

Creative Writing Competence Of Philology Students Within The Common European Framework Of Reference For Languages (CEFR): Learning, Teaching, And Assessment

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Abstract: This article examines creative writing competence as a core component of foreign language proficiency among philology students within the framework of the Common European Framework of Reference for Languages (CEFR). Creative writing competence is conceptualized as a multidimensional construct that integrates linguistic accuracy, textual coherence, stylistic awareness, cultural sensitivity, and pragmatic communicative effectiveness. The study aims to clarify the theoretical foundations of creative writing competence, analyze its alignment with CEFR descriptors, and explore pedagogical and assessment-related implications for philological education. Through qualitative analysis of CEFR documentation and contemporary research in applied linguistics and writing pedagogy, the article demonstrates that creative writing competence represents a higher-level manifestation of communicative competence. The findings highlight the necessity of holistic teaching and assessment approaches that balance creativity with language control, thus fostering both expressive freedom and academic rigor in philology students' written production.

Keywords: Creative writing competence, CEFR, philology education, communicative competence, written production, language assessment.

Introduction: In modern foreign language education, writing is increasingly recognized as a complex cognitive and communicative activity rather than a purely mechanical skill. For philology students, writing serves a dual function: it is both an object of academic analysis and a medium for creative and aesthetic expression. Creative writing, in particular, enables students to explore the expressive potential of language, develop individual voice, and engage deeply with linguistic and cultural meanings.

The Common European Framework of Reference for Languages (CEFR) has become a dominant international standard for describing language proficiency and guiding language teaching, learning, and assessment. The CEFR conceptualizes language competence as communicative competence, consisting of linguistic, sociolinguistic, and pragmatic components (Council of Europe, 2001). Within this framework, written production includes not only functional and

academic texts but also creative forms such as narratives, descriptions, and imaginative compositions.

Despite the growing importance of creative writing in philological training, its theoretical status within CEFR-oriented education remains insufficiently explored. Many instructional practices prioritize grammatical accuracy and academic writing conventions, often neglecting creative and stylistic dimensions. This article seeks to address this gap by examining creative writing competence through the lens of the CEFR and by identifying its implications for learning, teaching, and assessment in philology programs.

METHODS

The present study adopts a qualitative, descriptive-analytical research design. The primary sources of analysis include the CEFR (2001) and its Companion Volume, as well as scholarly works in applied linguistics, psycholinguistics, writing pedagogy, and intercultural communication.

Textual analysis was employed to identify CEFR descriptors relevant to creative writing and written production at higher proficiency levels (B2–C1). Comparative analysis was used to relate these descriptors to theoretical models of creative writing competence proposed by contemporary researchers. In addition, interpretative methods were applied to synthesize pedagogical implications for philology education, focusing on instructional strategies and assessment criteria.

This methodological approach allows for a comprehensive conceptualization of creative writing competence without relying on empirical experimentation, making it particularly suitable for theoretical and methodological research in language education.

RESULTS

The analysis indicates that creative writing competence within the CEFR framework is an integrative construct composed of several interdependent dimensions.

Linguistic range and accuracy constitute the foundational layer of creative writing competence. Philology students are expected to demonstrate advanced vocabulary, grammatical flexibility, and control over complex sentence structures. This linguistic mastery enables them to convey abstract ideas, emotions, and stylistic nuances effectively (Gernsbacher, 2015). A broad linguistic repertoire allows writers to select precise lexical items and syntactic patterns that best reflect their intended meaning and artistic vision. In accordance with CEFR descriptors at higher proficiency levels, linguistic accuracy is not limited to error-free production but includes the ability to exploit language resources creatively and appropriately. Grammatical flexibility supports variation in rhythm, emphasis, and perspective, which are essential for expressive and engaging writing. Moreover, sustained control over complex structures contributes to textual cohesion and stylistic sophistication. As Gernsbacher (2015) suggests, such linguistic proficiency underpins higher-order cognitive and creative processes, enabling writers to transform conceptual thought into nuanced and impactful written expression.

Textual organization and coherence emerge as essential features of successful creative writing. CEFR

descriptors emphasize the ability to produce well-structured texts with clear progression of ideas. For creative writing, this involves not only logical sequencing but also narrative flow, thematic unity, and effective use of cohesive devices (Swales & Feak, 2012). Effective textual organization enables the writer to guide the reader smoothly through the creative text, ensuring that meaning unfolds in a purposeful and engaging manner. Coherence in creative writing is achieved through the consistent development of themes, characters, or arguments, allowing the text to function as an integrated whole rather than a collection of isolated ideas. In line with CEFR descriptors, proficient writers demonstrate control over paragraphing, transitions, and discourse markers to maintain continuity and reader orientation. Moreover, cohesive devices such as reference, substitution, ellipsis, and lexical cohesion contribute to both clarity and aesthetic impact. As Swales and Feak (2012) note, the strategic organization of ideas enhances readability and strengthens the communicative effectiveness of creative texts.

Stylistic awareness and creativity represent the most distinctive components of creative writing competence. The analysis shows that CEFR implicitly encourages stylistic variation and genre sensitivity, especially at higher proficiency levels. Philology students who demonstrate creative flexibility can adapt tone, register, and rhetorical strategies to different literary and communicative contexts. Stylistic awareness involves a conscious and purposeful use of expressive means, such as imagery, figurative language, rhythm, and narrative voice, to achieve specific artistic effects. Creative writing competence therefore presupposes not only knowledge of stylistic devices but also the ability to deploy them flexibly in accordance with genre conventions and communicative intent. At advanced CEFR levels, learners are expected to manipulate language creatively, experimenting with form while maintaining coherence and appropriateness. Such stylistic creativity allows philology students to move beyond formulaic expression and produce original texts that reflect both individual voice and disciplinary literacy. Consequently, stylistic awareness functions as a bridge between linguistic proficiency and literary creativity, reinforcing the writer's capacity for meaningful and aesthetically

engaging communication.

Cultural and intercultural awareness significantly enriches creative writing. The ability to integrate cultural references, literary traditions, and symbolic meanings enhances the depth and authenticity of written texts. This dimension aligns with CEFR's sociolinguistic competence and supports intercultural communication (Kramsch, 2009). Cultural and intercultural awareness enables writers to move beyond surface-level expression and engage with deeper layers of meaning shaped by historical, social, and cultural contexts. By drawing on diverse cultural narratives and perspectives, creative writers can construct texts that resonate with readers from different backgrounds and promote mutual understanding. In line with CEFR's sociolinguistic competence, this dimension emphasizes sensitivity to norms, values, and conventions governing language use in various communities. Moreover, intercultural awareness fosters reflexivity, allowing writers to critically examine their own cultural positioning while representing others ethically and respectfully. As Kramsch (2009) suggests, such symbolic competence empowers writers to negotiate meaning across cultures, thereby increasing the communicative and aesthetic value of creative texts.

Pragmatic and communicative effectiveness functions as the ultimate criterion of creative writing competence. Effective creative texts achieve their intended impact on the reader, whether emotional, intellectual, or aesthetic. This dimension reflects the CEFR's focus on purposeful language use in real communicative situations. Pragmatic and communicative effectiveness also presupposes the writer's ability to anticipate the reader's expectations, background knowledge, and possible interpretations of the text. A creatively competent writer strategically selects linguistic, stylistic, and discourse-level resources to ensure clarity, relevance, and resonance with the target audience. From a CEFR-oriented perspective, successful creative writing demonstrates not only originality but also functional adequacy, where form and meaning are aligned with communicative intent. This dimension highlights the importance of coherence, appropriateness of register, and contextual sensitivity in shaping the reader's response. Consequently, creative writing competence can be

viewed as the capacity to transform imaginative ideas into communicatively effective texts that fulfill specific purposes within authentic social and cultural contexts.

DISCUSSION

The results confirm that creative writing competence extends beyond traditional notions of writing accuracy and correctness. In line with CEFR principles, creative writing should be viewed as a higher-order manifestation of communicative competence that integrates form, meaning, and function.

From a pedagogical perspective, this finding necessitates a shift in teaching practices within philology programs. Instruction should move beyond product-oriented writing tasks and adopt process-oriented approaches that encourage drafting, revising, and reflective writing. Exposure to authentic literary and non-literary texts plays a crucial role in developing stylistic awareness and genre sensitivity (Byram et al., 2002). Such a shift positions students as active participants in the construction of meaning rather than passive producers of finished texts. Process-oriented instruction fosters metacognitive awareness, enabling learners to reflect on their linguistic choices, stylistic decisions, and communicative intentions throughout the writing process. In philology programs, this approach supports the gradual development of an individual authorial voice while maintaining sensitivity to genre conventions and academic standards. Furthermore, guided peer feedback and formative assessment can enhance learners' ability to evaluate and refine their own and others' writing. As emphasized by Byram et al. (2002), sustained engagement with diverse textual models and reflective practices contributes to the development of intercultural, stylistic, and communicative competence in creative writing.

Collaborative learning activities, such as peer review and writing workshops, further support the development of creative writing competence by fostering critical reflection and intercultural dialogue. Such practices align with learner-centered principles advocated by the CEFR. Collaborative learning activities encourage learners to negotiate meaning, articulate interpretative choices, and justify stylistic decisions in interaction with others. Through peer feedback, students develop heightened awareness of audience,

clarity, and communicative effectiveness in their creative texts. Writing workshops also promote intercultural sensitivity by allowing learners to engage with diverse cultural perspectives and narrative traditions. In line with CEFR learner-centered principles, such collaborative practices foster autonomy, responsibility, and mutual respect in the learning process. Ultimately, collaboration transforms creative writing into a socially situated activity, enhancing both linguistic development and creative expression.

In terms of assessment, the discussion highlights the limitations of purely analytic scoring methods. While linguistic accuracy remains important, creative writing assessment should also account for originality, coherence, stylistic appropriateness, and communicative impact. Holistic assessment models better reflect the multidimensional nature of creative writing competence and provide more meaningful feedback to learners. Holistic assessment allows evaluators to consider the overall effectiveness of a creative text rather than isolating discrete linguistic features. Such models recognize the interaction between form, meaning, and purpose, which is central to creative writing. By incorporating criteria such as reader engagement, narrative unity, and stylistic consistency, holistic approaches offer a more authentic representation of learners' writing abilities. Moreover, meaningful feedback derived from holistic assessment can guide students in refining both their creative strategies and linguistic choices. In alignment with CEFR principles, this approach supports formative assessment practices that emphasize development, reflection, and communicative success rather than error counting alone.

CONCLUSION

Creative writing competence represents a vital component of philology students' foreign language proficiency and academic identity. Within the CEFR framework, it is understood as an integrated construct encompassing linguistic accuracy, textual organization, stylistic creativity, cultural awareness, and pragmatic effectiveness.

This study demonstrates that CEFR-based principles provide a robust theoretical foundation for the development, teaching, and assessment of creative

writing competence. By adopting holistic instructional strategies and multidimensional assessment criteria, educators can support philology students in developing both creative expression and advanced communicative skills. Ultimately, such an approach contributes to the formation of linguistically proficient, culturally sensitive, and creatively empowered language professionals. Moreover, the integration of creative writing into philology curricula reinforces the connection between language study and authentic communicative practice. CEFR-oriented creative writing instruction encourages learners to perceive language not merely as a system of rules but as a flexible resource for meaning-making and self-expression. The findings suggest that sustained engagement with creative writing tasks can enhance learners' autonomy, critical thinking, and reflective awareness of language use. From a broader educational perspective, the development of creative writing competence equips future philologists with transferable skills essential for academic research, intercultural mediation, and professional communication. Thus, embedding creative writing within a CEFR-aligned framework represents not only a methodological innovation but also a strategic investment in the comprehensive professional formation of language specialists.

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