Chapter 24

The Instructional Design of the Creative Writing

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1. INTRODUCTION

Creative writing in the 21st-century teaching and learning era plays a crucial role in developing students' language competence and higher-order skills. Not only does it aim to train students to compose texts, but creative writing also facilitates students in expressing original ideas and personal experiences (Meng, 2023), improving imagination (Hubert et al., 2025), and strengthening reflective skills (Iepan, 2025). In the context of higher education, particularly in Language and Literature programs, creative writing serves not only as a platform to sharpen literary skills but also as a medium for cross-competence learning, such as communication skills, critical thinking, collaboration, and problem-solving (Randolph, 2023; Sudirman, 2025). However, the practice of creative writing often encounters several challenges, including writing anxiety (Khan et al., 2021), students' lack of creativity (Kreminski & Martens, 2022), and unstructured instructional approaches (Jansen & Ngema, 2019).

Along with the development of teaching paradigms that emphasize learner-centered instruction, the need for effective and contextual instructional design has become increasingly important (Bui & Hsieh, 2024; Qizi, 2025). Instructional design in creative writing aims to integrate learning objectives, materials, activities, and assessments harmoniously, resulting in systematic and meaningful teaching and learning processes (Asri et al., 2022; Reynolds et al., 2022). An appropriate instructional approach not only encourages students to produce high-quality creative works but also strengthens active and collaborative learning experiences that are responsive to contemporary digital and reading–writing cultures. By considering these instructional design principles, the teaching of creative writing can shift from merely assigning writing tasks to providing a transformative learning experience for students.

2. INSTRUCTIONAL DESIGN
2.1 Course Content and Topics

The Creative Writing (CW) course aims to develop students' creative expression across various English writing genres, including poetry, short stories, creative nonfiction, news articles, and biographies (Fitria, 2024; Harper, 2010; Lemerond, 2019). Guided by Outcome-Based Education (OBE), the course emphasizes measurable learning outcomes through creative products and portfolios while integrating literary techniques, linguistic accuracy, originality, and cultural awareness. At least 50% of learning activities adopt Project-Based Learning (PBL), with in-class sessions focused on concept delivery, text analysis, project supervision, presentations, and peer feedback.

The course material is organized within a progressive one-semester framework integrated with writing projects:

a. Writing Process and Idea Generation: Delivered in the first two meetings as a conceptual and strategic foundation for all creative activities.

b. Poetry Writing: Allocated two meetings, as this genre is relatively concise and effective for honing linguistic sensitivity, imagery, and personal expression.

c. News Article Writing: Allocated two meetings to develop skills in writing accurate, structured, and contextual creative nonfiction.

d. Short Story Writing: Presented over three meetings due to the complex narrative elements involved, such as character development, plot, conflict, and point of view that require adequate time for drafting and revision based on peer feedback.

e. Biography Writing: Allocated three meetings, as this genre combines research, facts, and creative narration, playing a vital role in fostering cultural awareness and empathy toward the life experiences of the subjects.

The selection and sequencing of topics are based on genre complexity and the creative process, progressing from simpler to more complex forms while integrating local-based contexts. Students draw on local cultures, social issues, traditions, and lived experiences as sources of inspiration, supporting cultural sustainability through the preservation of local narratives. At the same time, this approach promotes glocalization by enabling students to express local voices through globally accessible English texts, strengthening engagement and connecting local experiences with global literacy practices.

With this design, the CW course aims to provide a systematic and outcome-oriented learning experience that emphasizes project-based learning, fosters creative and critical engagement, and integrates local-

based contexts to support cultural sustainability and glocalization, while remaining relevant to both academic and professional demands.

2.2 Teaching Method

The teaching of CW employs a combination of instructional methods aligned with the principles of OBE and PjBL, emphasizing active engagement, contextual relevance, and the production of tangible creative outcomes.

a. *Project-Based Learning (PjBL).* PjBL serves as the primary approach, engaging students in sustained writing projects that reflect authentic learning outcomes and foster creativity and writing proficiency through gradual and reflective processes (Ampo et al., 2025; Chao et al., 2025).

b. *Process-Based Writing Approach.* The process approach is applied to guide students through idea generation, drafting, revising, and presenting their work, reinforcing writing as an iterative and reflective practice rather than a product-oriented activity (Sudirman, 2025; Zhang, 2024)

c. *Workshop and Peer Review.* Workshop-based learning and peer review are integrated to facilitate constructive feedback, enhance analytical and reflective skills, and promote collaborative learning through peer interaction (Dowse et al., 2018; Sánchez-González, 2020)

d. *Genre-Based Instruction.* A genre-based approach provides students with a clear understanding of textual structures and conventions, enabling them to apply genre-specific features confidently in their own writing (Ariyanfar & Mitchell, 2020; Asbar et al., 2025; Rahmadhani et al., 2022)

e. *Contextual and Local-Based Techniques.* Integrating local contexts into writing projects encourages students to draw on local cultures, experiences, and values, supporting cultural

sustainability while bridging local narratives with global English literacy practices (Siahaan et al., 2025; Zahro et al., 2025) .

2.3 Teacher and Student Roles

In OBE- and PjBL-based CW courses, the roles of lecturers and students evolve across learning stages. Lecturers are more dominant in the initial phase to establish conceptual foundations, while students take primary responsibility during the creative project phase. During workshops and peer review sessions, both roles become more balanced, fostering collaborative learning and maintaining the quality of academic discourse. Table 1 shows the detailed roles and how they are related to the CW's Program Learning Outcomes (PLO) and targeted Course Learning Outcomes (CLO).

Table 1. Teacher and Student Roles

Learning Phase	Developed PLO (Program Learning Outcomes)	Targeted CLO (Course Learning Outcomes)	Lecturer Role	Student Role	OBE Form (Evidence of Achievement)
Concept & Genre Introduction	Attitude & Knowledge	Understand the concepts and characteristics of creative writing genres	Explaining theory, genres, and text exemplars; formulating CLOs & rubrics	Analyzing examples, questioning, and engaging in discussion	Conceptual understanding, classroom discussion
Project Planning	General Skills	Develop creative ideas and writing plans	Guiding topic selection and local-based contexts	Exploring ideas and designing the project	Project proposal, outline
Project Execution (Out-of-Class)	Specific Skills	Produce original creative writing according to the genre	Mentoring, monitoring progress, and providing feedback	Writing, revising, and managing the creative process	Drafts, progress logs

Workshop & Peer Review	General Skills & Attitude	Apply reflection and feedback to improve work	Facilitating discussion and ensuring the quality of feedback	Giving and receiving constructive feedback	Peer review notes, reflection journals
Final Presentation & Evaluation	General & Specific Skills	Present works and compile a creative portfolio	Assessing and evaluating CLO achievement	Presenting the final work and portfolio	Final Product & Portfolio (≥50% Project weight)

2.4 Activity Types

Each genre is taught with activity emphases aligned to its characteristics and complexity. Poetry focuses on language and imagery through guided writing and workshops, while short story and biography writing emphasize sustained project development, drafting, and peer feedback. News article writing adopts a structured approach involving text analysis, writing simulations, and fact-based revision. Accordingly, CW instruction employs tiered activities that integrate theory, practice, collaboration, and reflection, enabling continuous creative development and the production of measurable outcomes relevant to academic, professional, and local cultural contexts. Table 2 shows the genre-specific matrix of activities in the CW course.

Table 2. Genre-Specific Activity Matrix

Topic	In-Class Focal Activities	Project Activities (Out-of-Class)	Rationale for Activity Selection
Writing Process & Idea Generation	Mini-lectures, brainstorming, and discussion of locally based text exemplars	Idea development and project outlining	To build the conceptual foundation and creative readiness.

Poetry Writing	Poetry analysis, guided writing, and workshops	Writing and revising poems	Poetry demands intensive exploration of language and imagery.
News Article Writing	Text structure analysis, writing simulations, and peer feedback	Writing news articles based on local contexts	To train linguistic accuracy and fundamental journalistic skills.
Short Story Writing	Mini-lectures, plot/character discussions, and workshops	Short story development (drafting to revision)	A complex genre that requires a sustained, continuous creative process.
Biography Writing	Biography analysis, ethics and culture discussions, and workshops	Writing biographies of local figures	Integrates creativity and research while fostering cultural sustainability.
Presentation & Portfolio	Work presentations, reflection, and class discussions	Finalization of the creative portfolio	Serves as tangible evidence for CLO and PLO achievement in an OBE framework.

2.5 Materials and Media

Learning materials for the CW course are presented in multiple formats to support both product-oriented and process-based learning outcomes. Core materials include concise modules on genre conventions, assessment rubrics, and project guides, as well as model

texts such as selected local poems, short stories by Indonesian writers translated into English, international flash fiction, newspaper feature articles, and short biographies of local cultural figures. These examples enable students to study genre features while engaging with locally based content in a glocal context.

Learning media primarily utilize shared cloud storage platforms (e.g., Google Drive) for distributing materials, collecting assignments, and archiving student portfolios (Hasbi et al., 2024). Online collaborative documents are used for drafting, peer review, and revision, while audiovisual media such as recorded poetry readings and author interviews support genre appreciation. Presentation tools are employed to showcase final creative works. These media facilitate independent, collaborative, and continuous writing processes beyond the classroom, in alignment with OBE and project-based learning principles.

2.6 Assessment and Evaluation

Assessment in the CW course is conducted continuously throughout the semester to ensure the achievement of Program Learning Outcomes (CPL) and CLO based on OBE. In general, assessment is implemented in three main phases: formative assessment, mid-semester assessment (UTS), and final assessment (UAS), with projects serving as the dominant component.

a. Formative assessment is carried out in every meeting or across several meetings, primarily through class discussions, workshops, progress presentations, and peer review activities.
b. The mid-semester assessment (UTS) is conducted in the middle of the semester in the form of a local tourist attraction vlog project, which assesses students' creative writing abilities grounded in local and multimodal contexts.

c. The final assessment (UAS) takes place at the end of the semester in the form of a mini exhibition, where students present their creative works and portfolios as the final learning products.

Assessment covers the following aspects:

a. The creative process (planning, drafting, and revision).
b. Written products (originality, genre structure, style, and language accuracy).
c. Active participation in discussions, workshops, and peer feedback.
d. Presentation skills and reflective ability regarding the produced works.
e. Local cultural contextualization and global relevance (glocalization).

Learning evaluation combines formative and summative assessments using CLO-based rubrics to ensure objectivity and transparency. Projects function as the primary evidence of learning achievement (≥50%), while discussions and presentations serve as process-based assessments and reflective reinforcement. Table 3 shows the detailed assessment scheme.

Table 3. Assessment Scheme and Implementation

Assessment Type	Timeline	Form of Assessment	Evaluated Aspects	Weight
Participation & Discussion	Throughout the semester	Discussions, workshops, peer review	Engagement, reflection, collaboration	10%
Continuous Project	Throughout the semester	Genre-based project tasks	Process & quality of work	50%
Mid-term Exam (UTS)	Mid-semester	Vlog of local tourist attractions	Creativity, local context,	15%

			language, presentation	
Final Exam (UAS)	End of semester	Mini exhibition & portfolio	Final product, reflection, professionalism	15%
Cognitive Tasks	Integrated	Written assignments	Understanding of concepts & genres	10%

3. RECOMMENDATION

While OBE and PjBL approaches are increasingly popular in CW instruction, there remains a debate regarding the integration of instructional structure with the provision of space for students' creative expression. PjBL has proven effective in enhancing students' writing skills and creativity through active involvement in authentic projects; findings indicate that PjBL facilitates the development of writing abilities through meaningful and reflective tasks compared to conventional teacher-centered approaches (Fitri & Putri, 2025; Qomariyah et al., 2025; Sa'diyah & Cahyono, 2019; Wijayanti, 2024) . Furthermore, other studies suggest that integrating local contexts through a glocalization approach can enrich the learning experience and strengthen students' cultural identity as writers, ensuring that learning materials are not only academically relevant but also culturally significant within the higher education context (Ardhita et al., 2025; Castro-caliboso et al., 2025; Hasbi et al., 2025a).

However, the implementation of PjBL in Creative Writing also faces practical challenges, such as the requirement for time resources and continuous feedback, which necessitate robust instructional design and the readiness of both lecturers and students. In this regard, flexible assessment strategies and clear rubrics are essential to evaluate both the creative process and the final product, ensuring that

learning outcomes are measured validly (Hasbi et al., 2025b). Consequently, effective Creative Writing instruction should combine a systematic OBE structure with students' creative freedom and local cultural contexts to produce meaningful and relevant learning experiences.

Author

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