Literature in practice

Creative Writing in Extensive Reading Instruction

Cristina Raluca Tat

School of Policy Studies, Kwansei Gakuin University

Abstract

Extensive reading (ER) has been gaining popularity as a method of instruction due to the advantages it confers in language acquisition. To capitalize on the benefits of ER, it has been suggested that students need to be involved in activities that relate to and engage them more with the texts that are being read (Day and Bamford, 1998; Green, 2005). This article will discuss the creation of an elective ER course with a creative writing component for second year Japanese university students in a rigorous English for Academic Purposes (EAP) program. The aim of the course is to recycle and build on the skills taught in the core EAP program through the introduction of creative writing as a tool for engaging students with extensive reading (ER). The basic premise for the development of the syllabus will be discussed, as well as the challenges and successes faced in implementation in regular versus online classes. Future directions for course development and possible avenues of research on the connection between ER and creative writing will be introduced.

Extensive reading (ER) has been defined as reading for pleasure, or in the case of L2 learners, reading a lot of books especially created for the purpose (graded readers) that are at or slightly below their level. This reading style is associated with a significant increase in reading fluency (Stoller, 2015). ER has recently gained more popularity in higher education in Asia and has started to be implemented in various EAP programs at universities throughout Japan. There is ample evidence in the academic literature of the various benefits of ER, such as improvement in vocabulary acquisition, writing, grammar, test performance on the Test of English as a Foreign Language (TOEFL), as well as an overall improvement in general L2 competency and reading proficiency (Beglar, 2012; Day & Bamford, 1998; Krashen, 2004). Krashen (2004) even claims that ER

may be superior to the usual practice of classroom taught reading skills through Intensive Reading (IR). Unlike ER, the practice of IR exposes students to more challenging texts and asks them to dissect the text at the paragraph, sentence, and word level. In Japan, IR is also known as the grammar translation method because the students are taught to approach reading in L2 as a translation exercise: the students analyze the texts from a grammar standpoint before translating into Japanese. Students practicing ER have been shown to have higher gains in reading speeds and comprehension compared to those being taught with the IR method (Suk, 2014). ER has also been shown as having a significant positive effect on motivation for university students who have failed and had to retake an English course (Mason & Krashen, 1997). Japanese university students who read

on average over 70,000 words over the course of a 15-week semester were shown to engage less in sentence level translation, a common obstacle in carrying out ER for Japanese students due to the traditional grammar translation method through which they were taught reading in junior and senior high school (Sakurai, 2015).

To fully reap the benefits of ER, it should be combined with other classroom practices for students to perceive the value of this style of reading (Day et al., 2015; Green, 2005). Stoller and Holiday (2005) suggest that ER should have follow up activities that are designed to be enjoyable and which emphasize oral proficiency, vocabulary acquisition, or writing skills. When students participate in post-reading activities that are meaningful and have clear goals, they are more likely to feel motivated to continue reading (Chen, 2018). Most of the literature on these types of practices supporting ER focus on the act of reading: book reviews, interviews with characters, and writing news articles about events in the story are just a few examples (Jacobs & Renandya, 2015), but activities connecting reading and writing have also been proposed (Bamford & Day, 2004).

The Extensive Reading-Writing Connection

There are many studies in the academic literature investigating the connection between reading and writing. Findings have shown that the amount of reading is directly related to improvement in writing skills in both L1 and L2 (Ahmed, Wagner & Lopez, 2014; Lee, 2001, 2005; Lee & Hsu, 2009; Lee & Krashen, 1996, 2002; Olson, 2011; Zhang, 2018). Studies focusing on the impact of ER on writing generally focus on the following criteria: fluency, accuracy, word count, range of language structure, expression, complex structure, general improvement, content, organization, and language use (Han, 2010; Mermelstein, 2015; Park, 2016; Sakurai, 2017; Tsang,1996). Iranian EFL students who participated in a semester long ER program showed improvement in their writing in terms of overall accuracy, run on sentences, and word choice (Azizi et al., 2020). In a study conducted with Taiwanese university students, participants in the ER treatment group showed significant gains compared to the control group in writing fluency, content, organization, vocabulary, language use, and mechanics (Mermelstein, 2015). Park (2016) compared two EAP writing classes: the control group received the traditional academic writing instruction along with grammar practice, while the treatment group had the same type of instruction

coupled with an ER component. The ER group engaged in Sustained Silent Reading (SSR) sessions—the practice of reading silently for 10 to 20 minutes during class time as part of ER—in class along with follow-up activities designed to develop both writing and reading skills. There were also word targets assigned for homework. While both groups showed improvement in writing skills after one semester, the gains in content, organization, vocabulary, language use, and mechanics were significantly higher for the ER group (Park, 2016). In her 2017 study, Sakurai looked at improvement in writing skills for the following criteria: task achievement, coherence and cohesion, lexical resource, and language use. The Japanese undergraduate students who participated were split into two groups: those with no ER experience, and those conducting ER. The findings of her study showed a significant correlation between the number of words read and scores in vocabulary and grammar use. Students who read more than 108,000 words in a 15-week academic semester could write better lexically and grammatically (Sakurai, 2017).

Creative Writing in Language Learning

Creative abilities are critical in attempting to formulate solutions for academic, social and global issues, and there is ample evidence in education research to support this (Amabile, 1989; Brown, 1989; Plucker et al, 2004). In order to educate students in a school offering tracks in various fields within public and international policy as well as education, it is important to foster not only critical thinking, but also creativity. Many educational researchers have proposed the idea that creativity can be developed through reading and writing for both L1 and L2 learners (Babaee, 2015; Carter, 2004; McVey, 2008; Sturgell, 2008; Wang, 2012). Yang (2020) created a pedagogical framework for teaching writing in a foreign language and demonstrated the application in a creative writing course. His framework emphasized four factors: relationship, agency, identity, and power. Kamata (2016) and Alysouf (2020) used cento poems in L2 writing classes. A cento poem is made up of lines from several other works. The students thus have to read a lot of poetry, analyze the vocabulary and structure, and get a sense of the meaning before creating their cento poems. Alysouf's (2020) study found positive effects on student motivation, while Kamata (2016) concluded that L2 learners who are exposed to creative texts can acquire skills for academic writing. Hanauer (2015) has shown that writer's voice is present and statistically measurable in poems written by L2 learners. Hanauer argues that

creative writing should be part of the curriculum for EFL/ESL students because "this pedagogy develops writer's voice, emotional engagement, and ownership" (Hanauer, 2015). Spiro (2014) argues that when L2 learners begin to develop writer's voice, they start to acquire ownership over the language studied. Despite the growing evidence on the positive influence of creative writing in the EFL/ESL classroom, it still holds a marginal place in curriculum development.

Extensive Reading and Creative Writing

Regarding the potential connection between ER and creative writing, there are very few studies. In the *Extensive reading activities for teaching language* (Bamford & Day, 2004), a compilation of post-ER follow-up activities, there are two creative writing exercises included from contributing authors: *Once Upon a Time* by Claire Hitosugi and *My Own Story* by Anne Burns. Building on these activities, Hadiyanto (2019) looked at the idea that ER can have a positive influence on creative writing. In her study, Indonesian students in a teacher preparatory course participated in an ER program for which they were expected to read 1250 pages from graded readers. At the end of the school semester, they had to work in groups to select 10 new words from the books they had read and use them as the basis for writing a 1000-word story. Three teachers and six students were interviewed about their experience in the program, and their perceptions about ER and creative writing were analyzed. Hadiyanto (2019) concluded that "[the] quality of the story was perceived to be significantly influenced by the students' reading behaviors." The students who were interviewed stated that they were able to improve their writing skills by modelling their stories on the books' characters, plot line, and genre. The teachers' statements also seemed to support these beliefs.

Hadiyanto's study has some serious limitations: there is no mention of the students' sociolinguistic abilities, the levels and types of graded readers used, or how the students' reading progress was tracked. Counting the number of pages read does not provide a clear measure of the amount of reading: depending on the level and publisher, the same number of pages could have completely different word counts. The role of the instructor in these ER programs is also not clearly elucidated: there is no mention of how or if the instructors guided the students in the creative writing process or in their engagement with ER. The author claims that both instructors and students "also agreed on the connection between reading and writing."

However, this statement needs to be elaborated upon to make this connection clearer. One interesting point that bears raising is the "ER in reverse" idea that the writer uses to justify creative writing occupying a larger role in the ER classroom. According to Hadiyanto, the collaborative project and the peer-review process also served as a form of ER: by reading and critiquing their peers' stories, the students were actually conducting ER. This is an interesting idea that should be investigated in more detail. More research is needed to determine how ER and creative writing feed into each other, especially for L2 learners.

Extensive Reading in the Core EAP Program

Typically, most reading courses at university, and in the writer's department as well, are a blend of IR and ER, with IR being the focus of classroom instruction and ER being implemented through homework assignments. Sustained silent reading (SSR) is not put into practice in any of the reading courses in the EAP program discussed here. In 2002, Day and Bamford conducted a meta-study of the academic literature on the practice of ER and decided upon a list of ten principles for implementing a successful ER program at academic institutions (Day & Bamford, 2002; see Appendix A). Since ER must be tied to some form of assessment for university EAP programs, a lot of the ER components tend to emphasize certain criteria that come into conflict with Day & Bamford's guidelines. For example, the third principle states that students should be able to select their own reading material, according to their interests (Day & Bamford, 2002). However, in the core reading courses of the EAP program in the author's department, students are often assigned books. They are required to reach a target number of words read, as well as take comprehension quizzes upon completing a book. These practices contradict the principles that state "Reading is its own reward" and "The purpose is usually pleasure, information, and general understanding" (Day & Bamford, 2002).

At the beginning of the semester in reading classes, students are given a brief introduction to ER: initially they are assigned the same books, then in the fifth week of the semester they are taught how to select books at their own level. Aside from checking their word counts at the end of the semester, few or no classroom activities are allotted for ER.

An Elective Course Syllabus: Creative Writing in the Extensive Reading Classroom

To fill the perceived need for better ER instruction in the core EAP program, an elective semester-long course called "Reading to Write, Writing to Read" was introduced. The EAP program for which this elective course was created is implemented at the undergraduate level. All incoming first- and second-year students have to successfully complete it in order to be able to take part in English-only, or English-Japanese hybrid courses in their final years of study. The school offers five tracks of study: policy studies, applied informatics, urban studies, international policy studies, and education. After enrollment, students are assessed using the Test of English as a Foreign Language (TOEFL) test and assigned to one of two different streams based on their English language proficiency scores. Upon completing one year of the EAP program, students in the higher stream are eligible to take elective courses. These elective content-based courses represent opportunities to learn about a topic while improving language skills. The elective courses offered vary each semester and include topics such as economics, globalization, philosophy, poetry, and disaster volunteerism, to name a few. "Reading to Write, Writing to Read" is described as a creative writing course in the syllabus: while conducting ER is the main goal of the course, creative writing is the new skill which students are supposed to master through follow up activities that build on and encourage ER.

The writing skills taught in the core courses of this EAP program focus mostly on sentence and paragraph mechanics, as well as introducing academic language and writing skills. Students focus on meeting paragraph goals and mastering the skills of paraphrasing and summarizing ideas from sources, so they have few opportunities to insert their own opinions or elaborate on the topics discussed in their essays. There is a certain potential for creative thinking when students are asked to come up with policy level solutions for a Problem-Cause-Solution essay that they are required to write in their second year, but most students find this incredibly challenging or prefer to seek a solution proposed in the literature.

The creative writing elective course discussed in this paper has three main goals:

I. Recycle skills taught in the core courses of the EAP program. In this case, those skills are reading, discussion, presentation, and peer-review.

II. Introduce creative writing to encourage students to express their own ideas.

III. Use creative writing as a tool to teach students how to read for pleasure or implement extensive reading.

The third goal was created to address Day & Bamford's fifth principle for creating a successful ER program: chiefly, that reading should be something that students do for pleasure, something that they find useful and that has some aesthetic value (Day & Bamford, 2002). According to Ana Kuzmicova, a scholar in literary studies and cognitive development: "Defined as vicarious sensorimotor experiencing, mental imagery is a powerful source of aesthetic enjoyment in everyday life and, reportedly, one of the commonest things readers remember about literary narratives in the long term. Furthermore, it is positively correlated with other dimensions of reader response, most notably with emotion" (Kuzmicova, para.1, 2013). Kuzmicova's studies not only call into question the way we are assessing ER, with short multiple-choice questions aimed at recalling facts and general ideas from texts, but also suggests that texts should serve as a source of aesthetics in the reader's life. Although Kuzmicova's research focuses on the L1 context, the principles can be applied to the L2 classroom as well. In children's literature, for example, this sense of aesthetics is showcased with colorful illustrations, quirky characters, or play on words. For this elective course, creative writing was introduced as a source of aesthetics meant to encourage students to engage with the texts in a more meaningful manner. For example, to make the learners aware of creative writing techniques, the texts that they are reading can be used as resources or examples for how to apply these techniques. In other words, creative writing can play a role in the follow up activities that ER researchers recommend (Chen, 2018; Day et al., 2015; Green, 2005; Stoller and Holiday, 2005). It is the author's hypothesis that by teaching students to become more creative writers, they are also learning how to be better, or rather, more critical readers.

Course Outline and Implementation

This course was taught over the duration of a 12-week semester, during which the creative writing skills emphasized are sensory and color imagery, inference skills, character development, writing from a third perspective, and dialogue development. Each class begins with a 15-minute Sustained Silent Reading (SSR)

session, during which the instructor participates as well in order to serve as a role model, a practice encouraged by Day & Bamford (2002). To emphasize the reading for pleasure principle, comprehension quizzes have not been introduced. Instead, students keep track of their reading through a Reading Log, in which they record information about the books they read: the title, author, publisher, reading level and total words. This Reading Log is collected in Week 6 and at the end of the semester, in Week 12. A target of 13,000 words per week is set as the goal for a perfect score for the reading component. 6,500 words per week represent a 60% passing score. The rationale for this was that students were shown to achieve significant linguistic and reading improvement after about 70,000 words read over the course of a 15 week semester (Sakurai, 2015**).**

To gauge students' comprehension and encourage an atmosphere that is conducive to reading for pleasure, after every session of SSR, students engaged in activities designed to share information and opinions about the books they were reading. To avoid routine, these activities varied from week to week and were closely tied to the creative writing skills that were being introduced throughout the course. For example, when students were learning a creative writing skill, they were asked to search for examples of it in the books they were reading. This was especially helpful for teaching them how to construct dialogue. Because of the way Japanese texts of fiction are structured and organized on a page, lower-level students were often not aware when they were encountering dialogue in their graded readers. Making them aware of how dialogue can be formatted, helped them with reading comprehension. Students became aware that quotation marks indicated that someone was talking, even when there were no tags (*he/she said*) attached, as in the dialogue below:

> Bill and Mac were surprised to see the gun laying down on the path. Bill bent down and started reaching his hand out.
>
> "I wouldn't do that if I were you."
>
> "I'll take my chances," said Bill.
>
> Mac sighed and gave up. Bill did what Bill wanted, and this was no different.

Students were asked to circle the lines of dialogue and to indicate who is speaking and how they have reached that conclusion. The standard punctuation rules for dialogue were elicited: students were given a guided discovery document and worked in pairs with their ER texts to figure out how punctuation is used. They were shown how dialogue is introduced in a narrative in its own paragraph, and how action performed by a speaker is best kept within the same paragraph as the lines of that speaker, so that readers can keep track of who is talking. Moreover, they were asked to rate different dialogues from various sources introduced by the instructor and also from their weekly readings, in order to encourage them to develop their own style of writing.

The writing component of the course consisted of weekly writing assignments which culminated in a short story as the final project of the semester**.** A minimum set of requirements for the final project was introduced in Week 6. The final narrative had to include examples of the writing techniques taught in class and at least one exchange in the form of dialogue. Also, two main characters had to be developed. Scaffolding was provided in the form of questionnaires designed to help the students flesh out their characters and imagine them as they would be in real life. Throughout this process, students were also asked to consider the characters in their ER reading materials and think about their personality and motivation for acting in certain situations. From Week 6 onwards, students worked on different parts of their stories by focusing on the plot from the perspective of one character, then the other. In Week 11, they had to combine their short writing assignments into a final story. There was no word count limit or minimum set for this. A rubric was created and shared in Week 6 to help the students understand how to craft their stories and how they will be scored. It was important to orient the students on the use of this rubric, since 40% of the score for the final project was awarded by fellow classmates, who would read and award points to stories using this rubric. Involving students with the scoring process was intended to incentivize them to share their opinions as readers, to consider their audience as writers, and also to further engage them with reading in a "ER in reverse" sense (Hadiyanto, 2019).

To build audience awareness, at each stage of the drafting process, students would engage in peer-review of each other's drafts based on a guided questionnaire created for this purpose. The peer-review was conducted blindly, which encouraged students to be more forthcoming in their comments. To provide incentive for participation in the peer-review process, the quality of their comments and feedback was also assessed. The peer-review became a lot easier to implement in the spring semester of 2020, when the advent of COVID-19 and emergency remote teaching

(ERT**)** led to the use of different online resources. ERT signifies the temporary switch from regular face-to-face lessons to an online format. This digital style of teaching could be synchronous, with lessons where teachers and students can meet in regular sessions on Zoom, or asynchronous, where the materials and assignments are provided online and the teacher is available during office hours or by appointment.

Regular versus Emergency Remote Teaching (ERT) implementation

This course was taught in regular face to face classes in the fall semester of 2019, and in an asynchronous ERT format in the spring semester of 2020. The decision for asynchronous classes was made by the school administrators in order not to disadvantage students with limited access to Wi-Fi or devices, as these students might not be able to participate in online synchronous lessons. The ERT implementation was a valuable lesson and will lead to major modifications when this course will be taught again in the coming years.

In the regular version of the course, students were encouraged to use the graded readers or English books available in the university library. Because this is a creative writing course and the texts served as resources for writers, students were instructed to select only works of fiction. One of the main concerns was how to prevent and combat cheating. Also, a lot of the graded readers in the school library were used for the core EAP reading courses, so an overlap would have been inevitable. Therefore, the instructor created a private collection of graded readers from different publishers, spanning a wide range of levels and featuring only works of fiction from different genres. These graded readers were different from what was already available in the library. Students could only borrow and read books from this course collection, or they could bring regular, non-graded English works of fiction with the instructor's permission**.** The instructor kept track of the books borrowed from the collection and compared this list against the student Reading Logs to combat cheating. According to the list, the most popular series were the Cambridge Graded Readers. Very few students read at the Starter, Level 1 or 2. The majority made selections from levels 3 to 5. Frequently borrowed titles were as follows:

- Cambridge Series Level 3: *Double Cross, Tales of the Supernatural, The Beast*
- Cambridge Series Level 4: *The University Murders, Love in the Lakes*
- Cambridge Series Level 5: *Jungle Love, Emergency Murder, Dragon's Eggs, A Tangled Web*

Some students chose to read non-graded works of fiction by Sidney Sheldon, Dan Brown, J.K. Rowling, and Roald Dahl.

In the ERT version, the reading options and library were widely expanded through the introduction of Xreading.com, an online platform for which students can purchase membership to gain access to digital graded readers from a variety of publishers as well as original texts written specifically for the site. The Xreading.com option made it easy to keep track of the students' reading, as the site tracked reading speeds and total words read. This was especially important for the ERT version of the course, since these classes were supposed to be taught asynchronously, and aside from office hours, there was very limited direct interaction with the students**.** The class materials were provided on Luna, the university's intranet containing a modified version of Blackboard. Students received weekly announcements on Luna with links to video lectures pre-recorded by the instructor and reminders about upcoming deadlines. Written assignments were submitted on Turnitin, which is an online plagiarism-detection resource, but which also serves as a way for teachers to receive, correct, and score essays. Student essays were downloaded from Turnitin, all identifying personal information was removed, and each essay was assigned a number. These anonymous essays were then uploaded to Luna, and students were asked to read and comment on their peers' work. A rubric was provided along with a video tutorial with instructions on usage. Students read, scored each other's work with the rubric, and provided open-ended comments to a series of questions posted in discussion boards on Luna. Participation in these discussion boards was tracked and was part of the final score.

The switch to Xreading.com and Blackboard for peer-review were popular with both students and administrators, and they will be retained when the course will return to regular sessions. In regular face-to-face classes in the fall semester, students were submitting assignments for scoring and similarity check to Turnitin, but since the classes where the course was held did not have computer labs, students had to also print out and bring to class paper drafts of their writing assignments for peer-review. The use of Blackboard made it especially easy to share all students' writing assignments and allow students to comment anonymously on the

quality of the writing. Compared to regular classes, in the ERT version the quantity, length and overall quality of the feedback in peer-reviews was a lot better and more profound in scope.

**A profile of the students &
their perspectives on the course**

At the beginning of the spring semester of 2020, when the ERT version of the course was implemented, students were surveyed in English about their reading habits on Blackboard (See Appendix B). This survey was created by the instructor and has been used in other ER programs taught by the instructor. The survey questions were open-ended, and students had access to them on Luna, in Week 1 of the course. Seventy-five students (34 female, 41 male) responded. 10% indicated that they do not enjoy reading in either L1 or L2. 65% said that they enjoy reading for pleasure and the top choices for reading materials were novels and magazines. Only 25% of students claimed to enjoy reading in English. The main reasons given for why they do not read in English were: 1) they do not have time, 2) it is too difficult, and 3) they dislike reading in general. The course load for students in this EAP program is quite heavy, with some students having to complete 14 to 18 credits per semester. In addition, many students work part-time and have a very long commute to campus. It is possible that reading in either Japanese or English might seem daunting with such a busy schedule.

At the end of the semester, the students were surveyed again to gauge if their attitude towards reading had changed. The survey was created by the instructor as part of the regular process of feedback and evaluation that all courses in the EAP program are required to undergo in the final week. The questions were open-ended (see Appendix C) and students could access them on the Luna site. Sixty-nine students responded to the survey. 83% indicated that they enjoyed reading books for this class. 58% preferred Xreading.com over paperback graded readers: the top reason for this was that they enjoyed the audio function. 91% said that creative writing helped them to enjoy reading. 68% said that learning creative writing helped them understand what they read. 62% checked "Yes" for "I will continue to read in English after this course ends." To gain a more profound understanding of students' reading habits and the potential ER-creative writing connection, a more powerful survey instrument would have to be designed. Although the questions were open-ended, most students provided very terse Yes/No answers without elaborating on the reasons for their selections. Another option would be to compare the reading amounts to a regular reading class in the core EAP program, to see whether students engaged with creative writing are reading more.

Conclusion

It is possible that creative writing can serve as a resource for helping students to engage in a more meaningful manner with extensive reading, but this statement needs to be verified with a carefully selected experimental design. One observation that seems to support this idea is that many students continued reading in English beyond the scope of the course. Although "Reading to Write, Writing to Read" was just a 12-week course, the Xreading cards that the students bought were valid for one year. When the student accounts were checked 3 months after the end of the semester, 39 out of 75 students originally enrolled were continuing to read an average of 6000 words per week. It would be important to follow up with students to make sure that they are reading for pleasure and not using their membership to complete work for other courses.

Using works of fiction as resources for creative writing facilitated students' understanding of certain writing techniques and the incorporation of these techniques into their own writing assignments was more easily achieved. The main challenge lay in finding good lower-level graded readers that would contain examples of some of the writing techniques that were taught in this course. In regular classes, this necessitated a search and sampling of different books on offer from various publishers, a long process, but a process that could be accomplished. Some of the lower-level graded readers used were: Compass Classic Readers Level 1 (Aesop's Fables, Grimm's Fairy Tales, The Jungle Book), Cambridge Graded Readers Level 1 (Bad Love, Just Like A Movie), Page Turners Level 2 (He's Mine, Road Trip, Somebody Better). With the introduction of Xreading in the ERT semester, the options became more varied, and it was easier to search for and recommend good graded readers that served the purpose of instruction.

Future implementation of this course will contain a blend of ERT elements, such as the use of Turnitin, Blackboard, and Xreading.com, since these features were user-friendly and popular with students and greatly facilitated instruction and interaction with peers, especially in the peer-review process. A possible direction for future research should also include an

analysis of the peer-review process in regular face-to-face classes versus the Luna discussion board workshops.

Author Biography

Cristina Tat is an Associate Lecturer of English at Kwansei Gakuin University. Her research interests include extensive reading, academic writing, and materials development. <cristinatat@kwansei.ac.jp>

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Appendix A

Day and Bamford Ten Principles of Extensive Reading

1. The reading material is easy.
2. A variety of materials on a wide range of topics is available.
3. Learners choose what they want to read.
4. Learners read as much as possible.
5. Reading speed is usually faster rather than slower.
6. The purpose of reading is usually related to pleasure, information, or general understanding.
7. Reading is individual and silent.
8. Reading is its own reward.
9. The teacher orients and guides the students.
10. The teacher is a role model for the learners.

(Adapted from Day and Bamford, 2002).

Appendix B

Reading Habits Survey

This survey will not be used as part of your score. The answers will be kept anonymous and will be used to help your teacher learn how to improve this course. Thank you for your participation.

1. Do you enjoy reading in Japanese? Why?/Why not?
2. What do you enjoy reading in your language? Circle your answers:

   books   magazines   internet articles   newspapers   comic books   social media sites

   other: _____

3. Do you have a favorite book or writer? If so, what is the book's title and what is it about?
4. Do you read in English? If you answered Yes, what do you read in English?
5. Do you like reading in English? Why?/Why not?

Appendix C

End of Semester Survey

This survey will not be used as part of your score. The answers will be kept anonymous and will be used to help your teacher learn how to improve this course. Thank you for your participation.

1. Compared to September, do you enjoy reading in English more? Why?/Why not?
2. Did you enjoy reading books for this class? Why?/Why not?
3. In your EC3 Reading class, you had to use graded readers. Do you prefer reading graded readers or reading on Xreading.com? Circle your answer and explain why you selected it.

   Graded Readers   Xreading.com

4. Did learning about creative writing help you to enjoy reading in this class? Why?/Why not?
5. Did learning creative writing help you to better understand the books you were reading for this class?
6. Will you continue reading in English after this course? Why?/Why not?