What does research suggest are good pedagogies to develop children's creative writing in secondary school?

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Abstract: The purpose of this critical review is to answer the questions: what is the pedagogical usefulness of Creative Writing in secondary schools and what are the most effective ways of teaching it? Firstly, in terms of its educational usefulness, a context review of previous studies has shown that it can develop artistic expression, reading comprehension, imagination, literature awareness, meta-cognitive, monitoring skills and emphatic ability. In addition, children can gain psychological benefits including pleasure, self-esteem, therapeutic and cathartic effects. Next, some keywords for effective teaching methods were selected based on articles extracted from Japanese and English databases. In sum, it was found that effective teaching methods include Freedom, Narrative structure, Visual tools, Third party and Dialogue talk.

Key words: Creative Writing, secondary school, education, effectiveness

1. Introduction:

This critical review has investigated what good pedagogies assist children to develop their creative writing in secondary school. The focus of this review is to obtain views and perspectives from effective ways of teaching secondary school children to improve their creative writing in the United Kingdom and Japan. This review question and objective have been answered by analyzing current academic research and literature. The research used for this review includes an investigation of practice in developing children's creative writing in secondary schools in these countries.

1.0. Review question:

What does research suggest are good pedagogies to develop children's creative writing in secondary school?

1.1. Review aims:

1. To identify the educational effectiveness of creative writing pedagogies among children.
2. To review and critically analyze the best research evidence exploring good pedagogies to develop children's creative writing in secondary school.
3. To review and summarize the research that has been investigated and to see whether these effective methods assist children develop their creative writing in secondary school.

2. Context of the Review:

This chapter purposed to introduce the history and background of the creative writing education related to this critical review research by discussing and critiquing the findings from the previous searches.

2.0. Defining creative writing:

Ramet (2010) and Khalaf (2014) argue that creative writing is defined as one of the arts of literature by expressing thoughts, ideas, feelings and reactions. Vaniya (2014) goes on to argue that creative writing should be original and based on children's thoughts and feelings. Hassan et al. (2018) emphasize that creative writing is produced critically and reshaped to become different and original. Compared with these definitions as arts of literature, King et al (2012) claim that creative writing is the personal expression in communication with an actual or potential readership. From

the other aspects of the definition, Arthur and Zell (1996) state that creative writing is done freely with imagination. However, Kato (2010) points out the term 'freely' means to write freely within the theme given using pictures and images. Since it includes such a wide variety of definitions, the genre of creative writing may involve the original works of fiction or non-fiction such as novels, plays, poems for page, performance, radio, screen or digital media (AQA, 2013; King et al, 2012).

Creative writing is often compared with expository writing for its different educational purposes. Maley (2012) summarizes the differences between creative writing and expository writing. The purpose of expository writing is to be logical to convey clear meanings to the reader. On the other hand, creative writing is to be authentically motivated with not facts but imaginative expression (Maley, 2012). Cullen(2011) agrees with the differences, pointing out further that creative writing is more playful enjoyment, making the writers sensitive to use language and careful about the effects of communication for the audiences. With regards to the importance and effectiveness for children or pupils, the University of Teacher Education of Fukuoka, Japanese Language Association (1975) argues that there are differences in educational aims for children between creative writing and expository writing. Expository writing helps children express their opinions through logical thinking. In contrast, creative writing helps children develop literature awareness, which is defined as image recognition. Children can recognize something that cannot be understood by logical thinking alone in their real-life using the arts of literature such as images, metaphors and fiction. However, AQA (2013) further points out that clarity of thoughts and expression, analytical skills, communication skills are also cultivated, which can be applied in the real world by creative writing.

From other merits of creative writing, Tompkins (1982) argues that seven factors making creative writing beneficial: 1) to entertain; 2) to develop artistic expression; 3) to investigate the functions and importance of writing; 4) to provoke imagination; 5) to think clearly; 6) to identify themselves; 7) to learn reading and writing skills. Essex (1996) agrees with this and admires the importance of creative writing for children. Moreover, Avramenko et al (2018) point out that the usefulness of creative wring includes psychological benefits such as well as writing skills. More specifically, creative wring is also effective for children to overcome their traumatic experiences by expressing their feelings, emotion and thoughts (Cole, 1945). Creative writing also encourages children to develop self-esteem, self-efficacy (performance accomplishment, vicarious experiment, verbal persuasion and emotional arousal), problem-solving, team building and pro-social behavior (Mazza, 2012). It allows children to feel cathartic because they can feel relax and free from the real experiences they should focus on when expository writing (University of Teacher Education of Fukuoka, Japanese Language Association, 1975). Adding to these therapeutic and cathartic effects, Mitoh (2010) further argues that creative writing allows children to develop their meta-cognitive and monitoring skills because children are always required to the ability to distinguish and understand reality and unreality during writing. This experience fosters their cognitive abilities.

In summary, creative writing is a creative form of writing that allows children to express their thoughts, ideas and feelings freely using their imagination. As for the difference between expository writing and creative writing in terms of their educational effects on children, expository writing fosters the ability to express one's own opinions logically, while creative writing fosters the ability to express things that cannot be expressed through logical thinking using literary techniques such as metaphors, images, and fiction. This is because children are freed from the real-life events required in expository writing, and can relax and write freely and imaginatively. In addition to these improvements in writing skills, creative writing can also be expected to improve metacognitive skills and have therapeutic and cathartic effects on children's education.

2.1. Teaching methods of creative writing:

In the UK the most common method of creative writing education is conducted using a workshop approach (Nakai, 2018). In the typical workshop, students submit their works and other students read and comment on the drafts before the lesson, then in the classes the works are discussed (Bishop and Starkey, 2006). Yates (1999) argues that

the process is classified into three steps; 1) Build-up; 2) Concentrated - writing; 3) Read-back. The educational merits involve the freedom and flexibility given to students to participate in collaborative learning with other students (Welsh, 2013). They can integrate knowledge, and this may empower their development and use of language skills (Wiseman, 2011). Furthermore, workshop facilitates their writing process and minimizes the time of writing compared with other approaches such as learning alone in a classroom (Morley, 2007). However, Bishop and Starkey (2006) claim that the disadvantage of workshop-style is that 'good' writing is rarely explored in the workshop. It is because the 'good' writing criterion depends on the educator and the whole class's comments. Moreover, if a workshop is dominated by the opinions of the majority, there is a danger that the individuality of the minority writers would not be respected (Bishop and Starkey, 2006).

ICT (Information and Communication Technology) has been introduced in the classrooms. Yang et al (2005) argue that web-based learning can enhance students' creative writing because they can easily reference their works and learn from each other or teachers. Wang et al (2018) agree with the benefit of collaboration learning to increase creative writing skills. Web-based learning helps teachers obtain guiding and auxiliary tools to teach creative writing (Wang et al, 2018). Online website for writing allows students to access the platform anytime and help both teachers and students observe check their progress (Deahl, 2020). Since students have difficulty in developing ideas and beneficial structures, these interactive media can assist them to write short stories (Harja and Musfiroh, 2018). Students can be motivated by posting their works on an online platform as they can obtain a sense of satisfaction (Nishimura et al, 2009). Yamac (2020) claims that digital writing with tablets is more effective than traditional writing. In this research, it is revealed that the quality and the number of words of creative digital writing increases compared with paper-based writing. Audio materials can play a vital role in minimizing time spent passing around and make students concentrate on the workshop discussion process rather than designing the layout format (Wortman, 2012). However, Boudjadar (2015) points out several disadvantages of teaching writing with ICT. More specifically, teachers and learners have required computer literacy. Furthermore, copying and pasting are easier by ICT so that plagiarism might increase. It is also argued that academic constructive feedbacks from educators cannot always are expected (Boudjadar, 2015).

With regard to the methods of assessment of creative writing, Tung (2015) claims that teachers have difficulty in evaluating students' works since the definition of creativity is ambiguous and the assessment becomes too subjective to give a valid judgment. Another demerit is, other assessment methods like proofreading and giving comments are time-consuming for teachers (Kai, 2008). To make the evaluation reliable and valid, the rubric can be applied for teachers and students to have confidence in creativity evaluation (Rodriguez, 2008). Vaezi and Rezaei(2019) agree with this benefit, suggesting that the nine criteria of rubric of creative writing include narrative voice, characterization, story, setting, mood and atmosphere, language and writing mechanics, dialogue, plot and image. However, Project Workshop (2018) points out that the formative assessment should be given more importance to improve the quality of children's works than the process of grading scores by the rubric to the completed works. During the writing process, for instance, self-assessment and peer-assessment can help students learn better due to gaining the opportunity in identifying their weaknesses and enhancing the quality of works (Sone, 1992). Regardless of the methods of assessment, teachers are required to have the assessment literacy and understand any genres of creative writing to evaluate any students' works no matter genres of creative writing are submitted (Tung, 2015).

In conclusion, workshops are characterized by the freedom and flexibility that children are given to learn interactively and collaboratively with others, and by the inclusion of others' opinions. ICT makes it easier for students to show each other the progress of their work and to receive advice from teachers and other students, which helps to keep them motivated to write. As for the evaluation method of creative writing, the introduction of rubric-based tiered evaluation has the effect of making teachers and children more confident in evaluating creativity. However, more emphasis should be placed on formative assessment than on the finished work, and it is even more important to conduct self-assessment and peer assessment to improve the weaknesses of the work and enhance its quality. It is also necessary for teachers to understand the nature of various genres and improve their evaluation literacy.

3. Critical Review Methodology:

The aim of this chapter is to explain in detail how the researcher has investigated the research of this critical review and the procedures to be followed. This review has sought to explore what beneficial teaching approaches are and the viewpoints from the researchers and practitioners who have applied them within their instruction. Since this critical review has analyzed and synthesized previous investigations, a review of secondary research (secondary data analysis) was adopted in the critical review.

3.0. Inclusion and Exclusion Criteria:

Regarding the stage of producing the inclusion and exclusion criteria, the researcher applied PIO, which means population, issue and outcome, seen as the most popular and simplest formula (Teesside University, 2021). In this critical review, the researcher determines these factors below;

・Population: Must relate to children who attend a secondary school
・Issue: Focus on good pedagogies of Creative Writing
・Outcome: Mentions developed Creative Writing

Other detailed factors of criteria were considered in the survey, including;

・English and/or Japanese language
・Geographic area of the United Kingdom and/or Japan
・Academic literature regarding primary and/or secondary research
・Creative writing as a native language, not a foreign language
・Genre of creative writing focuses on the only story and/or poetry

Since the researcher is a Japanese native speaker who are familiar with the UK creative writing education, the literature the researcher applies to answer the research question was written in English or Japanese, conducted in the UK or Japan. Other languages and areas were excluded. This is because the researcher has never understood any other language and the situation would be different since they would be referring to a different region. Furthermore, only academic literature including primary and/or secondary researches was included to use for this critical review. The researcher focuses on only creative writing as a native language since, under different circumstances in which creative writing is taught as a foreign language, the influencing factors may change. Only story and poetry are targeted as the genre of creative writing in this critical review though creative writing may include other genres because these genres seems to be core in creative writing. Regarding online databases, such as the Education Research Complete (ERC), Education Resources Information Center (ERIC) and Taylor and Francis including English full-text data with regard to education, and SiNii and J-Stage, which focuses on Japanese academic literature were applied as they are based on Boolean data searching system in which three operators including AND, OR and NOT are used to describe the logic investigation (Alderman, 2014).

3.1. Search method:

On exploring literature in databases, five different electronic databases were applied, which included ERC, ERIC, Taylor and Francis, CiNii and J-stage. The first three databases were selected because they are among the largest databases in the UK that provide full-text access to research papers on education. The latter two were chosen since they are affiliated with the largest number of academic institutions in Japan and are the largest database sites offering the largest number of academic articles in full text. Using various types of electronic databases that relate to education researches and the most popular Japanese databases could provide the opportunity to access a wider range of literature. This allowed the researcher to enhance the possibility to obtain the most suitable and relevant literature to answer the research question that focuses on specific aims.

To conduct the database exploring stage validly and reliably, the researcher carried four surveys at each database, which reached a total of twenty surveys (appendix 1). The boolean system produced the outcomes of search terms associated together by 'AND' between these terms. Therefore, the researcher used 'AND' in lieu of 'OR' to produce more appropriate survey results.

Three searches were conducted on the 26th March 2021, the first on the ERC database by using a specific search string (appendix 1), which resulted in 7 hits. However, after the inclusion/exclusion criteria were adopted, there was a total of 1 hit that met the inclusion criteria. The second and the third searches on the same database by using specific search strings (appendix 1), which came back in 60 and 54 hits respectively, but none of them were appropriate to utilize.

Another search was made on the 27th March 2021 on the ERC database by using a specific search string and a filtering feature (appendix 1), which produced 21 hits, but 1 hit was suitable to the inclusion criteria.
On the 27th March 2021, four searches were made on the ERIC databases, the first and third searches by using specific strings (appendix 1) with 7,740 and 90,998 respectively, which were too many hits to analyze. The second and fourth searches by using the same strings with filtering features (appendix 1), which resulted in 22 and 150 hits. However, all of them were excluded after applying the inclusion criteria.

Four searches were made on the 27th March 2021 on the Japanese academic database SiNii, the first and second searches by using specific terms (appendix 1), which resulted in 4 and 0 hits respectively. However, none of them fit the inclusion criteria. The third and fourth searches were conducted by using specific terms(appendix 1), which leads to 187 and 44 hits respectively, but 4 hits in the third and 1 hit in the fourth search met the inclusion criteria.

There were four searches made on the 27th March 2021 on another Japanese academic database J-stage, the first and second search by using specific strings (appendix 1) with 30 and 12 hits respectively, but 1 hit in the first met the inclusion criteria and all of them were excluded in the second search. The third and fourth search was made on the J-stage by using specific strings (appendix 1), which produced too many hits with 2,958 and 1,749 hits respectively to analyze. Therefore, all of them were excluded.

Finally, four searches were conducted on the 27th March 2021 on the Taylor and Francis database, the first and second searches by using specific terms (appendix 1) with 163,692 and 47,627 respectively. There were too many hits to examine, therefore none of them were decided to be used. The third and fourth searches by using specific terms with filtering features (appendix 1) resulted in 0 and 92 hits respectively, but 2 hits in the fourth search met the inclusion criteria.

After examining these 10 academic kinds of literature, the researchers concluded that these literatures were enough and suitable to be used for answering the research question of this critical review.

4. Evidence synthesis, findings and discussion:

The purpose of this chapter is to present the findings that have been extracted from the literature presented in Table one below. The findings will be discussed, analyzed, and compared to answer this review question and objective. The findings will be categorized into several key themes and presented below. These issues are discussed in from section two.

4.0. Key themes:
- Freedom
- Narrative structure
- Visual tools

- Third party
- Dialogic talk

4.1. Table one- research literature that has been analyzed:

Author:	Literature title:
Caine (2015)	The use of dialogic talk in A Level English Language creative writing.
Connolly and Burn (2017)	The Story Engine: offering an online platform for making "unofficial" creative writing work.
Hamaoka et al (2018)	The study aim for increasing thinking abilities through teaching poetry writing: to experience "The time of the poet."
Hironaka (2013)	Potential of Poetry Education: From Appreciating Poems to Creating Poems by Making Students Imagine Themselves as Third-Party Entities Telling Narratives.
Kachita (2014)	Case study of students' in-class story rewriting process: Analysis of classroom discourse and student interviews.
Morita (2007)	A Study of Story Writing Instructions as "A Starting Point" of Teaching Literature in High School.
Smith (2013)	Dream writing: A new creative writing technique for Secondary Schools?
Takeda (2018)	Cyugakkou Koutougakkou niokeru Monogatarisousakushidou nikansuru Kenkyu (A Study on the Teaching of Story Creation in Junior and Senior High Schools: Using the Teaching of "Fables" as a Clue).
Wood (2016)	Along the write lines: A case study exploring activities to enable creative writing in a Secondary English classroom.
Yamamoto et al (2012)	The Method and the Meaning in order to Product Stories in Junior High School(1) (2): Writing Workshop Using the Design of Classes.

4.2. Freedom:

This section deals with freedom, which has two different meanings. The one relates the space of freedom while the other is associated with free writing. As for the former freedom, Caine (2015) argues that creative space to develop discussions and reflect on their writing processes is needed for creative writing education. The creative space means the freedom to connect students' creativity with their writing in different situations from the outside class environment to the inside class community like workshops. In this space, students can discuss and share their opinions in different writing stages with peers. Creative space like attending trips to experience different settings can provide freedom to use their creativity influenced by the setting into their writings. In contrast, a workshop in the classroom functions as a creative space in which students receive positive feedbacks that are important for students to develop their self-confidence in writing (Caine, 2015).

Connolly and Burn (2017) claim the effectiveness of online platforms for creative writing because online platforms outside schools can provide students with a playful environment space that is separate from the authority of the school. This platform allows students to use the daily expression in writing which may be unfavoured by the official school environment and develop their techniques of writing about more various sentence structures, adjective choices and vocabularies. The online platform can also provide students with ample supports from able and skillful writers, and audiences that cannot be obtained in an official setting in an English subject's classroom. Furthermore, the online platform with mentors can encourage students to explore varieties of usage and vocabularies which are influenced by

social media and online cultures. In this space, learners are given freedom such as choosing topics of writing (Connolly and Burn, 2017). To sum up, it can be said that the similarity of real free space inside or outside the classroom is that learners are given the opportunity to receive feedback from classmates and tutors to freely explore their own individual expression. However, the difference is that real free spaces have constraints of time, place and people, whereas online free spaces do not have those drawbacks.

Regarding the latter freedom, Smith (2018) notes that in the stage of coming up with ideas, dream writing can play a vital role in improving children's creative writing, making them warm-up and useful to create new ideas and offer ample potential for expression. Dream writing enlightens children on the values of idleness of the daydreams and shows them the possibility of fragments of their imagination. It is classified as one of the free writings that afford free expression, allowing students to raise their morale and enhance the quality of originality. The short time exercise of dream writing encourages students to smoothly write their works that are more original because they can relax without strict rules and assessments (Smith, 2018). Wood (2016) points out that learners have a negative impression of writing activities because they are expected to write in relation to events in the school. Therefore, writing is seen as a learning activity rather than a pleasure. However, flash writing can remove this constraint from learners. This is because the purpose is to let students write freely as they think of it without any such constraints during the planning stage (Wood, 2016).

In summary, freedom has two meanings. The first is a free space. By freely interacting with others in the classroom, children can exchange opinions and get feedback on their work at any time. At times, they can venture outside the classroom and get stimulation from the environment to nurture their creativity. Online platforms, in particular, allow us to interact more freely with others outside the classroom and to further refine our own writing expression as there are no limitations of time, location and human resources. The second is free writing. In the planning stage of writing, students can write as they think of it without being conscious of narrative structure, allowing them to focus on coming up with ideas. Freewriting has the effect of increasing children's awareness of creativity.

4.3. Narrative structure:

Takeda (2018) points out that one of the reasons why creative writing is not taught effectively in secondary school is that learners are unfamiliar with how and what to write their works. To assist these students who are reluctant to write, narrative structure and universal themes based on fables were presented for learners before writing their original stories. The definition of fable means literature whose narrative content has some kind of lesson or messages (Nishimura,2013) and has a narrative structure including failures that has a funny impression on readers (Higuchi, 1995). The fable also contains universal themes like human relationships, life and love, etc. It is argued that by using them, learners could devise their own expression in terms of creating a parody, setting up the narrator, and setting up the characters and it is important to teach scene-setting, subject gathering and plot planning in teaching story creation (Takeda, 2018). Kachita (2014) also claims that the effectiveness of narrative structure helps learners write their original stories. The narrative structure is defined as setting, goals, development, and conclusion by citing Takagi (1987). The presentation of narrative structure assists students to pay attention to the structure of the story and to remember the stories they have created or read in the past, and use them in their story creation. When teaching story structure, it is necessary to set up a place to compare and examine different types of narrative structures and to examine narrative structures in relation to specific works (Kachita, 2014).

Yamamoto et al (2012) found that narrative structure was effective for learners to conceptualize the plot of their own story in the interview research. The conception of narrative structure is referred from (Yamamoto and Yamamura, 2010), which is defined as the fundamental structure that contains 'problem' and 'resolution'. The typical story starts with the central character has their own 'problem' and the person peruses the 'resolution' to solve the 'problem'. The protagonists would finally solve the problems but sometimes could not. In the way, there are several difficulties which discourage the persons to do so, the final is called 'climax'. Without the fundamental narrative structure, writing stories

would be difficult (Yamamoto and Yamamura, 2010).

However, Morita (2007) points out teaching the narrative structure is not needed before letting learners write their stories and instead creating ideas based on problem consciousness is more important in creative writing. The concept of problem consciousness used in the research is the framework for analyzing the problems of high school students (Sato et al, 1991). The problem consciousness includes my future, general society, family relationships, interpersonal relationships, and way of life. It is argued that the most effective way to create a story is to let the students reflect on their own problem consciousness and find a story form that fits their problem consciousness. In contrast, it is claimed narrative structure is not necessary to be instructed because of letting learners write their stories freely. Even if the teacher does not teach them the structure and techniques of a story, the third-year high school students already have the ability to draw a story because they can set their own problem consciousness and choose their own form (Morita, 2007). Sato (2004) also points out that children may lose their individuality in writing if they are forced to write with a set structure. As a solution, it is stated that it is necessary for each child to create their own unique expression through dialogic talk with others.

However, Watanabe (2006) points out the effects of not teaching narrative structure. It is argued that if the narrative structure is not taught, children will write events in chronological order as they feel them, and that will be the only way to write. Fukuda (1967) also claims the harmful effects of having children write novels without narrative structure, which results in writing that lacks a plot. Although it is argued that teaching narrative structure is unnecessary, 4 out of 38 students could not submit their original stories as completions in the research (Morita, 2007). Morita (2007) finally admires that it is necessary to support students who cannot write when they are asked to write stories freely, as a consequence of the research.

As a consequence, teaching narrative structure is useful as a guide for children who do not know what to write and how to write a story. The basic narrative structure includes "problem" and "resolution," and without such a basic structure, it is difficult to make a story work. If students are allowed to write freely without a narrative structure, they will need teacher intensive support. The narrative structure includes various elements such as scenes and settings, which can be combined to create an original story for children. However, it has been pointed out that forcing children to write according to a fixed structure may cause them to lose the individuality of their writing. In order to solve this problem, it is necessary to revise their original writing expression and narrative structure through dialogic talk with others.

4.4. Visual tools:

Hamaoka et al (2018) conclude that learners regard image maps, labels, and memos as useful tools to identify the images they desire to use for creating their poetry. In the case study, the learners were given ample time to refine their ideas using notes and image maps during the conceptual phase of writing the poem. They then wrote a draft of each poem based on the image map. When the learners were surveyed afterward, the results showed that the use of memos and image maps was effective. Furthermore, based on the analysis of the questionnaires, it is argued that the creation of images, labels, and memos functioned as small steps for the learners that lead to the creation of poems. It is pointed out that focusing on coming up with words as ideas first, rather than asking learners to come up with a finished poem from the beginning, making it easier for them to create poems (Hamaoka et al, 2018).

Yamamoto et al (2012) also conducted research on the use of story maps in learning to create stories and successfully helped learners to complete their stories at the end of the lessons by using story maps in the planning stage. The story map is classified as a type of mind map, however, different from mind maps, which encourage diffuse thinking, like brainstorming. It is created based on Yamamoto and Yamamura (2010), which is defined as the tool that shows the fundamental narrative structure to assemble ideas for story creation.

Caine (2015) agrees with the effectiveness of using domain-mapping in the research. The domain-mapping is defined

as demonstrating the relationship that makes a dialogic talk with peers visible by sketching diagrams and life-word domains, which is affected by Vygotsky(1986), who claims the relationship between thoughts and words is not a thing but a process, a constant back and forth from thought to word and word to thought (Caine, 2015). From the interview research, it is concluded that domain-mapping is useful for learners to reflect on their writing process and shape their writing process during the draft work and it also can make dialogic talk with other learners visible while participating in shared activities. Therefore, it is also concluded that it can be useful as an engine to encourage dialogic talk with peers as well (Caine, 2015).

In summary, visual tools have two roles. First, they are used to write down ideas during the conceptual stage of writing. Before you start writing in earnest, you can concentrate on coming up with ideas. In particular, a story map is a tool for visualizing the narrative structure, which is useful for constructing the plot when creating a story. Secondly, visual tools are used to illustrate the dialogic talk with others, to help exchange opinions and receive feedback. Visual tools are useful not only for generating ideas in the planning stages of writing and for reference during the writing process, but also for facilitating dialogic talk with others.

4.5. Third party:

Hironaka (2013) argues that setting the third party in their stories is effective for learners to tackle creative writing as a result of the questionnaire and artworks survey. It is because they can change and remake the way they look at their daily lives by bringing in a third party's perspective, which can be applied to their writing. Therefore, making students imagine third-party entities not prevents free-thinking but helps them expand their images and create a variety of works. It is noted that it is important to provide learners with the perspective of a third party, and it is also effective to develop teaching materials that provide other perspectives that lead to creativity (Hironaka, 2013). Yamamoto et al (2012) agree with this perspective of the third party, arguing that writing with the reader's presence always in mind can help writers enjoy writing and develop writing skills. It is pointed out that these writers communicate with their readers by imaging the presence of readers (Yamamoto et al, 2012). Regarding the effects of creative writing, some researches appear to show that the activity lets children imagine a third party develops its ability during or after creative writing. By analyzing children's works, Smith (2018) found that learners become empathetic writers to use more emotive expression in their works and develop the ability to imaging the third person's feelings after practicing dream writing. Morita (2007) also found that learners show the development in the skills of their understanding others during the activity of reading their stories by researching the questionnaire survey for children.

To summarize the above, the third-person setting has two meanings. First, it means to write from the perspective of a third person who is not the author. In this case, the writer is supposed to become a character in the work and imagine what the character would say and do. The effect of this would be to allow the writer to develop an image and create a work with a variety of characters. Another meaning is to write with a third party, the reader, in mind, imagining how the reader will read the work. By envisioning the reader, it helps to extend the development of expressive skills and maintain motivation to write. An effective way to acquire the ability to envision third parties is to exchange opinions about the work with others during the writing process.

4.6. Dialogic talk:

Yamamoto et al (2012) found that peer conferences during the planning phase help students to solidify and refine the images that form the basis of their story creation. Peer conference is mentioned as an activity in which children hold conferences with each other. It is pointed out that children reading and discussing each other's work has the effect of enhancing their learning. Furthermore, the activity of introducing their works in front of many other students also develops their creative writing. In each activity, a child shares work with the rest of all classmates and receive more feedback or advice than peer conference. In contrast, it is pointed out the role of teachers is to teach children how to help each other when they consult or discuss with others (Yamamoto et al, 2012). Hamaoka et al (2018) and Wood (2016) agree with this effectiveness, arguing that useful activities to generate ideas are to discuss ideas in group works before

starting writing down. From the observation research of children's activity, it is claimed that collaborative discussions are needed to give students ideas in the early stage of writing (Wood, 2016). Connolly and Burn (2017) point out the effectiveness of mentors. In this observation research, it is noted that mentors outside the classroom at online platform helps learners improve their creative writing by providing them with feedback.

Caine (2015) further revealed that dialogic talk can foster student's autonomy as a writer that is different from teachers and develop meta-awareness of writing to re-write and amend their writings by receiving advice from peers. It is argued that the children discuss their works in different stages including sharing ideas before writing down at the early stage of writing and they receive feedback, which facilitates their workshop activity (Caine, 2015). Kachita (2014) also notes the importance of information requests for others by analyzing the utterance of children and teachers. This analysis framework is based on the concept of speech act by Wertsch (1998). From the analysis, it is revealed that the student who revises the setting of the story makes utterance classified as information request more than others who do not correct the setting (Kachita, 2014).

In conclusion, dialogic talk has been found to be effective in two stages of writing. First, in the conceptual stage, sharing ideas with others helps to sublimate the ideas into more sophisticated images and to begin writing. Second, in the early stages of writing, sharing the work in progress with others can enhance meta-cognition by providing feedback to each other. Furthermore, they can learn the ability to revise their own work as an autonomous entity different from a teacher. However, the presence of teachers and mentors is also important. Their role is to correct the direction of the children's writing through dialogic talk, including advice and feedback when they stumble over their writing.

5. Conclusion:

This critical review purposed to answer the following question;

'What does research suggest are good pedagogies to develop children's creative writing in secondary school?'

And purposes;

1. To identify the educational effectiveness of creative writing pedagogies among children.

2. To review and critically analyze the best research evidence exploring good pedagogies to develop children's creative writing in secondary school.

3. To review and summarize the research that has been investigated and to see whether these effective methods assist children to develop their creative writing in secondary school.

By reviewing, synthesizing and comparing academic research literature by Caine(2015); Connolly and Burn(2017); Hamaoka et al (2018); Hironaka(2013); Kachita(2013); Morita(2007); Smith(2013); Takeda(2018); Wood(2016); Yamamoto et al (2012).

The first purpose was answered in the second chapter of the content of the review and the fourth chapter of evidence synthesis, findings and discussion. To sum up, it was identified that the effectiveness of creative writing for children is to develop artistic expression, reading comprehension, imagination, literature awareness, meta-cognitive and monitoring skills, emphatic ability, and to provide psychological benefits including pleasure, self-esteem, therapeutic and cathartic effects, etc. The second purpose was answered in the fourth chapter of evidence synthesis, findings and discussion by reviewing and critically analyzing the research literature utilized. Lastly, the third purpose was rightly answered by

reviewing the findings from the fourth chapter, therefore conducting effective approaches improves children's creative writing.

Regarding the research question, it was disclosed by reviewing literature that the good pedagogies to develop children's creative writing are;

- Freedom(4)
- Narrative structure(3)
- Visual tools(3)
- Third party(4)
- Dialogic talk(6)

The numbers in brackets indicate how many studies support each factor of creative writing pedagogy. Summarizing these keywords obtained in the previous chapter in the order of conception to completion stage, the following suggestions for teaching good creative writing can be presented. In the planning stage, freedom without regulations, rules and assessment allow children to come up with ideas at ease since they can escape from writing pressures. Furthermore, connecting any places, things and other people freely facilitate children to increase their imagination as much as possible. In contrast, in the phase of constructing ideas, the narrative structure can be an example for children to assemble their ideas to write their works. Visual tools are also used to come up with ideas or to show narrative structure that helps children structure their ideas and create their stories. In the stage of planning and writing drafts, imaging the presence of a third party gives children a different perspective of others, developing of revising their writing skills. Throughout all activities from the planning to the completion, dialogic talk assists children to improve their writings by receiving useful advice from teachers and peers especially when they find it difficult to proceed with their works. These dialogues take place in a free space where learners are free to interact with others, and the feedback from these interactions in workshops outside and inside the classroom, as well as in free spaces online, encourages learners to develop and improve their creative writing ideas.

As mentioned above, it can be pointed out that these keywords are closely related to each other. In other words, in a good teaching method of creative writing, the conception of freedom, dialogic talk, and third party should be related from the conception stage to the completion stage, so that learners can acquire the perspective of the third party through dialogic talk with others, assuming a free environment, and improve their work. The narrative structure is related to the visual tool, which is mainly used to visualize ideas, especially in the early writing stage. As for the visual tool, it is used both while creating ideas and when interacting with others in the free space to show them the idea of my work to receive feedback.

When investigating the same research topic next time, the researcher would not conduct second research of this critical review, instead would conduct primary research using a combination of interviews, questionnaires, work analysis and classroom observation. The small size of data and less rigorous literature used in this secondary research may have undermined the reliability of the results, so a primary research study based on more qualitative and quantitative data and using more rigorous methods of analysis, such as random sampling and statistical analysis, will produce more reliable and valid results. The researcher, however, through this critical review research, has acquired the knowledge of what pedagogies develop children's creative writing. These findings will assist the researcher to instruct creative writing for children in future practice.

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7. Appendix 1 – Search record table:

Search Record Table					
Date	Database	Search string	Number of Hits	Number of use	Reasons to use/not use
1 26/03/2021	ERC	Secondary school/pedagogy/ creative writing	7	1	Not Secondary school level and the UK study
2 26/03/2021	ERC	Secondary school/ education/ creative writing	60	0	Not Secondary school level and the UK study
3 26/03/2021	ERC	Secondary school/ teaching/ creative writing	54	0	Not Secondary school level and the UK study
4 26/03/2021	ERIC	Secondary school / pedagogy/ creative writing	7,740	0	Too many hits
5 26/03/2021	ERIC	Secondary school / pedagogy/ creative writing Educational level: secondary education Location: United Kingdom	22	0	Not creative writing and secondary school level
6 26/03/2021	ERIC	Secondary school / education/ creative writing	90,998	0	Too many hits
7 26/03/2021	ERIC	Secondary school / education/ creative writing Educational level: secondary education Location: United Kingdom	150	0	Not creative writing and the Secondary school level
8 27/03/2021	SiNii	中学／教育／創作文	4	0	Not academic journal and creative writing in native language
9 27/03/2021	SiNii	高校／教育／創作文	0	0	No hits
10 27/03/2021	SiNii	中学／教育／ 創作	187	4	Not creative writing(story/ poetry)
11 27/03/2021	SiNii	高校／教育／創作	44	1	Not creative writing(story/poetry)
12 27/03/2021	J-stage	中学／教育／創作文	30	1	Not creative writing(story/poetry)
13 27/03/2021	J-stage	高校／教育／創作文	12	0	Not creative writing(story/poetry)
14 27/03/2021	J-stage	中学／教育／創作	2,958	0	Too many hits

15	27/03/2021	J-stage	高校 / 教育 / 創作	1,749	0	Too many hits
16	27/03/2021	ERC	Creative writing Geography: Great Britain	21	1	Not creative writing (story/poetry)
17	27/03/2021	Taylor and Francis	creative writing/ secondary school/ education	163,692	0	Too many hits
18	27/03/2021	Taylor and Francis	creative writing/secondary school/ pedagogy	47,627	0	Too many hits
19	27/03/2021	Taylor and Francis	Title: creative writing/ Title: secondary school Title: education	0	0	No hits
20	27/03/2021	Taylor and Francis	Title: creative writing / secondary school /education	92	2	Not creative writing (story/ poetry) and academic researches (quantitative and/or qualitative)
Total number of searches:20				Total hits: 315,447	Total use:10	

中等教育における効果的なクリエイティブライティング指導法とは

小森　眞人

抄録 : この論文の目的は，中等教育における Creative Writing の教育上の有用性および，効果的な指導方法とは何か，という問いについて答える。まず，教育上の有用性に関しては，先行研究の調査によって，文学的表現，読解力，想像性，文学的感性，メタ認識，モニタリングスキル，共感力を発達させることができ，さらに，喜び，自己肯定やカタルシス効果など，心理学的効果を子供たちが得られることができることを明らかにした。つぎに，効果的な指導方法に関しては，日英のデーターベースから抽出した論文をもとに，いくつかのキーワードを選定した。つまり，効果的な指導法とは，自由性，物語構造，ビジュアルツール，第三者の視点，対話が含まれる指導方法であることが明らかにされた。

キーワード : クリエイティブライティング，中学・高等学校，教育，有用性