

Developing Students' Creativity in Writing Poetry through Technology-Mediated Task-Based Language Teaching

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Abstract. This study aims to report the enhancement of the students' creativity in writing poetry through the Technology-Mediated Task-Based Language Teaching (TM-TBLT) model. The research is based on the result of a pre-questionnaire showing the low confidence of students when writing poetry in English because of a lack of vocabulary, difficulty in selecting aesthetically pleasing words, and minimal exposure to studying poetry in their curriculum. Through the implementation of TM-TBLT in the Creative Writing course, this study examines how digital technology can be utilized to enhance students' creativity in writing poetry. Two-cycle action research is used by the study. The first cycle seeks to reinforce the students' confidence in poetry writing using Blackout Poetry, while the second cycle seeks to build their creative language play ability by writing haiku. Data collection was conducted by observing, interviewing, and analysing documents related to the poetry of the students. The findings indicate that TM-TBLT significantly enhances the creative ability of students in five aspects, including idea integration, rhyme, figurative language, imagery, and lineation. The use of technology such as Blackout Poetry Maker, Canva, QR codes, and cell phone cameras enables deeper investigation of language and increases student engagement in creative writing. The study discovers that TM-TBLT can be a very effective approach to teaching creative writing in EFL settings. By integrating technology into task-based learning, not only do the students enhance their writing skill but also become more creative and forceful in communication through poetry.

Keywords: creativity, poetry, TM-TBLT, technology in language learning

INTRODUCTION

In supporting 21st-century education, the 4C skills (communication, critical thinking, creativity, and collaboration) are considered requirements (Ma et al., 2019; Nur et al., 2021). The exploration of creativity has been a subject of interest across various disciplines, including psychology, certain branches of aesthetics and the arts, economics, literature, business, science, technology, politics, and education (Akyıldız & Çelik, 2020). As one of the skills mentioned, creativity has been interesting research through the years in various fields such as entrepreneurship, engineering, even education (Egan et al., 2017; A. Y. Wang, 2012; Weng et al., 2022). Throughout the centuries, there have been several definitions of creativity, and each definition belongs to a particular field. Fleming & Fleming (2012) argue that creativity means originality and new creation.

Moreover, in education context, creativity has two different terms, they are creative teaching and teaching for creativity. Creative teaching involves the implementation of innovative strategies and diverse methods by educators to enhance the learning experience, making it more engaging, effective, and stimulating. This approach employs a variety of techniques and materials designed to capture students' attention and foster their motivation to learn. In contrast, teaching for creativity focuses on cultivating students' creative thinking skills, aiming to develop their capacity for original thought and imaginative problem-solving (L. Wang & Kokotsaki, 2018). Both of the contexts are hands in hands in promoting creativity in teaching and learning process.

In relation into more specific field, in EFL context, creativity includes four categories such as fluency (production of ideas), flexibility (production of different ideational categories), originality (production of unusual ideas), and elaboration (persistence in providing details) (McDonough et al., 2015). Not to mention, a smallest unit of creativity in language learning, can be found in language play. It is believed to create the language creativity through writing in the setting of jokes to literary style and metaphors (Cook, 1999; Maybin, 2019). All of those criteria can be found in writing poetry.

Poetry, being a literary work, is characterized by its formal structure of composition in line and stanza forms. Poetry is distinguished from prose in that it employs literary devices such as meter, rhyme, and rhythm to provide aesthetic and emotional experiences (Locke, 2013). Composition of poetry has been characteristically linked to the poet's feelings, thoughts, and emotions, offering a personal account of human experiences and perception. Using abundant imagery, symbolism, and metaphor, poets convey complex themes and profound insights within a dense, heightened medium. Poetry, as art, transcends the intellectual and emotional domains, engaging readers on a fundamental level through its own uniqueness of language, structure, and significance. Those reasons are what makes poetry a means of meaningful literacy in second language and foreign language teaching and learning (D. I. Hanauer, 2012; D. I. A. N. Hanauer, 2004). Apparently, promoting as much as language play in the classroom, in this context is represented by poetry, will develop students' creativity especially in writing in second and foreign language.

However, in the setting found; the students face some obstacles in writing poetry in English. Based on the pre-questionnaire given in the pre-course, it is found that 24 out of 26 students who enrolled the creative writing class felt unconfident in creating poetry hindered by less vocabulary mastery, difficulties in choosing words that called as 'aesthetic', and feeling as writing poetry a useless activity. In addition, they also feel a little exposure on reading and writing poetry since they are in the English Education Department which focus more on academic writing. This fact shown by the curriculum provided by the department represents in the course such as academic reading and writing, professional reading and writing, and so on. Thus, the chance to acknowledge poetry is only provided in the course of introduction to literature at the second semester and creative writing as an elective course in the fifth semester.

Acknowledging the problem, this study tried to implement technology-mediated task-based language teaching (hereafter TM-TBLT) as a method in a course called creative writing. TM-TBLT is a teaching method that was developed by Gonzalez-Lloret (2015). The teaching method known as Technology-Mediated Task-Based Language Teaching (TMTBLT) combines the concepts of task-based language teaching (TBLT) with digital resources and technological tools. Learning through meaningful, real tasks that demand the use of the target language in order to accomplish predetermined goals is the focus of TBLT. The method makes use of digital resources to improve and optimize these educational experiences when paired with technology. Some considerations are made based on these reasons. Firstly, the use of technology and digital media are suitable for most of the students that are mostly Gen-Z. Most of them are attached to technology and familiar on using them. This can be as an external motivational media enhancing their interest to write poetry. Secondly, TBLT method perform what so called real-world task which emphasizes on creating a meaningful task for the students (Nunan, 2004). Thirdly, this approach capitalizes on the emergence of a contemporary cohort of students who exhibit a proclivity towards embracing novel ideas and seamlessly incorporates the acquisition of linguistic skills alongside the mastery of modern digital, communicative, and multimedia proficiencies. This pedagogical framework operates on the principle of experiential learning (Gonzalez-Lloret, 2015). Therefore, by integrating technology with TBLT in facing Gen-Z students will create a suitable integration to promote their creativity in writing poetry.

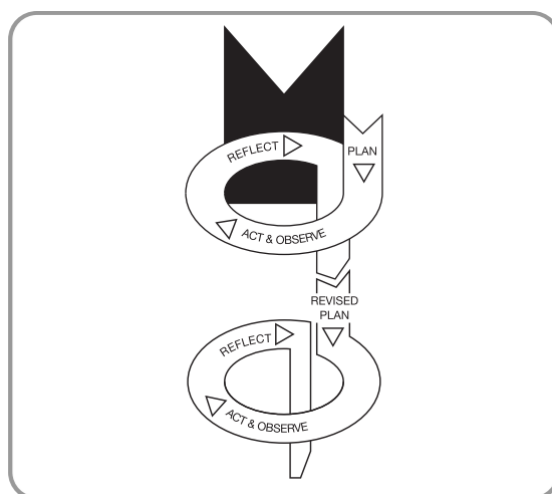
Having all the background and the problems mentioned above, this paper aims at investigating the student's creativity development in writing poetry using technology-mediated TBLT.

METHODS

Action research was adopted as the research design for this study, driven by the need to address specific problems identified within the research setting. The choice of action research is particularly suitable in contexts where practical solutions are required to enhance practices or outcomes. This iterative approach empowers the researcher to implement targeted interventions, including specialized methods, teaching materials, and structured activities, organized in cyclical phases of planning, action, observation, and reflection. Each cycle allows for continuous refinement of strategies to optimize results. Furthermore, action research incorporates both qualitative and quantitative data, enabling a comprehensive analysis. Qualitative data provides rich, descriptive insights into participant experiences and contextual factors, while quantitative data facilitates the measurement and evaluation of progress and outcomes in a systematic manner. This dual-method approach enhances the depth and reliability of the research findings,

supporting a robust assessment of improvements achieved throughout the cyclical process. The model used is proposed by Koshy (2005) pictured by the following figure.

Figure 1
Spiral Model of Action Research



There were two cycles that done during this study. Each of the cycle focus on different kind poetry to acknowledge them into various poetry.

The first cycle was centered around developing the students' confidence in writing poetry. Given their challenges with vocabulary use, the starting exercise was blackout poetry, a creative writing process where new poem is formed by censoring words of an existing text. During the first session, students were given a reading assignment of a story from a website titled "The Story of a Sock" that is a narrative about socks and their owner. The predominant technological tool of this cycle was the Blackout Poetry Maker website, where the students were able to transform the story into a poem. Some other technologies that were employed include Microsoft PowerPoint, Canva, and QR codes.

The second cycle of study was aimed at developing students' creative writing skills by exploring language play, that is, through the application of figurative language, imagery, and sound effects within the context of Haiku, one of the traditional forms of Japanese poetry characterized by the syllable pattern of five syllables in the first line, seven syllables in the second line, and five syllables in the third line. Haiku has been recognized as an effective medium for creativity, which allows students to feel creative expression through the fun of language. Teaching strategies throughout this phase employed varied digital tools, including QR codes, camera phones, Google Drive, Google Classroom, and Live Worksheet. Students also went through a field trip around campus, which was an experiential learning process to stimulate creative thinking and motivate poetic writing.

Participants

This study aims to improve students' creativity in composing poetry by means of technology-mediated task-based language learning. There were 26 English Education students of a university taking a creative writing electives course. Most of the participants were fifth-semester students and had already taken various courses on writing, for example, Professional Reading and Writing, Critical Reading and Writing, and Academic Reading and Writing. With regard to prior exposure to poetry, students had learned poetry content for two classes as part of the Literature in ELT course. However, the emphasis in that course was on using poetry as a pedagogical tool and not as a means of fostering creative writing. The current study therefore reorients the emphasis towards the use of poetry as a means of fostering students' creative expression in language learning and teaching contexts. During the pre-course session, questionnaires were distributed to all the students to collect their opinions on writing poetry. A total of 26 participants were involved, of which 24 stated difficulty with the activity, primarily in vocabulary use and minimal exposure to poetry, both receptive and productive. Consequently, such problems have negatively impacted their psychological preparation by causing them low confidence and creativity when writing.

Data collection procedures

The data were collected through 3 techniques, they are observation, interviews and document analysis. The observation was done during the implementation of technology-mediated task-based language teaching on the class of creative writing. The class activities were recorded using both video recorder and observation sheet filled by the observer. The form of observation sheet was an adaptation of lesson plan context of TBLT proposed by Ellis (2016) which consists of three phase; pre-task, task-cycle, and post-task. The interviews were done at the end of each cycles. Both students and the teacher participated in interviews designed to obtain more in-depth data and verify findings from the observations. The researcher employed a semi-structured interview format, conducting the sessions in Indonesian to facilitate effective communication between the interviewer and interviewees. Additionally, document analysis was performed by assessing and analyzing students' poetry compositions from each cycle using the poetry writing assessment rubric developed by Locke (2013). See appendix

Data analysis

After all the data gather, this study used thematic analysis (Braun & Clarke, 2006) as the procedure of the analysis. This aims at creating the theme based on the collected data through different analysis framework. The data collected through observation were transcribed and captured into words, in which later, were analyzed using the framework of TM-TBLT by (González-lloret & Ortega, 2015) on the implementation technological used in mediated the implementation of TBLT to teach poetry. The data from the interview were also transcribed and analyzed using both the same procedure and framework. Using the same procedure, the last data which was gotten from the artefact of students' final tasks, were analyzed using the assessment rubric of Locke (2013) as a criterion to assess students' creativity development in writing poetry as the framework.

FINDINGS AND DISCUSSION

The findings and discussion should be written in no less than 60% of the manuscript (>3,500 words). Findings may be displayed in tables, graphs, verbal descriptions or the combination of the three. Do not present too many figures in the manuscript.

The findings should be followed by Discussion either directly or separately. The discussion not only describe the findings, but also interpret them in accordance with the theories used and its relevance to previous studies.

Finding

The Students' Confidence in Using Language Play as A Creativity in Writing Poetry

The students' initial perception on writing poetry are a little bit negative. Based on the pre-interview, it was found that that they feel unconfident in writing poetry. This was caused by their poor exposure on reading and writing. Thus, to enhance their confidence in writing poetry, several ways were used, among other using technology that was familiar while integrating them with Tas-based language teaching ad as the method.

Firstly, using blackout poetry maker as an online platform to write a blackout poetry in the pre-task and task cycle activity. Blackout poetry is a poetry made from a text that has been read by the writer. Using this kind of poetry was aimed at familiarizing them with words that can be used as a poetic devise in a poetry. In the pre-task cycle phase, the teacher asked the students to read a web-short story entitled "The Story of a Pair of Socks". While doing the reading comprehension, the students were asked to choose five words that they think poetic. Every student chose differently based on their prior knowledge of the poetic words. Some chose randomly, other chose based on the theme, even some of them chose based on the similar part of speech. The table below shows the example of how students chose the five words

Table 1. Students' Word Choices

Student 1	Student 2	Student 3
Using the word with the same pattern and sound such as ordinary, happy, slowly, family, and violently.	Using the words that represents the feelings of the character of the story such as gentle, vigorous, rough, and delighted.	Using words that sounds poetical such as vigorous, fingertips, devour, sizzling, salt.

Those activity particularly boost the student's confidence since they can be given the chance to pick the words that potentially poetic for writing a poetry. This activity also ensures them that any words can be unique and poetic to be written as a line in a poetry. Furthermore, the way the students choose the words shows a sign of a creativity by showing a various concern such as on sounds, meaning or poetic devices.

In addition, the result of the interview shows that the students got their confidence in writing poetry after they made a blackout poetry together with the teacher. In one of pre-task activity, the teacher shows a demo on how to create blackout poetry using the website of blackout poetry maker. However, he gave the chance to each of the students to tell their word choice used as the poetry line. As the line made, the students felt satisfied with the result. Eventually, this activity also builds their confidence to write poetry as they chose the poetic line to be made.

Excerpt 1: The students' perception on writing blackout poetry together

Student 1: when I say my word, firstly I feel nervous. But when as I see the result, I feel happy and confident about my choice.

Student 2: this activity made me feel confident because I participated in making a beautiful poetry.

Student 3: Even though the result of the poetry is random, but it was good at the same time. And I feel, after that I'm ready to write poetry.

The data above shows how the students confidence boosts after the activity that was done during the pre-task activity. Since the basic activity of pre-task is to introduce the students with the task, it also gives the chance to the students using whatever language they want or they are able. Both activities done in the pre-task also mediated by technology such as blackout poetry maker, Qr-code, web based short story. Thus, it eases them to be introduced to the task in writing poetry.

The Students' Creativity Enhancement in in writing

The students got the enhancement in creativity of writing, both in cycle 1 and cycle 2. The data shows the aspect that enhanced during the cycles are (1) the idea integration, (2) rhyme, (3) using figurative language, (4) imagery, and (5) lineation.

The idea serves as a fundamental component of poetry, acting as the core element that shapes the reader's understanding of the author's purpose. In Cycle 1 of the study, students were tasked with selecting from a set of available words from a text to compose their poetry. This approach presented a significant challenge, as they struggled to integrate a coherent idea and establish a clear purpose within their poems. The findings reveal that 7 out of the 12 poems produced by the students demonstrated a clear and well-integrated idea, indicating partial success in achieving the intended learning outcome. Additionally, it was observed that some students exhibited a tendency to prioritize creativity in a humorous direction, which, while engaging, occasionally detracted from the depth and clarity of the poetic purpose. However, the rest of the poetries' idea is somehow cannot be understood since the students got difficulties in integrating the idea. So, they only chose randomly as they think good. This highlights the need for further scaffolding to help students balance creativity with the development of meaningful and purposeful poetic ideas. Below is the example of poetry with an integrated and unintegrated idea.

No	Poetry Writing	Frequency	Percentage
1	Poetry with integrated idea	6	66%
2	Poetry with unintegrated idea	3	33%

Even tough they made from the same text; it can be seen that both of the poetries have different idea. In the first poetry, the students show a regret in marriage life. Moreover, it also created by some figurative language such as metaphor, personification and simile. It shows the students' writing creativity by using language play in term of poetic devise. However, the first two lines the second poetry begin with

an unrelated idea. Furthermore, each of the line separately shows different idea. Therefore, it is hard to understand the idea of the poetry.

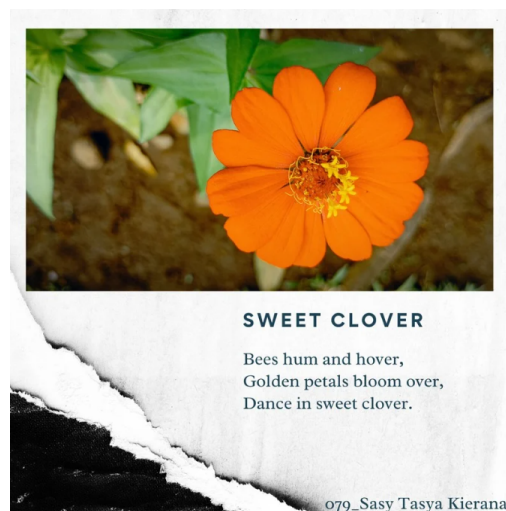
The first findings from Cycle 2 reveal a notable improvement in the clarity and integration of ideas within the students' poetry compositions. This enhancement can be attributed to two key factors identified through interviews. First, the task cycle activity involved having students compose poetry from photographs they had taken on a field trip around campus. This authentic anchoring provided them with something tangible and specific to tap into, enabling them to concentrate and be more deliberate in their writing. Second, and in accord with the formal restrictions of the haiku genre, adhering to a 5-7-5 syllable pattern, students were granted flexibility to employ their own word choices. Such word choice freedom allowed them to present more authentically and forcefully their own ideas and respond more sensitively to the creative endeavor. Such conditions collectively assisted in bringing forth noticed improvement in the coherence and expressiveness of their poetic productions.

The second observed enhancement in writing creativity is evidenced through the incorporation of rhyme in the students' poetry. This improvement was particularly evident in Cycle 2, where students composed haiku poems based on photographs, they had captured using their cameras. The use of visual stimuli as a foundation for their writing allowed for a more structured yet imaginative engagement with the task. The following examples of student poetry illustrate this advancement, demonstrating their ability to integrate rhyme creatively within the constraints of the haiku form. This development highlights the students' growing proficiency in blending structural discipline with expressive innovation, marking a significant progression in their creative writing abilities. The enhancements are shown in the poetries below

Figure 1. The Student's Haiku: His



Figure 2. The Student's Haiku: Clover



Both of the poems analyzed demonstrate a noticeable improvement in the students' application of rhyme in a more innovative manner. Rhyme, as the employment of similar or identical sounds, typically at the end of lines, is utilized to bring the poem together and give it structure. In Poetry 1, this is exhibited by the recurrence of the /end/ and /ænd/ sounds in the words "friend," "sand," and "end." Poetry 2, however, has the same sound /və(r)/ at the end of each line with the words "hover," "over," and "clover." Other poems in the dataset also exhibit the utilization of rhyme, further illustrating this development. Compared to Cycle 1, where there were no instances of rhyme, Cycle 2 shows a tremendous jump with six poems employing rhyme. This growth demonstrates the students' growing ability to employ rhyme both as a structural and creative device in their poetic writing.

The third enhancement is on the creativity to write figurative language. There were total 10 poetries using figurative language with personification, metaphor, and simile. Comparing to cycle one, this is an enhancement in terms of numbers. Students creatively used figurative language to create a sense of an alive poetry. The proof shows by the following data:

Table 3. The Students' Figurative Language Use in Poetry Writing

Poetry	Line
Poetry 2	Night breathes quietly
Poetry 7	Laughter mingles with the breeze
Poetry 19	Blossom form their face, Holding close the bloom of life Together, they grow

The data presented above illustrates how students engaged creatively with language through the use of figurative expression. Given that the photographs used as inspiration were taken within the campus vicinity, the majority of students adopted a nature-themed approach to compose their poetry. Furthermore, interviews revealed that students closely adhered to the structural and stylistic patterns demonstrated in the haiku example provided during the pre-task phase. They also emphasized that the collaborative haiku-writing activity in the pre-task stage allowed them to experiment iteratively, enabling them to "play-replay" and "write-re-write" their compositions. This process of guided practice and repetition, combined with exposure to a model haiku, fostered a sense of confidence and competence among the students. As a result, they were better equipped to independently create haiku during the task-cycle phase, demonstrating an enhanced ability to apply their understanding of the form and express their ideas creatively.

The fourth enhancement is in the using of imagery. It refers to the use of vivid descriptive language to create mental pictures, evoke sensory experience, and appeal to the reader's senses. Based on the data, Poetries in cycle one shows sufficient imagery in their poetry. However, in cycle to the enhancement led into most students used imagery in their poetry. The proof shows:

Poetry	Line	Imagery
Poetry 3	Here, this quiet bench, Silent witness of moments, Stories left behind, Laughter mingles with the breeze	The poetry shows an auditory imagery by using the word quiet bench, silent witness, and laughter.
Poetry 10	Fruits hang all alone, Fear and silence gently grow, Hope is still unknown	The poetry shows an organic imagery by showing an anxious emotion by using the words hang alone, fear and silence, and unknown.
Poetry 23	Leaves spread like soft wings, branches reaching for the sky, Swaying in the breeze.	This poetry shows a visual imagery by using the words that can be seen such as leaves spread, reaching for the sky, and sway in the breeze.

This enhancement highlights the students' creative ability to express imagery through the use of figurative language and abstract wordplay, rather than relying on direct descriptions with adjectives. By employing such techniques, they crafted vivid and aesthetically rich descriptions within their poetry. Interviews revealed that the students demonstrated a clear understanding of the task, indicating their grasp of the fundamental distinctions between poetry and prose. Furthermore, their prior exposure to poetry played a significant role in shaping their ability to articulate ideas poetically. The use of Canva during the

post-task cycle also facilitated reflection on the elements incorporated in their work, such as imagery, figurative language, and rhyme. This reflective process inadvertently reinforced their learning, deepening their understanding of poetic composition and enhancing their ability to write poetry effectively.

The fourth enhancement occurs in lineation. In writing creativity, it refers to the way line are organized and broken within a poem. It is a deliberate choice made by the writer to control how the poetry is read and interpret. In comparison between cycle 1 and cycle 2, students get more freedom in creating lineation. Some students show creativity by using various lineation technic such as end-stop lines, visual shape, and line breaks. The data is shown below:

Poetry	Line of the Poetry	Technique of Lineation
Poetry 21	What are they doing? Human are exchanging words, talking about life	End-stopped lines
Poetry 25	Under radiant, No noise, red feist, but I can't, It is like vibrant	It is a visual shape lineation for the writer tried to end the word with end -ant, as the picture and the title is "ANT"

The data presented above indicate that students employ lineation as a stylistic device in their poetry. According to interview responses, their motivations for using lineation vary, including enhancing the aesthetic appeal of their work, creating a sense of beauty, or even incorporating it arbitrarily based on personal preference. Both students cited in this study drew inspiration from photographs they had taken during a field trip activity as part of the task-cycle phase. Specifically, Student 1 captured an image of a group of students engaged in a discussion at a park near the library, while Student 2 photographed ants observed in the same park. These findings suggest that the students' immediate environment, as documented through their own photography, significantly influenced their creative process. This underscores the potential of photographs as a powerful medium for generating ideas in writing. Furthermore, both students emphasized that personally capturing images was more satisfying and inspiring compared to sourcing pictures from the internet, highlighting the value of firsthand experiences in fostering creativity.

From the data above, it can be seen that students use lineation. Based on the interview, it is known that the purpose is to make the poetry more appealing, beautiful or even just a randomly chosen because they wanted it. both of the students making poetry above got the inspiration from the picture they had taken. Student 1 took the picture of some students doing a discussion at the park close to the library. Meanwhile, student 2 took the picture of ants that she found around the park. Generally, both of the students got the influence by the vicinity the took through their camera in a field trip activity in a task-cycle phase. It cannot be denied that picture can be a powerful media to grab the idea for writing. It is also confirmed by both of the students that taking the picture by the their own is more satisfying and inspiring than picture getting from the internet.

Discussion

The findings of this study indicate that the students became more confident to employ language play such as the idea integration, and wordplay as an aesthetic tool in their poetry writing. The confidence was observed more visibly in the manner in which they were willing to experiment with the linguistic structures and their ability to examine their artistic choices. Increased trust in language play means that learners could move beyond usual language use and explore creative possibilities. This aligns with the notion that language play enhances linguistic flexibility and causes learners to try out things in their (Smith, 2020). The findings also align with Vygotsky's (1978) theory of creativity, which emphasizes the importance of play in intellectual growth. Similarly, Cook (1999) argues that language play is central

to language acquisition since it allows learners to experiment with form and meaning. However, unlike previous studies focusing on verbal language play, this study highlights the ability of written language play to elicit creativity in poetry.

In addition, the incorporation of technology-supported activities, i.e., Canva, blackout poetry generator, and mobile-phone camera, also provided a relaxed and safe environment for students to experiment with language play. For instance, taking advantage of technology like Canva allowed students to receive immediate feedback and have access to a range of creative options, which tended to promote confidence building. Besides, it also aligns with modern-day theories of digital literacies (Dudeney et al., 2013) and multimodal creativity (Serafini, 2015) that similarly emphasize the key role of technology in assisting to facilitate creative thinking through multimodal and interactive engagements. It is more concerned with the importance of providing space for students to experiment, test, risk, and reflect on the creative process. Findings of this research show significant gains in students' creativity after two cycles of technology-supported task-based learning. Specifically, there is improvement in five areas: (1) idea integration, (2) rhyme, (3) figurative language, (4) imagery, and (5) lineation. These gains can be explained by the recent theory. Second, the increase in idea integration also goes hand-in-hand with Hutchins' (2012) distributed cognition theory, wherein increased higher-order cognitive processes are enhanced through coordination with tools and settings. Shared spaces like Google Docs or Canva in this research enabled students to externalize, share, and build upon ideas, making for more cohesive and integrated poetry.

Second, The observed enhancement in students' use of rhyme within their poetry can be explained through the lens of (Kress's (2013) theory of digital affordances for language play. Kress posits that digital tools offer unique opportunities for linguistic experimentation by providing immediate feedback and access to extensive resources. In the context of this study, tools such as DeepL and online rhyming dictionaries were instrumental in facilitating students' exploration of rhythmic structures. These tools delivered instant suggestions for rhyming words, syllable patterns, and metrical arrangements, thereby enabling students to experiment with diverse poetic forms and refine their application of rhyme. For example, if a student has penned a line such as 'The students are laughing', the photograph encourages them to be more imaginative using the line 'Laughter mingles with the breeze'. This process of discovery and redrafting back and forth not only deepened students' knowledge of figurative devices but also encouraged them to be risky in their creativity, ultimately strengthening their poetic voice and their more nuanced interaction with language.

The apparent development of the students' use of figurative language can be explained using the creative pedagogies with technology theoretical framework as conceptualized by Cremin & Chappell (2021). Their model posits that technology acts as a creative catalyst through the facilitation of learners to master creative tools and resources that foster experimentation and exploration. For the purpose of this study, technology such as mobile phone camera helped in enabling students to work with metaphors, similes, personification, and other literary devices. It also corresponds to Serafini's (2015) theory of multimodal creativity. merging text with image, sound, and interactive elements, students could create more rich and evocative imagery in their poetry. For example, if a student would write a line such as 'The students are laughing', the image urges them to do more by writing the line 'Laughter mingles with the breeze'. Such repetitive process of finding and going around made not just students better known figurative devices but also urged them to make creative leaps, ultimately enriching their poetic language and making them engage more intimately with language.

The improvement in lineation observed in this study can be attributed to the affordances of digital tools, which allowed students to experiment with line breaks, stanza structures, and overall layout in ways that traditional methods could not easily replicate. For instance, students could instantly adjust line breaks to explore how they influenced the rhythm and meaning of their poems, rearrange stanzas to test different thematic groupings, and refine the visual layout to enhance the reader's experience. This

process of experimentation was supported by the iterative nature of digital tools, which allowed students to receive immediate feedback, save multiple versions of their work, and collaborate with peers to continuously refine their poetry. As a result, students were able to develop greater structural creativity, taking risks with form and organization and exploring innovative ways to express their ideas through the visual and structural elements of their poems. This aligns with Koh et al's. (2015) framework on design thinking in education, which emphasizes the importance of iterative experimentation and reflection in fostering creativity.

Overall, this study highlights the potential of language play as a catalyst for creativity in poetry writing, particularly when supported by technology-mediated tasks. By fostering students' confidence and linguistic experimentation, educators can empower learners to unlock their creative potential.

CONCLUSION

This research proved that Technology-Mediated Task-Based Language Teaching (TM-TBLT) is a suitable method for enhancing creativity in poetry writing for EFL learners. The use of digital tools, such as Blackout Poetry Maker, Canva, and Google Classroom, in the defined task cycles (pre-task, task, post-task) resolved the students' initial confidence issues and enhanced their creative expression through creativity across five criteria, such as idea integration, rhythm, figurative language, imagery, and lineation. Despite its successes, the study acknowledges limitations, including technological barriers (e.g., internet access) and the small sample size, which suggest cautious generalization. However, the implications for pedagogy are clear that TM-TBLT can transform creative writing instruction by merging linguistic rigor with artistic freedom, particularly for digital-native learners.

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APPENDIX

Add here if any.

Creativity in Writing Rubric

Poetic Device	Extent of Use			
	Considerable (4)	Some (3)	Little (2)	None (1)
Concrete, sensuous imagery				
Figurative language (metaphor, simile, personification, etc.)				
Sound coloring (excluding rhythm) such as alliteration, assonance, onomatopoeia, synesthesia				
Rhyme (internal and end-of-line)				
Metre				
Deliberate rhythmic effects				
Attention to lineation				
Shaping into stanzas or verse paragraph				
Deliberate shaping on the page				
Writing Conventions	Extent of Use			
Appropriate punctuation				
Grammatically correct				
Correct Spelling				
Clear & integrated idea	Extent of Use			

Glossary

1. Concrete, sensuous imagery: Refers to the presence of vivid detail. "Considerable" would tend to suggest a range of senses appealed to.
2. Figurative language (metaphor, simile, personification, etc): As indicated.
3. Sound colouring (excluding rhythm) such as alliteration, assonance, onomatopoeia, synaesthesia. These things can be accidental. Look for signs that the writer has an interest in the sound qualities of words.
4. Rhyme (internal and end-of-line): Again, look for evidence that there is an interest in the repetition of sound groupings, rhyme and half rhyme. These don't have to appear at the ends of lines.
5. Metre: This refers to the existence of regular patterning, as happens in fairy tales, limericks. There can be the suggestion of iambic without it being perfect iambic, for example. But there needs to be an indication of deliberateness.
6. Deliberate rhythmic effects: Look for signs that the writer is savouring the rhythmic qualities of phrases and sentences as they roll off the tongue, or are you enjoying the rhythmic sense of the sentences. Look for evidence that the sentences have been worked at to avoid clumsiness and awkwardness. Does there appear to be deliberate variety in sentence length, repetition of structures (sometimes called parataxis), and so on.
7. Attention to lineation: Do decisions appear to have been made about length of line, where line breaks occur, where lines start and finish?
8. Shaping into stanzas or verse paragraphs: Are their structural units in the poem, which appear to mirror the sense or internal structure of the poem's ideas or argument? Deliberate shaping on the

page: This includes but goes beyond lineation, and relates to the overall look of the poem on the page and how it reflects what the poem is about. Concrete poems do this in a big way, but all poets in some ways need to think about the look on the page.

Developed from Locke (2013)