poems to class. Assessment were done two days after this meeting and during these two days students were allowed to revise the poems they uploaded in the Moodle.

To conclude, Haryo's scaffolding for both teaching fiction and poem can be described in Figure 25 below.
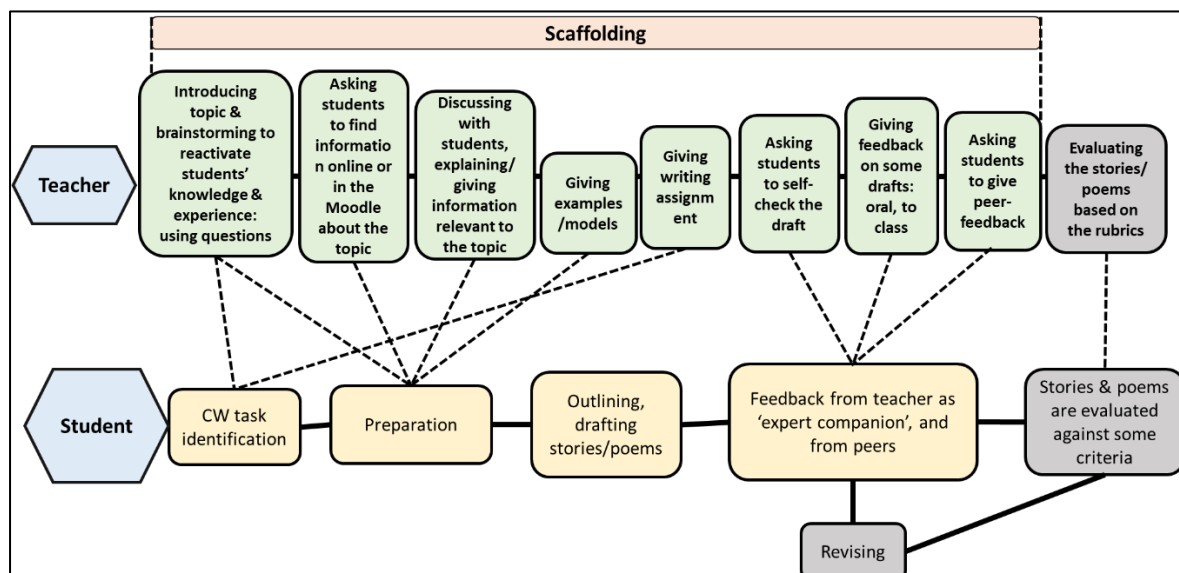
Figure 25 Haryo's scaffolding

6.5.2. Feedback

The creative writing teachers in this study reported different types and focuses of feedback, as well as the feedback giver, as described in Table 19.

Table 19. Teachers' feedback

		Tara	Haryo	Sari	Arif
Types of feedback	▪ Written, to individual student.	✔	-	✔	
	▪ Oral, students' writing samples, to the whole class.	-	✔	-	✔
	▪ Oral, summary of feedback, to the whole class.	✓	✔	-	✔
	▪ Oral, one-on-one conference.	✔	-	✔	-
Focus of feedback	▪ Content (literary aspects, such as plot, ending, specific poetic conventions; meaning or message)	✔	✓	✔	✔
	▪ Language (grammar, diction)	✓	✔	✓	✓
Feedback provider	▪ Only teacher	✔	-	✔	-
	▪ Teacher and peers	-	✔	-	✔

✔ = primary
✓ = secondary

6.5.2.1. Types of feedback

For Tara and Sari, individual feedback was necessary. Feedback was given more than once during the process of writing, both in written and oral forms. For most tasks, both teachers provided written feedback to each individual, as well as one-on-one consultations for a few tasks. For this reason, Tara emphasised that not many teachers were willing to teach creative writing, because it was time-consuming. She emphasised that creative writing teachers had to dedicate a lot of time for reading students' works and giving feedback for improvement. With 16 students in class, Tara could read and give feedback on weekly basis.

Likewise, Sari preferred to give written feedback to individual students rather than overall to the whole class. She further explained that she would prefer the students write in class rather than at home because she could assist them whenever they needed help.

Then, for instance surprise ending. Try to read that part, if you think the ending is not yet surprising, how would you change that. Sometimes even some students weren't sure and they came to me and ask 'Miss the story goes like this, if the ending is like this, do you think it is surprising enough?' Or another student asked 'So the story goes like this, what do you think is the best ending?' I am pretty imaginative and usually I could directly give suggestions. That's why I like to have students write at campus, so they can directly ask me if they have difficulties. If they write at home, they wouldn't be able to ask me. (Sari, interview).

Providing specific feedback about what was needed by individual students was crucial for Sari, and she could manage it, despite the fact that she had almost twice as many students as Tara.

Unlike these two teachers, Haryo and Arif did not favour individual feedback. Both teachers preferred oral general feedback directed to the whole class, or oral feedback on some samples of students' writings discussed with the whole class, to enable students to learn from others. Haryo admitted that providing detailed individual feedback to 32 students in his class was very challenging and impractical, not to mention that most tasks were weekly. He said:

> That's another big issue, big challenge. I also want to give detailed individual feedback. But I told them there're quite a lot in the class, 32, and the task is weekly. I think they understand. (Haryo, interview)

Since providing individual written feedback was not feasible, Haryo gave general feedback to the class and detailed feedback only on some students' poems or flash fictions, which were discussed with the whole class, so other students could learn from them. When probed about the feedback given by Haryo, his students had split opinions. The following four excerpts of students' accounts may represent students' viewpoints on Haryo's oral, non-individual kind of feedback.

> I think oral feedback doesn't cover all. Sometimes only open randomly the tasks [in Moodle] and any random writings were discussed. Even though it's also useful for us, makes us learn from others, but I think we also need it. Written feedback is also important, right? I think written feedback is more useful. Because with the situation like … like in our class, oral feedback doesn't really help. (Fani, interview)

> Creative writing … yaa it is not a problem with oral feedback. But, like academic essay writing, research method, yes, I need written feedback, yes. (Dea, interview)

> The point is the effective way to teach creative writing is when he gives the feedback in front of the class like last time. […] I was late submitting the assignment. Then, I

got the feedback from him after the class actually. He said you should add this and revise this one. I got it when I asked. I think if I didn't ask him, he didn't, he wouldn't tell me. (Ariel, interview)

I think both is fine. But what is done in the class is he showed a particular student's work and he didn't really discuss it thoroughly. Like usually about some minor things. I think I need more detail. (Nadia, interview)

Fani, Putri, and Gita, stated that oral general feedback or on just some samples of students' writings was not sufficient. They expected their teacher to provide written individual feedback, so they knew that what they wrote was correct. On the contrary, Dea, Ariel, and Nadia considered that oral feedback to the whole class was fine. Yet Nadia underlined that she needed more detailed feedback; whereas Ariel explicated that if students needed detailed feedback they could actually ask the teacher, as he did. Even though Ariel, was not satisfied with the general feedback, he did not say anything in class. Instead, he came to his teacher, Haryo, after class and asked if he could give him detailed feedback, and he did.

Similarly, Arif usually gave feedback orally during weekly class discussions. He would select some students' writings to be discussed, either in class or group discussion.

In every meeting, I always discuss students' writings. Every meeting I take some to be discussed. Sometimes I am the one reviewing it, sometimes I distribute the writings to groups [...] (Arif, interview).

Apart from the quite large number of students in class, which was 30ish, Arif perceived that giving oral feedback to the whole class worked well and encouraged students to be more independent.

6.5.2.2. Focus of feedback

The four teachers in this study concurred that feedback on students' writings should focus on the content. Yet one of them, Haryo, admitted that it was easier to give feedback on the language, and from the observation notes and students' interviews, it was evident that his feedback was frequently on grammar and diction. The following is an elaboration on this finding, beginning with Haryo, followed by the other teachers.

Haryo acknowledged, "the easiest feedback is on the language aspects" (Haryo, interview). From the observation notes, it was also apparent that his feedback was mostly on language,

such as on ungrammatical lines and diction, rather than on content. Below is an excerpt of an observation note that describes the scene when Haryo gave feedback to students.

> The teacher began the class with the feedback on Assignment 1, i.e. Patterning. He showed the word document containing a compilation of students' patterning poems (downloaded from the Moodle). [..] The feedback given was that generally, all was good, but the Teacher also pointed out some ungrammatical lines, usage of small letter for "I", and diction.

> Some examples of the feedback on language:

Excerpts of students' writings	Haryo's feedback
Love is the way i smile to you	A small i is often used purposefully in poetry. If it is so then it is fine. Also with the preposition 'to'.
Let yourself to jump	It is not grammatical, so it is better to revise it to "Let yourself jump"
She is easily forget to hand-rem her car	Ungrammatical. Can you revise it? [to the class]

> He further emphasised that we should be careful with diction, because it might deliver a different meaning (Observation note, UCN#3).

Haryo's students in this study also confirmed that his feedback was more on diction and grammar (Gita, Dea, Ariel, Fani, Nadia, interviews). Nonetheless, Haryo also gave feedback on the content, such as when teaching flash fiction, he inquired whether or not a student's story had a surprise ending. Furthermore, he said that writing stories and poems should not only be about the language and writing techniques, but also about delivering a message. Hence, Haryo always encouraged his students to ponder about the meanings communicated through the stories or poems they wrote.

> You can express gratitude, anger. Some have very universal values. About life. Life is a symphony. We are more interested in the meaning, the message. So people can relate. I can feel that, that's me … . (Haryo, interview)

Besides his emphasis on the meanings, Haryo often gave positive feedback, such as when he commented on a student's poem, which was read aloud to class: "the last line was very smart, an interesting twist" (Observation note, UCN#3). Another example is when reviewing the students' poems in the Moodle, he said "the idea is cool, just the grammar needs revision" (Observation note, UCN#4).

The feedback given by Tara, Sari, and Arif was predominantly on the content of the story, and just a little on grammatical issues. During one of the class meetings being observed, Tara gave general feedback on the romance outline submitted. She mentioned that some

students still jumped too quickly in ending the story, instead of solving the conflict, and they ended the story too abruptly (Observation note, UKP#4). In addition to the oral general feedback directed to the whole class, Tara also provided written feedback to each student and allocated time for one-on-one consultation for some tasks. She uttered:

> The feedback was more on the content, suggestions on the ending, for example. Seeing ungrammatical sentences makes me 'itchy', but usually I just circle them. I underline parts that can be developed and I mark it to be developed. I also prefer to give more consultation time. [Students] come forward one by one with the draft … is there a problem? If yes, what is the problem? Then, I give suggestions. (Tara, interview, my translation)

She further explicated that when giving feedback, she always concentrated on the student's idea, such as how the idea flowed, whether the conflict was interesting, whether the title reflected the story content, and how the plot progressed. She asserted that feedback on grammar alone would intimidate the students. Even though in her opinion her students' English was quite good, she learned that a student preferred to write in Indonesian language first, and then translated it into English. She said "It's fine. Maybe she needs such kind of process". (Tara, interview). When queried whether she required her students to revise their work according to her feedback, she stated that usually they would do as suggested, even though a few students wanted to retain their ideas.

The five student participants from Tara's class concurred that they liked and appreciated the feedback given by their teacher. The students also confirmed that Tara's feedback was mainly on the content of the story, and rarely on the grammar.

> Usually the content … the language sometimes she commented about it, about plot which was sometimes jumping. Should be like this, why I had it like that. I have to add obstacles, add conflicts so it can have a climax. (Hana, interview)

Hana added that in her opinion Tara was a good teacher because she always checked students' outline and gave comments, so students knew which part was wrong, and what to add. They also usually follow the teacher's suggestions, and once approved, students could continue to the next step, i.e. writing the story.

> I wrote my plan (note: outline). Before I write the story, it has to be consulted to her. Then, after she agreed, I wrote the story. (Hana)

To assist students to create interesting stories, Tara often offered her own ideas, such as those related to the conflicts, characters, or ending of the story.

> So the teacher read my sketch (note: draft/outline) and I asked her about what she thinks about this and she give me the new idea. Like why don't you use this and that? [...] Especially for this project and second project. She gave me the idea. In this project why don't you make the animal characters the same. And here she suggested why not making it like Scooby Doo? So, horror but also there is a friendship in it. (Tika, interview)

In the above excerpt, Tara's suggestion to Tika was to change the characters of her fable and revise the plot of her horror story outline. Similarly, Sella also commented that she loved having her feedback because it was clear on which part of the story needs to be refined. She said:

> She usually gives feedback like I have to focus on a particular part. Sometimes, I put too many characters in the story. And stuff like it's better this story comes like this, with a little twist. (Sella)

Tara was aware that many of her students were Korean drama fans. As a consequence, they were influenced by or even adapted the 'Korean-style' plot. She realised that she had to update herself with knowledge around Korean drama, and any other popular dramas so that she could provide proper feedback. In addition, she emphasised that when writing, students should maintain their identity.

> I always remind students that when writing, we shouldn't lose our identity. It should emerge. So, I have students [whose story] have local setting but global character and global setting but the character is local. For creative writing fiction, it is still difficult to reach this level, though. (Tara, interview).

Besides feedback about the story elements and language, Tara also gave feedback to encourage the emergent of voice or identity in the students' short stories.

The data from classroom observations corroborate the above findings as it was noted that feedback from Tara to her students was mostly on the story aspects, such as plot (outline, rationale, how to make the story plot more interesting, more complicated and life-like), on building a character, on revising an introduction that was too long, on a story's lack of suspense, and how to revise a story that ended too abruptly (Observation note, UKP#3).

Another teacher interviewed, Sari, also emphasised the content rather than the language when giving feedback. She explained:

> For example a student wrote a story, it's a series of events from beginning to the end. I said if you write a flash fiction, usually it focuses on one incident, not a series of incidents. Choose the strongest one, and describe it in details. I think to attract

readers' interest to read, why don't you create the tension by developing it like this. (Sari, interview)

For Sari, feedback on the literary aspects was more helpful. Moreover, she also admitted that she used her experience in writing stories in English.

Likewise, Arif concurred that feedback should be focused on the content. He stated:

> I don't really give feedback on language aspects, more on the content, because the time won't be enough to cover all. The focus of the class is the ability to write, so the feedback is on content, just occasionally I touched upon the language. I just told them that the main resources of writing were imagination and language skills. […] It (note: language) affects whether readers can enjoy the story smoothly or not. Too many language inaccuracies may annoy the readers. (Arif, interview)

Even though he realised that language was an important aspect in creative writing, Arif preferred to concentrate on the literary content due to the time limitation. He underlined that he gave freedom to his students to choose the language used in their short stories - either English or Indonesian - thus, he expected his students to be responsible for the language they chose themselves. He also noted that understanding the techniques and other literary skills in writing stories were more important for students' future creative writing skill development. To equip students with these skills, Arif often drew from his own experience when writing short stories.

> That's why I always tell my students that a story is good if it can be enjoyed by readers, either it is based on the writer's experience or an imaginative one. Because as a story, it has to be complete … whole. Readers should be able to enjoy and relate with whatever happens in the story whether or not they know about the writer's personal experience. (Arif, interview)

In his feedback on students' writings, Arif highlighted the skills to write a story that was complete in itself. For him, this skill was more important than feedback about language.

6.5.2.3. Feedback provider

In Tara's and Sari's creative writing classes, feedback was given mainly by the teachers. Both Tara and Sari allocated quite a lot of time to ensure they could provide individual feedback. Not only do they provide written feedback, which they commonly prepared outside class meeting hours, they also allocate some class meetings for one-on-one consultation. Haryo and Arif, on the contrary, did not make themselves the sole feedback providers. They

encouraged their students to comment and discuss each other's poems or stories and created activities to enable peer feedback to happen.

For example, in one meeting, after Haryo explained about the deadline to upload the patterning poem assignment to the Moodle, he encouraged his students to spend some minutes reading their classmates' poems and leaving comments on the discussion page. The aim of this task was to give positive feedback and appreciation to their classmates. Not only through Moodle, in some meetings, Haryo asked the students to sit in groups, tell others in the group about the theme, conflict and characters in their stories (Observation note, UCN#4).

> I asked them to work in groups. They give feedback and support, like saying "I like your poem because ..." Or in the comment page I asked them to evaluate [note: in the discussion forum of the class Moodle] (Haryo, interview)

Two of his students in this study mentioned the peer feedback activity where students sat in groups and talked about their work, while others gave constructive feedback.

> We listened to Ana's project, and then I heard my friend told her "Ana, *harusnya gini Na, biar lebih keren, biar lebih asik!*" [=Ana, it should be like this, Na, it will be cooler, much cooler!] (Ariel, interview)

> We did it after we wrote the draft of the flash fiction. So, we worked in groups, then we shared our drafts, what was the point, and for example if there's a friend who did not know how to end the story, she could get inspiration from other friends. (Gita, interview, my translation)

Peer-feedback in groups, where the students could give feedback directly, seemed to be more effective and useful, compared to that given through the Moodle page. Yet, the Moodle was useful as well, especially for supporting others and appreciating others' works.

Arif explained in the interview that he assigned students to work in groups and discussed their peers' short stories based on the reference books and previous discussions in class. He encouraged them to be critical and provide constructive feedback to their peers. By doing so, students also learned to be more aware and critical with their own stories. At other times, he led the class discussion, reviewing a student's short story and inviting other students to give feedback. He said that students often came up with interesting feedback for their peers.

6.5.3. Assessment

The third element of teachers' teaching practice examined in this study is the assessment of students' creative writing. The results of the interview analysis in this study show that no teacher participants were excited about assessing the students' creative writings. One of the reasons was because creativity was elusive and difficult to measure. Yet, since it was unavoidable, each of them developed their own rubric to guide them in assessing the students' stories and poems. It can be concluded that the underlying considerations for the rubric development were the decision of the department or university, and/or the teacher's professional decision.

Tara explicated that there was a mutual agreement in her English department that Creative Writing class should focus on the content, rather than on the language. She explicated:

> We cannot deny that creative writing class will face language hurdles because English is a foreign language, not yet ESL … maybe [students] will face problems in grammar or vocabulary. […] But we have agreed, in grammar classes, teachers focus on grammar, in academic writing how to write academically. Creative writing focuses on how to write poetry or fiction. So, that is the focus. If we found grammatical mistakes, we can give feedback. In the classroom we don't discuss about it. Grammar point is in the rubric, too, yet it's not the main point. What's important is expressing ideas, not grammar. In this class, freedom in expressing ideas is important, language can be fixed in other classes. (Tara, interview)

She explained that even though the creative writing class in this context was within the curriculum of EFL learning, the emphasis was on the content. The following is an example of the components in the rubric that Tara used in assessing a student's fable, one of the tasks the students had to write.
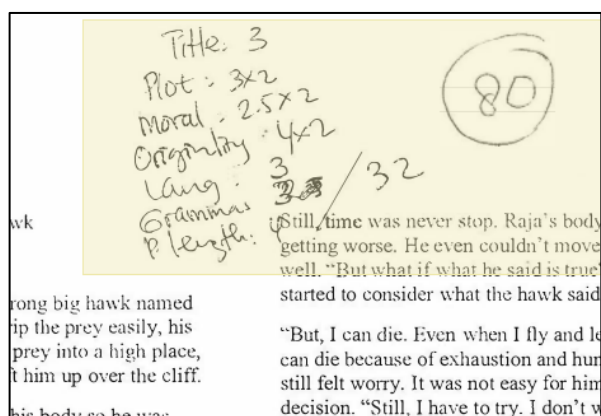
Figure 26 Example of Tara's assessment components

The elements being evaluated and the maximum score in parentheses were: title (4), plot (5x2), moral (4x2), originality (4x2), language (3), grammar (3), and page length of the fable (4). Even though the underlying idea of the focus on content was based on the Department's consensus the details, including the weighing of the elements, were Tara's professional decision as a teacher. This rubric helped her in grading the students' writing products, even though she still thought that it was not an easy task.

Haryo concurred that it was "quite difficult to give a certain score" since the criteria were not clear in measuring one's creativity (Haryo, interview). Even though Haryo encouraged the students' freedom of expression, he also emphasised the importance of using 'good' language. He said language is a more obvious indicator in the assessment of writing, such as spelling mistakes or ungrammatical sentences. Yet he stated that he also gave freedom to "intentional mistakes" for the purpose of creativity.

> I'm more concerned to make sure that students know what is standard and what is not standard, including in poems. If they decide to use the non-standard, go ahead, for poetic reasons. Not to mention that it is very good. They can differentiate. I want to be poetic, for instance. Go ahead. But do that intentionally, not just carelessness. (Haryo, interview)

Instead of employing detailed rubric, Haryo preferred to use holistic assessment with the proportion of 50 percent for language and 50 percent for content, for tasks such as short story or flash fiction, and more percentage on the content for poetry. Interestingly, he also asked students to self-evaluate their own work by suggesting a score for their own flash fictions or poems on a page he provided in the class Moodle (Figure 27). (Classroom observation, UCN#3)
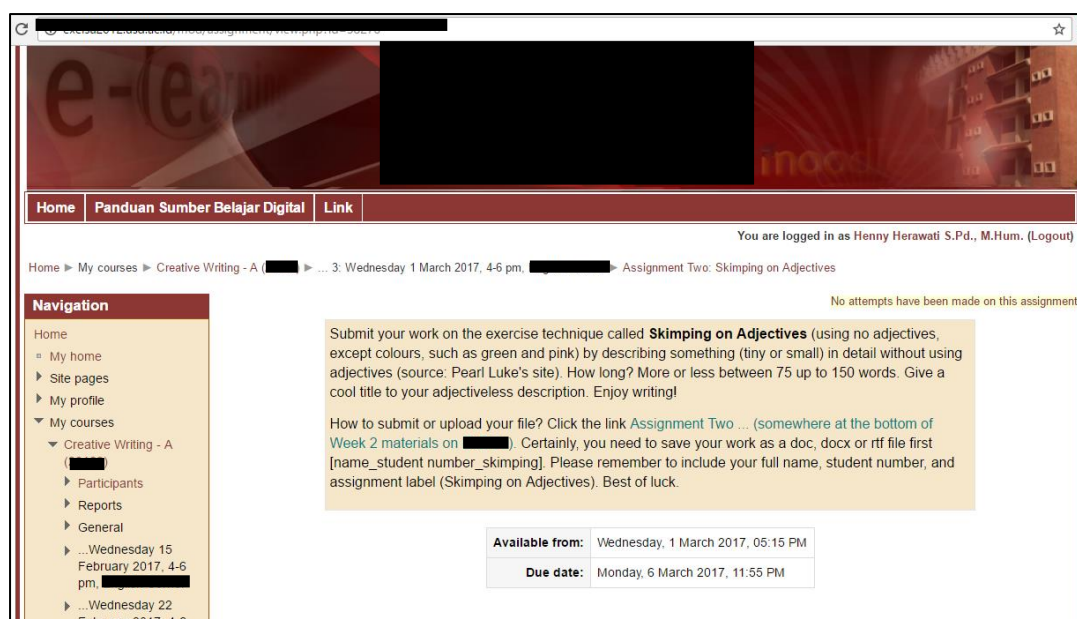
Figure 27 Creative Writing class Moodle page

Then, in one of the classroom meetings being observed, Haryo showed the scores of the students' poems in the class Moodle. He explained to the class that the aim of showing the score was for transparency and was not intended to offend or discourage students (Observation note, UCN#3). Another important element of assessment for Haryo was work originality. Hence, he always reminded his students about plagiarism and that their university had Turnitin software that could be used to check (Observation note, UCN#3). He expounded:

> And another issue is the originality. It's difficult to ensure. I asked them to put the statement of guarantee [that the work is original]: This is my original work/poem/story. To make sure that they don't take work, like flash fiction, online and claim that it is his or her work. (Haryo, interview)

Even though he realised that it was not easy to make sure that the students' stories and poems were original, Haryo said that he wanted his students to be *aware* of its importance. Haryo's students in this study affirmed that the assessment seemed to be holistic as they did not know the detailed score of the grading elements. One of the students, Nadia, stated that she got a very good grade, yet she was not satisfied because she did not know why she got that grade.

> Not really, because I only know the score but I don't really know how I got that score. Like probably my mistakes and what's good about it? (Nadia, interview)

192

Similarly, Fani, another student of Haryo in this study also mentioned that very often, she just knew the score without understanding which element was good already and which element needed to be improved. "So, it's the grade, that's what's important then (Fani, interview).

Another teacher interviewed, Sari, allocated 50 percent of assessment to language component, and the other 50 percent was for literary components. In a flash fiction task, for instance, the literary aspect or writing technique was whether the story had a twisted ending, or whether the story focused on one character and on conflict. Moreover, Sari also had a few notes in her mental evaluation 'checklist' when assessing students' work, among others were concise introduction, easy-to-understand plot flow, and one strong image in the story. However, Sari found it more challenging to evaluate poetry, and revealed the fact that she hardly ever wrote poetry as the main reason for her own difficulty in assessing students' poetry.

Similar to Tara, Arif's assessment of his students' creative writings emphasised the content or the literary elements in the story rather than the grammar. Arif was the only teacher participant who allowed his students to choose the language - English or Indonesian - they wanted to use in their stories. As students have chosen the language that they felt most comfortable with, Arif stated that he did not find any significant language barriers, hence, did not consider giving it a big portion of marks in the assessment.

Arif considered the creative writing subject he was teaching a preliminary one. He set three basic elements when evaluating students' work: (1) completeness or wholeness of the story, (2) ability to use the literary aspects, which were discussed in class and in the reference books, in the story, (3) the dynamics of the story. He exemplified:

> […] Then, whether the story is monotonous or not. Sometimes if a story is sad, then the whole story is gloomy. At the beginning, I have said that either the story is sad or happy, there should be dynamics. […] For instance, if you write a gloomy story, and you insert happy moments/incidents, the grief can become sharper, more intense, because sadness was contrasted with happiness. There should be dynamics in the narration, in the atmosphere (Arif, interview).

Language aspect was not included explicitly in the assessment, unless it affected the above three main elements of evaluation.

6.6. Discussion: Creating opportunities for EFL creative writing

This section presents the discussion on the research findings elaborated in the preceding sections of this chapter. It aims at examining the teachers' practices of facilitating students to develop their creative writing skills (RQ 3). The discussion looks into two primary aspects, namely the learning environment and the instructional practices that enhanced creativity. This study identified teachers' four main resources (see 6.2.), motivation (see 6.3.), and perceived role in class (see 6.4.) and the educational philosophy of the institutions as factors that influenced the two aspects. The discussion in this section comprises two: (1) teachers' efforts to create a positive learning environment, and (2) teachers' efforts to facilitate creative writing skills enhancement.

6.6.1. Creating a positive environment for creative writing

Social environment is a significant component in the production of creativity, as it can be a hindrance or a stimulant to creativity (Amabile, 1996, 2012; Beghetto, Kaufman, & Baer, 2015; Chua, Roth, & Lemoine, 2015; Rudowicz, 2004; Simonton, 2013). In the following discussion, the environment specifically examined is the classroom environment, even though the influence of larger environmental contexts – the university and the wider society – is recognised.

6.6.1.1. *Spreading passion*

One characteristic of a positive learning environment is the enthusiasm in learning and doing the activities in class. Teachers can foster a positive learning environment and affect learners' motivation to learn by showing their passion and enthusiasm in teaching and in the subject area (Dörnyei & Ushioda, 2010; Palmer, 2017). The teachers' passion in creative writing influenced their teaching spirit and the climate of their classes. All the participating teachers underlined the importance of showing students that they were passionate about writing stories, poems, or other forms of creative writing. Even though creative writing subject was based on students' own choice, not all students in class were passionate about writing stories and poems. Teachers' enthusiasm is somewhat contagious (Tika, Hana, Sella, interview), and participating students mentioned that knowing their teachers also wrote

stories or poems in English made them more eager to practise writing stories and poems, as well (e.g. Tika, Ariel, Hana, interviews). This might be because most Asian students, including Indonesians, tended to highly respect their teachers and perceive them as role models (Hassan et.al, 2010; Loh & Teo, 2017; Suratno, 2014). Moreover, the teacher's character and behaviour and "the presence of positive role models" are parts of the socio-environmental factor which influences creative production (Maley & Kiss, 2018, p.21). Therefore, teachers' passion in creative writing can contribute considerably to a positive learning environment.

6.6.1.2. *Fostering mutual appreciation*

In a supportive learning environment, students should feel comfortable and valued, thus, mutual appreciation needs to be fostered. Of the four teachers, only one explicitly encouraged his students to show appreciation for other students' work by reading and commenting on at least two poems or flash fictions published in the class Moodle. In some observed meetings, he also asked students to work in groups and give peer-feedback. With these activities, students became both writers and readers, and it was emphasised by Haryo, the teacher, that feedback should be constructive but also encouraging. It was important to create a comfortable atmosphere where students did not feel embarrassed when their writings were discussed and feedback given. Most Asians, including Indonesians, are "face-conscious" (Loh & Teo, 2017, p.198; Puccio & Gonzales, 2004, p.418) and thus, it is necessary to ensure that they would not "lose face" or feel embarrassed because of others' comments about their stories or poems.

Three participating students who had blogs admitted that they were very cautious and self-conscious when posting their poems, stories or reflective notes in their blogs. They re-checked several times, especially when they wrote in English, to ensure that the writings were good and free from "stupid flaws" (Tika, interview). This is actually a great way of learning, through self- and peer-review. Having readers 'liked' and having good comments posted on their poems or stories were important. Students might have similar feelings about their poems and stories written in the creative writing class. Therefore, making sure that students feel comfortable and appreciated supports a positive learning atmosphere.

6.6.1.3. *Building learners' confidence*

Most teachers in this study pointed out learners' confidence as an important aspect in the development of their creative writing skills. They also underlined that they needed to really encourage and motivate some students to be confident in their abilities to write creatively in English. Scholars identified self-confidence as one of the traits of creative people, and that one's confidence can be developed (Barron & Harrington, 1981 in Runco, 2004b, Eysenck, 1995 in Niu, 2003; Maley & Kiss, 2018; Niu & Sternberg, 2002). To develop students' confidence, a conducive learning environment is needed. As presented in Chapter 5, only two students were confident about their creativity, including in creative writing. Two other students stated that they were creative, but not in creative writing, whereas the majority felt unconfident with their creative ability, including in creative writing.

This finding matched with the teachers' statements that many students were unconfident. The current research also found that the two students - Sella and Nadia - who were confident about their creative ability, seemed to perform better than the rest and produced more creative stories (and poems in the case of Nadia), based on the assessments done by their teachers. Considering that the majority of the students did not feel as confident as Sella and Nadia when the interviews were conducted, this study examines the teachers' efforts in building students' confidence.

Based on the findings elaborated in sections 6.2 to 6.5, this study identified some strategies that the participating teachers practised to boost the students' confidence in their own creative writing ability. **First**, all teachers stated that they gave encouragement regularly, particularly to students who were not so confident with their ideas or language. Even though most participating students did not see English as their major issue when writing stories or poems, they admitted that they were often unsure whether their English was good enough and whether they used the right diction (FGDs). This is a common issue for foreign language learners, not just in relation to creative writing but in academic writing in general. Indonesian learners often needed confirmation from teachers that what they do is correct. As with most other Asian learners, teachers are considered as the source of knowledge, and are expected "to outline paths of learning" (Loh & Teo, 2017), thus the participating students often needed their teachers' approval that they are on the right

track. Such encouragements and confirmations would increase the students' confidence that they were doing fine.

Second, two teachers, Sari and Tara, mentioned sharing their own poems or stories to students. In addition, Sari often wrote chunks of a story as examples of her explanations, while Tara said that she often wrote poems in the classroom with students. Both teachers also shared with students the hurdles when writing and how to solve them. Besides wanting to become role models, they wanted to build students' confidence by showing that writing stories and poems in a foreign language could be done, even though it might not be easy. Moreover, the teachers were also non-native speakers of English, thus, students might develop confidence that they could do the same because the teachers' experience was real and close to their situation.

The **third** way to boost students' confidence was by publishing their work. Maley and Kiss (2018) assert, "The effects on students' confidence of making public what they have written are of inestimable value" (p. 212). Moreover, students' confidence can be increased even more when students have readers (Maley, 2009). Not all participating teachers however had the project aim of publishing students' work. Haryo's class was the only one using class Moodle and this platform provided a space for him to display the uploaded students' writings for other students to read and appreciate. In addition to the Moodle, Haryo targeted an anthology of students' writings as the final class project. The class projects were organised by students, including peer-editing, and designing covers. The books were usually printed and published independently. The accomplishment of having an audience would very likely increase the student writers' confidence.

Revisiting Sella and Nadia, it is interesting to scrutinise possible explanations of their firm confidence in their creative ability. This study identified the influence and appreciation of Sella's high school teacher and Nadia's family support. Sella talked about her experience when she wrote a poem about a rose during her Junior high school years. She remembered the teacher said "Oh my God, you're so good at writing. Beautiful words. Why don't you try to write more?" (Sella, interview). The teacher's appreciation and encouragement had inspired her and built her confidence in writing poetry. Nadia also received support from people around her, in this case her family. Even when she was in elementary school, she was already fond of writing poems and stories. Once her parents secretly sent her poem

about her new puppy to a local newspaper, and it was published. This experience has boosted her confidence in her poetry writing ability and urged her to practise more since then. In brief, positive environments, not only in the present moment in the creative writing classroom, but also beyond that, are essential. The support of family (Maley & Kiss, 2018), prior school environment, and society in general might affect the growth of one's confidence in their creative ability.

6.6.2. Creativity enhancement activities

To develop the students' stories and poems from an individual creativity (mini-c) to a creativity that is acknowledged by other people (little-c) and even to pro-c, students needed feedback from an 'expert companion' (Kaufman & Beghetto, in Beghetto, et al., 2015). In the classroom context, it is the teacher who is expected to be the "expert companion" (Kaufman & Beghetto) or "MKO" (Vygotsky). The teachers in this study, however, perceived themselves not as experts, but as facilitators and motivators (see 6.2 and 6.3.). Contained within the role as a facilitator is the idea that teachers should be models for students.

The four teachers interviewed mentioned that as creative writing teachers they had to write stories or poems or other forms of creative writings. This was because as teachers, they had to be models. In Javanese language, the word *guru* (teacher) is a *keratabasa* (like an acronym) for *digugu lan ditiru*, which means (someone) who should be respected, obeyed, and should become a model/exemplar. Therefore, the creative writing teachers interviewed asserted that they had to write in class to show that they did not merely tell students to write, but they themselves also wrote. This view is in line with Maley and Kiss (2018) who emphasised that to build a creative climate in the classroom, teachers have to show that they themselves were creative, and to be a role model by "working with the students, not simply telling them to do things" (p. 214). As facilitators, teachers also have the responsibility to create opportunities for their students to practise and improve their creative writing skills. The discussion on the activities the teachers undertook to facilitate students focused on two teachers, Haryo and Tara, whose classes were observed, covering three main aspects: teachers' scaffolding, task and feedback-assessment.

6.6.2.1. Pedagogical practices

Literature in ESL/EFL creative writing has reported several pedagogical practices to teach creative writing to ESL/EFL learners (see Chapter 2). These pedagogies had been practised recurrently and have demonstrated satisfactory outcomes. The table below summarises six of these practices, which might represent other similar practices in ESL/EFL contexts. The two bottom right columns summarise the pedagogical practices of the two participating teachers being observed-Haryo and Tara.

Table 20. Pedagogical practices of teaching creative writing

Spiro (2014) ESL-UK	Hanauer (2010) ESL-US	Sui (2015) EFL-China	Disney (2014) EFL-Korea
A poetry reading-to-writing cycle: 1. Selecting poems from the provided "bank" prepared by the teacher. 2. Noting down most valued strategies used by the writer. 3. Applying the strategies in their own poems. 4. Reflecting on the process with peers.	Three phases of poetry writing: 1. Exploring memory & experience. 2. Reliving memory & re-seeing particular experience. 3. Expressing it in a poem.	Poetry writing: 1. Getting inspirations from model poems (sound, ideas, & techniques). 2. Thinking about one's own culture and language when writing poems.	Poetry writing: 1. Experimenting with different kinds of poetic structure, images, sound patterns, rhythm from the canons. 2. Practising self-exploration of one's own culture. 3. Expressing it in poems.

Iida (2011) EFL-Japan	Mansoor (2013) ESL-Pakistan	Haryo	Tara
Haiku writing: 1. Drawing inspirations from natural surroundings & personal memories. 2. Expressing it in haikus.	Using bilingualism & indigenous literary genres in poetry and fiction writing: 1. Using works of Pakistani writers in English as models. 2. Being encouraged to use Urdu words/ expressions for words with no English counterparts when writing in English. 3. Being encouraged to use indigenous literature genres	Poetry & flash fiction writing: 1. Discussing (led by the teacher) & learning from the class Moodle about the theory/ techniques/ knowledge related to the topic/genre of the task. 2. Reading closely & learning the techniques from examples provided by the teacher (mostly non-	Short story writing: 1. Discussing (led by the teacher) about the theory/ techniques/knowledge related to the topic/genre of the task. 2. Reading closely the example given by the teacher (mostly taken from books on teaching creative writing) 3. Reading outside the class, recalling memories &

	(e.g. qata'a, rubayis, ghazals) when writing in English.	canons from electronic source). 3. Exploring feelings & experiences, observing surroundings. 4. Expressing it in poetry or flash fiction, applying the techniques.	experiences, observing, doing research related to story. 4. Writing the short story.

Two notable points can be drawn from the aforementioned pedagogies, namely: (1) the use of model poems and stories, and (2) the exploration of one's feelings, memories and experience, as well as one's surroundings and culture. Except for Hanauer's (2010) and Iida's (2011), the other practices appeared to provide explicit models for students to learn from. The model poems or stories in these practices are chosen from the literary 'canons' (Disney, 2014; Sui, 2015) or other works selected by the teachers (Mansoor, 2013; Spiro, 2014). These models serve a particular purpose, usually to enable students to learn from the writers' techniques or strategies and apply them when writing their own poems or stories.

To facilitate students to develop their creative writing skills, the two participating teachers, Haryo and Tara, also used models or examples. In fact, from the interviews and FGDs, students also expressed their opinion that it was necessary to have model poems and stories that they could learn from.

A model is an important aspect in Dewantara's 3N (*Niteni, Nirokake, Nambahi*) learning concept (Suroso, 2011). Based on this learning concept, learning requires a student to observe a model using his/her senses (*Niteni*), to imitate the model (*Nirokake*), and to add, develop and adapt the model to produce a new outcome (Suroso, 2011).

In Haryo's class, models were given and discussed in class. The same models and links to more examples were also provided in the class Moodle, which could be accessed easily by students. In Tara's class, examples were included in the class handouts. In addition, she always reminded her students to read extensively outside the class. She said, "Don't think because you're in CW class you don't need reading, just writing. Reading can be models for your writing." (Tara, interview). The models that Tara and Haryo used were mostly not from the canons. Tara took most of the examples from books on teaching creative writing, while

Haryo preferred to get them from books and electronic sources from the internet. One reason that Tara mentioned was because the canons seemed to be a too-high standard for the students, and it was unrealistic to expect students to write as in those models. Cross-checking students' opinion on this matter, this study found that that most students preferred to have more contemporary works as models, and further explicated that the canons, which they read in literature classes, were for literary analysis, not for writing models (FGDs).

From these models, students were expected to learn the techniques, as pointed out in the *Niteni* stage of Dewantara's 3N learning principles. For example, students in Haryo's class read some villanelles provided in the class Moodle, and the teacher explicated its poetic pattern and meaning. A villanelle is "seven-syllable lines using two rhymes, distributed in (normally) five tercets and a final quatrain with line repetitions" ("Villanelle. Poetic form," n.d.). Students, then, were assigned to write their own villanelles following the poetic pattern of the model poems. This stage is *Nirokake* (imitating) phase and in some cases also *Nambahi* (adding, developing, adapting) phase, which indicates the essence of creativity.

The selection of models to use with students should serve the teachers' purpose. Mansoor (2013), for example, preferred the Pakistani writers' work in English as models because she aimed at generating 'syntactic fusion' (of English and Urdu) in the students' writings. The selection of models used by the two participating teachers seemed to be based on the techniques the students needed to practise, such as the abovementioned villanelle, or the horror-thriller story genre. Even though the teachers mentioned in the interview that they always encouraged students "to write as Indonesians" and "never lose their identities" as writers from Indonesia (Tara, Haryo, interview, observation note), efforts to explicitly guide students to explore their culture and bring it out in their poetry and fiction were not so evident.

The second important element in the reviewed pedagogical practices is the exploration of one's feelings, memories, experience, as well as one's surroundings and indigenous culture. The practices can be categorised into three, i.e. exploration of experience/memories, surroundings, and indigenous culture, as in Table 21.

Table 21. Exploration of experience, surroundings, and culture

Experience Memory	Reliving memory, re-seeing particular experience, drawing inspirations from personal memories.
Surroundings	Drawing inspirations from natural surroundings.
Culture (language, literary genres, traditions)	Practising self-exploration of (thinking about) one's own culture and language. Using local words for those with no English equivalents. Using indigenous literature genres.

These practices make the poetry or fiction written become more meaningful. To assist students to enhance their creative writing skills, both Indonesian teachers in this study encouraged exploration of experience and feelings, and observation of surroundings. As discussed in Chapter 5, the students found observing surroundings and drawing ideas from experience useful strategies to incite inspiration. However, some students also mentioned that they needed more opportunities to go out of the classroom to fish for ideas. Apparently, they only had the opportunity once in one semester. Despite teachers' belief that it is a good thing to do, in practice, there were certain obstacles, such as the class schedule, the season, or the classroom area. Explorations of feelings and experiences might not be new to students of UCN, since in their university all students were taught to be reflective and regularly practise reflection for religious and personal development purposes. The same practice can be done to incite inspiration.

6.6.2.2. Scaffolding

Teachers' scaffolding technique is another aspect that can be scrutinised to see the teachers' efforts to initiate activities that enhance students' creativity, in this case in creative writing. At the beginning of each topic, both teachers reactivated students' prior knowledge by using probing questions, pictures or short videos. By doing so, the teachers provoked students to draw from their "domain-relevant skills" (Amabile, 1996, 2012) any knowledge related to the topic, such as any experience or knowledge about flash fiction, horror-mystery novels, or poetic pattern of villanelles. Teachers also built students' knowledge on a particular topic by providing explanations and examples, hence enriching

the "domain-relevant skills" (Amabile, 1996, 2012) that they needed to produce a particular kind of creative writing.

The two teachers used different approaches, however. Haryo's creative writing class used the class Moodle in which the course outline, all learning materials (main and supplementary), the students' poems and flash fictions, and even the scores of each task were uploaded and accessible to the students. Haryo also used this platform to encourage peer-appreciation and peer-feedback. It was expected that with this student-centred approach (English Language Education Study Program, 2016), the students would become more independent as well as autonomous because they could just click the links to learn more about each topic. Using Moodle enabled the teacher to facilitate students to enhance their creative writing skills beyond the 100-minute weekly meeting.

Moodle was the university's facility, yet teachers had the freedom to decide whether or not they wanted to use it in their classes. Haryo had always been a 'tech-savvy' teacher, even before the University established the e-learning platform, he already brought online resources to class using his own gadget. Indeed, technology is believed to be able to assist the development of creativity (Carlile & Jordan, 2012), and contributed to the dynamics of the class. However, only a few students used this opportunity to enrich their skills (Haryo, interview; UCN students, FGD). As already pointed out in Chapter 5, these few students were the ones who had intrinsic motivation to develop their creative writing skills.

In addition, it is possible that many students still tended to be dependent on teachers and expected the teacher to explain everything in class. Consequently, he often had to spend more time than planned, explaining to students about a particular topic. Even though Indonesian education has shifted towards a more student-centred learning, many students were still accustomed to the teacher-centred approach and expected the teacher to direct the learning and provide detailed knowledge.

Tara's class had a different approach. The class was a 'conventional' one and tended to be more teacher-centred in a way that the source of knowledge was primarily from the teacher and conveyed during the class meeting, and the feedback was solely provided by the teacher (see 6.6.2.3.). Tara's creative writing course "equips students with knowledge of different styles and format of writing different types of fiction and practice on writing their own fiction", including fables and short stories of different genres (Faculty of Language and

Literature, 2015, p. 28). Tara's scaffolding techniques to achieve the objective tended to be rigorous. For instance, to write a horror-mystery stories project, Tara developed chunks of exercises, namely building setting, writing realistic dialogue, and creating strong plot, prior to the horror-mystery story writing task. With these chunks, students practised 'smaller' skills needed to develop a bigger skill of writing a horror-mystery short story.

The freedom and constraints related to the tasks assigned to students may also enhance or restrain creativity. Haryo, in the interview, stated that creative writing should give freedom of expression. Tara also indicated the same idea. In practice, however, there were constraints, such as the amount of time to complete the task, the number of words students have to write, or the literary rules and poetic pattern. Logically, no constraints means freedom, and to be free in expressing anything can develop one's creativity. Yet, to enhance creativity, we can also use the constraints principle (Maley & Kiss, 2018). The primary idea of this principle is "to impose tight constraints" to stimulate creativity (Maley & Kiss, 2018, p. 222). Constraints in the tasks given by the teachers in this study were in terms of time limit, word number, topic, story genre or poem structure/pattern.

In addition, there were constraints in relation with the cultural 'tightness' of Indonesian society that were embedded in some of the teachers' suggestions or explications, such as the moral values that should be conveyed in the stories and fables. Many scholars believe that cultural tightness might hinder creativity (e.g. Kwang, 2001; Loh & Teo, 2017), but other scholars affirm that instead of restraining it, tight culture might promote creativity (Chua, Roth, & Lemoine, 2014). Maley and Kiss (2018, p.212) assert, "[...] creativity is also 'thinking inside the box', making creative use of the constraints within what Boden (1998) called 'a conceptual space'". Even though students considered the time limit, the topic/genre, and the length were constraints on their freedom to express creativity, these constraints actually stimulated creativity.

6.6.2.3. Feedback

Feedback is key to the development of one's creativity (Kaufman & Beghetto, 2009). The kind of feedback may encourage or discourage creativity. As reported in the findings section, Haryo and Tara demonstrated different kinds of feedback, in terms of the types,

focus, and feedback provider. This section discusses the underlying reasons for their preferences and whether the feedback supports or, on the contrary, limits the students' freedom and creativity.

Haryo preferred to give general, oral feedback, whereas Tara chose to give more detailed, individual commentary. The different decisions were probably influenced by two factors: (1) the number of students in class, and (2) the teacher's educational philosophy. Haryo's preference to give a general, oral feedback focusing on some students' writings, and to encourage peer-feedback, are consistent with his wish to foster more independent and autonomous learners, as well as the character education in the Indonesian national curriculum 2013. However, from the interviews, most of the participating students from his class stated their disappointment with his way of providing feedback, even though they said nothing to the teacher in class. Students demanded detailed, individual feedback in addition to the general feedback, to ensure that their writings were correct.

It is prevalent in the Asian context that "students strive to learn the 'correct answer'" (Maley & Kiss, 2018, p.322), hence the participating students needed the teacher to affirm that they had the "correct" poem or stories. Haryo found it very challenging, considering the number of students in the class. With 32 students in class and weekly assignment uploaded in the Moodle, he acknowledged that giving detailed feedback to each student was hard to achieve. However, he was willing to give more thorough feedback if students came to him after class (Ariel, interview). As Loh and Teo (2017) indicate, culture influences learning style and in some Asian countries, including Indonesia, minimal questions are asked by students in class to maintain harmony, and relationship between student and teacher is important and often "extends beyond classroom" (p.197). Tara, on the contrary, predominantly opted for the individual, written feedback and one-on-one conference. The participating students in her class were happy with her feedback and affirmed that her feedback was very useful in helping them to revise the stories they wrote. With 16 students in her class, not to mention that it was a 3-credit course, with 150 minutes of weekly class meetings, it was feasible for her to provide one-on-one conference as well.

Unlike Tara who was the sole feedback provider for her students, Haryo encouraged peer-feedback, aiming primarily to develop mutual appreciation. Most students were cautious when giving feedback to their classmates so as not to hurt others' feelings. Considering this

cultural influence, students might hold back certain comments for the sake of harmony and avoiding hard feelings. Yet, as a way to build mutual appreciation, the peer feedback was helpful. Tara's choice to be the only feedback giver was driven by her understanding that to be a good creative writing facilitator, she had to dedicate a lot of her time to reading students' writings and giving proper feedback. She even checked the story outline and only after she approved the outlines could the students proceed to the next step of writing them into a story.

When giving feedback or evaluating, ESL/EFL creative writing teachers are usually torn between language and creative content. Decisions on the assessment and feedback could be based on the objectives of the course and might be influenced by the teachers' educational background. Even though Haryo mentioned about focusing on the content, when giving feedback, he tended to give more feedback on the language, such as on grammar or diction, rather than on the story content. It is possible that he was influenced by his linguistics educational background; whereas Tara, who focused on the story content or elements, might be influenced by her literature background. Tara's feedback sometimes affected the story's ending, conflict or characters, such as suggesting a 'better ending', or changing the character in the story plan. As previously discussed in Chapter 5, most students followed Tara's suggestions and revised their stories accordingly. This raised a question on whether Tara's feedback nurtures or harms students' creativity. Despite the fact that the students loved Tara's feedback, there was a possibly undesirable effect on the students' creativity. The current study could not, however, establish this.

6.7. Chapter summary

This chapter intended to explore and analyse data related to the teachers' practices to investigate the creative writing teachers' practices to create learning opportunities for students to enhance their creative writing skills.

This research identified four core resources that the teachers used to facilitate students' work: (1) passion in creative writing, (2) practice and experience in creative writing, (3) expertise/skills, related and unrelated to creative writing, and (4) culturally-related knowledge. The findings further indicated that to teach creative writing subject, teachers'

passion and personal practice of creative writing were considered more important than their formal educational qualification, noting that none of the participating teachers had any formal training in teaching creative writing.

The study also identified three types of efforts made by the teachers to create a positive learning environment, namely: spreading passion about creative writing, fostering mutual appreciation, and building learners' confidence. In addition, teachers' resources, motivations and views on their roles in class contributed to the teachers' pedagogical approach, scaffolding types, and feedback. Two notable points can be drawn from the pedagogical practice, namely: (1) the use of model poems and stories, and (2) the exploration of one's feelings, memories, and experience, as well as one's surroundings and culture.

The present study also identified two distinct approaches that teachers used: thorough scaffolding and detailed, directive individual written feedback, minimal scaffolding, providing additional examples and information that students could access when needed, and general, oral class feedback and peer-feedback. Even though students mentioned freedom of expression in creative writing, most of them preferred to have close guidance and detailed, directive written feedback, which might be an influence of culture.

Even though the creative writing was done in a foreign language, it seemed that in this course, to a certain degree, language was of secondary importance compared to the enhancement of creativity in writing stories and poems. This view, which was reflected in the assessment rubric developed by the teachers, was also influenced by the perception of creativity within the department specifically, and the society in general (social environment). Even though students considered that the time limit, the topic/genre, and the length were constraints on their freedom to express creativity, these constraints actually stimulated creativity.

"In literature and in life we ultimately pursue, not conclusions, but beginnings."

~ Sam Tanenhaus*, Literature Unbound*

7.1. Introduction

The final chapter recapitulates the focus of the research concerning the complexities embedded in EFL creative writing practices in the ELT context in Indonesia. The chapter begins by underlining the aim of this project and reiterating the key findings that have been elaborated and discussed in Chapters 4, 5 and 6, as well as inter-connecting the salient findings to respond to the research questions.

This chapter also explicates the implications and particularly the pedagogical implications, of this research on creative writing in ELT context. Then, the limitations of the study are acknowledged and recommendations for future research are provided.

7.2. Revisiting research aims

As expounded in Chapter 1, this research project aimed to investigate the EFL creative writing practices of Indonesian students and teachers, with emphasis on identifying students' use of their cultural-intellectual resources in enhancing their creativity in writing stories and poems in English. To have a comprehensive understanding of the students' practices and experiences as L2 creative writers in the context of ELT, this study looked into three focal areas: the students' and teachers' conceptions of creativity, the students' creative writing practices and the teachers' teaching practices to facilitate students to enhance their creative writing skills.

Understanding students' and teachers' views on creativity was necessary as students' conception of creativity influenced their strategies of inciting inspirations and their writing process, as well as the kinds of stories or poems they wrote. Similarly, the teachers' pedagogical approaches were also affected by their views, such as on what was considered

creative and the scaffolding needed to support students' creative writing development in the classroom. Another influential factor in the dynamics of EFL creative writing practices is the social environment, including the nature of Indonesian society, schools and family.

Indonesia is ethno-linguistically and socio-culturally diverse, therefore, it was all the more necessary to investigate how the diverse cultural-intellectual resources of each student could be harnessed to promote Indonesian students' creative writing skills. Three questions were developed to guide the data collection and analysis, namely how Indonesian students and teachers conceptualise creativity, how Indonesian students utilise their cultural-intellectual resources to enhance their EFL creative writing skills, and how Indonesian teachers facilitate students to enhance their skills for creative writing in English (See Chapter 1, 1.4.). The following section presents the key findings that answer the three research questions and their interconnections in order to obtain a comprehensive understanding of the practices.

7.3. Interconnecting key findings

The findings have been elaborated in detail in Chapter 4, Chapter 5 and Chapter 6, therefore this section summarises and interrelates the key findings and discussions presented in the three preceding chapters in relation to the research questions of this study.

Conception of creativity (RQ 1)

Both students and teachers participating in this research conceptualised creativity through the dimensions of product, process and person. Students and teachers had similar views in that a creative product should be different (thus, new), original and useful or meaningful. Even though originality had emerged as a common attribute in scholarly literature, in this study originality appeared to be highly culturally and contextually interpreted by the students, sometimes merely emphasising the idea of 'not plagiarising other's work'. Yet, despite such statements by students, most of them seemed to espouse blurry ideas about how much difference they thought was needed for writing to be considered as original. In addition, it can also be concluded that the four teachers emphasised the presence of research, observation and reflection that happened in the process of creativity.

To all participants, the process of producing a creative outcome entails combining, adapting, developing and synthesising existing products/ideas, which can be categorised as the adaptive kind of creativity. Since students employed this kind of creative process, there is a possibility of not adding enough 'difference', hence causing plagiarism to take place.

The conception that a creative product, in this case creative writing, should be meaningful might indicate the influence of culture. Most students concurred that a product was creative if it taught life values; while the teachers underlined its meaningfulness - its ability to incite emotions or feelings and provoke thoughts about life and moral goodness. This conception no doubt reflects the influence of the Indonesian society and culture which, like most other Asian countries, tends to be collectivist-oriented. In the Indonesian society, in which social, religious, and cultural values and norms are strongly upheld, creativity inclines to accentuate its social and moral aspects.

The participants' views on creativity were also related to the person dimension - the creator. The students held the democratic view of creativity (Bereczki & Karpati, 2018) - the view that everyone has creative potential; whereas the teachers, even though concurring with this democratic view, still acknowledged the role of one's talent. In other words, the teachers conceptualised creativity as both an innate trait and a learnable skill. They mentioned that everybody could be creative with determination and constant practice in a particular domain (thus, creativity is domain-specific), but based on their observations on students' progress, those who had the talent would be likely to flourish faster or more completely.

A creative individual, according to both students and teachers, had particular characteristics, including being imaginative, deviant regarding rules, out-of-the-box, unusual and free in the way of thinking – these attributes are largely congruent with scholarly literature on creativity (e.g. Baer, 2016; Diakidoy & Kanari, 1999; Dornyei, 2008; Huh & Engbert, 2010; Niu & Sternberg, 2002). However, the most important characteristic that most students and teachers identified, but that was not strongly indicated in scholarly literature was being observant. Most participants concurred that a creative person is perceptive and keen on observing surroundings. Teachers also indicated that having self-confidence was an important characteristic.

Such conceptions of creativity influenced the students' creative writing practices and how teachers navigated ways to scaffold their students in their creating writing. These views were manifested in the students' practices to incite inspiration, namely by observing surroundings, and reflecting from experience. These two practices might also have been influenced by their own conception that to be creative one needs to be observant (perceptive), and that a creative piece of writing was one that conveyed life values.

The perception that producing creativity could be done by adding, or synthesising existing products, was also reflected in the writing practices of some students, such as Sella (see 5.5.3, Figure 21.) who synthesised different sources of knowledge and information from her childhood memory, her trip experience, research on myths related to lakes, a movie about exorcism and her imagination. Such a practice definitely required hard work and determination and is usually driven by passion.

This study identified that the student's intrinsic motivation played a significant role in the student's progress and performance in the creative writing class. Students with low motivation might not be willing to spend extra time and put more effort into completing a task. This study also found that students with positive self-perceived creativity were inclined to perform better and wrote more creative work (as evaluated by their teachers). This corresponds with the teachers' view that having self-confidence was a significant trait of being a creative individual.

Students' creative writing practices (RQ 2)

In their story and poetry writing practices, some students demonstrated capacities that indicated their ability to recognise and use their cultural-intellectual resources. They are the capacities to incite inspiration, synthesise and use their bilingual skills. Three most commonly used practices to incite inspiration are observing surroundings, drawing inspirations by reflecting on memory or experience and getting ideas from others' creative works. Even though these practices may not be unique to Indonesians, they allow glimpses into local cultural facets that emerged in the students' stories and poems, such as the beliefs in ghosts, the local myths, or the traditional norms in a particular ethnic group in Indonesia.

The practice of observing surroundings is also in line with the students' conception that a creative individual is a keen observer. However, even though the teachers also concurred with this view, in practice the two teachers - Haryo and Tara - did not really provide opportunities for students to go out and observe their surroundings. A few students did raise this issue during the interviews and FGDs, stating that it was unfortunate that they only went out once or twice. On the other hand, the teachers had their own reasons for not having out-of-class activities. For students who had passion in creative writing and strong intrinsic motivation, like Sella, Tika, and Nadia, limited opportunities during class did not hinder them. They developed the 'habit' of observing surroundings in their daily life and noting down or trying to remember in as much detail as possible the people, objects or incidents that they found interesting. Intrinsic motivation, again, turns out to be an essential factor that affected the course of the students' creativity development path.

The capacity to synthesise diverse resources is another capability that students used to write stories. With this capacity, the students' creative writing process is associated with the adaptive style of creativity, rather than the innovative one.

Another capacity that the Indonesian students possessed in relation to their creative practices is bilingual skills. As elaborated in Chapter 5, most Indonesian students are at least bilinguals - speaking Indonesian language and a regional language. Some students were able to use their non-English language abilities to write stories and poems in English. Their ability to speak Indonesian language as the national language, and the vernacular or regional language became readily available resources the students could employ to write stories and poems in English. The teachers in this study generally allowed the use of Indonesian language or students' local languages in the process of writing stories and poems in English. Not only when outlining, the two teachers observed also allowed the code-switching of English and Indonesian or regional language. Such flexibility in terms of own language use in the EFL class no doubt nurtured and facilitated the creative writing of these EFL learners.

The study also found strong correspondence of the students' creative writing process to Dewantara's 3N (*Niteni-Nirokake-Nambahi*) learning concept, as demonstrated in the steps of reading and observing the model poem or story, imitating the model and adding or developing. Students were expected to accomplish the "*Nambahi*" stage, which is the

essence of creativity. Creative writing practices using models to learn from and imitating the creation steps seem to be able to facilitate students' creative writing skills.

Teachers' practices of creating opportunities for students' creative writing skills enhancement (RQ 3)

This research identified four resources that the participating teachers employed to teach and facilitate students in their creative writing class, namely: teachers' passion for creative writing, teachers' practice and experience in creative writing, teachers' expertise or skill (related or unrelated to creative writing) and teachers' culturally-related knowledge. It was also found that most students were more inspired by teachers who were enthusiastic about writing stories and poems, and who shared with students their own writing experiences and tips.

The study also found three classroom activities that aimed specifically at creating a positive learning environment, i.e.: spreading passion for creative writing, fostering mutual appreciation and building learners' confidence. Two notable points were found relating to the teachers' pedagogical practices. The first one is the use of model poems and stories, and the second one is the exploration of feelings, memories and experiences.

This study also identified discrepancies between (1) teachers'/students' views and their practices, and (2) teachers' pedagogical approaches and students' expectations. First, all the teachers stated that creative writing entailed freedom in expressing their imagination and oneself (see Chapter 4, 4.3.2.). However, two of them demonstrated practices that might hamper creativity and limit freedom of expression by giving feedback that was often too directive (e.g. changing story outline as suggested by the teacher), rather than feedback that guided them to decide for themselves (e.g. guiding the student with questions to come up with an alternative outline). Another one was regarding the teacher's feedback focus. Even though this teacher stated that the emphasis in giving feedback and in evaluating the stories and poems were on content, this teacher provided more feedback on language (grammar, diction) rather than on content (See Chapter 6, 6.5.2.2.). This means there is an inconsistency between the teacher's statement that the feedback for creative writing class should emphasise the content of the story or poem, and his practice in class.

The second is the incongruity between teachers' approaches and students' expectations in class. One of the teachers was using class Moodle and designed his class in a way to develop students' independence and autonomy, and to give them freedom to explore the online materials that he had provided in the Moodle (See Chapter 6, 6.5.3). However, not all students could understand his objectives, and considered him to be unclear. His students also expected him to provide detailed, individual feedback, while he wanted to encourage peer-feedback. As a consequence, some students did not really favour his approach. In the other creative writing class, the class tended to be more teacher-centred, with individual, detailed written feedback, albeit sometimes being too directive. Even though from the pedagogical consideration this approach did not really support students' creativity and independence, students loved the teacher. There was a misalignment between students' and teachers' understandings of good instructional practices that had facilitated creativity.

Moreover, this research argues that Indonesian students possess idiosyncratic cultural-intellectual assets, and with assistance from the teacher as an expert companion, students would develop the capacity to identify, retrieve, and use them as resources in EFL creative writing.

7.4. Implications of the study

The results of this research project have several implications for English language teaching and learning, especially in EFL contexts. This study may contribute to the body of literature on creativity, particularly in EFL settings, and to the EFL creative writing pedagogical practices in higher education in the Indonesian context and/or similar contexts in Asia.

One of the key findings indicates a new attribute that has not been strongly indicated or suggested in previous studies. The first one is being 'observant'; that is identified by almost all participants as the most important characteristic of a creative individual. This trait could be fostered by teachers in the classroom to enhance creative output from learners. Teachers can facilitate students with practices that sharpen their ability to observe with writer's eyes or that combine observation and the 'what if' thoughts to stimulate creative ideas for stories or poems

Another key finding is four resources that influence EFL creative writing teachers' teaching practices, namely passion for creative writing, personal creative writing practice and experience, expertise related and unrelated to creative writing, and cultural knowledge. The first two resources - passion and practice/experience - are two most significant resources of creative writing teachers. With their passion and experience in creative writing, teachers can build a positive environment for students and share their good practices as creative writers. The four resources enable creative writing teachers to act as 'expert companions' and to facilitate the enhancement of the students' creative writing skills. These main resources, even though still needing to be further investigated, may contribute to the discourse of EFL creative writing.

There are two pedagogical implications that emerge from the research findings. The first is based on the finding that some students were able to use their bi(multi)lingual capacity to write stories and poems in English. Almost all Indonesians are bilinguals, and both students and teachers should recognise their non-English language capacities as a resource that could be used to develop students' creative writing skills. Instead of prohibiting EFL students to use their L1 in ELT settings, the students' non-English language skills should be seen as a useful resource to support the development of their L2. This is generally true for all instruction for bi/multilinguals (Hall & Cook, 2012), but can be extended particularly to creative writing classes. Exposing examples or models of the use of non-English languages to students might help them learn the use of Indonesian language or regional language in stories or poems written in English.

The second pedagogical implication is related to the pedagogy for EFL creative writing in Indonesia. Two main key ideas drawn from literature and those practised by the teacher participants in this study are the use of models and the exploration of one's feelings, memories, experience, and culture. Examples or models are considered really important by the Indonesian students in this study. It is possible that Indonesian learners can learn better if they have models. From the examples they can imitate and add or adapt the model as a part of learning process. The Indonesian EFL creative writing should encourage the exploration of feelings, memories, and culture. With the Indonesian multilingual-multicultural nature, culture becomes an asset for developing identity in creative writing.

Tasks should be designed in a manner that allows space where students' cultural-intellectual resources can be embedded.

The findings of this study, hence, can contribute to the literature on teaching ESL/EFL creative writing and to the teachers to practise using these two pedagogical techniques. The results of this study are relevant to teachers of EFL creative writing in Indonesia by providing an understanding of the students' potential, hence teachers can assist them to recognise their resources to enhance their creative writing skills.

The current study also contributes to the enhancement of EFL creative writing in Indonesian education, considering that English has been the most important foreign language in Indonesia. Perhaps more importantly, understanding the students and teachers' views on creativity and their creative writing practices provides an alternative to support the national curriculum and learning processes that foster creativity.

7.5. Research limitations and recommendations

Limitations of the study

Some limitations of this research project are identified and acknowledged. The first limitation is related to the research participants. Initially, the students targeted as participants were those who had an ardent interest in creative writing. Yet, two of the participating students admitted in the interview that, actually, they were not as passionate as the others in writing stories and poems. The data collected from these two students were rather narrow to a certain degree, particularly regarding their writing practices. This could be a limitation of this study. Yet, on the other hand, information from students who were not really into creative writing provided comparative data on what differentiated these students from those who had passion for creative writing, in terms of their motivation, capacities and efforts.

The second limitation is also from the perspective of methodology. Firstly, while the findings suggested important insights into the students' creative writing practices and writing process, I am aware that a more complete picture of their use of cultural-intellectual resources could be gained through more frequent interviews. In this study, the participants

were interviewed once only, even though three participants were further inquired through email for additional information and clarification on their statements during the one-on-one interviews. It would be worth interviewing the students more than once, after classes observed or after submissions of writing assignments, to reveal a more comprehensive description about the students' creative writing practices. Secondly, I am also aware that the data collected concerning the students' writing process were post-writing reflections. Efforts have been made to elicit information on the students' writing process by triangulating data not only from the one-on-one interviews and FGDs, but also from their guided journals and classroom observations. Yet, data gathered using think-aloud writing method as used by Zhao (2015) might provide thorough information about students' writing process.

Recommendations for future research

First, the outcomes of this study could serve as a springboard for further research into creative writing, especially in EFL creative writing in Indonesia. The students' short stories and poems collected in this study were not yet explored comprehensively. The cultural allusions that surfaced in the students' stories and poems could indicate the personal identity of the students as beginner L2 writers. A study could be done to identify the personal identity that emerged from the students' creative writings.

Second, the study found that a few students were able to recognise and employ their cultural-intellectual assets, including their bilingual skills, to develop their creative writing skills. Considering that Indonesia has diverse culture and regional languages, a broader study in different research sites with dissimilar cultures in Indonesia could be conducted to further investigate the cultural-intellectual resources students have used and can use to improve their creative writing skills and develop voice (identity) in their stories and poems.

Third, the current study found being 'observant' as an important characteristic of a creative individual, yet more studies involving more Indonesian students need to be done to explore whether a similar view is held by other Indonesian students.

Fourth, research on teachers' practices could be done to explore more about teachers' key resources when facilitating students in EFL creative writing. The study could examine

217

whether passion, personal creative writing experience/practice, expertise/skills related or unrelated to creative writing domain and culturally-related knowledge also become resources when teaching creative writing.

These four recommendations are only a few potential research ideas that might enrich insights about creativity and creative writing in ELT context. More areas are yet to be explored in order to yield research outcomes that will benefit and empower EFL learners and teachers in Indonesia.

7.6. Final Remarks

Embarking on this research project on creativity and EFL creative writing has been exciting and thought-provoking. Moreover, being a part of the creative writing journey in EFL/ESL contexts from the onset, I realised that this study has taken me towards a more comprehensive understanding of this relatively new practice in Indonesia. L2 creative writing is about empowering students and regardless of its limitations, this study has found that it is necessary to recognise our own cultural-intellectual resources and to utilise these resources to develop the skills for creative writing in English. It is expected that the findings of this research could contribute to a more informed and enriched environment of teaching and learning EFL creative writing in Indonesia and beyond.

REFERENCES

Amabile, T. (1996). *Creativity in context*. Oxford: Westview Press.

Amabile, T. (2012). Componential theory of creativity. A working paper. Boston: Harvard Business School.

Amabile, T.M. (1983). The social psychology of creativity : A componential conceptualization. *Journal of Personality and Social Psychology, 45*(2), 357-376.

Amalia, I.F., Mashluhah, M.I., and Fernandez, M.F. (2017). Pengaruh metode pembelajaran 3N (Niteni, Nirokake, Nambahi) terhadap keterampilan menulis puisi pada mata pelajaran Bahasa Indonesia siswa sekolah dasar. Prosiding TEP & PDs. *Transformasi Pendidikan Abad 21*, 304-309. ISBN: 978-602-71836-6-7.

Anae, N. (2014). Creative Writing as Freedom, Education as Exploration: creative writing as literary and visual arts pedagogy in the first year teacher-education experience. *Australian Journal of Teacher Education, 39*(8), 123-142.

Arimbi, D.A. (2009). *Reading Contemporary Indonesian Muslim Women Writers. Representation, Identity and Religion of Muslim Women in Indonesian Fiction.* Amsterdam: Amsterdam University Press.

Art for Art's Sake: Its Fallacy and Viciousness. (1917). *The Art World, 2*(2), 98-102. Retrieved from http://www.jstor.org/stable/25587887

Badan Pusat Statistik. (2010). *Kewarganegaraan, suku bangsa, agama, dan Bahasa sehari-hari penduduk Indonesia. Hasil sensus penduduk 2010.* Jakarta: Badan Pusat Statistik

Baer, J. (2016). Creativity doesn't develop in a vacuum. In B. Barbot (Ed.), *Perspectives on creativity development. New Directions for Child and Adolescent Development*, *151*, 9–20.

Bakhtin M.M. (1984). *The Dialogic Imagination. Four Essays*. Michael Holquist (ed.). Caryl Emerson and Michael Holquist (trans.). Texas: The University of Texas Press.

Bao, D. (2017). *Poetry for education: Classroom ideas that inspire creative thinking*. Paperback. Bloomington: Xlibris.

Bazeley, P., & Jackson, K. (2013). *Qualitative data analysis with NVivo*. Second edition. Thousand Oaks: SAGE publications Ltd.

Beghetto, R.A. (2010). Creativity in the classroom. In J.C. Kaufman, & R.J. Sternberg (eds.). *The Cambridge Handbook of Creativity*. (pp. 447-466). New York: Cambridge University Press.

Beghetto, R.A., Kaufman, J.C., & Baer, J. (2015). *Teaching for creativity in the common core classroom*. New York: Teachers College Press.

Bereczki, E.O., & Karpati, A. (2018). Teachers' beliefs about creativity and its nurture: A systematic review of the recent research literature. *Educational Research Review, 23*(2018), 25-56.

Bhabha, H. K. (1994). *The Location of Culture*. New York: Routledge.

Biro Komunikasi dan Layanan Masyarakat Kementerian Pendidikan dan Kebudayaan dan Tim Komunikasi Pemerintah Kementerian Komunikasi dan Informatika. (2017). 'Penguatan pendidkan karakter jadi pintu masuk pembenahan pendidikan nasional'.

Retrieved from: https://www.kemdikbud.go.id/main/blog/2017/07/penguatan-pendidikan-karakter-jadi-pintu-masuk-pembenahan-pendidikan-nasional

Blythe, H., and Sweet, C. (2008). The writing community: A new model for the creative writing classroom. *Pedagogy: Critical approachers to Teaching Literature, Language, Composition, and Culture, 8*(2), 305-325. doi: 10.1215/15314200-2007-042.

Boden, M. A. (2004). *The creative mind: myths and mechanisms*. London: Routledge.

Budiati, N., Istiqomah, Purnami, A.S., & Agustito, D., (2018, December 9, 2017). Penerapan konsep 3N (Niteni, Nirokake, Nambai) dalam pembelajaran matematika. In Universitas Sarjanawiyata Tamansiswa (Ed). *Etnomatematika: Perspektif Matematika dari Budaya Indonesia.* Paper presented at Seminar Nasional Pendidikan Matematika Etnomatnesia, pp. 486-490. Yogyakarta: Sarjanawiyata Tamansiswa University Press. ISBN: 978-602-6258-07-6.

Carlile, O., & Jordan, A. (2012). *Approaches to creativity. A guide for Teachers*. New York: Open University Press.

Chamcharatsri, P. B. (2013). Emotionality and second language writers: expressing fear through narrative in Thai and in English. *L2 Journal, 5*(1), 59-75.

Chin, G. V. S. (2014) Co-constructing a community of creative writers: Exploring L2 identity formations through Bruneian playwriting. In S. Zyngier & J. Gavins (Series Ed.) & D. Disney (Vol. Ed.), *Linguistic Approaches to Literature (LAL). Exploring second language creative writing. Beyond Babel.(*pp. 119-138). Philadelphia, PA: John Benjamins.

Chua, R.Y. J., Roth, Y., & Lemoine, Jean-François. (2015). The Impact of Culture on Creativity: How Cultural Tightness and Cultural Distance Affect Global Innovation Crowdsourcing Work. *Administrative Science Quarterly*. 60(2), 189-227. Research Collection Lee Kong Chian School of Business. doi: 10.1177/0001839214563595

Chua, R.Y.J. & Zremski, J. (2016). Can Asian be creative? *Asian Management Insights, 3*(2), 54-60. Research Collection Lee Kong Chian School of Business. Retrieved from: https://ink.library.smu.edu.sg/lkcsb_research/5003

Collard, P., & Looney, J. (2014). Nurturing creativity in education. *European Journal of Education, 49*(3), 348-364. doi: 10.1111/ejed.12090.

Corcoran, K. (2011). Enhancing creativity. *Australian Art Education, 34*(1), 30-55. Creative Writing as a Site of Pedagogic Identity and Pedagogic Learning *and Reception in Southern Africa*, *27(*2), 159-164. doi: 10.1080/1013929X.2015.1088270

Creswell, J. W. (2013). *Qualitative Inquiry & Research Design: Choosing among Five Approaches* (3rd ed.). Thousand Oaks, CA: SAGE.

Creswell, J.W. (2003). *Research design. Qualitative, Quantitative, and Mixed methods approaches*. Second edition. London: Sage Publications, Inc.

Creswell, J.W. (2012). *Educational research. Planning, conducting, and evaluating quantitative and qualitative research*. Fourth edition. Boston: Pearson.

Creswell, J.W. (2014). *Educational research. Planning, conducting, and evaluating quantitative and qualitative research.* Fifth edition. Sydney: Pearson

Crystal, D. (2003). *English as a global language* (2nd ed.). Cambridge: Cambridge University Press.

Csikszentmihalyi, M. (1996). *Creativity: flow and the psychology of discovery and invention*. New York: Harper Collins Publishers.

Cummins, J. (2014). Creative writing in ELT helping students find their voice. *English Australia Journal, 29*(2), 59-62.

Dai, F. (2015). Teaching creative writing in English in the Chinese context. *World Englishes, 34*(2), 247-259.

Dardjowidjojo, S. (2003). English Teaching: Where and How Do We Begin? K.E. Sukamto (Ed), *Rampai Bahasa, Pendidikan, dan Budaya: Kumpulan Esai Soenjono Dardjowidjojo*, 29-40. Jakarta: Yayasan Obor Indonesia.

Darmawan. (2016). REVIEW-On Five Short Films by Wregas Bhanuteja. Issue 20, Kyoto Review of Southeast Asia, September 2016. Center for Southeast Asian Studies, Kyoto University.

Daya cipta (n.d.). *Kamus Bahasa Indonesia Online*. In Kamus Bahasa Indonesia. Retrieved February, 2016, from http://www.KamusBahasaIndonesia.org/dayacipta

Denzin, N.K., & Lincoln, Y.S.(Eds.). (2005). *The Sage handbook of qualitative research*. Third edition. Thousand Oaks: Sage Publications, Inc.

Diakidoy, I.N., & Kanari, E. (1999). Student teachers' beliefs about creativity. *British Educational Research Journal, 25*(2) (April, 1999), 225-243. URL: http://www.jstor.org/stable/1501634

Disney, D. (2014). Is this how it's supposed to work? Poetry as a radical technology in L2 creative writing classrooms. In S. Zyngier & J. Gavins (Series Ed.) & D. Disney (Vol. Ed.), *Linguistic Approaches to Literature (LAL). Exploring second language creative writing. Beyond Babel.(*pp. 41-56). Philadelphia, PA: John Benjamins.

Dörnyei, Z. (2008). *The psychology of the language learner*. New Jersey: Taylor & Francis e-Library.

Dörnyei, Z., & Ushioda, E. (2010). *Teaching and researching motivation*. Harlow,England: Pearson Education.

Ee, J., Seng, T.O., & Kwang, Ng A. (2007). Styles of creativity: Adaptors and innovators in a Singapore context. *Asia Pacific Education Review, 8*(3), 364-373.

Ena, O.T. (2011). *Reticent: Reminiscent of Macapat Poems*. North Carolina: Createspace.

English Language Education Study Program. (2016). *Panduan Akademik*. Yogyakarta: Universitas Cipta Nusantara.

Exley, B. (2005). Learner characteristics of 'Asian' EFL students: Exceptions to the 'Norm'. In Young, Janelle (ed.). *Proceedings Pleasure Passion Provocation*. Joint National Conference AATE & ALEA 2005, pp. 1-16. Gold Coast: AATE & ALEA.

Faculty of Language and Literature. (2015). *Student handbook*. Salatiga: Faculty of Language and Literature Universitas Kreativitas Persada.

Feist, G.J. (2010). The Function of Personality in Creativity. In J.C. Kaufman, & R.J. Sternberg (eds.). *The Cambridge Handbook of Creativity*. (pp. 113-130). New York: Cambridge University Press.

Feist, G.J., Reiter-Palmon, R., & Kaufman, J.C. (eds.) (2017). *The Cambridge handbook of creativity and personality research*. Cambridge: Cambridge University Press.

Fitriah. (2017). *Teachers' beliefs about creativity in EFL classrooms in Indonesian Higher Education*. (Unpublished doctoral dissertation). University of Canberra, Canberra, Australia.

Flick, U. (2014). *The SAGE handbook of qualitative data analysis*. London: SAGE publications Ltd.

Freiman, M. (2002). Learning through dialogue: Teaching and assessing creative writing online. *TEXT, 6(2).* Retrieved from http://www.textjournal.com.au/oct02/freiman.htm

Gelfand, M., Nishii, L., & Raver, J. (2006). On the nature and importance of cultural tightness-looseness. *The Journal of Applied Psychology*, *91*(6), 1225-44.

Gelfand, M.J., Raver, J.L., Nishii, L, Leslie, L.M., Lun, J., Lim, B.C., Duan, L., Almaliach, A., Ang, S., Arnadottir, J., Aycan, Z., Boehnke, K., Boski, P., Cabecinhas, R., Chan, D., Chhokar, J., D'Amato, A., Ferrer, M., Fischlmayr, I.C., Fischer, R., Fulop, M., Georgas, J., Kashima, E.S., Kashima, Yoshihima., Kim, K., Lempereur, A., Marquez, P., Othman, R., Overlaet, B., Panagiotopoulou, P., Peltzer, K., Perez-Florizno, L.R., Ponomarenko, L., Realo, A., Schei, V., Schmitt, M., Smith, P.B., Soomro, N., Szabo, E., Taveesin, N., Toyama, M., Vliert, E.V., Vohra, N., Ward, C., Yamaguchi, S. (2011). Differences between tight and loose cultures: A 33-nation study. *Science* 332(27 May), 1100. DOI: 10.1126/science.1197754

Grigorenko, E. L., & Tan, M. (2008) Teaching creativity as a demand-led competency. *What the west can learn from the east. Asian perspectives on the psychology of learning and motivation* (pp. 11-29).

Hall, G., & Cook, G. (2012). Own-language use in language teaching and learning. *Language Teaching, 45*(3), 271-308. doi:10.1017/S0261444812000067.

Hanauer, D. I. (2010) Poetry as research: Exploring second language poetry writing. *Linguistic Approaches to Literature: Vol. 9*. Philadelphia, PA, USA: John Benjamins.

Hanauer, D. I. (2011). Meaningful literacy: Writing poetry in the language classroom. *Language Teaching, 45*(01), 105-115. doi:10.1017/s0261444810000522

Hanauer, D. I. (2015). Measuring Voice in Poetry Written by Second Language Learners. *Written Communication, 32*(1), 66-86. doi:10.1177/0741088314563023

Hanauer, D.I. (2012). Meaningful literacy: Writing poetry in the language classroom. *Language Teaching*, 45, pp 105-115 doi:10.1017/S0261444810000522

Hanauer, D.I. (2014). Appreciating the beauty of second language poetry writing. In S. Zyngier & J. Gavins (Series Ed.) & D. Disney (Vol. Ed.), *Linguistic Approaches to Literature (LAL). Exploring second language creative writing. Beyond Babel.(*pp. 11-22). Philadelphia, PA: John Benjamins.

Handa, N. (2013). *Engaging non-Western international students' intellectual agency in the internationalisation of Australian teacher education: a case study of possibilities for transnational knowledge exchange.*(Unpublished doctoral dissertation). University of Western Sydney, Sydney, Australia.

Hardy, S. (2015) Multilingualism in Creative Writing, *Current Writing: Text* and Reception in Southern Africa, 27:2, 159-164, doi: 10.1080/1013929X.2015.1088270

Harper, G. (2014). *The future for creative writing*. West Sussex: John Wiley & Sons, Ltd.

Harper, G. (2016). Teaching creative writing. In R. H. Jones (Ed.), *The Routledge handbook of language and creativity* (pp. 498-512). New York: Routledge.

Harsono, A. (2019). Quasi ban imposed on award-winning Indonesian film. *The Jakarta Post,* May 12, 2019. Available at: https://www.thejakartapost.com/academia/2019/05/12/ban-kucumbu-tubuh-indahku-garin-nugroho.html (Accessed: 5 February, 2019)

Hassan, A., Jamaludin, N.S., Sulaiman, T., & Baki, R. (2010). Western and Eastern Educational Philosophies. A conference paper. Philosophy of Education Society of Australasia.

Hazin, M. (2016). *Model of Character Education Based on Entrepreneurship in Senior High School Selamat Pagi Indonesia Batu*. A conference paper. International Conference Education, Psychology and Social Sciences. Vol. 1, August 2016.

Hellawell, D. (2006). Inside–out: analysis of the insider–outsider concept as a heuristic device to develop reflexivity in students doing qualitative research, *Teaching in Higher Education, 11*(4), 483-494. doi: 10.1080/13562510600874292

Herawati, H. (2014, 21-22 March). Voicing local culture through creative writing. In The State University of Surabaya (Ed). *The Role of Local Wisdom in Shaping Identity*. Paper presented at Asia Creative Writing Conference, pp.213-225. Surabaya: Unesa University Press.

Hirata, A. (2008). *Laskar Pelangi*. Sleman, DIY: Bentang Pustaka.

Horror story. Narrrative genre. (n.d.). In *Encyclopaedia Britannica online*. Retrieved from https://www.britannica.com/art/horror-story

Huh, K., & Engbert, J. (2010). 1+1 does not always equal 2: Exploring creativity, language learning, and technology mediated field experience. *TESOL Journal*, *1*(2), 206-226. doi: 10.5054/tj.2010.220426.

Iida, A. (2011). *Revisiting haiku: the contribution of composing haiku to L2 academic literacy development.* (Doctor of Philosophy), Indiana University of Pennsylvania, Ann Arbor, MI.

Iida, A. (2013). Critical review of literary reading and writing in a second language. *The Journal of Literature in Language Teaching*, *2* (May, 2013), 5-11.

Iida, A. (2016). Poetic identity in second language writing: Exploring an EFL learner's study abroad experience. *Eurasian Journal of Apllied Linguistics*, 2(1), 1-14.

Indonesian Higher Education Directorate, Ministry of Education and Culture. (2014). *Buku Kurikulum Pendidikan Tinggi.* Jakarta: Ministry of Education and Culture.

Ivanic, R., & Camps, D. (2001). I am how I sound. Voice as self-representation in L2 writing. *Journal of Second Language Writing*, *10*(2001), pp. 3-33. ISSN: 1060-3743

Jones, R.H. (2016a). Creativity and discourse analysis. In R.H. Jones (Ed.), *The routledge handbook of language and creativity* (pp.61-77). New York: Routledge.

Jones, R.H. (2016b). Introduction. In R.H. Jones (Ed), *The routledge handbook of language and creativity* (pp. 1-22). New York: Routledge.

Jwa, S. (2012). Modelling L2 writer voice: Discoursal positioning in fanfiction writing. *Computer and composition, 29*(2012), 323-340.

Kachru, B.B. (1992). *The Other Tongue: English Across Cultures, (2nd ed).* Urbana, IL.: University of Illinois Press.

Kachru, B.B. (1994). Englishization and contact linguistics. *World Englishes*, *13*(2), 135-154.

Kaufman, J.C., and Beghetto, R.A. (2009). Beyond big and little: The four C model of creativity. *Review of General Psychology*, 13(1), 1-12. doi: 10.1037/a0013688.

Kelen, C. (2014). Process and product, means and ends: Creative writing in Macao. In S. Zyngier & J. Gavins (Series Ed.) & D. Disney (Vol. Ed.), *Linguistic Approaches to Literature (LAL). Exploring second language creative writing. Beyond Babel.*(pp. 75-102). Philadelphia, PA: John Benjamins.

Kervin, L., Vialle, W., Howard, S., Herrington, J., & Okely, T. (2016). *Research for educators. 2nd edition*. South Melbourne, Victoria: Cengage Learning.

Kirton M. (1976). Adaptors and innovators: A description of measure. *Journal of Applied Psychology, 61*(5), 622–629.

Kirton, M. J. (1994). A theory of cognitive style. In M. J. Kirton (Ed.), Adaptors and innovators: Styles of creativity and problem-solving (pp. 1-33). London: Routledge.

Knobel, M. & Lankshear, C. (2016). Language, creativity, and remix culture. In R.H. Jones (Ed.), *The routledge handbook of language and creativity* (pp.398-414). New York: Routledge.

Kozbelt, A., Beghetto, R. A., & Runco, M. A. (2010). Theories of creativity. In J. C. Kaufman & R. J. Sternberg (Eds.), *The Cambridge handbook of creativity*. New York: Cambridge university press.

Kreativitas (n.d.). *Kamus Bahasa Indonesia Online*. In Kamus Bahasa Indonesia. Retrieved February, 2016, from http://www.KamusBahasaIndonesia.org/kreativitas

Kwang, N.A. (2001). *Why Asian are less creative than Westerners*. Singapore: Prentice Hall.

Lamb. K. (2018). Is Rabbit Town a rip-off? The theme park with very familiar art. Selfie tourism' attraction in Indonesia accused of copying famous international works. Thursday 29 March, 2018. Retrieved from: https://www.theguardian.com/artanddesign/2018/mar/29/rabbit-town-theme-park-very-familiar-works-of-art-indonesia

Lather, P. (2006). Paradigm proliferation as a good thing to think with: teaching research in education as a wild profusion. *International Journal of Qualitative Studies in Education*, 19(1), pp.35-57.

Lauder, A. (2008). The status and function of English in Indonesia: A review of key factors. Makara, *Sosial Humaniora*, *12*(1), July 2008, 9-20.

Lestari, I.P. (2014, 21-22 March). Local language in global communication. In The State University of Surabaya (Ed). *The Role of Local Wisdom in Shaping Identity*. Paper presented at Asia Creative Writing Conference, pp.145-153. Surabaya: Unesa University Press.

Leung, K., Au, A., & Leung, B.W.C. (2004). Creativity and innovation: East-West comparisons with an emphasis on Chinese societies. In Sing Lau, Anna N.N. Hui, and Grace Y.C. Ng (Eds.), *Creativity: When East meets West*. (pp.113-135). Singapore: World Scientific.

Li, W. (2010). Moment analysis and translanguaging space: Discursive construction of identities by multilingual Chinese youth in Britain. *Journal of Pragmatics*, *43*(2011), 1222-1235, doi:10.1016/j.pragma.2010.07.035

Lie, A. (2017). English and identity in multicultural contexts: Issues, challenges, and opportunities. *TEFLIN Journal, 28*(1), (71-92).

Loh, C.Y.R. & Teo, T.C. (2017). Understanding Asian students learning style, cultural influence and learning strategies. *Journal of Education & Social Policy, 7*(1), 194-210.

Lubart, T.I., & Georgsdottir, A. (2004). Creativity: Developmental and cross-cultural issues. In Sing Lau, Anna N.N. Hui, and Grace Y.C. Ng (Eds.), *Creativity: When East meets West*. (pp.23-54). Singapore: World Scientific.

MacKenzie, N., & Knipe, S. (2006). Research dilemmas: Paradigms, methods, and methodology. *Issues in Educational Research, 16*(2), 193-205.

Maley, A. (2009). *Creative writing for language learners (and teachers).* Retrieved from https://www.teachingenglish.org.uk/article/creative-writing-language-learners-teachers?page=1

Maley, A., & Kiss, T. (2018). *Creativity and English Language Teaching: From inspiration to implementation*. London: Palgrave Macmillan.

Maley, A., & Mukundan, J. (2011). Writing poems: a resource book for teachers of English. Petaling Jaya: Pearson Malaysia.

Maley, A., Mukundan, J., and Widodo, H.P. (2013). Creative writing: Poems and short stories for English language learning. Munchen: LINCOM GmbH.

Mansoor, A. (2013). The Recipe for Novelty: Using Bilingualism and Indigenous Literary Genres in an Advanced Level L2 Creative Writing Context in Pakistan. *New Writing, 10*(1), 52-66. doi:10.1080/14790726.2012.742550

Mansoor, A. (2014). Ekphrastic Practices in Catalysing Creative Writing in Undergraduate ESL Classrooms, *New Writing, 11(*2), 208-227, DOI: 10.1080/14790726.2014.904887

May, S. (2007). *Doing creative writing*. New York: Routledge.

McLoughlin, N. (2008). Creating an integrated model for teaching creative writing: One approach. In G. Harper & J. Kroll (Eds.). *Creative writing studies: practice, research, and pedagogy*. Toronto: Multilingual Matters, Ltd.

Mencipta. (n.d.). In *Kamus Bahasa Indonesia Online*. Retrieved from http://kamusbahasaindonesia.org/mencipta

Merriam, S.B. (2009). *Qualitative research. A guide to design and implementation*. Revised and expanded from qualitative research and case study applications in education. San Francisco: Jossey-Bass.

Merriam, S.B., & Tisdell, E.J. (2016). *Qualitative research. A guide to design and implementation*. Fourth edition. San Fransisco: John Wiley & Sons, Inc.

Merrotsy, P. (2013). A note on big-C creativity and little-c creativity. *Creativity Research Journal*, 25(4), 474-476, doi: 10.1080/10400419.2013.843921.

Mills, P. (2006). *The Routledge creative writing coursebook*. London: Routledge.

Monash University Library. (2018, 10 December). Turnitin: What is Turnitin? Retrieved from: https://guides.lib.monash.edu/turnitin

Morgan, W. (2006). Poetry makes nothing happen: Creative writing and the English classroom. *English Teaching: Practice and Critique*, *5*(2), pp. 17-33.

Munandar, S.C.U. (2009). *Pengembangan kreativitas anak berbakat*. Jakarta: PT Rineka Cipta dan Dep. Pendidikan dan Kebudayaan.

Mustafa, F. (2019). "I think it I not plagiarism": How little do Indonesian ungergraduate EFL students understand plagiarism? *Asian EFL Journal, 21*(2), 74-91.

Nita, C. I. R., Jazuli, M., Sumaryanto, T., & Sayuti, S. (2018). Niteni, Niroake, Nambahi (3N) Concept in the Learning of Dance in Elementary School. *Mediterranean Journal of Social Sciences, 8*. 137-142. doi: 10.2478/mjss-2018-0106.

Niu, W. (2003). *Individual and environmental influences on Chinese student creativity*. (Doctoral dissertation). Yale University, New Haven, Connecticut, the United States.

Niu, W., & Sternberg, R. (2002). Contemporary studies on the concept of creativity: the East and the West. *Journal of Creative Behavior*, *36*(4), 269-288.

O'Rourke, R. (2007). Creative Writing as a site of pedagogic identity and pedagogic learning. *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture*, *7*(3), 501-566.

Oleynick, V. C., DeYoung, C. G., Hyde, E., Kaufman, S. B., Beaty, R. E., & Silvia, P. J. (2017). Openness/intellect: The core of the creative personality. In G. J. Feist, R. Reiter-Palmon, & J. C. Kaufman (Eds.), *Cambridge handbooks in psychology. The Cambridge handbook of creativity and personality research* (pp. 9-27). New York, NY, US: Cambridge University Press.

O'Reilly, M., & Kiyimba, N. (2015). *Advanced qualitative research. A guide to using theory.* London: SAGE.

Palmer, B.L. (2017). "Teacher Passion as a Teaching Tool". *Electronic Theses and Dissertations.* Paper 3269. http://dc.etsu.edu/etd/3269

Pennington, M.C. (2016). Creativity in composition. In R.H. Jones (Ed.), *The routledge handbook of language and creativity* (pp.483-497). New York: Routledge.

Perl, S., & Schwartz, M. (2006). *Writing true: The art and craft of creative nonfiction*. Boston: Houghton Mifflin.

Petersen, S. A., Procter-Legg, E., & Cacchione, A. (2013). Creativity and Mobile Language Learning Using LingoBee. *International Journal of Mobile and Blended Learning, 5*(3), 34-51. doi:10.4018/jmbl.2013070103

Pham Thi Hong, T. (2011). Issues to consider when implementing student-centred learning practices at Asian higher education institutions. *Journal of Higher Education Policy and Management, 33*(5), 519-528. doi: 10.1080/1360080x.2011.605226.

Piirto, J. (2004). *Understanding Creativity*. Scottsdale: Great Potential Press.

Piirto, J. (2011). *Creativity for 21st century skills. How to embed creativity into the curriculum*. Boston: Sense Publishers.

Prabhu, V., Sutton, C. & Sauser, W. (2008). Creativity and Certain Personality Traits: Understanding the Mediating Effect of Intrinsic Motivation, *Creativity Research Journal, 20*(1), 53-66, doi: 10.1080/10400410701841955

Puccio, G.J., & Gonzales, D.W. (2004). Nurturing creative thinking:Western approaches and Eastern issues. In Sing Lau, Anna N.N. Hui, and Grace Y.C. Ng (Eds.), *Creativity: When East meets West*. (pp.393-428). Singapore: World Scientific.

Rakhmawati, D.E.N. (2014, 21-22 March). Representing local values through cultural places in EFL creative writing class. In The State University of Surabaya (Ed). *The Role of Local Wisdom in Shaping Identity*. Paper presented at Asia Creative Writing Conference, pp.226-236. Surabaya: Unesa University Press.

Ranieri, M., & Bruni, I. (2013). Empowering Creativity in Young People Through Mobile Learning. *International Journal of Mobile and Blended Learning, 5*(3), 17-33. doi:10.4018/jmbl.2013070102

Rippey, J. (2014). Creative writing in EFL in Japan: A spirit of inclusion. *Lit Matters*, *1* (June 14), 2014.

Rosenberg, M. (2015). The learner as a creativity resource. In A. Maley & N. Peachey (Eds.). *Creativity in the English language classroom*. London: British Council.

Rozak, A. dan Wardina. (2014). Pengaruh Teknik 3N (Niteni, Nirokke, dan Nambahi) Ki Hajar Dewantara terhadap Kemampuan Menulis Narasi Siswa. *Jurnal Logika*. XI(4), 25-40. http://www.fkipunswagati.ac.id/ejournal/index.php/repository/article/view/154.

Rudowicz, E. (2004). Creativity among Chinese people: Beyond western perspective. In Sing Lau, Anna N.N. Hui, and Grace Y.C. Ng (Eds.), *Creativity: When East meets West*. (pp.55-86). Singapore: World Scientific

Runco, M.A. (2004a). Creativity. *Annual Review of Psychology*, *55*, 657–687. doi: 10.1146/annurev.psych.55.090902.141502

Runco, M.A. (2004b). Personal creativity and culture. In Sing Lau, Anna N.N. Hui, and Grace Y.C. Ng (Eds.), *Creativity: When East meets West*. (pp.9-21). Singapore: World Scientific.

Runco. M.A. (2014). "Big C, little c" creativity as a false dichotomy: reality is not categorical. *Creativity Research Journal*, *26*(1), 131-132. doi:10.1080/10400419.2014.873676.

Rusydiyah, E.F.(2014). Character education through the constructivist design of Islamic education subject at elementary school Pembangunan Jaya II in Gedangan Sidoarjo. *Al-Ta'lim Journal*, *21*(3), 227-238.

Schröter, S. (2014). Between *Sastra Wangi* and *Perda Sharia*: Debates over gendered citizenship in post-authoritarian Indonesia. *Review of Indonesian and Malaysian Affairs*, *48*(1).

Setiyadi, D.B.P. (2013). Discourse analysis of Serat Kalatidha: Javanese cognition system and local wisdom. *Asian Journal of Social Sciences & Humanities*, 2(4), pp. 291-300. ISSN: 2186-8492. Retrieved from http://www.ajssh.leena-luna.co.jp/AJSSHPDFs/ Vol.2(4)/AJSSH2013(2.4-29).pdf

Siaputra, I. B., & Santosa, D. A. (2016). Academic integrity campaign in Indonesia. In T. Bretag (ed.). *Handbook of Academic Integrity*. Singapore: Springer Science+Business Media, (pp. 75-86). doi: 10.1007/978-981-287-098-8_4

Simonton, D. (2013). "What is a creative idea? Little-c versus Big-C creativity". In *Handbook of Research on Creativity*. Cheltenham, UK: Edward Elgar Publishing. Retrieved from http://www.elgaronline.com/view/9780857939807.00015.xml.

Singh, M. (2010). Connecting intellectual projects in Chine and Australia: Bradley's international student-migrants, Bourdieu and productive ignorance. *Australian Journal of Education,* 54(1), 31-45.

Singh, M., & Tamatea, L. (2012). Innovations in partnership-driven teacher education. *Local – Global* 9, 20-43.

Siswoyo, D. (2013). Philosophy of education in Indonesia: Theory and thoughts of institutionalized state (Pancasila). *Asian Social Science, 9*(12), 136-143. doi:10.5539/ass.v9n12p136.

Smith, C. (2013). Creative writing as an important tool in second language acquisition and practice. *The Journal of Literature in Language Teaching, 2*(May 2013), 12-18.

Soemardjan, S. 1983. Suatu tinjauan dari sudut sosiologi. In S. Takdir Alisjahbana (Ed.). *Kreativitas*. Jakarta: Penerbit Dian Rakyat. pp.87-98

Spiro, J. (2014). Learner and writer voices. Learners as writers and the search for authorial voice. In S. Zyngier & J. Gavins (Series Ed.) & D. Disney (Vol. Ed.), *Linguistic Approaches to Literature (LAL). Exploring second language creative writing. Beyond Babel.(*pp. 23-40). Philadelphia, PA: John Benjamins.

Stake, R.E. (2013). *Multiple case study analysis*. New York: The Guilford Press.

Sternberg, R. J., & Lubart, T. I. (1999). The concept of creativity: Prospects and paradigms. In R. J. Sternberg (Ed.), *Handbook of creativity* (pp. 3-15). Cambridge: Cambridge University Press.

Sui, G. (2015). Bilingual creativity: University–level poetry writing workshops in English in China. *English Today, 31*(03), 40-45. doi: 10.1017/s0266078415000243

Sukraini, N.W. (2014, 21-22 March). Let traditional Dayak music inspire your short stories. In The State University of Surabaya (Ed). *The Role of Local Wisdom in Shaping Identity*. Paper presented at Asia Creative Writing Conference, pp.483-396. Surabaya: Unesa University Press.

Sumiyati, & Widodo, S.A. (2018, December 9, 2017). Pengaruh konsep 3N *Niteni, Nirokke, Nambahi*. In Universitas Sarjanawiyata Tamansiswa (Ed). *Etnomatematika: Perspektif Matematika dari Budaya Indonesia.* Paper presented at Seminar Nasional Pendidikan Matematika Etnomatnesia, pp. 761-768. Yogyakarta: Sarjanawiyata Tamansiswa University Press. ISBN: 978-602-6258-07-6

Supriadi, D. (1994). *Kreativitas, Kebudayaan & Perkembangan Iptek.* Bandung: Alfabeta.

Suratno, T. (2014). The education system in Indonesia at a time of significant changes, *Revue internationale d'éducation de Sèvres* [Online], Education in Asia in 2014: what global issues? (12-14 June 2014), Online since 21 May 2014, connection on 30 September 2016. URL : http://ries.revues.org/3814

Suroso. (2011). Pemikiran Ki Hadjar Dewantara tentang belajar dan pembelajaran. *Scholaria, 1(*1) May, 2011, pp.: 46-72.

Susanti, A., and Trisusana. A. (2014, 21-22 March). Folklore for teaching short story writing. In The State University of Surabaya (Ed). *The Role of Local Wisdom in Shaping Identity*. Paper presented at Asia Creative Writing Conference, pp.307-315. Surabaya: Unesa University Press.

Swanborn, P. (2010). *Case study research: What, Why, and how?* Thousand Oaks, CA: SAGE.

Tay, E. (2014). Curriculum as cultural critique: Creative writing pedagogy in Hong Kong. In D. Disney (Ed.), *Exploring second language creative writing. Beyond Babel.* (pp.103-118). Philadelphia PA: John Benjamins.

Tempo.co. (2014). *8 Kasus plagiat yang menghebohkan Indonesia*. Accessed: 11/11/2017. https://nasional.tempo.co/read/555420/8-kasus-plagiat-yang-menghebohkan-indonesia

Thomson, L. (2013). Learning to Teach Creative Writing, *Changing English, 20*(1), 45-52, doi: 10.1080/1358684X.2012.757060

Tim Kick Andy, 2014. *Kreativitas tanpa batas*. Bandung: Mizan Media Utama.

Tin, T. B. (2011). Language Creativity and Co-emergence of Form and Meaning in Creative Writing Tasks. *Applied Linguistics, 32*(2), 215-235. doi:10.1093/applin/amq050

Tin, T. B. (2013). Towards creativity in ELT: the need to say something new. *ELT Journal, 67*(4). doi:10.1093/elt/cct022

Tin, T. B., Manara, C., & Ragawanti, D. T. (2010). Views on creativity from an Indonesian perspective. *ELT Journal, 64*(1), 75-84. doi:10.1093/elt/ccp022

Tin, T.B. (2016). Creativity in second-language learning. In R.H. Jones (Ed.), *The routledge handbook of language and creativity* (pp.433-451). New York: Routledge.

Tobias, J., Wales, J., Syamsulhakim, E., & Suharti. (2014). *Towards better education quality. Indonesia promising path. A case study report*. London: Overseas Development Institute.

Velasco, P., & Garcia, O. (2014). Translanguaging and the writing of bilingual learners. Bilingual Research Journal. *The Journal of the National Association for Bilingual Education, 37*(1), pp. 6-23. doi: 10.1080/15235882.2014.893270.

Villanelle. Poetic Form. (n.d.) In *Encyclopaedia Britannica online*. Retrieved from: https://www.britannica.com/art/villanelle

Vogel, S., & García, O. (2017). Translanguaging. In G. Noblit & L. Moll (Eds*.), Oxford Research Encyclopedia of Education*. Oxford: Oxford University Press. DOI:10.1093/acrefore/9780190264093.013.181.

Weldon, F. (2009). On Assessing Creative Writing, *New Writing*, *6*(3), 168-174, DOI: 10.1080/14790720903556734

Widodo, H. P., Budi, A. B., & Wijayanti, F. (2016). Poetry writing 2.0: Learning to write creatively in a blended language learning environment. *Electronic Journal of Foreign Language Teaching, 13*(1), 30-48.

Xerri, D, & Vassallo, O. (eds.). (2016). *Creativity in English Language Teaching*. Floriana, Malta: ELT Council.

Yusny, R. (2013). ELT in Indonesian context: Issues and challenges. *Englisia, 1*(1) November, 81-99.

Zhao, Y. (2014). L2 creative writers' identities: Their cognitive writing processes and sense of empowerment. *New Writing, 11*(3), 452-466. doi:10.1080/14790726.2014.956124

Zhao, Y. (2015). Second language creative writers: Identities and writing processes. In D. Singleton (Series Ed.), *Second Language Acquisition*. Bristol, UK: Multilingual Matters.

APPENDICES

APPENDIX 1. MUHREC Approval Certificate

MONASH University

Monash University Human Research Ethics Committee
Approval Certificate

This is to certify that the project below was considered by the Monash University Human Research Ethics Committee. The Committee was satis meets the requirements of the *National Statement on Ethical Conduct in Human Research* and has granted approval.

Project Number: 1468

Project Title: EFL Creative Writing: A case study of classroom practice, resources, and voice in Indonesia
Chief Investigator: Dr Thanh Pham
Expiry Date: 15/12/2021

Terms of approval - failure to comply with the terms below is in breach of your approval and the *Australian Code for the Responsible Conduct of Research*.

1. The Chief Investigator is responsible for ensuring that permission letters are obtained, if relevant, before any data collection can occur at the specified organisation.
2. Approval is only valid whilst your hold a position at Monash University.
3. It is responsibility of the Chief Investigator to ensure that all investigators are aware of the terms of approval and to ensure the project is conducted as approved by MUHREC.
4. You should notify MUHREC immediately of any serious or unexpected adverse effects on participants or unforeseen events affecting the ethical acceptability of the project.
5. The Explanatory Statement must be on Monash letterhead and the Monash University complaints clause must include your project number.
6. Amendments to approved projects including changes to personnel must not commence without written approval from MHUREC.
7. Annual Report - continued approval of this project is dependent on the submission of an Annual Report.
8. Final Report - should be provided at the conclusion of the project. MUHREC should be notified if the project is discontinued before the expected completion date.
9. Monitoring - project may be subject to an audit or any other form of monitoring by MUHREC at any time.
10. Retention and storage of data - The Chief Investigator is responsible fo the storage and retention of the original data pertaining to the project for a minimum period of five years.

Thank you for your assistance.

Professor Nip Thomson

Chair, MUHREC

CC: Dr Raqib Chowdhury, Ms Henny Herawati

MONASH University
Education

28 November 2016

EXPLANATORY STATEMENT

STUDENT

Project: EFL Creative Writing: A Case Study of Classroom Practice, Resources, and Voice in Indonesia

Dr Pham Thi Hong Thanh
Chief Investigator
Department of Education
Phone: +61 3 9904 7309
email: thanh.t.pham@monash.edu

Henny Herawati
Student Researcher
Phone : +61 424 601 330
        +62 813 9278 7495
email: hher17@student.monash.edu

Dr Raqib Chowdhury
Co-Investigator
Department of Education
Phone: +61 3 9905 5396
email: raqib.chowdhury@monash.edu

You are invited to take part in this study. Please read this Explanatory Statement in full before deciding whether or not to participate in this research. If you would like further information regarding any aspect of this project, you are encouraged to contact the researchers via the phone numbers or email addresses listed above.

What does the research involve?

This research aims to firstly look into the Indonesian teachers' and students' interpretations of creativity and creative writing. Secondly, it aims to examine the resources that Indonesian students possess and utilise in their creative writing. Thirdly, this study aims to investigate the opportunities that Indonesian teachers make available to facilitate students' creative writing, and fourthly, to examine the voice that is manifested in Indonesian students' creative writing.

After reading this statement and signing the consent form, you will participate in a semi-structured interview of approximately 45 minutes, which will be conducted face to face, at a time and place of your convenience. This interview will focus on your understanding of creativity and creative writing, your creative writing practices, and your writing process. You will also participate in a 1-hour focus group discussion near the end of the semester on topics around your experiences and opinions throughout the semester. You will be sent a transcript of the interview and invited to review it. If you find any information which is incorrect, you will be able to delete or change it. You will have one week to review the transcript, but if you need more time, please inform the research team. You may withdraw your interview data at any point until you approve the transcript of the interview.

This research also involves 4-5 classroom observations within the semester during creative writing class. The observation will be recorded using an observation form and will be presented in the form of vignettes.

You will also be invited to write a weekly guided journal, which asks you to reflect on your feelings, practices, and opinions regarding the creative writing exercises as parts of the Creative Writing course. The guided journal and samples of your writings will be collected at the end of the semester.

Why were you chosen for this research?

You have been recommended by the teacher of creative writing as a student taking creative writing class and may be interested in participating in this research.

Consenting to participate in the project and withdrawing from the research

Being the participant of this study is completely voluntary. You are not under any obligation to take part and you should not feel any pressure to do so. This research adheres to the strict standards of the Monash University Human Research Ethics Committee (MUHREC). Therefore, if you wish to participate in this research, please sign and return the consent form to Ms. Henny Herawati (see Consent Form). If you do consent and change your mind, you can withdraw at any point during the data collection process, and all data collected from you will be withdrawn from the study.

Possible benefits and risks to participants

Participating in this research provides an opportunity to share your views of creativity and creative writing and your experiences as EFL creative writing learners. This research may also contribute to the English language teaching in Indonesia, particularly in its creative writing pedagogy.

This research involves low risk and the participation is based on voluntary willingness with all rights to withdraw from the research at any time. This research will be conducted within minimum harm, discomfort or any inconveniences for you as the participant. In addition, the information gathered from you will be used anonymously where your responses will be referred to a pseudonym.

Confidentiality

Efforts will be done to ensure the confidentiality and anonymity of the data. The identities of the participants and the information collected will remain confidential, and only known to the researchers. Any published information referring to the data in this research will use pseudonyms or codes.

Storage of data

Storage of the data collected will adhere to Monash University regulations and kept on University premises in a locked filing cabinet and on a password protected computer for five years. A report of

the study may be submitted for publication, but individual participants will not be identifiable in such a report.

Use of data for other purposes

The data may be used for publications other than thesis, including journal and conference papers. However, the data collected will remain confidential, anonymous and will be accessible only to the researchers. Only aggregate de-identified data may be used for other projects where ethics approval has been granted.

Results

If you would like to be informed of the research findings, please contact Henny Herawati by email: hher17@student.monash.edu or my mobile number +61 424 601 330

Should you have any concerns or complaints about the conduct of the project, you are welcome to contact:

Yohana Veniranda, M.Pd., M.A., PhD.
The Chairperson of the English Education Study Program
Sanata Dharma University
Mrican, Tromol Pos 29
Yogyakarta 55002, Indonesia
Tel: +62 819 0405 0903
Email: kaprodipbi@usd.ac.id
Fax: +62 274 562383

Thank you,

Dr Pham Thi Hong Thanh

28 November 2016

EXPLANATORY STATEMENT

TEACHER

Project: EFL Creative Writing: A Case Study of Classroom Practice, Resources, and Voice in Indonesia

Dr Pham Thi Hong Thanh
Chief Investigator
Department of Education
Phone: +61 3 9904 7309
email: thanh.t.pham@monash.edu

Henny Herawati
Student Researcher
Phone : +61 424 601 330
        +62 813 9278 7495
email: hher17@student.monash.edu

Dr Raqib Chowdhury
Co-Investigator
Department of Education
Phone: +61 3 9905 5396
email: raqib.chowdhury@monash.edu

You are invited to take part in this study. Please read this Explanatory Statement in full before deciding whether or not to participate in this research. If you would like further information regarding any aspect of this project, you are encouraged to contact the researchers via the phone numbers or email addresses listed above.

What does the research involve?

This research aims to firstly look into the Indonesian teachers' and students' interpretations of creativity and creative writing. Secondly, it aims to examine the resources that Indonesian students possess and utilise in their creative writing. Thirdly, this study aims to investigate the opportunities that Indonesian teachers make available to facilitate students' creative writing, and fourthly, to examine the voice that is manifested in Indonesian students' creative writing.

After reading this statement and signing the consent form, you will participate in a semi-structured interview of approximately 45-60 minutes, which will be conducted face to face, at a time and place of convenience in your workplace. This interview will focus on your understanding of creativity and creative writing, and your creative writing practices, including your creative writing teaching practices and, if any, your personal practices. You will be sent a transcript of the interview and invited to review it. If you find any information which is incorrect, you will be able to delete or change it. You will have one week to review the transcript, but if you need more time, please inform the research team. You may withdraw your interview data at any point until you approve the transcript of the interview.

This research also involves 4-5 classroom observations within the semester during creative writing class. The observation will be recorded using an observation form and will be presented in the form of vignettes.

Why were you chosen for this research?

You have been recommended by the head of the English Department as an experienced creative writing teacher and may be interested in participating in this research.

Consenting to participate in the project and withdrawing from the research

Being the participant of this study is completely voluntary. You are not under any obligation to take part and you should not feel any pressure to do so. This research adheres to the strict standards of the Monash University Human Research Ethics Committee (MUHREC). Therefore, if you wish to participate in this research, please sign and return the consent form to Ms. Henny Herawati (see Consent Form). If you do consent and change your mind, you can withdraw at any point during the data collection process, and all data collected from you will be withdrawn from the study.

Possible benefits and risks to participants

Participating in this research provides an opportunity to share your views of creativity and creative writing and your experiences as creative writing teachers. This research may also contribute to the English language teaching in Indonesia, particularly in its creative writing pedagogy.

This research involves low risk and the participation is based on voluntary willingness with all rights to withdraw from the research at any time. This research will be conducted within minimum harm, discomfort or any inconveniences for you as the participant. In addition, the information gathered from you will be used anonymously where your responses will be referred to a pseudonym.

Confidentiality

Efforts will be done to ensure the confidentiality and anonymity of the data. The identities of the participants and the information collected will remain confidential, and only known to the researchers. Any published information referring to the data in this research will use pseudonyms or codes.

Storage of data

Storage of the data collected will adhere to Monash University regulations and kept on University premises in a locked filing cabinet and on a password protected computer for five years. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

Use of data for other purposes

The data may be used for publications other than thesis, including journal and conference papers. However, the data collected will remain confidential, anonymous and will be accessible only to the researchers. Only aggregate de-identified data may be used for other projects where ethics approval has been granted.

Results

If you would like to be informed of the research findings, please contact Henny Herawati by email: hher17@student.monash.edu or my mobile number +61 424 601 330

Should you have any concerns or complaints about the conduct of the project, you are welcome to contact:

Yohana Veniranda, M.Pd., M.A., PhD.
The Chairperson of the English Education Study Program
Sanata Dharma University
Mrican, Tromol Pos 29
Yogyakarta 55002, Indonesia
Tel: +62 819 0405 0903
Email: kaprodipbi@usd.ac.id
Fax: +62 274 562383

Thank you,

Dr Pham Thi Hong Thanh

EXPLANATORY STATEMENT

TEACHER*

Project: EFL Creative Writing: A Case Study of Classroom Practice, Resources, and Voice in Indonesia

Dr Pham Thi Hong Thanh
Chief Investigator
Department of Education
Phone: +61 3 9904 7309
email: thanh.t.pham@monash.edu

Henny Herawati
Student Researcher
Phone : +61 424 601 330
        +62 813 9278 7495
email: hher17@student.monash.edu

Dr Raqib Chowdhury
Co-Investigator
Department of Education
Phone: +61 3 9905 5396
email: raqib.chowdhury@monash.edu

You are invited to take part in this study. Please read this Explanatory Statement in full before deciding whether or not to participate in this research. If you would like further information regarding any aspect of this project, you are encouraged to contact the researchers via the phone numbers or email addresses listed above.

What does the research involve?

This research aims to firstly look into the Indonesian teachers' and students' interpretations of creativity and creative writing. Secondly, it aims to examine the resources that Indonesian students possess and utilise in their creative writing. Thirdly, this study aims to investigate the opportunities that Indonesian teachers make available to facilitate students' creative writing, and fourthly, to examine the voice that is manifested in Indonesian students' creative writing.

After reading this statement and signing the consent form, you will participate in a semi-structured interview of approximately 45-60 minutes, which will be conducted face to face, at a time and place of convenience in your workplace. This interview will focus on your understanding of creativity and creative writing, and your creative writing practices, including your creative writing teaching practices and, if any, your personal practices. You will be sent a transcript of the interview and invited to review it. If you find any information which is incorrect, you will be able to delete or change it. You will have one week to review the transcript, but if you need more time, please inform the research team. You may withdraw your interview data at any point until you approve the transcript of the interview.

Why were you chosen for this research?

You have been recommended by the head of the English Department as an experienced creative writing teacher and may be interested in participating in this research.

Consenting to participate in the project and withdrawing from the research

Being the participant of this study is completely voluntary. You are not under any obligation to take part and you should not feel any pressure to do so. This research adheres to the strict standards of the Monash University Human Research Ethics Committee (MUHREC). Therefore, if you wish to participate in this research, please sign and return the consent form to Ms. Henny Herawati (see Consent Form). If you do consent and change your mind, you can withdraw at any point during the data collection process, and all data collected from you will be withdrawn from the study.

Possible benefits and risks to participants

Participating in this research provides an opportunity to share your views of creativity and creative writing and your experiences as creative writing teachers. This research may also contribute to the English language teaching in Indonesia, particularly in its creative writing pedagogy.

This research involves low risk and the participation is based on voluntary willingness with all rights to withdraw from the research at any time. This research will be conducted within minimum harm, discomfort or any inconveniences for you as the participant. In addition, the information gathered from you will be used anonymously where your responses will be referred to a pseudonym.

Confidentiality

Efforts will be done to ensure the confidentiality and anonymity of the data. The identities of the participants and the information collected will remain confidential, and only known to the researchers. Any published information referring to the data in this research will use pseudonyms or codes.

Storage of data

Storage of the data collected will adhere to Monash University regulations and kept on University premises in a locked filing cabinet and on a password protected computer for five years. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

Use of data for other purposes

The data may be used for publications other than thesis, including journal and conference papers. However, the data collected will remain confidential, anonymous and will be accessible only to the researchers. Only aggregate de-identified data may be used for other projects where ethics approval has been granted.

Results

If you would like to be informed of the research findings, please contact Henny Herawati by email: hher17@student.monash.edu or my mobile number +61 424 601 330

Should you have any concerns or complaints about the conduct of the project, you are welcome to contact:

Yohana Veniranda, M.Pd., M.A., PhD.
The Chairperson of the English Education Study Program
Sanata Dharma University
Mrican, Tromol Pos 29
Yogyakarta 55002, Indonesia
Tel: +62 819 0405 0903
Email: kaprodipbi@usd.ac.id
Fax: +62 274 562383

Thank you,

Dr Pham Thi Hong Thanh

APPENDIX 3. Consent Forms

CONSENT FORM

TEACHER

Project: EFL Creative Writing: A Case Study of Classroom Practice, Resources, and Voice in Indonesia

Chief Investigator: Dr Pham Thi Hong Thanh
Department of Education
Phone: +61 3 9904 7309
email: thanh.t.pham@monash.edu

I have been asked to take part in the Monash University research project specified above. I have had the project explained to me, and I have read and understood the Explanatory Statement, and I hereby consent to participate in this project.

I consent to the following:	Yes	No
1. I agree to participate in this project according to the conditions in the Explanatory Statement which I have read.	☐	☐
2. I agree to be interviewed by the researcher.	☐	☐
3. I agree to allow the interview to be audio-taped.	☐	☐
4. I agree to make myself available for a further interview if required.	☐	☐
5. I agree to be observed while teaching creative writing class.	☐	☐

I understand that I will be given a transcript of data concerning me for my approval before it is included in the write up of the research.

I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalised or disadvantaged in any way.

I understand that any data that the researcher extracts from the interview for use in reports or published findings will not, under any circumstances, contain names or identifying characteristics.

Name of Participant: _____

Signature   : _____

Date   : _____

CONSENT FORM

STUDENT

Project: EFL Creative Writing: A Case Study of Classroom Practice, Resources, and Voice in Indonesia

Chief Investigator: Dr Pham Thi Hong Thanh
Department of Education
Phone: +61 3 9904 7309
email: thanh.t.pham@monash.edu

I have been asked to take part in the Monash University research project specified above. I have had the project explained to me, and I have read and understood the Explanatory Statement, and I hereby consent to participate in this project.

I consent to the following:	Yes	No
1. I agree to participate in this project according to the conditions in the Explanatory Statement which I have read.	☐	☐
2. I agree to be interviewed by the researcher.	☐	☐
3. I agree to allow the interview to be audio-taped.	☐	☐
4. I agree to make myself available for a further interview if required.	☐	☐
5. I agree to be observed while learning in creative writing class.	☐	☐
6. I agree to write a weekly guided journal and submit it at the end of the semester.	☐	☐
7. I agree to participate in a focus group discussion and allow the discussion to be video-recorded.	☐	☐
8. I agree to allow samples of my class writings to be collected as data of this research.	☐	☐

I understand that I will be given a transcript of data concerning me for my approval before it is included in the write up of the research.

I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalised or disadvantaged in any way.

I understand that any data that the researcher extracts from the interview for use in reports or published findings will not, under any circumstances, contain names or identifying characteristics.

Name of Participant: _____

Signature : _____

Date : _____

CONSENT FORM

TEACHER*
INTERVIEW

Project: EFL Creative Writing: A Case Study of Classroom Practice, Resources, and Voice in Indonesia

Chief Investigator: Dr Pham Thi Hong Thanh
Department of Education
Phone: +61 3 9904 7309
email: thanh.t.pham@monash.edu

I have been asked to take part in the Monash University research project specified above. I have had the project explained to me, and I have read and understood the Explanatory Statement, and I hereby consent to participate in this project.

I consent to the following:	Yes	No
1. I agree to participate in this project according to the conditions in the Explanatory Statement which I have read.	☐	☐
2. I agree to be interviewed by the researcher.	☐	☐
3. I agree to allow the interview to be audio-taped.	☐	☐
4. I agree to make myself available for a further interview if required.	☐	☐

I understand that I will be given a transcript of data concerning me for my approval before it is included in the write up of the research.

I understand that my participation is voluntary, that I can choose not to participate in part or all of the project, and that I can withdraw at any stage of the project without being penalised or disadvantaged in any way.

I understand that any data that the researcher extracts from the interview for use in reports or published findings will not, under any circumstances, contain names or identifying characteristics.

Name of Participant: _____

Signature   : _____

Date   : _____

Program Studi Pendidikan Bahasa Inggris
Jurusan Pendidikan Bahasa dan Seni
Fakultas Keguruan dan Ilmu Pendidikan

No. : 151/PBI/XI/2016

Hal : PERMISSION LETTER

Project : EFL Creative Writing: A case study of classroom practice, resources, and voice in Indonesia

Yogyakarta, 28 November 2016

Dr Pham Thi Hong Thanh
Faculty of Education, Monash University
Clayton VIC 3800, Australia

Dear Dr Thanh Pham,

Thank you for your request to recruit participants from the English Department of Sanata Dharma University for the above-named research.

I have read and understood the Explanatory Statement regarding the research project (*EFL Creative Writing: A case study of classroom practice, resources, and voice in Indonesia*) and hereby give permission for this research to be conducted.

Yours sincerely,

Chair
English Language Education Study Program
Faculty of Teachers Training and Education

APPENDIX 5. Pre-interview form (Student)

Pre-Interview Form

STUDENT

Personal details:
Full name (BLOCK letters):
Contact number:
Email:
Which English Department are you studying in? Please circle accordingly.
A.   English Language Education   B.   English Language and Letters
What semester are you currently in?
What is (are) your L1?
What other language(s) do you speak?
Please list below any forms of creative writing (e.g. poetry, short stories, novels, play script) that you have published or plan to publish, and those in social media such as facebook, twitter, blog.

APPENDIX 6. Pre-interview form (Teacher)

Pre-Interview Form

TEACHER

Personal details:
Full name (BLOCK letters):
Contact number:
Email:
Past educational qualifications:
Teaching and writing experience
Number of teaching years (total):
University & Subjects taught:
Number of years of teaching Creative Writing:
Please list below any forms of creative writing (e.g. poetry, short stories, novels, play script) that you have published or plan to publish, and those in social media such as facebook, twitter, blog.

APPENDIX 7. Interview Protocol & Questions (Student)

**Learners as Writers: A Case Study of EFL Creative Writing
Resources and Practices in Indonesia**

INTERVIEW PROTOCOL GUIDE – Interview with students

A. Establishing good rapport with the interviewee
- Greet and express thankfulness for his/her interest and willingness to participate in the study.
- Explain the purpose of the study based on the explanatory statement provided, and the outline of the interview.
- Begin with some basic questions related to the interviewee's demographic background and language-related experience:
  1. Where are you from?
  2. What semester are you currently in?
  3. What is (are) your L1 (s)?
  4. Besides Indonesian language (and a local language) do you speak any other language?
  5. Why do you take English as your major? (Education or Literature)
  6. Why do you take creative writing subject? Do you enjoy it? In your opinion, does creative writing benefit you as a language learner and as an individual? In what way?

B. Eliciting key information
Ask questions about the interviewee's conception of creativity in general and in writing. Then, proceed with questions on the interviewee's creative writing experiences and the writing process.

Conception of creativity and creativity in writing

1. What does creativity mean to you? Do you consider it important to be creative?
2. In your opinion, are you a creative person? Why do you think so?
3. What is creativity and being creative in your opinion? What kind of idea or product do you consider creative?
4. In the context of writing, what piece of writing do you consider creative? Could you give examples?

Writing experience
5. As far as you can remember, what kinds of creative writing in Indonesian (or local language) have you done in school (Primary school, junior high school, senior high school, and university)? Outside the school?
6. Generally speaking, do you think you are a good writer in your L1 (Indonesian)?
7. What are your experiences of L1 (Indonesian/local language) and L2 (English) creative writing like? Did you receive any training in creative writing (before taking creative writing class)? Are you a member of any creative-writing interest group? Have you published any work (in L1 and L2)?
8. Do you practice creative writing (in L1 or in English) regularly?
9. Generally, what do you think are your strengths and weaknesses when writing in your L1 and L2 (English)?
10. Usually, how did you generate ideas for your stories or poems? How do you keep your ideas?
11. Do you think creative writing in English helps you learn English language? If so, in what way?

Process of writing given tasks

12. What writing task(s) did you have to do?
13. Can you tell me how you generated your ideas for the task?
    Did you draw the idea from your experience or knowledge? Can you tell me how it inspired you?
14. In your opinion, what do you need to write the poem/story/other form of creative writing in the task?
15. Can you tell me the process of your writing, from understanding the task to the finishing part?
16. Do you find the teacher's method helpful? Or do you expect other guidance or assistance from the teacher?
17. Did you get feedback for your writing? From teacher? From peers? What kind of feedback? Do you find the feedback useful? How did it help you to improve your writing?
18. Are you happy with your poem/story/other form you submitted? Why? If not, how do you want to revise/improve it?
19. … (further probing questions based on the interviewee's response)

C. **Thanking the interviewee**
   ▪ Express gratefulness to the interviewee and ask whether the researcher can contact him/her in case further information needed.
   ▪ Inform the interviewee that he/she can check the interview transcript once it is ready, if he/she wishes.

APPENDIX 8. Interview Protocol & Questions (Teacher)

**Learners as Writers: A Case Study of EFL Creative Writing
Resources and Practices in Indonesia**

INTERVIEW PROTOCOL GUIDE – Interview with teachers

A. Establishing good rapport with the interviewee
- Greet and express thankfulness for his/her interest and willingness to participate in the study.
- Explain the purpose of the study based on the explanatory statement provided, and the outline of the interview.
- Begin with some basic questions related to the interviewee's educational and professional background:
    1. Would you tell me a bit about your educational background?
    2. How long have you been teaching at this university?
    3. What subjects do you (most often) teach?
    4. How long have you been teaching creative writing?
    5. Why do you teach creative writing? Do you enjoy teaching it? In your opinion, how does creative writing benefit (or harm) your students as language learners?

B. Eliciting key information
Ask questions about the interviewee's conception of creativity in general and in writing. Then, proceed with questions on the interviewee's practices of teaching creative writing and personal creative writing experience.

Conception of creativity and creativity in writing

1. In your opinion, what is creativity? Could you give (further) examples of creativity/creative outcomes? Could you explain why do you think the product or idea is creative?
2. In your opinion, is creativity innate? Or is it learnable? Why?
3. What is creativity in the context of writing?
4. Based on your experience and observation in your creative writing class, do you find your students creative? Why do you think so?

Creative writing practices
Teaching practice
1. What is (are) the objective(s) of your creative writing course?
2. How do you teach creative writing? (in terms of materials, prompts, activities)
3. Do you allow the use of Indonesian language in the process of writing stories/poems in English? Why?
4. How do you stimulate students to get inspirations for their stories or poems?
5. So far, do you have any problems or complexities in teaching creative writing? If yes, what are they?
6. Based on your experience, what are the challenges students have when writing?
7. What advice or help do you usually offer to students to deal with these challenges?

Personal practice
8. How important it is for you to write stories or poems or other kinds of creative writing? Do you usually write in your L1(s) or in English?

9. Do you think your personal practice influence the way you teach creative writing? In what way?
10. … (further probing questions based on the interviewee's response)

C. Thanking the interviewee

- Express gratefulness to the interviewee and ask whether the researcher can contact him/her in case further information needed.
- Inform the interviewee that he/she can check the interview transcript once it is ready, if he/she wishes.

55. Hana: *Mungkin dari pengalaman ya mam. Kalau orang sudah lama di suatu bidang maka orang itu akan bisa punya ide-ide baru tapi kalau orang itu baru pertama kali nyemplung itu* (Maybe from experience, Ma'am. Someone who has experience. If he or she 's been in that area for long than that person can have new ideas. But if new person …) first time in that area …
   it's quite difficult to really find something new.

56. *Henny: Do you mean we should have enough knowledge in an area then we can play with it?*

57. Hana: Yes

58. *Henny: What is creativity?*

59. Hana: Creativity is like we find something new. I think creativity is not just for ourselves but creative can give impact to people around us.

60. *Jadi tidak hanya menguntungkan diri saya sendiri tapi juga membawa dapak bagi orang lain, mungkin bisa menginspirasi orang lain untuk juga melakukan hal-hal baik yg kita lakukan.* (So not only benefit ourselves but give impact to other people … hmm … maybe can inspire other people to do good things that we do.)

61. *Henny: Can you give example?*

62. Hana: Mungkin kalau misal kita menulis sebuah cerita, cerita itu tidak hanya dibaca kita sendiri tapi jg dibaca org lain dan mungkin orang lain akan terinspirasi dari cerita yang kita tulis.

63. *Mungkin mrk juga bisa menulis cerita yang menginspirasi orang lain untuk menulis cerita yang ceritanya bisa menginspirasi orang lain juga. (*Maybe they can also write stories that inspire other people to write stories that can inspire others too.)

64. *Henny: Okay. So it's like a chain, inspiring others. It's a very interesting viewpoint. D u remember, when you went to highschools and elementary schools did u hv the exp of writing stories?*

65. Hana

66. Actually, I really learned and started to write when I was in high school because I took kelas Bahasa.

67. So you learned much about literature, especially Indonesian lit.

68. When I was kelas dua there was a project, the project is writing a book, novel, short stories, poems.

69. At that time I chose to write a novel. The title is Remember When. (also listed in the pre-interview form).

70. I wrote this one when I was on the second grade of high school. That was the first time wrote a novel.

APPENDIX 10. Classroom Observation Form

CLASSROOM OBSERVATION FORM

University name: _____

Teacher's name: _____

Date : _____

Time: Start _____ End_____ Length of observation: _____

Number of students: _____

Classroom activities/ interactions

Notes on classroom situation and atmosphere

APPENDIX 11. Reflective Questions during Observations

Related to <u>TEACHERS</u>

Teaching methods
1. What kind of prompt does the teacher use?
2. How does the teacher incite students' inspiration?
3. Does the teacher provide information related to the topic/task assigned (e.g. about metaphor, flash fiction, haiku, etc)? How much?
4. Does the teacher provide examples of the kind of creative writing he/she asks students to write?
5. Does the teacher interact and engage with students when giving explanation? (e.g. asking students' opinions, exploring students' knowledge and experiences related to the topic)
6. Does the teacher use models? Which literary work used as models?
7. Does the teacher encourage students to use their knowledge about their own culture, L1, Indonesian stories, local incidents, personal experiences, observation of social issues happens around them?
8. …

Feedback
1. Does the teacher give feedback?
2. What kind of feedback?
3. How does the student receive the feedback? (directly/a week after; oral/written; ..)
4. Does the teacher encourage peer feedback?
5. …

Expertise
1. Does the teacher use his/her expertise/knowledge in writing when teaching?
2. Does the teacher use his/her expertise/knowledge in interdisciplinary knowledge when teaching?
3. …

<u>STUDENTS</u>

1. How many students are there in the classroom?
2. What do the student participants do in the classroom?
3. How do they interact with the teacher? (actively engaged/not interested, ..)
4. Do the students write in the classroom? Outside the classroom? Outside the class meeting?
5. How do students respond to the writing task from the teacher? (excited/confused/ ..)
6. …

APPENDIX 12. Sample of Classroom Observation Note (1)

CLASSROOM OBSERVATION NOTE – UKP #4

University	: **Universitas Kreativitas Persada**
Course	: **Creative Writing: Fiction**
Credits	: **3 credits**
Teacher's name	: **Tara**
Date	: **13 March 2017**
Time	: **Start: 13:00 ; End 15:15 ; Length of observation: 2 hours 15 minutes**
Number of students	: **15 students (of 16 in the list)**
Topic	: *Plot outline-ghost story and crime story*

Classroom setting/atmosphere/condition:
Very cloudy, a bit gloomy, thunder from afar.

OBSERVATION NOTES

The T greeted the class and asked whether the Ss brought the romance story plan they made last week to be submitted.

Then, the T explained that there are two kinds of romance.
She then talked about horror stories, asking students: "What are the main ingredients of horror?"
A student : "Cold … suasanannya mencekam" (=creepy atmosphere)

The T continued: "First we have to create the characters in the story. We can have scary ghosts or we can have friendly ghost, sad ghost, helpful ghost, destructive, manipulative, terrifying, etc. It can have positive traits or negative traits."
The T asked the Ss: "(What is) The form of the ghosts … based on your own experience or reading? Can be invisible or restless spirit … Can be poltergeist, messenger from the past or future. … Or just slammed door."
A student jumped in: "Handsome ghost."
Then the T explored the Ss' experiences:
T: What is your worst nightmare? What is it that frightens you?
S1: Spider
T: Yes, imagine that a spider crawls to your bed.

T: What is your worst nightmare?
S2(male 1): Emptiness, silence.
T: (Like) no sound, just white, no other color?

S3 (male 2): People, crowd.
T: So it is the opposite.

S4: Dolls, human dolls.
T: Why?
S4: As if the eyes follow me

S5: Cockroach.
T: Yes. Any other?

S6: Dark hallway
S7: Hospital
T: Yes, old buildings?

T: Yourself? Can't look into the mirror?

S7: Graveyard
S8: The smell of jasmine
S9: Narrow room
S10: Balloon
S11: Clowns
S12: (I know someone who is) afraid of rice *

The T further explained about horror and murder story (referring to her notes taken from an e-book)
The underlying element of a horror story is: being powerless, losing control.

The T explained that for a murder story, we should avoid true story. If it was then we should change the names and places. A true murder story could become an inspiration but the T suggested to change the character, plot, etc. because we need to consider the family of the victim, etc.

[..]
The T added that we could also have a character who became like an amateur detective. (note: like a person who is at the wrong time and place). She also mentioned about choosing the murder weapon, how much blood, how long it takes the victim to die, if using poison is it effective, easily obtained, symptoms, how long till die, etc. Or using the method of killing by accident.

In addition, the T explained some points about crime novel (taken from a source).
Then, the T distributed a handout, an example of an outline of a crime story, in which a romantic story can change into a crime site.

Afterwards, the T assigned students to make an outline of either a ghost or a crime story. For the third project, students can choose to write romance, ghost story or crime story.

The T asked the Ss to submit the romance plot assignment from last week and asked them to make an outline of a ghost story. (at 13:33)

After quickly reviewed the task, i.e. the romance plot assignment, the T gave a general feedback that most students still need to work on the conflict. She further explained that the Ss still need to pay attention to the dramatic questions to create the conflict. The T asked students to revise later. While the students worked on the assignment on making an outline of a ghost story, the T was reading the students' assignments and giving written feedback.

[At 13:55, it was raining very heavily with strong wind. The view from the window of the class was quite eerie.]

(At 14:19), the T gave a general feedback on the romance outline submitted. She mentioned that some students still jumped too quickly in ending the story. Instead of solving the problem (conflict) they ended the story too abruptly.

The T explained that for the third project of the class, students could choose to continue either the romance, horror or crime plot they had developed. They were to write the story based on the plot outline, 3 pages at the most.
The following week would be for consultation regarding this third project, thus students had to decide by next week.

Appendix 13: Sample of Classroom Observation Note (2)

CLASSROOM OBSERVATION NOTE – UCN #4

University	: **Universitas Cipta Nusantara**
Course	: **Creative Writing**
Credits	: **3 credits**
Teacher's name	: **Haryo**
Date	: **29 March 2017**
Time	: **Start: 16:00 ; End 17.45 ; Length of observation: 1 hour 45 minutes**
Number of students	: **30 students (of 32 in the list)**
Topic	: *Flash Fiction*

Observation notes

The teacher was playing a song (Song for Creative Writing) from the internet to begin the class and waiting for students to get ready for the class.

Afterwards, the T showed an excel file and asked 5 or 6 students who haven't submitted [uploaded] the assignment [note: flash fiction].

Then, with students, the T reviewed the main characteristics of a flash fiction, i.e:
Focus on 1 character, 1 conflict, 1 scene, 1 theme
Also remember: diction (word choice)

The T asked students how to follow up [after knowing] the characteristics. Next, he asked students to review their own flash fiction and check whether theirs have met the characteristics.

A student asked about one of the characteristics, i.e. 1 character: Does it mean the story is about the main character?
T answered yes but not necessarily.
Another student asked: So is it possible to have one character only? And is it ok to have other characters?
T asked the class and the answer was "Yes, it is possible".
The T added that it was also possible to have psychological conflict. *[note: that the character has a psychological conflict].*

The T commented on a student's flash story drafts uploaded – *[showing the story on the screen]*
The T commented on the first [story] that it was entertaining and gave feedback on a diction (i.e. onomatopoeia of farting sound). He also suggested the student to not only check the quantity (the word count) but also the quality of the words.
The T asked further about the content of the story:
T: Is this your own experience?
S: No, my imagination only.
T: Who is Joy? *[note: probably a character in the story]*
S: Actually Joy is my dog.

The T said that after giving general comments, students are to continue working, and do peer feedback. Tell others in the group the theme, conflict, character in their stories.

The T also showed some comments he posted in the excels, such as "cool ideas" on the story *The Last Song.* Reading the story aloud from the screen, he commented on the story and gave feedback:
"she is not came". Should be *"she didn't come".*
The idea is cool, just the grammar needs revision.

The T then asked the student further:
T: Who is he?
S: A ghost
T: Make sure you focus on the ghost, not the girl
T: The length is enough, and also the creative aspects.
T: Any conflicts?
S: The ghost cannot reach perfection and cannot go to heaven.
T: Is it a kind of horror story?
T: You should clarify the conflict, or make it sharper.

The T showed the third story draft "Before the Painful Parting". The conflict is the girl died. No specific one setting (the main ones were in Alex' house, Sasha's house, hospital, graveyard)
The T asked: What is actually the conflict? I think you can make it shorter.
The T gave feedback on diction, e.g.:
God can heal my painful at the exact time → … God can heal my pain timely (--- not wordy)
She responded → She responded *to*
The T suggested that there was a possibility to stop when Sasha promised to stay alive. The emotion suggested was stronger, i.e. sadness of parting.

The last flash fiction discussed was "My own fantasy". But it was unfinished, still only around 3 or 4 lines. The T asked the student writer to share her problem and she said she actually was not sure of what to write. But she would continue working on it today.

The T announced that next week students had to upload the flash fiction for the mid exam.

The T then asked students to work in small groups (note: count the number, divide the class into 7 groups) to give peer feedback to their classmates' flash fictions.

Note on group work:
The students gave feedback and support on their peers' story ideas, diction and conflict.
One student shared her plan to write a story which she observed happened in her village (NTT). The conflict would be caused by a local tradition in marriage.

To end the class, the T reviewed the important aspects of writing, and reminded students of the deadline of uploading the flash fiction onto ExeLSa Moodle [Wednesday, 5 April 2017].
The T said "Enjoy your creativity, enjoy your freedom … feel free to edit, revise, and rewrite your work – flash fiction".

End of observation: 17:45

APPENDIX 14. Questions for Focus Group Discussion (FGD)

Note: The following questions are guidelines developed based on the one-on-one interviews with the students. These questions were adjusted/elaborated to explore information based on the students' responses.

Question list for the focus group discussion (FGD)

Conception of creativity in general and in writing

1. In the interviews, I asked your opinions about being creative and about the idea of creativity. Most of you mentioned some words related to creativity, such as new, different, useful, out-of-the-box. What do you think about these attributes? Can you share your understanding of what is considered creative?
2. Can you think of one creative outcome? Why do you think it is a creative outcome? …
3. Do you remember the statue at Titik Nol Malioboro (*Patung manusia akar*)? It was removed because of some people's criticism that it displayed pornography? What do you think about that statue? What do you think about that incident?
4. …

Creative writing practice

1. Some of you said that prompts from the teacher was important. What kind of prompt or activity or technique that your lecturer used that you think can enhance your creative writing skills?
2. Are you happy with the class activities so far?
3. Most of you mentioned that feedback from teacher was important. Are you happy with the teacher's feedback?
4. What kind of feedback do you expect? Does that kind of feedback help you improve your creative writing skills?
5. How did you get inspirations to write stories or poems? What do you usually do?
6. In the interviews, some of you mentioned about using (getting inspired by) parts of your personal experiences in your story/poem. Can you share about this? To what extent and in what way did you use your experiences in your story or poem?
7. In the stories you wrote so far, how did you come to the ideas for the conflicts? (observation on current issues in the society? Problem in your community? Personal problem?
8. [For UKP group: In one of the assignments, almost all of you chose to write kind of ghost stories, while you actually could write about murder or thriller. Can you tell me why?]
9. In the process of writing stories or poems in English, did you also use Indonesian language or your local language? Can you tell me how?

   …

FOCUS GROUP DISCUSSION

Name of students	**: SELLA, TIKA, HANA, SYIFA**
Institution	**: Universitas Kreativitas Nusantara**
Language	**: English, Indonesian**
Duration	**: 1 hour 20 minutes**

[…]

Interviewer

1. *Do you think creativity, such as creativity in writing, can be learned? Or is creativity related to one's talent only? Does it require a talent to produce creativity? Can you share your opinions?*

Sella, Tika, Hana, Syifa

2. Can be learned.

Hana

3. For instance, we have … hmm … a lot of thoughts or ideas, but if we don't make efforts to express
4. them, it's useless. So, in creative writing, we have to write frequently so whatever it is in our brain
5. can be expressed. So, it's not only saved here [note: brain]. Even though for example we have the
6. talent but we don't do or practise it, it's just the same … not developed.

Interviewer

7. *Anything else? Any experience that makes you sure that it is a learnable skill?*

Hana

8. Maybe, when I was in SMP(note: Junior High School) and SMA (note: Senior High School), I was
9. thinking about writing stories, but I never really wrote one. But now, because I take creative writing,
10. I have no other choice I have to write, so my writing skill is also more sharpened. In the past, I just
11. wrote, just the usual one, nothing's special. Now maybe I write better because I've learned
12. vocabularies, how to describe setting, and how to introduce characters.

Interviewer

13. *Does it apply to other kinds of creativity?*

Sella

14. Yeaa. Like in music. Like when I was in junior high I wanted to learn keyboard, and I kind of almost
15. gave up, because of the teacher. But I really wanted to know how to play it. So, I learned it by
16. myself, at home, and then now I play guitar by learning it from youtube tutorial. So, actually if you
17. have motivation, you can actually do it. By learning. You don't have to have that talent first.

Syifa

18. Similar to Sella, because both of us like music, we like to express [ourselves] with music. But in my
19. opinion, being creative is not just that it can be learned. But we may have the skill since little, but if
20. we don't do or practise or express it in activities, it will not developed.

Interviewer

21. *Is everybody creative?*

Sella, Tika, Hana, Syifa

22. Yes, everyone is creative.

Tika

23. But sometimes the outlet is different. Some people need to be pushed then their creativity can come
24. out.

Interviewer

25. *Anything else?*

Tika

26. I actually won't say that I am creative, but it's because creativity is learnable, because I was pushed.
27. To be creative is possible, like being creative in writing stories. It needs a push actually. So the creativity comes out.

Interviewer

28. *Should be pushed? Can you give an example how?*

Tika

29. Mmm … like the assignment from the teacher. It pushed me to think and write stories.

Interviewer

30. Because you're learning language and you're learning creative writing, and you even take the
31. stream. What kind of teaching do you think can promote creativity? You can link it to the class.
32. What kind of teaching approach that you need to develop your creative writing skills?

Sella

33. Giving exercises.

Hana

34. Same, and examples of others' work. So, we can see different kinds of examples, so our writing can
35. be various.

Tika

36. For me it's really good if the lecturer gives assignments like daily journal, because having to write
37. everyday incites creativity. If the assignment is weekly, after I finished writing one then that's it. So,
38. the creativity is just at that time. Not creative everyday.

Interviewer

39. *So, does the journal idea help?*

Tika

40. Yes.

Syifa

41. For me, sometimes my creativity comes out from other people, so I need guidance and materials.
42. Not only examples of works but also explanations on how each writer makes his/her work different
43. from others', like what we can learn so our creativity is really different from others'.

Interviewer

44. So, you need someone who can guide and facilitate you?

Syifa

45. Yes.

Interviewer

46. How about you?

Sella

47. Doing exercise, inside and outside the class. Because if you're just inside the class you don't get an
48. idea. Sometimes we have to go out of the class, if we're just in class, we look at the same place every
49. time, the idea doesn't come out. But if you go outside, you see so many things happening, there is a
50. tree, there are two people falling in love, there's a person sitting down doing something. You can get
51. an idea from seeing that street.

[…]

FOCUS GROUP DISCUSSION

Name of students   : **ARIEL, DEA, FANI, GITA, PUTRI, NADIA**
Institution   : **Universitas Cipta Nusantara**
Language   : **English, Indonesian**
Duration   : **1 hour**

[explaining about the procedures, the aim of having the FGD and that they are free to speak in Indonesian or English]

Researcher
1. Let me start with the first question about creativity about being creative. Two words were
2. mostly mentioned in the interviews (note: one-on-one), new and useful. What do you think
3. about these two features of creativity?

Ariel
4. Yes, it's me. I was talking about originality and new. And myself making new things is … is …
5. can be considered as creative. Because I think I'm start to …mmm jenuh. Because in our
6. television our media only shows the same thing. Like in Indosiar … emm [inaudible] but the
7. idea they want to say is just the same. Maybe like adapting *Indonesia Mencari Bakat*
8. *(Indonesia's Got Talent)*. I think it's not pure our idea, I think it's from America's Got Talent
9. maybe or British' Got Talent. So, it's not pure, just adapting that idea into *Indonesia Mencari*
10. *Bakat*. So, for me creativity can be something new.

Researcher
11. What do you think? [to others]
12. All agree? Hahahaa … I want to ask about the idea of new here. How new is new? Like this
13. pencilcase for instance. Do you think this pencilcase is new, hence a work of creativity?

Putri
14. Yes, it is from *kain perca* (patches/pieces of fabric). Then, it's combined become one, so it's a
15. kind of creative.

Dea
16. I make a meaning of new in a different thing. We can create an old thing become a new one.

Researcher
17. Can you give an example?

Dea
18. Maybe this bottle. We see this bottle just like this. But when this bottle is … maybe we can
19. use it as an art.

Researcher
20. Like what?

Dea
21. I haven't think about it. Maybe we can make this like the pencilcase? We cut and decorate it.

22. Or maybe we can create this as a glass.

Researcher

23. Yes, good. Any other ideas?

All

24. [shaking heads]

Researcher

25. How about the idea of originality?

Nadia

26. It's quite the same. Because something that is already like that … sudah ada … and then
27.   comes up something new. That something new also need to have an originality. Different
28. from the other one.

Researcher

29. Ok, now in the case of creative writing in English, you use English language, English words.
30. The words are there already. When you write a poem using these words, is it a creative act
31. do you think?

Nadia

32. Yes, because we create this based on our own minds like we don't meniru yang sudah ada.

Researcher

33. So, we use the existing words …

Nadia

34. To compose another one, to say what we want to say.

Researcher

35. How about usefulness. Should a creative product be useful?

Fani

36. I think … I think it depends … useful or not. For example, like the bottle, we can make
37. everything, just like the pencilcase. It is very useful to us. But … mmm … [not finishing her
38. sentence]

Researcher

39. What do you think?

Dea

40. Ok, maybe it depends on how we see the creative thing itself. Maybe when I create
41.   something, for me it's useful, but maybe for others maybe it is not useful. Depends on how
42.   people see it.

Dea

43. But I think, something we create and the people is happy about that, then I think it is useful.

44. Because they feel something from what we create.

Researcher
45. So, it's not just the practical use. Are you talking about feeling, happiness? The effect to
46. people? Maybe it makes people happy, or maybe sad.

Putri
47. Yeaa, feel something.

Researcher
48. Ariel, do you want to say something?

Ariel
49. Yeaa, I just want to add Nadia. We all know J.R. Tolkien with his book series of Lord of the
50. Rings and J.K Rowling with Harry Potter.

Researcher
51. Are you talking about the books?

Ariel
52. Yes, both of them know how to combine words into good stories. Each of them has their
53. own sense to make an interesting story. In these stories, each of them can give specific
54. moral values. I think it can be the usefulness. Especially when I gather the CRW task, and I
55. read about a penelitian. The reason why I discuss about the work of J.R. Tolkien. So, that's in
56. fact influenced the development of children in the U.S., how to understand life. So, how
57. they understand the life values through reading … a lot of reading.

Researcher
58. So, you see that as a usefulness?

Ariel
59. Yes and originality also.

Researcher
60. Any others would like to add something? The next thing that I'd like you to think about is
61. what kind of teaching approaches or techniques that you think can promote or foster your
62. creativity?

Gita
63. Maybe feedback. After we submit the homework, the teacher should give the feedback, like
64. the grammar, grammatical mistakes, and the content also.

Researcher
65. So, feedback is important in your opinion. What kind of feedback do you expect?

Nadia
66. Both the positive and negative feedback.

GUIDED JOURNAL

Student's name: _____
Date: _____
Week: _____
Direction: *Please write as much as you can on the following sections reflecting on your experiences, feelings, and thoughts about the creative writing class and your writing practices/processes. Your writings could focus on, but are not limited to the guided questions below.*
1. How do you feel about the creative writing class this week? Is there anything interesting you learned or experienced?
2. Did you write something that you are particularly proud of this week?
3. What is your greatest inspiration this week? Have you written it down into a poem or story?
4. What do you think is your greatest challenge this week? How do you deal with this challenge?
5. What do you like about the teacher's way of facilitating you in developing your creative writing skills this week? Do you expect the teacher to do other ways? What do you wish to change?
6. Do you have other things to share? Feel free to express it here, in words or images!

APPENDIX 18. Sample of Weekly Reflective Journal Entry

GUIDED JOURNAL

Direction:

Please write as much as you can on the following sections reflecting on your experiences, feelings, and thoughts about the creative writing class and your writing practices/processes. Your writings could focus on, but are not limited to the guided questions below.

1. How do you feel about the creative writing class this week? Is there anything interesting you learned or experienced?

2. Did you write something that you are particularly proud of this week?

3. What is your greatest inspiration this week? Have you written it down into a poem or story?

4. What do you think is your greatest challenge this week? How do you deal with this challenge?

5. What do you like about the teacher's way of facilitating you in developing your creative writing skills this week? Do you expect the teacher to do other ways? What do you wish to change?

6. Do you have other things to share? Feel free to express it here, in words or images!

Date : 30th January 201

is just like ... oth da I wake up trea
Today's class ve ike ting. We ked then I to
atmosphere in a ng. I like the lecturer the rethi e
it was short and ct, which le it easier to al, since
exercise was really fun. In stories, I like making the setting + atmosphere,

rcise, I actually used a situation I
of the places I have travelled to
re winter leotery and I was

away. My mind would go from
would write it in words. So, I

drinking a cup of cocoa near the fireplace with the rest of the
family. It was my first time seeing snow. It became a memory I
remember vividly and it also became a funny memory. However, for
making the setting for the romantic part. I use my imagination
from watching so many romantic comedy movies. I not only
that gave me inspiration. It was also because of a song,
A song for me is everything. I ten to listen to the rhythm +
melody, but also the words. I listen to it everyday, and depending
on the song I hear, it would reflect my mood. The

I get my ideas are mostly of
it en ai peop r
ra ny s t
motivation I have. My other mo anyone ut y somet tion,
I like I can't talk st make s is like e said
e f p and a pencil will be hice to have a little field trip,
I love the class, however, it woul
and through experiencing the field trip, we write a story of our own

Imagination. Even though I love writing, at times I would get a writer's block. The longest one lasted around 2 months. It was awful, I wanted to write, but all I could see was a blank page. It's not only that, my ideas seem to go all over the places. At times I would feel stressed out because I had so many ideas, but I couldn't focus on one. One of the things I did for this week was write a song. I love writing songs, but it never is finished. It would be because I get stuck in finding the right words. At times it would be because I forget what I said, and I couldn't write it down. This song is about a person I know and used to have feelings for. However, since I am not confident enough to share it, I'll try to make a little illustration of the song (not all of it though).
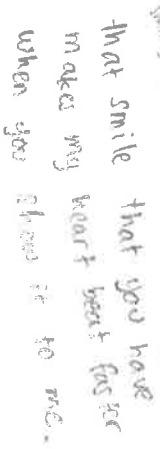

① from a distance
I search for you

② In a crowd I can easily spot you
friend
friend

③ when I stumble, you laugh
haha

④ sorry, when I get mad, you smile
sorry, I am mad
smile

that smile that you have makes my heart beat faster
Because my feelings for you is true.

In time, I never want to say GOODBYE or say I miss you

Date : 9th February 2017

I have been busy with things, so I am making myself time to write this journal (?). Anyways, this weeks class was quite interesting. It made me learn about telling and showing, which made me realize, I have made some mistakes in my writings, maybe that is why sometimes I got bored of it easily. These couple of days I met with a senior. Her life story was truly inspiring. It seems like it's not relevant to talk about her, but I'll just say, with her personality and character as a part of the society, and as a human being, she gave me an idea for a certain character I may make in my future stories or creation.

Okay, going back to class, as per usual, the lecturer taught us about the material, and we do some exercises. This weeks exercise was to write a thriller passage. It was really nice & exciting for me, because I love horror & thriller stories. The author that made me fall in love with horror stories was R.L.Stine. His books are the best. It would always seem like I'm there, experiencing what the characters are experiencing. He was also one of the authors that made me choose writing. I wanted to make a story so compelling, so that when readers read my stories, they are sucked in, and they feel like they are in that specific stories place. However, I haven't gotten any chances to write or create anything new, except for the exercise. Even so, my greatest challenge this week was to change my writing style to more of showing instead of telling.

Well, it's getting late, and I have a tight schedule tomorrow, so, bye for now.

APPENDIX 19. Samples of Students' Short Story (excerpt) and Poem

"Devil Child" Of The Lake

It has been 3 weeks since Arabella and Chris started dating. Their blossoming relationship and idea to camp led them to an unforeseen destiny with death. Arabella and Chris invited their best friends, Michael and Abigail to come along on this trip.

2 weeks go by, and after a thorough planning, they departed for their trip. Their destination was the Great lakes, America and Canada. This particular lake was known for its beautiful nature surrounding the waters. Only a person, who is the guardian of the lake, lived near the lake.

The clock struck 9 P.M. and their destination was just around the corner. However, when they were about to arrive, the car broke down. The fog started to cover the dark lanes of the road. Chris and Michael went out of the car to check the engine, but everything looked fine. Chris signalled Arabella to start the engine, she tried and tried, but nothing worked. Chris and Michael thought that maybe they couldn't see anything because of the dark street with only the moonlight shining above the fog. So, Chris and Michael pushed the car to the side of the road, and rested their eyes in the car.

As the clock struck midnight, Arabella woke up to a loud bang. She got out of the car taking a warm blanket to wrap around her body. "Who's there?" Arabella shouted while she squinted her eyes to get a clearer look in the foggy road. She heard a crying of a little child's voice from the woods, and without thinking, she followed and searched for the sound. She got deeper and deeper into the woods, and the fog became thicker and thicker. When she reached a tree with a bright red ribbon, she saw a little girl crying under a tree. She wore a long white nightgown, her hair as black as the night, her head resting on her knees. When Arabella walked closer to the little girl, she suddenly disappeared. Arabella then realized, she was too deep in the woods, and couldn't get back to the car because of the thick fog covering the ground beneath her bare feet. She then tried to go back with her instincts; fortunately, she made it to the car.

The next morning, when they started the car, it worked. So, they continued their trip, and arrived after an hour of driving. When they arrived, they went to meet the guardian of the lake. The guardian allowed them to camp near the lake, but with a warning attached to his permission.

As they set up their camp near the lake, Chris and Arabella went into the woods to find more firewood for the camp fire. Arabella saw a little girl crouched up like a small ball in front of one of the trees. By instinct, Arabella walked slowly towards the little girl, and as she did, the little girl lifted her head so that she would face Arabella. The little girl mouthed the words 'target locked' with a smile that even devils were afraid of. As the little girl vanished without a trace, Arabella went back to the camp site with only fear drawn on her face.

Once the clock struck midnight, Arabella was awoken by the sound of chaos and the smell of burnt flesh. When she went out to check what it was, she saw people screaming because they were being burnt on a stake with fire shooting from the ground. Then she saw a familiar face. It was the little girl, she was just staring silently at the people burning, and she even showed a smile of amusement every time someone would be burnt to ashes. "Stop! Don't!" Arabella shouted with all her might, but no one could hear her. She shouted some more and more and more, but no one could hear or see her, it was as if she were invisible.

Why I cry

Something has been bothering my mind lately

Just like my grandma who is trying to make me act like a lady

It has tons of rules that are demanding to be understood, obeyed, and honored

All, at the very same time

It is all that got to be conquered

Something has been bothering my mind lately

Something about morphology, phonology—whatever it is—it is trying to drive me into insanity