



Dialoguing with Freire: Teaching Creative Writing to Second Language Learners

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Abstract. This article explores the application of Paulo Freire's critical pedagogy so as to improve creative writing instruction for second-language (L2) learners. Freire's emphasis on critical consciousness, dialogue, and learner autonomy provides a valuable framework for fostering authentic self-expression and deeper engagement with the learning process. This study examines several key Freirean principles and their practical implications for creative writing pedagogy: establishing inclusive classroom environments that foster confidence and mitigate anxiety; employing peer support through collaborative activities to enhance creativity and build self-assurance; integrating problem-solving tasks requiring learners to apply language skills strategically; and empowering learners to take ownership of their learning journey through increased autonomy. The crucial role of visual aids in bridging the gap between abstract concepts and concrete experiences is also investigated, highlighting their potential to increase engagement and comprehension by making complex ideas more accessible. Specific pedagogical strategies, including collaborative storytelling, picture storytelling, dialogue writing, and collaborative poetry, are presented as practical applications of these principles. Furthermore, the article emphasizes the importance of differentiating between exercises and tasks, within the context of Rod Ellis's theory, prioritizing purpose-oriented activities (tasks) that promote implicit language acquisition. This learner-centered approach, grounded in Freire's humanistic philosophy, moves beyond a focus on grammatical accuracy to prioritize authentic communication and creative exploration, thus empowering students to develop their unique voices and perspectives. The article concludes by advocating for a more empowering approach to L2 creative writing and proposes avenues for future research exploring the effectiveness of these Freirean-inspired techniques in fostering both linguistic proficiency and broader personal growth, contributing to a more holistic and effective language learning experience.

Keywords: creative writing, Freire, second language teaching, inclusivity, peer support, problem solving, critical thinking, student's autonomy, visual aids

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В диалоге с Фрейре: обучение творческому письму на иностранном языке

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Аннотация. Данная статья посвящена применению принципов критической педагогики Пауло Фрейре для повышения эффективности обучения студентов творческому письму на иностранном языке. Особое внимание, уделяемое Фрейре критическому мышлению, диалогу и самостоятельности учащихся, является прочным фундаментом для развития их подлинного самовыражения и активного вовлечения в учебный процесс. В исследовании рассматриваются ключевые принципы Фрейре и их практическое применение: создание инклюзивной атмосферы в классе, способствующей уверенности и снижению тревожности; совместная работа и поддержка со стороны сверстников, помогающие раскрыть творческий потенциал учащихся и повысить их самооценку; включение в учебный процесс задач, ориентированных на решение проблем и стимулирующих учащихся к стратегическому использованию языка; развитие самостоятельности учащихся, позволяющее им активно участвовать в процессе обучения и выбирать наиболее подходящие методы работы. Кроме того, исследуется важное значение визуальных средств обучения в преодолении разрыва между абстрактным и конкретным, что способствует повышению вовлечённости и облегчает понимание сложных идей. В качестве практических примеров применения данных принципов представлены методические стратегии, такие как совместное создание историй, написание рассказов по картинкам, составление диалогов и коллективное написание стихов. Подчёркивается важное различие между упражнениями и заданиями в контексте теории Рода Эллиса (Rod Ellis), при этом предпочтение отдаётся видам деятельности, ориентированным на цель и способствующим бессознательному усвоению языка (т.е. заданиям). Предложенный в работе подход, основанный на гуманистических принципах Фрейре и ориентированный на личность ученика, позволяет выйти за пределы формального изучения грамматики и сосредоточиться на развитии аутентичной коммуникации и творческого мышления, давая учащимся возможность выразить свою индивидуальность и сформировать собственную точку зрения. В заключение автор призывает к разработке более эффективных методик обучения творческому письму на иностранном языке, основанных на идеях Фрейре, и предлагает исследовать их влияние как на развитие языковых навыков, так и на личностный рост обучающихся. Предполагается, что это будет способствовать созданию более целостной и эффективной среды обучения.

Ключевые слова: творческое письмо, Фрейре, обучение иностранному языку, инклюзивность, взаимопомощь, решение задач, критическое мышление, самостоятельность студента, наглядные пособия

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1. Introduction

Just a few centuries ago, all written requirements were fulfilled by a small number of specialists – scribes – who were trained to convert language into written form. Today, having basic writing skills is considered a fundamental requirement for obtaining work in various fields and an expected norm in literate societies [7].

Although the skill of writing is in great demand, many people, regardless of their language proficiency, tend to detest or evade the writing process, primarily due to feeling intimidated by it [21]. When it comes to creative writing – a form of writing that involves using imagination, originality, and creativity – there are specific (psychological) difficulties that writers may face in both their mother tongue and second language. Hemingway's quote, "There is nothing to writing. All you do is sit down at a typewriter and bleed", effectively highlights the idea [ibid.].

In their mother tongue, writers may struggle with self-doubt, often fueled by imposter syndrome: the feeling of being a fraud despite evidence of competence. This, combined with perfectionism and the fear of negative judgment, can trigger anxiety and hinder their ability to express themselves freely and creatively. This can lead to paralyzing self-criticism, where the writer becomes their own harshest judge [9].

In a second language, writers may face *additional* challenges, such as limited vocabulary and grammar knowledge. This can not only impede their ability to communicate their ideas effectively but can also force them to simplify their creative concepts, avoid nuanced metaphors, or express themselves in a less authentic voice, leading to frustration and a sense of linguistic inadequacy [19]. This can be especially prevalent in second language learners who may perceive a gap between their own language proficiency and that of native speakers, leading to feelings of inadequacy, or struggle to express themselves as fluently as they would like.

The imperative to fight the obstacles associated with creative writing in the context of second language acquisition is clear, but complex: while creative writing itself does not lead to the acquisition of language, teaching it can still be beneficial due to its ability to encourage reading and, crucially, to promote students' conscious consideration of grammatical choices and stylistic options in their writing, leading to a deeper understanding of language rules [13].

According to various scholars, creative writing also helps students foster their ability to use their new language in more expressive ways, and encourage them to *think better* and more originally. For example, Peter Elbow emphasized the difficulty of holding multiple thoughts simultaneously, which is why writing becomes crucial in making abstract ideas clearer and more concrete: through writing, individuals can better understand the relationships and connections between their ideas, enhancing their cognitive capabilities [15]. Interestingly, Paolo Freire, a central figure in this article, drawing on Noam Chomsky's theory of language, specifically his ideas presented in *Cartesian Linguistics*, also argues that language mastery enables us to think and feel more profoundly and expansively [11].

Besides, creative writing can help learners to develop a deeper appreciation for the language they are learning, allowing them to see beyond its functional uses and discover its artistic potential. It can also foster a love of writing, a passion that can extend beyond the language classroom. This love of writing could indeed be transferred to other areas of their education, enhancing their academic expression and communication skills. It also gives students a chance to focus on self-expression, providing an outlet for their unique vision and insights, which in its turn minimizes the affective filter, a factor contributing to a more effective assimilation of language structures [13]. In essence, by lowering inhibitions, students are more receptive to acquiring new grammatical patterns and vocabulary.

Fortunately, there are ways to overcome the challenges connected with the practice of writing. In this regard, Paolo Freire's pedagogical principles seem to be especially helpful, offering a learner-centered approach to learning.

Paulo Freire was a Brazilian educator and philosopher who is best known for his theories of critical pedagogy, which emphasize the importance of education as an instrument for liberation from oppressive systems [11]. He believed that education should empower individuals to challenge injustices and create positive change.

His ideas are important in language teaching because they provide an alternative to traditional educational methods. Freire's approach gives special prominence to dialogue and critical thinking, encouraging students to engage actively in their learning and seeks to empower learners so that they can become more actively involved in their own learning: exploring their own questions and coming up with their own answers. This approach gives a sense of ownership over their learning experience.

Besides, Freire argued that language learning should be connected to the lived experiences of learners and should be concerned with local contexts and identities [ibid.]. This grounding in real-world experiences makes learning more meaningful and relevant to students.

Indeed, it seems quite natural that Freire's ideas can (and, perhaps, should) be implemented to help second language students write creatively. By maintaining an environment of curiosity and exploration in the classroom, where learners feel safe to take risks and express themselves freely, we can empower students to be as creative as possible in their written expression. Below, some of Freire's ideas and principles as they relate to teaching creative writing are considered.

2. Freire's ideas and principles

2.1. Inclusivity

For the most effective creative writing pedagogy, instructors must consider certain foundational elements of teaching. One such element is the need for an inclusive classroom, a teaching practice that is deeply rooted in the work of Paulo Freire [ibid.]. By weaving together Freire's philosophies of social justice and educational equity with creative writing, instructors can nurture learning environments where all students are welcomed, accepted, and respected, a space where their unique voices and experiences are not just tolerated, but actively celebrated.

This pedagogical principle is especially relevant in light of the empirical observation that the vast majority of L2 students experience significant psychological difficulties with writing, especially writing in a foreign language [19]. These difficulties can stem from feelings of vulnerability, fear of making mistakes, and a sense of inadequacy when faced with the complexities of writing in a non-native language. Freire's approach directly addresses these challenges by prioritizing the creation of a safe and supportive learning community.

In his seminal work, *Pedagogy of the Oppressed*, Freire asserts that learning should take place in an atmosphere of mutual respect and open dialogue between all the participants of the educational process, moving away from a top-down, banking model of education towards a collaborative and dialogic approach. It is essential that students feel safe and supported in the classroom, feeling that their contributions are valuable and their perspectives are honored, if we want them to lower their inhibitions and fully engage in creative writing activities [11]. This sense of safety is not merely about the absence of explicit negativity, but actively cultivating an environment where students feel comfortable taking risks, experimenting with language, and sharing their unique stories without fear of judgment or ridicule. This requires that the instructor act as a co-learner, modeling vulnerability and acknowledging their own learning journey.

Furthermore, Freire's emphasis on agency and empowerment is crucial in the context of creative writing. It seems plausible, therefore, that giving students creative freedom and confidence in their choice of topic, genre, and linguistic tools may be a means of liberating their intellectual and emotional potentials. Instead of being passive recipients of knowledge, students should be empowered to shape their own learning experiences. This includes encouraging them to explore themes and forms that resonate with their own backgrounds, cultures, and identities, thus allowing them to find their individual voice within the writing process.

In addition, story building may naturally result in storytelling, which – along with other forms of creative expression – might help students develop both communicative skills and a greater sense of empathy for their peers [6]. The act of crafting and sharing stories allows students to see the world from different perspectives, fostering compassion and a deeper understanding of the human condition. This resonates with Freire's belief that education should be transformative and contribute to the development of critical consciousness.

In this regard, the teacher's role as a facilitator of empathic interaction between students should be considered crucial, moving beyond the traditional role of a knowledge dispenser to that of a guide and co-inquirer [11]. For instance, the teacher may invite students to explore topics such as equity, inclusivity, and (cultural) diversity, say, in their essays. These themes are not merely abstract concepts but lived realities for many students, and exploring them through creative writing provides an opportunity for authentic expression and critical engagement. The latter corresponds to the two important ideas in Freire's pedagogy: peer support and the use of language as a humanizing and empowering tool in education.

2.2. Peer support

Freire argued that education should be a cooperative process, which is centered on students' active participation and interaction. This means that students as social agents should be given the opportunity to learn through dialogue and collaboration with their peers and instructors. The educator asserts that cooperative learning and peer support give students the opportunity to think openly and creatively, without fear of criticism or judgment [ibid.]. This approach can be applied to writing as well. By starting with a dialogue with others – whether it's a writing group, a mentor, or a trusted friend – students can gain insights into their works and receive constructive feedback that can help them improve.

Moreover, the support and positive environment fostered by students' cooperation also help to build confidence, which can further enhance creativity.

By working in pairs or in mini-groups, students are exposed to new perspectives and cultures. That, of course, can provide some valuable feedback on their personal contributions.

For instance, students can engage in collaborative storytelling, where they take turns adding lines or paragraphs to a shared narrative, encouraging creative thinking and teamwork. Each student can build upon the previous contribution, shaping the story's direction and contributing his or her own unique voice [19].

Another engaging approach is picture storytelling, where pairs of students describe a chosen image, taking turns to build a story based on its visual elements. This task encourages students to observe details, use descriptive language, and develop their narrative skills [6].

Alternatively, students may participate in the activity referred to as character development, where they collaborate to create characters by brainstorming descriptions, traits, and backgrounds. That helps promote descriptive vocabulary and creative expression. Through this process, students can delve into character psychology, explore different perspectives, and develop their ability to create believable and engaging characters [19].

Students may also engage in dialogue writing, involving pairs crafting conversations between imagined characters. For instance, students could create a dialogue between two witnesses to a historical event, each recalling it from a different viewpoint, forcing them to consider narrative perspective and bias. This activity offers a natural practice ground for writing dialogue and exploring different frames of reference. Students may also choose their own setting, conflict, or theme, allowing them to practice using different tones, registers, and stylistic choices [18].

Finally, collaborative poetry writing allows students to build a poem line by line, taking turns to contribute to a shared piece, fostering the use of figurative language, rhyme, and rhythm, while encouraging collaboration and unique artistic expression. This task encourages students to experiment with poetic devices, explore different forms of poetry, and develop their sense of rhythm and rhyme [12].

2.3. Problem solving

Freire believed that education should be focused on creative problem-solving abilities, as well as skills in critical thinking, analysis, and synthesis. According to Freire, we must contrast the meaningful study of a subject, which requires some authentic contact with reality, with mechanical rote learning, the pragmatics of which are confined to the classroom [11]. This resonates strongly with the idea of learners as active agents in their learning process, not just passive recipients of information.

When it comes to second language teaching, the principle still stands. In fact, Freire's pedagogical theory (problem-posing education) is most fully reflected in the Participatory Approach to second language teaching, which has many significant similarities with the Task-based Approach to second language teaching [16]. Both approaches share a core belief: language is primarily a tool for action and communication, not merely an abstract system of rules. Like the Action-oriented Approach of the Common European Framework of Reference for Languages (CEFR), a widely used framework for language learning and assessment, these methodologies view learners as 'social agents' who engage in language use to achieve specific goals in specific contexts [8]. This means that language learning must involve practical application and meaningful engagement with the world.

For example, rather than solely focusing on isolated grammar points or vocabulary lists, both the Task-based Approach and the Participatory Approach (much like the CEFR) emphasize that learning should be driven by tasks. These tasks aren't just exercises; they are actions that require learners to strategically employ their existing skills and competencies to reach a defined outcome [16]. Just as social agents interact with the world to achieve their aims, language learners should use their language skills to engage in tasks that have purpose and meaning.

Besides, both approaches assert it is essential that we teach skills needed outside the classroom [ibid.]. Creative writing is one way to help students develop problem-solving skills which can be utilized beyond the school setting. This process works in a reciprocal manner: the focus on resolving real-life (or engaging fictional) dilemmas can, in turn, enhance second language learning and acquisition [10]. The very act of writing to solve a problem, or to explore a situation, empowers the learner, further solidifying their role as an active, purposeful agent.

In this context, riddles can be a powerful tool for igniting a student's imagination and unlocking the door to creative writing. This activity leverages the inherent human fascination with the unknown. Instead of presenting straightforward stories, educators introduce narratives that include unexplained events, ambiguous characters, or unanswered questions. These narratives act as puzzles, inviting students to unravel the mystery and engage with the text on a deeper level. Thus, students are encouraged to offer written explanations for the unexplained, develop backstories for ambiguous characters, or propose solutions to unanswered questions. This classroom activity is quite flexible and can be implemented both in small groups and individually. For example, elementary students may be provided with useful vocabulary in advance and should be permitted to use dictionaries and online translators if necessary. These tools are not weaknesses but rather helpful resources that enable the learner to take control of the task.

It should also be noted that Freire's creative writing and problem-solving activities must be considered tasks as opposed to exercises. According to TBA proponent Rod Ellis, there is a difference between those two: tasks are designed to learn a target language in an implicit way, whereas exercises imply a great deal of conscious learning on the part of the student. Thus, a task is characterized as a purpose-oriented action that employs the student's current linguistic abilities, which culminates in an end result [10]. Thus, students are not blindly following rules but consciously and intentionally choosing their language to realize a communicative purpose.

It's worth mentioning that while creative writing tasks primarily focus on pragmatic meaning and emphasize content, accuracy might still be encouraged through the use of self-study grammars, grammar-checkers, model input, imitation exercises, the teacher's feedback, and the student's editing and proofreading. That has everything to do with yet another pedagogical principle proposed by Freire:

2.4. The student's autonomy ('learning to learn')

Freire's concept of 'learning to learn' involves teaching individuals how to continue learning on their own, without relying solely on the information presented in a traditional classroom setting. It focuses on helping learners develop problem-solving skills, identify and assess resources, set goals, and take action. The idea is to give students the tools they need to become independent learners and life-long learners [11], [19]. This emphasis on learner agency aligns strongly with the broader field of language education, where fostering autonomy has emerged as a prominent theme in recent decades [8].

While the concept of learner autonomy sometimes faces criticism as an idealistic and impractical goal, many see it as fundamental to effective learning [2]. This perspective posits that learners who develop autonomy not only become more proficient language learners but also evolve into more responsible and critical participants within their communities [ibid.]. However, discussions around autonomy are often hampered by misunderstandings. It's crucial to clarify that autonomy doesn't mean learning in isolation, without a teacher, or solely outside of formal classroom settings. Instead, as Phil Benson argues, autonomy is not a method but an attribute of the learner's overall approach to the learning process – a capacity to take control over their own learning. This includes the ability to make informed choices about how, what, and when they learn [ibid.].

There is no denying the fact that it is crucial for second language students to become independent learners because it helps them develop self-confidence, which is an essential quality for successful language learning according to the affective filter hypothesis, which posits that anxiety can hinder language learning [13]. 'Learning to learn' also enables students to take control of their own language learning journey, without having to rely too much on teachers or other outside sources, and encourages them to try new strategies and techniques in order to gain a deeper understanding of the target language. In essence, autonomy fosters a proactive approach to learning where students become active agents in their own language development. This approach moves away from passive reception of knowledge towards active engagement and exploration.

Creative writing is one area where Freire's idea of learning to learn proves particularly valuable. Many teachers have integrated elements of creative writing into their lesson plans in order to give their students an opportunity to freely express themselves [20].

Through independent creative writing, students learn a target language both implicitly and explicitly. For instance, before or as they work on their creative writing projects, they are encouraged to read 'model' literature, exploring varied texts, such as short stories, poems, or essays, and absorb their linguistic features so that they can create a text of their own. This practice corresponds to the principle of natural language acquisition [14]. On the other hand, students are also (self-) motivated to functionally study certain aspects of grammar and style, not through rote memorization but by focusing on how grammatical structures enable them to express their ideas more effectively. This occurs as they explore their own ideas and feelings in ways that would not be possible through more traditional approaches. The chance to practice their imaginative abilities in a foreign language impels students to self-correct and to strive to articulate their ideas most accurately [5]. By taking ownership of their creative expression, learners become more actively involved in refining their language skills, fostering both their linguistic proficiency and their self-directed learning capabilities.

2.5. The use of visual aids

In *Pedagogy of the Oppressed*, Freire shows how using visual clues can be an effective way to engage students and foster their interest in the subject. According to Freire, visuals help to connect knowledge to real-world circumstances [11]. Skillfully chosen visuals may help bring stories to life and provide students with a tangible representation of what they are learning. Images can also serve to provide context, structure, and examples that inspire creativity in students. In the Participatory Approach, for example, presenting imagery that relates to the topic being discussed can help students make connections and gain deeper insight into the topic [16].

Building on this, research suggests that the human brain processes a significant portion of information visually, with some studies indicating as much as 75% of the data we understand arriving through visual formats [17]. This underscores the potential of visual aids in education, as visual information is often more effectively mapped and retained in students' minds [1]. Visual learning, defined as the process of assimilating information from visual sources, allows students to grasp concepts more readily when they can see them. Visuals encompass a wide range of formats, including images, diagrams, videos, simulations, and even games and flashcards [ibid.]. Educators can leverage this variety to present complex information in an accessible way, revealing patterns and relationships that might be less apparent through text alone.

In her book *Techniques and Principles in Language Teaching*, Diane Larsen-Freeman's description of the Participatory Approach highlights how a teacher can use a visual aid to engage students in meaningful language learning and writing. The teacher presents a picture of a woman, Lina, looking out of a window, and three men below on the street. According to the scenario, Lina feels afraid to be alone in the city at night and needs to get to her English class. Through a series of questions, the teacher guides students to analyze the situation, considering the characters' emotions and drawing connections to their own experiences. The teacher then encourages students to brainstorm solutions to Lina's problem. One suggestion is to request better street lighting. The class decides to write a letter to the mayor's office, and the teacher collaborates with them to draft it. The teacher carefully records the students' ideas, allowing them to express themselves authentically. They then review and revise the letter together before copying it into their notebooks and preparing to send it. This collaborative process emphasizes both language development and real-world problem solving [16]. This example underscores how visuals act as a starting point, transforming abstract concepts into more concrete and relatable learning experiences. Moreover, when learning is supported by both visual and verbal elements, students tend to retain the information more effectively. This combined approach is key to helping students of all ages to manage their learning and achieve academic goals.

The image given as an example above is essentially what Freire called a generative theme: a concrete representation of a complex social reality that sparks critical thinking and dialogue. Freire believed that these themes, often rooted in learners' personal experiences, could act as catalysts for meaningful learning. He argued that by listening methodically to learners and identifying themes that emerge from their daily lives, educators could create a dynamic learning environment where students actively engage with the world around them [11]. In second language teaching, pictures loaded with social cues can serve as powerful generative themes, offering a starting point for exploring cultural differences, understanding social dynamics, and developing critical thinking skills. Furthermore, visual aids are instrumental in developing visual thinking, where learners form connections between ideas, words, and images, facilitating deeper understanding and retention [1].

When it comes to creative writing, educators can enhance students' creative potential by using visual aids. These aids can be used to introduce topics and concepts, as well as to elicit information from students in an interactive way [16]. For instance, instead of solely employing written accounts, a storyboard might be employed as an alternative. It does not have to be highly detailed; simple line figures could serve its purpose. Once students have the base of their story figured out, they can begin to write more specifics to give it life and depth. For example, photographs, illustrations, and other images can be used to spark a student's imagination and further encourage them to think beyond the expected. Furthermore, the teacher can ask students to create their own visuals based on their writing which can be used as a prompt for further exploration. Therefore, visuals can help open up the minds of students and make them more willing to take risks with their writing. By allowing students to work with visuals, the teacher can provide a more engaging and interactive learning experience.

By providing colorful flashcards (e.g., from the Dixit board game, known for their abstract and evocative imagery), the teacher can get students brainstorming ideas and use these visuals as guides for drafting their stories.

Alternatively, visuals like artwork or photographs can be incorporated into the narrative to create a polycode text, combining visual and verbal elements to create texts like comics or graphic novels [3], [4].

Besides, many popular video-sharing platforms have valuable collections of learning materials and tools which can supplement a student's creative writing skill set. For instance, there are videos revealing a wealth of insight from celebrated authors that students can use as a source of their inspiration. Students can engage in creative writing by building upon the narrative of short (10-minute) films. This activity fosters a connection between visual storytelling and written expression, while catering to individual preferences. One effective approach involves presenting students with a carefully chosen short film. The teacher pauses the film at a pivotal point in the opening sequence, creating a moment of anticipation and intrigue. This pause allows students to absorb the visual cues, character dynamics, and emerging themes. Students can then continue the narrative in two ways: individually or in pairs. Pair work encourages collaboration and dialogue, fostering a shared understanding of the story. To further stimulate creativity and explore different writing styles, instructors can introduce an element of genre assignment. Each student receives a piece of paper with a specific genre (e.g. fantasy, mystery, romance, science fiction, historical fiction, or realistic fiction) written on it. This encourages students to experiment with the unique language and vocabulary associated with each genre, providing valuable practice in diverse forms of literary expression [1]. The use of interactive visual tools, such as web services and 2D games, adds another layer to this, creating environments where students can develop visual thinking skills and engage with information in dynamic ways.

Therefore, integrating visual aids into the learning process can transform the way students engage with and express themselves creatively. By connecting visual stimuli with written expression, educators can tap into a deeper well of imagination and foster a more dynamic and personalized learning experience. The use of visuals allows for diverse approaches to storytelling, from brainstorming with flashcards to analyzing short films and exploring different genres, ultimately empowering students to become more confident and creative writers. This approach not only enhances writing skills but also fosters collaboration, critical thinking, and an appreciation for the diverse ways in which stories can be told and experienced. Moreover, visual approaches contribute to the development of higher-order thinking skills essential for problem-solving. These include analytical and creative thinking, which facilitate problem finding, efficiency, flexibility, and originality [ibid.]. These skills are highly valuable for creative writing tasks and overall cognitive development in second language learners.

Conclusion

In conclusion, this exploration of Paulo Freire's pedagogical principles reveals their transformative potential within second language creative writing instruction. By prioritizing critical thinking, problem-solving, and learner autonomy through generative themes, peer support, and strategically deployed visual aids, educators can cultivate dynamic and inclusive learning environments. This approach directly addresses the challenges inherent in second language creative writing, such as overcoming the affective filter and fostering authentic self-expression. The practical application of Freire's framework, as illustrated throughout this article, offers a pathway toward empowering students to become confident, critical, and creative writers. However, further research is crucial to refine and expand these techniques. Future studies might focus on developing standardized assessments that accurately measure the impact of pedagogy based on Freire's principles on various aspects of second language acquisition, including fluency, accuracy, and communicative competence. Ultimately, the goal is to empower learners to not only master language skills but also develop their critical consciousness and become active agents in their own learning journeys. As Freire himself powerfully articulated, "What the educator does in teaching is to make it possible for the students to become themselves" [11].

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