



Literature and Creative Writing Practice in the EFL Classroom

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This paper explores the integration of literature and creative writing in Japanese university EFL classrooms as a means of enhancing language learning. Building on scholarship that positions creativity as central to communication and L2 development, it highlights how tasks involving literary models and creative language production support vocabulary acquisition, syntactic flexibility, intercultural awareness, and critical thinking. Drawing ideas from recent studies and classroom observations, the paper presents four innovative approaches: using short fiction to reflect interpersonal nuance, multimodal writing to improve literacy, haiku to inspire interpretive

discussion, and AI tools like ChatGPT to scaffold creativity. Each approach culminates in a student-led creative writing task that encourages learners to manipulate language expressively and authentically. The findings reinforce the pedagogical value of literature and creativity in promoting engagement, agency, and deeper linguistic competence in EFL learners.

本論文は、日本の大学におけるEFLの教室において、クリエイティブ・ライティングと文学の統合が言語学習の向上にどのように寄与するかを考察するものである。文学モデルを活用したタスクや創造的な言語生産が、語彙習得、文法的柔軟性、異文化理解、批判的思考の育成を支援する点を強調する。最近の研究と実践的な経験から、本論文は以下の4つの革新的なアプローチを提示する。すなわち、短編小説を用いた人間関係における微妙なニュアンスの反映、マルチモーダルな執筆を通じたリテラシーの向上、俳句を用いた解釈的議論の促進、ChatGPT等のAIツールを活用した創造性向上の支援である。各アプローチは、学習者が言語を表現豊かにかつ本物らしく操ることを促す、学生主導のクリエイティブ・ライティングタスクで完結する。これらの結果は、学習者の学習意欲、主体性、言語能力の向上において、文学と創造性の教育的価値を再確認するものである。

Creativity is, as Hall (2015b) explained, an important aspect of human communication; we are creative in the way we choose our words, explain ideas, and interpret others. The 2020 Companion Volume to the Common European Framework for Languages defined creative writing as the written “equivalent of ‘Sustained monologue: describing experience’ and focuses on description and narrative” (Council of Europe, 2020, p. 66). While all language use is creative to some extent, creative writing can be especially effective as a pedagogical tool. Maloney (2019) carefully outlined how adding creative writing to a Japanese university curriculum can benefit other aspects of L2 development, including academic writing, discussion, and vocabulary expansion. Jurado’s 2023 study showed how the integration of creative writing in an EFL class enhances non-core vocabulary proficiency. Students were challenged to use more precise, expressive, and figurative language as they composed vignettes (Jurado, 2023). Similarly, the grammatical structures that Japanese university students have spent over half their formal education studying can be “utilised and tested, twisted to the demands of self-expression” (Maloney, 2019, p. 9). Honda (2011) showed how collaborative creative writing increases active learning as Japanese university students work together to focus on meaning rather than form.

Models of creative writing can be introduced through the integration of literature in the language learning classroom. Literature offers accurate representation of culture and can thus be helpful in the development of cultural competence and inter-cultural awareness as well (Collie & Slater, 1987; Ostman, 2018; Volkmann, 2015). Furthermore, literature promotes language development. Students are exposed to rich language contexts, full of nuanced and creative uses of language. The ability to explore various interpretations of language use in literature also promotes cognitive skills, including the ability to be critically reflective (Reimão, 2020; Economou, 2015). The narrative of literature can engage readers and stimulate their imagination (Freadman, 2014). Literature has the potential to develop empathy for characters that might extend to a post-reading situation (Freadman, 2014; Oakley, 2011).

Literature, it should be noted, need not be limited to the literary canon of a language. If we define literature broadly as a creative work that is used to transmit culture, practitioners' options for source material are unlimited. A narrative, as Hillis describes below, can even be found in static images or mass media. Language production itself is arguably a creative text as its purpose is to communicate rather than imitate. Accurate interpretation of that communication is an essential step in L2 development. Even the structured use of AI as a source of creative text and as a creative writing tool cannot be ignored in the 21st century.

Below, Igawa introduces a creative writing task that provides students experience manipulating language to reflect nuanced differences in interpersonal relationships. Hillis illustrates how multimodal creative writing can improve literacy skills. Shershnova explains how the ambiguity in haiku can be a catalyst for discussion and creative writing. Finally, Villanueva introduces a creative writing activity using ChatGPT. Based on existing literature, these four language teaching techniques introduce ways to use creative texts as models for students' own creative production in language learning.

Everyday language production often focuses on functionality and immediacy of communication. Creative writing asks learners to stretch their linguistic and conceptual boundaries deliberately, fostering growth in both language proficiency and self-expression.

Story Dialogues as a Tool for Language Learning

Jennifer Igawa

The use of literature in language learning has many benefits. It promotes language development by exposing students to rich, contextualized language use (Jones & Cleary, 2019). By examining characters' behavior and story dialogues, students "become more familiar with patterns of social interaction" in foreign cultures (Collie & Slater, 1987, p. 2) and improve their ability to interpret language by "reading between the lines" as they consider the characters' language and their circumstances (Lazar, 1993; Reimão, 2020; Economou, 2015).

The ability to interpret language as it reflects relationships between interlocutors is something university learners can do in their L1 but requires practice in their own L2 interactions. This section introduces a classroom technique that allows for practice in creating dialogues based on specific circumstances in a story, in light of the recent CEFR competency standards, which include the ability to adjust language appropriately depending on the circumstances (B2) and the ability to creatively manipulate language to make communication more efficient (C1) (Council of Europe, 2020).

Data for this section were collected over three 90-minutes class sessions. Thirty-eight first year students in the Faculty of Economics students at a university in Tokyo and enrolled in a required English Communication course that utilized literature as a foundation for discussion acted as participants. All participants signed consent forms agreeing to participation and the use of the data for research purposes. The goals of the course are to improve students' critical reading, speaking & listening, and thinking skills, as well as to raise cultural awareness, using authentic fiction texts. Participants' language proficiencies were within TOEFL ITP range of 460 to 553, with a 480 average, which has been mapped to a CEFR B1 level (ETS, 2025).

Following pre-reading activities in the first class session, students read "The Appalachian Trail" (Eason, 1991), a very short dialogue-driven story, for homework to prepare for discussion of the text. The story is about a woman who tells the Narrator her plan to walk the Appalachian Trail, much to the surprise of the latter. The gender of the Narrator and the relationship between the two characters is not explicitly indicated; however, Eason does provide some clues, such as how the characters converse. In the second session, students discuss the characters' relationship based on the dialogue in small groups of three or four. The instructor guides the discussion by giving some leading questions. Consensus is reached on the gender and relationship: a man and a woman, most likely married, with a seemingly cool or detached relationship. The

instructor then leads discussion on the author's choice of words in the dialogue, and on how it contributes to the tone of the story and reveals the likely relationship between characters. While longer utterances that expand on thoughts and feelings and show interest indicate warm relationships, cool relationships tend to be reflected in short utterances using neutral and unemotional language.

The goal of the third session is to give students the opportunity to practice using the concepts covered in the second session by changing story dialogues to reflect differences in character relationships. Table 1 is a model provided to the students. It shows the original text from the story and how the language can be changed to suggest a warm *sibling* relationship—where the two characters get along well—and a cool relationship, where they do not get along well.

Table 1
Model Dialogue: Changes Showing Different Character Relationships

Original Text ¹	Siblings (warm relationship)	Siblings (cool relationship)
A: [I'm going to challenge the Appalachian Trail.]	Hey, John, let's challenge the Appalachian Trail this summer.	Hey, I'll be gone this summer, so you'll have to do my chores.
B: [How far is that?]	The Appalachian Trail? Isn't that really long?	It's gonna take you the whole summer to walk a trail?

Although the lengths of the utterances are almost identical, in the warm relationship, Speaker A (Narrator in the original; henceforth A), *invites* Speaker B (henceforth B) to join her, and B responds with interest by asking for more information. In contrast, in the cool relationship, A announces her plans to hike with an intention to *inform* B that he will have to take over A's responsibilities while she is gone. To this, B seemingly dismisses A's comment and remarks.

Afterwards, students are given additional excerpts from the dialogue and are instructed to work in small groups to create more exchanges showing warm and cool sibling relationships. The instructor assists groups needing help while the class works on the task. Student work was collected at the end of class.

Table 2 shows the work of two groups of students on an excerpt from the latter half of the story. One group created the dialogue showing a warm sibling relationship, while another group created the dialogue for the cool sibling relationship. Students were able to demonstrate their understanding of how word choice can reveal nuances in interpersonal relationships. In the first dialogue, A thinks carefully about her response and is disappointed that B cannot join her. Meanwhile, B shows concern, asks for more information, and responds enthusiastically. In contrast, the language in the Group 2 dialogue is very terse, and the utterances are full of sarcasm and disdain. Additional examples of student work are available upon request.

Table 2
Student Work on Dialogue Changes Showing Different Character Relationships

Original Text	Group 1: language showing warm relationship	Group 2: language showing cool relationship
A: "Alright, I make allowances, four months."	Umm, maybe 4 months	It's none of your business!
B: "Okay," I say, "so where do we get the time to go? What about my job? What about my responsibilities, <i>your</i> responsibilities too? What about—"	I want to go with you, but I'm worried about lots of things. Tell me how you planned this trip.	OK, I won't bother you. Just pack and leave.
A: "What about I send you a postcard when I finish the trip?"	I want you to come with me, but if you can't, I make a promise that I'll send you a postcard.	Sure. I'd love to.
"See my backpack?"	Can you help me look for my backpack?	My backpack?
B: "Next to mine," I say. "On the shelf beside the freezer."	Of course!	Go find it yourself!! You blind? ²

Note. Original text from Eason (1991)

The class finishes with two pairs of students demonstrating their work. The instructor provides feedback on language, focusing on *how* the utterances were spoken. Student attention is drawn to the fact that higher pitch range is characteristic of enthusiasm or friendliness, reflecting warm relationships. In contrast, low pitch variation or monotone expression suggests disinterest and aloofness, reflecting cool relationships.

Summary

The technique described in this section exemplifies the benefits of integrating literature in language teaching. First, by examining the language of the characters and their relationships, students become aware of the importance of word choice when conversing with others. More importantly, students' creative works indicate the potential of this activity to provide learning opportunities to practice manipulating language. Additional practice in creating dialogues reflecting different relationships could help students become even more sensitive to the nuances of language they hear and how their own language choice might be interpreted by others. It would also provide more evidence for the value of the task. Additionally, measurement instruments to assess improvements in students' skills and better determine the effectiveness of this technique are necessary.

Arts-Based Activities for Language Learning

Mary Hillis

The benefits of arts-based instruction have been reported in previous investigations. First, it is an alternative way to "... deepen and make more complex our understanding of some aspect of the world" (Barone & Eisner, 2012, p. 3). In particular, visual poetry offers affordances for language learning through multimodal and creative writing, fostering literacy skills (Sinclair, Jeanneret, & O'Toole, 2017). Furthermore, multimodal poetry, with pedagogical interventions, has been reported to increase learner engagement in reading and writing activities (Ahn & Minuk, 2024; Alfano, 2023; Barbosa & Sales, 2022).

This section explores how visual poetry can be integrated into an English course to explore both content and language, following guidelines set by the Common Framework of Reference for Intercultural Digital Literacies (CFRIDiL) (Sindoni et al., 2019). Although the CFRIDiL, which integrates and expands upon the CEFR framework, is a language and digital skills descriptor designed for European students, it is worthwhile to investigate its application in the Japanese university language classroom. Data are drawn

mainly from classroom observations of student behavior, performance, and interactions conducted in four phases.

The activities were conducted with fourteen third and fourth year university students, enrolled in the law department's English minor program, who attended the author's *English Seminar: Social Issues and Poetry* for 90 minutes per week for 15 weeks. The course objectives are to provide opportunities for reading and analyzing articles and poems on social issues, improve vocabulary and expression, and develop skills to synthesize information for discussions. Observations were made during a four-week unit on the topic of urban life covering three stages: comprehension of nonfiction materials, creation of an original visual poem, and participation in small-group discussions, integrating the development of language and digital skills described in CFRIDiL.

Reading and Understanding Text

The first three weeks were primarily devoted to reading and discussing (at the students' proficiency level) nonfiction texts about social issues in urban public spaces. The targeted skills are reading comprehension, vocabulary and grammar usage, as well as discussion skills.

Introduction of Arts-based Activities

At the end of the third week, the arts-based activity was introduced. After a brief lecture about visual artist Naho Matsuda, a guided viewing of teacher-selected, classroom-appropriate images of her visual poems from *This City Is* (<https://www.nahomatsuda.com/this-city-is>) was conducted. This installation featured text from public social media posts about urban life projected onto buildings across the city. While viewing Matsuda's work, students took notes on both the language and visual design features in preparation for creating their own visual poems. For example, students noticed that in some poems, similes were used to express something unexpected about the city; some portrayed a positive view of the city while others pointed out problems. Students also observed how the artist incorporated visual elements (e.g., typography, colors, layout) to convey meaning.

Language Tasks and Visual Poetry

Students were then asked to think of the unique characteristics of Kyoto City (the location of the university) and to convey these ideas through visual poetry. Students

individually completed the following sentence based on Matsuda: *This city is ..., This city is like ..., This city is as ... as ..., and This city is a place where*

After completing the language tasks, students focused on the visual elements. The activity required them to choose a building or structure in the city onto which they would project their text, generating mock-ups of their installations by layering text onto photos using familiar digital tools. For this task, personal photographs or images available online with Creative Commons licenses could be used. For example, an image of Kyoto Station was layered with the text “Kyoto is quiet”; Kyoto Tower with “This city is a place where traditional culture is alive”; and a city bus with “This city is crowded”. Students also prepared a short statement about their visual poem to provide background on their choices; for instance, the previous examples comment on issues related to tourism.

Lesson Summary and Synthesis

In the fourth and final week of the unit cycle, students shared their visual poems and synthesized information from the readings during small-group discussions. Students were assessed using a three-part rubric: 1. language: accuracy of grammar and vocabulary; 2. visual poetry: the ability to combine text and image to convey a message; and 3. discussion: active participation in group interaction. It was observed that visual poetry enhanced engagement because students actively participated and asked questions about each other’s work during the discussion.

Summary

The CFRIDiL includes tools like multimodal orchestration and digital technology which can be useful for reflecting on the process of producing digital artefacts, such as visual poems. This section suggests that by reading about urban social issues and creating visual poems, students not only deepen their understanding of content, but also develop language and digital skills.

Using Stylistic Analysis in the Teaching of English-Language Haiku

Anna Shershnova

English-language haiku (ELH) has been used in Japanese EFL settings to develop both linguistic (Iida, 2025) and literary appreciation skills (Nishihara, 2024). Hall (2015a)

suggests, however, that more research is needed on teaching techniques that integrate literature and EFL classes (Hall, 2015a). The pedagogical branch of stylistics assists language teachers with strategies to help university students interpret literary texts and support their interpretations (Burke, 2010). This paper presents preliminary results of an ongoing study on the role of stylistic analysis in teaching ELH to Japanese university EFL students.

ELH was selected for this study due to its aesthetic creativity and profound themes expressed through nature imagery, combined with extreme brevity (Chaudhuri & Bhattacharya, 2025). Due to its simplicity coupled with unique stylistic devices (see Trumbull, 2015), ELH may pose interpretive challenges to L2 learners (Nishihara, 2024). The hypothesis was that comparing and contrasting ELH with Japanese haiku (Teranishi & Nasu, 2016) is beneficial to L2 learning. A key research question in this study is whether stylistic analysis in teaching ELH can support interpretation of this poetry among Japanese university EFL students.

The participants of the study were 13 3rd-year students from the Faculty of Humanities, Department of English, at a university in Fukuoka. Students were enrolled in a compulsory English Communication course, and, having previously taken both American and British Culture and Literature classes as prerequisite courses, had prior experience analyzing literature. The poems selected for the study contain vocabulary 78% of which belong to the 3,000 most frequently used words and corresponding to the participants’ B1 level as described in CEFR (*Longman Communication 3000*, n.d.). The observations were made after informed consent was obtained from all participants and from the institution.

Data were collected as part of an online course conducted on a one-on-one interaction with 13 students. First, the author conducted two lessons with all participants, aiming to engage them in interpreting English-language haiku. After explaining the aim of the class, the author met with each student individually for 10-minute teaching-learning sessions.

In the one-on-one sessions, students read and interpreted two assigned poems, from the twenty-six poems selected for the study. Interpretations of the poems were guided by predetermined questions developed by the author to draw student attention to the form, language, and stylistic features of ELH (see Table 1) after familiarizing students to literary terms relevant to haiku such as *kigo* (seasonal reference), *kireji* (cutting word), and *juxtaposition* (break)—to support students’ stylistic analyses. Introducing these literary terms enabled the author to pose stimulating questions about the similarities and differences between ELH and Japanese haiku.

Table 1
Sample Poem and Questions for Stylistic Analysis

ELH poem	Guide Questions
ferris wheel a bee climbs the sunflower seed by seed (Cooper, 2016, p. 7)	What are the primary images in the poem? Is the juxtaposition located after the first or second line? Which words/images create the effect of motion? Which sounds are repeated? How might you interpret the repetition of /z/ and /s/? Can these sounds enhance the image of the bee? How? Does the poet see both the Ferris wheel and the bee? Is the image of the Ferris wheel used as an analogy for the bee? Do you recall any Japanese haiku featuring a bee or a sunflower? Is a bee a <i>kigo</i> for spring or summer in Japanese haiku? What about a sunflower?

During individual lessons, the researcher observed students' readiness to engage with questions involving stylistic analysis. Students often responded favorably by expressing interest and sharing their emotions evoked by the haiku poems, but the researcher frequently needed to ask additional probing questions to scaffold their interpretive efforts.

To collect supporting data on students' engagement and interest in the poem analysis, the researcher subsequently designed an online questionnaire which participants completed after the last lesson and returned within one week. Table 2 shows the results of open-ended questions along with a summary of the students' responses.

Table 2
Sample Questions and Responses on Stylistic Analysis of ELH

Questions	Student Response Samples
What did you like about English-language haiku poetry?	1. The creative use of language in ELH 2. interesting imagery 3. memories evoked by the poems
What was difficult about understanding and/or analyzing English-language haiku?	1. Meaning behind words 2. the cultural background of poems
What did you learn through analyzing English-language haiku?	1. Deep meanings can be conveyed through minimum words 2. ELH is different from Japanese haiku

Students' responses shown in teacher-student interactions during the lessons as well as in the questionnaire demonstrate the benefits of using stylistic analysis of ELH in fostering interpretive skills.

The researcher's scaffolding may have significantly influenced the participants' interpretations of ELH in class. However, the various challenges participants faced—both observed and self-reported—highlight the need for larger-scale research on how these difficulties can be addressed in the teaching of ELH. Another avenue for further research could explore how stylistic analysis can be taught to enhance students' autonomous interpretive skills, minimizing the need for teacher intervention.

Summary

This section has introduced the use of stylistic analysis to help Japanese university EFL students interpret ELH. Guided in the process through one-on-one sessions, students engaged with ELH by analyzing imagery, sound, and cultural references. Results of a self-report questionnaire suggest that stylistic analysis enhances interpretive engagement. Limited in scope, this small-scale investigation highlights the need for further refinement of research instruments and a larger experimental group to validate the role of stylistic analysis in literary interpretation and language learning.

Student Perceptions of Co-Authoring Stories with ChatGPT

Camilo Villanueva

The potential for AI to assist in writing instruction has been discussed extensively (Dobrin, 2023; Hongxia & Razali, 2025; Maphoto et al., 2025). Clark (2023) noted that “[b]y teaching learners how to use these tools effectively, we can empower them to become better communicators” (p. 36). This section describes a study of a classroom activity assisting students to co-author fiction stories using ChatGPT followed by a questionnaire to discover students’ perceptions of the activities. What do students think of using ChatGPT in a creative writing class? Does ChatGPT encourage students to write original English stories?

Teacher observations were collected from results of student behavior and reactions throughout the entire process of a classroom activity conducted in the second semester of the academic year 2024-2025, over the course of 8 weeks. Twenty-one third year Japanese students majoring in English, having an intermediate proficiency level determined by TOEFL scores, participated in the study. The students consented to participate, and the study was given institutional approval. The classroom activity consisted of three stages, as follows.

The Prewriting Stage

For the first three weeks, students read three short stories in English and did exercises in characterization and plot development to understand the basics of writing a story. These included writing a scene with two characters based on Roald Dahl’s (2004) “Umbrella Man.” Students were then tasked with filling in a “Character Questionnaire” (Gotham Writers, n.d.), a tool used in creative writing to assist writers in creating a new character. The questionnaire contained 47 questions that relate to character development. These included basic questions about the character’s hair color, and probing questions about the character’s secrets. By this time, students would have created an original character.

The Writing Stage

The fourth to the seventh week was spent on writing. After creating an account for OpenAI’s ChatGPT, students were told to input five or more answers from their character questionnaire into ChatGPT and prompted it to write a 300-word story.

They then shared the chat with the researcher to ensure that everyone was following directions. Students added original dialogue and action to the co-authored story.

Practice on characterization and plot development continued through weekly exercises. By week eight, students were asked to create their own original story, without the use of ChatGPT, using a new character questionnaire.

The Reflection Stage

As a summary, students were given three questions to reflect on their experience of the activity of using ChatGPT in creative writing. Questions on a Likert scale of 1 to 5, “Not at all” to “Yes, definitely,” along with some open-ended questions were asked. Table 1 shows students’ overall positive experience as well as increased motivation in writing stories using ChatGPT.

Table 1

Questionnaire Results (n=21)

Question	Mean
Did you enjoy writing the story with ChatGPT?	4.65
Will you write original stories from now on?	4.21
Will you use ChatGPT and other AI software in the future?	4.05

Additional questions were asked for the reasons behind the answer to these three questions. Table 2 shows students enjoy writing with AI because it generates ideas, and it is interesting to see the power of AI. Table 2 also shows that students are motivated to write their own original stories because they enjoyed the writing process, as conducted in class, and because of the new ideas generated by ChatGPT. As to why they chose to keep using AI in the future, students say it is mainly because it is useful in improving thinking and that it is fun.

Table 2
Responses to open-ended questions

Q1:	Did you find the activity helpful/fun?	
	Yes	21
	No	0
Reasons	1. It can generate new ideas 2. It is interesting to see the power of AI 3. It is a new experience 4. It is useful 5. It helps with language learning	
Q2:	Will you continue to write your own stories using AI?	
	Yes	16
	No	0
	Maybe	4
Reasons	1. I enjoy the process of writing 2. I get new ideas from ChatGPT 3. ChatGPT helps clarify my story	
Q3:	Will you continue to use AI in the future?	
	Yes	14
	No	0
	Maybe	6
Reasons	1. It can improve thinking and idea generation 2. It saves time 3. It is fun 4. It is a good reference 5. You can be blamed for plagiarism	

Summary

This section has shown that based on students' perceptions of the writing activity, AI can be a useful tool to beginning creative writers. Student reflections show that ChatGPT provides ideas for motivation for students' creative writing because it is fun to use. Students admit that they will continue to use ChatGPT and other AI in the future because of the benefits of knowledge generation that such tools offer. It is hoped that this section contributes to a growing body of knowledge of student perceptions of AI in creative writing. One obvious limitation is that the paper relies largely on self-reported data. Future research could improve through better use of control groups and refined instruments to assess writing improvements over time.

Conclusion

This paper demonstrates the potential of incorporating various forms of literature and creative writing into language education at Japanese universities. First, by examining the language of the characters and their relationships, Igawa suggests that students become aware of and more sensitive to the nuances of language. Students' creative works indicate the potential of this activity to provide learning opportunities to practice in manipulating language. Hillis suggests that by reading about urban social issues and creating visual poems based on them, students not only deepen their understanding of content, but also develop language and digital skills. The preliminary results of an ongoing study by Shershnova suggest stylistic analysis can help teaching ELH to Japanese university students. Villanueva shows that based on students' perceptions of the writing activity, AI can be used as a classroom tool for beginning creative writers and can provide motivation for creative writing because the task is enjoyable. These classroom techniques can be aligned with curriculum goals and offer students meaningful and engaging learning experiences.

The integration of creative tasks, such as modifying dialogue to reflect changing relationships or producing visual poetry inspired by urban environments, showcases the versatility of literature in developing both linguistic and cognitive skills. Similarly, the use of AI tools like ChatGPT introduces an innovative dimension to collaborative and independent storytelling, empowering students to expand their narrative abilities. These practices illustrate the potential for language classrooms to become spaces of cultural exchange and creative growth, where students connect deeply with both language and literature.

By adopting these innovative strategies, educators can cultivate a generation of language learners equipped with the skills and confidence to communicate effectively and creatively in diverse cultural contexts. Additional research may further explore the long-term impact of these approaches on learners' proficiency, creativity, and cultural sensitivity.

Notes

1. The original text is narrative: "Today she tells me that it is her ambition to walk the Appalachian Trail, from Maine to Georgia. I ask how far it is." (Eason, p. 1) so an approximate dialogue was provided.
2. This student-created language might be considered ableist in certain contexts and therefore warrants further discussion, which would in turn develop students' sociolinguistic skills.

Bio Data

Jennifer Igawa is an Associate Professor in the Meiji Gakuin University Faculty of Economics. In addition to co-managing the English language program in the faculty, she teaches language courses and CLIL courses using fiction. Her current research focuses on how the use of fiction in the language learning environment affects student engagement. <igawaj@eco.meijigakuin.ac.jp>

Mary Hillis teaches English at Ritsumeikan University in Kyoto. She serves on the Awards and Recognition Committee for JALT and the Membership Professional Council for the TESOL International Association. Her professional interests are literature in language teaching and teacher professional development.

Anna Shershnova is a visiting scholar at Kyoto University of Advanced Science, where she explores themes related to the role of literature in language studies. She is also a part-time lecturer at Doshisha University and Doshisha Women's College of Liberal Arts. Her research interests include pedagogical stylistics, children's literature, and contemporary poetry in English.

Camilo Villanueva is an EFL Lecturer at Nagoya City University. He has a Doctor of Arts from Murray State University in English pedagogy and a Master of Fine Arts in fiction writing from Concordia University, St. Paul. His research interests are in using creative writing and literature in the second language classroom. He's from Atlanta, Georgia.

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