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RESEARCH ARTICLE

The Theories and Areas in Teaching Creative Writing: A Systematic Literature Review

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ARTICLE INFO	ABSTRACT
	Everyone is born with the innate ability to communicate with one another via the use of symbols like words and gestures. Reading, writing, speaking, and listening are the four cornerstones of language. The process of creative writing entails transforming one's unique ideas into coherent, engaging stories. Creative writing is gaining prominence in the ever-changing world of authors because it is a performative act with measurable outcomes and highly transferrable skills. This research employs a systematic literature review (SLR). A systematic literature review offers a comprehensive overview of existing research and identifies gaps that require additional investigation to advance understanding in the field. The literature review was executed in five phases: 1) establishing the research topic; 2) selecting pertinent articles; 3) evaluating the suitability of the articles; 4) summarizing the articles; and 5) interpreting the articles' findings. The outcomes of this study delineate various aspects, including optimal pedagogy. Creative writing encapsulates a spirit of anarchy and rebellion, even though it may appear clunky and disorganized. Creative writing instructors possess numerous online resources, encompassing diverse software products and websites. Literary works possess five distinct characteristics: originality, inventiveness, creativity, linguistic expression, and structural integrity. The term "writing" encompasses various kinds of expression, including printed texts, scripted and unscripted performances, audio, and video recordings, as well as multiple digital and electronic media. The pedagogical identity framework facilitates the understanding of the essential tensions and inconsistencies present in the teaching and instruction of creative writing.

INTRODUCTION

Language is a fundamental talent inherent to all people, enabling communication with others through symbols such as words and gestures. Language comprises four fundamental skills: speaking, writing, listening, and reading. As social beings, humans cannot thrive in isolation and necessitate companionship, making language essential for promoting interpersonal relationships in daily life.

Given the significance of English in education, it is natural to want to enhance one's proficiency in it during this era of globalization, where language is essential for both receptive and productive communication. Moreover, we currently face issues specific to the twenty-first century, where English predominates in language acquisition within a globalized framework. In other words, English serves as the global lingua franca for most knowledge repositories, making its mastery undeniably essential. Consequently, English language education necessitates attention and further expansion.

The primary skill is speaking, described as an individual's capacity to articulate or convey ideas, thoughts, and information to others through verbal communication. Oratory is an art, and students must be articulate and courteous in their greetings and other expressions to achieve mastery

(Hussain, 2017). In the realm of welcomes and other expressions, verbal communication is an art, necessitating fluency and respect from students. Under specific social conditions, speaking activities can become less stressful, more productive, and more significant.

Listening, or hearing, is the process of perceiving, comprehending, and retaining information conveyed by others. Listening is often perceived as a passive activity in contrast to speech or language, which are associated with writing, reading, or speaking (Wiberg & Nyberg, 2017). In contrast to sound or language, which pertains to writing, reading, or speaking, listening is often regarded as a more passive activity.

The subsequent skill is reading. Reading refers to the comprehension of written content, which can be perceived audibly or internally, when viewed in a limited context. Reading is generally an essential element of course design and instruction in the context of learning (Deale & Lee, 2021). Reading is often a crucial element of course design and instruction upon a student's arrival in the classroom. There are two modalities of reading: word reading, which prioritizes phonetic decoding, and comprehension reading, which underscores the significance of vocabulary and grammar.

And lastly, the ability to write. Words should be kindled by the fire of intelligence because writing is a manifestation of mind at work, reasoning, curiosity, intelligence, sharpness, and wit. When we write, we show that our minds are working, reasoning, sharpening, and interacting with the world around us (Ferreira, 2020). Writing is a manifestation of both an active mind and a curious mind. Because the other side of writing is the mind at work, words must be sparked by intelligence. Writing stimulates active and critical thinking, which is important for both teaching and learning.

Language learners should prioritize learning how to write because it is an essential ability for both their academic and professional careers. One facet of writing skills is creative writing (Moolman, 2015). The scientific method, the concept of an activity that moves a project ahead, and the creation of new works are the main points of study in creative writing.

1.   LITERATURE REVIEW

2.1 Creative Writing

In most cases, drawing in an audience is the primary objective of creative writing. Creating captivating content also requires the skill to capture the attention of the audience. Competence in both research and writing is necessary for original, high-quality creative work. In addition, creative writing is a method for developing original thoughts into well-structured, entertaining pieces of prose. As a performative act with observable, evaluable results and very transferable abilities, creative writing is becoming increasingly important in the world of rapidly evolving authors (Williams, 2020).

In the dynamic and ever-evolving field of literature, creative writing possesses significant transferability and has observable, quantifiable outcomes. To sum up, there are five main components to any creative research project: language use, structure, expression of themes, originality and imagination, and the strength of the stylistic character. But it is the same field as English literature and writing classes in college. Our research led us to the following five categories into which all creative writing falls: Style, Language Usage, Organization, Expression of Theme, and Originality and Imagination are all crucial considerations (Weldon, 2010).

In common usage, "creative" means "out of the ordinary," and "creative writing" means similarly unconventional prose. The degree of originality and innovation it contains is unprecedented. The term "creative research" refers to studies that do not adhere to predetermined guidelines and are instead conducted independently of preexisting research institutions (journals, news, academic publications). In this imaginative research project, we look at character development, viewpoints, and non-formal language strategies. One kind of writing that fits this description is literary writing, which is also called creative writing. In most cases, drawing in an audience is the primary objective of creative writing. Creating captivating content also requires the skill to capture the attention of the

audience. Good creative research with several meanings also requires strong research and writing abilities. The capacity to express oneself creatively and uniquely, to be resourceful and ingenious, and to be a hard worker are just a few examples. In creative research fiction, the researcher creates everything from events and circumstances to characters and even the planet itself. Writing that takes a fresh, dramatic, or unorthodox perspective to a subject is another definition of creative research. Conversely, research in the academic, technical, and news fields tends to be more detached and factual.

Most people think of fiction and poetry when they hear the word "creative writing," yet creative nonfiction is just as important and varied. Anything written in a way that does not adhere to the norms of academic or technical writing is considered creative research, sometimes called artistic writing. Poems and songs can delve into poetic devices, but novels typically have plots and characters. You can get imaginative nonfiction as well. With creative research, the sky's the limit since the researcher gets to use their imagination to craft their findings. The use of one's imagination to shape one's written expression expands the boundaries of creative research. This study aims to delve into this issue by following research question: What theories and areas are involved in teaching creative writing?

2.2 Types of creative writing

2.2.1 Poetry

Poetry, in its broadest sense, is a kind of creative expression that places emphasis on the rhythm, dimension, rhyme, lyric composition, and stanzas as means of conveying an author's emotional state through language. The most exquisite way to convey all feelings is through poetry. As a result, poetry lyrics that are rich with meaningful words and composed in more creative styles emerge. The focus here will be on how the poet use diction, rhyme, and rhythm to bring out the beauty in the text, since every word is typically beautiful. Ancient poetry and modern poetry, the two halves of this poem, are structurally and qualitatively distinct from one another. Whether it's a deliberate adherence to a tradition or an innate psychological tendency to pattern words, poetry can be described in a variety of ways (Ribeiro, 2007).

2.2.2 Film Script

A screenplay, sometimes called a film script, is a piece of narrative writing that lays out the plot, characters, locations, and language of an upcoming film. A story script lays down the sequence of a scenario's events, locations, circumstances, and conversation. A dramatic framework is used to organize scenes and act as a guide during production. A screenplay, sometimes called a film script, is a piece of narrative writing that lays out the plot, characters, locations, and language of an upcoming film. A story script lays down the sequence of a scenario's events, locations, circumstances, and conversation. A dramatic framework is used to organize scenes and act as a guide during production.

2.2.3 Short Story

The very definition of a short story is a piece of literature that tells a brief, straightforward, and innocent tale. The problems that a character faces are usually all that short stories are about. The brief story captured the protagonist's deepest feelings while succinctly presenting life's essential realities (Mani, 2020). Life does not end in a short narrative, but the story's focus on brevity forces you to confront mortality (Gunesekera, 2016). The conclusion states that the short story is lyrical, weird, unusual, dishonest, linguistic, passionate, immaterial, antisocial, and intuitive. Short stories are a great way to show the universal truths about life since they distil a person's most private emotional experiences.

2.2.4 Novel

More in-depth and written in everyday language, a novel is an extended prose essay that covers more ground than a short story yet still manages to cover a wide range of subjects. A lengthy work of fiction written in prose that depicts real-life characters and events in a storyline of varying degrees of complexity is called a novel (Choeda, 2019). Because novels often include a historical development that is often composed of various fragments and is worthy of scrutiny, they are categorized as putting a more assertive emphasis on life. Because novels often include a historical development that is often composed of various fragments and is worthy of scrutiny, they are categorized as putting a more assertive emphasis on life.

2.2.5 Song lyrics

Song lyrics are artistic creations that mix spoken word with musical notation and rhythmic elements in a poetic manner; they also use concise language, figurative words, and the singer's voice and melody. There is a lot of unusual vocabulary in song lyrics compared to everyday speech. The songs' meaning is constructed using metaphorical language; by deciphering this language, the message will be more apparent (Setiawati & Maryani, 2018). The song's lyrics make use of unusual vocabulary in comparison to everyday speech. The songs build their own meaning using metaphorical language; if we can understand it, the message will be deeper.

2.2.6 Diary

Everything that happens throughout the day, whether it is thoughts, words, or deeds, can be recorded in a diary. One can add inspirational writings, personal narratives, and other topics in diaries. A paper-and-pencil journal has the distinct benefit of not necessitating any prior knowledge or abilities, like having access to the internet or even basic computer knowledge (Ohly et al., 2010). The journal is one tool that teachers can use to help their students develop their writing skills, particularly in recount narrative (Oktaviani et al., 2018). Keeping a diary has the distinct benefit of not need any setup or proficiency with computers. Students can practice writing, and especially recount text, in a variety of classroom-appropriate formats, one of which being journals. Keeping a diary is a great way for students to practice writing.

1.2.7 Essay

Writing from the author's personal perspective on a given topic is the essence of an essay. A diary is an individual's reflective notebook detailing their thoughts, feelings, and experiences. One can add inspirational writings, personal narratives, and other topics in diaries. People used to write essays on paper before the internet. Nowadays, there are more options than ever before for keeping a journal. A common theme in essays is a discussion of ideas and works of other authors with those of the essay's author (Moran, 2018). The paper claims that visually enhancing such works makes their dialogic and heteroglossia aspects more complex (Robertson & Hetherington, 2018). Essays are frequently a discussion between the researcher and other people's writings and ideas. An essay is a brief piece of writing (typically fewer than 3000 words) on a single topic that stands on its own and makes sense to the reader.

3. METHODS

Systematic reviews contrast with standard literature reviews by aiming to find all studies, whether published or unpublished, pertinent to a certain inquiry. Their methodology aims to mitigate the effects of selection, publication, and data extraction biases. This guide outlines the methodologies for performing systematic literature reviews, emphasizing bias reduction, literature search techniques, and the analysis of heterogeneity (Nightingale, 2009).

A systematic literature review provides a thorough summary of current research and highlights gaps necessitating further exploration to promote the methodical progression of knowledge in the discipline. This section delineates the methodologies utilized in the literature review to tackle a particular research question (Tan et al., 2020). Identifying, screening, and qualifying studies, collecting, and analysing data, and evaluating study quality are all steps in conducting a systematic

review (Bezemer & Cowan, 2021). During the nomological network stage, a systematic review model was employed to investigate potential causes of writing anxiety and existing methods for eliminating it (Nurkamto et al., 2024).

Below, we outline the four separate processes that made up our methodology for the systematic literature review. A preliminary analysis of the language used, the systemic review of abstracts and keywords was limited to peer-reviewed works within the Social Sciences by employing advanced filters. Upon first perusal of abstracts, it became clear that the search had returned numerous items that did not pertain to the aims and parameters of this review of the literature. Secondary analysis of abstracts.

The secondary scan of abstracts involved a thorough analysis of each abstract to verify intentional and substantive interaction with the notion of cultural sensitivity or associated ideas employed in the initial search string. and Thorough assessment and conceptual examination of material (Hurst et al., 2021).

Adhering to the methodology defined by (Khan et al., 2003) The literature review was executed in five phases: 1) establishing the research topic; 2) selecting pertinent articles; 3) evaluating the suitability of the articles; 4) summarizing the articles; and 5) interpreting the articles' findings.

4.   RESULTS

The steps in this research are based on the five steps in the methodology section, namely:

1)   establishing the research topic

The development of the research question is a crucial stage since it serves as the study's foundation. Using databases, this also aids in finding and defining the terms or keywords that are appropriate for the study's scope, which in turn helps in refining and restricting the questions and decreasing errors. This literature evaluation aims to answer the following question: What fields and theories are relevant to creative writing from 2010 to 2024?

2)   Selecting pertinent articles

The two-step process for locating relevant articles is detailed in this section. Using the database to find the appropriate keywords was the initial stage in doing the search. "Creative Writing" was one of the keywords utilized. First, *tandfonline*; second, Google Scholar; and third, ScienceDirect are the databases consulted for this literature study. Papers published between 2000 and 2024 were the only ones considered. The next thing to do was look for the articles, which turned up 93,651 results (n = 75,050 on *tandfonline*, 17,551 on Google Scholar, and 1,050 on ScienceDirect). Unfortunately, not every article covered all the bases needed for this analysis. This led to a second round of searches, this time yielding 76 items. Reading each article carefully was the last stage.

Only 49 articles were determined to be eligible. No papers from journals. To be considered for inclusion in this review, articles needed to meet certain criteria. Firstly, they had to be published in a valid database. Secondly, they had to be published in three different databases, specifically *tandfonline*, Google Scholar, and ScienceDirect. Lastly, the articles had to be about creative writing. Qualitative research designs were preferred. Lastly, the articles had to report on the teaching and learning strategies used by teachers when teaching creative learning. Lastly, they had to be published in English.

3)   Assessing the appropriateness of the articles

To ensure that only relevant publications were included for this literature review, we established and implemented inclusion and exclusion criteria. The goals of the evaluation informed the development of both requirements. In addition, improving the study's external and internal validity are the goals of defining criteria. When evaluating each piece, we keep critical writing theory and practice in mind.

4)   summarizing the articles

To address the study question, the researcher compiled a summary of the relevant literature. The papers that were considered for this study were subjected to multiple rounds of screening according to the established criteria, as mentioned in step II, until a final selection of 51 articles was made. The inclusion and exclusion criteria for this study were met by excluding a total of fifteen articles. All the papers were appropriate for the purpose of this literature study, which was to examine various theories and practices within the field of creative writing.

5) Interpreting the findings of the articles.

The search results for creative writing from several research articles can be seen from the table below:

No	Author and Year	Tittle	Result
1	(Williams, 2020)	*'How to do things with words': teaching creative writing as performance*	Creative writing should embody an anarchic and rebellious spirit, potentially appearing inarticulate and unconscious. This necessitates that writers utilize metaphorical language, expressing ideas obliquely and imaginatively rather than through rational discourse. The provisional nature and inherent uncertainty of creative activity must be recognized and positioned at the core of any theoretical pedagogy or methodology in Creative Writing.
2	(Wang et al., 2019)	*Effectiveness of web-based mechanism for teaching creative writing in the classroom*	In the digital era, numerous software applications and websites are available to assist educators in the creative writing classroom. Bjorklund introduced various instructional tools and websites, which can be categorized as follows: (1) Presenting Online, (2) Engaging Students Online, (3) Peer Review, (4) Providing Feedback, (5) Online Writing Resources, and (6) Sites for Writing Inspiration. A book titled Creative Writing in the Digital Age: Theory, Practice, and Pedagogy, edited by Clark, Hergenrader, and Rein, discusses various media and software that can enhance the creative process in educational settings. This resource provides numerous strategies for creative writing educators contemplating the incorporation of digital media into their teaching practices.

3	(Weldon, 2010)	*On Assessing Creative Writing*	literary works into five distinguishing features: creativity, imagination, uniqueness, Expression using words, A piece's structure, its form, Thematic Expression and Style Maturity.
4	(Beck, 2016)	*Teaching Creative Writing Online*	This paper presents the author's reflections on their time spent using WebCT software to deliver an online Master of Arts in Creative Writing program. Here we will go over the following topics: the course outline, the online format, the first worries about making the course online, Salmon's five-stage model for online instruction, the pros, and cons of online education, and more. In the latter section of the paper, we lay out our future goals for creating an online model of creative writing instruction and assessment.
5	(LAW-VILJOEN, 2012)	*Teaching creative writing*	An entire business based on "creative writing" has been born out of these institutional programs and the many "non-academic" domestic writers' organizations that aim to mimic them. In the past 30 years, there has been a meteoric rise in the number of online resources such as blogs, forums, contests, Facebook pages, and books.
6	(Moolman, 2015)	*Introduction: Critical Reflections on the Teaching of Creative Writing*	Teaching Creative Writing, regardless of the setting—be it a university seminar room, community hall, private living room, or prison—extends beyond the mere instruction of a functional or predetermined skill. The focus is on instructing methods of thought and discovery, emphasizing that these processes are not abstract or passive but are active engagements manifested through human language, resulting in concrete outputs such as poetry or fiction.

7	(Wang et al., 2019)	*Exploring the Relationships of Achievement Motivation and State Anxiety to Creative Writing Performance in English as a Foreign Language*	EFL teachers should consider students' anxiety when teaching creative writing to foster a supportive environment that encourages the free expression of ideas. This finding highlights the necessity for further research to examine the impact of learner anxiety on teaching creative writing.
8	(Tu, 2021)	*Developing self-directed learning strategies through creative writing: Three case studies of snowball writing practice in a college Chinese language classroom*	Furthermore, the concepts of creative writing ought to be integrated into the curriculum to encourage learners to reassess their learning objectives and adjust their self-directed learning strategies. Elaborating on the definition of creative writing will assist learners in exploring self-directed learning strategies to enhance their writing content, reconsider writing topics, and consistently reflect on the writing processes.
9	(Berold, 2016)	*What do Writing Students Need? The Rhodes Masters in Creative Writing*	This process of teaching or learning occurs through a collective engagement with a preliminary text. The teaching approach cannot resemble that of a literature class, where the text remains static and the author is absent. The readers engage with the writer as an individual, addressing the semi-conscious aspect of their existence, the realm of reverie that constitutes the creative state of mind. They examine not only the text itself but also the contexts surrounding it, considering potential revisions or extensions that may be necessary.
10	(Barton et al., 2024)	*Teaching creative writing in primary schools: a systematic review of the literature through the lens of reflexivity*	Teaching writing involves complexity, and research concerning approaches that enhance students' comprehension and performance in written assessments is extensive. Teachers demonstrate a clear understanding of how to instruct on written aspects, including text structure, purpose, and language conventions. Nevertheless, aspects of writing that are more qualitative and

5. **5.**			nuanced, including authorial voice and creativity, have been less emphasized.
11	(Pawliczak, 2015)	*Creative Writing as a Best Way to Improve Writing Skills of Students*	Creative Writing encompasses the examination of various forms of writing, such as poetry, fiction, drama, and creative non-fiction, alongside their contextual frameworks, achieved through both creative output and reflective analysis of the writing process. Writing encompasses not only books and printed materials but also scripted and unscripted performances, oral and recorded outputs, as well as various forms available in electronic, digital, and other new media. Creative Writing encompasses various forms and genres as subjects of study; however, its outputs are primarily imaginative interpretations of the world rather than informational texts, encouraging complex engagement from the audience or reader.
12	(Manery, 2015)	*Revisiting the Pedagogy and Theory Corral: Creative Writing Pedagogy Teachers' Conceptions of Pedagogic Identity*	The study employs a phenomenographic approach to identify five overarching categories of pedagogic identity: Expert Practitioner, Facilitator, Change Agent, Co-Constructor of Knowledge, and Vocational Coach. This framework of pedagogic identity functions as a tool for elucidating the tensions and contradictions present in both the conceptions and practices of teaching creative writing and creative writing pedagogy.

DISCUSSION

The pedagogical frameworks and subject areas that comprise teaching creative writing instruction. First, the ideal teaching creative writing exudes a spirit of anarchy and rebellion, even if it comes

across as clumsy and unfocused. Because of this, authors must resort to metaphorical language, presenting concepts in a roundabout and imaginative way instead of using logical speech. Recognizing and situating the provisional and inherently uncertain nature of creative activity at the core of any theoretical teaching or technique in Creative Writing is essential. Second, these days, teachers of creative writing have access to a wealth of resources online, including a plethora of software programs and websites. Among the many instructional resources that Bjorklund offered, the following stand out: Online presenting, online student engagement, peer review, feedback provision, online writing resources, and inspiration sites are the first six topics.

Third, literary works into five distinct characteristics: originality, inventiveness, imaginative capacity, linguistic expression, structural integrity, formal maturity, thematic expression, and style. Fourth, what follows is an extensive discussion of the course outline, format, and initial concerns over the online delivery of the course, as well as an examination of Salmon's five-stage model for online instruction, the benefits, and drawbacks of online education, and much more. Long-term plans for developing an online framework for evaluating and teaching creative writing are detailed in the paper's last section.

Fifth, from these formal programs and the numerous "non-academic" home writers' groups that seek to imitate them, an entire industry cantered around "creative writing" has emerged. Blogs, forums, contests, Facebook pages, and books have all seen a tremendous increase in popularity during the last 30 years. Sixth, no matter the location, whether it is a university lecture hall, a community centre, a private residence, or a prison, teaching creative writing goes beyond just imparting a set of skills. Teaching strategies for thinking and discovering is the main emphasis, with the idea that they are not passive or abstract processes but rather active engagements made visible via language that produce tangible results like works of fiction or poetry.

Seventh, creating a safe space for students to express themselves freely is essential for effective creative writing instruction in English as a foreign language (EFL). This conclusion emphasizes the need for additional studies to investigate how anxiety among students affects creative writing instruction. Eighth, in addition, students should be encouraged to reevaluate their learning goals and modify their self-directed learning practices by incorporating creative writing themes into the curriculum. To help students better reflect on their writing processes, rethink their writing subjects, and improve their writing content, it is helpful to provide a more detailed explanation of creative writing.

Ninth, Collaborative reading of a preparatory material is the means via which this instructional process takes place. It cannot be like a literature class, when the book is on a shelf and no one is present to discuss it. The reader enters a personal relationship with the writer, touching on the subconscious, the world of daydreaming that makes up the creative mindset. They take a close look at the text and its circumstances to determine if any changes or additions are needed. Tenth, there is a lot of research on strategies that improve students' understanding and performance on written examinations, and teaching writing is a complex task. A teacher's command of the fundamentals of writing, such as paragraph organization, thesis statement, and language usage, is evident in their lessons. However, less attention has been paid to the more subtle and qualitative parts of writing, such as the author's voice and creativity.

Eleventh, the study of creative writing involves both the production and reflective analysis of literary works and their contexts, including but not limited to poetry, fiction, theatre, and creative non-fiction. The term "writing" is broad enough to include not only written and printed texts but also scripted and unscripted performances, audio and video recordings, and a wide range of digital and electronic forms. Although creative writing draws from a wide range of disciplines, its primary goal is to evoke complex emotional responses from readers using imagined rather than factual accounts of real-world events. Twelfth, Expert Practitioner, Facilitator, Change Agent, Co-Constructor of Knowledge, and Vocational Coach are the five broad types of pedagogic identities determined by the phenomenographic research. Teaching creative writing and creative writing pedagogy are both

characterized by underlying tensions and contradictions, which can be better understood with the help of this pedagogic identity framework. The results of some of the articles researched are as follows no matter how clumsy or disorganized it may be, the perfect creative writing classroom would radiate anarchy and rebellion.

Teachers of creative writing can find a wealth of information and tools, such as webpages and software applications, on the internet. categorizes literary works according to five distinct traits: style, thematic expression, structural integrity, inventiveness, imaginative ability, language expression, and originality. In the final section of this article, we lay out our long-term goals for creating an online system to assess and instruct creative writing. The notion that thinking and discovering is not something that happens passively or abstractly but rather as an active engagement visible via language that produces concrete outputs like works of fiction or poetry is central to the teaching methodologies that are put forth.

A more thorough description of creative writing can assist students in improving their writing by encouraging them to reflect on their writing process, reconsider their writing subject, and revise their material. All forms of creative writing—poetry, fiction, drama, and creative non-fiction—as well as their contexts are considered in the study of creative writing. The term "writing" encompasses a wide range of expressions, from printed texts to scripted and unscripted performances, recordings (both audio and video), and a host of digital and electronic formats. The pedagogical identity framework can help us better understand the underlying conflicts and inconsistencies that characterize creative writing pedagogy and creative writing instruction.

6. CONCLUSION

This systematic review researches theories and areas related to teaching creative writing. Broadly speaking, creative writing is the activity of expressing ideas, ideas, feelings, and emotions in the form of writing that attracts the attention of readers. Creative writing aims to entertain and attract readers' attention. For the method of this research using Systematic literature review (SLR) with five steps, namely 1) determining the research topic; 2) selecting relevant articles; 3) evaluating the suitability of the article; 4) summarising the article, and 5) interpreting the findings of the article. The optimal pedagogy Creative writing embodies a sense of anarchy and defiance, despite its potential to appear awkward and disorganized. Instructors of creative writing possess a multitude of internet tools, encompassing an array of software applications and websites. Literary works possess five distinct characteristics: originality, inventiveness, creative capacity, linguistic expression, and structural integrity.

The final component of the study delineates long-term strategies for establishing an online framework for assessing and instructing creative writing. The primary focus is on teaching tactics that promote active thinking and discovery, emphasizing that these processes are not inert or abstract but rather dynamic engagements manifested via language, resulting in concrete outcomes such as works of fiction or poetry. To assist students in reflecting on their writing processes, reconsidering their writing topics, and enhancing their writing quality, a comprehensive elucidation of creative writing is beneficial. The study of creative writing encompasses the creation and critical examination of literary works and their contexts, including poetry, fiction, drama, and creative non-fiction.

The term "writing" includes several forms of expression, such as printed texts, scripted and unscripted performances, audio and video recordings, and numerous digital and electronic formats. The pedagogical identity framework aids in comprehending the fundamental conflicts and inconsistencies inherent in creative writing teaching and instruction.

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