



Artificial Intelligence (AI) and its use in creative writing

La Inteligencia Artificial (IA) y su uso en la escritura creativa

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(Received on: 25/06/2025; Accepted on: 13/10/2025; Final version received on: 29/12/2025)

Suggested citation: Villavicencio-Quinde, M., Fajardo-Martínez, A. y Suárez-Rivas, A. (2026). Artificial Intelligence (AI) and its use in creative writing. *Revista Cátedra*, 9(1), 113-127.

Abstract

The use of ChatGPT without guidance or support raises concerns among teachers, parents, and educational administrators. This action research project analyzed and compared the style of twenty-four micro-stories generated by AI with twenty-four texts written by university students. Initially, each student asked the ChatGPT application to generate a story



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about the character "ant." Subsequently, a learning sequence was designed, implemented, and analyzed to guide them in writing the same text. In-depth interviews were also conducted with the students to understand their experience before, during, and after this classroom activity. The results showed that AI consistently replicates traditional writing styles in terms of structure and content, limiting the communicative skills and creative abilities of the tool's users, as it prevents them from exploring other forms of text construction or development that transcend the individual writer. Conversely, the stories created by the students demonstrate greater richness and diversity in the construction of characters, plots, and endings, reflecting the volitional and identity-based characteristics of each author. Consequently, classroom experiences, not only those involving writing, should be transformed into opportunities to learn and rekindle students' creative drive, so that the overwhelming presence of AI becomes not a threat, but an ally in the collaborative learning process.

Keywords

ChatGPT, creation, education, writing, Artificial Intelligence

Resumen

El uso del ChatGPT sin acompañamiento ni asesoría provoca preocupaciones en docentes, padres de familia y gestores educativos. Esta experiencia de investigación-acción analizó y comparó el estilo de veinticuatro microcuentos generados por la IA, con veinticuatro textos escritos por estudiantes universitarios. En primera instancia, cada alumno solicitó a la aplicación ChatGPT generar un relato alrededor del personaje "hormiga". Posteriormente, se diseñó, implementó y analizó una secuencia didáctica para escribir el mismo texto. De igual manera, se utilizó una entrevista en profundidad a los estudiantes para conocer cuál fue su experiencia antes, durante y después de esta experiencia áulica. Se evidenció que la IA replica estilos de escritura tradicionales a nivel estructural y de contenido de manera constante, que limita las competencias comunicativas y las facultades creativas de los usuarios de la herramienta, pues les impide explorar otras formas de construcción o elaboración textual en el que trascienda el sujeto escritor. Por el contrario, los relatos creados por los alumnos muestran una mayor riqueza y diversidad en la construcción de personajes, historias y desenlaces, reflejando los caracteres volitivos e identitarios de cada autor. En consecuencia, las experiencias áulicas, no solo de escritura, deben transformarse en oportunidades para aprender y recuperar el impulso creativo de los estudiantes, de manera que la presencia arrolladora de la IA no se transforme en una amenaza, sino en una aliada en el proceso de interaprendizaje.

Palabras clave

ChatGPT, creación, educación, escritura, Inteligencia Artificial.

1. Introduction

Since its origins, humankind has designed tools and devices to solve problems in its environment and satisfy basic survival needs. In prehistory, for example, the axe, the spear, and the bow and arrow were invented. Later came the wheel, the chariot, the steam engine, the printing press, and the automobile. Currently, telecommunications and cybernetics are at the epicenter of global change, which, along with the economy, shapes the destinies of human beings in their family, academic, and professional lives.



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Indeed, today we interact with a wide variety of technologies that supposedly aim to optimize how we perform our daily activities. This is the case with Artificial Intelligence (AI), which arises from the model of artificial neurons mimicking human cognitive abilities, and has extended into the workplace.

In medicine, for example, it uses tools for managing information and medical procedures. In engineering, AI has facilitated the design and simulation of systems that contribute to work optimization through data analysis. In the field of education, "intelligent tutoring systems, administrative tasks, and educational materials" (Bolaño-García & Duarte-Acosta, 2024), among others, have been implemented. However, their use in activities where human faculties prevail has sparked numerous controversies, transforming them into a kind of "ghost with which human beings must coexist" (Flusser, 2023, p. 16) going forward.

This study focused on the creative dimension of writing, particularly the production of a micro-story whose central theme revolves around a character (an ant). Second-year students of the Language and Literature Pedagogy program at the University of Cuenca participated in this experience during the March-August 2024 semester, based on the following question: Can ChatGPT produce creative texts similar to those of human beings? Or, better yet, how can the creative dimension of language, inherent to human beings, be influenced by ChatGPT? Is creativity suppressed or enhanced by the use of ChatGPT? Our objective was to analyze this tool's capacity to produce short fictional texts in comparison to students' creative process after a didactic sequence, from a stylistic perspective.

Therefore, an initial problem is defining what creativity is, as it responds to various contexts and does not allow us to grasp its essence. For example, the Dictionary of the Spanish Language (DLE, 2024) includes two fundamental definitions: "1) f. Faculty of creating. Syn.: inventiveness, imagination, ingenuity, inspiration, brain; 2) f. Capacity for creation. Synonyms: inventiveness, imagination, ingenuity, inspiration, wit" (definitions 1 and 2).

In the first sense, the entry refers to a faculty, which the DLE (Dictionary of the Royal Spanish Academy) itself associates with "intellect, perspicacity, reasoning, ingenuity, originality, imagination, fantasy" (definition 1). That is, creativity is a quality, a faculty of human beings. Chacón, for his part, mentions that within creativity, human processes and capacities converge to generate ideas based on three dimensions: creative process, resulting product, and combination of factors (Chacón, 2005). The first involves the stages that an idea must go through to acquire form, structure, and organization. The second is the resulting product, that is, the materialization of the idea, which must be recognized as original, innovative, and functional by the public.

Finally, the combination of the two previous dimensions, along with external factors such as the cognition of the creative subject, the context, the conditions in which an idea is produced, the reasons for producing said idea, and its functionality when solving a problem. a problem or the criteria for determining it. Once the process is complete, it can be determined whether the creativity has been successful, or whether it constitutes an exercise in imitation rather than invention.

On the other hand, the criteria for evaluating a product as creative can also vary according to a trend, movement, or even school of thought. Penagos and Aluni propose four characteristics of creativity: fluency, flexibility, elaboration, and originality (Penagos and Aluni, 2000). Rodríguez (1997) defines them as follows:

Fluency is the ability to generate a large number of ideas on a specific topic; flexibility relates to the diversity and versatility of ideas from



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various approaches; elaboration refers to the effectiveness of ideas in practice; and finally, originality is the distinction of the idea, process, and product as unique. (p. 11)

Goñi uses these definitions to refer to the creative subject, stating that this individual must generate ideas quickly (fluency), create solutions to problems from a new perspective (flexibility), and produce innovative and distinct ideas (originality). A creative subject is someone who constructs and evolves into a new being, master of their individual and collective memories and contexts; desires, expectations, tensions, dreams, and catharsis. In other words, creativity shapes identities (Goñi, 2000, p. 43).

However, it must be stated that creativity is not limited to artistic pursuits such as painting, music, or film, but rather flows through everyday life, from the very processes of communication at home, university, or work. Every day we need to communicate with others, whether orally or in writing, and as senders, we must be able to express the message clearly and precisely, maintaining a functional structure. Likewise, the receiver must be able to deconstruct the content for comprehension, grasping and translating the communicative intentions, discarding what is superfluous and accidental. This process demonstrates that creativity is a fundamental part of the construction of thought that leads to successful communication. Specifically, and focusing on the educational sphere, Tomalá de la Cruz et al. (2023) agree with García-Peña et al. (2020) that personal and institutional efforts should revolve around teaching reading and writing, and calculation.

Of course, written communication entails additional effort compared to oral communication, as it is more elaborate and artificial; it requires certain protocols, genres, or formats according to the recipients and is generally learned in formal educational settings. One of the tools currently used in teaching related to writing is the ChatGPT application, which uses machine learning techniques to meet the demands of its users.

Language is constantly trained so that its responses are, apparently, coherent and natural. In this sense, prompts (requests, instructions, inquiries) must contain the maximum amount of information possible to achieve a satisfactory result that meets the user's requirements; that is, the communicative tool (words) must be used so that the machine understands what is required. In other words, what would happen if a user did not know how to communicate effectively with another person or, in this case, with ChatGPT to request information? Communication would simply break down. The person must necessarily know, understand, and skillfully and competently use words. These are the right words to accurately express what one wants, feels, and thinks, thus successfully completing the communication circuit.

Next, the classroom experience will be described in each of its stages (data collection, discussion, and analysis), highlighting some aspects considered outstanding, especially during the process of conceiving, writing, and revising the narratives. This part, undoubtedly, constitutes one of the aspects that teachers currently neglect: the student's sensitivity and creativity. Finally, some conclusions regarding this teaching experience are noted, to encourage a rediscovery of the creative powers of both teachers and their students, often silenced by the momentary allure of technology and consumerism.

2. Methodology

This work was conceived from a qualitative approach, specifically as an action research experience. The study focused on the writing of a microfiction piece, whose central theme revolved around a character (an ant). Initially, students were asked to request the



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microfiction from ChatGPT; subsequently, after a four-session in-person learning sequence, the students wrote their own microfiction, based on their classroom experience. Both texts (ChatGPT and student) were analyzed from the perspective of style, primarily structure and content.

This study involved twenty-four second-year students enrolled in the Writing course of the Language and Literature Pedagogy program at the University of Cuenca, Ecuador, during the March-August 2024 semester. This group was selected because the author teaches the course, allowing for a more relaxed and supportive environment for the students throughout the pre-writing, writing, and post-writing phases of the texts. This approach minimized interference caused by the pressure to complete the curriculum or the frequent loss of classes, issues common in many institutions.

Furthermore, and importantly, these students are training to be language and communication teachers at the secondary level of formal education. Their curriculum focuses on teaching reading and writing, as well as understanding and using different academic and fictional genres within family, academic, and professional contexts. For this reason, the contributions of two theorists (Bazerman, 1988 and Russell, 1997) have been incorporated. These theorists, drawing on the "Writing to Learn" and "Writing Across the Curriculum" movements, argue that writing should be approached with the needs of future professionals in mind. In this case, the future professionals are pre-service teachers of reading and writing.

Finally, the importance of this study for the academic community in general was explained to the students, and they were invited to actively participate in each of the activities. Confidentiality and anonymity in the presentation of data were guaranteed, as stated in the consent form approved by the Ethics Committee of the University of Cuenca.

2.1 What did we do, and how?

In the first few classes, we read some texts about the arrival of Artificial Intelligence in classrooms, highlighting some implications in the domestic, academic, and professional spheres. It was precisely in this section that the presence of ChatGPT and its use in our writing course were introduced, encouraging students to participate in a classroom experience focused on writing a micro-story using AI, and following a specific learning sequence.

Once several agreements were reached with the group, the learning sequence was prepared in its different phases: Planning, Action, Observation, and Reflection (Fiore and Leymonié, 2014), lasting eight 60-minute periods. The course has four hours of instruction per week. In the first session of the learning sequence (two hours), the teacher presented the topic (writing a micro-story about an ant character) that would be covered over the next two weeks.

The students were asked to download the ChatGPT (Ask AI) application to their mobile phones. Subsequently, students were asked to enter the following instruction into the application: "Write a micro-story whose main character is an ant." They then began entering their responses (the micro-stories) into the app on their mobile phones, and were asked to share their texts with the group by reading them aloud. Simultaneously, they were asked to send these materials to the teacher via the group's WhatsApp.



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In the following two-hour session, the story “Butterflies,” by Oswaldo Encalada (2002), was presented. Students were asked to read it silently, noting any terms that required further explanation. Once this activity was completed, several students were asked to read the micro-story aloud. The teacher then conducted a similar activity, analyzing some of the story's structural and stylistic characteristics (beginning, development, end, plot, climax, setting, characters, among others). This activity was essential, as it is necessary for students to “read with a writer's eye” (Trujillo, 2017, p. 25) and learn to differentiate and characterize the various stylistic elements of the text.

At the end of the session, students were given the microfiction “Fireflies” by the same author and asked to complete the previous activity at home and prepare a presentation analyzing the story, using the model provided by the teacher. This activity was completed during the third two-hour session, which included feedback from both students and the teacher.

In the fourth session, students were given the following assignment: “Write a microfiction piece whose main character is an ant.” During the two-hour session, students wrote their texts under the teacher's guidance, focusing on the theme and stylistic characteristics of the story. Students were asked to let their texts sit for a week and submit the final version afterward.

Using a corpus of forty-eight texts (twenty-four generated by ChatGPT (Ask AI) and twenty-four created through the didactic sequence), the materials were first analyzed according to the essential characteristics of the short story, without adhering exclusively to any particular movement or theory, as this genre enjoys flexibility in form and content. A table was created that included the two texts belonging to each student: the first generated by ChatGPT (Ask AI), and the second written through the didactic sequence, in order to appreciate and analyze the written products from the stylistic perspective of the micro-story, namely: how the stories begin, what the central theme is, how the characters are presented, what roles they play, and how the text concludes. Similarly, the students were interviewed (Hernández et al., 2014) to learn their opinions about the didactic experience during the pre-writing, writing, and post-writing phases. and to reflect together on teaching practice. This is important to understand the participants' impressions during the writing experience, which included professional and inclusive support from the first session to the submission of the final product.

Finally, the ChatGPT was asked about the dangers of using AI in creative writing. Some of their responses are included in the following section, as resources for extrapolating the data obtained in the teaching sequence.

3. Results

From a general perspective, one of the most striking aspects was the extreme limitation of the stories generated by ChatGPT (Ask AI) in their use of the more refined and evocative terminology characteristic of fiction. This doesn't mean the stories should be filled with convoluted, grandiose, or sophisticated words, but rather with language that captivates and/or entralls the reader from the very first line.

While there are no spelling errors, this is secondary when you consider that the repeated use of terms or structures (ant, anthill, found, colony, crumb, leaf, big, small, path, once upon a time, among others) constitutes linguistic marker or pattern, a kind of cliché that reduces the communicative competence of the users (in this case, the students) and encourages intellectual laziness. Similarly, the phrases lack fluency because the narrative is restricted to a limited number of words and ideas; that is, micro-narratives with different plots and



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characters are not created, as they lack stylistic and discursive flexibility, as can be seen, for example, in Table 1. Furthermore, if the texts lack communicative competence, they lose the ability to construct aesthetically well-achieved texts, transforming literary writing into a new, banal product, as Chomsky et al. (2023) stated.:

However useful these programs may be in certain specific areas (they can be useful in computer programming, for example, or for suggesting rhymes for light verse), we know from the science of linguistics and the philosophy of knowledge that they differ greatly from the way human beings reason and use language. These differences impose significant limitations on what these programs can do, encoding them with flaws that are impossible to eradicate (para. 3)

For this reason, the texts lack lexical and semantic diversity and versatility, as well as a grammatical structure that would allow us to appreciate the construction of written and personal identities among the participants, in terms of style. These homogenized and homogenizing structures and content threaten one of the primary aspects of creativity: freedom. Therefore, individual qualities are nullified during the text-writing process. It suffices to point out that none of the texts generated by ChatGPT have a title (for the story), which marks the beginning of the narrative and captures the reader's attention.

On the other hand, while the texts generated by the AI do use terms that correspond to the context of the text production (ant, anthill, colony, leaf, small, path, crumbs, among others), these are insufficient to characterize the protagonists of the stories, their roles and qualities, such as solidarity, teamwork, work ethic, and ecological awareness. Based on the above, it can be stated that the texts produced by ChatGPT (Ask AI) lack linguistic competence; that is, their language is limited to a small number of words and linguistic forms, revealing their conceptual and stylistic limitations. The redundancies, although seemingly insignificant, visually and aurally affect the text, as they constitute a kind of babbling or stuttering that attempts to express something but fails. This is one of the fundamental problems: the micro-stories generated by the AI tend to homogenize ChatGPT users through the replication of words, phrases, character names, and stories, leading to a denial of the subjects' identity.

This would not occur if writing processes were conceived as creative experiences with a beginning, development, and end. The students had the opportunity to grow and evolve personally and academically through the design and implementation of the didactic sequence, and to give birth to their different literary creations. This experience can be briefly summarized as follows: First, we planned the teaching sequence, aligning it with each session of the course, in collaboration with our research assistants and the students. Then, we selected a model literary text for reading and stylistic analysis. This is essential, as all writing processes begin and are stimulated by a reading experience.

During oral and individual reading activities led by the teacher and some group members, the participants honed their listening skills and paid attention to specific elements of the narrative. Later, they consulted the dictionary to look up unfamiliar meanings; they worked with synonyms and antonyms; and they constructed sentences using terms they had never encountered before. This fostered dialogue, as they exchanged information, identified semantic fields, and mapped word families, first in pairs and then in groups of three.

Later, together with the teacher, and based on their work with the model texts (mentioned in the previous section), the students recognized the stylistic structure of the text and began some creative preparations: giving the character(s) a different name; proposing brief



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descriptions of the settings and beings; and rehearsing possible endings to the story, among other things. Subsequently, the second story was sent home for the students to work on, building upon their classroom experience. In the work session, some students shared the structure of the story "Fireflies" (Encalada, 2002), including the beginning, middle, and end, as well as the characterization and style.

In the final session, the students were asked to write a micro-story, with the ant as the main character, taking into account their experience during the two preceding sessions. The students began their creative task by developing outlines that included titles, characters, settings, and plot points. Others preferred to overcome their writer's block by venturing to write in one sitting. The most skillful and daring, meanwhile, dedicated themselves to writing their stories while drawing. There were moments of true joy and ecstasy: they changed the characters' faces, erased bodies, and corrected colors. This is how real writers are born: they draw, doodle, or photograph their characters. One student shared her experience with us after the exercise:

I really enjoyed what we did. Writing fosters respect for other people's ideas, as well as creativity, because it's important to know that everyone writes and thinks differently, and it makes us better people, because we learn to respect the ideas of others (E16, personal communication, June 25, 2024).

A creative person, as Gardner (2001) points out, is someone who consistently solves problems, develops products, or introduces innovations in a given area, since their "creative abilities can indeed be developed within a formal framework, through a pedagogy that knows how to activate them, for which it is necessary to know how to move from cognition to creation" (Labarthe and Vázquez, 2016, p. 22). It is worth repeating: human beings are essentially creative, as they possess unparalleled capacities to invent and explore possible worlds, to steer students (as educators) away from the false perception that comfort, complacency, channel surfing, procrastination, and high-end mobile phones guarantee happiness. López (2017), in this sense, affirms that:

Teaching creativity gives us the possibility of discovering life beyond the factory, the monopoly, the banking chain, and fashions and brands. Creativity, in education today, can certainly be linked to ethical relationships, coexistence, and the well-being of everyone and the planet. If it has been a territory primarily held, fortunately, by the arts and sciences and, less fortunately, by the capital market, it is legitimate and urgent to also link it to teaching and learning processes (p. 8).

The results were very positive, because after experiencing a real, experiential and accompanied activity, the students began to use other vocabulary to narrate stories, contexts, scenarios and even invent new characters.

4. Discussion

Regarding the style of the micro-narrative, ChatGPT (Ask AI) constantly repeats its form and content, as previously mentioned. In other words, the story told is based on the same premise and uses the same elements (see Table 1): "once upon a time," "an ant was walking," "an ant was looking for food," "an ant was looking for food or materials for its colony," "worker ant," among others.



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Student	Instructions for students: Request the following from the AI tool: "Write a micro-story whose main character is an ant."
E1	A small ant was walking along the ground in search of food for its colony. As it ventured deeper into the forest, it came across a huge piece of cake that someone had left there.
E2	An ant was walking through the garden in search of food for its colony. Suddenly, it found a huge breadcrumb that seemed bigger than it was.
E3	Once upon a time, there was a little ant who worked hard every day to bring food back to her colony.
E4	Once upon a time, there was a little ant named Anita who lived in an anthill in someone's garden.
E5	Once upon a time, there was a hardworking and diligent ant who always tried her best to bring food back to the anthill.
E6	Once upon a time, there was a little ant named Anita. Anita lived in a quiet anthill with her family and friends. She had always been a diligent and hardworking ant, but she felt that her life lacked excitement and adventure.
E7	Once upon a time, there was a little ant named Anita who lived in a dark, leafy forest

Table 1. Micro-stories generated by AI. Responses from ChatGPT (Ask AI, 2024)

These basic structures replicate the aesthetic and stylistic guidelines of Russian fantasy tales from the first half of the 20th century, which do not accommodate contemporary themes. It must be understood that storytelling methods have changed, just as humanity and its conceptions of work, the body, sex, love, the planet, and life have changed. In other words, ChatGPT is incapable of creating narratives that maintain a prudent distance from the precepts of classical rhetoric:

True intelligence is also capable of moral thought. This means constraining the otherwise limitless creativity of our minds to a set of ethical principles that determine what should and should not be (and, of course, subjecting those same principles to creative critique). To be useful, ChatGPT must be capable of generating novel results; to be acceptable to most of its users, it must steer clear of morally objectionable content. But the programmers of ChatGPT and other marvels of machine learning struggle, and will continue to struggle, to achieve this kind of balance (Chomsky et al., 2023, para. 17).

A curious detail observed in the texts generated by the tool, belonging to participants E4, E5, E6, and E7, is the recurring use of the protagonist's name (Anita), which ChatGPT (Ask AI) begins to replicate randomly, creating a vicious cycle. Similarly, it is important to note that none of the twenty-four stories generated by the AI includes a title, which, as mentioned above, is a key element for engaging readers.

Table 2 shows the stories written by students E1, E2, E3, E4, E5, E6, and E7, as a sample, after the learning sequence. In these stories, invention prevails over imitation: they inserted



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titles into the micro-stories, named the characters, diversified the narratives, used flashbacks, included supporting characters, and displayed humor and irony.

Student	Instructions for students: After reading and commenting on the literary texts of Oswaldo Encalada: "Write a micro-story whose main character is an ant".
E1	Ant Worker, worker, worker... But why didn't you think for a moment that you, too, have a life? That you need to love, to be loved. That love exists. Your death was another failure..
E2	The backpacking ant One morning, after a long night of rain and storms, I arrived home tired from work; from the back and forth carrying the leaves for mushroom cultivation on my rough back....
E3	Mad Dream I was in a dream, the most impure and repugnant dream, without a doubt. How crazy! We were all ants, and I was the prettiest ant, of course..
E4	A Part of the World Jack, an ant who lived far from the colony, went for a stroll around his home when he spotted a giant pole in the distance that almost touched the stars.
E5	Disenchantment Time passed and I no longer saw her. That ant walked, searching for a direction; she must find somewhere. She was capable of loving and hating at the same time, so distant and yet so near. She connected effortlessly with nature, so strong and so fragile. My only desire was to see her. But no more, ant who walks past my path, I will no longer open the door for you.
E6	God Somewhere hidden in the middle of the lush plains of the city of Cuenca, there lived an ant named Filomena. This was a very hardworking insect who used to get up early to look for food for her colony...
E7	The Importance of Teamwork The three friends: Sali, Lucy, and Dross. Sali was a small ant who liked to work every day, but she was shy; Lucy, a butterfly who didn't work much and had difficulty socializing with others; on the other hand, Dross, a small and friendly cricket...

Table 2. Stories (micro-stories) written by the students after the teaching sequence

The classroom became a "writing laboratory" (Piglia, 1986, p. 51) or, better yet, a literary kitchen (Bolaño, 2004, p. 321). Each participant experimented with devices, linguistic



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concoctions, modeled faces, and named characters. The classroom was buzzing with the sounds of writing, the satisfaction of accomplishments, music... Let's read some of the gems: "Worker, worker, worker... But why didn't you think for a moment that you too have a life? That you need to love, to be loved. That love exists. Your death was another failure." (E1, unpublished microfiction "Ant," June 18, 2024)

This text invites the reader to analyze it, interpret it, and extract a very personal meaning and, why not, to identify with the story. Likewise, it doesn't require a traditional structure to tell a story successfully. Another microfiction fragment showcases the imaginative capacity of humankind, creating not just one main character, but three. Let's read this text: "The oldest ant, named Ciro, was cunning and the largest of the three. Izan, the middle one, was an agile ant. And finally, Max, the smallest ant, who always avoids conflict" (E8, unpublished microfiction "To Do, You Have to Believe," June 18, 2024).

This approach enriches the narrative with diversification, not only in terms of characters but also in terms of actions, which impact the story's development. Another element found in the students' microfiction is the expression of their own subjectivity, whether intentional or not:

Time passed and I no longer saw her; that ant walked, searching for a direction, she had to find somewhere. She was capable of loving and hating at the same time, so distant and yet so near, she connected effortlessly with nature, so strong and fragile, my only desire was to see her. But no more, ant that walks past my path, I will no longer open the door for you. (E9, unpublished micro-story "The Glimmer of Greed", June 18, 2024).

This example presents a dual feeling of love and heartbreak. Although the subject loves the implied person, they recognize that they are in a labyrinth. In the end, they decide to let go of that love and move on with their life. This quality of the texts written by the participants demonstrates the sensitivity of the writing, of the people who imagined these stories, as a wonderful opportunity to externalize (or perhaps exorcise demons?) their deepest and most difficult-to-communicate feelings in everyday contexts. This is an aspect that Artificial Intelligence will never be able to imitate: "Writing microfiction has been a rewarding activity, but it is often very tiring. However, the more we write, the more we improve in some aspects of our writing, such as spelling, the use of connectors, and imagination..." (E9, personal communication, June 25, 2024).

This is one of the many testimonials from aspiring writers who express what they think, feel, and desire... A wonderful opportunity to develop as well-rounded, ethical individuals and distance themselves from the witch hunt of anti-plagiarism software (Turnitin, Urkund, Strikeplagiarism) to which academia is subjected. One student shared her experience after the exercise:

I really enjoyed what we did. Writing fosters respect for other people's ideas, as well as creativity, because it's important to know that everyone writes and thinks differently, and it makes us better people, because we learn to respect the ideas of others (E22, personal communication, June 25, 2024).

In this section, it's important to note that the same ChatGPT (Ask AI) was used to explore aspects of AI use in creative writing and its relationship to style, originality, and identity (Table 3). Let's examine this compelling data:



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Question	What are the risks or dangers of using Artificial Intelligence in writing?
Answer	<p>One of the main drawbacks of artificial intelligence in writing is the loss of the ability to communicate clearly and effectively. Many people have begun to rely on AI tools such as spell checkers and grammar checkers, which can lead to a decrease in their ability to write correctly on their own. Furthermore, these tools are not always accurate, which can lead to errors and confusion in the text. This can be particularly problematic in the world of marketing and advertising, where originality is key to standing out from the competition. In addition, artificial intelligence can also lead to a decrease in writing quality. Some AI tools can be used to automatically generate text, but this text does not always have the necessary quality to meet readers' expectations. This can lead to a decline in the overall quality of writing and a loss of content value.</p> <p>Finally, artificial intelligence can also affect the writer's identity.</p>

Table 3. Request (question) to ChatGPT about the dangers of AI in creative writing

We agree with De Vicente-Yagüe et al. when they state that Artificial Intelligence is a means, a tool for human use, not an end in itself to perform an activity entirely without any intervention (2023). It should be considered that ChatGPT and other AI tools can help us write (spelling and grammar checkers, use of synonyms and antonyms, for example); however, we need to provide our students, from the earliest levels of education, with a set of skills and competencies so they understand the nature of words, the creative processes through the syntagmatic and paradigmatic axes of text production, the activation of semantic fields, lexical families, metaphorization, among others, because human beings possess "a surprisingly efficient and even elegant system that works with small amounts of information" (Chomsky, et al., 2023, para. 5). Furthermore, the data generated by ChatGPT is not very reliable, as a UNESCO study (2023) maintains:

While some researchers have found that tools like ChatGPT can generate a well-structured or at least standard abstract (if given precise and accurate instructions), others have identified significant limitations in their use as a writing aid. (...) For example, ChatGPT can provide fabricated references, cannot adequately synthesize the literature, and tends to produce predictable text (...). Because MLEs like ChatGPT rely on information from the internet that may not be reliable (e.g., research containing outdated or inaccurate theories/data), they can present inaccurate or incorrect information as accepted knowledge (p. 41).

The processes and experiences of peer learning should be accompanied by activities that recognize the personal qualities of the students, which, unfortunately, AI cannot or does not know how to do.

5. Conclusions

Through this experience, it has been demonstrated that creative writing, approached as a vital and planned process (didactic sequence), enhances the creative abilities of student-



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writers. They exhibited a knowledge and use of the different components of the microfiction genre freely, narrating stories with diverse aesthetics, characters, plots, and endings that reflect their concerns, feelings, emotions, problems, and dreams. In other words, it fostered identities. Consequently, the study's objective is met, as we analyzed the ChatGPT's actual capacity to generate stylistically well-crafted microfiction in comparison to that written by students immersed in a systematic, reflective, dynamic, participatory, and personal creative process through a successful didactic sequence.

Indeed, during the writing process, the students and the teacher experimented with a series of creative tools, not exclusive to AI tools: they blurred semantic fields and lexical families; They experimented with the creative strategy through the use of syntagmatic and paradigmatic axes; they crossed out beginnings, erased endings, and rewrote titles. It has become clear that a writing class is not limited to an order or request to any Artificial Intelligence application. It is not an isolated task that operates based on patterns, replicas, or algorithms, but rather a liberating activity through which human beings, with all their differences, journey and grow.

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Declaration of the use of artificial intelligence

The authors report that they partially used the ChatGPT (Ask) tool, July 2024 version, during the micro-story generation stage on the theme of the "ant." Subsequently, the tool was asked to identify the challenges AI presents for creative writing, and its response is included in the article. AI was not used to draft the sections related to methodological design, data analysis, results interpretation, or academic discussion. No data, documents, or sensitive information were entered into the tool during its use.



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