Creative writing teaching techniques on the development of written expression

Técnicas de enseñanza de la escritura creativa en el desarrollo de la expresión escrita

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Abstract

The scarce application of creative writing teaching techniques due to multiple factors contributes to a weak learning of written expression. Therefore, it is essential to investigate various techniques that promote the development of written expression. The objective of this research was to evaluate the effects of creative writing teaching techniques on the development of written expression in General Basic Education (EGB) students. The application of innovative teaching techniques requires that teachers commit themselves to improve and innovate their practices. For this purpose, a quantitative approach was used, with a quasi-experimental pre-post test design at a correlational level. The sample consisted of 20 intentionally selected 8th grade EGB students. Classes were designed in which creative writing teaching techniques were applied and the development of written expression was measured using an observation sheet with 5 dimensions and 20 indicators. The main finding is that creative writing techniques significantly improve students' written expression. It is concluded that the intervention favored aspects such as spelling, sequence and order, calligraphy, and stimulated narrative creativity allowing students to present innovative ideas that promoted divergent thinking. In addition, students were able to communicate ideas with greater clarity and coherence, using a linguistic register appropriate to the communicative situation. The implication of these results is that the incorporation of innovative teaching techniques contributes to a substantial improvement in written expression.

Keywords

Creative writing, written expression, language teaching, educational innovation.

Resumen

La escasa aplicación de técnicas de enseñanza de la escritura creativa debido a múltiples factores contribuye a un débil aprendizaje de la expresión escrita. Por ello, es fundamental investigar diversas técnicas que favorezcan el desarrollo de la expresión escrita. El objetivo de esta investigación fue evaluar los efectos de técnicas de enseñanza de la escritura creativa en el desarrollo de la expresión escrita de estudiantes de Educación General Básica (EGB). La aplicación de técnicas innovadoras en la enseñanza requiere que los docentes se comprometan a mejorar e innovar sus prácticas. Para ello, se empleó un enfoque cuantitativo, con diseño cuasiexperimental pre-post test de nivel correlacional. La muestra consistió en 20 estudiantes de 8º de EGB, seleccionados de manera intencional. Se diseñaron clases en las que se aplicaron técnicas de enseñanza de la escritura creativa y se midió el desarrollo de la expresión escrita utilizando una ficha de observación con 5 dimensiones y 20 indicadores. El principal hallazgo es que las técnicas de escritura creativa mejoran significativamente la expresión escrita de los estudiantes. Se concluye que la intervención favoreció aspectos como la ortografía, la secuencia y el orden, la caligrafía, y estimuló la creatividad narrativa permitiendo a los estudiantes presentar ideas innovadoras que promovieron el pensamiento divergente. Además, los estudiantes lograron comunicar ideas con mayor claridad y coherencia, utilizando un registro lingüístico adecuado a la situación comunicativa. La implicación de estos resultados consiente que la incorporación de técnicas de enseñanza innovadoras contribuye a mejorar sustancialmente la expresión escrita.

Palabras clave

Escritura creativa, expresión escrita, enseñanza de Lengua, Innovación Educativa.

1. Introduction

Writing is a skill required to satisfy multiple needs in which communication, education, work and other activities that demand the expression of ideas are involved; it also allows to keep a record and memory of individual and collective thought. Grammatical, discursive, communicative and cultural elements intervene in writing, and authors from different perspectives have made an effort to explain the aspects that contribute to the execution of this skill. Creative writing involves the human being's inventiveness to express ideas in ways and forms that persuade the receiver of the message. However, despite the relevance of teaching creative writing, numerous studies have identified deficiencies in students' performance in this skill.

In such a circumstance arises the need to investigate creative writing teaching techniques that make possible improvements in written expression; at the educational level, biological, psychological, social, cultural and curricular factors intervene and lead to language as the nature of the study. Eighth grade students of General Basic Education (EGB) were chosen for this study, with whom the teaching of creative writing was applied and by means of evaluation instruments data were collected that allowed observing the changes through statistical analysis in written expression.

One of the main difficulties for the execution of the research was the coordination of class times and topics of the group that participated in the quasi-experiment, coinciding with the reading block that was considered in the Annual Curricular Plan (PCA) and the Skills Unit Plan (PUD). The fundamental challenge was to modify the PUD so that the intervention would produce the expected effects on students' written expression, especially breaking with the traditional model practices exercised in the teaching of creative writing. The traditional approach adopted in the teaching of writing in the practice of teachers, as stated by Supisiche (2014) predominates "normative and prescriptive aspects concerned with establishing norms and rules that determine the correct forms in use" (p. 22), as a consequence, students perceive writing as a mechanical task devoid of meaning, which limits their motivation and commitment to the learning process.

Numerous studies have supported the benefits of creative writing in the educational environment, thus Orozco (2023) highlights that "in recent decades, creative writing occupies a relevant place. [...] Writing with correctness and originality is undoubtedly an attractive and ambitious goal" (p. 1). However, despite the growing evidence supporting the benefits of creative writing, there is still a significant gap in the understanding of the specific mechanisms through which it influences the development of written expression, as Calle and Aguilera (2022) mention that "it allows students to express their emotions, construct ideas about reality, and compose other spatial and temporal representations that will contribute to their academic and social communicative practices" (p. 19). Furthermore, many of the results point out that by systematically exploring the effectiveness of specific methods, strategies, and techniques for teaching creative writing in real educational contexts

> is a way of imagining other modes of expression, set apart from its instrumental use, through the introduction of literary reading that evidences the use of metaphor to signify reality and abounds in rhetorical figures that apart from endowing a text with grace, contribute to the construction of subjectivity (Guzmán and Bermúdez, 2018, p. 14).

The importance of the problem lies in the fact that creative writing is based on the premise that creativity is an inherent ability in all human beings and that it can be cultivated and developed through specific practices and exercises. Therefore, Calle and Aguilera (2022) state that "creative writing implies the spontaneous expression of the way the student conceives the world around him/her, with a personal component that gives originality to what is written" (p. 4). Incorporating elements of imagination, play, and experimentation into the writing process has the potential to awaken students' interest and motivation, thus facilitating learning and the development of communicative skills.

According to Foucault the interrelation between language, knowledge and culture, through words (language) and things (reality), in a given historical context and culture through language as an instrument of understanding the world, through writing a register of ideas is created that are usually not neutral and are subject to power structures that perpetuate or question dominant discourses, creative writers construct and deconstruct meanings, reinterpret reality, the narratives created use language in innovative ways and at the same time seek to build new realities and meanings. One speaks from a writing that is part of the world; one speaks to infinity of it and each of its signs becomes in turn writing for new discourses; but each discourse is directed to this primordial writing whose return promises and displaces at the same time (Foucault, 1966, p. 49).

The main idea of the research is to respond to this problematic, creative writing has emerged as a potential way to revitalize the teaching of written expression. This process based on the stimulation of imagination and the exploration of new forms of expression offers an alternative way to foster the development of writing skills in a more attractive and meaningful way for students. Ráez (2022) states that:

> The classroom becomes a space where participants are interested in learning to write as they write. The consequences for both teacher and students are significant; it involves respecting, commenting, debating, correcting, valuing, and enjoying both one's own writing and that of others (p. 22).

The main objective of the study is to evaluate the effects of creative writing teaching techniques on the development of written expression in GBS students. For this purpose, an intervention program based on creative writing techniques and exercises was designed and implemented to measure the development of the participants' written expression. The findings of this study contribute to a better understanding of the effects of creative writing on the development of written expression, while providing empirical evidence on the effectiveness of the teaching techniques. In addition, the results obtained offer practical implications for the design of innovative and enriching pedagogical strategies in the field of writing instruction.

This research addresses a relevant issue in the field of education and seeks to provide valuable insights for improving writing teaching practices. By exploring the effects of creative writing on the development of written expression, it is hoped to contribute to the design of more engaging and meaningful pedagogical approaches for students, thus fostering the development of communicative skills essential for their academic and personal success. Among the main research questions to be answered are: how do creative writing teaching techniques enhance structural components such as spelling, sequence and order, vocabulary, calligraphy, literary resources, how do creative writing teaching techniques favor the development of creative types and approaches to writing, how do the process of writing development, planning, textualization, revision contribute to the

development of creative writing, how are the textual properties of cohesion, coherence, adequacy benefited when creative writing teaching processes are executed, and how are the textual properties of cohesion, coherence, adequacy benefited when creative writing teaching processes are executed? The limits of the research are associated to the complexity of the communicative act and especially to the development of language through the different macro-skills, as well as to the control of other variables that intervene in the teaching and learning process that allow to prove that the techniques were the ones that made possible the development of written expression.

The purpose of this article is to disseminate to the academic community, specifically to Language and Literature teachers, the results of the intervention carried out with creative writing teaching techniques that enhance the written expression of GBS students. This article is structured with an introduction that illustrates to the reader the phenomenon investigated, followed by a review of the literature on creative writing, written expression and specific teaching techniques, methods and materials, results, discussion of results, conclusions and bibliographical references used to support the information in the article.

2. Literature review

2.1 Creative writing

Many authors address creative writing, among them Harper (2010) points out that:

> When approaching creative writing, it is sometimes the case that we talk about two things. That is, the creative writing activities and the finished works that emerge from creative writing activities. However, most of the time the term creative writing is used to refer to the activities that are performed. Alternatively, the results of these activities are more often referred to by their text-specific names, e.g., the poem, screenplay, story, or novel that emerges from the acts and actions of creative writing (p. 2).

Creative writing acts as a means of expressing ideas in an original and stylistic way. In other words, it is a process by which words are used to express thoughts, emotions, stories or concepts in a unique and personal imaginative way. In this sense, and unlike technical or academic writing, which focuses on conveying information in a clear and objective manner, creative writing seeks to inspire, entertain or provoke feelings in the reader, its purpose is the development and materialization of own and authentic thoughts. Harper (2015) states that:

> Creative writing is the action of writing creatively, informed by the imagination of the human being and the creative and critical understanding of the creative writer, influenced by personal history and culture, guided by forms and types of knowledge that very often do not remain within the disciplinary boundaries of colleges, universities, or schools as they have been defined in the late modern period (p. 1).

Guilford (1968) suggests that "creative thinking encompasses a range of intellectual abilities, including the ability to generate numerous ideas (fluency), to produce ideas of various kinds (flexibility), to build on existing ideas (elaboration), and to produce original ideas (originality)" (p. 62). Brokes and Marshall (2004) emphasize that "imagination and originality are valued over standardized thinking and truthfulness as they characterize creative writing" (p. 17). To this effect, the curriculum of the Ecuadorian educational system addresses writing within Language and Literature. Additionally, there is an optional subject,

which highlights that creative writing "seeks to encourage curiosity and apply experience to inquire investigate investigate and write through interactive participation" (Ministry of Education of Ecuador, 2016, p. 2). That is, prior knowledge and experiences are extremely useful for the approach to creative writing and through the didactic process it generates knowledge and creative ideas in students, in order to not only capture original ideas, but to involve the reader and use curiosity as a fundamental strategy in the writing process.

Creative writing can explore a wide range of genres, including narrative (short stories, novels), poetry, theater, film or television scripts, creative essays, among others. This type of writing encourages freedom of expression and experimentation with language, allowing the author to explore his or her imagination and unleash his or her creativity. Moreover, from a pedagogical point of view, literature is intimately linked to creative writing, since it is seen as an important element that enables the development of the imagination. This allows students to develop "the capacity for analysis around situations that are raised in the slogans and for which the example of how others did it is required" (Guzmán & Bermúdez, 2019, p. 93). In other words, this type of writing skill fosters the ability to reflect on different situations.

Given this, it is necessary to highlight that creative writers usually employ literary techniques such as metaphor, detailed description, dialogue, and characterization to create fictional worlds or bring compelling characters to life. In addition, creative writing can be a form of self-expression, therapy, or personal exploration; it allows the writer to connect with his or her own emotions and experiences in a deep and meaningful way. Thus Escartín (2014) addresses that therapeutic writing "is a technique that combines writing and therapy to promote people's emotional and mental well-being" (p. 33). Therefore, it is a powerful means of communicating ideas and feelings in an artistic and original way, and can be enjoyed by both the writer and the reader as a way of exploring the world and the human imagination. There are many characteristics of creative writing, among the most relevant are: a) originality and creativity, b) use of figurative language, c) exploration of emotions and feelings, d) narrative and unconventional structures, e) use of the imaginary and fantasy, f) personal voice and style, g) ambiguity and multiple interpretations, h) experimentation and literary risk, i) aesthetic awareness, j) exploration of universal and personal themes..

2.1.1 Writing (spelling, sequence and order, vocabulary, calligraphy, literary resources)

Orthography are norms, conventions, rules that are followed in the writing of a language, aspects such as accentuation, punctuation, spelling, concordance are part of this, its function is to ensure clarity and understanding in written communication. Thus, the Royal Spanish Academy (RAE), when addressing the term orthography, designates it as the linguistic discipline of an applied nature that deals with describing and explaining the constituent elements of the writing of a language and the normative conventions of its use in each case, as well as the principles and criteria that guide both the establishment of the rules and their modifications (RAE, 2010, p. 36).

Calligraphy allows the student to write in an aesthetic and stylized way, combining aspects of design, precision and creativity, so calligraphy is the art or technique that seeks to achieve a beautiful and well-formed handwriting, according to different styles. RAE (2010) states that:

> In teaching, its purpose is to teach students to write by hand, properly tracing the letters according to their distinctive formal features. Spelling and calligraphy are also differentiated by their purposes: the former

> imposes rules in the representation of the spoken language, without making considerations on the beauty, clarity and correctness in the stroke of graphic signs, aspects that are precisely the object of calligraphy (p. 36-37).

The sequence and order is the way ideas and events are organized and structured within a narrative, it depends on a sequence, structure, connectors, characters, and the environment. Vocabulary allows a more precise and effective communication, enriches written and oral expression, includes nouns, verbs, adjectives, adverbs, among others, usually if the order and sequence are adequate, they help to write creatively, keep the reader's attention, interest and communicate what is intended. Thus Culebra (2004) states that:

> It is quite common that the vocabulary one possesses when speaking is reduced when writing, either because one does not know the spelling or, more commonly, because one has doubts about its meaning. In order to expand and even to master one's own verbal vocabulary, semantic dictionaries are useful, i.e., those in which words are listed and their different meanings are enumerated (p. 70).

Literary resources allow giving greater expressiveness and depth, allow evoking emotions, creating images when doing creative writing, some of the most used are: metaphor, simile, alliteration, anaphora, hyperbole, personification, irony. The Ministry of Education of Ecuador (2016) states that:

> It is also about young people and adults composing literary texts, adapting or combining in a free and creative way diverse literary resources present in the texts studied. The space for creative writing should be assumed and developed as a workshop exercise, in which they are continuously stimulated, offering writing activities that take into account their interests and their socio-cultural environment. It is also necessary to start writing small texts (in poetry or prose) in which he/she can express that which corresponds to the world of his/her affections, feelings and dreams. The writing exercises will take as a reference the daily interests of the learner (music, cinema, etc.) (p. 72).

2.1.2 Creativity and types

Creativity allows human beings to develop their imagination and problem-solving, it enables the generation of new ideas from different perspectives, with specific qualities such as effectiveness, attractiveness and usefulness. In this sense, being creative goes beyond just thinking, since it includes the involvement of several cognitive processes such as attention, language, perception and memory. This being said:

> To "create" is to intentionally produce valuable novelties. It is not enough that they are original, but they must have some appreciable quality: effectiveness, beauty, grace, usefulness. What gives value to creativity is the value of the project that is to be creatively resolved (Marina, 2013, p. 140).

The value of creativity is determined by the relevance and impact of the task being performed. In this context, creative writing facilitates the production of texts that are not only interesting and useful, but also convey a clear message. The way in which the content is organized, the choice of words, the narrative structure, and the text's ability to positively

influence, inspire, or educate are key elements in the evaluation of creativity. Therefore, creativity not only enriches a text, but also amplifies its impact and favors deeper and more effective communication.

Therefore, creativity, specifically in writing, originates, in addition to the author's ability to innovate and generate valuable novelties, in the impact that these may have on the person who reads the writing. It is important to consider that the creative writer must focus on two indispensable elements: the first, in terms of style and structure; and second, on how his work can be capable of generating a favorable emotional and cognitive response in his audience. The ability to create original narratives, build characters with deep thoughts, and create imaginative scenarios enables readers to delve into the work presented. Thus, creativity is capable of transforming reading experiences, as the audience faces challenges that defy their expectations and invites them to reflect on the writings read.

In relation to the above, creativity also implies inventiveness, as well as the ability to see and generate ideas in a different way. In this regard, Valqui (2009) points out that being creative implies "questioning assumptions, breaking boundaries, recognizing patterns, seeing in a different way, making new connections, taking risks, and trying one's luck when tackling a problem. In other words, what is done is creative if it is new, different, and useful" (p. 3). From this perspective, the author suggests that creativity, as mentioned above, does not represent only an innate ability, but a practice that can be developed through constant effort and continuous reflection. This is because creativity can be developed as the individual engages in cognitive processes that allow the generation of original and useful thoughts. That is why the ability to shape language and employ different forms of expression promotes literary innovation. In this way, creativity is a catalyst for the emergence of new thoughts and evolutions in narrative. For this reason, creativity in writing is not limited to the creation of authentic ideas, since it also includes the ability to transmit these ideas in a way that promotes reflection and lasting emotional connection. Regarding the types of creativity, Psychology has sought to order it from different perspectives, thus Maslow (1971) classified it into primary and secondary creativity, Guilford (1967) presented his theory on creativity and its approach, he focused on the structure of intelligence, thus organizing them into phylogenetic, potential, kinetic and factual, for this research the classification of DeGraff (2019) was taken, whose starting point is that not all minds work the same when faced with a conflict, additionally, as organizations can foster creativity and innovation, thus he proposed initial, implementation and adaptation creativity. He based his classification on previous works on mimetic creativity (MacKinnon, 1962, 1965). Bisociative creativity (Koestler, 1964), analogical creativity (Gardner, 1996; Sternberg, 1999), narrative creativity (Bakhtin, 1991; Bruner, 1986), and intuitive creativity (Gladwell, 2005; Jung, 1964).

A first type of creativity is that proposed by Girad (1961) in his work Desire and Imitation, which addresses the theory of imitation (mimesis) and its influence on human desire, literature, and culture in general. Mimetic creativity allows the development of originality and the representation of ideas, in which the transformation, imitation, or adaptation of texts occurs. It usually takes an idea that already exists and reformulates it to adapt it to other specific needs. This position of thought shows that a large part of innovation arises from the reinterpretation of previous ideas. Imitation is the basis, cultural adaptation to new styles, intertextuality to enrich the meaning, interpretation and mixing to generate original ideas and forms of expression.

In this type of creativity, observation plays a preponderant role, because, from this, the individual adapts concepts, styles or techniques to write innovative stories. Similarly, it is essential to point out that it is not only about copying and imitating texts, but also about interpreting, restructuring and improving ideas so that they are more effective, attractive and useful in new scenarios. In relation to this, mimetic creativity is based on admiration and inspiration from work carried out by others, using these examples as a basis for one's own creations.

The second type of creativity is bisociative creativity, which lies in the ability to link and combine two different ideas, thoughts, fields or contexts. This enables the generation of new representations that would not have arisen within a single communicative situation. Koesther (1964) stated that creativity arises from the combination of two or more concepts, ideas or systems of thought, which, at first, do not seem to be related, and it is also about freeing up a large number of thoughts, even if they do not make sense or may seem crazy. De Bono (1970) emphasized the need to break traditional logical thinking in order to generate innovative ideas.

Bisociative creativity allows humans to achieve the ability to organize different thoughts that are not necessarily related or that are apparently totally different. These thoughts can originate deliberately, even if the ideas initially seem absurd or meaningless. Beyond that, the important thing is to organize and classify these ideas to finally consolidate an attractive, original and authentic representation. However, for this to be possible, it is essential to generate ideas (fluency), adapt and change perspective (flexibility) and have a mental state in which creativity arises naturally (flow).

A third type of creativity is analogical creativity, which is intrinsically related to the ability to identify and relate two elements in an innovative way. It is based on finding similarities to generate new ideas. In other words, analogical creativity allows connections to be created between two specific ideas. This involves finding similarities between different premises and using these similarities to create new and authentic ideas. For this reason, it is considered a key element in decision-making, problem-solving, and innovation. In addition, it encourages the development of divergent thinking, an aspect that is essential in a world that is constantly changing. Von Oech (1983) explored that analogies and lateral thinking unlock creativity. Additionally, Gardner (1996) mentioned that this type of creativity improves learning, as well as the innovation of thinking that allows the development of creative skills. A fourth type of creativity is narrative, which is related to the ability to imagine and relate plots in a unique and attractive way. Bruner (1986) argues that narrative is a fundamental way of constructing and understanding reality. In addition, it focuses on the construction of stories, including elements such as the creation of characters, the development of stories, and the use of appropriate vocabulary. Barthes (1974) suggested that narrative creativity is not only about telling a story, but also about how that experience feels for both the author and the reader. In other words, developing this type of creativity allows us to take narratives, break them down, and reorganize them in different ways in order to offer new interpretations.

Finally, intuitive creativity is linked to the ability to produce ideas and solutions spontaneously and/or naturally. This without the need for a self-conscious analysis or a deliberate process. That is, it necessarily requires the subject to consciously disconnect his mind so that ideas begin to emerge instinctively and effortlessly. Gladwell (2005) stated that "quick and intuitive decisions, based on experience and prior knowledge, can be surprisingly accurate" (p. 14), and Jung (1964) also stated that:

> Symbols and archetypes play a crucial role in creativity, allowing individuals to explore and express deep ideas and emotions through images and narratives that emerge intuitively from the unconscious, providing the medium through which the contents of the unconscious can enter the conscious mind (p. 151).

2.1.3 Creative writing techniques

Existen múltiples técnicas de escritura que pueden ser aplicadas: error creativo, viejos juegos, lo que pasa después, entre otras, para su aplicación se depende del conocimiento de los docentes sobre las técnicas, los recursos disponibles, las características del grupo de estudiantes, entre otras, para esta investigación se utilizaron las técnicas ¿qué pasaría si...? y vamos a confundir los cuentos, a continuación, se detallan.

2.1.3.1 What if?

The technique allows the individual to explore and create different hypothetical stories by formulating speculative questions about various situations. This enables the person who creates or innovates to introduce modifications to the story being created, thus stimulating creativity and promoting imagination by taking into account various qualities or variables, which could transform the development of the narrative. In this regard, Rodari (1983) presents an example in which he points out the fact that "what would happen if a man woke up transformed into a filthy beetle? Franz Kafka answered this question in his Metamorphosis" (p. 6). In this illustration, Rodari expresses how a seemingly simple premise can open the door to deep reflections and complex narratives. In this example, the transformation that a man underwent when he became a beetle, in addition to dealing with supernatural physical changes, invites us to examine more complex issues such as identity, alienation and the human condition. This type of speculative question acts as a catalyst for the creation of literary writing, allowing writers to explore the consequences of unusual situations and develop plots that challenge reader expectations.

2.1.3.2 Let's confuse the stories

The technique is related to the fact of combining and interweaving elements of various traditional tales, stories or tales. In this case, for example, "the story will be presented to them from a completely new point of view. The children will no longer be playing with Little Red Riding Hood, but with themselves, feeling the challenge of facing freedom, without fear, assuming risky responsibilities" (Rodari, 1983, p. 16). By doing this, children stop interacting only as readers of traditional tales and begin to see themselves within the story. This experience teaches them to face challenges such as the freedom to make decisions within the story, as well as to assume risks and responsibilities, promoting autonomy and confidence in their own narrative abilities.

In this sense, the subject who writes could unite elements of Little Red Riding Hood with The Three Little Pigs, in order to create a story where, in this case, Little Red Riding Hood is the one who defends the pigs from the big bad wolf and stays to live with them. This technique not only encourages the creation of innovative and original narratives, but also enables young writers to explore their communication skills with the structure of stories, helping to understand the malleability of stories and imagination in the process of literary creation.

2.1.4 Approaches to writing

The teaching of writing has traditionally been approached from different perspectives, each with particular objectives and methods. According to Insa, these approaches not only differ

in terms of the strategies applied, but also in how the writing process is conceived and the role of the learner within it. Therefore, the methodology and its application have many possibilities and means by which writing focuses on different topics. Traditional writing aims to improve the formal quality of the written text through the use and correct application of spelling, grammar (morpho-syntactical) and vocabulary expansion rules (Insa, 2002, p. 1). The main objective is for students to acquire normative linguistic competence that allows them to write accurately and correctly. Therefore, in this approach, writing is seen as a linear process, where it is first planned, then drafted and, finally, corrected. It should be noted that with the passage of time and advances in contemporary educational models, writing approaches have become more systematic and complex, allowing for a deep analysis of the topics to be exemplified and the development of the individual creativity of each writer.

The procedural approach to writing according to Acurio considers this act as a dynamic process that involves several essential stages: planning, writing, revising and editing. Unlike the traditional approach, where the immediate correction of the final product is prioritized, the procedural approach emphasizes continuous reflection throughout the writing process (Acurio, 2020). In fact, in this approach, the final product is not the only objective, the entire textual production process is valued. This approach according to Vine-Jara allows students to discover their own mistakes and work on them autonomously, thus developing greater awareness of their own performance. Furthermore, the procedural approach not only improves writing skills from a normative point of view, but also has a significant impact on the organization and coherence of the discourse, resulting in a clearer and more structured text (Vine-Jara, 2020, p. 477). Therefore, encouraging conscious and reflective writing becomes a crucial element to improve the quality of the text and facilitate students' self-regulation in the writing process.

Regarding the creative approach, the same author indicates that its main objective is to stimulate imagination and originality in the production of texts. Unlike more normative approaches, this approach considers writing as a means of self-expression and experimentation. That is, it seeks to have students explore new forms of expression, allowing innovation and the breaking of pre-established conventions (Vine-Jara, 2020, p. 480). In this sense, Acurio points out that various pedagogical techniques are used, such as the use of images, free writing, or the development of metaphors, which function as triggers for the creation of original ideas. As a consequence, creative writing goes far beyond traditional disciplinary norms (Acurio, 2020, p. 43). It not only focuses on the correct application of grammatical rules, but also draws on the writer's personal experience, allowing students to develop their own authentic voice in their texts. In this way, the creative approach not only contributes to improving the quality of writing, but also strengthens the student's ability to express themselves in a unique and meaningful way.

The Vine-Jara sociocultural approach recognizes that writing is not an isolated act, but is deeply influenced by the social and cultural context in which the student develops. From this perspective, writing is not only an individual skill, but a social act that is nourished by interaction with others. Students learn to write not only from their own experiences, but also through collaboration with their peers and teachers. In this context, the sociocultural approach underlines the importance of the educational environment and shared experiences in the classroom for the development of writing skills (Vine-Jara, 2020, p. 483). In addition, this approach, according to Sucerquia, allows students to better understand the reader's expectations, as it teaches them to adjust their writing to respond to the demands of different social and cultural contexts. The advantage will be that the student will be able

to carry out the activities from places other than the classroom and will be able to repeat the activities as many times as he deems necessary, thus allowing him to be autonomous at his own pace of learning and to learn from his own mistakes (Sucerquia, 2016, pp. 86-87).).

2.1.5 Writing process

Arroyo (2021) mentions that "reading and writing strategies in the creative writing process are essential to guide the development of students' skills, and thus overcome learning problems." (p. 4-5). Far from being a mechanical act, this process requires meticulous planning, creativity, and constant review, which transforms writing into an exercise in critical reflection. Understanding and mastering each of these stages not only optimizes the final result, but also improves the writer's ability to communicate clearly and effectively. Planning is the fundamental pillar of the writing process, as it establishes the foundations on which the text will be built. In this initial stage, the writer must carefully select the topic to be addressed. In addition, the topic must be broad enough to allow for thorough development, but also specific enough to avoid the dispersion of ideas.

Once the topic has been selected, the next step in planning is to define the communicative intention of the text. Here, the writer must determine whether his or her goal is to inform, persuade, explain, describe, narrate, or entertain. Alvarado and Galbán (2012) define that "getting students to use oral and written expression as a means to transmit their thoughts with simplicity, clarity and accuracy, as well as actively developing their participation in readings, narrations and interpretations of graphic signs" (p. 12).

The next step is the execution of the first draft. This phase is crucial, it is where abstract ideas, which have been previously organized, begin to take shape in a concrete text. The execution of the first draft is characterized by creative freedom; the writer expresses his thoughts in a fluid manner, without stopping to correct errors or worry about formal perfection. The main objective of this stage is simply to put the ideas on paper, "the first process that will be used will be the textual interpretation of the draft to create a mental representation of it" (Cassany, 1999, p.3). The first draft is, by nature, imperfect and will be riddled with errors, inconsistencies and areas that will require improvement. This is where creativity explores different approaches and perspectives without the constraints of editing.

The revision step is where the writer stops to evaluate the content generated in the first draft. This stage is critical, as it allows the text to be fine-tuned, improving both its clarity and cohesion. Here work begins on argumentative consistency, ensuring that the text flows logically and that each of the ideas is properly connected to the others. The second draft is the result of this revision and represents a more refined version of the initial text. A conscious effort is made to correct syntactical, spelling and stylistic errors that may have gone unnoticed in the first draft. The revision also includes a reflection on the target audience and communicative intention, ensuring that the tone and style of the text are aligned with the reader's expectations and needs. The second draft, while more polished than the first, is still a work in progress, as it will likely still require further adjustments before reaching its final version.

Once the second draft is completed, a thorough correction of syntactical, spelling, and stylistic errors is carried out. This phase is essential to guarantee the clarity and professionalism of the text, since a document full of grammatical errors or stylistic inconsistencies can lose credibility with the reader (Arroyo, 2021, p. 9). Syntactical errors involve the structure of sentences, ensuring that they are grammatically correct and

unambiguous. Spelling is an equally important aspect, since spelling errors not only affect the presentation of the text, but can also change the meaning of a sentence, "a grammatical error is considered to be any violation of the principles and restrictions that govern the four levels of linguistic analysis: word level, morphological level, syntactical level, semantic level" (Villena et al., 2002, p. 7). In this phase, the aim is to eliminate unnecessary repetitions, improve word choice, and ensure that the text maintains a consistent tone throughout the entire work.

The final version of the text is the result of multiple revisions and corrections. At this point, the writer has refined the content, eliminating errors and ensuring that the text meets all the objectives proposed in the planning phase. Sánchez (2009) on corrections says that "the results show that response times and errors were greater when they had to identify words that were inconsistent with the qualities of the fonts used in those words" (p. 157). Castedo (2003) adds that "certain corrections, whose material indications allow them to be considered immediate, must be treated as corrections on the fly, to the extent that they are an integral part of the writing process that advances the text" (p. 17). At this stage, the text is expected to meet the highest standards of formal correctness and suitability for the audience, and to be able to transmit the message effectively and creatively, thus fulfilling the writer's communicative and academic purposes.

2.1.6 Textual properties

When the writer needs to get the reader to interpret the meaning and structure of the text, he/she must comply with certain textual properties, including: cohesion, coherence, adequacy, clarity, intertextuality. In the case of this research, the first three were addressed. Casado (1993) specifies that "Coherence is understood as the connection of the parts into a whole. This property implies that unity and cohesion consists of the set of all those linguistic functions that indicate relationships between the elements of a text" (p. 17).

According to Níkleva (2012), "adequacy is one of the textual properties and refers to the adaptation of the text to the discursive context, to the communicative situation" (p. 324). Compliance with the rules related to the receiver, the topic and the situation, Coseriu (1992) distinguishes three types of adequacy: with respect to the represented object (topic), with respect to the recipient and with respect to the situation (p. 203-204). Within the methodological guidelines when planning the purpose, the reason and the writing topic, according to the Ministry of Education of Ecuador (2016)

> These ideas will go through a rereading, selection, ordering, hierarchization, fusion, correction, structuring, restructuring and linking, during the writing and revision of the texts. In these two sub-processes, the teacher and the student will make use of all the linguistic knowledge they possess to express with coherence, cohesion and adequacy what they want to say (p. 95).).

That is to say, the educational system at the curricular level prescribes that these textual properties must be developed in students of the Ecuadorian educational system.

2.1.7 Assessment of writing and creative expression

Assessing learning is a complex process, and it is not surprising that many creative writing teachers find assessment practices problematic. They view creative writing assessment from two different perspectives: one is suspicious of assessment practices that do not value or characterize the distinctive ways in which creative writers learn, think, write, read, and

respond; the other is very aware that creative writing "lives on the border between art and academics" (Kerridge in Harper and Kerridge, 2004, p. 4).

Assessing written expression should consider the student's ability to communicate ideas clearly and effectively. In response to this need, different types of techniques and instruments can be created, such as checklists, rubrics, and observation lists. The latter has the quality of recording and analyzing the process while the activity is being carried out, and therefore, the student's performance, skills, and attitudes when expressing ideas in writing. There is no single way to assess written language. Rodríguez and Álvarez (2021) concluded about their assessment of written expression that "the development of this test to assess writing, applicable and valid in such a heterogeneous context, is a task that requires continuous review in which unique answers cannot be expected" (p. 15).

In the field of Language and Literature, when assessing creative expression, the following can be used: analytical essays, critical comments, oral presentations, rubrics, checklists, rating scales, among others. These activities are carried out in multiple and varied ways, but the important thing is that all of them allow writing to be used as a learning and assessment tool (Castelló, Monereo, & Gómez, 2009, p. 44).

Regarding the techniques and instruments to be used to carry out the assessment of written language, "existing scales or some developed by the assessing teacher, observation of mutilated texts, discovery of errors, free writing, analysis of materials produced by students, etc." can be used (Castillo and Cabrerizo, 2010, p. 268). This analysis of the materials produced by students through creative writing teaching techniques allows us to visualize how learners are developing each of the aspects proposed in the research.

2.2 Written expression

Through written expression, human beings can express ideas in a materialized form. However, it is important to note that this ability, unlike oral language, requires a high intellectual capacity to express thoughts in a clear, coherent and cohesive manner. This is because writing absolutely requires the ability to organize ideas to put them on paper, since it is generally easier to express concepts in oral language. In light of this, Cassany (2009) points out that it is "linked to the ability to develop abstract, objective, logical and rational thinking" (p. 33). This statement corroborates the fact that written expression goes beyond the concrete and tangible, since it involves the cognitive understanding of complex concepts in order to, finally, materialize them in an appropriate manner.

Writing is a tool for mediating information, but also for organizing and creating thought. In the words of Sánchez and Flores (2021), "rewriting a story through the use of synonyms allows children to develop skills in written expression in a creative and dynamic way" (p. 11). It points out two specific skills, the analysis and synthesis of data, and the ability to organize the idea in its sequence and relationship. Being a conscious process, writing requires complete reflection on what you want to convey, so it is an activity that transcends the mere reproduction of thoughts, in which metacognitive control comes into play for the effective selection and structuring of content. This ability to transform abstract ideas into coherent text requires mental flexibility that can only be achieved through continuous practice. Unlike oral language, where visual and non-verbal elements can support the message, writing requires that words alone be able to convey all the complexity of the author's thought, which makes it a constant challenge of expression and understanding. Through writing, human beings not only transmit information, but also materialize ideas, allowing them to acquire a tangible and lasting form over time, "generating writings from internal representations, developed through reflection" (Cassany, 1999, p. 2). In this sense,

the ability to express ideas in a clear, coherent and cohesive manner represents a significant intellectual challenge. Despite sharing the same origin in language, written expression differs considerably from oral language. While verbal communication tends to be spontaneous and sometimes assisted by the non-verbal context (such as gestures and facial expressions), writing requires a conscious effort to structure thought in a logical and orderly manner (Moreno et al., 2022, pp. 1-2). This implies that the writer must anticipate the possible interpretations of his reader, ensuring that the message is understandable even without the support of contextual elements. According to Cassany (2009), "this skill is closely linked to the ability to develop abstract, objective, logical and rational thinking" (p. 33). This approach underlines the fact that writing not only serves to communicate concrete ideas, but also allows the expression of abstract, complex and multidimensional concepts.

In terms of cognitive processes, writing involves a set of skills that go beyond the simple production of words. That is, writing does not only consist of transferring thoughts to paper, but in organizing those thoughts in a structured way so that they are understandable and effective. This organization is achieved through textual coherence and cohesion, two fundamental principles to ensure that the text maintains a logical sequence and that ideas flow smoothly between paragraphs and sections (Moreno et al., 2022, p. 5). Coherence implies that the parts of the text are logically related to each other, while cohesion refers to the linguistic mechanisms that connect those parts, such as the appropriate use of conjunctions, pronouns, and references. In primary educational contexts, the potential of writing is often underestimated "in various educational spaces, the absence of cognitive and metacognitive processes is confirmed, writing as a means of communication continues to be unknown" (Alvarado, 2024, p. 26). Creative writing, for example, offers greater freedom to experiment with language and explore ideas in a more personal and artistic way.

One of the central elements of written expression is its intrinsic relationship with critical thinking. Through the act of writing, the individual is forced to organize and evaluate his or her ideas in a systematic way, "planning implies generating prior schemes, establishing the goals of the text and its organization" (Moreno et al., 2022, p. 1). Writing is a planning tool and a learning mechanism that promotes critical reflection and the development of new ideas. Therefore, creative writing is a challenge because, above all, it demands originality, imagination, and emotional charge. The texts that belong to creative writing demand from their authors "the talent to tell a story" through words whose brushstrokes evoke sensations, images, and feelings in the reader (Sánchez and Flores, 2021, p. 20). This type of writing not only seeks clarity in the narrative, but also emotional connection; Hence, the writer must be able to transport his audience to new worlds while raising dangerous internal questions and offering thought-provoking interpretations.

Among the factors that influence the quality of written expression, several cognitive and contextual aspects stand out. Mastery of language is a key factor. A writer must have a wide vocabulary, as well as a deep knowledge of grammatical and syntactical rules in order to construct sentences that are grammatically correct and stylistically appropriate. "It involves organizing ideas, constructing texts with logical coherence, adapting the style according to the recipient, the subject matter and the type of writing" (Pizzo, 2013, p. 30).

On the other hand, the social and cultural context also has a considerable influence on the way in which written expression develops. Writers not only reflect their own ideas, but also the expectations, norms and conventions of the environment in which they are immersed. Thus, writing becomes a space where both individual and collective influences converge, enriching the process and the final product.

3. 3. Methods and materials.

This study is framed in the quantitative approach, with a quasi-experimental correlational design, a single-group design with a Pretest (O1) to measure the creative expression variable, application of the intervention with six hours of classes (X) manipulating the creative writing variable, and finally, application of a Posttest (O2) to measure the dependent variable again, that is, O1 X O2 The sample was non-probabilistic of an intentional type, in which 20 students from the 8th grade of EGB from the "Pensionado Universitario" Educational Unit of the city of Quito participated, for the 2022-2023 school year. An intervention was designed in which four classes were prepared in which the creative writing variable was manipulated, activities and resources were generated, a diagnostic evaluation (Pretest) was applied consisting of three questions, 1) an image is shown and you are asked to write the emotions it conveys and why?, 2) a short legend is described and you are asked what would happen if?, imagine the situation and write it, 3) read a text fragment with words in bold that are requested to be replaced with a contrary meaning and build a new ending to the story, a summative evaluation (Postest) four representative images of the story are shown, you were asked to choose the one you like the most and answer the four questions in writing 1) What feelings do you think the character(s) felt? Why? 2) If you chose image number one, explain why Naoko stole her father's Kimono? 3) If you chose image two, three or four, write: What is the relationship between the characters and explain where they know each other? 4) Imagine that you are one of the characters. How would you feel if you were going through the situation of The Butterfly Lovers? To evaluate the activities, an observation sheet was designed with which the Pretest and Posttest were evaluated. In it, 5 dimensions and 20 indicators were considered: Structural components of writing (5 indicators), types of creativity (5 indicators), writing approaches (4 indicators), writing process (3 indicators), textual properties (3 indicators). The indicators were scored from zero to one point, in total a maximum of 20 points could be obtained, which were transformed to the scale of 10 in force in the EGB evaluation system of Ecuador. The instrument was validated by an expert in the area of Language and Literature and a research methodologist.

The changes in the variable were measured through the average of grades. The results obtained were subjected to both descriptive and inferential statistical analysis, through which the statistical significance of the observed changes was determined.

4. Results

	N	Rang	Mínimum	Máximum	Mean	Deviation	Variance
Pretest	20	6.05	2.63	8.63	5.65	1.44	2.08
Postest	20	3.91	5.80	9.80	8.42	.98	.96

Table 1. Pretest and Posttest Descriptive Statistics

The mean of the pretest x̄Pre=5.64 and the mean of the posttest x̄Post=8.42 were obtained.

According to the qualitative scale provided by the MinEduc of Ecuador we have:

	Pretest		Postest	
Qualitative scale of grades	Frecuencia	Porcentaje	Frecuencia	Porcentaje
Does not achieve the required learning	1	5%	0	0%
Is close to achieving the required learning	15	75%	3	15%
Achieves the required learning	4	20%	11	55%

Masters the required learning	0	0%	6	30%
Total	20	100	20	100

Table 2. Pretest and Posttest Frequency and Percentages

Descriptively, it can be observed that in the case of the Pretest, a majority of 75% begin the intervention with grades on the qualitative scale of being close to achieving the required learning, and that subsequently 55% Achieve the required learning and 30% Master the required learning. This is illustrated below in Figure 1.
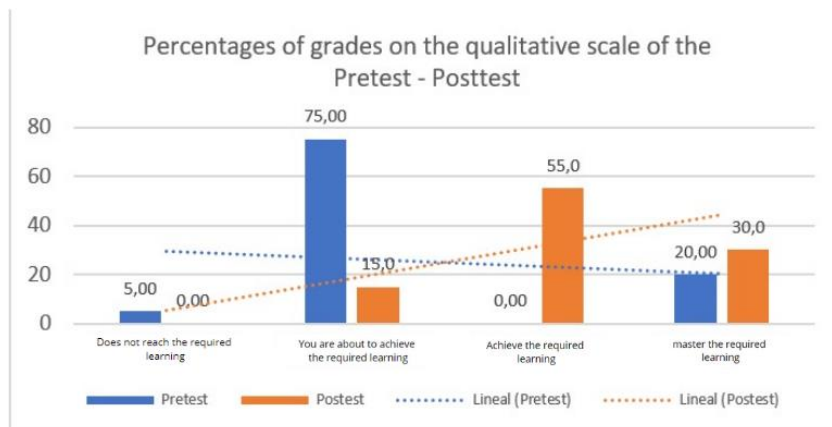

Figure 1. Percentage of ratings on qualitative scale

The blue bars show the results of the Pretest on the lower scales and with a negative slope, on the other hand the tomato-colored bars represent the results of the Posttest as a result of the intervention, clearly the students moved to the two higher qualitative scales, even though there are no students on the lower scale, there is a positive slope that implies improvements in the average grades. Figure 2 details the measurements in the dimensions used in the application of creative writing teaching techniques:
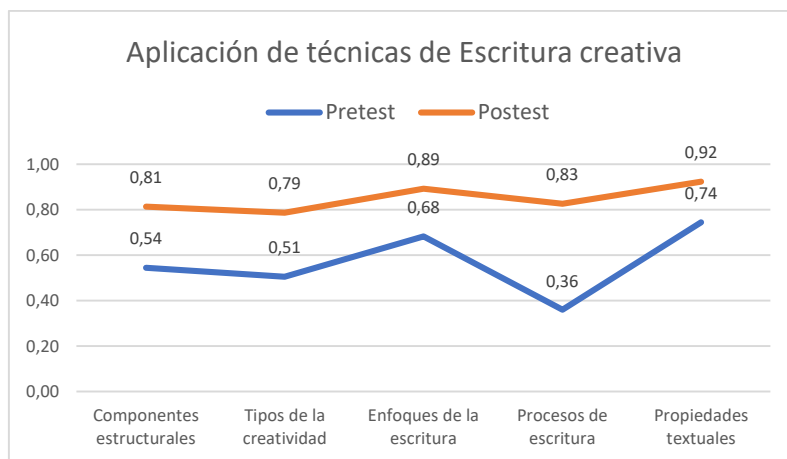

Figure 2. Application of creative writing techniques

According to the results obtained, there are improvements in all components, except the functions indicator, which shows that the intervention had a positive effect on the development of written expression. Table 3 presents the descriptive data of the dimensions and indicators investigated below.

Dimension	Indicator	Pretest	Postest
1) Structural components of writing	1) Spelling	0.33	0.74
	2) Sequence and order	0.76	0.97
	3) Vocabulary	0.93	0.98
	4) Calligraphy	0.71	0.91
	5) Literary resources	0.00	0.47
2) Types of creativity	6) Mimetic	0.85	0.94
	7) Bisociative	0.45	0.74
	8) Analogical	0.18	0.53
	9) Narrative	0.60	0.95
	10) Intuitive	0.45	0.78
3) Writing approach	11) Grammatical	0.61	0.85
	12) Functional	1.00	0.98
	13) Procedural	0.19	0.78
	14) Content	0.94	0.96
4) Writing process	15) Planning	0.90	0.96
	16) Textualization	0.01	0.79
	17) Revision	0.17	0.73
5) Textual properties	18) Cohesion	0.63	0.90
	19) Coherence	0.71	0.90
	20) Adequacy	0.90	0.98

Table 3. Descriptive statistics Pretest and Posttest Dimensions and Indicators

It can be seen that at the level of indicators, most of these have improved, however, some have similar levels, such as: vocabulary, mimetic creativity, writing function approach, planning process and cohesion. On the other hand, those that received the most benefit were the inclusion of literary resources, narrative creativity, the procedural writing approach and the textual properties of coherence and adequacy. This allows us to affirm that the application of creative writing teaching techniques contributes to the written expression of the students who participated in the research.

It is therefore necessary to check if the differences between the means of the Pretest and Posttest are statistically significant, and then proceed to verify if the data are normal or not normal.

	Normality test Shapiro-Wilk		
Pretest	.981	20	.941
Postest	.908	20	.058

Cuadro 1. Prueba de normalidad de Pretest y Postest

According to the results obtained, the significance of the Pretest variable ppre=0.941 and Posttest ppost=0.058 are greater than alpha 0.05, which allows us to affirm that it is a normal distribution. With this behavior of the data, the Pearson correlation coefficient can be calculated:

Correlations		Pretest	Postest
Pretest	Pearson´s correlation	1	.491[*]

	Sig. (bilateral)		.028
	N	20	20
Postest	Pearson´s correlation	.491*	1
	Sig. (bilateral)	.028	
	N	20	20

*. The correlation is significant at the 0.05 level. (bilateral).

Table 5. Pretest and Posttest Correlation

A statistically significant moderate and directly proportional linear association (rPre Post=0.491, p<0.05) was found between the Pretest score and the Posttest. According to Cohen (1988) to interpret Pearson's coefficient.

It has the range 0.30 ≤ | | rPre Post |< 0.50, so according to Table 5 we have:

0.30 ≤ | .491|< 0.50 so it is interpreted as a moderate correlation.

Next, the research hypotheses are:

H0: There are no statistically significant differences between Pretest and Posttest.

H1: There are statistically significant differences between Pretest and Posttest.

To test the hypotheses the t-test for related samples is used and as a decision criterion we have:

If p<0.05 to reject H0 and accept H1.

If p>0.05 we reject H1 and accept H0.

Paired samples test									
				Matched differences				t	Gl	Sig. (bilateral)
			Media	Desv. Deviation	Avg. error	95% confidence interval of the difference				
						Inferior	Superior			
Par 1	Pretest - Postest		-2.76700	1.28565	.28748	-3.36870	-2.16530	-9.625	19	.000

Table 6. T-test for related samples Pretest and Posttest

The p=.000 < 0.05 was obtained, so the Null Hypothesis H0 is rejected and the alternative Hypothesis H1 is accepted, that is, the measures between Pretest and Posttest are statistically significant, so it is concluded that the intervention with creative writing significantly improves the written expression of 8th grade students of the Pensionado Universitario "Nelson León Vizcarra" Educational Unit.".

5. Discussion

The application of creative writing teaching techniques contributes to the development of written expression, improving all the components; the substantial improvement of literary resources, narrative creativity, the processual writing approach, textualization and revision, and coherence and adequacy within the textual properties are noteworthy.

These results support the idea that the adoption of authentic strategies to symbolically recreate subjective reality, as was done in the present research, can enhance the development of skills that foster the precise and metaphorical use of language. In the same line, Cassany's (2009) approaches to writing as a cognitive skill are highly relevant, as they

argue that writing is closely linked to the ability to exercise abstract, logical and rational thinking. The findings of the study support this perspective by demonstrating that the writing process requires a cognitive ability that allows the formulation of correct, logical, legible, creative and expressive sentences. In fact, everything indicates that the informants of the intervention enhanced cognitive ability, since an improvement in the adequate application of the scriptural components: spelling, sequence and order, vocabulary, calligraphy and literary resources is observed.

What is mentioned by Bruner (1986) on narrative creativity, and Degraff (2019) on how to deconstruct and reformulate stories in different ways is ratified. Thus in the intervention initially, participants were shown to employ mimetic creativity. However, as the intervention progressed, a noticeable shift toward narrative creativity was evident. This change suggests an advance in the creative thinking of the informants, moving from imitating to creating in an original and narrative way. Thus, it strengthens the notion that fostering creativity is not an isolated event, but a continuous process that can be guided by pedagogical approaches that include creative writing teaching techniques.

In relation to the approaches to writing, the decrease in the function approach is striking, but the process approach improves, in line with what is prescribed by the Ecuadorian Ministry of Education, in its 2016 Language and Literature curriculum, established a definition that fits perfectly, since it considers writing as an intellectual, deep and metacognitive act that transcends the application of grammatical rules. In this context, writing becomes an essential tool for communication, driven by the intention to share ideas, knowledge of the recipient, and the ability to structure content effectively. That said, it is enriching to note how despite the traditional preeminence of standards and prescriptions in the teaching of writing, the student body is still largely driven by the need to express and communicate ideas. Thus, a shift in perspective in the understanding of writing is evident, away from a purely normative approach to a more communicative and expressive appreciation. This transformation fits with the educational definition that recognizes writing as an intellectual act. Taken together, the above findings call for a reevaluation of the teaching of writing, highlighting the importance of cultivating strong communicative skills for adequate written communication.

The results obtained also converge with the ideas put forward by Cassany (1998), who maintains that writing a text implies a meticulous and sometimes exhaustive process. Cassany emphasizes that writing is not simply putting words on paper, but an intellectual ability that demands knowledge and skills to achieve effective communication. In this sense, the operations of contextualization, planning, textualization, revision and rereading emerge as fundamental components to ensure that a text fulfills its communicative purpose adequately.

The textual properties of coherence and adequacy improved significantly, which leads us to think that these experiences are essential to transform creative writing into a functional strategy that contributes to the development of writing skills. The improvement in the application of textual properties implies that writers are able to structure their texts in a more logical and fluid manner. In relation to the above, Cassany (1999) points out that textual properties are specific criteria that a text must meet in order to be considered optimal in its communicative process. This implies that, in addition to creativity and individual expression, writing must be coherent in its structure, cohesive in its fluency, and appropriate for the intended audience.

Among the theoretical and practical implications of this research are the need to investigate more teaching techniques for creative writing, and with the positive results, to disseminate them and provide teachers in the area of Language and Literature with the skills to apply and contribute to the improvement of students' learning of written expression, as well as to understand that in language didactics it is essential to propose proposals that respond to the challenge of educational innovation and that adapt naturally to new pedagogical concepts in the classrooms of the future. In this perspective, it becomes indispensable to explore new practices that help to change the reality of the results in the area of Language and Literature (Ortiz, 2022, p. 60).).

6. Conclusions

These data indicate that the application of creative writing teaching techniques improves students' written expression, as well as structural components such as: types of creativity, especially narrative, the process and grammatical writing approach, writing processes and textual properties. In relation to the structural components, spelling and literary resources improved, very favorable advances were recorded in sequence and order, as well as in calligraphy. Vocabulary improvement was minimal.

In the writing processes, planning is the phase that students master the most when applying the teaching techniques: Let's confuse the stories, and What if? the phases of textualization and revision were improved when expressing ideas in writing. The textual properties that improved significantly were coherence and adequacy, while cohesion had the same level before and after the intervention, i.e., writing skills improved.

It is necessary to propose new research projects in which interdisciplinarity is reflected in aspects of the use of artificial intelligence, writing to support mental health, the contribution of other subjects to the development of creative writing skills for written expression.

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