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***The Impact of Art-Based Learning Program  
on Developing English Majors' Creative  
Writing***

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## The Impact of Art-Based Learning Program on Developing English Majors' Creative Writing

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### **Abstract:**

The study aims at investigating the impact of art-based program on developing English majors' creative writing. Evidence of the need for improvement was shown through: a pilot creative writing test and students' open-ended questionnaire. It was indicated that there was a need for a creative writing program. The study adopted the one group design of English majors at Faculty of Girls, Ain Shams University who received a pre-post creative writing test. The participants received the program which depended on the integration of different forms of art; namely, painting, ballet, opera, musical cartoon films and music on one hand, and creative writing on the other. The rationale that the study relied on is that art sparks imagination and emotion and can act as key for unlocking creative thoughts. The study adopted Leonard Bernstein Artful Learning Model following its phases "experience, inquiry, creativity and reflection". Students viewed artistic work and reflected on it following Bernstein phases. Reflections on the works of art were practiced through writing an imaginative story, an interview, a memoir and narrating a dream. Thus, the integration between arts and creative writing offered an opportunity for students to apply knowledge to new problems and practice new skills in multiple contexts. Results of the statistical analysis of the pre/post writing test indicated that the program was effective in developing the participants' creative writing skills, namely; images, voice, word choice, description, characterization and story structure. It was concluded that art-based learning contributed to expression, imagination, cooperation and curiosity.

**Keywords:** creative writing, art-based learning

### **أثر برنامج للتعليم القائم علي الفن في تنمية الكتابة الابداعية للطالبات متخصصات اللغة الانجليزية**

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### **المستخلص:**

تهدف الدراسة الحالية الي دراسة تأثير برنامج للتعليم القائم علي الفن لتنمية مهارات الكتابة الابداعية للطالبات متخصصات اللغة الانجليزية بكلية البنات جامعة عين شمس. و قد ثبت بالدليل الحاجة لتنمية مهارة الكتابة الابداعية و ذلك من خلال دراسة استطلاعية باجراء اختبار كتابة ابداعية و استطلاع راي للطالبات حيث ثبتت الحاجة لبرنامج في الكتابة الابداعية . استندت الدراسة الي تصميم المجموعة الواحدة حيث درست العينه برنامج قائم علي الدمج بين اشكال مختلفة من الفنون كالرسم، الباليه، اوبرافلام كارتون ومقطوعات موسيقية من ناحية و موضوعات كتابة ابداعية من ناحية اخري. استند البرنامج الي مبدأ ان الفنون تحفز الخيال و المشاعر كما انه يستثير الافكار الابداعية . تبنت الدراسة نموذج "التعلم الفني" ليونارد برنشتاين متبعا مراحل الاربعة " الخبرة، البحث، الابداع، تدوين الانطباعات" حيث شاهدت الطالبات الاعمال الفنية و من ثم يكتبوا انطباعاتهم متبعين النموذج. الكتابات تناولت كتابة موضوعات ادبية و اخري غير ادبية و منها القصة، مقابلات، سيرة ذاتية، اسكتش، ذكريات او روي حلم. و هكذا، فان الدمج بين الفن

و الكتابة الابداعية هيء الفرصه للطالبات لتطبيق المعرفة في مواقف اخرى و ممارسة مهارات جديدة في سياقات مختلفه. اثبت التحليل الاحصائي للاختبار القبلي البعدي للكتابة الابداعية فعالية البرنامج في تنمية مهارات الكتابة الابداعية الادبية "الخيالية" و غير الادبية مثل الحكبة، الاسلوب و اختيار المفردات المناسبة، الصوت، الوصف و الشخصيات.

الكلمات المفتاحية: الكتابة الابداعية – التعلم القائم علي الفن

## **Introduction**

Imagination has always been the secret of human being existence and development. The creative power of imagination has an important role in the achievement of success in any field. What one imagines with faith and feelings comes into being, it is the important element of creative visualization, thinking and affirmation.

Suffering, incompetence, difficulties, failures and unhappiness people experience is greatly due to lack of understanding of the power of imagination and creative thinking. A developed and strong imagination strengthen the creative ability, and is a great tool for recreating and remodeling the world and life (Sasson, [http://www.successconsciousness.com/index\\_000007.htm](http://www.successconsciousness.com/index_000007.htm)).

The Arts, as imaginative creative works, provide a space for the growth of thought processes through concrete expression (painting, sculpting, performing, etc.) of thoughts and ideas. "The arts are the languages that all people speak – that cut across racial, cultural, social, educational, and economic barriers. They are symbol systems as important as letters and numbers. They integrate mind, body, and spirit and provide opportunities for self-expression, making it possible for abstractions to become more understandable as they take concrete form in the visual arts, music, dance and drama" (The Washington State Arts Commission ,2008).

The educational system, both higher education and basic education, need such creative artistic subjects to be implemented and integrated with the academic subject matters. The use of the arts with the traditional subjects sets up a natural deep learning process that opens doors for students to think beyond the "right answer", it encourages them to explore in –

depth the possible meaning of the lesson presented to them. Teachers can benefit from art to support their subject matters in general and English language arts in particular. Incorporating arts help in viewing the world differently- to break free from pre-conceptions, prejudice and “mindsets” – to reinvent, revisit and look again rather than accepting pre-existing theories. The arts link thought and feeling, thus they foster more effective communication and significantly impact the development of language and literacy skills (Gullatt: 2008, p.17). Freedom of self-expression through art forms allows the development of a personal voice. It can be inferred that art develops not only cognitive skills but also students’ world view. (Luftig.2000, Dawn.2013).

Creative writing is directly associated with creativity. It is one’s ability to put his/her ideas and feelings about a particular topic on paper by using his/her imagination. Creative writing involves going beyond the ordinary without deviating from the normal values, creating ideas that are different from everyone else’s ideas with the help of one’s imagination, achieving originality, and writing fluently while enjoying the act of writing, and going beyond the standards (Temizkan, 2011). The fundamental philosophy of creative writing is to recreate in the minds of the student-writers’ emotional experiences to be reflected in their writings, freely and spontaneously, and to express their thoughts and ideas (Tarnopolsky, 2005).

Writing is a creative and artistic act that is considered a record of different experiences and following certain process. Thus, one thinks, one imagines, one explores and expresses through many different languages. The visual and written documentation becomes the record which can be analyzed, dissected, studied or exhibited (Haust,1989). Creative writing may be considered an important part of any language program where learners are required to achieve high levels of proficiency in the language being learned. Using arts in the classroom affects the quality of students’ creative writing and overall literacy skills.

**Context of the problem:**

Art, like text, can be used as a source to practice both creative and critical-thinking skills. Integration of art and content is similar to the integration of high literature into the curriculum: through activities prior to viewing, during viewing, and post-viewing, and using open-ended questions and connections to students' own experience, students become critical viewers and thinkers. Teachers prepare activities that enhance students' ability to explore their prior knowledge, practice their language and produce creative pieces of writing. Unlike a text, a work of art is a "visual document" that a whole classroom of students can interact with easily at the same time. Teachers do not need to stop to check for comprehension because a work of art could be interpreted from different perspectives; there is no correct answer, each depends on his schema, culture and view point of the world.

The literature on teaching writing through art emphasized the effectiveness of this method where students understood the importance of including sensory details in their writing. Students became not only better writers but also more knowledgeable consumers of ideas and information. It was found also that creating stories relying on different works of art helped them find metaphorical language "to express the complex, the seemingly inexpressible", intangible aspects of personal experience (White, 2012). Different models for integrating arts with subject matters were developed. The one adopted for this research is Leonard Bernstein Artful Learning Model with its phases "experience, inquiry, creativity and reflection".

In spite of the fact that creativity should be an integral part of our curricula in such a global era that demands creative individuals to cope with the rapid development in every field, it is found, unfortunately, that creative writing in English as a foreign language is practically unknown and unused in EFL teaching in the Egyptian educational system. This fact necessitates its introduction into EFL teaching as one of the successful ways of promoting and intensifying "students'

linguistic and intellectual development by helping them to create written English texts that come to reflect their maturity and expertise” (Leki, 2002, p. 9). Most studies indicated that writing course are very artificial concentrating on traditional topics that do not stimulate students’ interests and enthusiasm. Formal, academic and functional writing are the concerned areas while creative writing is a neglected one (Temizkan, 2011, Akdal and Sahin, 2014, and Pawliczak,2015).

On planning for teaching creative writing to Egyptian EFL learners, the researcher thought it is best to begin by teaching it to university students who learn English for their future profession as EFL teachers. While pre-service, teacher training courses should encourage pre-service teachers to use the arts in their teaching, the educational subject matters encouraged little connection between literacy teaching, namely creative writing, literature and the arts.

For more documentation of this fact, the researcher conducted a pilot study on a group of 10 third year English majors. Students were asked to write about the following topics:

- Choose a villainous person from history, play or novel and imagine that you have met him/her. Write an essay about 200 words explaining this meeting. Express your feelings using sensory language.
- The painting in your hand is “The Broken Pitcher” by the artist Adolph-William Bouguereau. Imagine stepping into the painting, and becoming an extra character within it. Use your arrival in the painting as the start of a story relating your adventures in this new realm.

Analyzing both types of writing, fiction and non-fiction, the following conclusion is drawn:

**Analyzing students’ writings holistically, it was found that:**

**1) Analyzing the writings of the first topic (non-fiction)**

- 7 students failed to write a complete imaginative personal essay, the beginning and conclusion were confusing and ideas were not presented properly. They could not express

their feelings clearly, use language properly and they failed to use rhetorical devices.

- 2 students misunderstood the topic and wrote about the role of the villain in literature.
- The last student did not write in the topic.

It was concluded that students could not write a well-developed creative topic because they were used to write about traditional and straightforward topics that could be easily expected.

## **2) Analyzing the students writing concerning the second topic (fiction)**

- The writing of a story depending on a painting revealed a shocking result. The ten students wrote a very short story that did not exceed 20 sentences. The plot for all of them was very poor. The narrative was very straightforward, using very simple language. They presented flat characters if any. Vague language and voice were used. Poor use of dialogues and unclear setting were prevailing.

According to this sample's writing it was concluded that those students were not trained on this type of writing. Although they have studied these elements in the literature course, they did not practice them through the genre of writing (creative writing).

Thus, the results of the pilot study as well as the previous studies assured that students of English as a foreign language lack competence in writing creatively.

### **Statement of the problem:**

The present study tackles a problem facing specialists in the field of English language teacher preparation, that is, the English language majors' incompetence in writing creative topics in both fictional and non-fictional writing.

The present study thus attempted to investigate the impact of art-based learning program on developing English Majors' creative writing.



### **Study Questions:**

In a trial of solving this problem the present study sought to provide answers for the following main question:

What is the impact of art-based learning program on developing English majors' creative writing?

From this main question the following sub-questions emerged:

- What are the creative writing skills required for English majors both fictional and non-fictional?
- What are the theoretical bases and features of the program relied on arts-based learning?
- How far is the proposed art-based program effective in developing Faculty of Women, Ain Shams University, English majors' a) non-fiction and b) fiction creative writing?

### **Hypotheses of the study:**

- There is a statistically significant difference between the mean scores of the experiment subjects on the pre-post administration creative non-fiction writing test, in favour of the post test.
- There are statistically significant differences between the mean scores of the experiment participants in the sub-skills of the pre-post creative non-fiction writing test in favour of the post test.
- There is a statistically significant difference between the mean scores of the experiment participants on the pre-post administration of the creative fiction writing test in favour of the post administration.
- There are statistically significant differences between the mean scores of the experiment participants in the sub-skills of the pre-post creative fiction writing test in favour of the post administration.

### **Delimitations of the study:**

The current study is delimited to:

- A sample of 20 fourth year English majors, educational section at the Faculty of Women, Ain Shams University.
- Non-fiction creative writing skills which are narrative, content, reflection and critical thinking, and language.

- Fiction creative writing skills which are developing plot, characterization, voice, style and word choice, setting, and dialogue.
- Variety of works of art (paintings, ballet, opera, and musical cartoon film).
- Adopting Leonard Bernstein Artful Learning Model with its phases “experience, inquiry, creativity and reflection”.

### **Definition of terms**

#### **Art-based learning**

In the present research art-based learning is an artful model designed by Leonard Bernstein and is adopted by the instructor following the four sequences of experience, inquire, create and reflect using different genres of arts like pallet, animation films, opera and paintings aiming at developing creative writing fiction and nonfiction skills for fourth year English Majors at The Faculty of Women, Ain Shams University.

#### **Creative Writing Skills**

In the present research creative writing skills means writing fiction pieces namely; story, short story, biography and autobiography aiming at developing the skills of plot, characterization, style and word choice, setting and dialogue; as well as writing nonfiction pieces namely; memoire, sketch, personal narrative with the aim of developing the skills of narrative, content, reflection and critical thinking, and language for fourth year English Majors at Faculty of Girls, Ain Shams University.

#### **Significance of the study**

The results of the present study may contribute to the field to TEFL through the following:

- providing university educators with a program based on art that would help them in training their students, both in the educational section and literature section, to encounter a new discipline of writing which is creative writing.
- b) Encouraging English majors of the educational section to apply the program in their future profession with the hope of raising new imaginative and creative generation.

**Theoretical background:**

This part will deal with related review of literature and studies related to the present study. It will cover the role of art in the classroom discussing its relation to language learning, then a discussion around the relationship between art and creative writing will be held. Finally, the integration between art and creative writing will be discussed referring to Leonard Bernstein Artful Learning Model.

**Art in the classroom and language learning:**

Randle (2006) believes that using art in the classroom for all curriculum areas affords students the opportunity to give form and structure to one's thoughts. The art helps students in making connections across content areas to get deeper meaning and foster more understanding than is possible through traditional teacher-centered lesson.

Using arts in a variety of forms – television, computers, multimedia, drama, comic books or graphic books, painting, sculpture, pallet ...etc. motivate students to become more actively involved in the more traditional communicative arts, reading, writing and speaking (Lin, C. 2005).

Art enhances students' ability to find meaning in imagery. The ability to do this is different for everyone depending on one's prior knowledge and experience. Housen (2002) indicates that using arts build critical and creative thinking skills that carry over into other contexts and content area beyond the initial premise of developing aesthetic awareness. Ellis (2003) ensures that open ended thinking about works of art provides the necessary structure and focuses in student thinking that does not inhibit the critical and creative thinking process.

The researcher sums up the seven reasons for using art in the classroom identified by Keddie (2010) as follows

**Art uplifts**

Aesthetically enhancing the learning environment, students' understanding will be boosted which leads, as a consequence, to better learning.

**Art is an accessible resource**

Man is surrounded by art everywhere. Illustrations in the books, graffiti in the streets, statues in the squares and different moods of television arts are all art, good or not worthy, they are accessible and all affect people's thoughts and feelings in a way or another.

**Art offers variety**

It always pays to vary the materials and techniques that we use with our learners. Variety is the spice of life and art can be regarded as an additional resource which can be used at any time to change the pace of the class.

**Art is a springboard to learning**

Art arouses curiosity and can open the door to numerous interpretations. This curiosity leads to inquiry which in turn leads of critical thinking.

**Art seeds creativity**

Art sparks imagination and emotion and may arouse creative thoughts.

**Art is authentic**

language classroom is surrounded by artificiality. By using art in the language classroom, learning becomes more realistic and more inspirational.

**Art is communication**

Like literature, a work of art does not, necessarily, has an explicit message to communicate with people. What is meant by communication here is the ability of art to spark thoughts and is open to different interpretations. Therefore, people need to concentrate with the cork of art and communicate with it trying to unlock the symbols provided by it and interpreted it according to their point of view. Also, the work of art opens the door for the communication between its viewers to exchange thoughts, feelings and points of view. From this perspective, art enhances learning and communication skills among learners.

Bryce (2012) states that art is not solely a meaning-making exercise, nor a tool for learning in another subject area; art

enhances and improves students' visual literacy. Visual literacy, as defined by Johnson (2008: 74), means "the ability to create visual messages and to 'read' messages contained in visual communications; to perceive, understand, interpret, and, ultimately, to evaluate one's visual environment". Shifrin (2008) indicates that visual literacy is very much like verbal literacy as it involves reader's / viewer's decoding and comprehension of art elements to make sense of and interpret images. Introducing art to learners, training them on studying it, practice analyzing its elements, and giving feedback, readers/ viewers, as a consequence, learn to critically analyze and interpret the messages conveyed by images. Readers/ viewers become more skilled at analysis, synthesis, interpretation, and evaluation of visual representations and "acquire specialized discourses around visual elements that comprise a range of texts". Such experiences build students' background knowledge and their culture awareness. By time, students shape their own points of view and present their own interpretation and reconstruct the story of the work of art. Thus, art becomes a medium for creative, aesthetic response to reading and writing, and students could show enough understanding of social, cultural and historic realities of life through visual images (Millman, 2009).

In this sense, art is 'text' that needs to be read. Oral and written communication are not the only means of communication. Bakhtin (1986:103), a linguist and a literary theorist whose theories are concerned with the dialogic nature of any cultural discourse and any genres, points out that "if the word 'text' is understood in a broad sense- as any coherent complex of signs- then even the study of art ... deals with text". Thus, dealing with a work of art as a reading text should be implemented in the learning process to develop critical thinking and creativity. Moreover, The Washington State Arts Commission (2003) states: "the arts are language that all people speak- that cut across racial, cultural, social, educational, and economic barriers. They are symbol systems as important as letters and numbers. They integrate mind,

body, and spirit and provide opportunities for self-expression, making it possible for abstractions to become more understandable as they take concrete form in the visual arts, music, dance and drama”.

### **Creative writing:**

Language skills are known as language arts as they share the same characteristics of ‘Art’. The National Council of teachers of English (NCTE, 1996) cites seven characteristics of competent language learners: “personal expression, aesthetic appreciation, collaborative exploration, reflective interpretation, and thoughtful application”. These are vital modes for art.

Creativity and the previously mentioned modes are very much associated with writing; specifically, creative writing which is defined as “expressing oneself with words”. All writing is creative in the sense that it requires the writer to synthesize ideas in a verbal form that is different from any other writing. But creative writing has a special trait that it is imaginative; factual accuracy does exist but it has a secondary position. Though creative writing may be based on fact and personal experience, the methods of creative writing focus on literary techniques more related to beauty of design and sensory details (White, 2012).

While researchers and educators provided different definitions of creative writing, Torrance (1995) provided a test which measures the creativity of the individuals in writing (Torrance, 1995, Ming, 2005). TTCT (Torrance Test of Creative Thinking) measures the fluency, the flexibility and the originality of a creative product which are as follow:

- Fluency refers to the number of different ideas one can produce, which implies (a) word fluency; (b) associational fluency; (c) expressional fluency; (d) ideational fluency.
- Flexibility refers to the variety of ideas one produces, which implies: (a) spontaneous flexibility; (b) adaptive flexibility.
- Originality refers to how unusual are the ideas one produces including remote associations.

Thus, creative writing requires originality, or the ability to generate unique ideas, and selective combination- the recombination of the elements of a problem to change its representation to creatively produce original story elements. Meaningful writing demands the translation of ideas into written form and thus involves a lower and higher linguistic abilities including sentence structure, grammatical accuracy, style and word choice. These writer's abilities help the reader to visualize and imagine the written text. Creative writing involves the use of metaphorical language and sensory images that arouse readers' curiosity and imagination. Writer's ability to form creative texts and build imagined world of characters, events, setting and climax shows his mastery of creative writing elements (Barbot. et al, 2011& 2012). Hence, Creative writing aids language development at all levels: grammar, vocabulary, phonology and discourse. It helps learners to use the language in interesting ways in attempting to express uniquely personal meanings. In doing so, they necessarily engage with the language at a deeper level of processing than with most expository texts (Tok, and Kandemir, 2015 pp.1635 – 1642).

Therefore, it is logical to say that creative writing can improve students' thinking skills, imagination, self-esteem. As a consequence, it improves their achievement and language accuracy as they engage in activities that require reading, thinking, analyzing, criticizing and evaluating beside the recreation of their own world as they express themselves freely. Creative writing assignments can serve as an important mediational tool that fosters greater motivation and engagement with writing. Through creative writing, students can express themselves more freely and symbolically than they can do in oral expression. They express more personal thoughts and mental images. Therefore, creative writing tasks are motivating both for L1 and L2 students (Harmer, 2004).

In short, it could be concluded that the simplest definition of creative writing to be adopted is that of Kenny (2011) who

defined creative writing as “a piece of work that expresses feelings, thoughts and ideas in an imaginative way”.

Cummins (2009) presents the reasons for incorporating creative writing assignments in the writing classroom:

- Creativity and innovation are required in 21<sup>st</sup> century workplace.
- Different types of assignments can help diverse learners connect with and retain course material.
- The importance of literary genre, structure, style, and narrative perspective become clearer when one is crafting narrative, and characters can be comprehended more deeply when one imagines their unstated thoughts.
- Writing in different genres provides practice for students who will write as part of their career.
- Evaluation of new assignments enthusiasts’ professors who get board from working on and evaluating traditional assignments. Also, these creative activities change the learning atmosphere of the class and provide change that is appreciated by the students.

Creative writing is guided by the author’s own need to express rather than a set structures that typifies expository writing, and almost all kinds of academic writing (Kenny, 2011). Educators, therefore, value systematic skill instruction and information learning, and emphasize process over product (Barbot, et al, 2012). They prefer following certain process concentrating on form, organization and mechanic of writing rather than self-expression. These systematic procedures hinder the flow of ideas and the fluency which is one of the most important elements of creative writing. Such restrictions hinder imagination and the expression of feelings. Students will concentrate on language accuracy over metaphorical language and imaginative, sensory language Kenny, (2011) asserts that “creative writing embraces the individual’s need to move beyond boundaries and consider new ways of thinking. He ensures that it is exploratory in nature, and self-affirming in the sense that the author is the major driving force in the creative quest”. This is exactly what differentiates creative writing from



other forms of writing like expository writing. Maley (2012) compares creative writing and expository writing as follows:

**Table 1: Contrasting modes of writing (Maley, 2012)**  
*Expository writing      Creative writing*

Instrumental	Aesthetic
Facts	Imagination
External control	Internal discipline
Conventions	Stretching rules
Logical	Intuitive
Analytical	Associative
Impersonal	Personal
Thinking mode	Feeling mode (plus thinking!)
Appeal to the intellect	Appeal to the senses
Avoidance of ambiguity	Creation of multiple meanings

As shown in table (1) above, Maley explains that expository writing mainly focuses on providing facts, it rests on a framework of externally imposed rules and conventions. It concentrates on grammatical accuracy, appropriacy and specific genre constraints. The aim of expository writing is to be logical, consistent and impersonal and to convey the content as unambiguously as possible to the reader. He adds that creative writing, on the other hand, focuses on its aesthetic function. He adds that creative relies on unique combination of feelings and thoughts while experimenting the practice of grammatical structures, exploring new ways of using vocabulary and expressing oneself in an innovative way.

Creative writing might be, then, seen as an activity boosting student's motivation because it allows learners to express their ideas freely, create something brand new as well as enjoy playing with language. This view was also mentioned before by Maley (2009) who stated that a dramatic increase in students' self-confidence and motivation was recognized, because of creative writing practice. Learners discovered about themselves, their interests, feelings, thoughts, abilities and the world around them as well as about language.

Moreover, using creative writing can be beneficial, also, for students with a low self-esteem, because it provides them “space for self-discovering and self-expression, and gradually allows them to realize their abilities and hopefully also raise motivation”. (Dörnyei, 2001, p. 144).

Maley (2012) proposes the following key conditions which should be —met in a well-run creative writing class.

- Create a pleasant and supportive atmosphere in the classroom
- Promote the development of group cohesiveness.
- Increase the students’ expectancy of success in particular tasks and in learning in general.
- Make learning more stimulating and enjoyable by breaking the monotony of classroom events.
- Make learning stimulating and enjoyable for the learner by increasing the attractiveness of tasks.
- Make learning stimulating and enjoyable for the learners by enlisting them as active task participants.
- Present and administer tasks in a motivating way.
- Provide students with regular experiences of success.
- Build your learners’ confidence by providing regular encouragement.
- Increase student motivation by promoting cooperation among the learners.
- Increase student motivation by actively promoting learner autonomy.
- Increase learner satisfaction.
- Offer rewards in a motivational manner.

It can be safely said that, most of the previously mentioned points could be achieved easily by the use of art. Art stimulates imagination, motivation and is a good material for students to rely on in forming their own creative works.

### **Art-based Instruction:**

Learning arts disciplines utilizes a “before-during-after” process that parallels those used for reading, writing and applying the scientific method (Cornett, 2006, p.236). Arts-based teaching provides visual, kinesthetic and/or auditory

opportunities that are presented through this process to present new information in addition to reinforce prior learning (Cornett, 2006 &2007). Chicola & Smith (2006, p.172) assure that “teachers indicate increased student engagement with the use of arts-based instruction, including more lively in-class. Teachers also feel that students use higher-order cognition to connect the creative elements of the lessons to traditional subject material”. The use of the arts with traditional subjects sets up a natural deep learning process that opens doors for students to think beyond the “right answer;” as it invites them to explore in-depth the possible meaning of the lessons presented to them.

### **What is meant by art-based?**

It is about offering the student-learner a visual, or more correctly, a combined visual-lingual solution to a lingual goal. The use of art or art-based projects is simply one solution towards the goal of acquiring skills in the English language; it is no more or less than a mere tool to facilitate language learning.

In art-based lessons, students are asked to reflect upon their feelings and their own learning; this process internalizes knowledge, creates meaning and motivates learning (Cornett, 2006, p.237). Arts-based instruction offers greater opportunity to integrate critical thinking into the curriculum, aids in the recognition of classroom dynamics and increases the ability to make informed changes in approaches to instruction (Collins & Chandler, 1993, p.200). Arts-based teaching allows for flexibility in instruction methods and makes it possible to incorporate small and large group activities into lessons in order to capitalize on teaching and learning opportunities between and among students.

The approach to implementing the arts can greatly affect the potential for outcomes. The more integrated the arts are with the instruction of traditional subjects; the more students engage in the learning process. The more engaged students become in learning, the more meaningful the experience and the more students achieve.

There are several methods of implementing the arts into educational systems. Each method of integration offers a unique approach and will naturally have varying outcomes. Methods of implementation include: integration into overall activities and the philosophy of the school curriculum, integration into the general academic curriculum and the arts taught as a separate discipline (Burton, Horowitz & Abeles, 1999, p.36-37). Davis (1999) further explains these three broad methods of implementation by categorizing them into eight instructional approaches: arts-based, arts infused, arts included, arts expansion, arts professional, arts extras, aesthetic education and arts cultura. Each method is described briefly below.

**Arts-based:** this form of instruction uses the arts as a lens through which study of another “traditional” subject (such as math or English) is viewed in order to gain insight. The justification for arts-based teaching is rooted in its ability to connect students to their academic work through making meaning (Cornett, 2006, p.235). The arts add dimension to classroom learning, they impact the performance of both teacher and student by making the processes of teaching and learning more engaging, interesting and, therefore, more meaningful (Cornett, 2006). “The arts [help] to emphasize what must or is mandated to be learned in schools” (Gullatt, 2008 p.14) . Art can be used as a way to emphasize learning in a particular subject area. Offering an alternative experience for students through the introduction or creation of an art piece can provide additional context, perspective, and insight into a subject or issue.

**Arts infused:** this form of instruction uses the arts as an additional element to enrich learning in a traditional subject. For example, music of a certain time period may be played while students talk about history; visiting artists are included in this method. **Arts included:** in this approach, the arts are offered as part of the core curriculum for all students.

**Arts expansion:** extends instruction in the arts outside of the school by engaging students in regular visits to museums, galleries, performances and other cultural events. **Arts professional:** uses the arts to prepare students for professional careers.

**Arts extras:** with this approach, the arts are not a regular part of the curriculum; they are offered in the form of extra-curricular activities such as performing in a school play. This is presently the most common method of offering the arts in schools.

**Aesthetic education:** this method uses arts theories as an overarching philosophy that informs the educational process; the arts “are interwoven and interrelated to and across classroom events, providing [a] ‘continuity of experience’” (Collins & Chandler, 1993 p. 200). Students do not typically make art pieces, but rather study, analyze and appreciate art forms. Learning occurs through the engagement in creative experiences that involve and elicit perception, cognition, affect and the imagination (Johnson, 2007)

Aesthetic experiences engage students in the process of reflecting on their thoughts and feelings in order to learn through and from them. “The framework for aesthetic literacy seems to indicate that tapping into the multiple intelligences through encounters with the arts increases student motivation for learning” (Clinard & Foster, 1998 p. 24).

### **Arts cultura**

It is an approach to instruction in which the arts are used to connect and explore the culture of individuals in the classroom and the larger world. In this way, “the arts are seen as ways of meaning making that allow us to experience and comprehend the many faces of humanity and the universality of difference” (Davis, 1999, p. 25).

For this study, the researcher chose to use the arts-based method of instruction. First, this method is typically implemented by the regular classroom teacher and does not

require extensive training in the arts. It is very likely that the decision to use the arts in the classroom will require the educator to learn something new. This may include learning about an art form in order to use it effectively and in a way that does not diminish the art form itself. A meaningful arts-based lesson incorporates the learning standards for both academics and the arts; the art form is respected, not trivialized within the lesson (Cornett, 2007, p.338). Choosing an art form through which to teach is (or should be) driven by the potential to enhance the learning process and inform the students rather than by the familiarity or comfort level of the educator with the art form.

Woollock (2007) refers to the rationale behind including art-based projects in the teaching of EFL where he presents eight reasons to support his rationale:

- **Art and language learning cater to both hemispheres of the brain:** he said that the human brain is divided into two distinct halves (cerebral hemispheres) called the left and the right side of the brain. The left side deals with functions concerning logic, analysis, sequencing, time and speech, it also recognizes words, letters and numbers. The right side of the brain deals with intuition, creativity, patterns, space and context: it also recognizes faces, places and objects. From this simple explanation of the human brain Woollock deduced that any EFL activity that incorporate art, art-based or a TPR approach to learning is stimulating the brain in a way a mono-track approach never can.
- **Arts make the lessons fun, interesting and stimulating, they also create a stimulating environment for learning:** educators must bear in mind that they have to motivate, stimulate and challenge their students. The content is something which cannot or should not be readily altered, the vehicle which is employed to deliver the information must always be appropriate and relative to the needs of the student learner. Woollock (2007) concurs that educators and educational establishments should be offering a range of approaches to learning which are: well-conceived, appropriate, current, dynamic challenging and above all

interesting and stimulating for learners to engage in. And the use of art or art-based projects run in conjunction with other four-skills programs where it offers an interesting alternative to the status quo of language learning.

- **Art or Art-based projects draw upon student's latent skills:** Art is a presence within all people, most human beings have a natural gift for expressing and manifesting themselves to varying degrees through art. Information, in most societies, is offered in the twin forms of visual and lingual. Advertisements, be it: in the television, magazine, train, or outside a shop, invariably mixes the lingual and the visual, presenting them in tandem. This proves that language learners are ready, able, accustomed to receiving information and expressing themselves in the visual format.
- **Art or Art-based projects help build language skills spatially, not only linearly:** By simply engaging in one-dimensional, mono-track approach to learning, for example "rote" learning of vocabulary, or linguistic-scientific approach, one acquires and builds skills linearly and negates to build skills spatially. This is required to pass a test of a cloze variety, but beyond that it is of no worth, and essentially fails in attaining higher ideals of second language fluency. If language is taught in a one dimensional or linear manner then the learner's subsequent ability to use the language will reflect that method of input, and the eventual use will be limited. Usually, students with reasonable scores find it difficult to engage in natural conversation, or express themselves in a natural form of language. Thus, woollock (2007) deduced that by focusing on the typical linear method throughout the school system, students are often ill-prepared to deal with the realities of natural language interaction. However, concepts, ideas, words and structures can be taught visually as well as literally or linearly i.e. simply remembering the words, the students will not only gain greater insight and depth into the use, but also the application and understanding of said information in a wider context.
- **They incorporate numerous skills, such as problem solving, group planning, team work and logic:** the students operating in a linear manner (traditional manner) are often unable to 'think outside the box', thus when they are

presented with conceptual, logic-based or abstract application they are often ill-equipped to offer comprehensive answer. This lacking has serious repercussions for using language as a fully functional creative tool, or in situations which do not run according to some pre-determined pattern as they do in textbook.

- In contrast, if when one approaches such tasks, one gets the student learner to correlate the visual with the lingual, and to produce visual imagery in conjunction with the learning the vocabulary, then not only will that approach input the information spatially but the information will be stored in a greater number of areas of the brain, rendering its retrieval more likely and all the more lucid. Thus, if one approaches the practice of learning in this manner, then one immediately makes it both appropriate and appealing to a wider number of learner types, than would be the case with the traditional learning method.
- **Art and art-based projects increase retention of new vocabulary and offer a setting for the application of previous learning:** If language is taught in unison with imagery then the chance of retention is arguably far greater than if it is taught in isolation. By incorporating art or art-based approaches in EFL learning the learner is engaging not one but at least four areas of the brain: motor cortex (body movement), frontal lobe (planning and thinking), parietal lobe (calculations and recognitions) and the occipital lobe (visual processing). It is an empirical fact that when learning targets multiple areas of the brain the initial comprehension rate is not only higher but it is retained longer and with greater depth and clarity. For example, when coupling a word or phrase to its visual form, or any related visual reference, the brain is offered not one, but two or three threads on which to hang the new information.
- Art or art-based projects help to form the basis of learning for higher ideals, such as thinking conceptually and figuratively: In terms of developing skills in creative writing, poetry or in the construction of metaphor, if the student has little or no figurative tendencies then this will render the production of such tasks virtually impossible. By engaging in art or art-based projects in direct connection to language learning, the



student begins to see words they encounter not only in their present finite form of mere black and white letters. Instead, however, they should begin to see language in a much freer, more colourful manner, than would be the case with standard methods of input. Hence, when it comes to expressing oneself creatively, figuratively or conceptually the ability to conceive concepts pictorially will be of enormous benefit.

- **They offer the educator an insight into the psychological identity of the student:** understanding the mentality and psychological makeup of one's students is one of the foundations to good teacher-student relations. Art-based projects offer the teacher an illuminating insight into the psyche of the student, in such a comprehensive way that none of the four-skills alone can complete with. They achieve this largely because there are no restrictions, barriers or hiding places, as there are with other lessons which employ the four skills in a context of self-expression.

The arts have much to offer all subjects. Burrige (2003) suggests that in order to begin all arts subject outlines depend on three aspects - creating, presenting and appraising.

### **Creating**

As a general concept this incorporates the notion of a process rather than product orientation for problem solving that includes experimentation, improvisation, defining, selecting, and the incorporation of a range of skills. In this process what may be termed 'breathing time' is essential – this gestation allows ideas to evolve. Learning to seek better questions not simply answers is an essential element in this process.

### **Presenting**

Multiple outcomes result from the creation process and individuals or groups come to solutions via different routes – they may present them in various ways and this should generally be included as part of the task requirement. For example, an oral presentation, a video, a folio of drawings, a dance or a piece of music may be presented. Presenting can encompass cooperative, collaborative approaches and include group assessment. Recognizing that there may be no answers

is part of the process; however, the process itself is a valuable learning experience.

### **Appraising**

Appraising can include a variety of summative and formative assessments as well as teacher and peer assessments. Problem solving offers multiple choices, strategies and creative solutions with rarely a right or wrong answer. These methods can incorporate both short activities or lead to long term projects and explorations with a developmental focus and time orientation towards self-learning. Inherent in these strategies are opportunities for non-linear time frames, lateral and parallel teaching methods where ‘connectedness’ is elemental and team teaching encouraged.

The options for re-shaping teaching and learning may not only lie in the methodologies and practices of arts-based education but also in the inclusion of ‘epistemic’ approaches that recognize and value difference. Citizenship education can cross age groups and class divisions taking the habitus into account - it should encompass the realities of shifting cultural dynamics such as migration patterns and not be separated from these contexts.

Researchers presented models of art-based learning/ instruction to be used with traditional subject specially literacy subjects. The well-known models are Tracey’s (2009) and Bernstein’s (2008). Tracey’s model depends on a model of creative reflection she presented 2007 which provided a framework for the art-based structured method. This structured method builds on Poincare’s notion of creativity as a series of phases of preparation, incubation, illumination and verification (Balzac, 2006). Creative reflection comprises the stages of preparation, play, exploration and synthesis, and includes individual and group activities such as creative thinking exercises, playing games, drama, creative writing, and art-making. The preparation stage acknowledges the uncertainties of the creative process and provides “threshold activities” to support engagement(Tracey, 2007). These activities do not

require participants to generate creative artifacts, but to respond to existing images. The second stage, play, offers opportunities to explore ideas in an unthreatening environment. Typical activities include creative thinking exercises and the creation of acrostic poems and collage-making. The third stage requires a more deliberative exploration of ideas, whereby individuals and groups design and produce artifacts such as films, poems, artwork, pieces of music and dramas. The final stage, synthesis, involves individual and group reflection on the processes of learning and meaning-making and on applications to students' practice.

In (2009) Tracey presented her two phases model of art-based learning as follows:

### **Phase 1: Use of Art-Based Methods in Class**

This phase is divided into four main categories: reflections on images used as threshold activities to stimulate discussion and idea sharing; creative writing activities; images and artifacts created through the use of art materials; and digital images (still and moving).

### **Phase 2: Assessment: Responses to Use of Art-Based Methods in Course Assignments**

In this phase assignments may include creating exhibitions or any other assignments created by the teacher.

Moving to The Leonard Bernstein Artful Learning Model, it has been found that its stages are more applicable and more suitable to be used with creative writing than Tracy's model (2009). Therefore, the researcher followed this model in her study.

### **Background of artful learning:**

In essence, Artful Learning is a school reform program. Well-known conductor and composer Leonard Bernstein's belief that music and the fine and performing arts in combination with a concept-based, interdisciplinary construct, could be used to improve academic achievement and instill a love of learning inspired program.

In 1990, Bernstein provided a grant to develop an arts-based education program. He firmly believed that the spirit of artistic creativity through the visual arts, music, theater, and dance would improve students' reading, writing and math skills and he was right.

Artful Learning, the program initiated by Bernstein, is rooted in using the arts to enhance all areas of education by deepening the academic experience. The interdisciplinary, concept-based approach leads to a more informative and invigorating classroom setting for both teacher and student. The program goes beyond simple arts integration, to allow students to use arts-based strategies in all curriculum areas.

The program is based on "units of study," each of which consist of four core elements: experience, inquire, create, and reflect. This process engages students with a larger artistic concept or masterwork, encourages them to ask questions, involves them in their own creative projects, and elicits a deep study of what they have learned. The mission of the Leonard Bernstein Center for Learning is "to strengthen education on a national level by preparing teachers, schools, and communities to use the Arts and the artistic process in the teaching of all academic subjects" (Leonard Bernstein, 2008, p. 2).

### **The Artful model and its sequence:**

The approach embeds the arts in the learning and serves as the method to convey understanding to students across the curriculum. The Artful Learning Model is a framework for educators to explore and deliver curriculum that revitalizes teaching, learning, and leadership.

The Artful Learning Model provides a sequence that includes active learning, meaning hands-on student activities where both the student and teacher each take on the role of artist, teacher, and scholar. Students go through the sequence in order to determine an answer to a *Broad Significant Question* that is connected to a concept being taught in a specific unit. Each part of the sequence is designed to give students a different

level of understanding as they progress through each activity. The sequence challenges students to Experience, Inquire, Create, and Reflect.

### **Experience**

The process begins with what are called *Inquiry Centers*. Within each center, students follow the Artful Learning sequence beginning with *Experience*. Students take part in active learning activities where they experience the *Masterwork* in several ways. A Masterwork is a human achievement that crosses disciplines and cultures. It is something that exerts influence over time and is the best example of its genre. In the classroom, this could look like listening to a song, viewing a movie clip, moving around to music or the sound of instruments, discussing the meaning of a painting, writing about how a piece of art makes you feel, or imitating a scene in a play. An example of this sequence in a classroom setting would be students taking a field trip to the Museum of Modern Art and viewing a painting, a Masterwork, by a specific artist while answering deepening questions which have been created to enhance each student's understanding of the hows and whys of the artist's creation of the painting. These questions are based on the next sequence called Inquiry.

### **Inquiry**

The next step is for students to *Inquire*. Here, students use *deepening questions* to inquire about the Masterwork which also helps to begin answering the Broad Significant Question. In this part of the sequence, students will begin to identify a concept through the investigation of deepening questions. These questions guide the inquiry and promote various research techniques. This process might also lead to more questions for the students to ask and answer. In this part of the sequence, students might be found reading a play, interviewing someone, comparing songs and poems, categorizing important facts, questioning why something happened. With each activity, the students make new connections that help them

piece together an answer to the Broad Significant Question that began the process.

Students would take the deepening questions and come up with some answer that is detailed and allows students to better understand the connection between the artist, the painting, and Broad Significant Question that is posed to them. The Broad Significant Question is connected to a concept and the Masterwork. To find answers to a deepening question, students might also create a chart that shows connections, or explore the time period in which the painting was created. Once this inquiry process is complete, students move to the next sequence, which should begin to develop a broader understanding of the concept.

### **Create**

After students have completed the experience and inquiry sequences, they begin to create something that shows what they have learned and understood within the Inquiry Center. They work on an *original creation* that represents the new knowledge they have gained in the inquiry process. In the present study the creation would be writing creative pieces depending on the work of art.

### **Reflect**

The final stage of the sequence is *Reflection*. In this stage, students reflect on what they have learned and understood so far about the concept and Broad Significant Question. Reflection can look like students journaling what they have learned, using mapping, responding to questions posed by a teacher or someone they are speaking with or listening to, reviewing facts, analyzing or critiquing a problem, applying new knowledge in a different way, or envisioning a new way of doing something.

This is a student-centered, teacher-facilitated approach that help students understand what they are learning much faster, and because they are actively engaged in the learning process, they retain more. Authors such as Booth (2001) and

Jensen (2001) believe that using the arts improves the cognitive ability in students. The inquiry centers used in the Bernstein Model employ the art-based strategies that both of these authors suggest should be included in every instructional model.

As mentioned earlier, educators usually prefer working through process and definite procedures, at the same time 21<sup>st</sup> century education asserts the development of imagination, free will, self-expression and creativity. These are two contradictory perspectives that need to be managed. Leonard Bernstein's Artful model provides this balanced view. Instructors follow its sequence which represent procedures that are free of restrictions and at the same time rely on works of art that arouse students' imagination, self-expression and motivation. That is why, the researcher adopted this model to develop students' creative writing skills.

### **Method and procedures:**

#### **Design of the study:**

The one-group experimental design was adopted in this study. A group of fourth year English majors, educational section was the participants who received the instructional program that relied on art-based instruction to develop their creative writing skills. Pre-post creative writing skills test was administered to the treatment group.

#### **Participants:**

20 fourth year English majors, educational section, faculty of girls were subjects of the study. they represent the whole students enrolled in the English department in the academic year 2014-2015. The researcher chose these participants in particular because she wanted students with enough or at least acceptable background knowledge of writing skills and acceptable mastery of regular writing skills such as mechanics of writing, unity, coherence, content and organization to present them with higher skills and new genre of writing which is creative writing.

## **Tools of the study**

### **Measurement tools**

The study made use of the following two main tools:

- A pre-post nonfiction writing skills test
- A pre-post fiction writing skills test

### **Application tools**

- The researcher developed two rubrics for both tests; non-fiction rubric (narrative, content, reflection and critical thinking, language), and fiction rubric (plot, characterization, voice, style and word choice, setting, dialogue)
- The program designed in light of art-based instruction following Leonard Bernstein's Artful model to develop English majors' creative writing skills.

### **The following is a description of each tool:**

After specifying the aims, content and materials of the program, it was necessary to identify students' mastery of creative writing skills before implementing the program. Hence, a pre-post nonfiction and fiction tests were constructed and administered by the researcher.

### **Description of the pre-post nonfiction writing skills test:**

The pre-post nonfiction skills test was constructed in the light of the content and the objectives of the proposed program sessions. It consisted of three topics and students were asked to choose only one to write about. the topics were about writing an interview, writing an autobiography, and narrative essay.

- To explore how time changes, interview one of your grandparents' generation and write an essay comparing and contrasting life today with life 50 years ago.
- Write an autobiographical narrative that illustrates the truth of an old saying or proves that it was not true in this particular situation. Here are some examples:

A bird in the hand is worth two in the bush.

A fair face may hide a foul heart.

After us the deluge.

An ass is but an ass, though laden with gold.

Believe not all that you see nor half what you hear.



Laugh and the world laughs with you, weep and you weep alone.

- Brainstorm objects you would include in a time capsule to be opened in 100 years to show students in the early 22<sup>nd</sup> Century. In this essay describe a student's life at school now and predict how school life will change over the next century.

### **The pre-post fiction creative writing skills:**

The pre-post fiction writing test was also constructed in the light of the content and the objectives of the proposed program sessions. The researcher presented a painting by an artist whom they do not know, "**La Meninas**" by **Diego Velázquez**, to be sure that they would not rely on their background knowledge about neither the painting nor the painter. They were asked to mediate the painting concentrate on each detail then, pick a character, an object, a pet ...etc and let the chosen subject narrate the story of the painting from his/her point of view.

### **Scoring the tests:**

English majors' answers on the pre and post administrations of the fiction and nonfiction tests were scored through the scoring rubrics developed for both tests. The nonfiction rubric measures the following creative writing skills (narrative – content- reflection and critical thinking- language including grammar, vocabulary, use of rhetorical devices and narrative elements imagery, characterization, literary voice and setting). The scores ranged from high = 3, middle =2, low = 1

The fiction rubric measured the following skills: plot including exposition, rising action, climax, falling action and resolution, characterization, voice, word choice, setting and dialogue. also, the scores ranged from high = 3, middle = 2, low = 1.

### **The program:**

The following are the procedures the researcher followed in designing and administering the program.

### **Rationale for the program**

- Learning should be student centered and the teacher should be a facilitator

- Creative writing provides students with opportunities to realize and advance forms of imaginative writing as an engagement in thinking and development (Farokhi , and Hashemi, 2012)
- Teachers should stimulate the creative imagination of their students and motivate them to share their ideas using language. creative writing gives learners opportunity for free expression of feelings and experiences. Interestingly, learners' works of creative writing speak out with voices that emerge with 'an energy, vitality and authenticity which reflect their creative engagement (Griva :2007)
- Students in Creative Writing classes must become aware of the basic techniques of literary expression, including narrative strategies, genres, and aesthetics.
- 5-Students must recognize that creative writing is never simply descriptive or imaginative. Creative writing also involves ideas, themes, questions, and arguments.
- Opportunities to practice the arts benefit students' cognitive development and enhance literacy and language development.
- 7- Programs that incorporate the universal language of art elements and images; access multiple intelligences; and encourage critical and conceptual thinking along with technical and creative problem-solving skills.
- 8-Different interpretations of works of art are used to disclose alternative ways of seeing things. Variety of responses are used to illustrate differences in perception (Gomez,J: 2007).

### **Aims of the program**

The program aimed at developing English majors' creative writing skills through the use of different forms of arts.

By the end of this program, students should be able to:

- 1-write nonfiction topics using different genres of writing: autobiography, sketches, memoir...etc.
- 2-enhance the nonfiction writing skill.
- 3-write well developed fictional stories
- 4-enhance the fiction writing skills.
- 5-appreciate and enjoy different types of works of art

### **Content of the Program**

The program had two main components:

**Handouts covering the following points:**

- What is creativity?
- What is meant by creative writing?
- Types of non-fiction writing: memoirs, sketches, narrative essay ...etc.
- Elements of writing creative fictional works

**Practical sessions covering:**

- Presentation of different works of art: cartoon film, paintings, pallet, opera etc ...
- Practicing the two types of writing: fictional and non-fictional

Each session contained its objectives, procedures, the work of art used and the data show presentation. The first session was an introductory one where students were presented to the program discussing with them how they would benefit from it. They were introduced to and discussed the concept of “Art”, its importance in man’s life and their opinions about integrating art with EFL teaching. Also, they were asked to give suggestions on how to use art in teaching. Social media was used to provide the students with the links where they can watch the whole work of art, especially the cartoon film, the pallet and the opera, as they were presented to, just, extracts of the work of art during class time. After watching the whole work of art they were supposed to write their reflections on it. The sessions followed three main procedures: pre-viewing, while viewing and post viewing according to Bernstein’s Artful model.

*Table 2 Summary of the topics and ideas covered in the program*

<b>Session title</b>	<b>Points covered</b>
<b>Session 1:</b> introductory session	<ul style="list-style-type: none"><li>➤ What is creativity?</li><li>➤ What is creative writing?</li><li>➤ What is art?</li><li>➤ How can art develop creative writing?</li></ul>
<b>Session 2:</b> Bernstein’s Artful Model	<ul style="list-style-type: none"><li>➤ The levels of the model</li><li>➤ A raining example of the procedures integrated with a work of art.</li></ul>

<p><b>Session 3:</b> story writing</p>	<ul style="list-style-type: none"> <li>➤ The elements of the story</li> <li>➤ The scenes “not one of us” and “circle of life” the cartoon film “the lion king”.</li> <li>➤ Writing a new story based on the scenes following the artful model and applying the procedures of pre-viewing, during viewing and post viewing.</li> </ul>
<p><b>Session 4:</b> sketch writing</p>	<ul style="list-style-type: none"> <li>➤ How to write a sketch?</li> <li>➤ The art of painting</li> <li>➤ Presenting the painting “Mona Lisa”</li> <li>➤ Writing a sketch about Mona Lisa following the artful model and applying the procedures of pre-viewing, during viewing and post viewing.</li> </ul>
<p><b>Session 5:</b> memoir writing</p>	<ul style="list-style-type: none"> <li>➤ What is memoir writing?</li> <li>➤ How to write a memoir?</li> <li>➤ What is pallet?</li> <li>➤ Writing a memoir in the light of the presentation of a scene from the pallet “The Nut Cracker” following the artful model and applying the procedures of pre-viewing, during viewing and post viewing.</li> </ul>
<p><b>Session 6:</b> autobiography writing  Biography writing  Narrative essay</p>	<ul style="list-style-type: none"> <li>➤ Autobiography versus biography</li> <li>➤ How to write biography and autobiography?</li> <li>➤ Writing a biography about Beethoven following the artful model and applying the procedures of pre-viewing, during viewing and post viewing a film about him.</li> </ul>
<p><b>Session 7:</b> free writing</p>	<ul style="list-style-type: none"> <li>➤ What Opera?</li> <li>➤ Watching the triumphal march from “Opera Aida”.</li> <li>➤ Choosing the manner of writing (story, memoir, biography, etc.) following the levels of the artful model and applying the procedures of pre-viewing, during viewing and post viewing.</li> </ul>
<p><b>Session 8:</b> free writing</p>	<ul style="list-style-type: none"> <li>➤ Watching “the Grand Valse”</li> <li>➤ Choosing the manner of writing (story, memoire or a narrative essay” following the levels of the artful model and applying the procedures of pre-viewing, during viewing and post viewing.</li> </ul>
<p><b>Session 9:</b> free writing</p>	<ul style="list-style-type: none"> <li>➤ Presenting the painting “The Girl with the Pearl earring” by Johannes Vermeer 1665</li> <li>➤ Choosing the manner of writing (story, biography, autobiography or a narrative essay” following the levels of the artful model and applying the</li> </ul>

	procedures of pre-viewing, during viewing and post viewing.
<b>Session 10:</b> free writing	<ul style="list-style-type: none"><li>➤ Listening to extracts from “Tchaikovsky’s Swan Lake” and Mozart’s Symphony No.40”</li><li>➤ Visualizing a story, writing a memoire, writing a narrative essay or reflections on one of the two musical pieces or on both following the levels of the artful model and applying the procedures of pre-listening, during listening and post listening.</li></ul>

**Samples of the program’s Sessions:**

**Session 1: An introductory session**

**Objectives:**

By the end of this session students would be to:

- Identify the importance of art in man’s life
- Mention and comment on works of art they like with justification
- Define creativity and its effect on man’s life
- Present the different writing genres
- Identify creative writing characteristics and genres

**Materials:**

Handouts- video clips of some works of art

**Procedures:**

**Activity 1: 40 minutes**

- The instructor greets her students informing them that they are going to have an enjoyable experience through the study of some art works and they all are going to be creative writers. (10min)
- The instructor divided them into groups of four randomly. (10 min)
- The instructor asked them “what is creativity?”, “when would we say about something that it is a creative work?” work in groups. (10 min.)
- Each group present their answers discussing them, then handouts 1 were distributed among them and discussed with them.

- The instructor informs them that she is going to present some clips of works of art, they were asked to fill the table presented about each clip concerning the following (type, elements of attraction, likes, dislikes). The clips included the following: (10 min.)
  - A shot from the ballet “sleeping beauty”
  - A short scene from opera “Carmen”
  - The painting “persistence of memory”
  - A shot from the animation film “Frozen”
  - A scene from “the Genius of Beethoven”
- Students discuss their answers together and with their instructor
- Finally, the instructor distributes handouts about the several genres of art giving them time to read (10min) then opens the discussion

### **Activity 2: 80 minutes**

- The instructor asked each group to write, in a sheet, the writing genres they know (5min.)
- A discussion around the different genres followed and the differences between them (10 min)
- The instructor asked them to fill the chart of KWL about creative writing. They were told that they will fill the first two columns and the third will be filled after the program (10 min)
- They discuss their answers with together under the supervision of the instructor
- The instructor tells them that they have discussed creativity, art and types of writing; now it is time to enter the world of creative writing. What is creative writing? What are the genres of creative writing?
- They work in groups to fill a KWL chart about creative writing (10min)
- The instructor presents a flow chart about the two main types of creative writing: fiction and non-fiction
- They discuss with their instructor the different genres of both types, then handouts about each type and how a story, memoire, biography, sketch and a narrative essay were distributed and discussed (30min)
- The last 15 minutes were spent discussing the effect of art on writing creatively, and the implementation of the program

telling them that the next session will present them an artful model to use while writing creatively. They will go through simple activities in the coming session before the in depth practice.

### **Session 2:**

#### **objectives:**

By the end of the session students should be able to:

- Identify the sequence of the Artful Model
- Infer the relation between the artful model and creative writing

Apply the sequence of the model of different genres of creative writing

#### **Materials:**

Handouts- clips used in the previous session

#### **Procedures:**

##### **Activity 1: 40 minutes**

- The instructor greets the students and asks them to be divided as they have done the previous session.
- She tells the students that she will present the artful model and they will discuss together its sequence.
- First, the instructor explains the artful model and what students are expected to do in each level or sequence. They were given the handout of the model to read together in their groups (15min).
- After reading they were asked to write their reflections on the model, their questions and feelings to be discussed. (10min).
- Each group presented its own reflections, clarifications were given and the relation between the model and creative writing was inferred by the students themselves. (15min.)

##### **Activity 2: (80 minutes.)**

In this activity students practice the application of the model through a simple exercise.

#### **Exercise:**

##### **Pre-viewing:**

- In this step the instructor asks broad conceptual questions: do you believe really that “evil should be punished and virtue should be rewarded?” Do miracles exist?

- In their groups, students try to find answers according to their beliefs and opinions. They were told that there is no correct answer. (10 min.)
- Discussions were held without supporting specific answer, on the contrary more questions were posed and left unanswered to be revised

**during viewing:**

**The experience sequence: (20 min.)**

- The instructor mentions that in this step they will watch the scene presented before from the ballet “the sleeping beauty”. They should watch it with great concentration tacking into account the music, costumes, decor, dancers and think carefully about the story, they also may take notes.
- The next step, they write how they feel towards the scene they have watched.

**Post viewing:**

**The inquiry sequence: (20 min.)**

- The instructor tells students in this sequence you may pose more questions about the work of art, its significance, its relation to the real world, and its relation to the broad question they encountered in the previous sequence.
- In their groups they start working on these points, analyzing all the elements in the scene and answer the questions they pose.
- The instructor emphasizes that the inquiry may include searching for answers about the masterpiece to understand it more fully. The inquiry could be done though the search on the internet or reading about it etc. and that would be done in depth in the coming sessions.
- They make charts, graphic organizers, interview other members from the other groups to discuss different points of view concerning the connections between the work of art and reality.
- Broad discussion was held, information and points of view exchanged. Suggested answers to the questions were discussed.

**Create Sequence: (40 min.)**



- Students were asked to create a new piece of work inspired from the scene they have already watched in the experience sequence, and analyzed and discussed in the inquiry sequence.
- They were asked to use the handouts they already have had in the first session to help them for their own creations.
- They were asked to write either a sketch for one of the characters in the scene, a short story inspired from the scene and represents the present life, a memoire ...etc.

They were informed that the painting will be an individual homework and will be shared through the Facebook group established for the program where the instructor will up load the full works of art and discussions and their own creations will be completed and shared through this group because the time allotted for the create and reflect sequences. In class, in the coming sessions, they draft and revise their decisions and at home they complete the whole work and upload it for feedback from colleagues as well as their instructor.

- Feedback include commenting on the ideas, style, characters, setting, etc. which represents the elements they already studied from the handouts. By proceeding in the program these steps become more spontaneous and more enjoyable.

**Reflect sequence: (30 m.)**

- Students were asked to reflect on the whole process by free writing journals.
- They were asked to go back to the broad questions asked in the experience sequence and revise their answers they reflect on their answers by supporting their points of view, changing their points of view in the light of the inquiries they have done and the discussions held. They may give new suggestions on how to tackle problems concerning good and evil or crime and punishment etc.
- Instructor together with the students discuss these reflections
- Finally, they complete the KWL chart presented earlier.

Thus, the second sub-question of the present study of the program was answered.

**Statistical analysis and Display of results:**

Having analyzed the data collected from the test and rubrics of the study statistically, a detailed presentation of the results in relation to the hypotheses and the questions of the study will be displayed. It is divided into two sections; the first deals with non-fiction writing and its sub-skills while the second deals with fiction writing and its sub-skills.

To determine the extent of change in the participants' performance in the creative writing skills due to the implementation of the program, Wilcoxon Signed-Ranks test was used.

For further emphasis on the effect of the program, effect size for non-parametric samples was calculated using the following formula:

$$r = \frac{z}{\sqrt{n}}$$

The referential framework for identifying whether effect size is small, medium or large is as follows:

Effect size	meaning
From 0.2 till less than 0.5	small
From 0.5 till less than 0.8	medium
From 0.8 or more	large

**Non-fiction creative writing**

**Hypothesis 1:**

There is a statistically significant difference between the mean scores of the experiment participants on the pre and post administration of the creative non-fiction writing test, in favor of the post administration.

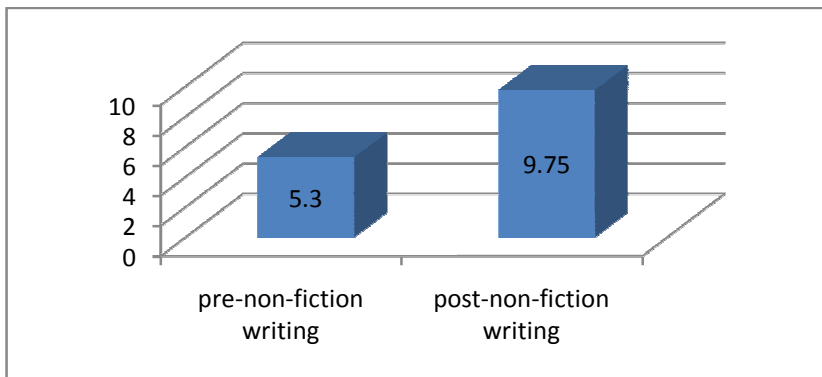
*Table (3) Results of Wilcoxon test in the overall non-fiction writing*

		N	Mean rank	Sum of ranks	Z	Sig.	Effect size
Non-fiction writing	Positive ranks	20	10.5	210	3.94	0.01	0.88
	Negative ranks	0	0	0			large

The above table shows that students' rank in the overall non-fiction writing test was positive. This means that students'

performance significantly increased after treatment. The result of Wilcoxon test in table 3 yielded a “z” value of 3.94 which is significant at 0.01 level. This emphasizes that hypothesis 1 is accepted and the program has a significant improvement on students’ performance in non-fiction creative writing. Moreover, the effect size of the program on the non-fiction creative writing test was 0.88 which is large according to the referential framework.

Also, Figure 1 is a graphical representation of the raw mean scores of the experiment participants on the pre and post administration of the test in the overall nonfiction creative writing performance.



*Figure (1) means of the research group in non- fiction writingbefore and after the treatment*

Figure 1 illustrates that there is observable difference in non-fiction overall performance of the study group before and after treatment in favour of the post-performance.

**Hypothesis 2:**

There are statistically significant differences between the mean scores of the experiment participants in the sub-skills of (narrative, content, reflection and critical thinking , and language) of the pre and post creative non-fiction writing test in favour of the post administration.

To test this hypothesis, the non-parametric Wilcoxon tests were used. The results are shown in the following table (4).

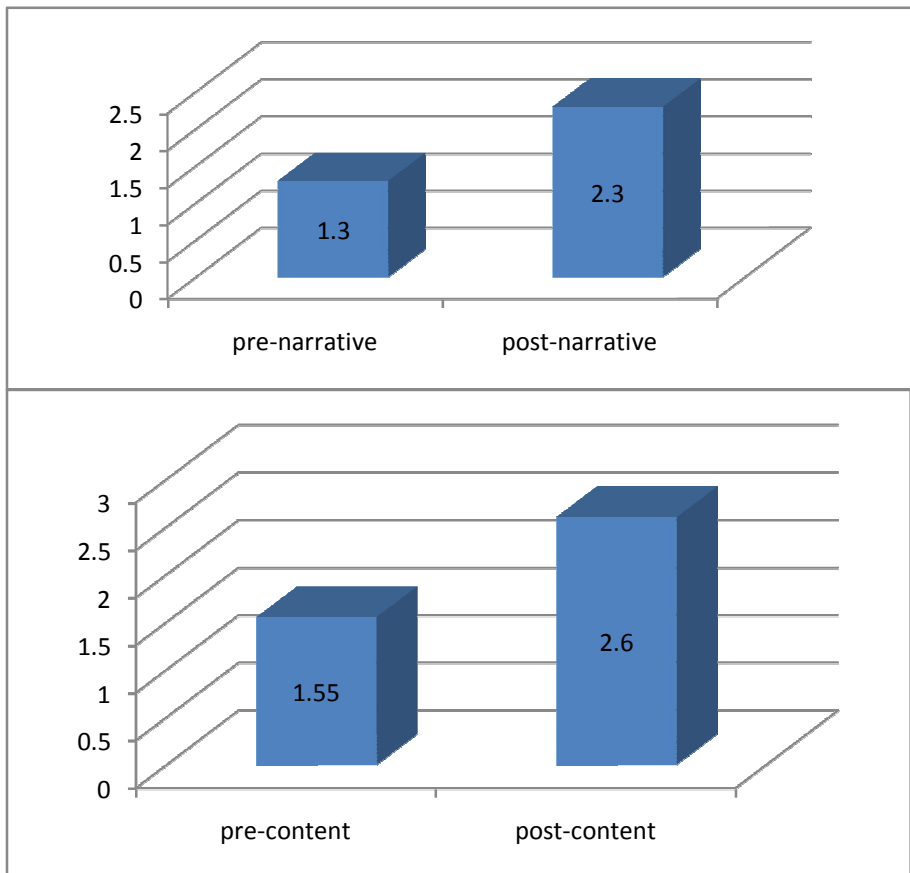
**Table (4) Results of Wilcoxon Test comparing performance in non-fiction writing sub-skills before and after the treatment**

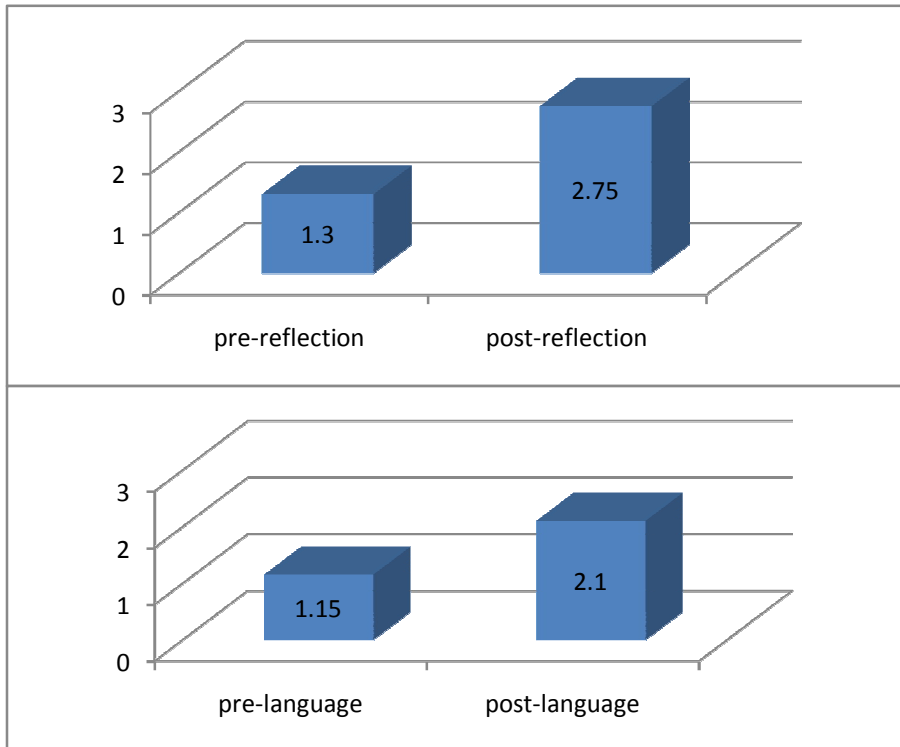
		N	Mean rank	Sum of ranks	Z	Sig.	Effect size
narrative	Positive ranks	16	8.5	136	3.70	0,01	0.82
	Negative ranks	0	0	0			large
content	Positive ranks	15	8	120	3.52	0,01	0.787
	Negative ranks	0	0	0			large
reflection	Positive ranks	18	9.5	171	3.83	0,01	0.85
	Negative ranks	0	0	0			large
language	Positive ranks	17	9	153	4.94	0,01	1.10
	Negative ranks	0	0	0			large

The results shown in table 4 above demonstrates that all ranks in narrative, content, reflection and language were positive. This means that participants' performance in non-fiction writing sub-skills significantly increased after treatment. In narrative, the positive ranks were 16 while negative ranks were 0. This means that 4 students did not achieve progress in this sub-skill. In spite of that, results for the narrative skill showed a general progress where z value = 3.70 which is significant at 0.01 level and the effect size is large as it is 0.82. In content the positive ranks were 15 while negative ranks were 0. This means that 5 students did not achieve progress in this sub-skill. In spite of this results for the content skill showed a general progress where z value=3.52 which is significant at 0.01 level and the effect size is large as it is 0.787 in approximation = 0.8. In the skill of reflection positive ranks were 18 while negative ranks were 0. This means that 2 students did not achieve progress in this sub-skill. Though, results for the reflection skill showed a general progress where z value=3.83 which is significant at 0.01 level and the effect size is large as it 0.85. Concerning the skill of language, positive ranks were 17 while negative ranks were 0. This means that 3 students did not

achieve progress in this sub-skill. In spite of that, results for the language skill showed a general progress where  $z$  value=4.94 which is significant at 0.01 level and the effect size is large as it 1.10. These results show that the program was effective in developing English majors' non-fiction creative writing skill and its sub-skills. Thus, half of the third sub-question of the study was answered.

Also, figure 2 below shows the graphical representation of the mean scores of the study participants' performance in the sub-skills on non-fiction creative writing which are narrative, content, reflection and language.





*Figure (2) means of the research group in fiction writing Sub-skills before and after the treatment*

Figure 2 shows that English majors' performance in non-fiction creative writing after the treatment in terms of narrative, content, reflection and language skills were better than their performance before the treatment.

**Fiction Writing**

**Hypothesis 3:**

There is a statistically significant difference between the mean scores of the experiment participants on the pre and post administration of the creative fiction writing test in favor of the post administration.

In order to examine this hypothesis, the non-parametric Wilcoxon tests were used. The results are shown in table (5).

Table (5) Results of Wilcoxon Test in fiction writing

		N	Mean rank	Sum of ranks	Z	Sig.	Effect size
Fiction writing	Positive ranks	19	10	190	3.84	0,01	0.85
	Negative ranks	0	0	0			Large

The above table shows that students' rank in the overall creative fiction writing test was positive. This means that students' performance significantly increased after treatment. The result of Wilcoxon test in table 4 yielded a "z" value of 3.84 which is significant at 0.01 level. This emphasizes that hypothesis 3 is accepted and the program has a significant improvement and a large effect size of 0.85 on creative fiction writing.

Also, Figure 3 is a graphical representation of the raw mean scores of the study participants pre and post administration in the overall fiction creative writing performance.

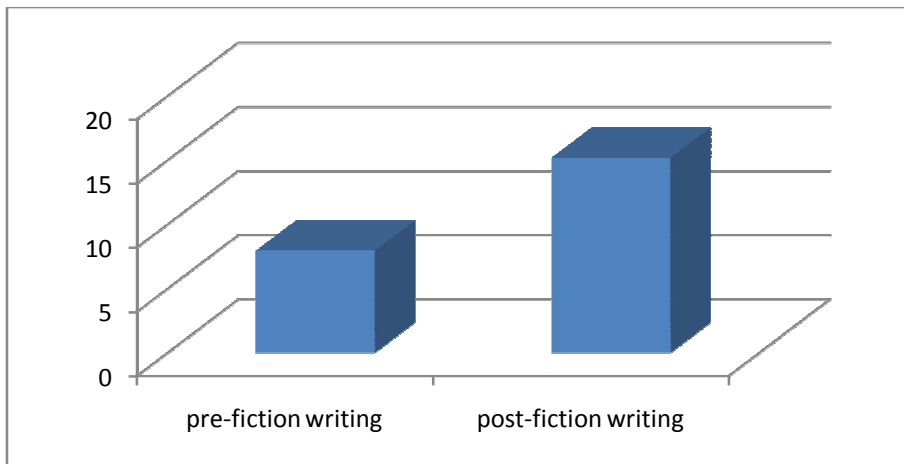


Figure (3) means of the research group in fiction writing before and after the treatment

Figure 3 illustrates that there is observable difference in creative fiction writing overall performance of the study participants before and after treatment in favour of the post administration.

**Table (6) Results of Wilcoxon Test comparing performance in fiction writing sub- skills before and after the treatment**

		N	Mean rank	Sum of ranks	Z	Sig.	Effect size
plot	Positive ranks	17	9	153	3.78	0,01	0.84
	Negative ranks	0	0	0			large
voice	Positive ranks	19	10	190	3.98	0,01	0.89
	Negative ranks	0	0	0			large
character	Positive ranks	19	10	190	3.94	0,01	0.88
	Negative ranks	0	0	0			Large
Style &word choice	Positive ranks	19	10	190	4.26	0,01	0.95
	Negative ranks	0	0	0			large
Setting	Positive ranks	19	10	190	3.96	0,01	0.88
	Negative ranks	0	0	0			large
dialogue	Positive ranks	18	9.5	171	3.85	0,01	0.86
	Negative ranks	0	0	0			large

**Hypothesis 4:**

There are statistically significant differences between the mean scores of the experiment participants in the sub-skills of (plot- voice –characterization – style and word choice – setting – dialogue) of the pre-post creative fiction writing test in favor of the post test.

In order to examine this hypothesis, the research group students’ scores were analyzed using Wilcoxon non-parametric test. Table 6 shows these results.

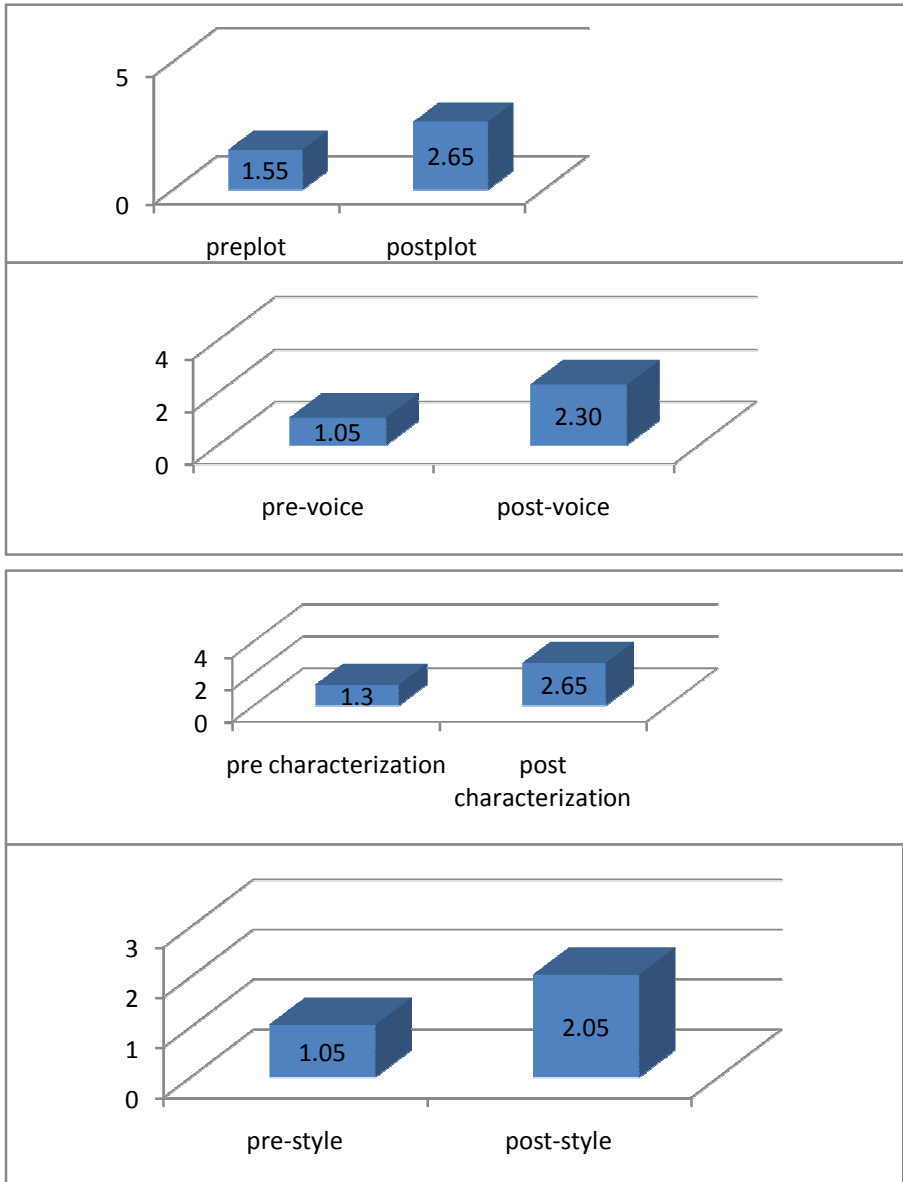
The results shown in table 6 above shows that all ranks in creative fiction writing sub-skills were positive. This means that participants’ performance in fiction writing sub-skills; namely plot, voice, characters, style and word choice, setting and dialogue significantly increased after treatment. In the skill of plot the positive ranks were 17 while negative ranks were 0. This means that 3 students did not achieve progress in this sub-skill. But though, results for this skill showed a general progress where z value = 3.78 which is significant at 0.01 level and the

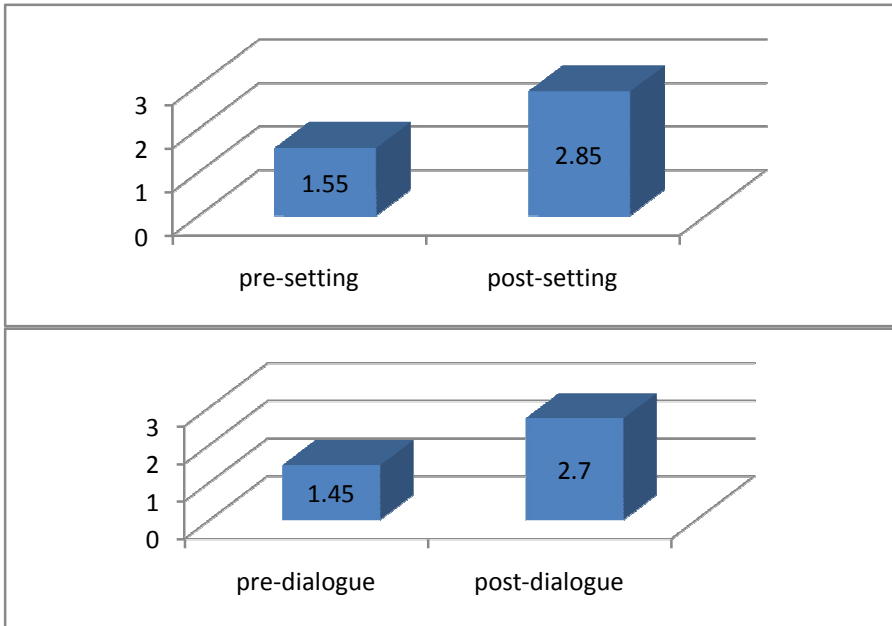


effect size is large as it is 0.84. In content the positive ranks were 19 while negative ranks were 0. This means that 1 student did not achieve progress in this sub-skill. But though, results for the content skill showed a general progress where  $z$  value=3.98 which is significant at 0.01 level and the effect size is large as it is 0.89. In the skill of characters, the positive ranks were 19 while negative ranks were 0. This means that 1 student only did not achieve progress in this sub-skill. In spite of this, results for the characters' skill showed a general progress where  $z$  value=3.94 which is significant at 0.01 level and the effect size is large as it 0.88. concerning the skill of style, positive ranks were 19 while negative ranks were 0. This means that 1 student did not achieve progress in this sub-skill. But though, results for the style skill showed a general progress where  $z$  value=4.26 which is significant at 0.01 level and the effect size is large as it 0.95. As for the skill of setting positive ranks were 19 while negative ranks were 0. This means that 1 student did not achieve progress in this sub-skill. But though, results for the setting skill showed a general progress where  $z$  value=3.96 which is significant at 0.01 level and the effect size is large as it 0.88. Finally, the skill of dialogue the positive ranks were 19 while negative ranks were 0. This means that 1 student did not achieve progress in this sub-skill. But though, results for the setting skill showed a general progress where  $z$  value=3.85 which is significant at 0.01 level and the effect size is large as it 0.86. Thus, hypothesis 4 is accepted. These results assure that the program was effective in developing English majors' fiction creative writing skill and its sub-skills as it has a large effect size of the fiction writing skills and its sub-skills as shown in table 5 and 6. So, the second half (b) of the third sub-question of the study was answered. Moreover, the main question of the study in turn was answered as the impact of the art-based program is large in both non-fiction and fiction creative writing.

For more illustrations, figure 4 below shows the graphical representation of the mean scores of the study participants' performance in the sub-skills of fiction creative writing which are

plot, voice, characterization, style and word choice, setting and dialogue.





*Figure (4) means of the research group in fiction writing Sub-skills before and after the treatment*

The figure shows that English majors' performance in fiction creative writing performance after the treatment in terms of plot, voice, characterization, style and word choice, setting and dialogue skills were better than their performance before the treatment.

**Discussion of results:**

Discussion of results revealed that the art-based program was effective in developing English majors' creative writing skills in both fiction and non-fiction writing. Thus, the program achieved its aim and the large effect of the program might be due to the following:

**First: learning new genres of writing**

Students used to write about traditional topic in light of limited genres of writing mainly; comparing-contrasting, cause-effect, argumentative, listing etc. Therefore, introducing them with new genres of writing like memoir, sketch, story, personal narrative and biography encouraged them to practice more

freely the types they prefer apart from the traditional genres they used to practice from year one till the fourth year.

### **Second: using and studying art**

The use of different types of works of art provided them with enjoyable atmosphere and flourished their imagination. Relating works of art like pallet and opera, most of them were not interested in, to their life encouraged them to appreciate art. Also, concentrating on the different elements that shape the work of art like music, decoration, costumes etc. enhanced their appreciation of art and make associations between art and real life. The world of colour, sound and movements enhanced their imagination to write imaginative and personal pieces.

### **Third: The combination between art and writing through the Artful Model**

The combination between art and writing through the artful model designed specifically for teaching/learning skills facilitated writing. Going through the sequences of experience, inquire, create and reflect helped English majors to organize their ideas. Experience sequence concentrated on examining the work of art. The inquiry sequence provides them with information about the work of art and widens the horizons of their mind where they take notes and decided how they would write their topics and what genres they would follow. The create sequence shifts the concentration from art to writing in light of the inspiration of art. Finally, the reflect sequence, helps them to re-examine their beliefs, points of view and concepts. These procedures emphasized the study of each genre of art and writing in depth and appreciate the power of art as an international language.

### **Fourth: Students are the center of the learning process and the instructor is a facilitator**

One of the reasons of the success of the program is that it is a student centered learning where students are the main core of the whole process. When they watch a work of art, they interpret it from their own points of view where there is no correct answer. They search for answers about the questions

they pose and they create their own pieces that reflect their feelings, thoughts and their points of view. The instructor is a facilitator who guided them, provided them with information when needed, and gave them feedback. This relationship provided them with unthreatened atmosphere that encouraged them to write spontaneously.

**Fifth: Introductory sessions enhanced the understanding of the program**

Introductory sessions are of great importance as they provide students with the adequate information about the aim of the program, provided them with the instructions needed. An explanation of the genres of creative writing i.e. both fiction and non-fiction was provided as well as the different genres of art. Also, modeling the artful model through simple exercises helped them understand what came in the following sessions. These introductory sessions guaranteed the smoothness of the implementation of the program and enhanced their enjoyment.

**Sixth: the use of social media facilitated the accomplishment of the program**

Class time was allotted to present scenes from opera, pallet, animation films. But, most of the time English majors were eager to watch the full work of art and that was the main reason to make a group on the face book upload these works of art. Moreover, class time was not enough to accomplish the four phases of the artful model specially the inquiry phase and the create phase. Therefore, they used to complete these phases as homework and upload them on the group. Colleagues as well as the instructor give feedback through this group. More importantly, students completed two more sessions on this group. Social media is the language of the era and that is why they were enthusiastic to make use of technology.

**Recommendation:**

- Due care should be given to creative writing as a special discipline. Training English majors to write creatively will be reflected in their workplaces specially those who will be teachers. The learning system needs creative people with

creative ideas to enhance their students who are going to rule the country in future.

- There is a need to integrate art with subject areas to improve the appreciation of beauty and to depreciate ugliness and violence. Besides, it enhances learning and spread happiness and enjoyment.
- Student-centered classroom need to be encouraged because it gives students the feeling of spontaneity and enhances achievement under unthreatening atmosphere.
- Traditional methods of assessment should not be the only way of evaluating students. The idea of the one correct answer need to be replaced by “there is no correct answer” to give students the chance to express their ideas, feelings and thoughts freely.
- Instructors are recommended to instruct their students with the aim of the lesson, give them clear instructions, model an example and inform them about the manner of evaluating them. These simple points have its effect on the success of the program.

#### **Suggestions for further research:**

- More studies based on Art-based learning to develop other skills need to be developed for different stages of education.
- Further research need to be developed to train in-service teachers to use art-based learning to develop language skills
- Other models of Art-based learning need to be investigated.

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