

## ENHANCING CREATIVE WRITING THROUGH MULTIMODAL PEDAGOGY IN LANGUAGE EDUCATION

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**Abstract.** The article studies the pedagogical potential of a multimodal, sensory-based approach to enhancing creative writing skills in language education. It focuses on its impact on teachers' perceptions, practices, and classroom applications. The purpose of the study is to examine how engaging all five senses (vision, sound, touch, smell, and taste) can stimulate idea generation, enrich descriptive language, and promote narrative experimentation among educators, thereby addressing common challenges such as writer's block, lack of inspiration, and initial resistance to writing tasks. The research was conducted during a professional development workshop, "Writing with All Senses: A Multimodal Journey into Storytelling," which combined theoretical instruction in order to provide the participants with the required information on multimodality and diverse hands-on activities involving sensory prompts and drabble writing. Data were collected through pre- and post-workshop surveys, sensory worksheets, written reflections, and oral feedback, allowing for both qualitative and quantitative analysis. The authors' contribution lies in designing and implementing a structured multimodal writing framework adaptable to diverse classroom contexts, based on the theory of multimodality, creative writing, and experiential learning. Scientific novelty is reflected in the integrated application of multi-sensory stimuli within a teacher training format, offering empirical evidence of their effectiveness in fostering creativity, emotional engagement, and classroom transferability. Practical significance is demonstrated through participants' reported readiness to adapt sensory-based techniques in their teaching, with identified strategies for scaffolding idea generation, reducing affective filters, and enhancing creativity. The study concludes that treating writing as an embodied, multi-sensory process enriches narrative quality, broadens pedagogical tools, and makes creative writing instruction more inclusive and accessible across varied learning environments.

**Keywords:** creative writing, multimodal pedagogy, sensory learning, teacher professional development, learner engagement, accessible education.

### 1. INTRODUCTION

Creative writing plays a vital role in language education because it fosters imagination, emotional expression, and communicative fluency (Barbot et al., 2013; Hudson et al., 2012). However, many learners and even educators may experience anxiety or difficulty generating original ideas, which often turns writing into a stressor rather than a creative outlet (Hudson et al., 2012).

Recent theoretical models emphasize the importance of multimodality and embodied sensory engagement in education. A systematic review of English language classrooms highlights a growing emphasis on affective and creative pedagogies that integrate visual, auditory, and tactile modes (Lim et al., 2022). It was found that visual literacy approaches enhanced narrative creativity (Barbot et al., 2013), and the inclusion of multiple sensory stimuli prior to writing increased both text length and creative

output among young learners (King, 1973).

However, most research has focused on single sensory modalities, which leaves a gap in understanding how combined sensory experiences impact educator creativity and how teacher training can implement these strategies. This article addresses that gap by exploring the effects of multimodal sensory prompts during a workshop titled “Writing with All Senses: A Multimodal Journey into Storytelling”. The aim of the workshop was to awaken educators’ imaginations through immersive sensory activities. The latter included scent jars, sounds, tastes, tactile textures, and visual prompts designed to spark the creation of stories and to equip participants with practical strategies for classroom application.

This paper investigates how sensory stimuli influence creative expression and how educators perceive and integrate multimodal pedagogy. The study contributes novel insights into the pedagogical potential of sensory-rich writing practices in language teaching by combining theoretical multimodal frameworks with empirical evidence from educator responses.

## 2. THEORETICAL BACKGROUND

In recent years, multimodal pedagogy has become a powerful approach to language education. Taken into account that meaning is communicated through a combination of linguistic, visual, gestural, auditory, and spatial modes, this pedagogical framework shifts the focus from traditional text-based instruction to a more dynamic, embodied form of learning (Kress & van Leeuwen, 2001; Lim et al., 2022; Rahmanu & Molnár, 2024; Yu, Zhang, & Liu, 2024). According to this framework, learners do not simply receive language passively but actively engage with content with the help of multiple channels of meaning-making. In creative writing the multimodal approach can make learning process more inclusive and accessible across different learning environments as it offers multiple entry points for participation and self-expression. This flexibility allows learners to connect with the writing process in ways that feel authentic and empowering despite their different strengths, preferences, and needs.

Visual prompts and multimodal texts can help unlock creative thinking and support richer narrative production (Barbot et al., 2013). The utilisation of various sensory stimuli offers diverse approaches to writing tasks, which can be especially empowering for language learners who may struggle with traditional prompts. In fact, creative writing has long been associated with imagination and affective engagement, all of which are stimulated through sensory and multimodal input (Cremin & Myhill, 2012).

Ghosn (2002) notes that the integration of creative writing into language classrooms fosters both linguistic competence and emotional intelligence together with intercultural awareness. This happens when students are encouraged to express personal experiences through metaphor and imagery. Pope (2005) assumed that creative writing works as a mode of “language play” and enables learners to take risks and experiment with style and tone. Moreover, multimodal strategies such as combining image prompts with sound or physical textures can lower the affective filter for anxious learners, helping them access memories and sensory associations more readily (Maley & Kiss, 2018). Thus, multimodal creative writing can serve not only as a linguistic task but also as a reflective and transformative learning experience.

It should be mentioned that in language education, both creative writing and speaking are considered productive skills, requiring learners to generate language rather than merely interpret it. Students may struggle with a lack of ideas, fear of making mistakes, limited expressive vocabulary, or just natural shyness. One of the effective ways to address these problems is to encourage learners to work in small groups, which reduces performance anxiety, encourages peer learning, and allows for the rehearsal of ideas in a more supportive environment. Small group work fosters student participation in discussions by creating a safe space for experimentation, especially among first-year learners (Bilyk et al., 2023). This format leads to more confident and creative language production.

The findings by Karakuş and Bal (2024) support the utilization of multimodal creative writing activities, indicating that sensory-rich materials (e.g., image sets, sound clips, and tangible objects) significantly increased both student motivation and output quality in EFL classrooms. Teachers reported that students engaged more fully with the writing process and used more vivid, emotional language (Karakuş & Bal, 2024, pp. 50-51).

In language learning, multimodal approaches encourage students to combine sight, sound, gesture, and even movement to interpret and produce meaning (Jewitt, 2008; Cope & Kalantzis, 2009). This shift aligns with contemporary theories of learning that recognize the role of emotion, embodiment, and environment in the cognitive process.

The role of multi-sensory engagement in language acquisition is also supported by research in embodied cognition, which suggests that sensory and motor systems directly contribute to meaning-making (Barsalou, 2008; Fischer & Zwaan, 2008). For example, associating vocabulary with physical sensations or images enhances retention and contextual use.

In their research, Lim et al. (2022) paid attention to the increasing use of multimodal materials in English language teaching. This called for more integrative and sensory-based practices to boost learner creativity and active engagement. The use of sensory activities such as listening to soundscapes or handling textured objects may help writers produce more emotional and descriptive language. This was earlier proved by King (1973), who found that multisensory stimuli enhanced students' narrative productivity.

Multimodal narratives, especially those in film and media, may activate multiple sensory and symbolic channels, deepen audience engagement and comprehension, which are activated with the help of multimodal metaphor Bystrov et al. (2023). These findings amplify the value of multimodal creative writing approaches, especially those aimed at encouraging students to draw on imagery, sound, and metaphor to enrich their storytelling.

Multimodal pedagogy is widely exploited the field of English for Specific Purposes (ESP), where the shift from traditional text-based instruction to multimodal learning environments is especially emphasized (Laadem & Mallahi, 2019). In today's digital learning context, multimodal strategies that incorporate visual, audio, kinesthetic, and spatial modes modernize instruction, increase learner motivation and engagement with content. It is stressed that multimodal pedagogy can bridge gaps in vocabulary use and communication by presenting discourse structures through multiple sensory forms (images, gestures, video, sound etc.). These diverse modalities enhance cognitive flexibility and make language input memorable and meaningful.

### 3. RESEARCH OBJECTIVE, METHODOLOGY AND DATA

The aim of the present study is to investigate the potential of multimodal sensory activities to foster creative writing in the language education context. It explores how engaging the five senses, such as taste, smell, touch, sound (hearing), and sight (vision), can help to generate ideas, increase emotional engagement, and enhance the use of descriptive language in narrative tasks. The study is conducted within the framework of multimodal pedagogy (Laadem & Mallahi, 2019), draws on principles of experiential learning (Girvan, Conneely & Tangney, 2016), and recognizes the role of embodied experience in meaning-making and language production.

To address the objectives of the study, a workshop titled "Writing with All Senses: A Multimodal Journey into Storytelling" was conducted as part of the 2025 TESOL-Ukraine Professional Development Summer Institute, themed "Word Magic: Creative Writing Lessons for the Language-Learning Classroom". The event was held in Lviv, Ukraine, and brought together 50 participants, both in-service teachers and university-level language educators from different regions of the country.

The workshop consisted of two parts: a theoretical session and a hands-on practical session. Before the workshop participants were asked to complete a pre-workshop survey conducted via Google Forms.

The aim of the survey was to collect data on participants' previous experiences with creative writing, their familiarity with multimodal strategies, and the difficulties they usually encounter when facilitating or engaging in creative writing tasks. The participants responded to both Likert-scale and open-ended questions.

In the theoretical part of the workshop the key concepts, such as multimodality, the pedagogical value of creative writing, common psychological and linguistic barriers faced by language learners when producing original texts, were introduced. Participants were also given the information on the drabble, which is a highly structured 100-word narrative form, serving as the central creative writing task. The drabble format was chosen due to its accessibility, constraint-driven creativity, and adaptability to classroom settings.

The aim of the practical part of the workshop was designed to immerse participants in a carefully structured multimodal experience. Participants were divided into small groups and assigned a specific narrative tone (dramatic, romantic, or mysterious) to guide their writing process. Each participant received two worksheets: one for recording immediate sensory impressions and another for drafting a drabble based on those impressions.

During the workshop, participants experienced five senses, each targeting a different modality: taste (participants sampled chocolate, mint candies, and water), smell (scents of cinnamon, coffee, and barbecue herbs were offered), touch (while blindfolded, participants touched pine needles, orchid bark, and fluffy toys), sound (auditory prompts included recordings of a train, crackling fireplace, and rainfall), sight (a single abstract painting by Ivan Marchuk was presented to evoke visual responses). It must be noted that the sensory stimuli were carefully selected in order not to evoke emotions that may be connected with traumatic experiences of the participants. That is why implementing multisensory activities into the learning process a teacher should be aware of learners' background experience.

After each sensory experience, participants jotted down associations, emotions, and descriptive language that emerged from the stimuli. These notes then served as inspiration for the drabble writing task (Fig. 1), for which they had 30 minutes to compose a story in their assigned tone.

Five senses worksheet

**TASTE**  
very sweet  
strong feeling of freshness  
tonic with pleasant taste

**TOUCH**  
something like cookies but not sure  
scratchy  
fluffy & soft

**SMELL**  
Coffee in the morning  
something like lemon + sugar  
unpleasant but not bad

**SOUND**  
fire in the fireplace  
train station (moving train arriving)  
frying bacon

**VISION**  
dragon

Drabble

"Writing with All Senses: A Multimodal Journey into Storytelling"

Name \_\_\_\_\_

The title of the story *The memories that never fade*

The wind whispered secrets through the cracked window as her fingers traced the faded photograph...

The face on the photo was so dear, so close and distant. The memories have almost melted in her mind. But this face is still connected with chocolate, beans with cinnamon and the sound of the stream running nearby when they were sitting in the terrace with their morning coffee. The mood with multicolored leaves and spiky branches of pines and then the last sound of this story - the sound of train leaving the place forever. The sound faded - the memory stayed.

Fig 1. Activity example

Source: Own elaboration

Following the writing activity, participants completed a post-workshop survey, which aimed to evaluate the effectiveness of the sensory prompts, and participants' intentions to apply similar methods

in their own teaching contexts. Besides, volunteers were invited to read aloud their drabble.

The study combined qualitative and quantitative methods in order to gain a well-rounded understanding of the workshop impact. The data included responses to pre- and post-workshop surveys, which featured both Likert-scale items and open-ended questions to assess shifts in perception and confidence. In addition, participants' worksheets, containing their sensory notes and completed drabbles, provided direct insight into their creative processes. Finally, the oral presentations of drabbles were analyzed to evaluate how well the selected tone (dramatic, romantic, or mysterious) was conveyed, and to identify patterns in narrative voice and stylistic choices. Ethical standards were observed throughout the study. All participants were informed of the voluntary nature of their involvement, and responses were anonymized for reporting.

#### 4. RESULTS AND DISCUSSION

The pre-workshop responses (Fig. 2) reveal that while most participants felt confident teaching creative writing, they did not frequently incorporate it into their lessons. A large number selected rating 3 for usage frequency, indicating moderate but inconsistent application.

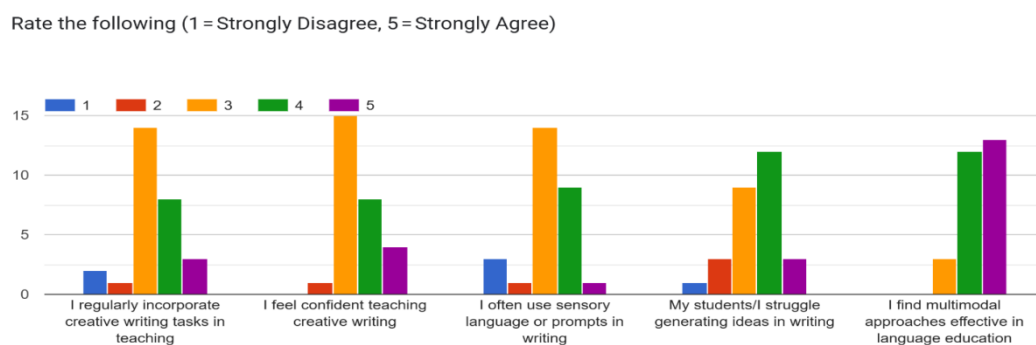


Fig 2. Question 1 from the pre-workshop survey

Source: Created by authors

In terms of sensory language or prompts, the majority again chose rating 3, suggesting limited use of multimodal strategies in writing tasks, which was identified in prior studies as underdeveloped in language classrooms (Barbot et al., 2013; Maley & Kiss, 2018). The participants also acknowledged that idea generation is a shared challenge between them and their students, reinforcing the need for scaffolding tools like sensory stimuli (Barsalou, 2008). In spite of these gaps, perceptions of multimodal approaches were positive as most participants rated their effectiveness as 4 or 5. This confirms that teachers are open to innovation, which lays the groundwork for the workshop practical focus.

According to the pre-workshop data (Fig. 3) participants reported two key difficulties – generating ideas and initiating the writing process. Both areas got many responses, with peaks around ratings 3 and 4, suggesting that these are moderate to significant difficulties for many educators.

Rate the challenges you face in creative writing? (1 = Strongly Disagree, 5 = Strongly Agree)

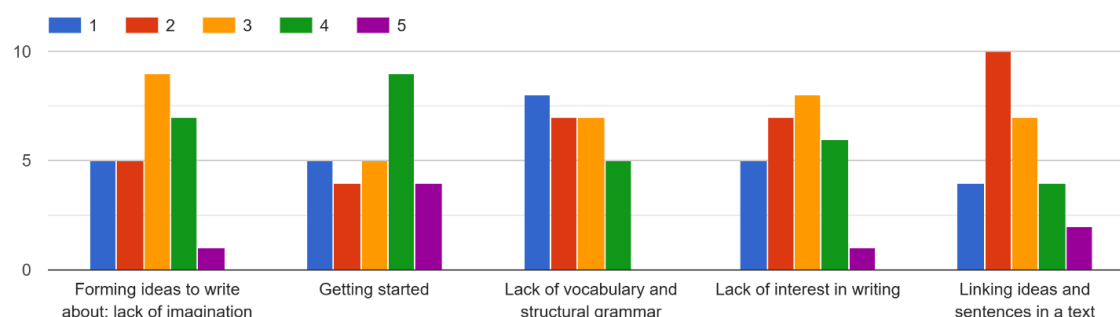


Fig 3. Question 2 from the pre-workshop survey

Source: Created by authors

Forming ideas to write about was particularly prominent. Participants indicated that imagination and originality are often hard to access on demand. This finding supports earlier research showing that sensory and multimodal prompts can effectively trigger memory, emotion, and narrative concepts that might not surface through abstract prompts alone (Barbot et al., 2013; Barsalou, 2008).

Getting started was also reported as challenging, with many participants choosing rating 4. This points to a common experience of initial anxiety at the beginning of the writing process. This is likely because of cognitive overload or uncertainty. Structured formats like drabbles and group collaboration can help lower these barriers by offering clear boundaries and shared responsibility (Pope, 2005; Maley & Kiss, 2018).

These insights justify the workshop's focus on multisensory stimulation and scaffolded writing tasks as effective strategies to help learners move from hesitation to creative flow.

In addition to identifying general challenges in creative writing, participants were asked to rate how stimulating each of the five senses is for sparking creativity (Fig. 4). Their responses reveal a clear hierarchy of sensory preferences that can inform multimodal writing instruction.

Rate the senses in creative writing (1 = the least stimulating, 5 = the most stimulating)

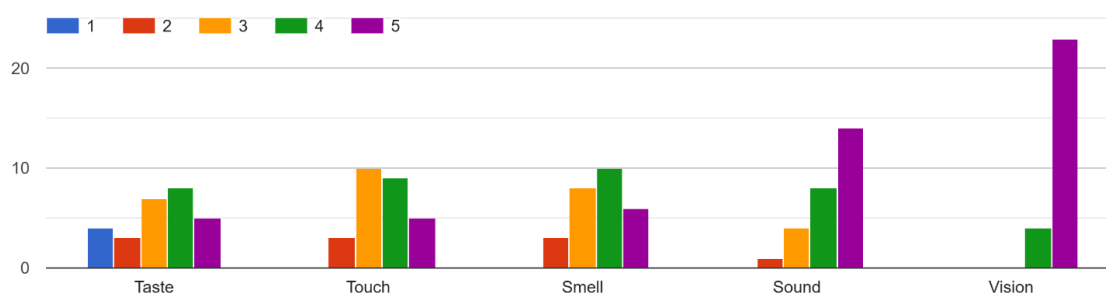


Fig 4. Question 3 from the pre-workshop survey

Source: Created by authors

Vision was rated the most stimulating, with a strong majority selecting the highest rating. This supports earlier research highlighting the dominance of visual imagery in narrative thought and language production (Barsalou, 2008). Sound followed closely, with most responses clustered at ratings 4 and 5. This suggests that auditory cues are also seen as powerful creative triggers. Smell and touch got



more various answers, both peaked at rating 4, which indicates that while being less dominant, they are recognized for their emotional and memory-evoking potential. Taste received the lowest rate, which may suggest it can be less accessible or less frequently used in writing because of its abstract nature or limited contextual use.

These results show that it is important to not only rely on dominant senses like sight and sound, but also encourage learners to experiment with less commonly used sensory inputs to unlock creativity and detail in their writing.

Taking into account participants' sensory preferences, further opinions were gathered through the question, "Do you think sense triggers are crucial for creative writing?" The results show that 66.7% of participants agreed on the importance of sensory input in creative processes. An additional 25.9% chose "Maybe", while only 7.4% disagreed. These responses confirm the generally positive perception of multisensory approaches, reinforcing earlier findings that sight and sound are seen as especially effective, and that even less commonly used senses hold creative value. Consistent with prior research (Barsalou, 2008; Maley & Kiss, 2018), the results justify the integration of sensory-based strategies into the writing process as a means to enhance imagination, recall, and expressive language.

The pre-workshop survey played a crucial role in understanding participants' practices, perceptions, and challenges related to creative writing. A follow-up survey was conducted immediately after the session to evaluate how the participants' perspectives changed thanks to the workshop experience.

A Likert-scale questionnaire was conducted at the end of the session in order to assess participants' perceptions of the instructional value and classroom relevance of the techniques introduced during the workshop. The participants rated four statements concerning the impact of sensory prompts, the multimodal approach, and their intention to apply the strategies in teaching, using a scale from 1 (Strongly Disagree) to 5 (Strongly Agree).

The results (Fig. 5) demonstrate a strongly positive reception across all four statements. The most frequent response for each was 5 (Strongly Agree), followed closely by 4 (Agree).

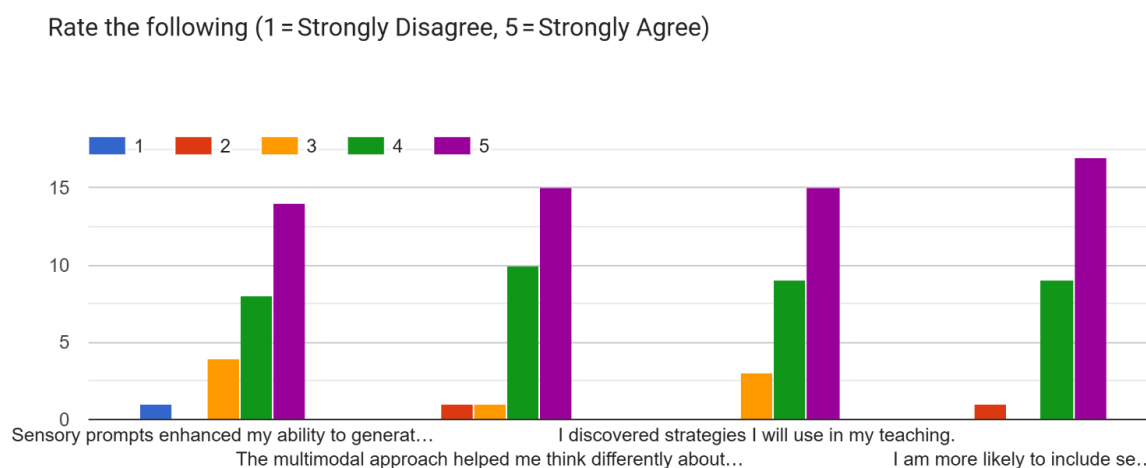


Fig 5. Question 1 from the post-workshop survey

Source: Created by authors

This indicates not only high levels of satisfaction, but also a shared perception of practical usefulness. Notably, the highest number of top ratings was recorded for the statement "I am more likely to include sensory or multimodal elements in future writing tasks", suggesting that the participants were especially motivated to transfer these strategies into their own classrooms. The statement "Sensory prompts enhanced my ability to generate ideas" also received mostly positive ratings, with few responses below 4. This confirms the relevance of sensory engagement as a tool for unlocking creativity. The statement "The multimodal approach helped me think differently about writing" was also highly

rated, which reflects a shift in how participants conceptualize the writing process. Finally, responses to “I discovered strategies I will use in my teaching” confirm the workshop’s pedagogical value. The participants did not view the experience merely as personally enriching, but also as professionally applicable, which we believe is a critical outcome for any teacher development initiative.

As part of the post-workshop reflection, the participants were asked to rate the creative stimulation potential of each of the five senses – taste, touch, smell, sound, and vision – on a scale from 1 (least stimulating) to 5 (most stimulating). The responses offer valuable insight into how educators perceive the role of sensory engagement in the writing process after participating in a multisensory workshop.

Rate the senses in creative writing (1 = the least stimulating, 5 = the most stimulating)

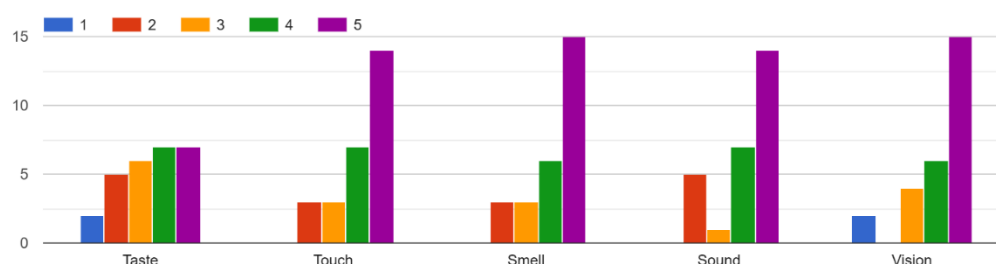


Fig 6. Question 2 from the post-workshop survey

Source: Created by authors

Vision, smell, and sound consistently received the highest ratings, with most participants placing them at the top end of the scale. This suggests that these senses are widely viewed as effective tools for evoking imagery, emotion, and atmosphere in narrative writing.

Touch was also strongly rated, though slightly lower overall, which indicates that tactile input is valued, especially when connected to emotional or textural associations. Taste, by contrast, showed a wider range of responses across the scale, which reflects greater variation in how participants perceive its narrative value. The reason for this may be its more limited application in storytelling or the relative difficulty of describing taste in vivid, original language.

The post-experiment results showed that taste, touch, and smell were rated on par with vision, which was dominant in the pre-workshop survey. This suggests that creative writing can be equally inspired by non-visual sensory prompts, with tactile, olfactory, and gustatory experiences proving just as valuable as visual ones. These findings reinforce the aim of the research and emphasize that the engagement of multiple senses fosters richer idea generation, deeper emotional involvement, and the use of more vivid descriptive language in narrative tasks.

The participants were asked whether the workshop had changed the way they think about creative writing by giving answers to open-ended questions: 1) *Do you feel differently about creative writing after the workshop? Please explain;* 2) *What surprised you most about your writing during the workshop?*

The responses offer valuable insight into how the experience shaped their perspectives, both creatively and pedagogically. Most participants reported a clear positive shift in perception. Several wrote that they now perceive creative writing as “more sensory, emotional, and alive” or that “it enhanced my imagination”. Others commented on the practical effect of the stimuli saying that “It helps to get an idea what to write about”, and “Vocabulary generated before writing guides the thoughts”.

The participants also reported a renewed interest in classroom application, with statements like “I’ve got a new vision of how to use senses in teaching creative writing” and “It brings new ideas and enthusiasm to create new tasks for students”. Several explicitly mentioned that they planned to adapt the activities and described them as “helpful”, “boosting the senses,” and “definitely useful for students”.



Still, a few participants acknowledged challenges with the process. One noted: "I really struggled... I found it challenging to integrate the sensations from the offered stimuli into a story", while another reflected on the unpredictability of using vocabulary generated from sensory prompts. These honest reflections suggest that while the experience was stimulating, it also pushed participants beyond familiar writing routines.

Answering the question about what surprised them most during the workshop, participants revealed some meaningful insights about their own creative processes. Many expressed surprise at the unexpected burst of their imagination, with one writing, "How vivid the images in my head were", and another noting, "The way how sensory triggers help with imagery for the writing process". These answers suggest that sensory prompts helped to unlock internal visualisation and emotional response more deeply than participants anticipated.

Several participants reflected on the transformative power of seemingly simple stimuli: "How something trivial can create a magical world" or "I've never thought that smell can stimulate ideas". Others were impressed by how flexible and generative the vocabulary lists became, noting that "words first written down after visual stimulation were applied to describe other spheres"; "seemingly unconnected words fit together in surprising ways".

Several participants admitted the emotional resonance or narrative evolution of their texts: "When I started writing my story, I never knew where it would lead me. The end of my story surprised me"; "Having to develop a romantic story based on a not-so-romantic beginning. There were also reflections on technical accomplishments of the task, such as "I wrote exactly 100 words unintentionally" and "The senses helped to create a complete picture and prompted the idea of the story to me". Others expressed pride in their ability to complete the task: "It was my first story written"; "My ability to create a story with ease".

Still, one participant acknowledged the difficulty of the task, saying, "I am absolutely hopeless to create a piece of writing with such strict time constraints and so many modalities to take into account", though they still found value in the experience and noted that it encouraged reflection on their future approach to writing with learners.

The responses illustrate that the workshop encouraged creative output and prompted self-discovery. The participants were surprised not just by what they wrote, but by how their ideas formed, how their narratives developed, and how deeply sensory input influenced their imagination.

Beyond survey results and written reflections, additional insights emerged from informal oral feedback, which shed light on participants' emotional reactions and deeper impressions of the workshop experience. Taste and smell emerged as surprisingly powerful triggers. Though being less accessible than sight or sound, these senses evoked deep and specific imagery when directly experienced. One participant observed, "To write about coffee when you hear this word and to write about it when you smell it are two different smells". This highlights the distinct impact of embodied sensory input, especially in unlocking memory-based associations that might not surface through abstract prompts alone.

Oral feedback further emphasized the emotional and pedagogical value of the workshop. One participant reflected, "Chocolate was tasty, but not my type. It triggers your imagination when you try to write one word and you want to write whole sentences," illustrating how sensory detail invites narrative expansion. Another participant noted the value of writing alongside students, saying, "It would be great to always write drabbles together with students." Most strikingly, the reflection that "multimodality brings people back to life after COVID and war" reinforces the research finding that true innovation in wartime pedagogy lies not only in technological adaptation but also in restoring vitality and human connection through multimodal, embodied engagement (Budnyk, 2024; Panchenko et al., 2022).

## 5. CONCLUSIONS

The research shows that the integration of multimodal sensory activities into creative writing instruction can meaningfully enhance both idea generation and emotional engagement among educators. The workshop which was conducted within the frame of the research showed that sensory prompts whether visual, auditory, tactile, olfactory, or gustatory helped the participants access richer imagery, more precise vocabulary, and a wider range of narrative ideas. Educators were able to overcome common barriers such as difficulty starting a text or finding inspiration by experiencing the writing process through multiple senses.

The findings highlight the practical value of sensory-based methods for classroom practice. Educators reported greater willingness to integrate such strategies into their teaching and recognized their potential to motivate students and foster more inclusive participation in writing tasks. Short, structured formats like drabbles were identified as particularly effective tools for making creative writing feasible and engaging. By adopting such approaches, educators can create classroom experiences that are both linguistically productive and personally meaningful, ultimately nurturing learners' creativity and confidence.

Future research could focus on the long-term impact of sensory-based approaches across various age groups, proficiency levels, and learning environments, which may include even digital settings. Such study would provide deeper insight into how multisensory pedagogy can be adapted and sustained in diverse educational contexts.

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Writing – review & editing: O. Bilyk, N. Goshylyk, I. Malyshevskaya, N. Pyliachyk.

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Білик Ольга, Гошилик Наталія, Малишевська Ірина, Пилячак Наталія. Покращення креативного письма за допомогою мультимодальної педагогіки в мовній освіті. *Журнал Прикарпатського університету імені Василя Стефаника*, **12** (3) (2025), 101-112.

Стаття присвячена дослідженню педагогічного потенціалу мультимодального, сенсорно орієнтованого підходу до розвитку навичок творчого письма в мовній освіті. Особлива увага зосереджена на тому, як цей підхід впливає на сприйняття, педагогічні практики та способи їх застосування вчителями. Мета дослідження – з'ясувати, як залучення п'яти органів чуття (зору, слуху, дотику, нюху та смаку) може стимулювати генерування ідей, збагачувати описову лексику та сприяти наративним експериментам, допомогти подолати поширені труднощі, зокрема нестачу натхнення та ідей. Дослідження проводилося під час майстер-класу підвищення кваліфікації "Writing with All Senses: A Multimodal Journey into Storytelling", який поєднував теоретичний блок, що передбачав ознайомлення учасників із необхідною інформацією щодо основ теорії мультимодальності, практичними вправами, які включали роботу із сенсорними стимулами, та написання "драблів". Матеріалами для аналізу стали результати анкетування до та після заняття, робочі аркуші для нотаток, письмові роботи та усний зворотний зв'язок, що дало змогу поєднати кількісні та якісні методи дослідження. Внесок авторів статті відображений у створенні та апробації структурованої мультимодальної моделі творчого письма, адаптованої до різних освітніх контекстів і заснованої на теоріях мультимодальності, втіленого пізнання та експериментального навчання. Наукова новизна полягає в інтегрованому використанні багатосенсорних стимулів у форматі підготовки педагогів з отриманням емпіричних даних щодо їх ефективності у стимулюванні креативності, емоційного залучення та практичної застосовності. Практичне значення підтверджується готовністю учасників упроваджувати сенсорно орієнтовані техніки у власні заняття, зокрема для підтримки генерування ідей та розвитку креативності. У підсумку обґрунтовано, що розуміння письма як мультисенсорного процесу збагачує якість наративу, розширює педагогічний інструментарій та робить викладання творчого письма більш інклюзивним і доступним у різних навчальних середовищах.

**Ключові слова:** творче письмо, мультимодальна педагогіка, сенсорне навчання, підвищення кваліфікації вчителів, залучення учнів, доступна освіта.