

EFFECTS OF USING ONLINE CREATIVE WRITING INSTRUCTION ON
MATHAYOM 1 STUDENTS' CREATIVE WRITING ABILITY

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ศุชชา ทิพนตร : ผลของการใช้กิจกรรมการเขียนเชิงสร้างสรรค์ออนไลน์ที่มีต่อความสามารถในการเขียนเชิงสร้างสรรค์ของ นักเรียนชั้นมัธยมศึกษาปีที่ 1 (EFFECTS OF USING ONLINE CREATIVE WRITING INSTRUCTION ON MATHAYOM 1 STUDENTS' CREATIVE WRITING ABILITY) อ.ที่ปริกษาวิทยานิพนธ์หลัก: ดร.พรพิมล สุขะวาที, 147 หน้า.

การศึกษาวิจัยนี้มีวัตถุประสงค์เพื่อ 1) เปรียบเทียบความสามารถในการเขียนเชิงสร้างสรรค์ของกลุ่มเรียนออนไลน์และกลุ่มเรียนในชั้นเรียนหลังการทดลอง 2) ศึกษาแรงจูงใจของนักเรียนที่มีต่อการเรียนแต่ละชนิด เครื่องมือที่ใช้ในงานวิจัยประกอบด้วยข้อสอบวัดความสามารถการเขียนเชิงสร้างสรรค์ บทเรียนออนไลน์ การเขียนเชิงสร้างสรรค์ แผนการสอนสำหรับบทเรียนออนไลน์และบทเรียนในชั้นเรียน และแบบสอบถามแรงจูงใจ โดยในงานวิจัยนี้มีกลุ่มตัวอย่างคือนักเรียนชั้นมัธยมศึกษาปีที่ 1 จำนวน 38 คน โรงเรียนกรรณสูตศึกษาลัย จังหวัดสุพรรณบุรี ผู้วิจัยใช้วิธีการแบ่งแบบสุ่มเพื่อแบ่งกลุ่มตัวอย่างออกเป็นสองกลุ่ม ได้แก่ กลุ่มเรียนออนไลน์และกลุ่มเรียนในชั้นเรียน

ผลการวิจัยพบว่า นักเรียนทั้งสองกลุ่มมีความสามารถในการเขียนเชิงสร้างสรรค์สูงขึ้นหลังการทดลอง แต่กลุ่มเรียนในชั้นเรียนมีคะแนนสอบหลังเรียนสูงกว่ากลุ่มเรียนออนไลน์ อย่างมีนัยสำคัญทางสถิติที่ระดับ .05 เมื่อวิเคราะห์ตามเกณฑ์ให้คะแนนซึ่งประกอบด้วย ตัวละคร ฉาก การลำดับเรื่อง ความคิดสร้างสรรค์ โครงสร้างประโยค และไวยากรณ์และการสะกดคำ พบว่าทั้งสองกลุ่มมีความแตกต่างด้านไวยากรณ์และการสะกดคำอย่างมีนัยสำคัญ เมื่อศึกษาแรงจูงใจของนักเรียนพบว่ากลุ่มเรียนออนไลน์มีแรงจูงใจในการเรียนและการเขียนสูงกว่ากลุ่มเรียนในชั้นเรียน

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This study aimed to investigate two objectives including: 1) to compare mathayom 1 students' creative writing ability after taking the online creative writing instruction (OCWI) and face-to-face creative writing instruction (FCWI); 2) to explore mathayom 1 students' motivation after taking the OCWI and FCWI. The instruments used in this study were a paper-based creative writing pre-test and a paper-based creative writing post-test, online creative writing instruction, lesson plans for online creative writing instruction and face-to-face creative writing instruction, and motivation questionnaires. The sample in this study was 38 of grade 7 students who were studying in academic year 2014 at Kannasootsuksalai School, Suphan Buri province. The sample was randomly divided into two groups: OCWI group and FCWI group.

The results revealed that students' creative writing ability in both groups was improved due to the experiment. When the OCWI group post-test score was compared with the FCWI group, there was a significant difference in the post-test score in favor of FCWI. When analyzing the scoring traits; Character, Setting, Organization of Plot, Creativity, Sentence Fluency, and Grammar and Spelling, a significant difference was found in Grammar and Spelling trait. However, it was found that OCWI can promote students' motivation more than FCWI.

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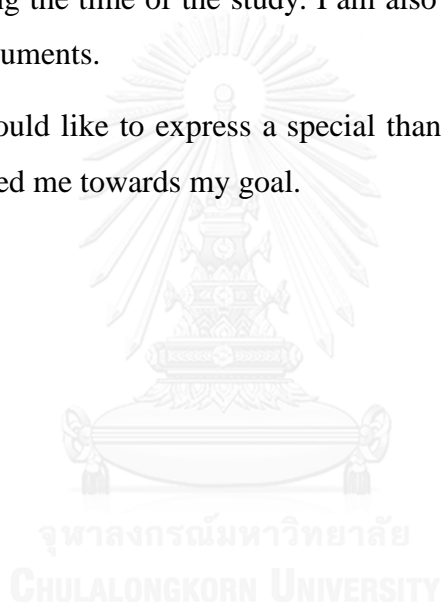
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CHAPTER I

INTRODUCTION

Background of the Study

According to Ministry of Education (2008), foreign language teaching in Thailand aims to prepare learners to be global citizens. The main content in foreign language teaching includes language for communication, language and culture, language and its relationship with other learning areas, and language and its relationship with the community and the world. To reach this goal, a teacher's role is to provide language knowledge, cultural content, and opportunities for students to use the target language in various situations, both inside and outside the classroom. Thus, students will be able to use the language to seek information, further their studies, and communicate in a global society. English is one of the foreign languages that are taught in school and follow the instructions indicated in The Basic Education Core Curriculum B.E. 2551. However, it can be said that up until now English language teaching in Thailand has not prepared students for the changing world (Wiriyachitra, 2001).

In today's world, people change the ways that they communicate (Colford, 1996). Colford (1996) pointed out that, in this innovative era, people write more in the form of 'electronic texts' and publish their writing on the internet. Miniwatts Marketing Group (2013) revealed a finding that English is the most used language on the Internet. If the Internet affects the way people communicate, then it affects English language teaching (Akinwamide & Adedara; Bolton, 2010; Teeler & Gray, 2000). Teeler and Gray (2000) illustrated that there are various resources, teaching

ideas, and activities available on the Internet. As such, teachers need to adjust their lessons to coincide with this innovative world and serve the needs of students.

As mentioned above, the role of English writing becomes more important as a tool to communicate through technology. However, as previous studies have shown, the English writing ability of Thai students that needs to be improved. A recent study by the Ministry of Education: Report on Language Testing in the Thai Mathayom Schools (cited in: Kitchakarn (2012b) revealed that Thai students perform poorly in English. In particular, their writing skills showed an urgent need for improvement. Likewise, Wongsothorn (1993) studied the levels of English skills of Thai students. The participants in this study were 697 mathayom 3 students, 525 mathayom 6 students, and 493 first, second, and third year Chulalongkorn University students. The research found that the English skills of participants at all levels needed improvement. Prapphal (2003) investigated the English proficiency of Thai students and directions of English teaching and learning in Thailand. In her study, she compared Thai graduates' CU-TEP scores to TOEFL scores of graduates from other Association of South East Asian Nations (ASEAN) countries. The results pointed out that Thai graduates' English level was not suitable to study abroad. When focused on CU-TEP writing skills, she found that the participants' mean score was 50% lower than those of other nations.

A reason that may explain why Thai students have such a low ability in English writing is that writing is considered the most complex and difficult skill for language learners (Joshua et al., 2007). They explained that there are various factors that influence writing such as learners' attitudes about writing, writing ability, interest in the topic, background knowledge, and experiences. Tongpermpoon (2008) stated in

his report that writing in English is difficult for learners because they need to have enough background knowledge about lexis, syntax, and organization in order to produce good writing. This supported a study by Toh (2000), which indicated that Thai students have limited vocabulary and have problems with grammar, punctuation, spelling, and expressing what they want to say. Moreover, Thai teachers focus too much on grammar use and writing mechanics.

Brown (2007a) suggested that elements of writing such as structure, organization, and rhetoric are important. However, focusing too much attention on them can block learners' ideas. Fleming (1991) stated that there are many writing assignments that students are expected to do in class such as report writing or writing summaries of texts. These senses of expectation are traps for both teachers and students because most of writing assignments deny students the opportunity to use their creativity, block learners' fluency, and do not provide space for students to play with their ideas inside the assigned topic. In effect, students' writing pieces are controlled, predictable, generic, and unemotional.

Employing creative writing in the classroom can make students' work livelier and enhance students' writing ability (Cremin, Gooch, & Lambirth, 2005). Creative writing is writing that is associated with creativity (Burt-thomas, 2010; Lubart, 2009; Sharples, 1999). Guilford (1950) defined creativity as an ability which involves applying sensibilities to problems, having creative fluency of production, generating novel ideas, having flexibility of mind, synthesizing, reorganizing, having a high degree of complexity of the conceptual structure, and evaluating.

Previous studies have indicated that creative writing benefits students. For example, Temizkan (2011) investigated the effects of creative writing activities on

story writing skills. The results revealed that the story writing post-test scores of the experimental group were significantly higher than in the control group. He discussed that creative writing activities are more effective than traditional writing education at improving students' story writing ability. He continued that creative writing activities also have a significant effect on content, setting, and time dimension of story structure. Similarly, Dai (2010) studied the effects of an English language creative writing course for sophomores in China. She found that the creative writing course allowed students the freedom to explore different aspects of themselves and the environment around them, express their ideas, use dialogue effectively, and experiment with the use of various structures. As a result, students' language proficiency and critical thinking skills improved after taking the creative writing course.

Getting students to write can also be difficult for a teacher. Online instructions could be a good motivation and a helpful facilitator for students to write in English. Support for this line of argument was provided by previous studies. Duan (2011) examined the relationship between students' motivation and second language writing. In her study, she mentioned online writing labs as a source for authentic materials where learners can learn about grammar and writing, interact in an authentic English environment, develop their language proficiency through self-access sites, and improve their writing skills through corpus technology. In online writing, learners are encouraged to be autonomous learners. They play active roles as actors, creators, writers, discussants, and editors. Merchant (2003) conducted a study on the use of e-mail as a means of providing support for classroom writing. The research showed positive effects on students' writing ability. Furthermore, the digital communication

used in this research provided a creative form of interactive written discourse on screen. Additionally, Kitchakarn (2012a) compared students' summary writing ability before and after they were taught using an online blog. The results revealed that after the students worked together on web-blogs, their English summary writing mean post-test score was higher than that of the pretest, and they had positive attitudes toward using web-blogs in learning.

From the problem mentioned above that Thai students need to improve their writing skills, creative writing should be added into English writing classes in order to balance cognitive skills and creativity (Dadds, 1999 cited in Cremin et al., 2005). As previous research demonstrates, (Duan, 2011; Kitchakarn, 2012a; Merchant, 2003) bringing online activities to English learning can motivate students to write and can promote students' writing ability. To summarize, creative writing and online activities seem to help students become more successful in writing since it can improve learners' writing ability and motivation to write. Therefore, implementing creative writing and online activities into a creative writing course should improve students' creative writing ability and motivation to write in English.

Research Questions

1. Is students' creative writing post-test score after taking online creative writing instruction significantly higher than those who took face-to-face creative writing instruction?
2. What is the students' motivation towards each type of instruction?

Hypotheses

Based on previous research on creative writing (Dai, 2010; Temizkan, 2011) and bringing online activities to English learning (Duan, 2011; Kitchakarn, 2012a; Merchant, 2003) which indicated favorable results, using online creative writing instruction could assume that,

1. Students' creative writing ability after taking online creative writing instruction would be significantly higher than students who took face-to-face creative writing instruction.

2. Students would have positive motivation toward the online creative writing instruction.

Objectives

1. To compare mathayom 1 students' creative writing ability after taking the online creative writing instruction and face-to-face creative writing instruction.

2. To compare mathayom 1 students' motivation after taking the online creative writing instruction and face-to-face instruction.

Scope of the Study

1. The population of this study was 580 mathayom 1 students who were studying in the second semester of academic year 2014 at Kannasootsuksalai School.

2. The sample in this study was 38 of mathayom 1 students who took basic writing course in the first semester of academic year 2014 and were studying at Kannasootsuksalai School in the second semester of academic year 2014.

3. The variables in this study were as follow:

3.1 Independent variables were;

3.1.1 Online creative writing instruction

3.1.2 Face-to-face creative writing instruction

3.2 Dependent variables were;

3.2.1 Students' creative writing ability

3.2.2 Students' motivation towards each type of instructions

Definition of Terms

1. Online creative writing instruction (OCWI) refers to sets of writing activities which required students to interact with functions of web 2.0 tools such as hyperlink, message board, and mailing list. Students worked on the online creative writing instruction in their free time at home or at the library. They planned, wrote, edited, and shared their stories online in both synchronous and asynchronous environment. Later, students were asked to publish their writing on www.storybird.com. The online creative writing instruction was developed by following the steps of teaching creative writing (Carter, 2010) and the principles of using web 2.0 tools (Lewis, 2009).

2. Face-to-Face creative writing instruction (FCWI) refers to sets of writing activities that were conducted in a writing classroom. Students received the same content as the online creative writing instruction, but students interacted with their classmates and teacher in a classroom setting. Students performed parallel activities with the online creative writing instruction. Students planned, wrote, and edited their stories in their notebooks. Students shared their stories by exchanging and reading

them aloud in the classroom. Later, students published their stories in a story book format.

3. Creative Writing refers to the products of writing activities which required students to use their imagination and creativity to compose a writing piece such as poems, scripts, stories, and novels. In this research, creative writing refers to short stories written by students from both online creative writing instruction and face-to-face creative writing instruction. Students used their language skills, creativity, and the knowledge of elements of a story to create a short story. Students followed seven steps of creative writing instruction proposed by Carter (2010); opening, free writing, discussion, teacher modeling, class writing, sharing writing, and concluding. Finally, students' creative writings were published online for those who received the online creative writing instruction and in a class story book for those who received face-to-face creative writing instruction.

4. Creative writing ability refers to the capability to demonstrate ideas through writing. The advanced creative writer demonstrates skills that express all story elements; characters, setting, organization of plots, creativity, sentence structure (fluency), and grammar and spelling (convention). The creative writing ability was measured by creative writing scoring rubric which was adapted from the Rubric for Short Story, Communication Arts and Literature, from the University of Minnesota.

5. Motivation refers to students' behavior because of the enjoyment of learning through online creative writing instruction and face-to-face creative writing instruction. Students' motivation was measured at the end of the experiment by motivation questionnaires. The results of the motivation questionnaires were used to

investigate which type of instructions would have higher positive impact on students' motivation in learning and writing.

Significance of the Study

The researcher intended to improve students' creative writing ability by developing an online creative writing instruction as a platform where students could learn writing, interact with their classmates, write and publish their stories, and develop their creative writing skills. Moreover, online creative writing instruction could motivate students to learn English writing and enhance students to continue writing English after participating in the online creative writing instruction.

For teachers, this study shows the potential of using technology in a writing course. Teachers should consider integrating online activities in order to improve students' motivation in learning and writing English.

For students, this study exposed them to materials and tools provided on the internet to improve English proficiency. Furthermore, the researcher intended to promote autonomous learning.

CHAPTER II

LITERATURE REVIEW

This study involved two major areas of study which were teaching creative writing and teaching writing online. The literature review on the topics is presented below.

1. Teaching Creative Writing

1.1 Approaches in Writing Teaching

Means and Lindner (1998) suggested two approaches to teaching writing in middle school, but they focus on nonfiction writing. They explained that students in middle schools have a natural ability to write fiction, but they should practice writing nonfiction as well. Nonfiction writing skills include connecting cause with effect, categorizing, distinguishing specific from general, and so forth. This first approach is to saturate students with techniques, give them lots of practice, and wait for them to catch on; or walk them through nonfiction slowly, showing them one technique at a time. The second approach is suitable for those who seem lost and discouraged. For example, teachers write a topic sentence and have students write the supporting sentences, then write the supporting sentences and have students practice writing a topic sentence. When students do that activity a few times, teachers have them rewrite the supporting sentences with particular techniques such as examples, comparisons, or definitions.

Beside these two approaches, Hickey (2010) proposed an analytical approach to improving students' writing through a three-stage teaching sequence: 1) Shared

Reading – exploring the language and structure of a text, 2) Shared Writing – shared composition, supported writing or teacher demonstration, 3) Independent writing – putting what has been taught into practice. If any of these steps are missing, then that writing lesson will not achieve the best results.

Nation (2009) proposed four approaches in teaching writing: Meaning-focused Input, Meaning-focused Output, Language-focused Learning, and Fluency Development. Meaning-focused Input suggests students put their experiences and knowledge into their writing on various topics in order to make the writing tasks meaningful to them, while Meaning-focused Output focuses on writing practice in the range of genres. Language-focused Learning suggests writing is a process. Fluency Development suggests students should increase their writing speed so that they can write very simple material at a reasonable speed. Fluency development can occur through repetitive activities and through working with easy, familiar material.

To teach second language writing, Hyland (2003) proposed six approaches to teaching writing skills as a guide for curriculum development. Each approach focuses on different aspects of writing skills; language structure, text functions, creative expression, writing process, context, and genre. Teachers can adopt and follow one of these approaches or integrate some of them in their courses. The important key is that teachers need to know the objectives of the course. Therefore, they can select the approach that supports their teaching.

According to the research objectives that this study investigated on creative writing ability; therefore, the researcher focused on creative expression. Hyland (2003) discussed that teachers use this approach to enhance students' expressive abilities and to help students find their own voice to produce writing which is fresh

and spontaneous. He added that this focus further urges teachers to respond to the students' ideas, rather than focusing on grammatical correctness. Therefore, students are encouraged to be creative and to take chances through free writing.

1.2 Writing Ability of Thai Students

According to previous research regarding Thai students' English proficiency, Thai students have problems with writing skills and the results also pointed out that writing skills need to be improved.

Wongsothorn (1993) studied the levels of English skills of Thai students. The participants in this study were 697 mathayom 3 students, 525 mathayom 6 students, and 493 first, second, and third year Chulalongkorn University students. The research findings showed that the students' English skills, especially writing skills, at all levels needed improvement.

Prapphal (2003) investigated English proficiency of Thai students and directions of English teaching and learning in Thailand. This study examined the CU-TEP scores of Thai students who graduated from local universities that were submitted to attend the Graduate School of Chulalongkorn University in 2001 and the TOEFL scores of graduates from ASEAN countries. The results revealed that the average English proficiency of Thai students was lower than students from other ASEAN countries. When focused on writing ability of graduates from local universities, the average writing score of graduate students in science, non-science, and international programs were all 50% lower than the average score of students from other countries. The results suggested that Thai students who graduated from local universities in Thailand need more practice in every language skill. Prapphal

also suggested that English skills, computer skills, and cultural knowledge should be integrated into language courses in order to help students communicate at a global level.

Seren (2011) explored the problems in Thai students' writing ability at Roi-Et Rajabhat University. He found that most students have problems with writing skills, even at basic sentence level. These writing problems were in vocabulary, grammar, mechanics, content, and organization Volante (2008). In addition, students' lack of writing skill and confidence is another reason leading to the students' poor writing ability (Phochanapan, 2007).

Watcharapunyawong and Usaha (2013) found students' writing ability is still unsatisfactory although writing courses were offered as elective and compulsory subjects for undergraduate students and some majors require writing courses in order to graduate. Therefore, they conducted a study on Thai students' writing errors in different text types to investigate the cause of problems in Thai students' writing. The results pointed out that Thai language interfered with students' writing ability. The errors fell into the following 16 categories: verb tense, word choice, sentence structure, article, preposition, modal/auxiliary, singular/plural form, fragment, verb form, pronoun, run-on sentence, infinitive/gerund, transition, subject-verb agreement, parallel structure, and comparison structure, respectively, and the number of frequent errors made in each type of written tasks; narration, description, and comparison/contrast was different.

1.3 Definition of Creative Writing

Various educators and writers suggested that creative writing is associated with creativity (Burt-thomas, 2010; Lubart, 2009; Sharples, 1999). Creativity involves imagination, unconventionality, risk-taking, flexibility, and creating new classifications and systematization of knowledge (Sternberg, 1985). Guilford (1950) defined creativity as an ability that involves applying sensibilities to problems, having creative fluency of production, generating novel ideas, having flexibility of mind, synthesizing, reorganizing, having a high degree of complexity of the conceptual structure, and evaluating.

Andrews and Smith (2011) described creative writing as the composition of texts that involves the process of imagination, arrangement, voice, position/stance, expression and metaphor.

Kucuk (as cited in Temizkan, 2011) pointed out that, in creative writing, a writer creates ideas that are different from everyone else's ideas by using imagination, achieving originality, and writing fluently while taking pleasure in the act of composing.

Tin (2011) defined creative writing as creative language use. She explained that it is the playful use of language to construct new or unknown meanings, transforming one's current linguistic and conceptual world and involving several types of creative thinking.

Lubart (2009) stated in his report that creative writing involves collecting fragments of dialogue, descriptions, scenes, or images, seeing the relevance of information or personal experiences for a work in progress, combining fragments, elaborating on sequence of text, and revising the text.

Harper (2010) indicated that creative writing can be investigated by the activities of creative writing and the finished works that emerge from the activities of creative writing. In other words, creative writing involves a set of activities, or process that can be discovered by the investigation of the finished work. He added that ‘creative writing’ mostly refers to activities. The results of these activities are often called by specific names – for example, the ‘poem’, ‘script’, ‘story’ or ‘novel’ that emerges from the activities of creative writing.

From the definitions by the educators and writers, these are some common characteristics of creative writing: imagination, creativity, and the act of composing.

1.4 Fiction

Earnshaw (2007) pointed out that there are three main types of creative writing: poetry, drama, and fiction. Fiction, in fact, is most often referred to as creative writing (Dawson, 2005). Fiction is the merging of fact and fantasy, writer’s memories, and writer’s imagination (Carter, 2010). Carter added that a good starting point for writing any form of fiction is to consider the writer’s own life and experiences. To do so, teachers encourage their students and classes to share their stories from their own life and significant experiences – events which are meaningful to students, or simply some amusing short tales.

Children learn fiction naturally from stories they read or heard. They also learned naturally on how the story is organized and what elements that story has (Tompkins, 2004). There are many forms of fiction such as novels, short stories, plays, and monologues. In any forms of fiction, good writings involve plot, conflict, character, and setting (Carter, 2010).

1.4.1 Action and plot refer to the sequence, or order, of events in a story. Plots may be very simple or very complicated, and there may even be more than one plot in a story. The plot of an effective story reveals a series of events that build to a climax, or point of highest interest. After the climax, there is usually a turning point that leads the story to the end.

1.4.2 Characters refer to the people, animals, creatures, or inanimate objects that are in a story. Writers must use words to make their characters come alive for the reader. Their words must give clues about the physical features as well as the personality of each character.

1.4.3 Conflict refers to a struggle within one person or a struggle between more than one person that makes the story interesting. Conflicts may be external or internal. While external conflicts usually involve a lot of physical action, internal conflicts take place within the character's mind. The most common kinds of conflicts in short stories are people against people, people against nature, people against society, and people against themselves.

1.4.4 Setting refers to the time, place, and whole background in which the story takes place. Writers often use specific, sensory details to create a vivid setting.

In this study, the researcher asked students to create short stories which contained plot, characters, conflict, and setting in order to measure their creative writing ability.

1.5 Principles of Teaching Creative Writing

In a creative writing class, Tompkins (2004) explained that there is a connection between reading and writing. As readers, students see examples of how the authors used a story structure. As writers, students work with the story structure and consider the impact on their readers. Therefore, it is important to integrate reading and writing in a creative writing class. Essex (1996) discussed that each student has different degrees of story-sense, although they read hundreds of stories. This story-sense can be reinforced during classroom reading and post-story discussion. If students are led in a helpful way in these discussions, they may begin to see similarities and differences between books of different writing styles and content and will begin to form an idea of the forms and structures that stories generally follow.

Carter (2010) suggested that a good writing environment is very important and teachers should make students feel that their ideas and contributions are valid and valued. To do so, teachers listen to students when they make contributions or read their work aloud. Teachers write with students on a regular basis and share students' writing with the group. Teachers make supportive and sensitive but critical comments on students' drafts. Teachers publish students' work. There are more things that teachers can do such as allowing students to work at their own pace and spending time thinking about their writing; keeping an open mind on the length of a piece, as creativity should ideally not be quantified; asking only volunteers to read aloud a first draft; being flexible in regards to the content of class activities – at times allowing students to take their writing in their own directions; encouraging students to be supportive and attentive to each other; and organizing the group into 'feedback partners' or small groups on an ongoing basis.

1.6 Steps to Teach Classroom Creative Writing

To create a creative writing piece, Wallas (1926) created the four-stage model of the creative process: preparation, incubation, illumination, and verification. The four-stage model explains how a writer creates a creative writing work. Preparation involves a preliminary analysis, definition, and setting up of a problem. It requires conscious work and draws on one's education, analytical skills, and problem-relevant knowledge. Then, the incubation phase follows. During incubation, there is no conscious mental work on the problem. Many idea combinations are believed to set up at this stage. A third phase is called illumination. Illumination can be characterized by a flash or a sudden enlightenment. He suggested that illumination is often preceded by an intuitive feeling that an idea is coming. The illumination phase is hypothesized to be somewhat delicate and easily disturbed by outside interruptions or by trying to rush the emerging idea. After the illumination phase, there is a phase of conscious work called verification, which involves evaluating, refining, and developing one's idea. He also noted that during creative problem solving a person could return to earlier phases in the process. Thus, this process is suitable for advanced writers.

Tompkins (2004) proposed five steps of teaching elements of story structure. The first step is Introduce an element. In this step, teachers introduce an element of the story and develop a chart to define the element. Next, teachers and students read stories together and discuss how the element was used in the stories. The second step is Analyze the element in stories; children investigate how authors use the element in particular stories by retelling orally, with drawing, and in writing. Next is Review the element. Teachers review the characteristics of the element using the chart developed in an earlier stage and asking students to restate the definition and characteristics of

the element in their own words. Then, children apply what they have learned about the element of the story structure by writing a class collaboration story in the Write a class collaboration story stage. Students follow the writing process stages by writing a rough draft on the chalkboard. Then they revise and edit the story and make a final copy to be shared with all class members. Last, students write individual stories incorporating the element being studied and other elements of story structure that they have already learned.

To teach secondary school students, Carter (2010) stated that the instruction needs to follow a coherent structure to enable the mind to create effectively, to give students more time to wrap up ideas, to share ideas, and for the resulting material to fully grow and develop. He also proposed a class structure for teachers to conduct their creative writing lessons, as shown in figure 1;

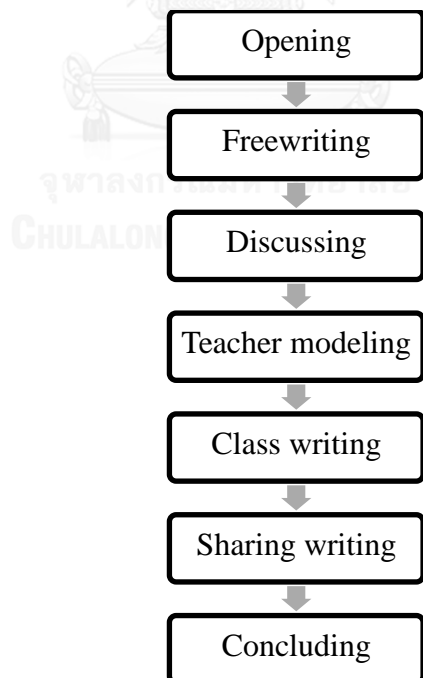


Figure 1: Carter's (2010) creative writing class structure

He explained that in the Opening stage, the teacher informs the class what they will be writing later. In the Free writing stage, the teacher can use a quick writing game as a warm-up. He added that it is best to avoid going straight into a class activity. Free writing allows students time to adjust to the creative demands of the class. Even a couple of minutes of free writing will help students to focus and allow ideas to start flowing. In the Discussing stage, the teacher provides a reading text as a model. The teacher let's students discuss the elements of the stories. Teacher modeling requires collaborative work from the class. The teacher writes on the board with contributions from the class. In Class writing, students do the writing activity such as brainstorming, planning, and drafting. In the Sharing writing stage, students share their writing to their partners, small groups, or the whole class. Teacher's and Peer feedback occur in this step. In the Concluding stage, students discuss developing, revising, drafting and editing, and publishing. He explained that drafting is the process of producing different version of a text so that it develops and improves. At the first couple of drafts, students should be concentrating on putting ideas into their stories. At a later stage, known as 'editing', students can work with their peer and focus more on the presentation of the piece such as the spelling, handwriting, or event grammar or punctuation. To demonstrate the drafting process to young writers, teachers can produce displays of work in progress as an example to students. Then, publishing needs to occur on a regular basis and gives writing a sense of purpose. If students are actively involved with publishing themselves, it can be a source of motivation. Publishing can take many shapes and forms such as anthology, magazines, local newspaper, display, or website.

1.7 Assessing Creative Writing

There are three main types of scoring methods in second or foreign language writing: primary trait scoring, holistic scoring, and analytic scoring (Weigle, 2002). Primary trait scoring is specific to a particular writing task which is identified by the task designers. This method allows teachers and students to focus on a critical feature of the task, such as appropriate text staging, creative response, effective argument, reference to sources, and audience design. Holistic scoring contains a set of benchmark scripts at each level that are intended to describe the criteria for that level. This method aims to rate a writer's overall proficiency through an individual impression of the quality of a writing sample. The last method is analytic scoring. This method separates the features of composition into components that are scored separately.

However, assessing creative writing is subjective and depends on the reader's point of view. Grades are metaphors for the progress a writer has made both of themselves, and in comparison to the others in the class. Teachers who independently look at the work carry out this grading. Many writing courses are assessed by a portfolio of creative writing and an essay or commentary on the aims and processes involved in writing. Some courses also have examinations. Essays and examination materials tend to be assessed using the same criteria as for an expository essay (Morley, 2007).

Tompkins (2004) suggested that assessing students' creative writing involves more than the simple judging of students' finished stories. She suggested three components that teachers should consider: children's application of the element in writing, children's use of the writing process, and the quality of children's finished

stories. She also suggested six traits to assess students' creative writing pieces. These traits are ideas, organization, voice, word choice, sentence fluency, and convention.

Moore (2007) proposed an analytic creative writing scoring rubric which assesses characterization, setting, organization of plot, research for short stories, creativity, sentence structure (fluency), and grammar and spelling (conventions) with a total of 100 points. Characterization refers to the ability to describe main characters using a variety of direct and indirect techniques, and readers can describe the character accurately. Setting refers to the ability to use vivid descriptive words to tell when and where the story takes place. Organization of plot refers to the ability to organize a story in which one scene follows another in a logical sequence with clear transitions. Research for short stories refers to the ability to research three or more sources that are well documented to use in effective writing. Creativity refers to the ability to use the imagination to create details and/or descriptions to contribute to the reader's enjoyment. Sentence fluency refers to the ability to create well-constructed sentences with varied and interesting structure patterns. Grammar and spelling refers to the ability to use the language to express ideas without errors in grammar or spelling that could distract the readers from the content.

In the current study, the analytic creative writing scoring rubric proposed by Moore (2007) was adapted to suit the study context.

1.8 Feedback

As mentioned in the previous section, assessing creative writing is subjective, and grades are metaphors for the progress a writer has made (Morley, 2007).

Feedback is essential in a creative writing class (Carter, 2010; Essex, 1996; Morley, 2007).

1.8.1 Peer feedback

Essex (1996) suggested that peer feedback is sometimes useful more than a teacher's feedback. Having students read each others' work and comment upon it can help both reader and writer. Writers are provided an audience for their work, and the reader may pick up on techniques of their friends' writing. The writing class can be a platform for critical thinking skills that students are encouraged to use in their learning. Peer feedback also promotes student interaction in classroom. Thus, this feedback needs to be modeled and monitored. Moreover, students should follow the same pattern in giving feedback; for example, students give positive comments first, and then they give constructive feedback (McNally, 2010).

Carter (2010) stated that peer feedback should be given on a regular basis. Students work together to read each others' work and give useful support, advice, and criticism. When students are giving feedback to their partners, it is important to be sensitive and polite at all times. Peer feedback should start with a positive comment and then make a suggestion for developing the piece. Teachers should emphasize the importance of feedback and make sure that students read their friends' work slowly and carefully. During reading, students should make a note of the points to be discussed. Students also can discuss the ideas for a new piece with their friends before they begin writing. He also proposed a fiction checklist as a guideline for students in giving feedback.

Table 1: Carter's (2010) fiction checklist

Fiction checklist	
The questions below will help you to remember everything you have to think about when reading through a draft of a story.	
<p>Beginnings and endings</p> <ul style="list-style-type: none"> • Does the opening grab your attention and encourage the reader to go on reading? • Do you get into the story as quickly as you can? • Have you got the best possible opening sentence or paragraph? • Have you chosen the right place in the story to start? • Do you have the right ending? Is it realistic? <p>Prose and language</p> <ul style="list-style-type: none"> • Does your prose and language flow? • How well does it read out loud? • Do you repeat some words or phrases too often? • Are there too many overused adjectives (nice, beautiful, lovely, spooky, etc.)? • Is any of your phrasing awkward? • Are there too many descriptions? • Are there too many adjectives or adverbs? • Are you using metaphors or similes? • Are your sentences or paragraphs too long? <p>Dialogue</p> <ul style="list-style-type: none"> • Does the dialogue sound real? • Can you recognize the characters by what they are saying? • Is there enough or too much dialogue? • Do you need to spend more time on thinking about how your characters speak? 	<p>Plot</p> <ul style="list-style-type: none"> • Does the story make sense? • Does the story build in tension or excitement? • Is too much information given away too soon? • Is your story too complicated? • Does too much/too little happen? • Is there anything in the story that you don't need? • Does it have a good structure: a beginning, a middle and an end? • Does the story drag at any point? • Do you move quickly from scene to scene? <p>Character</p> <ul style="list-style-type: none"> • How does the reader get to know your characters? • Are you telling or showing? • Do you need to get to know your characters better? • Do you have too many characters? <p>General</p> <ul style="list-style-type: none"> • What are the strengths and weaknesses of the story? • Is the title right? • Were you right to choose first person/third person for this story? • Is the story original in any way? • Does anything sound corny or clichéd? • Does the story do what you want it to do? • Is place important to your story – if so, do you portray the settings well? • Are you entertaining your reader/how will a reader respond to this? <p>The next step</p> <ul style="list-style-type: none"> • How could it be improved? • What needs to be done next? • Is it ready to be published?

1.8.2 Teacher's feedback

In terms of teacher's feedback, written feedback from teachers can play a significant role in improving second language students' writing, but this role is complex and requires careful reflection to be used effectively. Second language students prefer teachers to comment on their grammatical errors (Hyland, 2003). This coincides with a study on effective teachers' feedback in ESL classrooms. McCord (2012) found that teacher's feedback in all areas of writing, including grammar, appears to be valuable. Students also responded to direct coded feedback quite well during the revision process. She suggested that writing instructors should engage in a more direct grammar feedback for their ESL students.

Hyland (2003) added that some students followed the comments closely; however, some students avoided the issue by deleting the problematic text. Furthermore, students often revised their texts without understanding as to why it was necessary. Although the revisions may make an improvement to the current text, it is possible that they are contributing little to students' future writing development.

Morley (2007) mentioned that teachers' feedback should be specific and critical. He explained that informed criticism is always more useful than general criticism or a personal, emotional, 'supportive' response. Carter (2010) suggested teachers should not make only supportive and sensitive feedback, rather critical comments on students' drafts are also important. Teachers can follow the fiction checklist presented in table 1 when giving feedback to students.

1.9 Benefits of Creative Writing

Creative writing enriches a language arts program, developing fluency, flexibility, elaboration and originality. Creative writing provides open-ended assignments which can encourage students to take risks and tolerate ambiguities. They stimulate imagination, enhance curiosity, and increase awareness of the world. Creative writing encourages students to convert their thoughts into a form that others may appreciate and enjoy. The end product helps them to have positive attitudes about themselves as well as about writing (Bigler, 1980).

Temizkan (2011) investigated the effects of creative writing activities on story writing skills. The results revealed that the story writing post-test score of the experimental group was significantly higher than in the control group. He discussed that creative writing activities are more effective than traditional writing education in improving students' story writing ability. He continued that creative writing activities also have a significant effect on content, setting, and time dimension of story structure.

Dai (2010) studied the effects of an English language creative writing course for sophomores in China. She found that the creative writing course allowed students the freedom to explore different aspects of themselves and the environment around them, express their ideas, use dialogue effectively, and experiment with the use of various structures. As a result, students' language proficiency and critical thinking skills improved after taking the creative writing course.

2. Teaching Writing Online

2.1 Creating an Online Course

Many universities provide online courses as a supplement for a face-to-face course. In an online course, teachers can provide additional information, or students use e-mail as a means of contacting their teachers. This makes online courses a sustaining technology, and in this role it offers a number of benefits; for example, students use it to access recommended reading or as a means of contacting lecturers, bulletin boards can be used to communicate with students in the same course, and administrative information can be made readily available. In addition, they can view a streaming video of the lecture and look at lecture notes. This has benefit in allowing students to take notes at their own pace (Weller, 2002). Ko and Rossen (2010) mention that the ideal online course should have a flexible schedule, but there should be a start and stop date to prevent students from losing focus and motivation. Lessons and activities should be arranged so that students can work on them on a weekly basis, rather than on a specific day.

Hockly and Clandfield (2010) discussed that the most important aspect in creating an online course is that the course needs to be well planned and designed. They suggest nine important key factors for teachers to follow in order to create an effective online course.

First, teachers should be familiar with the tools they plan to use for online delivery. If teachers are familiar and confident with the tools, they will be better able to help students.

Second, teachers need to prepare to offer students general technical help at times. Teachers should learn to do many basic technical things by using computers.

Third, teachers should remember that communicating online is different to communicating face-to-face. There are none of the paralinguistic features such as gestures and facial expressions to help communication and convey the tone of a message. Emails, postings and any form of online communication need to be polite, clear and unambiguous. It is important for teachers to observe 'netiquette' and ensure that their learners do the same.

Forth, teachers offer constant encouragement. This is important if the course has a high percentage of online work. Teachers should encourage and motivate students by giving individual feedback and celebrating individual and group achievements.

Fifth, teachers provide plenty of opportunities for socialization at the beginning of the course, to help the group connect.

Sixth, teachers provide plenty of interactive online group and pair work throughout the course.

Seventh, teachers should provide a space for students to express any concerns or worries online such as via online office hours, email or private learning journals. And they should address these concerns if and when they arise.

Eighth, teachers should take an online course themselves. This is an extremely effective way of gaining insights into how it feels to study online. They could take an online course in an area of interest to them, not necessarily learning a language.

Ninth, teachers should consider training. Although good online tutoring is often a matter of common sense and being prepared to invest plenty of time, teachers may also want to look into training in online tutoring/e-moderation skills, or taking part in online conferences.

2.2 Online Writing and Word Processing

Computer plays an important role in the child's development of writing abilities. It gives them a dynamic medium for composing and revising. It also acts as a bridge between descriptive and narrative writing. That is because once the child plays games on the computer, through designing the game, they see how a set of descriptions can create many narratives. Writing in online environment can also develop a child's writing ability (Sharples, 1999).

Carbone (2000) pointed out that writing on the Internet is an act of putting thoughts into words to express ideas just like writing on paper. He explained that there is some difference between writing online and writing on paper. That is, when writing online, a writer can get more words out in less time, move or delete words, change their look and color, make and distribute multiple copies, and revise them based on feedback. He concluded that these qualities of writing online make writing easier than writing on paper. Furthermore, Hyland (2003) added that nowadays people write more in electronic form. Supported by hypertext environment, writers can create their own audiences and genres. He added that a powerful use of the computer's role in writing instruction is achieved through networked computers which are;

Synchronous writing: students communicate in real time via discussion software on Local Area Networks or Internet chat sites with all participants at their computers at the same time.

Asynchronous writing: students communicate in a delayed way, such as via email and discussion board.

For language teaching and learning, Computer Mediated Communication (CMC) is the tool that provides opportunities for students to engage in collaborative

interactions whether in real time (synchronous, SCMC) or deferred time (asynchronous, ACMC) (Blake, 2008)

Blake (2008) discussed by assigning CMC tasks, students have more time to create their work and can encourage students to create new identities and their own voices. Moreover, CMC has been described as a bridge between speaking and writing and as an enabling and empowering tool that combines expression, interaction, reflection, problem-solving, critical thinking, and collaboration (Chapelle, 2001).

Web 2.0 is another tool that teachers can employ in writing class (Lewis, 2009). He described that web 2.0 is the new generation of tools that allow users to create content, use search engines, and communicate through email, texts, and chat. For language learning, Web 2.0 tools offer great benefits to teachers and students alike, namely:

- They are vast repositories of authentic material in multiple formats (text, photos, pictures, audio, and video).
- They facilitate communication between people around the world with shared interests in a way that email and chat cannot.
- They allow students to create their own content quickly and professionally and thereby shift the classroom emphasis from static course books to dynamic tasks.

Besides, web 2.0 allows users to create hyperlinks to other web pages (Ko & Rossen, 2010). Sharples (1999) described that by selecting a piece of text users can jump within or between documents to another series of words on the same topic. This will help writers gain more ideas and motivation to create a new story. Moreover, Web 2.0 tool allows users to contribute materials easily. In a learning environment,

students can share their work, upload assignments, and work with automatic translation or glossary tools (Hockly & Clandfield, 2010).

Besides online tools that support writing, word processing is another factor involving students' writing ability. Pennington (1993a) has studied the effects of students using word processors and has captured their development in four stages; writing easier, writing more, writing different, and writing better. The initial effect of using a word processor is that children find it easier to write. They no longer need to worry about making mistakes because the computer will cover their tracks. The product is usually more fluid than a handwritten text, but rambling and ungrammatical. After 'writing easier' comes 'writing more'. Because the writing is easier on a computer, children spend more time on composing and create longer pieces of work. The next stage is 'writing different'. Children move away from first making a plan and then composing the text from start to finish. They begin to type the text, inserting words or sentences into the middle of a draft. Then, as they learn how to revise on the screen, they reach the fourth stage of 'writing better'. Children develop their work over a number of sessions and they begin to adopt a mature cycle of composing, reflecting and revising. However, Carter (2010) pointed out one major disadvantage in using computers for writing which is that PCs are not portable, and not everyone has a laptop. But a notepad can be taken anywhere.

2.3 Motivation

Motivation is a factor that affects successful language acquisition (Brown, 2007a). He explained that each individual second language learner's motivation is influenced by both internal and external factors. Internal factors include the learners' attitudes towards the activity, its intrinsic interest, and the perceived relevance and value of the activity. Gardner (1985) defined motivation in language learning as a factor that effects how an individual behaves or works to learn the language due to a desire and satisfaction obtained from this activity. Payne (2012) developed a rating-scale writing motivation questionnaire for undergraduate students in an academic writing course. This questionnaire consists of 37 items, which measures students' motivation in writing and requires students to indicate their level of agreement. The motivation questionnaire developed for the present study was based on Payne's (2007) study.

Lewis (2009) suggested that students' motivation can increase via Internet-based work. He added that working on the Internet is colorful, and exciting. Computers and the Internet are a key component of youth culture in this generation. Moreover, Internet offers meaningful language and authentic content. This makes students learn language better when the language they are exposed to is meaningful. The internet also creates contexts for language use which, through their authenticity, become purposeful in the eyes of the students. The students actively manipulate the language for a clear and logical purpose. This conforms to The Impact of The Internet on English Language Teaching at Nakhon Pathom Rajabhat University, a case study conducted by Noytim (2006). The outcomes revealed that the university students had low overall levels of Internet use, low levels of computer and Internet skills, but

generally high levels of interest and enthusiasm. She discussed that the Internet could play a positive role in supporting English language learning.

This was similarly to a study by Cummings (2004). The internet can promote students' attitude towards writing. She compared students' writing ability between a 14-week CMC course with a face-to-face writing course. The result showed that students' writing ability is not significantly different between the two courses. However, students' attitude towards writing, learning English, accuracy, and communicating with each other was increased. Although the Cummings' experiment did not show significant improvement in students' writing ability, it showed that the Internet can be used as a motivator in English writing.

There are previous studies that pointed out that online activities can enhance students' motivation and writing abilities. For example, Duan (2011) investigated the relationship between students' motivation and second language writing. In her study, she mentioned online writing lab as a source for authentic materials where learners can learn about grammar and writing, interact in an authentic English environment, develop their language proficiency through self-access sites, and achieve their writing skills through corpus technology. The result showed a positive correlation between motivation and second language writing. She explained that, in online writing, students are encouraged to be autonomous learners. They play active roles as actors, creators, writers, discussants, and editors.

Additionally, Merchant (2003) conducted a study to investigate how e-mail can develop students' writing ability, motivate children by providing a real purpose for writing, and provide a genuine audience for interactive written discourse. The study showed positive effects on students' writing ability. She discussed that e-mails

encourage more writing ‘from within’ narrative, where students can explore their virtual and assumed identities in depth.

Kitchakarn (2012a) compared students’ summary writing ability before and after they were taught through blogs. The results revealed that after the students worked together on web-blogs, their English summary writing mean score of the post-test was higher than that of the pretest, and they had positive attitudes towards using web-blogs in learning. Likewise, Sun (2010) investigated the effects of extensive writing by comparing the writing performance in the first three and the last three blog entries written by the participants. The results showed that writing on blogs can enhance participants’ overall writing ability, promote participants’ autonomous monitoring of their own writing, and promote positive attitudes toward foreign language writing. From the result it can be concluded that writing web-blogs in an online environment could be beneficial to improving students’ writing skills, enhancing students’ motivation to write, and fostering both students’ monitoring strategies and students’ autonomy.

2.4 Anxiety

Although anxiety is associated with low performance among second language learners, this anxiety could drive students to perform better. Alpert and Haber (1960) classified types of anxieties as facilitative and debilitating anxiety. Facilitative anxiety is seen as a drive to improve performance, while debilitating anxiety blocks a learner’s achievement. In a study conducted by Bailey (cited in Brown, 2007b) on competitiveness and anxiety in second language learning, facilitative anxiety was one of the keys to success, closely related to competitiveness. Kurt and Gürçan (2010)

studied the relationship between students' success with learning strategies and anxiety of students taking web-based and face-to-face instruction in higher education. The results showed that there was a relationship between students' success and students' anxiety with the type of instruction they received. Also, Khalaila (2015) pointed out that anxiety could lead to intrinsic motivation that drives students to perform better on an exam.



CHAPTER III

RESEARCH METHODOLOGY

This study is an experimental research study which aims to investigate the effects of online creative writing instruction on mathayom 1 students' creative writing ability. The objectives of this study are:

1. To compare mathayom 1 students' creative writing ability after taking the online creative writing instruction (OCWI) and face-to-face instruction (FCWI).
2. To compare mathayom 1 students' motivation after taking OCWI and FCWI.

This chapter will describe how the study was conducted. This includes the details of research design, population and sample, and research procedure.

Research Design

The design of the study was divided into two major phases. The first phase was the development of the OCWI, FCWI, and all instruments. The second phase was an experimental phase using experimental design. A creative writing pre-test and a post-test were designed to investigate the effects of the two types of instruction on creative writing ability of mathayom 1 students at Kannasootsuksalai School. In this phase, students' motivation toward each type of instruction was also investigated after the experiment by using motivation questionnaires. The diagram of the research design is presented below.

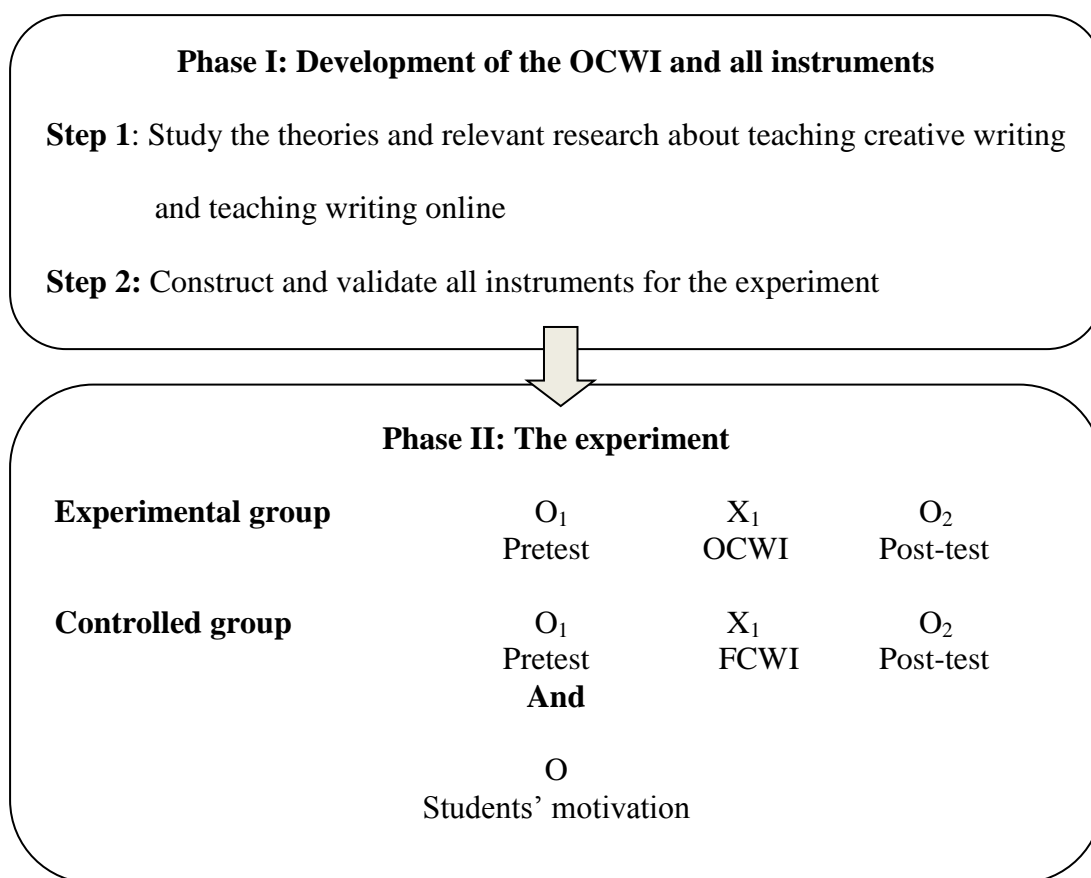


Figure 2: Research design

Population and Participants

The population in this study was 586 mathayom 1 students who were studying at Kannasootsuksalai School in the second semester of the academic year 2014. This school is a public secondary school in Suphanburi Province, Thailand with approximately 3,000 students. The researcher selected this school purposefully because this is the school where the researcher is working.

There are twelve classes of mathayom 1 students at the school. Thirty-eight mathayom 1 students from one class, taking a basic writing course in the first semester of academic year 2014 as an elective course, were selected to be the participants in this study.

Research Procedure

This study was divided into two major phases. The detail of each phase is described as follows.

Phase I: The development of online creative writing instruction and all instruments

There were three steps in this phase.

Step 1: Study of the theories and research relevant to teaching creative writing, using web 2.0 tools in language learning, writing in an online environment, and motivation in English writing.

The researcher studied the theories and previous research on teaching creative writing, using web 2.0 tools in language learning, writing in an online environment, and motivation in English writing to gain information about the current issues on the topic. Then the researcher analyzed and synthesized the information and used it to develop an online creative writing instruction for enhancing students' creative writing ability and motivation.

Step 2: Construct and validate all the instruments for the implementation of the online creative writing instruction

2.1 Construction of online creative writing instruction

Based on the information gained from step 1, the researcher developed the OCWI and FCWI. The researcher integrated the principles of using web 2.0 tools in a language classroom (Lewis, 2010) with Carter's steps of teaching creative writing (2010) to develop OCWI, while FCWI was developed by following the steps of teaching creative writing by Carter (2010). The model of the OCWI and the FCWI is presented below.

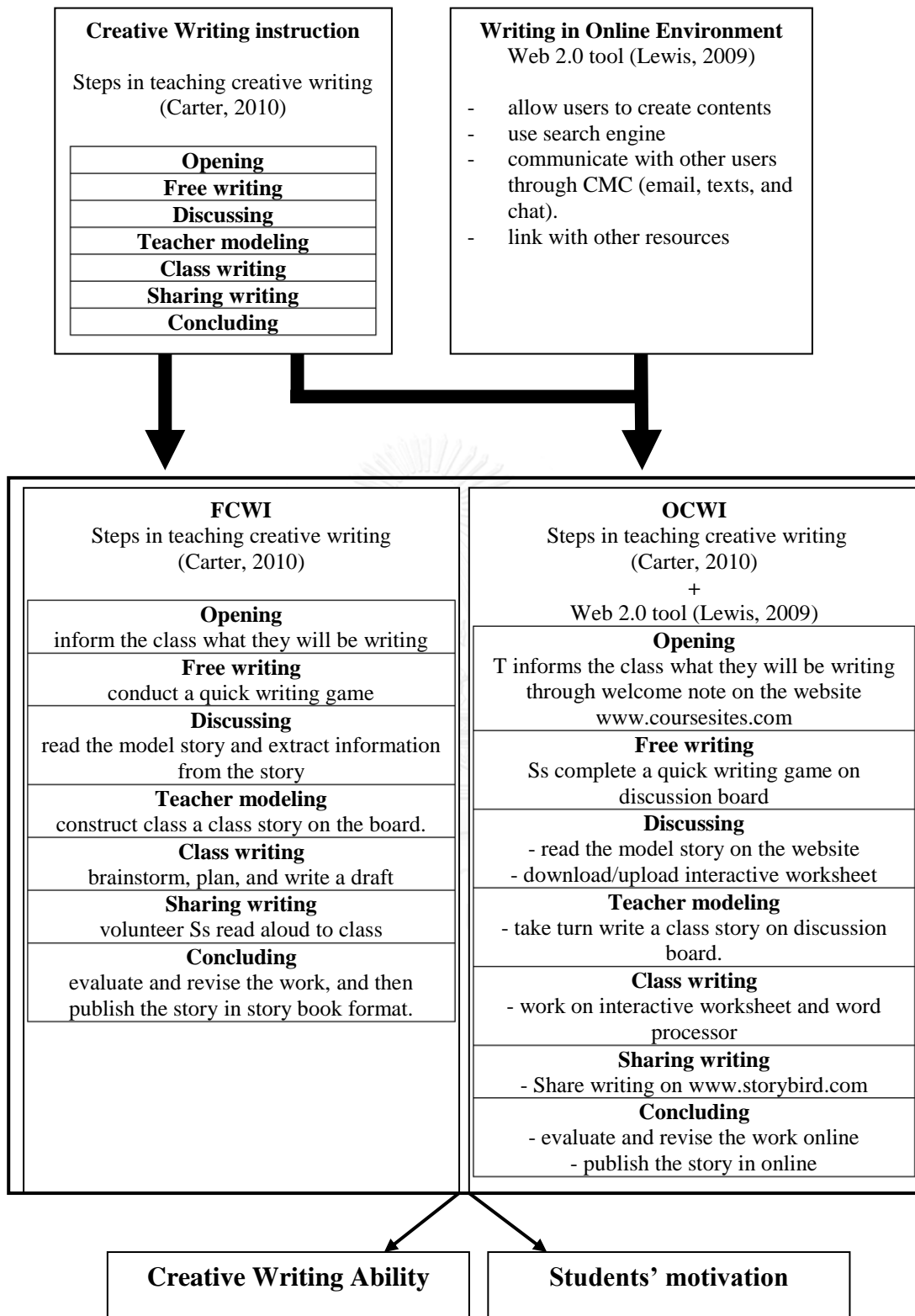


Figure 3: the model of OCWI and FCWI

According to figure 3, the researcher integrated the principles of using web 2.0 tools in a language classroom Lewis (2009) with Carter's steps of teaching creative writing (2010) to develop OCWI. In the Opening stage, the researcher created a welcome note to communicate with students as web 2.0 tools that allow users to create content. In the Free Writing stage, the researcher selected CMC tools, which was class discussion board, as a platform for a quick writing game. In the Discussing stage, the researcher created a hyperlink which students can link to the unit reading. Furthermore, at this stage, students were required to download a worksheet, complete an interactive worksheet, and submit their work online by interacting with features of the web 2.0 tools. In Teacher Modeling, a word processing tool, Google Docs, was used as a platform in brainstorming and planning stories, and a class discussion board was selected as a platform for taking turns in writing a class story. In Class Writing, the researcher created an interactive worksheet that asked students to interact with the word processing and web 2.0 interfaces for downloading and uploading their work. The teacher provided feedback to students via CMC tools. In Sharing Writing, www.storybird.com was selected to be a platform in this stage as this website allowed students to create interactive story books online. In concluding, Peer feedback occurred through CMC tools provided on www.storybird.com.

Regarding steps of teaching for both instructions, in FCWI, the teacher informed students in a classroom setting, while in OCWI the teacher posted the greetings and unit information on a class welcome note. Students in the OCWI had to log in to www.coursesites.com. The next step was Free Writing. In this step, the teacher conducted a writing game to boost students' vocabulary. In the FCWI, the students participated in a paper-based activity, while the OCWI students participated

in a class discussion board. In Discussing, the FCWI read the story and analyzed the story format using a worksheet, while the OCWI interacted with an online story book, completed the worksheet, and submitted it online. In Teacher modeling, the FCWI helped planning elements of the story and students in this group took turns creating lines in the story. For the OCWI, students participated with online word processing where they could plan the story as a group. Then, they went to the discussion board to create a class story. In Class writing, students in both groups had to work individually. Students in the FCWI planned, wrote, and revised their story in their notebooks, while the students in OCWI interacted with the word processing program. In Sharing Writing, students in FCWI created a paper-based story book, while the OCWI had to log in to www.storybird.com to create a story book. After OCWI students published their work, their stories were shown in a class library, a webpage that collected students' stories, for the classmates to read and comment. The last step was Concluding. In this step, the FCWI had an exhibition which students displayed their work on their tables. Students were allowed to mingle around to read their friends' work and gave some comments. Each student had a heart-paper to give to the work that they liked based on good plots, characters, settings, and conflicts. In OCWI, students went to the online class library to read their friends' work. Students could post their comments in the comment box below the work. Also, they could send an electronic heart to the work that they liked the most. The heart-paper was an imitation of an emoticon, and in this case it was an electronic heart used for students to give to the work they liked in the online setting.

There were four units which coincided with three topics in both OCWI and FCWI. These topics were friendship, self, and family, and were mentioned in the

Basic Education Core Curriculum B.E. 2551 that students should be able to write to express their ideas on these topics. The table presented below describes the content of both OCWI and FCWI.

Table 2: Content of OCWI and FCWI

Week 1	Orientation and pre-test
Week 2 - 4	<p>Unit 1: No girls allowed</p> <p>Topic: friendship</p> <p>Main idea: Students express in a creative way how to solve a conflict with friends</p>
Week 5 - 7	<p>Unit 2: Not a Normal Boy</p> <p>Topic: self-value</p> <p>Main idea: Students imagine themselves as superheroes. They need to think about what special power they should have to defeat a villain.</p>
Week 8 – 10	<p>Unit 3: My Amazing Birthday Present</p> <p>Topic: family</p> <p>Main idea: Students write a story on a family value such as listening to their parents, not spending lots of money on gifts, and helping each other.</p>
Week 9-13	<p>Unit 4: When I Was Abducted</p> <p>Topic: friendship</p> <p>Main idea: Students use their imagination to describe an alien and alien town. They need to decide whether to escape or stay with the aliens.</p>
Week 14	Post-test and complete the creative writing motivation questionnaire

2.2 Validation of all instruments

There were 2 types of instruments: treatment instruments and research instruments. The treatment instruments included online creative writing instruction (OCWI), lesson plans for OCWI and FCWI. These treatment instruments were validated by three experts in the field of EFL teaching before the implementation. The research instruments included a paper-based creative writing pre-test, a paper-based creative writing post-test, and motivation questionnaires. These research instruments were validated by another three experts in the field of EFL teaching before the implementation. Four evaluation forms were used for the validation (See Appendices B – E). The experts were asked to decide whether the content was appropriate and suggest revision as necessary. Also, the experts were asked to give their comments through the three-point rating scale for each statement.

1 means appropriate

0 means not sure

-1 means inappropriate

The Item-Objective Congruence Index (IOC) was employed to summarize the experts' opinion.

$$IOC = \frac{R}{N}$$

IOC means the index of congruence

R means total score from the experts

N means number of experts

If IOC was higher than or equal 0.50, it inferred that the statement was appropriate. On the contrary, if IOC was less than 0.50, it inferred that the statement

was not appropriate. The researcher revised the statements that the IOC was less than 0.50 according to the experts' comments.

2.2.1 Online Creative Writing Instruction (OCWI)

The online creative writing instruction (OCWI) was hosted at www.coursesites.com (See Appendix F). Students received user names and passwords to log in to their accounts from the teacher. In this course site, students followed the instruction to complete all the activities and assignments online. They posted on the discussion board, uploaded and downloaded documents, and participated in a chat group. In case students needed help, students could use help sessions provided on the site, or post their problems on the discussion board, or contact their teacher during online office hours.

Three experts evaluated the online creative writing instruction by giving their comments through the three-point rating scale for each statement (See Appendix B). The experts were asked to comment on the instructional content, graphics, lay-out, technical aspects, accessibility, assessment, and grade appropriateness. The researcher used the Item-Objective Congruence Index (IOC) to summarize the experts' opinion. Then, the researcher revised the instruction according to the experts' comments (See Appendix G).

The result of the evaluation revealed that IOC of all statements were above 0.50, except "It is easy to navigate through the information to find necessary features" and "Directions are clear and complete enough for learners to perform required tasks". The researcher revised the instruction according to the experts' comments. For

example, the researcher put numbers before the titles of each stage and made title font bigger than content text to make it easier to notice and navigate.

2.2.2 Lesson Plans for OCWI and FCWI

The researcher created the lesson plans by following Carter's (2010) steps of teaching creative writing. There are 7 steps which are Opening, Free Writing, Discussing, Teacher Modeling, Class Writing, Sharing Writing, and Concluding. Opening - teacher informs the class briefly about what they were going to write. Free Writing - a quick writing game was set to pull out students' vocabulary. Discussing – the teacher provided a reading text as a model, and students discussed the elements of the stories. Teacher Modeling - the class planned and practiced writing as a group. Class writing – students planned, wrote, and revised their stories individually. Sharing Writing – students shared their writing to their partners. Concluding - students discussed developing, revising, drafting and editing, and publishing. The lesson plans for both OCWI and FCWI were parallel. Both groups received the same information and performed the same activities, but in a different format and delivery (See Appendices H – J).

Three experts evaluated the lesson plan by giving their comments using the three-point rating scale for each statement (See Appendix C). The experts were asked to comment whether the lesson plans for OCWI and FCWI were parallel. They also were asked to comment on lesson objectives, teaching procedures, materials, and evaluation. The researcher used the Item-Objective Congruence Index (IOC) to summarize the experts' opinions. Then, the researcher revised the lesson plans according to the experts' comments (See Appendix K).

The results of the evaluation revealed that IOC of all the statements was above 0.50, except “Reading level is appropriate for students”. For editing, the researcher revised the vocabulary in the reading text in order to make it more appropriate for the students’ level, as the experts suggested.

2.2.3 A Paper-based Creative Writing Pre-test and a Paper-based Creative Writing Post-test

A creative writing pre-test was conducted in a paper-based format to avoid allowing the use of spell check technology (See Appendix L). Students were given writing prompts and they had 90 minutes to plan, write, and revise their stories. A creative writing post-test was conducted in the same format as the pre-test to measure students’ creative writing ability after participating in the experiment (See Appendix M). Students’ writing from the pre-test and the post-test was evaluated by following criteria on a creative writing scoring rubric, which was adapted from creative writing scoring rubric proposed by Moore (2007) and was graded by two raters.

Regarding the creative writing scoring rubric (Moore, 2007), it contained the following seven traits : characters, setting, plot organization, research for short story, creativity, sentence fluency, and convention, 100 point total score. In this study, the researcher asked students to write their stories based on their experience; therefore, research for the short story was removed from the rubric. Furthermore, the researcher revised the total score to be a total of 24 points with 4 points for each category. In summary, the creative writing scoring rubric used in this study consisted of 6 categories: characters, setting, organization of plot, creativity, sentence fluency, and convention (See Appendix N). Characterization referred to the ability to describe

main characters using a variety of direct and indirect techniques so readers can describe the characters accurately. Setting referred to the ability to use vivid descriptive words to tell when and where the story takes place. Organization of plot referred to the ability to organize a story in which one scene follows another in a logical sequence with clear transitions. Research for short story referred to the ability to research three or more sources that are well documented to use in writing. Creativity referred to the ability to use imagination to create details and/or descriptions to contribute to the reader's enjoyment. Sentence fluency referred to the ability to create well-constructed sentences with varied and interesting structure patterns. Grammar and spelling referred to the ability to use the language to express ideas without errors in grammar or spelling that could distract the readers from the content.

As mentioned above, there were two raters in this study. This was to measure the reliability of the creative writing scoring rubric. The researcher was one of the raters, and the second rater was a native speaker who was teaching English at Kannasootsuksalai School in the second semester of academic year 2014. The second rater was trained by the researcher on how to grade students' writing by following the creative writing scoring rubric before participating in this study.

Three experts evaluated the paper-based creative writing pre-test, the paper-based creative writing post-test, and the creative writing scoring rubric by giving their comments utilizing the three-point rating scale for each statement (See Appendix D). The experts were asked to comment whether the tests and the rubric were able to measure student' creative writing ability. The researcher used the Item-Objective Congruence Index (IOC) to summarize the experts' opinions. Then, the researcher

revised the instruments according to the experts' comments (See Appendix O). After receiving the experts' comments, the researcher revised the creative writing pre-test and post-test directions by adding more detail to the test instructions. Also, the researcher changed the topic of the post-test from 'The Alien School' to 'The Mystery Chest' to make to the pre-test and the post-test parallel, and so that students could use the same vocabulary area on both tests.

2.2.4 Creative Writing Motivation Questionnaires

The researcher developed creative writing motivation questionnaires by adopting some items from a previous study conducted by Payne (2012). There were 37 items on Payne's motivation questionnaire which were divided into three sections: students' backgrounds, students' majors, and motivation. In addition, the questionnaire was in three categories: students' writing apprehension, self-efficacy, self-regulation, and goal-orientation (intrinsic motivation and extrinsic motivation). Thus, the present study focused on students' motivation in writing, so the researcher selected the some items from Payne's questionnaire that were relevant to writing motivation. The following are example items: "I enjoy writing," "I would like to have more opportunities to write in classes," "I like to participate in written online discussions," and "I like others to read what I have written."

Next, two creative Writing Motivation Questionnaires, OCWI and FCWI, were developed to measure students learning and writing motivation after the experiment (See Appendices P - Q). These two questionnaires were parallel. There were 14 items on each questionnaire used to investigate students' learning motivation (item 1-5, 12-13) and English writing motivation (item 6-11, 14). Items 1 through 13

were rated on a scale from 1 (*strongly disagree*) to 5 (*strongly agree*). Item 14 was two choices and assessed students' preference of type of instruction for their future writing course.

Three experts evaluated the creative writing motivation questionnaires by giving their comments using the three-point rating scale for each statement (See Appendix E). The experts were asked to comment whether questionnaires were appropriate and could elicit students' motivation. The researcher used the Item-Objective Congruence Index (IOC) to summarize the experts' opinion. Then, the researcher revised the instruction according to the experts' comments (See Appendix R).

The experts had some comments on the items which were similar or the meanings were very similar. Therefore, the researcher eliminated the items that were too similar to other items, and kept only one item that conveyed that best meaning. For example, "I feel I want to write because of this instruction" and "This instruction allows me to write when I want to write" were too close in meaning. Therefore, the researcher eliminated "This instruction allows me to write when I want to write". Furthermore, the experts suggested the researcher add an item to measure if students would want to continue writing after finishing this program, so the researcher created a new item which was "After learning through this instruction, I think I will continue writing".

Step 3: Pilot Study and Instrument Revision

After the revision of the OCWI and lesson plans, a pilot study was conducted to check the appropriateness of the OCWI and lesson plans. The researcher piloted one lesson with 8 mathayom 1 students who were studying at Kannasootsuksalai School and who were not part of the sample group. These 8 students were randomly divided into 2 groups: OCWI and FCWI. From the pilot study, the researcher found that the links to discussion board in the OCWI needed to be recreated because they were difficult for students to navigate to the discussion board. Therefore, the researcher put more links that could lead to the discussion board in each lesson home page and the discussion session.

Phase II: Implementation of the OCWI and instruments

After the development of OCWI and other instruments was completed, the experiment was carried out with the sample group at Kannasootsuksalai School in the second semester of academic year 2014. The procedure for data collection was as follows:

1. Before students received the instructions, the OCWI group and the FCWI group each took a creative writing pre-test developed by the researcher in order to assess their English writing ability and to ensure that both groups were at the same level of English writing ability. The test was conducted in a paper-based format to avoid using spell check technology. Students were given writing prompts and they had 90 minutes to plan, write, and revise their stories. Two raters evaluated students' creative writing ability by following criteria on a creative writing scoring rubric. There were six traits on the creative writing scoring rubric: characters, setting,

organization of plot, creativity, sentence fluency, and convention. Pearson correlation coefficient was used to measure the suitable levels of inter-rater reliability. The inter-rater reliability for pretest score was between 0.800 and 0.852. Thus, the inter-rater reliability was high (See Appendix S).

2. An orientation for both groups was set up. For the OCWI group, students received their user names and passwords to log in to the online creative writing instruction on www.coursesites.com and www.storybird.com. The researcher also explained course objectives, the site interface, how to submit assignments, and how to get help online. For the FCWI group, the researcher explained the course objectives and how would the class be throughout the course.

3. Both the OCWI and FCWI groups received the treatment for twelve weeks. During the twelve weeks, the OCWI group worked independently with online creative writing instruction at their own pace at home or at the school library, while the FCWI group received the treatment in a classroom setting on every Tuesday and Thursday. Both groups received the same content, performed the same tasks and activities, but via a different delivery system. In addition, all instructions were in English, and students in both groups used English to communicate with their friends and give comments.

4. At the end of the experiment, the post-test, which was the same format as the pre-test, was administered to the students in order to measure the effects of the instructions. Like the pre-test, students had 90 minutes to write stories from the given prompt. The inter-rater reliability for post-test score was between 0.646 and 0.649. Thus, the inter-rater reliability is acceptable (See Appendix S).

5. After the experiment, both groups completed the creative writing motivation questionnaires. Two parallel questionnaires were developed for each type of instruction to measure students' motivation after the experiment. There were 14 items in each questionnaire to investigate students' learning motivation (items 1-5 and 12-13) and English writing motivation (items 6-11 and 14). Items 1 to 13 were the rating scale of 1 (*strongly disagree*) to 5 (*strongly agree*). Item 14 was a multiple choice item which assessed students' preference for type of instruction for their future writing course.

Data Analysis

The data from the experiment phase was analyzed as follows:

1. The pretest and post-test scores were analyzed by mean (\bar{x}), standard deviation (*S.D.*), paired samples *t*-test, and independent samples *t*-test to determine the differences between students' creative writing post-test score from within the online group and between the online group and face-to-face group.

2. Pearson's correlation coefficient was used to analyze inter-rater reliability.

The score analyzed in this study came from the mean score of two raters.

3. The data from the motivation questionnaire is analyzed by mean (\bar{x}), standard deviation (*S.D.*).

CHAPTER IV

FINDINGS

This chapter presents the results from the study on the effects of online creative writing instruction on mathayom 1 students' creative writing ability. The results were divided into two main parts based on the following research questions:

1. Is students' creative writing post-test score after taking online creative writing instruction (OCWI) significantly higher than those who took creative writing face-to-face instruction (FCWI)?
2. What is the students' motivation towards each type of instructions?

4.1 The effects of OCWI on the participants' creative writing ability

In this part, the researcher investigated the effects of online creative writing instruction on mathayom 1 students' creative writing ability. Thirty-eight mathayom 1 students, who were taking a basic writing course, were randomly divided into 2 groups: OCWI group and FCWI group. Both OCWI and FCWI groups were asked to take a paper-based creative writing pre-test and post-test. These tests were developed to measure students' creative writing ability. The participants were given writing prompts and they had 90 minutes to plan, write, and revise their stories. Two raters evaluated students' creative writing ability by following criteria on a creative writing scoring rubric. There were six traits on the creative writing scoring rubric: characters, setting, organization of plot, creativity, sentence fluency, and convention. Pearson correlation coefficient was used to measure the suitable levels of inter-rater reliability. The inter-rater reliability for pretest score was between 0.800 and 0.852 and for the

post-test the score was between 0.646 and 0.649. Thus, the inter-rater reliability is acceptable (See Appendix S).

The scores analyzed in this study came from mean scores of the two raters. An independent-samples *t*-test was used to compare the mean score between the OCWI group and the FCWI group. A paired-samples *t*-test was used to compare the pretest and post-test mean score within groups. The results are presented in table 3-6.

Table 3: Comparison of OCWI students' pre- and post-test mean scores (total score was 24)

Test	N	\bar{x}	S.D.	Mean Difference	t	Sig
Pretest	19	8.26	1.72	6.37	-14.03	.00*
Posttest	19	14.63	2.05			

p<.05

From table 3, OCWI students' post-test mean score was significantly higher than their pretest mean score at the .05 significance level. The pretest mean score was 8.26 and the post-test mean score was 14.63. The mean difference was 6.37 and the *t* value was -14.03. In conclusion, students' creative writing ability in OCWI group was improved due to the experiment.

Table 4: Comparison of FCWI students' pre and post-test mean scores (total score was 24)

Test	N	\bar{x}	S.D.	Mean Difference	t	Sig
Pretest	19	7.53	2.05	8.68	-13.66	.00*
Posttest	19	16.21	2.59			

p<.05

From table 4, FCWI students' post-test mean score was significantly higher than pretest mean score at the .05 significance level. The pretest mean score was 7.53 and the post-test mean score was 16.21. The mean difference was 8.68 and the *t* value was -13.66. In conclusion, students' creative writing ability in FCWI group was improved due to the experiment.

Table 3 and table 4 show students' creative writing ability from both groups was significantly improved due to the experiment. Thus, according to the first research hypothesis that students' creative writing ability after participating in OCWI would be significantly higher than students who participate in FCWI, the researcher compared the mean score of the two groups by using an independent sample t-test. The result is presented in table 5.

Table 5: Comparison of OCWI and FCWI students' mean scores (total score was 24)

Test	Group	\bar{x}	S.D.	Mean Difference	t	Sig
Pretest	OCWI	8.26	1.72	0.74	1.20	.238
	FCWI	7.53	2.05			
Post-test	OCWI	14.63	2.05	-1.58	-2.08	.044*
	FCWI	16.21	2.59			

p<.05

From table 5, the OCWI group pretest mean score was higher than the FCWI group pretest mean score. The OCWI group pretest mean score was 8.26, while the FCWI group pretest mean score was 7.53. The mean difference was 0.74 and the *t* value was 1.20. Thus, there was not a significant difference between the two groups at the .05 significance level. This can conclude that both groups had the same level of creative writing ability before the experiment.

When analyzing students' post-test mean score, the result showed a significant difference in favor of FCWI at the .05 significance level. The OCWI group post-test mean score was 14.63, while the FCWI group mean score was 16.21. The mean difference between the two groups was -1.58 and the *t* value was -2.08. Therefore, the first hypothesis that students' creative writing ability after participating in online creative writing instruction would be significantly higher than students who participate in creative writing face-to-face instruction was rejected.

In addition to investigating students' post-test mean score, the researcher compared the mean difference between the OCWI group and the FCWI group

according to the six traits on the creative writing scoring rubric. The result is presented in table 6.

Table 6: Comparison of students' creative writing ability after the experiment according to the six traits in creative writing scoring rubric (total score was 4 for each trait)

Group	N	\bar{x}	S.D.	MD	t	Sig
Characters						
OCWI	19	2.53	0.49	-0.18	-1.14	.261
FCWI	19	2.71	0.51			
Setting						
OCWI	19	2.13	0.50	-0.08	-0.44	.664
FCWI	19	2.21	0.61			
Organization of Plot						
OCWI	19	2.74	0.59	-0.21	-1.02	.316
FCWI	19	2.95	0.69			
Creativity						
OCWI	19	2.66	0.58	-0.37	-1.94	.060
FCWI	19	3.03	0.59			
Sentence Fluency						
OCWI	19	2.47	0.59	-0.29	-1.46	.153
FCWI	19	2.76	0.63			

Table 6: Comparison of students' creative writing ability after the experiment according to the six traits in creative writing scoring rubric (total score was 4 for each trait) (continue)

Group	N	\bar{x}	S.D.	MD	t	Sig
Grammar and Spelling*						
OCWI	19	2.11	0.52			
FCWI	19	2.55	0.64	-0.45	-2.37	.024*

P<.05

Table 6 illustrates the comparison of each scoring trait mean score between the two groups. The mean scores of the FCWI group were higher than the OCWI group in all traits; however, the significant difference was found only in Grammar and Spelling trait ($t = -2.37$, $\text{sig} = .024$). The OCWI group performed best in Organization of Plot ($\bar{x} = 2.74$), Creativity ($\bar{x} = 2.66$), and Character ($\bar{x} = 2.53$) while the FCWI group performed best in Creativity ($\bar{x} = 3.03$), Organization of Plot ($\bar{x} = 2.95$), and Sentence Fluency ($\bar{x} = 2.76$).

4.2 Students' motivation towards each type of instructions

In this part, the researcher studied students' motivation towards each type of instruction by using Creative Writing Motivation Questionnaires. Two parallel questionnaires were developed for each type of instruction to measure students' motivation after the experiment. There were 14 items in each questionnaire to investigate students' learning motivation (items 1-5 and 12-13) and English writing motivation (items 6-11 and 14). Items 1 to 13 were on a rating scale from 1 (*strongly disagree*) to 5 (*strongly agree*). Item 14 was a multiple choice item which assessed

students' preference for type of instruction for their future writing course. (See Appendices P-Q).

Table 7: Students' motivation towards OCWI and FCWI

Statements	OCWI		FCWI	
	\bar{x}	S.D.	\bar{x}	S.D.
1. I am not stressful when I have to write English.	4.26	0.73	3.84	0.90
2. I enjoy writing with this instruction.	4.37	0.76	4.11	0.57
3. This instruction drives me to write more than before.	4.26	0.56	4.21	0.71
4. I feel I want to write because of this instruction.	3.58	0.90	3.79	0.71
5. I feel that this instruction helps me write better.	4.37	0.68	4.16	0.76
6. I'd like to suggest my friends to learn writing with this instruction.	4.05	0.85	3.89	1.10
7. I don't feel anxious when I submit my writing.	4.42	0.69	4.05	0.78
8. I don't feel anxious when my friend read my story.	4.11	0.74	3.32	1.06
9. I don't feel anxious when I share my ideas.	4.26	0.81	3.42	0.90
10. I enjoy creating story book.	4.21	0.71	3.37	1.01
11. I have fun reading my friends' stories.	4.37	0.76	4.37	0.90
12. After learning through this instruction, I think I have more confident to write.	4.16	0.60	4.11	0.57
13. After learning through this instruction, I think I will continue writing.	3.95	0.78	3.68	0.82
Mean score	4.18	0.76	3.87	0.89

Table 7: Students' motivation towards OCWI and FCWI (Continue)

Statements	OCWI		FCWI	
	%	S.D.	%	S.D.
14. I'd like to learn writing by				
online instruction	100%	0	21%	0.42
face-to-face instruction	0%		79%	

Table 7 shows that OCWI promoted students' writing motivation more than FCWI. The OCWI group mean score was 4.18, while the FCWI group mean score was 3.87. OCWI showed higher positive motivation than FCWI in every statement, except statement 4: "I feel I want to write because of this instruction" ($\bar{x} = 3.58$). Statement 7 (*I don't feel anxious when I submit my writing*) ($\bar{x} = 4.42$) had the highest motivation mean score for students who participated in online instruction, while statement 11 (*I have fun reading my friends' stories*) ($\bar{x} = 4.37$) had the highest motivation mean score for students who participated in FCWI. The items which had the highest difference in mean score was statement 9 (*I don't feel anxious when I share my ideas*) and statement 10 (*I enjoy creating story book*) (Mean difference = 0.84).

For item 14, both groups of students were asked to choose the instruction type they would like to have in a future writing course. The results showed that 100% of the students who participated in the OCWI wanted to continue having this instruction for their next course, while only 21% of the students who participated in the FCWI wanted their next writing course to be online.

In conclusion, the second hypothesis that students would have positive motivation about the online creative writing instruction was accepted.

4.3 Additional Findings

4.3.1 Peer feedback

During the experiment, students in both groups received the same information and performed the same tasks, but via different delivery method. The researcher observed the difference of how students gave feedback to their friends and students' interaction during the Sharing Writing and the Concluding stages. The major difference between the two groups was that students in FCWI had deep conversations after students received feedback from their friends, while the OCWI students didn't have a deep conversation regarding the feedback. In addition, FCWI students used some speaking strategies to help them understand the conversations such as using gestures, asking for clarification, and confirming.

In the Sharing Writing and Concluding stages, students in OCWI created story books and posted them on www.storybird.com. After being posted, students' stories appeared in the class library, a webpage that collected the students' published work. Other students in the OCWI could give comments in the comment box below each story and/or gave an electronic heart to show that they liked that story. Students needed to consider whether that story had a well-organized plot, fully developed characters, a descriptive setting, and a twisted conflict before they gave electronic hearts to any story.

For the FCWI group, students displayed their work on tables and the teacher allowed students to mingle around the class to read their friends' work. To make the

activity parallel to the OCWI group, students in FCWI wrote their comments on the paper and gave those to the writer. They were also able to attach heart-shaped pieces of paper to the stories that matched the criteria which was the same as in the OCWI class. Sample students' comments are presented in the table below.

Table 8: Sample students' feedback of OCWI and FCWI groups

Sample feedback of OCWI students	Sample feedback of FCWI students
<p>Student A: very good!!!</p> <p>Student B: Well done!!!</p> <p>Student C: I like it :)</p> <p>Student D: It's amazing :)</p> <p>Student E: How does the boy die?</p>	<p>Student F: I like your story. It is fun. Your drawing is funny.</p> <p>Student G: Your drawing is funny. I don't know who is father or mother. Your story is good.</p> <p>Student H: 555 Good story</p> <p>Student I: Super fun 555. Your story is too short.</p> <p>Student J: Good story. I like it. You write some word wrong.</p>

Table 8 illustrates that students in OCWI group provided simple surface feedback and they added emoticons along with their feedback, while FCWI students provided more thoughts in their feedback and they wrote 555 which refers to laughing in Thai language.

Regarding students' conversation, presented below is the sample of students' conversation during Sharing Writing stage. Student K wrote a story in which the setting was in a prison, and student J commented on student K's misspelled words:

Student K: "Which word? Show me."

Student J: "This."

Student K: "How do you spell it?"

Student J: "P-R-I-S-O-N"

4.3.2 Follow-up Interview

Regarding the results from the creative writing motivation questionnaires, the motivation mean scores from OCWI were higher than FCWI on all items except item 4 "*I feel I want to write because of this instruction.*" The researcher found this was interesting and randomly interviewed 4 students in OCWI. The interview was conducted in Thai as to get detailed information from students. From the interview, the researcher found that computer skills, internet connection, and connection devices affect students' motivation.

Question: What do you think about writing with this instruction?

คำถาม: นักเรียนมีความคิดเห็นอย่างไรกับการเรียนด้วยวิธีนี้

Student L: Writing with this instruction was fun but it took me a long time to finish typing. I cannot touch typing so it took long time to complete each assignment.

นักเรียน L: การเขียนออนไลน์แบบนี้สนุกครับ แต่ว่าผมใช้เวลาานมากกว่าจะทำเสร็จเพราะว่าผมพิมพ์ช้า พิมพ์สัมผัสไม่ได้ กว่าจะพิมพ์เสร็จแต่ละงาน ช้ามาก

Student M: I enjoy writing with this instruction. It is fun, but it would be better if I could work on it on my iPad.

นักเรียน M: หนูชอบการเขียนแบบนี้ค่ะ สนุกดี แต่น่าจะดีกว่านี้ถ้าใช้บนไอแพดได้

Student N: It is fun. I like that I can choose font colors and make my work colorful. What I don't like was it took time because I typed very slowly.

นักเรียน N: สนุกดีค่ะ หนูชอบที่ให้เปลี่ยนสีตัวหนังสือได้ งานจะได้สวยๆ สิ่งที่ไม่ชอบก็คือหนูพิมพ์ช้าก็เลยทำนานมาก

Student O: I typed very slowly and the internet connection at my house was not good. Sometimes I had to try many times to submit my work.

นักเรียน O: ผมพิมพ์ช้ามากครับ แล้วอินเทอร์เน็ตที่บ้านก็ไม่ดี บางทีต้องกดส่งงานหลายครั้งถึงจะส่งได้

4.4 Chapter summary

This chapter reports the findings obtained from the analysis of the OCWI and FCWI groups pretest and post-test scores and motivation questionnaires. Regarding the effects of OCWI on students' creative writing ability, both the OCWI and FCWI groups had higher post-test mean scores than pretest mean scores. It can be concluded that both groups' creative writing ability was improved due to the experiment. When the OCWI group post-test mean score was compared with the FCWI group, the result showed that the post-test mean score of the FCWI group was significantly higher than

the post-test mean score of the OCWI group at the .05 significance level. When analyzing the OCWI and FCWI groups' post-test mean scores according to the scoring traits, a significant difference was found for the Grammar and Spelling trait. In other words, the FCWI group gained higher ability than the OCWI group. Therefore, the hypothesis that students' creative writing ability after participating in OCWI would be significantly higher than students who participate in FCWI was rejected.

In regards to students' motivation towards each type of instruction, the results revealed that OCWI promoted students' motivation more than FCWI. Moreover, the OCWI students were also more motivated than the FCWI students to take future online writing courses. Results showed that 100% of students who took OCWI wanted to continue having this instruction for their next course, while 21% of students who took FCWI wanted their next writing course to be online. In conclusion, the hypothesis that students would have positive motivation about the OCWI was accepted.

Additional findings revealed that there was a difference between the two groups on how students worked with the feedback. In OCWI, students provided simple surface feedback, while FCWI provided more detailed feedback. Moreover, FCWI had deep conversations after they received feedback from their friends, and used speaking strategies that helped them understand the conversations such as using gestures, asking for clarification, and confirming. The researcher also found that, from an informal interview after the experiment, computer skills, internet connection, and connection devices affect students' motivation.

CHAPTER V

DISCUSSION AND RECOMMENDATIONS

This chapter is mainly to discuss the results of the present study on the effects of online creative writing instruction (OCWI) on mathayom 1 students' creative writing ability. First, a summary of the study is provided. Next, a summary of the findings is presented. Then, the possible factors that could affect the results are discussed. Finally, the researcher provides teaching implications and recommendations for future research.

Summary of the Study

This is an experimental research study which investigates the effects of OCWI on mathayom 1 students' creative writing ability. It aims to improve mathayom 1 students' creative writing ability by using OCWI developed by the researcher and to improve English writing and learning motivation.

The sample of this study was 38 mathayom 1 students who were studying at Kannasootsuksalai School in Suphan Buri province in the second semester of the 2014 academic year. The sample was randomly divided into 2 groups: The OCWI group and the Face-to-face Creative Writing Instruction (FCWI) group.

In this study, online creative writing instruction, lesson plans for online creative writing instruction, and face-to-face creative instruction were used as treatment instruments. Research instruments were a pretest, a post-test, and motivation questionnaires.

This study was divided into 2 phases. The researcher studied theories and other relevant documents on creative writing, teaching creative writing, and teaching and learning language in an online environment. The OCWI and all instruments were developed in this phase. The second phase was the implementation of the OCWI and all instruments. The experiment was held in this phase for 12 weeks.

Before the experiment, both the OCWI group and the FCWI group took a creative writing pretest. During the experiment, the OCWI group worked independently with online creative writing instruction in their free time at the library or at home, while the FCWI group received face-to-face creative writing in a classroom setting. Both groups used English to communicate and give comments to their friends, and all instructions were in English. After the experiment, both groups took a creative writing post-test and completed the motivation questionnaires. Two raters graded students' pretests and post-tests by following criteria on a creative writing scoring rubric. Pearson correlation coefficient was used to analyze inter-rater reliability. The data gained from this study were analyzed by mean (\bar{x}), standard deviation (*S.D.*), and an independent sample *t*-test.

Summary of the Findings

Regarding the effects of online creative writing instruction on mathayom 1 students' creative writing ability, the results revealed that there was a significant difference between the pretest and the post-test mean scores of the OCWI group at the .05 significance level. The pretest mean score was 8.26, while the post-test mean score was 14.63. The mean difference was 6.37. Also, the FCWI students' post-test mean score was significantly higher than the pretest mean score at the .05 significance

level. The pretest mean score was 7.53 and the post-test mean score was 16.21. The mean difference was 8.68. In brief, the students' creative writing ability in both groups was improved after participating in the experiment. However, when the OCWI group post-test mean score was compared with the FCWI group, the results showed that the post-test mean score of the FCWI group was significantly higher than the post-test mean score of the OCWI group at the .05 significance level. The OCWI group post-test mean score was 14.63, while the FCWI group post-test mean score was 16.21. The mean difference between the two groups was 1.58. In other words, the FCWI group appeared to improve their skills more than the online group. The hypothesis that students' creative writing ability after participating in online creative writing instruction would be significantly higher than students who participate in face-to-face creative writing instruction was rejected.

When analyzing the scoring traits, a significant difference was found in Grammar and Spelling trait. The OCWI group performed best on Organization of Plot, Creativity, and Character, while the FCWI group performed best on Creativity, Organization of Plot, and Sentence Fluency.

In regards to students' motivation towards each type of instruction, the results revealed that OCWI promoted students' writing motivation more than FCWI. The OCWI group grand mean score was 4.18, while the FCWI group grand mean score was 3.87. OCWI showed higher positive motivation than FCWI in every statement, except the statement which says "I feel I want to write because of this instruction". In this statement, the OCWI mean score was 3.58, while FCWI mean score was 3.79.

In this study, OCWI students were also more motivated than FCWI students to take future online writing courses. The results showed that 100% of the students who

took OCWI wanted to continue having this instruction for their next course, while only 21% of the students who took FCWI wanted their next writing course to be online. The hypothesis that students would have positive motivation about the online creative writing instruction was accepted.

Additional findings revealed that there was a difference between the two groups on how students worked with the feedback. For OCWI, students provided simple surface feedback, while for FCWI, students provided more detailed feedback. Moreover, FCWI had deep conversations after they received feedback from their friends, and used speaking strategies that helped them understand the conversations such as using gestures, asking for clarification, and confirmation. The researcher also found that, from an informal interview after the experiment, computer skills, internet connection, and connection devices affect students' motivation.

Discussion

This study aimed to investigate the effects of online creative writing instruction (OCWI) on mathayom 1 students' creative writing ability. Accordingly, the findings are going to be discussed on the following two aspects: 1) students' creative writing ability and 2) students' motivation.

5.1 Students' creative writing ability

The results revealed that the creative writing ability from both groups was improved. This result is in alignment with the previous studies conducted by Dai (2010) and Temizkan (2011). When considering the post-test score, there was a significant improvement after students took OCWI; however, students in the face-to-

face creative writing instruction (FCWI) seemed to have better performance on the post-test. When comparing OCWI post-test scores to FCWI post-test scores, the significant difference was found only in the 'Spelling and Grammar' trait in favor of FCWI. Several factors could be considered as to why FCWI students' creative writing ability was higher than OCWI students' creative writing ability after the experiment. These factors could be feedback (Guardado & Shi, 2007; Rezaei & Jafari, 2014) and online writing support tools (Pennington, 1993a).

5.1.1 Feedback

With both OCWI and FCWI, after students submitted their work, they waited approximately 24 hours to get feedback from their teacher. In OCWI, the feedback went directly to students' blackboard accounts, while students in FCWI received handwritten feedback directly on their written work. In other words, both groups received text feedback from the teacher in an asynchronous way. In OCWI, after students received feedback from the teacher, they did not respond or ask any questions with regards to the feedback, nor follow the teacher's feedback, although the tools were provided to do so. In FCWI, there was some interaction between the teacher and the students while the teacher was walking around the classroom to check students' progress. These interactions could encourage students to write more, give students some ideas, or help with some grammatical errors. On the other hand, in the OCWI, the teacher was only able to see students' progress as a progress percentage on the class dashboard. The teacher saw the finished work and then gave some feedback on that work. This lack of synchronous feedback could affect students' achievement in OCWI as Hockly and Clandfield (2010) discuss; teachers should offer constant

encouragement in an online environment. Also, teachers should give individual feedback and celebrate individual and group achievements (Carter, 2010).

Besides missing synchronous interaction between teacher and students in OCWI, those students missed synchronous interaction with their classmates as well. During the last stage of each instruction, students had the opportunity to share their writing in order to give and receive feedback to and from their friends. In OCWI, after students published their work online, their work was shown in the online class library, a page where students' published stories were collected, to allow classmates to read them. Students used web 2.0 tools as a platform to give comments. They also gave a heart emoticon to the work that they liked most. In FCWI, after students finished creating their story books, they displayed their work on tables in the classroom. Each student had a heart-shaped paper to give to the work that they liked most. Students mingled around the class to read their friends' works, gave comments, and gave a heart-shaped paper to the work that they liked most. Students from both groups needed to consider whether that story had a good plot, well-developed characters, a clear setting, and a twisted conflict before they gave a heart emoticon or a heart-shaped paper to their friends.

From the observation, there were interactions between readers and writers in FCWI such as asking for clarification and using gestures to check their understanding. Once the readers commented, the writers asked for in-depth explanations on how they could improve their work. Writers and readers came to agreements on how to improve the story. Then, the writers edited their stories based on the feedback that they agreed to follow. The sample of FCWI student's written feedback is presented below:

Fun story. But why the boy doesn't use his skill to escape.

The sample of follow up conversation between a reader and a writer in FCWI:

Reader: What can the boy do?

Writer: He can run fast. He can fly. He can see super far.

Reader: But he used a bomb to escape. He can fly out.

Writer: Ha ha ha. I want to make it like in an action movie.

Reader: You can use a bomb. Then, fly out and arrest all bad people.

Writer: Thank you.

This was unlike the OCWI where the readers posted their comments but there were not any replies or questions on the feedback.



Picture 1: Sample of OCWI students' feedback

Guardado and Shi (2007) discussed in their study that lack of interaction between readers and writers could turn online peer feedback into one-way communication. This created misunderstandings and left the important comments unaddressed. Likewise, Liu and Sadler (2003) found out in their study that face-to-face communication is more effective than online (MOO) communication. Jurkowitz (2008) discussed that there are nonverbal and social cues that help ESL students understand the meaning of feedback in face-to-face situations. Wang (2008) studied the effects of a synchronous communication tool (yahoo messenger) on online

learners' sense of community and their multimedia authoring skills. The results suggested that the synchronous communication tool did not create the same sense of community as in a face-to-face environment. Therefore, face-to-face students had a stronger sense of community than online students had because of lack of interaction between readers and writers for the online students.

Although the interaction between writers and readers could occur using the web 2.0 tools, students in the present study seemed to miss this opportunity. The reason for missing this opportunity could be that online peer feedback is not easy for ESL students. ESL students are challenged not only linguistically but also by the demand to review each other's writing critically (Guardado & Shi, 2007). In this study, the participants were in the beginning level so they might have had difficulty giving comments and asking for clarification, especially in an online environment. Therefore, the OCWI students provided simple surface feedback to their friends and they added emoticons along with their feedback, while the FCWI students provided more thoughts in their feedback. Furthermore, students in FCWI used other strategies such as gestures and asking questions to check their understanding. On the other hand, students in OCWI could not use gestures in an online environment, and asking questions or providing effective feedback seemed to be difficult for them.

5.1.2 Online Writing Support Tools

The pretest and post-test were set in a controlled environment. Both OCWI and FCWI groups took the paper-based pretest and post-test before and after they received the treatment. Students were not allowed to use a dictionary or any writing support tools on the pre- and post-tests. Students had 90 minutes for planning, writing,

and editing their work. During the experiment, students in the OCWI learned writing with support of the web 2.0 tools and a word processor. They were able to use an online dictionary and spell check technology while the FCWI used a traditional dictionary or asked their friends to spell the words they needed.

The comparison of post-test mean score of the two groups pointed out that there was a significant difference in Grammar and Spelling trait in favor of the FCWI. This coincides with a previous study conducted by (Wilcox, Yagelski, & Yu, 2014) that grammar and spelling is the most common error in ESL students' writing. It could be assumed that word processing, somehow, could affect ESL students' cognitive skills since Pennington (1993a) pointed out that using spellcheck could lead to a negative habit of not learning vocabulary.

Moreover, according to the interviews, some students found typing their assignments online took a long time. This could affect students' creative writing ability as well. Van Leeuwen and Gabriel (2007) discussed that students who worked with notebooks and pencils could maintain their focus on a writing task longer than students who worked on computers, and students with poorer keyboard skills could be left behind.

5.2 Students' Motivation

When investigating students' motivation towards each type of instruction, the results showed that OCWI was able to motivate students for learning and writing English better than FCWI. This result confirms the findings of previous studies conducted by Duan (2011), Kitchakarn (2012a), Cummings (2004), and Merchant (2003). According to the results of the motivation questionnaire, OCWI students had

more enjoyment and less anxiety about writing and learning than FCWI students. This is in agreement with Pennington (1993b), Lewis (2009), and Wilcox et al. (2014). Besides, Mills (2005) discussed that the multimedia features of the World Wide Web can motivate students to work with information and content, and to reflect on the material. Likewise, Lewis (2010) explains that Internet-based work can increase motivation because of its colorful and exciting interface.

Although the OCWI group showed higher positive motivation than the FCWI group in every statement, FCWI had a higher score for a statement which says “I feel I want to write because of this instruction”. In this statement, the OCWI mean score was 3.58, while the FCWI mean score was 3.79. This could be because, according to the interview, some of the OCWI students had poorer keyboarding skills. In addition, some of the OCWI students faced internet connection problems when they submitted their work as well.

Thus, the results of the present study do not support several previous studies that showed a positive relationship between students’ achievement and their motivation (Amrai, Motlagh, Zalani, & Parhon, 2011; Hashemian & Heidari, 2013; Özgür & Griffiths, 2012). Hartnett (2012) suggested that the relationship between achievement and online motivation is more complex than in a traditional classroom as there are many factors involved such as the nature of tasks, assessments approach, and students’ participation. In her study, students’ participation was used as an indicator of motivation. The results revealed that there was a relationship between achievement and active online participation, and there was a relationship between achievement and passive participation as well.

However, in this present study, anxiety (Alpert & Haber, 1960) seemed to be an important factor affecting students' creative writing ability and motivation.

5.2.1 Anxiety Support Learning

There is a negative relationship between anxiety and motivation (Brown, 2007b). In other words, having high anxiety could lead to low motivation. This claim could support the findings of the motivation questionnaire since FCWI seemed to have higher anxiety and lower motivation for learning and writing.

As discussed in a previous session, for the FCWI the readers gave comments to the writers in person, unlike the OCWI students who posted their feedback in the comments box. This face-to-face feedback could create anxiety for students in FCWI because students could feel nervous in giving feedback and receiving negative feedback (Guardado & Shi, 2007). They explained that giving feedback in an asynchronous way could be beneficial for students in some cultures. That is because students could avoid giving direct comments to their friends. Furthermore, Mills (2005) discussed that online discussions can increase the participation of students who are shy or uncomfortable speaking in front of the whole class. This could support the findings from the motivation questionnaire which showed that students in FCWI felt anxious when their friends read their work in their presence and when they had to share ideas in the classroom. The results from the motivation questionnaire also pointed out that students in FCWI had more anxiety than those in OCWI when they submitted their work. Rezaei and Jafari (2014) explained that the biggest cause of anxiety were cognitive anxiety and the fear of teacher's negative feedback. In conclusion, anxiety could be the reason that explains why 21% of students who

received face-to-face instruction wanted to have online instruction in their future course.

Although anxiety is associated with low performance among second language learners, this anxiety could drive students to perform better. Having the right amount of anxiety, not too much or too little, could lead to good performance; anxiety could lead to intrinsic motivation that drives students to perform better on an exam (Khalaila, 2015). Alpert and Haber (1960) classified types of anxieties as facilitative and debilitating anxiety. Facilitative anxiety is seen as a drive to improve performance, while debilitating anxiety blocks a learner's achievement. In a study conducted by Bailey (as cited in Brown, 2007b) on competitiveness and anxiety in second language learning, facilitative anxiety was one of the keys to success, closely related to competitiveness.

Pedagogical Implications

OCWI was used as a platform for online writing class where students learned writing, planned and wrote short stories, shared their writing, and exchanged their ideas online. Teachers and educators can adjust any activities provided on OCWI to suit students' level and course objectives. However, teachers and educators should be aware of students' computer skills and learning style since some students might not be familiar with working on computers or participating in an online class.

Recommendations

Based on the findings of this study, the following are some aspects that could be investigated in further studies:

For teachers

First, teachers should train students on how to give effective feedback in an online environment. A combination of online and face-to-face feedback can help students improve their writing skills. Therefore, students could benefit from working in both online and face-to-face environments. For instance, students can work at their own pace and think about the feedback in asynchronous communication such as message boxes, comment boxes, or discussion boards. Also, students will benefit from using nonverbal and social cues in negotiation of meaning.

Second, students who used online instruction had positive motivation. It is a strong recommendation that teachers should integrate online activities into writing classes. Teachers can consider a blended course, or integrate activities that involve online interaction into the lesson. To do so, students would benefit from writing support tools offered by web 2.0 and be motivated by online activities.

For students

First, in an online learning setting, students need to be independent and autonomous. Therefore, students have to spend sufficient time in order to participate in an online lesson and put an effort into learning.

Second, as the lessons are online, students can review the lessons at any time and work at their own pace. However, students should follow the instructions in

sequence. Skipping any activities could make students confused or not have enough proficiency to accomplish the subsequent tasks.

For researchers

First, for further study, the researcher recommends considering a mixed method research methodology. Conducting an experiment and an interview could bring more precise results about students' achievement and motivation.

Second, the researcher recommends conducting a study with participants who possess a higher English proficiency level which could eliminate the factors that may affect the results such as relying on spell check or writing support tools. Also, students with a higher English proficiency level could communicate to their classmates better than students with a lower English proficiency level. This could make students provide more thoughtful responses and create an in-depth discussion online, as in a face-to-face situation. Also, students could make the best use of synchronous and asynchronous tools offered in web 2.0 tools.

Third, according to the interview, the participants in this study had difficulty accomplishing writing tasks because of their low keyboarding skills and internet connection problems. This could affect their motivation and achievement. Therefore, conducting a study with participants who have higher computer and keyboarding skills should be considered.

Fourth, blended creative writing courses could be considered for further research. According to the discussion, it seemed students in online instruction missed the benefits of using synchronous interaction. The integration between face-to-face and online instruction could therefore offer the benefit of the two types of instruction.

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APPENDICES



จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

Appendix A
List of Experts

A. Experts validating treatment instruments: online creative writing instruction and lesson plans

1. Assistant Professor Satita Watanapokakul, Ph.D.
(Language Institute, Chulalongkorn University)
2. Associate Professor Bamrung Torut, Ph.D.
(Faculty of Education, Silpakorn University)
3. Sunita Kosidchaiwat, Ph.D.
(Faculty of Education, Silpakorn University)

B. Experts validating research instruments: a creative writing pre-test, a creative writing post-test, and motivation questionnaires

1. Associate Professor Sumalee Chinokul, Ph.D.
(Faculty of Education, Chulalongkorn University)
2. Anchalee Jansem, Ph.D.
(Faculty of Humanities, Srinakharinwirot University)
3. Ujsara Prasertsin, Ph. D.
(Educational and Psychological Test Bureau, Srinakharinwirot University)

Appendix B

Online Creative Writing Instruction Evaluation Form

Please rate these following items according to your opinions.

+1 means appropriate

0 means not sure

-1 means inappropriate

Part 1: Instructional Content

Questions	+1	0	-1	Comments
1. The objectives are stated clearly what learners will be able to do.				
2. Content and context are consistent with the theme.				
3. All information relates to the stated purpose and learning goals.				

Part 2: Graphic/Multimedia

Questions	+1	0	-1	Comments
4. Graphics are appropriate and rendered to enhance learning.				
5. Background and text are pleasing, compatible, and easy to read.				
6. Colors are used in an effective way.				
7. Multimedia appears to be directly related to stated purpose and learning goals.				

Part 3: Lay-out

Questions	+1	0	-1	Comments
8. Layout is clear; learners can always find what they need.				
9. It is easy to navigate through the information to find necessary features				
10. Lay-out is logical.				
11. Lay-out is consistent on all pages.				

Part 4: Technical Aspects

Questions	+1	0	-1	Comments
12. All links work properly.				
13. Pages work in most common browsers.				
14. All multimedia resources work at all time.				

Part 5: Accessibility

Questions	+1	0	-1	Comments
15. Paragraphs and sections have clear and accurate informative headings.				
16. Clear and clean fonts are used consistently.				
17. Product accommodates unique learning styles and various ability levels.				

Part 6: Assessment

Questions	+1	0	-1	Comments
18. Assessment methods are appropriate and suited to learning goals.				
19. Teachers and students easily track students' progress.				

Part 7: Grade appropriateness

Questions	+1	0	-1	Comments
20. Reading level is appropriate for learners.				
21. Directions are clear and complete enough for learners to perform required tasks.				

Additional Comments:

.....

.....
 (.....)

Signature – Evaluator

.....

Date completed

Appendix C
Lesson Plans Evaluation Form

Please put a tick (✓) in the rating box (1,0,-1) according to your opinion. Pleas

Agree = 1

Not sure = 0

Disagree = -1

Part 1: Objectives

Items	+1	0	-1	Comments
The objectives are stated clearly what learners will be able to do.				

Part 2 Teaching procedures

Items	+1	0	-1	Comments
Online creative writing lesson plan and face-to-face creative writing lesson plan are parallel.				

2.1 online creative writing lesson plans

Items	+1	0	-1	Comments
1. Introduction (Opening) Teacher informs enough information to engage students to the theme.				
2. Before you read (Free writing) The activity can elicit vocabulary and flow students' ideas.				

Items	+1	0	-1	Comments
3. Let's read (Discussing) The activity enhances student to analyze the elements of story.				
4. Class writing (Teacher modeling) The activity creates opportunity for students to work collaboratively and give ideas to continue the story.				
5. Let's write (Class writing) The activity enhances students to use their knowledge about element of story and writing process to create a story.				
6. It's my book (Sharing writing and Concluding) The activity creates opportunities for students to share and publishing their story.				

2.2 face-to-face creative writing lesson plans

Items	+1	0	-1	Comments
1. Opening Teacher informs enough information to engage students to the theme.				
2. Free writing The activity can elicit vocabulary and flow students' ideas.				

Items	+1	0	-1	Comments
3. Discussing The activity enhances student to analyze the elements of story.				
4. Teacher modeling The activity creates opportunity for students to work collaboratively and give ideas to continue the story.				
5. Class writing The activity enhances students to use their knowledge about element of story and writing process to create a story.				
6. Sharing writing and Concluding The activity creates opportunities for students to share and publishing their story.				

Part 3: Materials used in the lesson plan

Items	+1	0	-1	Comments
1. The material conveys an overall sense of purpose and directions that is motivating to students and aimed at the learning goals.				
2. Reading level is appropriate for students.				

Part 4: Evaluation used in the lesson plan

Items	+1	0	-1	Comments
1. Appropriate assessment aligns with objectives and student's outcomes.				
2. Scoring rubric is quality to assess students' creative writing.				

Additional Comments:

.....

.....

.....



.....
 (.....)
 จุฬาลงกรณ์มหาวิทยาลัย Signature – Evaluator
 CHULALONGKORN UNIVERSITY

.....

Date completed

Appendix D
Creative Writing Test Evaluation Form

Please rate these following items according to your opinions.

+1 means appropriate

0 means not sure

-1 means inappropriate

Pre-test

Questions	+1	0	-1	Comments
1. Is the test instruction clear?				
2. Can the test measure student's the use of the elements in writing?				
3. Does the test reflex student's writing process?				
4. Can the test measure the quality of language in student's finished story?				

Post-test

Questions	+1	0	-1	Comments
1. Is the test instruction clear?				
2. Can the test measure student's the use of the elements in writing?				
3. Does the test reflex student's writing process?				
4. Can the test measure the quality of language in student's finished story?				

Additional Comments:

.....
.....
.....

.....

(.....)

Signature – Evaluator

.....

Date completed



Appendix E

Motivation Questionnaire Evaluation Form

This evaluation form is created to evaluate the appropriateness of content and language used in Creative Writing Motivation Questionnaire. Please rate these following items according to your opinions.

+1 means appropriate

0 means not sure

-1 means inappropriate

Creative Writing Motivation Questionnaire Overall

Items	+1	0	-1	Comments
1. Are the questions and suitable for Grade 7 students?				
2. Do the questions elicit students' motivation and opinions about the creative writing and the instruction they have had?				
3. Are the questions in appropriate sequences?				
4. Do the questions in Thai have similar meanings as those in English?				

Creative Writing Motivation Questionnaire

Statements	+1	0	-1	Comments
Both Instructions				
1. This instruction doesn't make me feel stressful when I have to write English. การเรียนด้วยวิธีนี้ทำให้ฉันไม่เครียดเมื่อต้องเขียนภาษาอังกฤษ				
2. This instruction makes me feel enjoy writing. การเรียนด้วยวิธีนี้ทำให้ฉันเพลิดเพลินในการเขียน				
3. This instruction makes me like to write English more than before. การเรียนด้วยวิธีนี้ทำให้ฉันชอบการเขียนภาษาอังกฤษมากขึ้น				
4. This instruction allows me to write when I want to write. การเรียนด้วยวิธีนี้ทำให้ฉันสามารถเขียนในเวลาที่ยากจะเขียน				
5. I feel I want to write because of this instruction. การเรียนด้วยวิธีนี้ทำให้ฉันอยากเขียน				
6. I feel that this instruction helps me improve my writing skill. ฉันรู้สึกว่าการเรียนด้วยวิธีนี้ช่วยพัฒนาทักษะการเขียน				
7. I'd like to suggest my friends to learn writing with this instruction. ฉันอยากแนะนำให้เพื่อนๆ เรียนการเขียนด้วยวิธีนี้				

Statements	+1	0	-1	Comments
Online Creative Writing Instruction (OCWI)				
8. I don't feel anxious when I submit my writing online. ฉันไม่กังวลเมื่อต้องส่งงานเขียนออนไลน์				
9. I don't feel anxious when my friend read my story. ฉันไม่กังวลเมื่อเพื่อนอ่านงานเขียนของฉัน				
10. I don't feel anxious when I share my ideas on discussion board. ฉันไม่กังวลเมื่อฉันแสดงความคิดเห็นในกระดานสนทนา				
11. I enjoy creating story book online. ฉันชอบสร้างหนังสือนิทานออนไลน์				
12. I have fun reading my friends' stories online. ฉันสนุกที่ได้อ่านงานของเพื่อนออนไลน์				
Face-to-face Creative Writing Instruction (FCWI)				
8. I don't feel anxious when I submit my writing in class. ฉันไม่กังวลเมื่อต้องส่งงานเขียนในห้องเรียน				
9. I don't feel anxious when my friend read my story. ฉันไม่กังวลเมื่อเพื่อนอ่านงานเขียนของฉัน				
10. I don't feel anxious when I share my ideas in class. ฉันไม่กังวลเมื่อฉันแสดงความคิดเห็นในห้องเรียน				
11. I enjoy creating story book. ฉันชอบสร้างหนังสือนิทาน				
12. I have fun reading my friends' stories. ฉันสนุกที่ได้อ่านงานของเพื่อน				

Statements	+1	0	-1	Comments
13. If I can choose, I'd like to learn writing by ถ้าฉันเลือกได้ ฉันอยากจะเรียนการเขียนด้วยวิธี..... <input type="checkbox"/> Online instruction เรียนออนไลน์ <input type="checkbox"/> Face-to-face class room เรียนในห้องเรียน				

Additional Comments:

.....

.....

.....

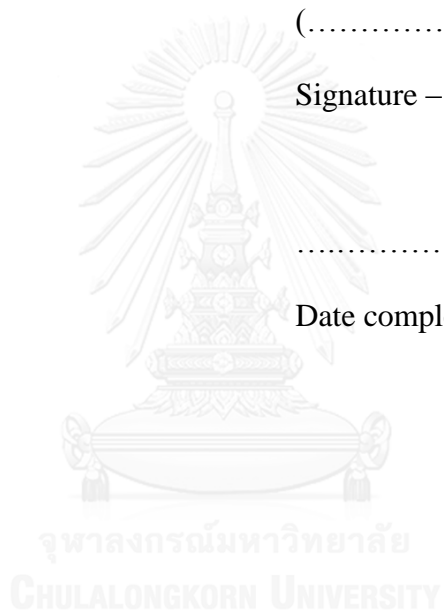
.....

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(.....)

Signature – Evaluator

.....

Date completed




Appendix F


Sample of Online Creative Writing Instruction

Course Home ▼

Build Content ▼
Assessments ▼
Tools ▼
Partner Content ▼
↑↓



Welcome to Creative Writing Class



Welcome all students to creative writ practice writing short stories. Here, y you stories, write you stories, publish enjoy playing with words and your cr

Objectives


1. To practice and improve the basic characters, and making a conflict anc
2. To write short stories based on wh
3. To share and publish writing.

Evaluation

creative writing process (assignments)	10%
discussion (sharing ideas on discussion board)	10%
short stories	80%
total	100%

- Students are required to take **pre-test**, before taking this course, and **post-test**, at the end of the course.
- Pre-test and post-test score will be used in a creative writing research.

Teacher Contact



Teacher: Phutsacha Tippanet

Email: phutsacha@gmail.com

Office Hours: (Face-to-Face) Monday, Wednesday 11:15-13:05, room 421
(Online) Everyday 18:00-19:30, Class chat room

Unit 1

[Build Content](#)[Assessments](#)[Tools](#)[Partner Content](#)[↑↓](#)

1. Introduction





Dear students,

In this unit, you will read a story about friendship. So let's take a fun quiz about friendship and see how good friend you are.



[Click to go to the quiz](#)

How is your result? Let's share with your friends. You can share it on Facebook or any social mediawebsite.  

Let me tell you more about this story. It is called '**No Girl Allowed**'. The story is about two boys who named Tommy and Luke. They won't allow Betty and Mary Lou into their fort. Let's read to find out about what the girls will do.

Later in this unit, we will write a story together. Then, it will be your turn to write a story. Use your creativity to tell me how you will do if your friends won't allow you to play with them.

Enjoy and be creative!

Your teacher 😊



2. Before you read: Ideal friends

Enabled: Statistics Tracking



Do you have an **ideal friend**? An ideal friend is a perfect

Before you read, I want you to think about an ideal friend you don't have one, you can create your imagination idea

Let's go to the discussion board to share your idea. Use the discussion board.



3. Let's read

Let's read and find out what the girls will do.



Make sure you complete all of these activities:

- 3.1 Read the story: No Girls Allowed
- 3.2 Share your ideas: Let me hear from you
- 3.3 Analyze the story: Story elements



4. Class Writing

Enabled: Statistics Tracking

Now, as a class, we will plan a story and create it together.



Make sure you complete all of these activities:

- 4.1 Plan a story
- 4.2 Class writing



5. Let's write

Attached Files: [writing.docx](#) (226.955 KB)



Now it's your turn to show your creativity. This time you will plan a story and create a story by yourself.

1. **Download** worksheet [writing.docx](#)
2. **Plan** a plot and create a character, a conflict, and settings on page 1-4. Then, **write** your story on page 5.
3. **Save** the file
4. To **submit** the file, click at **Browse My Computer**.
5. **Choose** the file.
6. Click **Submit** to finish your assignment.



6. It's my book



We are all most at the end of this unit. Be proud of yourself that you can make it so far.



For this activity, you need to log in to [Storybird.com](https://www.storybird.com). If you haven't got an account yet, please sign up. Here is the instruction in case you need help >> [How to sign up Storybird.com](https://www.storybird.com/help)

After you logged in, choose the artwork that goes with your story. Then, create a story book from the artwork you have choosen. And don't forget to create a cover of your book.

When you finish your story book, please publish it so me and your friends can see your work.

Please take some time read your friends' stories. You can give your friend 'a heart' if you like his/her story. Also, you can post a comment to your friends. You comment will be useful for your friend to improve his/her story.

If you need any help or have any questions, please use our discussion board or our chat room.



3. Let's read

Build Content 

Assessments 

Tools 

Partner Content 





No Girls Allowed

The two boys named Tommy and Luke won't allow Betty and Mary Lou into their fort! What will the girls do?



Let me hear from you



Now it's time to share your ideas. Do you like the story? What would you do if you have the same problem as the girls in the story? If you can change one thing in the story, what would it be?

Go to the **discussion board** and share your idea. Use the **menu on the left** or **click at the session title** to go to the discussion board.



Story Elements

Attached Files:  [story_elements.docx](#)  (273.195 KB)




Read the story again. This time, focus more on elements of this story; plot, characters, conflicts, and setting.

1. Download **Story Elements worksheet**.
2. **Complete** the worksheet. Then, **save** the file.
3. To **submit** the file, click at **Browse My Computer**.
4. Choose the file.
5. Click **Submit** to finish your assignment.


If you need any help or have any questions, please go to **help** menu on the left or post your questions at our **Discussion board**.

4. Class Writing ▼

Build Content ▼
Assessments ▼
Tools ▼
Partner Content ▼
↑↓



Plan a story




Let's write a story.

Before we write a story, please share your ideas. I need your help planning the plot, create a main character, think about conflict, and set the setting.

Click on this link to google document >> [plan a story](#)

Feel free to **add**, **edit**, or **change** in this document.



Class Writing

Enabled: Statistics Tracking

Let's create a story together. Please help me finish this story. Use the information from what we have planned to write the story.

Please go to **discussion board** to write the story. Use the **menu on the left** or **click at the session title** to go to the discussion board.

Appendix G

Results of Online Creative Writing Instruction Evaluation Form

Part 1: Instructional Content

Questions	Score
1. The objectives are stated clearly what learners will be able to do.	1
2. Content and context are consistent with the theme.	1
3. All information relates to the stated purpose and learning goals.	1

Part 2: Graphic/Multimedia

Questions	Score
4. Graphics are appropriate and rendered to enhance learning.	0.67
5. Background and text are pleasing, compatible, and easy to read.	0.67
6. Colors are used in an effective way.	0.67
7. Multimedia appears to be directly related to stated purpose and learning goals.	1

Part 3: Lay-out

Questions	Score
8. Layout is clear; learners can always find what they need.	1
9. It is easy to navigate through the information to find necessary features	0.33
10. Lay-out is logical.	1
11. Lay-out is consistent on all pages.	1

Part 4: Technical Aspects

Questions	Score
12. All links work properly.	0.67
13. Pages work in most common browsers.	1
14. All multimedia resources work at all time.	1

Part 5: Accessibility

Questions	Score
15. Paragraphs and sections have clear and accurate informative headings.	1
16. Clear and clean fonts are used consistently.	0.67
17. Product accommodates unique learning styles and various ability levels.	1

Part 6: Assessment

Questions	Score
18. Assessment methods are appropriate and suited to learning goals.	0.67
19. Teachers and students easily track students' progress.	1

Part 7: Grade appropriateness

Questions	Score
20. Reading level is appropriate for learners.	0.67
21. Directions are clear and complete enough for learners to perform required tasks.	0.33

Appendix H

Sample of Lesson plan for online instruction

Course: E 21271 English Writing 1

Level: Mathayom 1

Unit 1: No Girls Allowed

1. Main concept

In this unit, students will read a story ‘No Girls Allowed’. This story is about two girls who try to get inside the boys’ tree house and to play with them. After reading this story, students will create a story on a friendship theme.

2. Terminal objective

After this unit, student will be able to write a story to express their ideas about friendship and to show their problem solving skill. They will plan a story and write a story from what they have planned. Then, they will publish their stories.

3. Enabling objectives

1. To write a short paragraph about an ideal friend
2. To analyze story elements
3. To brainstorm ideas and write story as a class
4. To plan a story and write a story from the plan
5. To create an online story book
6. To share the writing to friends and to give comments to friends

4. Contents

Knowledge

Skill: planning, reading, writing, analyzing story elements

Process

Creative thinking
 Reading, writing, answering questions
 Brainstorming
 Peer editing

Attitude

Awareness of friendship

5. Materials

Online course - <http://www.coursesites.com>

Online book - <http://storybird.com>

Google document- <https://docs.google.com/document/d/1mtmMuHez0xxIGfqZ3uFzcepZDAwpwYBGjmAgmjFvr8E/edit>

Worksheet 1 – Story elements.docx


Worksheet 2 – Writing time.docx


6. Work/Assignments


1. After reading, analyze the story elements. (20 points)
2. Plan and write a story. (20 points)
3. Online story book.

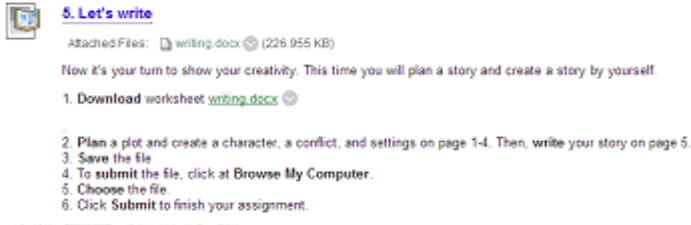
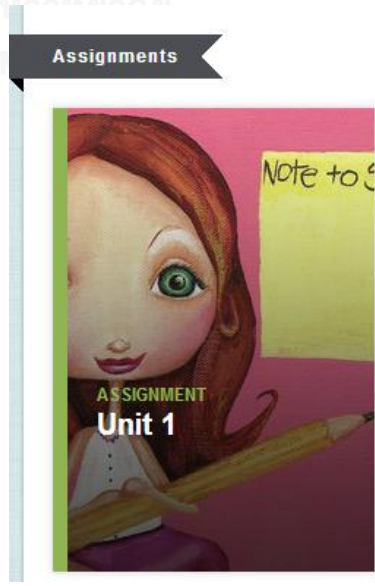
7. Procedure

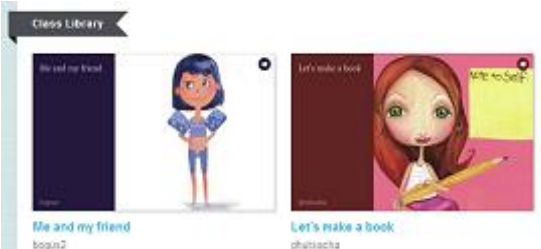
Steps of Instruction	Names that appear on online class
7.1 Opening	1. Introduction
Materials	Activities
<p><u>Materials:</u> http://www.coursesites.com http://friendship-quiz.com/are-you-a-true-friend/</p>	<p>- Ss are attracted by the welcome note on the website.</p> <p>Hi, students.</p> <p>In this unit, you will read a story about friendship. So let's take a fun quiz about friendship and see how good friend you are. Click here to go to the quiz.</p> <p>Ok. Let me tell you more about this story. It is called 'No Girl Allowed'. The story is about two boys who named Tommy and Luke. They won't allow Betty and Mary Lou into their fort. Let's read to find out about what the girls will do.</p> <p>Later in this unit, we will write a story together. Then, it will be your turn to write a story. Use your creativity to tell me how you will do if your friends won't allow you to play with them.</p> <p>Enjoy and be creative!</p> <p>Your teacher :-)</p>

Steps of Instruction	Names that appear on online class
7.1 Opening (continue)	1. Introduction
Materials	Activities
	<p data-bbox="703 407 1182 439">- Ss click on the link to do the quiz.</p> <div data-bbox="703 439 1401 1050" style="border: 1px solid black; padding: 10px;"> <p data-bbox="759 483 1034 499"><small>Homepage > Quizzes, Games & Fun > Quizzes > Fun Quizzes</small></p> <div data-bbox="759 506 1342 636">  <p data-bbox="887 506 1257 537">are you really best friends?</p> <p data-bbox="887 551 1342 636">You love them like sisters. And sometimes you fight like sisters. But you'd never do anything to hurt them...or would you? Take this quiz and see if you're a friend till the end.</p> </div> <p data-bbox="759 663 1118 685"> email g+1 f Share f Like (118) PinIt Tweet 27 </p> <p data-bbox="759 701 823 716"><small>Page 1 of 3</small></p> <p data-bbox="759 730 1342 801">1. You know that your friend's crush isn't interested in her – but she flirts like a maniac when she's around him! When she says she's planning on asking the guy ask the guy out, you:</p> <ul data-bbox="775 813 983 947" style="list-style-type: none"> <input type="radio"/> Decide not to hurt her feelings. <input type="radio"/> Tell her not to get her hopes up. <input type="radio"/> Explain that he isn't interested. <input type="radio"/> Tell her not to be foolish. </div>
7.2 Free writing	2. Before you read
Materials	Activities
<p data-bbox="288 1131 651 1272"><u>Materials:</u> http://www.coursesites.com Discussion board 1. Ideal friends</p>	<p data-bbox="703 1131 1374 1202">- Ss write a short paragraph about their ideal friends on class discussion board</p> <p data-bbox="703 1240 1390 1496">Before you read, I want you to think about your ideal friend. "An ideal friend" is a perfect friend for you. If you already have your ideal friend, you can write about him/her. If you don't have one, you can create your ideal imagination friend. Please write a short description about this friend. You can use the questions below as a guide.</p> <ol data-bbox="703 1536 1366 1715" style="list-style-type: none"> 1. What is his/her name? 2. Where do you meet him/her? 3. What is he/she look like? 4. Are you and your friend in the same class? 5. What do you and your friend like to do together? <p data-bbox="703 1720 1294 1787">You should finish this activity in 10 minutes. Let your idea flow and write!</p>

Steps of Instruction	Names that appear on online class
7.3 Discussing	3. Let's read
Materials	Activities
<p><u>Activity:</u> Reading, analyzing a story</p> <p><u>Materials:</u></p> <ul style="list-style-type: none"> - Reading: No Girls Allows <p>http://storybird.com/books/no-girls-allowed-3/</p> <ul style="list-style-type: none"> - http://www.coursesites.com Discussion board 1. Ideal friends - Worksheet: Story elements 	<p>- Ss follow the link to the reading.</p> <div data-bbox="722 472 1382 920" style="border: 1px solid black; padding: 5px; margin: 10px 0;"> <p style="text-align: center;">NO GIRLS ALLOWED</p>  </div> <p>- After reading, Ss share their ideas about the story on discussion board.</p> <div data-bbox="703 1066 1402 1570" style="border: 1px solid black; padding: 10px; margin: 10px 0;"> <p>Exchange ideas after you read 'No Girl Allowed'. Think about these questions:</p> <ul style="list-style-type: none"> - Do you like the story? - Do you like the ending? - What would you do if you were Betty and Mary Lou? - Let think why the boys didn't want the girl go into their fort. <p>I want to know your opinion about this story. There is no right or wrong answers.</p> <p>Let's share your ideas.</p> </div>

Steps of Instruction	Names that appear on online class
7.3 Discussing (continue)	3. Let's read
Materials	Activities
	<p data-bbox="703 443 1366 546">- Then, Ss will be asked to read the story again. This time Ss need to focus on story elements and complete the worksheet.</p> <div data-bbox="703 551 1401 1189" style="border: 1px solid black; padding: 5px;">  <p data-bbox="715 647 1342 750">Read the story again. This time, focus more on elements of this story; plot, characters, conflicts, and setting.</p> <ol data-bbox="715 790 1334 1010" style="list-style-type: none"> 1. Download Story Elements worksheet. 2. Complete the worksheet. Then, save the file. 3. To submit the file, click at Browse My Computer. 4. Choose the file. 5. Click Submit to finish your assignment. <p data-bbox="715 1048 1366 1151">If you need any help or have any questions on this assignment, please go to help menu on the left or post your questions at our Discussion board.</p> </div>
7.4 Teacher modeling	4. Class writing
Materials	Activities
<p data-bbox="288 1310 628 1413"><u>Activity:</u> Planning a story, brainstorming, sharing writing</p> <p data-bbox="288 1453 539 1556"><u>Material:</u> - Google document - discussion board</p>	<p data-bbox="703 1310 1401 1413">- Ss distribute ideas. They click on the link to work on Google document. They can type their idea about class story.</p> <div data-bbox="703 1417 1401 1709" style="border: 1px solid black; padding: 5px;"> <p data-bbox="715 1424 1362 1563">Let's write a story. Before we write a story, please share your ideas. I need your help planning the plot, create a main character, think about conflict, and set the setting.</p> <p data-bbox="715 1601 1342 1666">Click on this link to Google document >> plan a story</p> <p data-bbox="715 1673 1370 1704">Feel free to add, edit, or change in this document.</p> </div> <p data-bbox="703 1749 1318 1852"><u>Note:</u> Teacher's role is to encourage students to brainstorm their ideas. Teacher may ask some questions to elicit their thought. For example:</p> <ol data-bbox="751 1859 1366 1998" style="list-style-type: none"> 1. What is the main character's name? Should the main character be a girl or a boy? 2. What happens at the beginning of the story? 3. What is the conflict?

Steps of Instruction	Names that appear on online class
7.4 Teacher modeling	4. Class writing
Materials	Activities
	<p>- After planning the story, T begins the story and ask Ss to continue the story. This activity is on discussion board.</p> <p>Note: The discussion board for this activity has been created but it is left empty due to teacher needs Ss' plan to create the beginning.</p>
7.5 Class writing	5. Let's write
Materials	Activities
<p><u>Material:</u></p> <p>- http://www.coursesites.com unit 1 assignment</p>	<p>- Ss download worksheet writing.docx. Then, complete the worksheet and submit online.</p> 
7.6 Sharing Writing	6. It's my book
Materials	Activities
<p><u>Material:</u></p> <p>- http://storybird.com</p>	<p>- After submit their writing, Ss log in to Storybird.com to create a story book. There they will see the assignment page and will lead Ss to the artwork.</p> 

Steps of Instruction	
7.7 Concluding	
Materials	Activities
<p><u>Material:</u> - http://storybird.com</p>	<p>- Once Ss submit the assignment, their work will appear on class library. Ss can read their friends' stories, give comments, and give a heart to support their friends.</p>  <p><u>Note:</u> 'A heart' is an icon from the readers to the writer to show that they like the story.</p>

8. After teaching note

Appendix I

Sample of Lesson plan for face-to-face instruction

Course: English Writing
Unit 1: No Girls Allowed

Level: Mathayom 1
Time: 6 hours

1. Main concept

In this unit, students will read a story ‘No Girls Allowed’. This story is about two girls who try to get inside the boys’ tree house and to play with them. After reading this story, students will create a story on a friendship theme.

2. Terminal objective

After this unit, student will be able to write a story to express their ideas about friendship and to show their problem solving skill. They will plan a story and write a story from what they have planned. Then, they will publish their stories.

3. Enabling objectives

1. To write a short paragraph about an ideal friend
2. To analyze story elements
3. To brainstorm ideas and write story as a class
4. To plan a story and write a story from the plan
5. To create a class story book
6. To share the writing to friends and to give comments to friends

4. Contents

Knowledge

Skill: planning, reading, writing, analyzing story elements

Process

Creative thinking
Reading, writing, answering questions
Brainstorming
Peer editing

Attitude

Awareness of friendship

5. Materials

Friendship quiz printed from
<http://www.seventeen.com/fun/quizzes/fun/friendship-type-quiz>
Reading- No Girls Allowed
Worksheet 1 – Story elements
Worksheet 2 – Writing time

6. Work/Assignments

1. After reading, analyze the story elements. (20 points)
2. Plan and write a story. (20 points)
3. Class story book.

7. Procedure

7.1 Opening (10 minutes)

Contents	Activities	
	Teacher	Students
<p><u>Objective:</u> To motivate students about the topic they are going to read.</p> <p><u>Vocabulary:</u> “ideal friend” is a perfect friend and you like to spend time with.</p> <p><u>Material:</u> friendship quiz</p>	<ul style="list-style-type: none"> - T informs Ss what they are going to write in this unit. - T explains what “ideal friend” means. - T distribute a quiz to Ss. 	<ul style="list-style-type: none"> - Ss work on the quiz. Then, they compare the result with their teacher and friends.

7.2 Free writing (10 minutes)

Contents	Activities	
	Teacher	Students
<p><u>Objective:</u> To write a short paragraph about an ideal friend</p>	<ul style="list-style-type: none"> - T elicits some adjectives that describe people from Ss and write on the board. - T asks Ss to think about idea friend. Then, tells Ss to write about their idea friends. 	<ul style="list-style-type: none"> - Ss write a short paragraph about their ideal friend. - Some volunteer read their write to the class.

7.3 Discussing (40 minutes)

Contents	Activities	
	Teacher	Students
<p><u>Objective:</u> To analyze story elements</p> <p><u>Knowledge:</u> Story elements: plots, setting, characters, and conflict.</p> <ul style="list-style-type: none"> - Plot is the sequence of event in a story. - Characters are people, animals, or creatures in a story. 	<ul style="list-style-type: none"> - T gives Ss sometimes to read the story. Then, asks them questions to let show the ideas about the story. <p><i>"Do you like the story? Do you like the ending? What would you do if you were Betty and Mary Lou? Do you think why the boys didn't want the girl go into</i></p>	<ul style="list-style-type: none"> - Ss read the story. - Ss share their ideas if they like or don't like the story. <li style="text-align: center;"><i>(various answers)</i> - Ss read the story again and complete the worksheet. - Class discusses the answer together.

Contents	Activities	
	Teacher	Students
<p>- Conflict is a struggle within a character in the story.</p> <p>- Setting tells you where and when the story take place</p> <p><u>Materials:</u> Reading- No Girls Allowed Worksheet 1 – Story elements</p>	<p><i>their fort."</i></p> <p>- T asks Ss to read the story again and asks students to focus on story elements</p>	

7.4 Teacher Modeling (60 minutes)

Contents	Activities	
	Teacher	Students
<p><u>Objective:</u> To brainstorm ideas and write story as a class</p>	<p>- T informs Ss that we are going to write a story as a class.</p> <p>- T elicits ideas from Ss.</p> <p><u>Sample questions:</u></p> <ol style="list-style-type: none"> 1. <i>What is the main character's name? Should the main character be a girl or a boy?</i> 2. <i>What happens at the beginning of the story?</i> 3. <i>What is the conflict?</i> <p>Then, notes the ideas on the board.</p> <p>- T begins a story based on the ideas from previous activity. Then, asks Ss to continue the story.</p>	<p>- Ss shout out their ideas. (various answer)</p> <p>- Ss distribute ideas to continue the story. (various answer)</p>

7.5 Class Writing (120 minutes)

Contents	Activities	
	Teacher	Students
<p><u>Objective:</u> To plan a story and write a story from the plan</p> <p><u>Material:</u> Worksheet 2 - writing time</p>	<ul style="list-style-type: none"> - T distributes worksheet to Ss. - T explains the activity to Ss. In this activity, Ss will work individually to plan and write their story about friendship. - After Ss finished their writing, T asks Ss to exchange their writing with their friends. Then, asks them to read, edit, and give a comment on their friends' writing. <i>*note:</i> T tells Ss to bring paper, color, and artwork for the next class. 	<ul style="list-style-type: none"> - Ss plan their story about friendship them. - Ss write their story. - Ss exchange their story with friends. - Ss read their friends' stories and help them edit some mistake. Then, give a comment to their friends before exchange the story back. - Ss edit their stories.

7.6 Sharing Writing and Concluding (120 minutes)

Contents	Activities	
	Teacher	Students
<p><u>Objective:</u> To create a class story book (60 minutes)</p> <p><u>Material:</u> artwork, paper, colors</p>	<ul style="list-style-type: none"> - T informs Ss that they are going create a story book. Ss can draw or use the artwork that they prepare to decorate their books. 	<ul style="list-style-type: none"> - Ss create their story books.
<p><u>Objective:</u> To share the writing to friends and to give comments to friends (60 minutes)</p> <p><u>Material:</u> heart-shaped paper</p>	<ul style="list-style-type: none"> - T asks Ss to exhibit the story on the table. - T gives each student 5 pieces of heart-shaped paper. Tells Ss to give this paper to the work that they like. Then, let Ss walk around the class to see their friends' work. 	<ul style="list-style-type: none"> - Ss display their work on their tables. - Ss walk around the class and read their friends' work. Ss give their heart-shaped paper to the work that they like to support the author.

8. After teaching note

Appendix J

Worksheet for Online and Face-to-Face Instruction

Story Elements

PLOT

Plot is the sequence of events in a story. Plot tells us what happens at the **first**, **next**, and the **end** of the story.

1. What happens at the **beginning** of the story?

คลิกที่นี่เพื่อใส่ข้อความ

2. What happens at the **middle** of the story?

คลิกที่นี่เพื่อใส่ข้อความ

3. What happens at the **end** of the story?

คลิกที่นี่เพื่อใส่ข้อความ

Character



Characters are people, animals, or creatures in a

How many characters in this story?

คลิกที่นี่เพื่อใส่

ข้อความ

What are their names?

Character's name: คลิกที่นี่เพื่อใส่ข้อความ

1. What does the character look like?

คลิกที่นี่เพื่อใส่ข้อความ

2. How does the character act?

คลิกที่นี่เพื่อใส่ข้อความ

3. How do other characters in the story react to this character?

คลิกที่นี่เพื่อใส่ข้อความ

Character's name: คลิกที่นี่เพื่อใส่ข้อความ

1. What does the character look like?

คลิกที่นี่เพื่อใส่ข้อความ

2. How does the character act?

คลิกที่นี่เพื่อใส่ข้อความ

3. How do other characters in the story react to this character?

คลิกที่นี่เพื่อใส่ข้อความ

Character's name: คลิกที่นี่เพื่อใส่ข้อความ

1. What does the character look like?

คลิกที่นี่เพื่อใส่ข้อความ

2. How does the character act?

คลิกที่นี่เพื่อใส่ข้อความ

3. How do other characters in the story react to this character?

คลิกที่นี่เพื่อใส่ข้อความ

Character's name: คลิก

ที่นี่เพื่อใส่ข้อความ

1. What does the character look like?

คลิกที่นี่เพื่อใส่ข้อความ

2. How does the character act?

คลิกที่นี่เพื่อใส่ข้อความ

3. How do other characters in the story react to this character?

คลิกที่นี่เพื่อใส่ข้อความ



Conflict

Conflict is a struggle within a character in the story.

1. What is the conflict?
(a person, a thing, or thoughts and feelings of the character)

คลิกที่นี่เพื่อใส่ข้อความ

2. Why does this conflict occur?

คลิกที่นี่เพื่อใส่ข้อความ

3. How is the conflict resolved?

คลิกที่นี่เพื่อใส่ข้อความ

4. What happens after the conflict is resolved?

คลิกที่นี่เพื่อใส่ข้อความ

SETTING

PLACE

Where does the story take place?

คลิกที่นี่เพื่อใส่ข้อความ

Is this place noisy?

คลิกที่นี่เพื่อใส่ข้อความ

Are there a lot of people?

คลิกที่นี่เพื่อใส่ข้อความ

Write a detail description of this place.

คลิกที่นี่เพื่อใส่ข้อความ



TIME

When does the story take place?

คลิกที่นี่เพื่อใส่ข้อความ

What season is it?

คลิกที่นี่เพื่อใส่ข้อความ

Write a detail description of this setting.

คลิกที่นี่เพื่อใส่ข้อความ



Appendix K
Results of Lesson Plans Evaluation Form

Part 1: Objectives

Items	score
The objectives are stated clearly what learners will be able to do.	1

Part 2 Teaching procedures

Items	score
Online creative writing lesson plan and face-to-face creative writing lesson plan are parallel.	1

2.1 online creative writing lesson plans

Items	score
1. Introduction (Opening) Teacher informs enough information to engage students to the theme.	1
2. Before you read (Free writing) The activity can elicit vocabulary and flow students' ideas.	0.67
3. Let's read (Discussing) The activity enhances student to analyze the elements of story.	1
4. Class writing (Teacher modeling) The activity creates opportunity for students to work collaboratively and give ideas to continue the story.	0.67

Items	score
<p>5. Let's write (Class writing)</p> <p>The activity enhances students to use their knowledge about element of story and writing process to create a story.</p>	1
<p>6. It's my book (Sharing writing and Concluding)</p> <p>The activity creates opportunities for students to share and publishing their story.</p>	1

2.2 face-to-face creative writing lesson plans

Items	score
<p>1. Opening</p> <p>Teacher informs enough information to engage students to the theme.</p>	1
<p>2. Free writing</p> <p>The activity can elicit vocabulary and flow students' ideas.</p>	1
<p>3. Discussing</p> <p>The activity enhances student to analyze the elements of story.</p>	1
<p>4. Teacher modeling</p> <p>The activity creates opportunity for students to work collaboratively and give ideas to continue the story.</p>	0.67
<p>5. Class writing</p> <p>The activity enhances students to use their knowledge about element of story and writing process to create a story.</p>	1

Items	score
<p>6. Sharing writing and Concluding</p> <p>The activity creates opportunities for students to share and publishing their story.</p>	1

Part 3: Materials used in the lesson plan

Items	score
1. The material conveys an overall sense of purpose and directions that is motivating to students and aimed at the learning goals.	1
2. Reading level is appropriate for students.	0

Part 4: Evaluation used in the lesson plan

Items	score
1. Appropriate assessment aligns with objectives and student's outcomes.	0.67
2. Scoring rubric is quality to assess students' creative writing.	0.67

Appendix L

Creative Writing Pre-Test

Instructions: Read the given prompt. Then finish it with your own writing.

Your story will be scored on:

- Characters
- Setting
- Organization of Plot
- Creativity
- Sentence Structure (Fluency)
- Grammar and Spelling (Conventions)

You will have 90 minutes to plan, write, and revise your story.

The Mystery Box



I was walking down the street when I saw a small wooden box by the road. Suddenly, I hear a voice say, "Help! Let me out of here!" To my surprise, the voice was coming from the box.

Appendix M
Creative Writing Post-Test

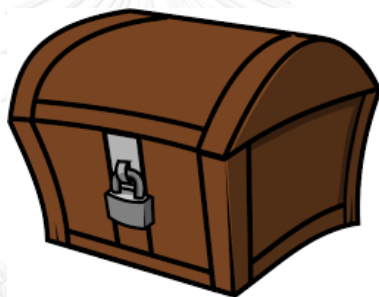
Instructions: Read the given prompt. Then finish it with your own writing.

Your story will be scored on:

- Characters
- Setting
- Organization of Plot
- Creativity
- Sentence Structure (Fluency)
- Grammar and Spelling (Conventions)

You will have 90 minutes to plan, write, and revise your story.

The Mystery Chest



I was on the way back home. Then I saw a beautiful wooden chest by the road. I stopped at the chest and tried to find its owner. Then there was a voice came out of the box, "Help me! Help me!"

Appendix N
Creative Writing Scoring Rubric

Category	Advance 4	Proficient 3	Basic 2	Below Basic 1
Characters	Main characters are fully developed with much descriptive detail. The reader has a vivid image of the characters.	Main characters are developed with some descriptive detail. The reader has a vague idea of the characters.	Main characters are identified by name only.	None of the characters are developed or named.
Setting	Many vivid, descriptive words are used to tell when and where the story took place.	Some vivid, descriptive words are used to tell the audience when and where the story took place.	The reader can figure out when and where the story took place, but the author didn't supply much detail.	The reader has trouble figuring out when and where the story took place.
Organization of Plot	The story is very well organized. One idea or scene follows another in a logical sequence with clear transitions.	The story is pretty well organized. One idea or scene may seem out of place. Clear transitions are used.	The story is a little hard to follow. The transitions are sometimes not clear.	Ideas and scenes seem to be randomly arranged.
Creativity	The story contains many creative details and/or descriptions that contribute to the reader's enjoyment. The author has really used his/her imagination.	The story contains a few creative details and/or descriptions that contribute to the reader's enjoyment. The author has used his/her imagination.	The story contains a few creative details and/or descriptions, but they distract from the story. The author has tried to use his/her imagination.	There is little evidence of creativity in the story. The author does not seem to have used much imagination.

Category	Advance 4	Proficient 3	Basic 2	Below Basic 1
Sentence Structure (Fluency)	All sentences are well-constructed with varied and interesting structure patterns.	Most sentences are well-constructed with varied and interesting structure patterns.	Most sentences are well-constructed but have similar and uninteresting structure patterns.	Sentences lack structure and appear incomplete or rambling.
Grammar and Spelling (Conventions)	Writer makes no errors in grammar or spelling that distract the reader from the content.	Writer makes 1-2 errors in grammar or spelling that distract the reader from the content.	Writer makes 3-4 errors in grammar or spelling that distract the reader from the content.	Writer makes more than 4 errors in grammar or spelling that distract the reader from the content.

Adapted from Rubric for Short Story, Communication Arts and Literature, University of Minnesota

Appendix O
Results of Creative Writing Test Evaluation Form

Pre-test

Questions	score
1. Is the test instruction clear?	0.33
2. Can the test measure student's the use of the elements in writing?	1
3. Does the test reflex student's writing process?	0.33
4. Can the test measure the quality of language in student's finished story?	1

Post-test

Questions	score
1. Is the test instruction clear?	0.33
2. Can the test measure student's the use of the elements in writing?	1
3. Does the test reflex student's writing process?	0.33
4. Can the test measure the quality of language in student's finished story?	1

Appendix P

Creative Writing Motivation Questionnaire for Online Instruction

Direction: Please read each statement and indicate how strongly you agree or disagree with it.

5 = Strongly agree

4 = Agree

3 = Neither agree or disagree

2 = Disagree

1 = Strongly disagree

items	5	4	3	2	1
1. I am not stressful when I have to write English. ฉันไม่เครียดเมื่อต้องเขียนภาษาอังกฤษ					
2. I enjoy writing with this instruction. ฉันเพลิดเพลินในการเขียนด้วยวิธีการเรียนนี้					
3. This instruction drives me to write English more than before. การเรียนด้วยวิธีนี้ทำให้ฉันชอบการเขียนภาษาอังกฤษมากขึ้น					
4. I feel I want to write because of this instruction. การเรียนด้วยวิธีนี้ทำให้ฉันอยากเขียน					
5. I feel that this instruction helps me write better. ฉันรู้สึกว่าการเรียนด้วยวิธีนี้ช่วยพัฒนาทักษะการเขียน					
6. I'd like to suggest my friends to learn writing with this instruction. ฉันอยากแนะนำให้เพื่อนๆเรียนการเขียนด้วยวิธีนี้					
7. I don't feel anxious when I submit my writing online. ฉันไม่กังวลเมื่อต้องส่งงานเขียนออนไลน์					
8. I don't feel anxious when my friend read my story. ฉันไม่กังวลเมื่อเพื่อนอ่านงานเขียนของฉัน					
9. I don't feel anxious when I share my ideas on discussion board. ฉันไม่กังวลเมื่อฉันแสดงความคิดเห็นในกระดานสนทนา					
10. I enjoy creating story book online. ฉันชอบสร้างหนังสือนิทานออนไลน์					
11. I have fun reading my friends' stories online. ฉันสนุกที่ได้อ่านงานของเพื่อนออนไลน์					
12. After learning through this instruction, I think I have more confident to write. หลังจากที่ได้เรียนด้วยวิธีนี้ ฉันมีความมั่นใจในการเขียนมากขึ้น					
13. After learning through this instruction, I think I will continue writing. หลังจากที่ได้เรียนด้วยวิธีนี้ ฉันคิดว่าฉันจะเขียนต่อไป					

14. If I can choose, I'd like to learn writing by...

ถ้าฉันเลือกได้ ฉันอยากจะเรียนการเขียนด้วยวิธี...

online instruction เรียนออนไลน์

Face-to-Face instruction เรียนในชั้นเรียน

Other comments:

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Appendix Q

Creative Writing Motivation Questionnaire for Face-to-Face Instruction

Direction: Please read each statement and indicate how strongly you agree or disagree with it.

- 5 = Strongly agree
4 = Agree
3 = Neither agree or disagree
2 = Disagree
1 = Strongly disagree

items	5	4	3	2	1
1. I am not stressful when I have to write English. ฉันไม่เครียดเมื่อต้องเขียนภาษาอังกฤษ					
2. I enjoy writing with this instruction. ฉันเพลิดเพลินในการเขียนด้วยวิธีการเรียนนี้					
3. This instruction drives me to write English more than before. การเรียนด้วยวิธีนี้ทำให้ฉันชอบการเขียนภาษาอังกฤษมากขึ้น					
4. I feel I want to write because of this instruction. การเรียนด้วยวิธีนี้ทำให้ฉันอยากเขียน					
5. I feel that this instruction helps me write better. ฉันรู้สึกว่าการเรียนด้วยวิธีนี้ช่วยพัฒนาทักษะการเขียน					
6. I'd like to suggest my friends to learn writing with this instruction. ฉันอยากแนะนำให้เพื่อนๆเรียนการเขียนด้วยวิธีนี้					
7. I don't feel anxious when I submit my writing in class. ฉันไม่กังวลเมื่อต้องส่งงานเขียนในห้องเรียน					
8. I don't feel anxious when my friend read my story in front of me./ at my present. ฉันไม่กังวลเมื่อเพื่อนอ่านงานเขียนของฉันขณะที่ฉันอยู่ด้วย					
9. I don't feel anxious when I share my ideas in class. ฉันไม่กังวลเมื่อฉันแสดงความคิดในห้องเรียน					
10. I enjoy creating story book. ฉันชอบสร้างหนังสือนิทาน					
11. I have fun reading my friends' stories. ฉันสนุกที่ได้อ่านงานของเพื่อน					
12. After learning through this instruction, I think I have more confident to write. หลังจากที่ได้เรียนด้วยวิธี ฉันมีความมั่นใจในการเขียนมากขึ้น					
13. After learning through this instruction, I think I will continue writing. หลังจากที่ได้เรียนด้วยวิธี ฉันคิดว่าฉันจะเขียนต่อไป					

14. If I can choose, I'd like to learn writing by...

ถ้าฉันเลือกได้ ฉันอยากจะเรียนการเขียนด้วยวิธี...

online instruction เรียนออนไลน์

Face-to-Face instruction เรียนในชั้นเรียน

Other comments:

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Appendix R

Result of Motivation Questionnaire Evaluation Form

Creative Writing Motivation Questionnaire Overall

Items	score
1. Are the questions and suitable for Grade 7 students?	1
2. Do the questions elicit students' motivation and opinions about the creative writing and the instruction they have had?	1
3. Are the questions in appropriate sequences?	1
4. Do the questions in Thai have similar meanings as those in English?	1

Creative Writing Motivation Questionnaire

Statements	score
Both Instructions	
1. This instruction doesn't make me feel stressful when I have to write English. การเรียนรู้ด้วยวิธีนี้ทำให้ฉันไม่เครียดเมื่อต้องเขียนภาษาอังกฤษ	0.67
2. This instruction makes me feel enjoy writing. การเรียนรู้ด้วยวิธีนี้ทำให้ฉันเพลิดเพลินในการเขียน	0.67
3. This instruction makes me like to write English more than before. การเรียนรู้ด้วยวิธีนี้ทำให้ฉันชอบการเขียนภาษาอังกฤษมากขึ้น	0.67
4. This instruction allows me to write when I want to write. การเรียนรู้ด้วยวิธีนี้ทำให้ฉันสามารถเขียนในเวลาที่ยากจะเขียน	0.33
5. I feel I want to write because of this instruction. การเรียนรู้ด้วยวิธีนี้ทำให้ฉันอยากเขียน	0.33
6. I feel that this instruction helps me improve my writing skill. ฉันรู้สึกว่าการเรียนรู้ด้วยวิธีนี้ช่วยพัฒนาทักษะการเขียน	1
7. I'd like to suggest my friends to learn writing with this instruction. ฉันอยากแนะนำให้เพื่อนๆ เรียนการเขียนด้วยวิธีนี้	1
Online Instruction (OCWI)	
8. I don't feel anxious when I submit my writing online. ฉันไม่กังวลเมื่อต้องส่งงานเขียนออนไลน์	0.67
9. I don't feel anxious when my friend read my story. ฉันไม่กังวลเมื่อเพื่อนอ่านงานเขียนของฉัน	0.33
10. I don't feel anxious when I share my ideas on discussion board. ฉันไม่กังวลเมื่อฉันแสดงความคิดเห็นในกระดานสนทนา	0.67
11. I enjoy creating story book online. ฉันชอบสร้างหนังสือนิทานออนไลน์	1

Statements	score
12. I have fun reading my friends' stories online. ฉันสนุกที่ได้อ่านงานของเพื่อนออนไลน์	1
Face-to-Face Instruction (FCWI)	
8. I don't feel anxious when I submit my writing in class. ฉันไม่กังวลเมื่อต้องส่งงานเขียนในห้องเรียน	0.67
9. I don't feel anxious when my friend read my story. ฉันไม่กังวลเมื่อเพื่อนอ่านงานเขียนของฉัน	0.33
10. I don't feel anxious when I share my ideas in class. ฉันไม่กังวลเมื่อฉันแสดงความคิดเห็นในห้องเรียน	0.67
11. I enjoy creating story book. ฉันชอบสร้างหนังสือนิทาน	1
12. I have fun reading my friends' stories. ฉันสนุกที่ได้อ่านงานของเพื่อน	1
13. If I can choose, I'd like to learn writing by ถ้าฉันเลือกได้ ฉันอยากจะทำเรียนการเขียนด้วยวิธี..... <input type="checkbox"/> Online instruction เรียนออนไลน์ <input type="checkbox"/> Face-to-face class room เรียนในห้องเรียน	1

Appendix S
Inter-Rater Reliability

Pearson's correlation coefficient of inter-rater reliability

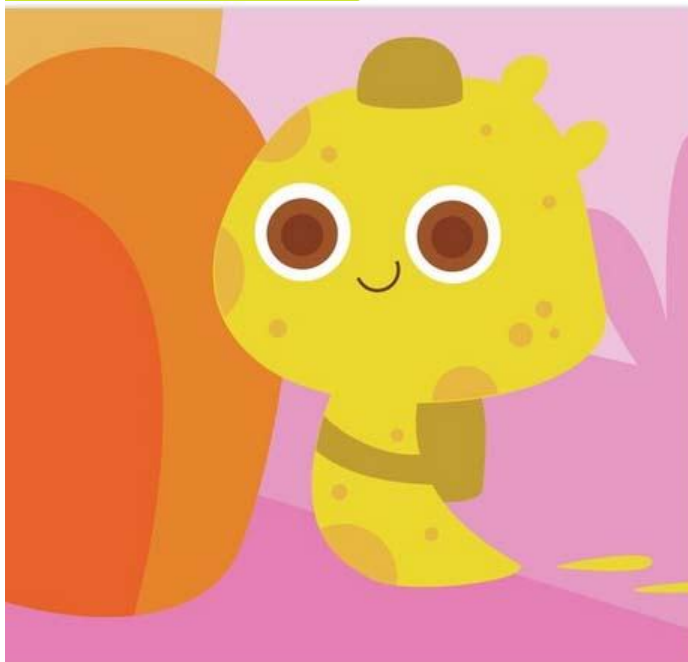
Experimental group				Controlled group			
Pretest		Post-test		Pretest		Post-test	
Rater 1	Rater 2	Rater 1	Rater 2	Rater 1	Rater 2	Rater 1	Rater 2
Rater 1	.800		.649		.852		.646
Rater 2	.800		.649		.852		.646



Appendix T
Sample of OCWI Student's Work

Aliens are my friends

cb1614



Dear Ms.Tippanet

This is my letter to explain why I missed your class last Thursday because I was abducted by aliens.



I met aliens forest in the mountain. Now I am excited and surprised.

They are different to people. Aliens greeted me with his language. I don't understand.

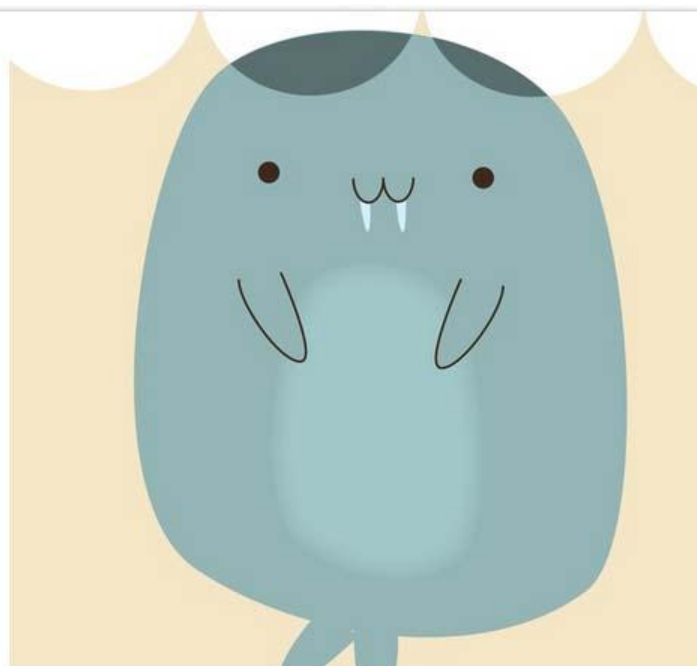




I did not fight the aliens because they were good to me.



Here I am with aliens and
do not come back to the
world, because it has a
new home.



จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

Appendix U
Sample of FCWI Student's Work

When I was abducted by aliens

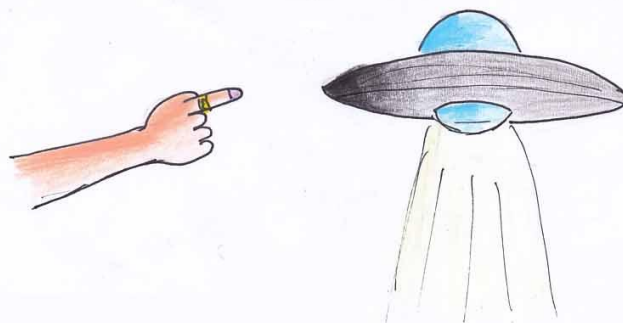
Dear Ms. Tippanet

This is my letter to explain why I missed your class last Thursday

Today, I went to school normal. Suddenly, I meet aliens have looks like humans. I am very afraid. He says "I search for my sister into the this world, Can you help us?" I says "ok, I'll help you"

After that I and he search his sister. We go to of the abandoned amusement park. We found out his sister was arrested. Many aliens came out. We fight all the aliens and help his sister came out.

Suddenly, He transformed from aliens are human, He says "I am a man who can transformed into aliens and Thank you for help us" I says "You're welcome" After, He sent me to school.



VITA

Phutsacha Tippanet was born on 8th November 1985. She obtained a degree in teaching English as a foreign language at Silpakorn University in 2009. Since then she has been teaching English for high school students in Suphan Buri. In 2011, she continued her Master's Degree in Teaching English as a Foreign Language at the Faculty of Education, Chulalongkorn University.

