

Research Article:

Internet-Mediated Visual Narrative Writing to Promote Learning Engagement among Secondary School Students

Tsalji Magfirotus Sholihah¹, Sandi Ferdiansyah^{2*} and M. Khusna Amal²

¹Independent Researcher, Jember, East Java, Indonesia

²Universitas Islam Negeri Kiai Haji Achmad Siddiq Jember, No. 1 Jl. Mataram, 68136 East Java, Indonesia

*Corresponding author: sanjazzyn@yahoo.com

ABSTRACT

The use of visual media to facilitate the learning of English as a foreign language among secondary school students has been a subject of extensive prior research. However, little is known about how internet-based visual media is used to teach creative writing in the context of secondary education. To fill this gap, the present case study investigates how internet-mediated visual narrative writing is designed for secondary school students. Thirty-five students from the first-year class participated in the study and were divided into 10 groups. They were involved in a group project on writing visual narratives mediated by a website for eight meetings. The findings of the study showed that (a) group discussion is helpful in building students' content knowledge of the writing, (b) visual media allows students to generate creative ideas in writing, (c) students have wider opportunity to develop their creativity through writing visual narratives, and (d) post-writing activities engage students in reflective practice as creative writers. The study suggests that internet-mediated visual narrative writing fosters students' engagement in the writing of visual narratives and foster their creativity in writing.

Keywords: Creative writing, Indonesia, internet-based narrative writing, secondary education, visual narrative

Published: 30 September 2025

To cite this article: Sholihah, T. M., Ferdiansyah, S., & Amal, M. K. (2025). Internet-mediated visual narrative writing to promote learning engagement among secondary school students. *Asia Pacific Journal of Educators and Education*, 40(2), 197–214. <https://doi.org/10.21315/apjee2025.40.2.9>

INTRODUCTION

Creative writing has been widely used in English subject to explore the unique and different perspectives of students through creative writing tasks such as writing visual essays, short stories, or poetry. Olehlova and Priedite (2016) stipulate that creative writing tasks can be used as a platform to foster students' creativity by writing creative ideas such as describing perspectives on problems, experiences, and even emotions. Supporting this perspective, Gilbert (2021) creative writing teachers prioritising personal growth may structure lessons around students' development as individuals. Therefore, creative writing not only cultivates students' creativity but also enhances their enthusiasm for writing. For example, the use of visual media such as photography, illustration, and graphics in creative writing stimulates critical thinking and improves the coherence of students' writing. Narrative writing, the focus of this study, is a way to convey creative ideas through writing. Branigan (1992) confirms that narrative involves a cognitive process that arranges information into a unique framework, depicts and elucidates experiences as well as emotions, and makes them comprehensible. Additionally, the combination of visual media and language learning improves students' cognitive thinking skills (Walter et al., 2019). Drawing on these statements, integrating creative writing into English subject enhances students' creativity, enthusiasm for learning, and critical thinking skills. The use of visual media further amplifies these benefits, resulting in a more engaging and enriching learning experience.

The use of visual media in language learning has received mixed reviews. While previous studies have shown positive results, some critics doubted the effectiveness. For example, Highland and Fedtke (2023) highlight the need of implementing clear pedagogical models to facilitate students' transition from traditional written essays to multimodal ones, explicating how elements such as thesis formulation, evidence integration, and text organisation are reconfigured in multimodal writing. Likewise, Khan (2012) suggests that creativity in visual media often originates from imaginative and intuitive individuals, whose work may not adhere to the structured framework of an ideal educational curriculum. With this in mind, developing students' creativity through the use of visual media is a challenge for teachers seeking to incorporate it in language learning. This endeavour warrants careful considerations as creativity deserves to be applied through a properly designed visual media and meaningful learning tasks, which can change the way of thinking, acting, and also exploring students' potential for creativity more broadly to attract students' interest in creative writing.

Despite the long debate over the utilisation of visual media in language learning, further investigation into how secondary school students learn to write creative compositions mediated by the internet is needed. To fill the gap, the present study aims to explore how engaging secondary school students in internet-mediated creative writing classrooms can build their creativity. This study contributes to understanding how visual narratives help students develop creative thinking in writing. Additionally, it also examines how internet-mediated writing tasks enhance student engagement and their ability to express ideas creatively. The research question addressed in this study is as follows: How can visual narrative-based writing tasks enhance students' creativity in writing skills?

LITERATURE REVIEW

Visual Media in Writing Classrooms

In recent years, there has been a growing focus on integrating visual media into the language learning process, particularly in writing. Visual media captures students' attention and makes learning more engaging. Tin (2022) suggests that language teachers can incorporate various inputs, such as texts, online resources, student-created materials, and images, to enhance creative language teaching. This integration not only enriches students' learning experiences but also encourages them to explore creative writing through visual stimuli.

Visual media plays a significant role in shaping students' writing skills by providing a bridge between imagination and written expression. Walter et al. (2019) highlight that visual media strengthens the connection between creative thinking and language learning, allowing students to develop their creativity through writing tasks. Similarly, Lai and Chen (2023) found that images help learners associate unfamiliar words with visuals, which aids vocabulary acquisition and comprehension. Meanwhile, Belda-Medina (2022) noted that searching for web-based images related to storytelling themes encourages students to think critically and creatively by addressing diverse perspectives in digital narratives.

With advancements in technology, digital tools have further expanded the role of visual media in writing classrooms. Ferdiansyah (2018) found that digital photography not only helped students develop creative ideas but also improved the quality of their narrative writing and increased their engagement. Most recently, by incorporating imaginative and visual storytelling, students engaged in Digital Storytelling (DST) making could facilitate creative development, strengthen language proficiency and multiliteracy skills (Chen & Yeh, 2025).

In English language teaching (ELT), educators have increasingly turned to digital platforms to facilitate writing instruction. Marpaung and Hambandima (2019) examined the use of Animaker, a tool that allows students to create and arrange text, animate images, and produce original work. Likewise, Cabrera-Solano et al. (2021) found that Pixton, a digital comic-making tool, significantly improved student engagement in EFL writing classes by helping students generate and organise ideas while strengthening their vocabulary, grammar, and coherence. These findings illustrate how visual media serves as a powerful tool for enhancing students' writing development.

The Nature of Creativity in Writing

Creativity in writing is closely linked to the cognitive and problem-solving skills that students develop through structured learning activities. Theoretically, Torrance (1963) identifies three components of creativity, including fluency, flexibility, and originality. First, fluency is the ability to generate many ideas in response to a stimulus. Second, flexibility refers to thinking in different ways and approaching problems from various perspectives. Third, originality is the ability to create unique and novel ideas. To respond to the need for creative thinking development, King et al. (2018) argue that well-designed learning tasks can cultivate creative thinking by encouraging students to enhance their problem-solving, decision-making, and reflective thinking abilities. Furthermore, Maor et al. (2024) suggest

creating a supportive environment that allows teachers to experiment with new teaching methods and creative approaches. This can be achieved by providing creativity training programs that help them design and adapt lessons to foster innovative and engaging learning experiences.

Contextually, creative writing involves constructing narratives that reflect personal experiences and original ideas. Empirically, Wen (2024) found that implementing task-based poster design can help students coordinate multilingual, multimodal, and multisensory resources in their posters. This is evident that visual media enhances communicative competence by providing interactive learning tools that encourage students to experiment with different writing styles (Hendriks et al., 2013). The creative writing process involves more than just producing grammatically correct sentences—it requires students to engage in imaginative and meaningful storytelling.

In the present case study, the researchers examine how internet-mediated creative writing tasks foster creativity among secondary school students. The writing tasks require students to explore a digital platform where they select visual media (e.g., images) and craft stories using their own creative thinking. Digital tools, such as digital visuals and augmented reality, provide meaningful learning experiences by exposing students to diverse storytelling elements (Kartal & Uzun, 2010; Lin & Wang, 2023). These platforms enable students to engage in creative expression by developing fictional or semi-fictional narratives that reflect their personal perspectives and experiences.

METHODOLOGY

Research Design

This study employs a case study design. Methodologically, Creswell (2009) highlights that case study design requires in-depth exploration and detailed data collection to investigate the case within the phenomenon. It focuses on investigating students' activities in generating creative ideas through writing visual narratives through Storybird.com. Storybird.com was chosen as a learning platform because it provides unique visual resources that are valuable for guiding students in composing visual narratives. This study will contribute to understanding how internet-mediated visual narrative writing promotes secondary school students' creativity development in secondary education setting.

Research Setting and Participants

This case study was conducted at a secondary school in Jember, East Java, Indonesia. The school was chosen for three reasons. First, the school opened to research collaboration for enhancing educational quality. Secondly, it permitted students to bring laptops and handphones used during school lessons. Thirdly, the school provided a stable internet access, which could support the objective of the study.

After negotiating with school gatekeepers and obtaining research consent, this study recruited 35 students of the first-year class. They aged between 16 and 17 and comprised 20 females and 15 males who voluntarily participated in the study. One of the authors,

also an English teacher at the school, taught the class. The students were provided with an explanation about the goals and details of the research through a consent letter and were informed about the procedures, including data collection and photo taking. Also, through the consent letter, they were asked about their willingness to be observed and evaluated during learning. Hence, students were allowed to withdraw from the study at any time if they felt uncomfortable. Overall, the students were aware of the purpose and procedure of the study and willingly participated.

Based on the design in this study, the English teacher divided the students into groups consisting of three students in each group. They were given the freedom to choose their members. In addition, students were divided into three different assigned roles, including text navigator, group leader, and note taker. These study groups were expected to build students' collaboration and responsibility skills during lesson. The English lesson was conducted for 80 minutes/meeting and held twice a week. Referring to the English learning outcomes, the students learned various functional texts, including narrative text. The activities started with brainstorming topics related to creative writing, creativity, and narrative, building a basic understanding of narrative material, practicing text analysis, viewing illustrations of visual storytelling, creating the primary project, and concluding with evaluating group learning. In this case, the English teacher designed the pedagogical tasks by utilising the internet for the main project that students had never experienced before. It is intended to provide students with a new and enjoyable learning atmosphere. Not only offering interesting learning, this strategy was expected to involve students to become more active and creative in writing visual narratives.

In this study, Storybird.com was selected as a digital platform supporting this learning. Short tutorials on how to embark on the website were given so students became familiar with its use and features. The platform offers a free or subscribed visual template that students could use when developing their visual narratives. They could write between 7 and 10 pages for their pieces of writing.

Instructional Procedures

This instructional procedure focuses on building students' creativity through writing visual narratives, relying on creative thinking skills in narrative writing with visualisation. The design of learning activities followed pre-writing, whilst-writing, and post-writing activities adapted from Torrance (2018) and Ferdiansyah (2018) with some adjustments. Brainstorming was given at the beginning before entering the learning activity to stimulate students' mental and physical readiness through trigger questions to discover students' knowledge of creative writing, creativity, and narrative, followed by a brief review of the essential components in picture stories. In pre-writing activities, students were involved in introducing and forming a basic understanding of narrative in group discussions. Furthermore, examples of narrative texts were given to be analysed as practice and to test their understanding of what they discussed. The English teacher acted as the facilitator and monitored each group to ensure discussion activities ran without obstacles. As a visual stimulus, students were also trained to write freely through visual analysis of simple illustrations as a first step in exploring their creativity.

In the whilst-writing activities, the students were introduced to the digital platform of Storybird.com. The main project required observation and analysis of available examples, stabilisation of story theme to be written, selection of illustrations needed, and also narrative in every scene on the pictures they use. Observation and analysis of the example of visual narratives aim to make it easier for students to get further views, inspiration, or ideas about visual narratives they will write. The ability to adjust visuals and the story theme is needed to avoid jumping ideas or premature closure. Based on the theme, students begin looking for and selecting pictures to illustrate the story to be written. Through this process, students enhance their creative thinking skills by combining and connecting elements within the picture scenes, leading to the formation of creative ideas and crafting stories inspired by these pictures. Ultimately, they also learn to structure the narrative, identifying the story's beginning, climax, and ending based on the originality of their ideas.

Meanwhile, post-writing activities were designed to be a follow-up to the whole lesson. There were two activities, which include reflective questions related to the projects they had completed, and also questions related to self-reflection on strengths and weaknesses during the learning process. In the first activity, they were given questions dealing with the project. It aims to test their understanding and original idea of the visual narrative they completed before. The second activity refers to self-reflection and evaluation of understanding of the entire learning process.

Data Collection and Analysis

Data was collected through three techniques, which included direct observation, in-depth interviews, and students' learning artifacts. Creswell (2013) argues that in case study, the data can be collected through observations, interviews, documents, recordings, and case artifacts. As an effort to understand more deeply about the case under study, in-depth observations were conducted at the beginning. During the observation, the researchers not only collected field notes, but also captured several pictures when students were actively involved in classroom discussion. With these pictures, they were assisted in the process of analysing data based on the evidence that was collected. As a second technique, in-depth interviews which were conducted voluntarily without coercion and there were two students who really agreed to be interviewed further as an effort to dig up data directly from the participants in this study. In line with that, Patton (2002) stated that in-depth interview aims to understand more deeply about something that cannot be observed directly. Four semi-structured interviews in Indonesian were used by researchers so that students were more flexible in expressing their opinions without any demands. The first two interviews were conducted in groups with the two participants and the other two interviews were conducted individually. The results during the interview were strengthened by voice recording to ensure that no points were missed and to assist the researchers in transcribing data accurately. The interview results were transcribed and translated into English. To strengthen, document analysis was also served to support the study and reviewing relevant documents such as field notes, interview transcripts, and students' artifacts. As Mason (2002) points out, the main method of social research is the analysis of documentary sources which are considered meaningful and based on the research context. These multiple data collection techniques ensured the credibility of the study.

Data analysis in this case study employed the interactive model by Miles et al. (2014), which consists of data condensation, data display, and conclusion: drawing/verifying. The flow of data analysis itself is detailed at the condensation stage which refers to the process of condensing data by filtering, selecting, focusing, or simplifying the data that has been obtained. It goes through processes such as data review, data summary, data selection, data focusing, data coding, data categorisation, writing analytical memos, to determining themes. Data in this study were obtained from field notes, transcripts from four interviews, documentation of student involvement during learning, and also student artifacts consisting of discussion notes, visual writing, internet-based visual narratives, and reflection notes. In analysing the entire data collected, the researchers followed the cycle of these processes until credible conclusions were reached, and themes were established as the result of these staged procedures of analysis.

RESULTS AND DISCUSSION

Four major themes were identified, which include:

1. Group discussion as a means for students' content knowledge building.
2. Visual media to generate students' creative ideas in writing.
3. Development of students' creativity through writing visual narratives.
4. Post-writing activities as a place for students engaged in reflective practice.

The themes presented were supported by research evidence that represented each theme in a descriptive form.

Group Discussion as a Means for Students' Content Knowledge Building

Group discussion played an important role in facilitating students' learning. It also served as a means for students to build the foundation skills needed in learning through the exchange of ideas and opinions. Here, the division of roles in each group is based on the learning design made by the teacher, which three students are given the freedom to take on three different roles during discussion session, which consists of looking for narrative material through textbooks or the internet, leading discussions, and also writing the results of the discussions as notes.

From the interview excerpt, it can be seen that students were actively engaged in learning through group discussion which assisted them in building content knowledge.

Teacher : So, what role did you play in the group discussion session?

Student 1 : Here I got the writing section.

Teacher : Does it mean you write the results of the discussion? Then, how do you write the results of the discussion?

Student 1 : Yes, I write notes based on the results of the discussion and decisions that have been determined together. The process is like, we have a joint discussion related to the material obtained by the

previous information seekers, during the discussion until this is finished and then I wrote the overall results. (Data display A of in-depth interview III).

With group discussions (Figure 1), students could become more flexible in exploring and learning new things. Likewise, when they exchanged thoughts, ideas, or opinions between members in response to the material they were discussing, it allowed them to build understanding in their own way and language. The finding of the study is echoed by Rodas et al. (2023) that group discussions facilitate learning by fostering an environment where participants not only accept feedback but also articulate plans for improvement, leading to richer exchanges and deeper understanding through reflection and collaboration. As the result, group discussions became fruitful for students to build basic understanding of the narrative text. Similarly, Korucu-Kış (2024 found out that students were actively engaged in brainstorming activities during the pre-writing to find and interpret images that reflected the topic selection. Figure 2 shows how students reported their discussion in a piece of paper.



Figure 1. Each student played different roles

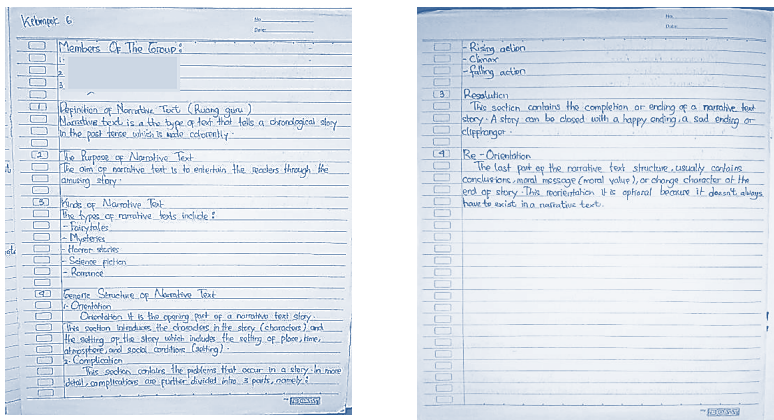


Figure 2. Discussion notes

During the discussion, the teacher played a role as a facilitator who monitored students' learning, provided direction if needed, or ensured that the discussion ran well. Omidire (2022) reported that group discussions in multilingual classrooms improved comprehension skills, while effective questioning techniques by teachers fostered critical thinking among learners. In addition to train students' understanding and foster their critical thinking after group discussions, the teacher provided them with examples of narrative texts which served as a mentor text for them to discuss elements of the text and determine the plot, setting, characters, and moral of the story (Figure 3). The finding of the study exemplifies the use of mentor text for students who learn to write (Premont et al., 2017).

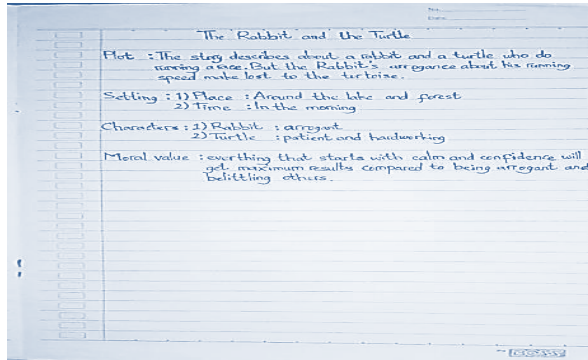


Figure 3. Results of narrative text analysis

- Teacher : Well, the group's task after discussion is to analyse the narrative text about a rabbit and a turtle, so how did you and your group complete that task?
- Student 2 : We discussed about the character, moral value, and also the plot (story) together, because if it's done individually, I'm afraid some of my friends might not understand it.
- Student 1 : We always discuss the task together, so if there is one or more members who may not understand the material, it means that we (who understand) give an explanation first (to friends who do not understand) before continuing the next discussions. (Data display B of in-depth interview I)

Sketching out the findings above, from the division of roles in group, students' participation in group discussion activities, to the analysis of mentor text, it indicates the success of student cooperation in groups to build basic knowledge and understand narrative material. This study's finding echoes Chen and Yeh's (2025) argument that scripted collaboration can facilitate student interaction and enhance the learning process in the DST project. Furthermore, group divisions can lead to the success of group project (Ferdiansyah et al., 2020). These activities offer students a flexible learning experience where they can learn to discuss material with their group mates without hesitation. Moreover, the role of the teacher who always monitors and guides students throughout the discussion makes it more

focused and well-directed without obstacles. The finding of the study is also consistent with the finding of Premont et al. (2017) that teacher facilitating the writing tasks helps students grasp the writing traits.

Visual Media for Creative Ideas Elicitation in Writing

The result of using visual media is the second finding, which can stimulate higher-order thinking skills in obtaining creative ideas for writing. Simple object illustrations were chosen to mediate students to develop their creativity in writing through visual analysis. At this stage, students focused on participating in visual writing activities which they were provided with pictures that sparked their creative and imaginative thinking.

Teacher : Is this your first-time writing based on pictures? In your opinion, do picture media affect your enthusiasm for writing?

Student 2 : Yes, it had an effect on my enthusiasm for writing because the pictures are unique, so it trains my imagination better and makes learning more fun. In addition, we can also have discussions so we can exchange ideas and thoughts with each other. (Data display C of in-depth interview IV)

Discussion among group members served as a platform for students to exchange and share ideas and opinions. From this, students were encouraged to open their minds to various thoughts and understandings about a picture or even multiple pictures, so they were able to complete visual writing assignments well. Similar finding was documented by Ferdiansyah (2018) that group discussions enabled students to generate idea, draft, and develop digital storytelling collaboratively. Furthermore, the study also found out that the visual writing tasks involve students in creative thinking to come up with ideas in every process of visual free writing (see Figure 4).



Figure 4. Group collaboration to elicit creative ideas

Collaborative teamwork during group discussions elevates students' engagement to share and exchange ideas so they can cooperate effectively to accomplish their visual writing. It makes creative writing a way to explore the potential of students' imagination and creativity, so they can foster their enthusiasm about visual writing. As an effort to stimulate students' creative thinking in visual writing, the teacher provided simple picture media as stimulus

to explore creative ideas through their imagination. "Language learning tasks could be designed to promote the use of limited language for transformative purposes – to transform known meaning and known language, to produce new, valuable ideas and meaning" (Tin, 2022, p. 66). In other words, teachers play an important role to facilitate the development of students' creativity in learning. Hence, the study also found out that the visual-mediated writing tasks enabled students to develop their ideas into writing related to the pictures (see Figure 5).

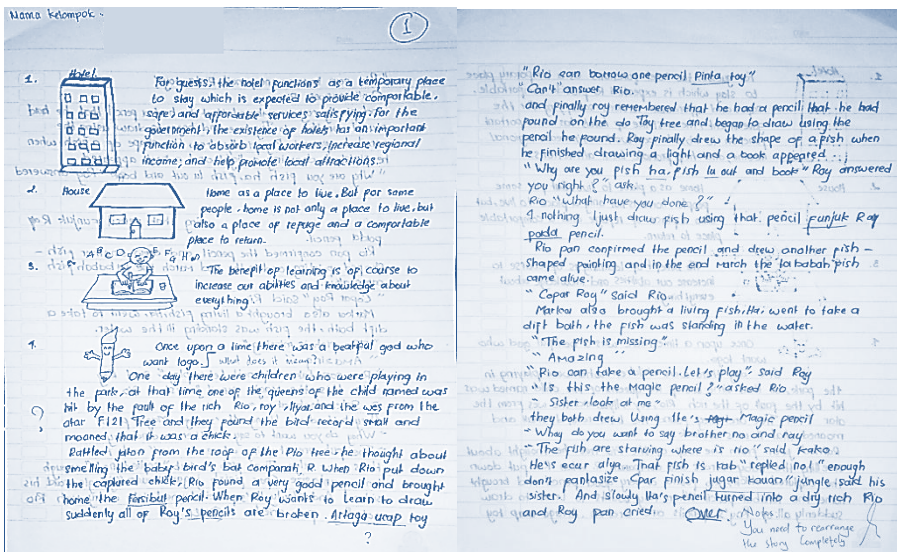


Figure 5. Visual writing task

Figure 5 shows students' creativity in making simple object illustrations to reflect and elaborate their ideas in free writing and short story. Again, a previous study by Birketveit and Rimmereide (2017) reported that the incorporation of image to mediate writing can impact students' writing. Furthermore, by engaging them in creative thinking activities, they broaden their insights into visual analysis and narrative writing. It becomes a positive trigger for students when they are engaged in the task of writing visual narratives through Storybird, as the main project, which is also mediated by the pictures in the next step. Giorgis and Johnson (2022) argue that incorporating pictures into writing tasks allows students to become active and engage readers and writers. In other words, this activity can be a driving force for students to generate unique ideas, perspectives, and creativity in writing.

Internet-Mediated Visual Narrative Writing

After students were guided to develop narrative paragraphs, they were invited to explore the Storybird website, which offers visual-based creative writing features, to compose visual narratives. In this study, Storybird was chosen to inspire students and encourage creativity in writing based on the ideas they gained from analysing each picture. Asking students to embark on certain internet website, such as visual social media, plays a significant role

in assisting them to reshape meanings, especially when it involves combining different elements like visuals and language to improve the effectiveness of communication and incorporate diverse literacy skills (Korucu-Kış, 2023). In this project, students are given freedom in the process of determining the theme of the story, choosing illustrations for each scene, writing narratives, and choosing titles for their stories.

In this study, although most groups preferred to make story text first rather than choosing story illustrations, it did not mean that they skipped the visual analysis of the pictures. They thought that they needed to analyse which pictures could illustrate the scene in their story. The two different processes had their own way of expressing their creativity with their own creative thoughts and ideas through visual narrative writing. The following interview excerpt shows how students discussed their experience of using the website to help them create digital visual narratives.

- Teacher : After you tried to explore the examples of picture stories there yesterday, were you inspired by the examples?
- Student 1 : I was very inspired! Yesterday I was interested in an example of a high school student's love story.
- Teacher : As for the writing process, were there any difficulties in making the story?
- Student 1 : I seem to be a little confused when searching and matching pictures. Here, our group created the story text first and then chose the appropriate pictures.
- Teacher : When you have created a story text for each scene first, and then have trouble choosing the appropriate picture, so what did you do?
- Student 1 : Yesterday, I preferred to change the story text in a scene which I felt did not match to the available pictures. But if the scene in the story matches to the picture, I won't change it. So, I only change the story text if needed. (Data display D of in-depth interview III)

By engaging students in internet-mediated narrative writing, they were also engaged in the imaginative process and creative thinking in creating something with their own characteristics. Anchored in multiliteracies theory, multimodal design involves not only just copying existing modes but also creatively representing, recontextualising, and transforming those modes to create new meanings (New London Group, 1996). It helped them to refine their drafted story by adjusting it with the selected visuals, and develop it based on the story's plot and sequence. For example (see Data display D of in-depth interview III), when students prefer to replace the story text when they find another picture. It does not mean these pictures reduce their creativity in writing narratives, but by doing so, they can also explore more creative ideas through the pictures they get into their narrative text. These processes can stimulate their creativity in producing unique and distinctive written works. Based on the review of students' artifacts (i.e., visual narrative writing), the themes of their narratives are taken from experiences, fictional compositions, and also their dreams for the

future. Tin (2022) underscores these activities represent a process of creativity through which students produce creative outputs. All are intended to highlight their respective creativity in writing.

Post-Writing Activities as a Site for Students' Reflective Practice

This last finding is an analysis of the entire teaching and learning process from the first to the last meeting, which includes follow-up and self-reflection activities. Follow-up activities lead students to evaluate their understanding of the materials that they have learned. The example of answer sheet in Figure 6 is their attempt to show the results of analysis and evaluation of what they discussed, learned, and created in the previous meeting. It aims to evaluate the understanding of the material and also the visual narrative they wrote in the main project. Thus, students could easily remember, confirm, and reinforce what they learned during the learning process. Similar finding was also reported by Korucu-Kış (2023) that in post-writing sections, students could reflect on their work, identify gaps in their knowledge, take charge of their writing process, and monitor their improvement.

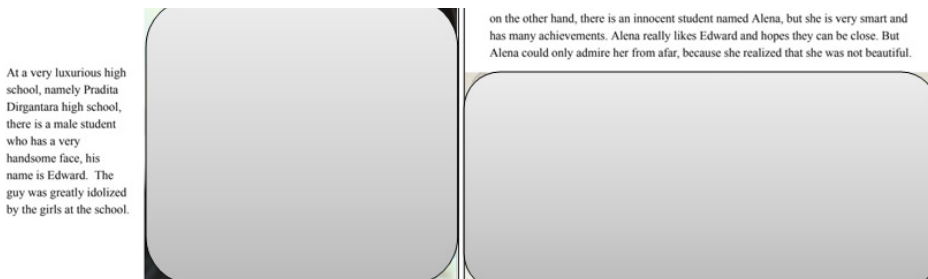


Figure 6. Students' visual narrative snippets

- Teacher : Okay, may I know what the title of the story you made yesterday was?
- Student 1 : The title is "Teenage Love Story".
- Teacher : Can you tell me briefly about the plot, how can it be titled "Teenage Love Story"?
- Student 1 : Well... In one school, there was a boy who was very handsome, he was very famous. Then there was a girl who liked him, she was very innocent but very smart. The love story begins when the girl hopes to be close to the boy, but she realizes that it is impossible. But in fact, because of her intelligence, she won the competition and from there the boy began to be curious and interested in her. (Data display E of in-depth interview III)

Next, self-reflection was conducted to help students understand the advantages or disadvantages of this strategy from their perspective. To mediate this, teachers can engage students in a reflective practice which fosters metacognitive engagement where they can reflect on their thoughts, emotions, and learning outcomes (Gilbert, 2021). In this case,

they could also provide feedback in the form of complaints, criticisms, suggestions, or impressions and messages based on their experience during learning anonymously (see Figure 7). To triangulate, the interview excerpt that follows shows positive response of students in learning to write visual narratives mediated by an internet website.

Post-Writing Activity	
Questions: 1. What is narrative? How about visual narrative? 2. What theme did you choose to write the visual narrative on? 3. Mention the reason why you chose it! 4. How did you sort and choose the pictures you will use? 5. How did you write the story of each scene? 6. How do you formulate the title of your visual narrative? 7. Who and how are the characters in your story? 8. Could you tell the plot of the story you have created? 9. Explain the settings (place and time) of your story! 10. What is the moral value implied in it?	
Submit to this Google Form: https://forms.gle/7YPCRUuonouM49cS6	
Group: 6	Name 1: M. Abdul Aziz Name 2: Lutfatur Zahra Name 3: M. Ilham Firdaus
Post-Writing Activity Questions: 1. What is narrative? How about visual narrative? 2. What theme did you choose to write the visual narrative on? 3. Mention the reason why you chose it! 4. How did you sort and choose the pictures you will use? 5. How did you write the story of each scene? 6. How do you formulate the title of your visual narrative? 7. Who and how are the characters in your story? 8. Could you tell the plot of the story you have created? 9. Explain the settings (place and time) of your story! 10. What is the moral value implied in it?	
Answer: 1) Narrative is an essay that presents a sequence of event in chronological order. Visual narrative is a story that is presented with the addition of visual images so that readers can easily understand it. 2) The theme we choose was about romance. 3) Because the theme of romance is very interesting to tell and is very liked by teenagers. 4) Our group chooses the picture that matched the story condition which we created before. 5) By imagining the romance that teenagers are currently experiencing. 6) We are inspired by example in <i>wordpress</i> stories. That's why the idea for the title came up. 7) Edward and Alena. Edward has a cool but caring nature, while Alena has an innocent and intelligent nature. 8) It starts with an innocent student named Alena who likes Edward, the most handsome man in her school. But due to Alena's intelligence and soft voice, Edward then fell in love with Alena too. 9) The story happened at school. 10) If we love someone sincerely then the love will be reciprocated sincerely too.	

Figure 7. The follow-up questions and students' answer sheet

Teacher : So far in your opinion, how is narrative learning mediated by internet website?

Student 1 : In my personal opinion, of course it is effective because it can build imagination, as well as make us more excited. So, I can be more productive in writing.

Teacher : Does it mean affect your creative writing skills?

Student 1 : Yes, it is very influential. Maybe people have different ways of thinking and understanding, but with the use of picture media in narrative writing, it allows me to think creatively and imagine further. (Data display F of in-depth interview III)

Overall, visual narrative writing project succeeded in enhancing students' higher-order thinking skills and cultivating their creativity in writing. Wen (2024) found that the multimodal texts produced by students indicate that pictures can function as linguistic resources in communication. The teacher evaluated the visual narrative writing project through various criteria, which included teamwork during project completion, the quality of story idea, suitability in story composition, and creative adaptation of illustrations to the storyline. Belda-Medina (2022) also found out the development of students' critical

thinking through DST project, through which they could analyse, create, communicate, discuss, and evaluate from both inclusive and exclusive perspectives. As an example, students' visual narrative (see Figure 8) is highly rated due to the collaborative efforts of actively engaged group members, the quality of captivating story idea, well-structured narrative from beginning to end, as well as the coherence of illustrations in each scene of their story. All students' visual narrative writing works are embedded in the school wall magazine as a medium to express students' creativity. Not only to attract readers, but also to motivate them in cultivating creativity through creative writing mediated by visual technology. Lin and Wang (2023) highlight the importance of engaging students in creative and authentic projects, which can motivate students to learn English and generate creative ideas.

To put it in a nutshell, the four themes of the findings indicate that visual narrative writing strategies serve as a new learning environment for students' creative writing. Not only involving students in building creativity, but the study also involves them in higher-order thinking. With this in mind, it will be easier for students to learn and understand the material, so they tend to remember and practice it more easily in different learning situations and contexts.

Self-Reflection	
Questions: 1. Did you understand today's lesson? 2. What difficulties do you have? 3. How do you solve this problem? 4. What are your strengths in today's lesson? 5. What are your weaknesses in today's lesson? 6. What did you do to overcome this weakness? 7. In your opinion, is the lesson delivered by the teacher clear? 8. What are your suggestions for better learning in the future?	
Submit to this Google Form: https://forms.gle/AZfR9jC5nYw4sDbz6	
Name: J W W SRN: 15	
Self-Reflection	
Answer: 1) Yes, I understand this lesson 2) I had a little trouble when I first started using <i>storybird</i> 3) I solved it by asking to my friend who understood it better or directly asking the teacher 4) In today's lesson I can find out more about new things that have never been taught before 5) My weakness in this lesson when I first used <i>storybird</i> , maybe because it's a new experience for me 6) I will ask friends or teachers when I don't understand it and I continue to learn and practice it directly until I get used to it 7) Yes, the lesson delivered is very clear 8) My suggestion for further learning doesn't seem to exist because in my opinion, Miss ji's teaching is very interesting so it doesn't make me bored.	

Figure 8. The self-reflection questions and students' answer sheet

CONCLUSION

This study has highlighted the positive results of incorporating visual media into narrative writing lessons as a means to encourage students' imaginative exploration and stimulate the generation of creative ideas for writing. Additionally, active student engagement in crafting

visual narratives serves as a catalyst for motivating them towards becoming more adept and imaginative writers. A majority of students reported a heightened/increased sense of enjoyment in the process of writing facilitated by visual technology, which subsequently bolstered their writing proficiency.

Furthermore, this research expands on Torrance's (1963) concept of creativity—which includes fluency, flexibility, and originality—within students' narrative writing. It also aligns with Wen (2024) in highlighting the teacher's crucial role in guiding and supporting students while fostering a foundational understanding of the subject through group discussions. Group discussions provide a platform for students to express and exchange ideas, opinions, and thoughts with their peers, facilitating a more accessible pathway for learning, comprehension, and individualised exploration of the subject matter, all within the framework of their own language and perspective. Importantly, the teacher leverages post-writing activities as a valuable opportunity for students to engage in reflective practice, thereby promoting a deeper understanding and exploration of the subject matter.

In conclusion, this study demonstrates that a sequence of internet-based visual narrative writing activities can significantly contribute to the enhancement of students' creativity in the domain of creative writing skills. These activities offer valuable insights for pedagogical strategies that involve students in writing tasks, employ visual-based technology, and foster creativity. Nevertheless, it is essential to acknowledge certain limitations. Firstly, the study does not delve extensively into the nuanced development of creativity during the creative writing process, primarily focusing on the elicitation of creative ideas from students. Therefore, future research is warranted to probe more deeply into the evolution of creative visual essays. Secondly, the study's relatively short duration prompts a recommendation for future research to replicate similar experiments over an extended timeframe to provide a more comprehensive understanding of the subject.

ACKNOWLEDGEMENTS

The authors wish to express sincere gratitude to all participants who generously contributed their time, insights, and experiences to this study. Their willingness to share their perspectives was invaluable in enriching the research and making this work possible.

REFERENCES

- Belda-Medina, J. (2022). Promoting inclusiveness, creativity and critical thinking through digital storytelling among EFL teacher candidates. *International Journal of Inclusive Education*, 26(2), 109–123. <https://doi.org/10.1080/13603116.2021.2011440>
- Birketveit, A. & Rimmereide, H. E. (2017). Using authentic picture books and illustrated books to improve L2 writing among 11-year-olds. *The Language Learning Journal*, 45(1), 100–116. <https://doi.org/10.1080/09571736.2013.833280>
- Branigan, E. (1992). *Narrative comprehension and film*. Routledge.

- Cabrera-Solano, P., Gonzales-Torres, P., & Ochoa-Cueva, C. (2021). Using Pixton for teaching EFL writing in higher education during the Covid-19 pandemic. *International Journal of Learning, Teaching and Educational Research*, 20(9), 102–115. <https://doi.org/10.26803/ijlter.20.9.7>
- Chen, C.-H. & Yeh, H.-C. (2025). Scripted synergy: Elevating EFL writing and creativity through collaborative digital storytelling. *Technology, Pedagogy and Education*, 34(1), 91–104. <https://doi.org/10.1080/1475939X.2024.2382970>
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approach*. SAGE Publications.
- Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3rd ed.). SAGE Publications.
- Ferdiansyah, S. (2018). Collaborative narrative writing: A digital photography task in an Indonesian Islamic secondary school. *Indonesian Journal of Applied Linguistics*, 8(2), 303–315. <https://doi.org/10.17509/ijal.v8i2.13277>
- Ferdiansyah, S., Ridho, M. A., Sembilan, F. D., Sembilan, F. D., & Zahro, S. F. (2020). Online literature circles during the COVID-19 pandemic: Engaging undergraduate students in Indonesia. *TESOL Journal*, 11(3), e00544. <https://doi.org/10.1002/tesj.544>
- Fisher, R., & Williams, M. (2004). *Unlocking creativity: Teaching across the curriculum*. David Fulton Publishers.
- Gilbert, F. (2021). Why teach creative writing? Examining the challenges of its pedagogies. *Changing English*, 28(2), 148–168. <https://doi.org/10.1080/1358684X.2020.1847043>
- Giorgis, C. & Johnson, N. J. (2022). “It’s a radical decision not to use words”: Partnering with wordless picture books to enhance reading and writing. *Middle School Journal*, 53(4), 1319. <https://doi.org/10.1080/00940771.2022.2095603>
- Hendriks, H., Bennion, J. L., & Larson, J. (2013). Technology and language learning at BYU. *CALICO Journal*, 1(3), 23–46. <https://doi.org/10.1558/cj.v1i3.23-31>
- Highland, K. D., & Fedtke, J. (2023). Rethinking the essay: Student perceptions of collaborative digital multimodal composition in the college classroom. *Higher Education Pedagogies*, 8(1), 2216194. <https://doi.org/10.1080/23752696.2023.2216194>
- Kartal, E., & Uzun, L. (2010). The internet, language learning, and international dialogue: Constructing online foreign language learning websites. *Turkish Online Journal of Distance Education*, 11(2), 90–107.
- Khan, H. I. (2012). English teachers’ perceptions about creativity and teaching creative writing in Pakistan. *American International Journal of Contemporary Research*, 2(3), 57–67.
- King, F. J., Goodson, L., & Rohani, F. (2018). *Higher order thinking skills: Definition, teaching strategies, and assessment*. Publication of the Educational Services Program/Center for Advancement of Learning and Assessment.
- Korucu-Kış, S. (2023). Instag(R)ite: Integrating visual social media into academic writing instruction. *Computer Assisted Language Learning*, 38(4), 799–830. <https://doi.org/10.1080/09588221.2023.2228838>
- Lai, K.-W. K., & Chen, H.-J. H. (2023). A comparative study on the effects of a VR and PC visual novel game on vocabulary learning. *Computer Assisted Language Learning*, 36(3), 312–345. <https://doi.org/10.1080/09588221.2021.1928226>

- Lin, Y.-J. & Wang, H. (2023). Applying augmented reality in a university English class: Learners' perceptions of creativity and learning motivation. *Innovation in Language Learning and Teaching*, 17(2), 291–305. <https://doi.org/10.1080/17501229.2022.2040513>
- Maor, R., Paz-Baruch, N., Mevarech, Z., Grinshpan, N., Levi, R., Milman, A., Shlomo, S., & Zion, M. (2024). Teaching creatively and teaching for creativity – theory, teachers' attitudes, and creativity-based practices. *Educational Studies*, 1–15. <https://doi.org/10.1080/03055698.2024.2371091>
- Marpaung, T. & Hambandima, E. S. N. (2019). Exploring Animaker as a medium of writing a descriptive text: EFL students' challenges and promoted aspects of digital storytelling literacy. *Academic Journal of Educational Sciences*, 3(2), 27–32. <https://doi.org/10.35508/ajes.v3i2.1918>
- Mason, J. (2002). *Qualitative researching* (2nd ed.). SAGE Publications.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative data analysis: A methods sourcebook* (3rd ed.). SAGE Publications.
- New London Group. (1996). A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, 66(1), 60–92. <https://doi.org/10.17763/haer.66.1.17370n67v-22j160u>
- Olehlova, I., & Priedite, I. (2016). *Creative writing cookbook*. Estonian UNESCO Youth Association in cooperation with Piepildito Sappu Istaba and Cooperativa Braccianti.
- Omidire, M. F. (2022). Improving learners' comprehension skills in the early years through group discussion, *Early Child Development and Care*, 192(1), 159–171. <https://doi.org/10.1080/03004430.2020.1868999>
- Patton, M. Q. (2002). *Qualitative research and evaluation methods* (3rd ed.). SAGE Publications.
- Premont, D. W., Young, T. A., Wilcox, B., Dean, D., & Morrison, T. G. (2017). Picture books as mentor texts for 10th grade struggling writers. *Literacy Research and Instruction*, 56(4), 290–310. <https://doi.org/10.1080/19388071.2017.1338803>
- Rodas, E. L., Colombo, L. & Calle, M. D. (2024). Oral interactions of an online writing group: Do they provide support? *Innovations in Education and Teaching International*, 62(3), 1073–1086. <https://doi.org/10.1080/14703297.2024.2346567>
- Tin, T. B. (2022). *Unpacking creativity for language teaching*. Routledge.
- Torrance, E. P. (1963). The creative personality and the ideal pupil. *Teachers College Record: The Voice of Scholarship in Education*, 65(3), 1–9. <https://doi.org/10.1177/016146816306500309>
- Torrance, E. P. (2018). *Torrance tests of creative thinking: Interpretive manual*. Scholastic Testing Service Inc.
- Walter, O., Gil-Glazer, Y., & Eilam, B. (2019). 'Photo-words': promoting language skills using photographs. *The Curriculum Journal*, 30(3), 298–321. <https://doi.org/10.1080/09585176.2019.1568270>
- Wen, Y. (2024). Unpacking multilingual learners' creativity in the TBLT classroom: A translanguaging perspective. *Journal of Multilingual and Multicultural Development*, 1–19. <https://doi.org/10.1080/01434632.2024.2365320>