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CREATIVE WRITING TECHNIQUES AS A MEANS OF DEVELOPING EFL LEARNERS' VERBAL CREATIVITY IN WRITTEN AND ORAL SPEECH

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Abstract. *This thesis explains how creative writing techniques can develop EFL learners' verbal creativity in both written and oral speech. It shows why creative writing supports creative thinking in a foreign language. It then proposes a "write → speak" sequence, in which every writing task ends with an oral stage. The thesis also describes techniques suitable for A2–B1 adolescent learners and links each technique to indicators of verbal creativity.*

Keywords: *verbal creativity, creative writing, written speech, oral speech, write-to-speak sequence, fluency, originality, task planning, adolescent learners, EFL.*

INTRODUCTION

Creative writing is now widely used in English language teaching. Teachers use stories, poems and dialogues to make lessons more personal and interesting (Maley & Kiss, 2018). However, creative writing is usually seen only as a way to improve writing. Its role in developing creativity in speaking is rarely discussed.

In our research, verbal creativity means the ability to produce new and varied ideas in the foreign language in both written and oral speech. Most studies of creative writing in EFL measure creativity only in written texts (Alshuaifan, 2024; Khanh, 2026). The question of how a writing method can also develop oral creativity remains open.

The aim of this thesis is to show how creative writing techniques can develop EFL learners' verbal creativity in both written and oral speech, and to propose a practical sequence for adolescent learners.

MAIN PART

1. Why creative writing develops verbal creativity. Creative writing asks

learners to produce their own ideas, not to copy model sentences. Tin (2011) showed that creative writing tasks push learners to search for new forms to express new meanings. Clear limits, such as a story of exactly 50 words, make this search stronger and lead to more original language. Short model texts also help. They give learners at A2–B1 level a ready structure, so they can focus on ideas (Maley & Sunny, 2025). Finally, creative tasks have no single correct answer. This lowers anxiety and makes learners more willing to take risks with language.

2. From writing to speaking. Writing and speaking share the same inner skills: producing ideas, combining words in new ways and using a wide vocabulary. Writing also gives learners time to plan. Research shows that planning time before speaking makes learners' oral production more fluent and more complex (Ellis, 2009). Swain (1985) also argued that producing language helps learners notice gaps and stretch their language resources. However, transfer from writing to speaking does not happen by itself. It must be built into the lesson.

For this reason, we propose a "write → speak" sequence for each creative writing task:

Idea stage: learners brainstorm words and ideas quickly, alone or in pairs.

Writing stage: learners create a short text (story, poem, dialogue or alternative ending), often with a clear limit.

Oral stage: learners tell, act out or present their text to the group.

Improvisation stage: learners develop the text orally without notes, for example by answering questions or changing the ending while speaking.

The last two stages move creativity from written to oral speech. The improvisation stage is especially important, because there learners create new ideas on the spot.

3. Techniques and indicators. Table 1 shows techniques suitable for adolescent learners. It also shows which indicator each technique mainly develops in written and oral speech.

Table 1. Creative writing techniques in the "write → speak" sequence

Technique	Written stage	Oral stage	Main indicator
Word webs and brainstorming	List ideas about a topic in 3 minutes	Explain the three most unusual ideas	Fluency
"What if…?" tasks	Write a short answer to "What if animals could talk?"	Defend your idea in a group discussion	Flexibility, originality
Changing the point of view	Retell a story as the villain or an object	Speak as that character in a "hot seat" interview	Flexibility
Alternative endings	Write a new ending to a known story	Tell the ending; the class asks "what happened next?"	Originality, elaboration
Story from random elements	Write a story from three cards (character, place, problem)	Continue a partner's story aloud with a new card	Originality, fluency
Poem patterns (acrostic, "I am…")	Write a short pattern poem	Perform the poem with gestures and voice	Lexical variety
Dialogue writing	Write a dialogue between two objects	Act it out, then improvise a new scene	Oral creativity, communication
Story chain	Each learner adds one written sentence	The group retells and extends the story aloud	Fluency, cooperation

These techniques can later be combined with gamification. For example, each technique can become a "level" in a game story, and learners can earn points for original ideas in both stages.

CONCLUSION

Creative writing techniques can develop verbal creativity in both written and oral speech. Writing helps learners find new ideas and words, and gives them time to plan. But creativity moves into speaking only when lessons include planned oral and improvisation stages. The proposed "write → speak" sequence makes this link clear and practical for adolescent EFL learners. In our further research, this sequence will be combined with gamification and tested experimentally.

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