



# Unveiling Students' Experiences in Writing Poetry: Basis for Media-Based Instructional Materials

Quimbo, Alvin Duane R.<sup>1</sup>; Anub, Jonna Mae B.<sup>2</sup>; Leones, Jennefer G.<sup>3</sup>; Punio, Michelle M.<sup>4</sup>; Sugarol, Sheryl P.<sup>5</sup>; Sumagpao, Crezxl Y.<sup>6</sup>

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- The Researchers

## **DEDICATION**

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## ABSTRACT

**This qualitative study employed a phenomenological research design to explore the lived experiences of junior high school students in writing poetry through TikTok. Grounded in Experiential Learning Theory, Connectivism Theory, and Cognitive Load Theory, the research examined how TikTok influences student engagement and creativity in poetry writing. Fourteen research participants were purposively selected: seven Grade 9 students participated in in-depth interviews (IDI), and another seven joined a focus group discussion (FGD), including two English teachers, a Master Teacher, two academically inclined students, and two struggling students to ensure diverse perspectives. Findings revealed that students faced challenges such as limited vocabulary, grammar issues, poor reading habits, and time management difficulties. Despite these, participants shared that TikTok enhanced their creativity, motivation, and self-expression. The platform's multimedia features supported autonomous learning and encouraged students to align their poetry with digital trends. The integration of TikTok allowed a more relatable and engaging approach to poetry writing, bridging the gap between conventional curriculum tasks and students' evolving digital preferences. The results point to the potential of social media platforms as effective educational tools when meaningfully integrated into instruction. By adapting learning experiences to students' interests and environments, educators may find new ways to foster creativity, confidence, and engagement in language learning.**

*Keywords: Poetry Writing, Tiktok, Qualitative Research, Student Creativity, Media-Based Learning.*

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## CHAPTER ONE INTRODUCTION

### ➤ *Rationale*

Poetry writing remains a fundamental aspect of literary education, yet many students face significant challenges in mastering this skill due to limited knowledge, insufficient exposure to poetic structures, and a lack of motivation. Furthermore, poetry writing in secondary schools presents significant challenges, as many students struggle with both creative expression and structural constraints. According to Kangasharju et al. (2024), students often perceive poetry as dull and difficult, leading to disengagement from poetry-writing activities. The study compares students' experiences in writing structured poems on paper versus an online learning environment, revealing that traditional methods may not effectively engage learners. 65.3% of junior high school students often struggle with poetry writing due to a lack of knowledge about poetic structures and low motivation to engage in creative composition. Students face difficulties in writing because they lack essential skills such as organizing ideas and using appropriate language, which directly impacts their ability to compose poetry effectively (Amalia et al., 2021). Students' struggles in poetry writing also stem from their limited creative thinking skills and unfamiliarity with poetic forms.

Moreover, students often encounter significant challenges in poetry writing, influenced by factors such as limited exposure to diverse poetic forms, inadequate instructional strategies, and a lack of personal connection to the material. In support, these obstacles can lead to apprehension and disengagement among learners when approaching poetry composition. A study by Idulog et al. (2023) highlights that Filipino students' reading abilities are often hindered by insufficient exposure to various literary genres, which can impede their capacity to engage effectively in poetry.

On the other hand, media-based material enhances learning through dynamic, interactive, and engaging multimedia elements. Research suggests that TikTok provides learners with real-life exposure to the English language, allowing them to engage with authentic content and develop language skills outside traditional classroom settings. Several studies show that the platform increases motivation and engagement (Jabri et al., 2024). Nevertheless, concerns also arise regarding distractions, privacy, and the need for proper instructional guidance when integrating TikTok into formal education (Mei & Aziz, 2022). These findings indicate a need for more structured pedagogical approaches that utilize TikTok's benefits while addressing its challenges.

In the same way, the level of poetry writing proficiency among Grade 9 students of Section Sampaguita at Casoon National High School remains unclear, highlighting the need for further investigation. Based on the conducted assessment in writing poem composition, there are 21 students, covering 77.78% of the total population, who struggle in completing the task. The lack of research on digital engagement in poetry writing instruction necessitates further exploration of how TikTok's multimedia features impact students' creative expression and writing proficiency (Andajani et al., 2023). By examining the pedagogical value of TikTok, this study aims to expand current knowledge on innovative teaching strategies, providing insights that contribute to the limited scholarly discourse on integrating social media into poetry education. Many students find traditional poetry writing challenging due to lack of engagement and inspiration. As social media becomes an essential part of their daily lives, TikTok offers a new way to make poetry more interactive and accessible. Educators often struggle to capture students' interest in poetry, making it important to explore digital tools that align with their preferences. TikTok's interactive and multimedia-rich environment may encourage students to be more creative, confident, and engaged in poetry writing.

Despite the growing integration of digital platforms in education, there remains a knowledge gap in understanding the effects of TikTok on poetry writing proficiency among junior high school students. While previous studies explore social media's role in education, limited research specifically examines how TikTok influences students' ability to compose poetry, particularly in the context of Casoon National High School. The challenges underscore the need for an empirical investigation into the platform's potential as a poetry instruction tool. The findings help bridge the knowledge gap by offering evidence-based conclusions on the effectiveness of TikTok in enhancing poetry writing skills among junior high school students.

### ➤ *Purpose of the Study*

This study aims to examine the experiences of students in writing poetry using TikTok, focusing on how its features such as short videos, trends, and audience engagement affect their creativity, writing process, and motivation. Specifically, it seeks to understand how students utilize TikTok as a platform for composing poetry and how it influences their engagement, expression, and development of writing skills. The study also aims to identify the challenges students face when using TikTok for poetry writing and how they overcome these difficulties. Furthermore, it explores the potential of TikTok as an educational tool in fostering collaboration, self-expression, and digital literacy among students. By analyzing these aspects, this research intends to provide insights into the role of digital platforms in modern poetry writing and offer practical recommendations for educators on integrating technology into poetry instruction to enhance student learning and engagement.

### ➤ *Research Questions*

This study aimed to investigate students' experiences in writing poetry through TikTok, focusing on how the platform influences their creativity, writing process, and overall engagement with poetry. By understanding these experiences, educators can

gain insights into the potential of TikTok as a tool for fostering poetic expression in the classroom. Specifically, this seeks to answer the following questions:

- What are the lived experiences of students in writing poetry?
- How do media-based materials help students in writing poems?
- What intervention can be designed to help learners improve their skills in writing poetry?

➤ *Theoretical Lens*

This study is grounded in theoretical perspectives that explain the cognitive demands of poetry writing, the role of digital tools in knowledge acquisition, and the impact of experiential learning on skill development. These perspectives highlight the challenges students face in managing multiple cognitive processes, the influence of online platforms in shaping learning experiences, and the benefits of hands-on engagement in refining writing skills. Integrating these frameworks, the study examines how structured support, digital interaction, and experiential activities contribute to the development of poetic competence.

➤ *Cognitive Load Theory*

This theory by John Sweller explains why students face difficulties in poetry writing, as it requires managing multiple cognitive demands simultaneously. As discussed by Paas (2021), this theory emphasizes the importance of managing cognitive demands to facilitate effective learning. In the context of poetry writing, students must process various complex elements, such as structure, language, and figurative devices, which contribute to high intrinsic cognitive load. Additionally, poorly designed instructional materials and unclear guidelines increase extraneous load, making it more difficult for students to focus on the actual writing task. Paas highlights that minimizing extraneous load and promoting germane load—efforts directly related to learning—can improve students' ability to acquire and apply skills. When applied to this study, the theory supports the integration of digital tools like TikTok, which can provide structured, engaging, and multimedia-based learning experiences. These digital features help reduce unnecessary cognitive strain and enhance students' focus on developing their poetic competence, aligning with the theory's principles for optimized instructional design.

➤ *Connectivism Theory*

Siemens (2020) presents Connectivism as a learning theory that emphasizes the role of digital networks in knowledge acquisition. In the context of poetry writing, this theory suggests that learning is shaped by the interactions students have with both content and peers within digital platforms. Unlike traditional methods, which typically focus on instructor-led instruction and textbooks, Connectivism highlights the importance of exposure to diverse multimedia content and social interaction. On platforms such as TikTok, students engage with a wide variety of poetic styles, techniques, and trends that resonate with their individual interests. The platform's algorithm curates content, providing learners with opportunities to explore, analyze, and refine their writing through continuous exposure to effective poetic expressions. Siemens (2020) argues that learning occurs through these dynamic, networked interactions, where students not only acquire knowledge from content but also develop their skills through social connections and shared experiences.

➤ *Experiential Learning Theory*

Experiential Learning Theory (ELT) posits that effective learning occurs through a four-stage cycle: concrete experience, reflective observation, abstract conceptualization, and active experimentation. Kolb and Kolb's (2021) Kolb Experiential Learning Profile (KELP) refines this framework by identifying individual preferences across these stages, thus informing the design of tailored instructional activities. In this study, Grade 9 students complete KELP to determine their dominant learning modes. Based on their profiles, we structure TikTok-based poetry tasks to align with each ELT stage: students first draft poems directly on the platform (concrete experience), then review and discuss exemplar videos to deepen understanding (reflective observation), followed by instructor-led analysis of poetic devices to form general principles (abstract conceptualization), and finally share their own compositions to solicit peer feedback and iterate on their work (active experimentation). TikTok's combination of short-form video, comment threads, and editing tools supports each phase of the cycle, reducing cognitive barriers and fostering continuous improvement in poetic competence in accordance with both Kolb's original theory and the updated insights provided by the KELP.

➤ *Significance of the Study*

This study is significant as it explores how TikTok, a widely used social media platform, influences students' experiences in writing poetry. The findings of this study provide valuable insights into how modern technology can be used to support students' creativity, writing skills, and literary appreciation.

- **School.** This study offers an opportunity to explore the integration of digital tools in creative writing instruction. As technology becomes an essential part of students' daily lives, understanding how platforms like TikTok can be utilized in education may help schools develop programs that incorporate social media in a meaningful and productive way. The findings of this study guide school administrators in adopting modern teaching strategies that align with students' interests while maintaining academic objectives.

- **Teachers.** This study provides insights into innovative teaching methods that align with students' digital interests. It may serve as a guide for educators in integrating social media into their lessons to make poetry more accessible and engaging. By exploring how TikTok can be used as a creative learning tool, teachers can develop new strategies to enhance students' interest in poetry and improve their writing skills.
- **Peers.** This study highlights the potential of TikTok as a collaborative learning space where students engage with each other's poetry, share constructive feedback, and develop a supportive creative community. By using digital platforms for poetry writing, students gain confidence in expressing their thoughts and emotions while also learning from their peers' perspectives and techniques. This fosters a culture of artistic appreciation and mutual encouragement in literary expression.
- **Students.** This research highlights an innovative and interactive way to develop their poetry-writing skills. Writing poetry through TikTok allows them to express their thoughts and emotions in a format they find engaging and familiar. This approach increases their motivation to write, improves their ability to experiment with different poetic styles, and helps them connect with a broader audience. Furthermore, it enhances their digital literacy and creative thinking as they create and share their poetic content.
- **Future Researchers.** This study serves as a foundation for further exploration of digital platforms in education and creative writing. It provides relevant data on how social media influences poetry writing, which can be used for comparative studies or expanded to other areas of literary education. Future studies build upon these findings to explore new ways of integrating technology into learning, ensuring its effectiveness in enhancing students' creativity and literacy skills.

#### ➤ *Definition of Terms*

To have a better understanding of this study, the following terms are defined operationally:

- **Students' Experiences.** Students' experiences refer to the personal insights, feelings, and reflections that learners go through while engaging in a specific learning process. In this study, it pertains to how students perceive and respond to the process of writing poetry using media-integrated instruction.
- **Writing Poetry.** Writing poetry is the creative act of expressing thoughts, emotions, and ideas through structured or free-form verses. It involves the application of various poetic elements such as imagery, rhythm, tone, and symbolism to communicate meaning.
- **Media-Based Instructional Materials.** Media-based instructional materials are educational resources that use multimedia platforms such as videos, animations, or social media apps to deliver content and support learning. In this research, it refers specifically to TikTok-style videos designed to teach elements and techniques of poetry writing.
- **TikTok.** In this study, this term refers to a social media platform that allows users to create, share, and engage with short-form videos. It serves as a digital space where students explore poetry writing by incorporating visual, audio, and interactive elements to enhance their creative expression.
- **Multimedia Platforms.** In this study, this term refers to digital environments or applications that support the integration of various media types such as text, images, audio, and video. These platforms, including but not limited to Facebook, YouTube, TikTok and Instagram, serve as spaces where students engage with poetry writing through interactive and creative formats, allowing them to express ideas more vividly and access a wider audience.

#### ➤ *Scope and Limitations*

This study is limited to seven research participants for answering in-depth interviews (IDI) and another seven participants for the Focus Group Discussion (FGD), which includes two English teachers, a Master Teacher, two academically inclined students, and two struggling students, ensuring diverse perspectives on poetry writing and the integration of TikTok. However, challenges and limitations may arise, including participant availability and digital access, which may affect the study's scope and focus. The research specifically examines Grade 9 Section Sampaguita students from Casoon National High School in Barangay Casoon, Monkayo, Davao de Oro, focusing on students actively engaged in poetry writing within an educational setting and providing insights into their creative processes and the role of digital platforms like TikTok in their learning journey.

#### ➤ *Organization of the Study*

This study is organized logically to present ideas and information clearly. Each chapter is structured to help readers understand the topic better.

- **Chapter 1.** This chapter presents the background of the study, highlighting the need to explore students' experiences in writing poetry using modern tools. It outlines the study's purpose, research questions, theoretical lens, significance, scope, and operational definitions. The chapter emphasizes how digital platforms like TikTok may influence students' engagement, motivation, and writing skills in the classroom setting.
- **Chapter 2.** This chapter discusses previous studies and literature related to poetry writing, student challenges, and the use of media-based instructional materials. It identifies key issues such as limited vocabulary, lack of reading habits, traditional instruction, and the influence of digital tools like TikTok. The review supports the relevance of integrating multimedia and student-centered strategies to enhance creative expression and writing development.

- Chapter 3. This chapter explains the qualitative, phenomenological approach used to examine the student's lived experiences in writing poetry. It details the roles of the researchers, participant selection, data collection through interviews and focus group discussions, and the data analysis procedures. Ethical considerations and strategies to ensure trustworthiness, such as credibility and dependability, are also presented to validate the study.
- Chapter 4. This chapter presents the findings gathered from student interviews and discussions, which are categorized into recurring themes. These include struggles with language and grammar, limited exposure to reading, difficulty with poetic structure, time constraints, and curriculum-related issues. The data reveals how these factors affect students' ability to express themselves creatively, and how digital tools both support and challenge their writing process.
- Chapter 5. This chapter interprets the findings and connects them to relevant theories and existing literature. It discusses the educational value of using media-based platforms, specifically TikTok, in addressing students' writing difficulties and enhancing engagement. The chapter concludes with practical recommendations for teaching, curriculum planning, and future research, emphasizing the role of digital media in supporting effective poetry instruction.

## CHAPTER TWO

### REVIEW OF RELATED LITERATURE

This chapter presented the different studies, readings, and relevant literature to support our study. Specifically, the following literature focused on the following: experiences of learners in writing poetry, factors affecting students in writing poetry, the use of media-based materials, effects of TikTok in writing poetry, and writing development of students.

#### ➤ *Experience of Learners in Writing Poetry*

Integrating poetry into educational contexts has been widely recognized for its capacity to enhance students' emotional expression, creativity, and classroom engagement. For example, Tareq and Alam (2025) investigated the effects of poetry in a Bangladeshi classroom and discovered that poetry offered a valuable outlet for emotional expression and personal development, while also increasing student participation. This highlighted poetry's transformative role in helping learners articulate emotions and ideas that might have been challenging to convey through traditional forms of writing.

Nevertheless, despite its numerous benefits, students encountered various challenges in writing poetry. A major factor affecting their performance was cognitive ability, which included vocabulary knowledge, grammar proficiency, and creativity. Alamri (2022) emphasized that students with strong linguistic competence tended to produce more expressive and coherent poems. In contrast, learners with limited vocabulary and grammatical skills often struggled to effectively convey meaning and emotion (Belmekki, 2023). Furthermore, the demands of poetic elements such as rhyme, meter, and figurative language imposed a high cognitive load, particularly on students with lower language proficiency.

In addition to cognitive and linguistic barriers, the influence of digital technology, especially social media, introduced another set of challenges. In Dagohoy's (2021) phenomenological study of college students in Tagum City, it was illustrated that while social media provided a space for sharing creative works and receiving feedback, it also presented issues related to time management and concentration. Moreover, the public nature of these platforms might have affected students' confidence and willingness to share personal writing, which could have hindered creative risk-taking and engagement.

Similarly, English as a Foreign Language (EFL) learners faced distinct difficulties in poetry writing. Fithriani's study on Indonesian EFL students revealed challenges such as limited vocabulary, difficulty generating ideas, and trouble structuring poems. However, the study also highlighted effective strategies to overcome these hurdles, including the use of poem templates, vocabulary banks for rhyming, and the integration of personal storytelling. These approaches not only addressed language-related difficulties but also fostered greater enthusiasm and involvement in poetry writing, countering the misconception that EFL learners lacked interest in literary expression.

Moreover, teaching methodology also significantly influenced students' engagement with poetry. Mellgren (2022) critiqued traditional teacher-centered approaches for promoting passive learning and limited student interaction. Instead, interactive and student-centered teaching methods had been shown to enhance appreciation and understanding of poetry through active participation and critical thinking. This underscored the importance of innovative pedagogical practices in cultivating a supportive environment for poetry instruction.

On the other hand, a study by Liao (2021) explored how L2 (second language) students' prior writing experiences influence their perceived ability to write poetry. Using interviews and a rating scale with 18 TESOL graduate students from Asia, the Middle East, and Africa, the research identified five categories of writing experience: focus on assessment, grammar, topic type, writing processes, and purpose. The findings revealed a significant negative correlation between grammar-focused instruction and perceived poetry writing ability; students exposed more to grammar and structure felt less confident in writing poetry. Conversely, students who had personal, creative, or purpose-driven writing experiences such as journaling, writing poetry for self-expression, or completing meaningful tasks perceived themselves as more capable poetry writers. This indicates that engaging in expressive and purpose-centered writing helps build confidence and supports identity development in multilingual learners. Therefore, integrating poetry writing into L2 instruction can foster voice, self-expression, and writing confidence among L2 students.

Furthermore, the experience of learners is deeply affected by their language background and exposure to literature. Supporting this perspective, Syed and Wahas (2020) examined the experience of EFL students at Hajjah University in Yemen and found that low English proficiency and a lack of prior exposure to poetry created substantial barriers. These challenges were intensified by a curriculum that emphasized basic literacy skills over advanced literary analysis, making it difficult for students to engage with poetry's complex language, figurative expressions, and cultural nuances.

Additionally, motivational factors played a crucial role in poetry writing. Sinaga et al. (2024) found that students often lacked interest in poetry writing, which directly affected their performance. Their research demonstrated that disinterest, combined with poor focus, concentration, and imagination, often resulted in poetry writing scores falling below the minimum academic standards (KKM). Similarly, Mulyono et al. (2023), through a community service activity at SMA PGRI 3 Randudongkal, observed that

although 11th-grade students showed a high interest in literature, they lacked the technical skills needed to write poetry effectively. Their intervention aimed to address this gap by equipping students with structured poetry writing instruction.

➤ *Factors Affecting Students in Writing Poetry.*

Myhill et al. (2023) emphasized the significant influence of various environmental, instructional, and personal factors on students' ability and motivation to write poetry. One of the most prominent factors was the learning environment itself. Moreover, it explored how changes in the writing environment impacted student motivation. Their findings suggested that teaching practices promoting autonomy and student choice led to a more collaborative classroom climate. This, in turn, fostered increased confidence and motivation, reinforcing the importance of learner-centered instructional approaches.

Building on this perspective, Vacalares et al. (2023) examined the writing abilities of first-year Bachelor of Secondary Education students in Misamis Oriental, Philippines. Their study underscored the essential role of student motivation, particularly in driving learners to write for self-expression and skill development. Furthermore, they highlighted that a conducive classroom environment characterized by factors such as proper ventilation and a supportive atmosphere enhanced students' engagement. The use of technological tools like grammar checkers and automatic grading systems was also found to positively influence writing proficiency by offering timely feedback and improving language accuracy.

In addition to the classroom setting and technological resources, instructional materials played a vital role in poetry writing. Saavedra (2020) identified multiple barriers contributing to weak writing skills in both English and Filipino, including limited vocabulary, poor idea organization, negative attitudes toward writing, lack of motivation, inadequate instructional support, and difficulties in spelling and grammar. These findings highlighted the interconnected nature of linguistic, attitudinal, and material challenges in the writing process.

Moreover, access to poetry-related resources and the quality of instruction significantly affected students' interest in poetry. Heryadi and Nurhayati (2022) reported that among tenth-grade vocational high school students, only 10.8% expressed interest in literature, particularly poetry. The majority were indifferent or disinterested, a trend attributed to the limited availability of poetry textbooks, scarce poetry materials, and unengaging teaching practices. To counter this, the authors recommended expanding access to poetry resources and adopting interactive teaching approaches to stimulate students' literary curiosity.

Correspondingly, Fitria and Kurniawan (2021) stressed the necessity of innovative teaching strategies to address specific difficulties in poetry writing, such as selecting appropriate titles or themes, achieving rhythmic language, employing imaginative expressions, and choosing suitable diction. These challenges were often intensified by the absence of creative instructional methods and engaging teaching media. The study advocated a shift toward dynamic and interactive pedagogies to better support students in developing their poetic skills.

The role of teaching methods was further emphasized in the work of Syed and Wahas (2020), who investigated poetry instruction at Hajjah University. They found that many educators relied heavily on traditional, teacher-centered strategies, such as providing pre-determined interpretations of poems. Such practices tended to suppress students' critical thinking and creativity, resulting in passive learning experiences. The authors argued that effective poetry instruction required the adoption of more participatory and exploratory teaching techniques that engaged students and fostered both literary appreciation and language development.

Beyond teaching methods, personal interest and internal motivation significantly influenced students' engagement with poetry writing. Sinaga et al. (2024) highlighted that writing must have stemmed from a genuine sense of need, awareness, and commitment. Their research revealed that students often lacked interest in writing due to insufficient support from schools and families, absence of positive role models, limited exposure to diverse reading materials, excessive technology use, and negative environmental influences. These findings suggested that a lack of intrinsic motivation could have been a substantial barrier to students' writing development.

Students' initial writing ability also played a critical role in their poetry writing progress. Mulyono et al. (2023), through a community service project at SMA PGRI 3 Randudongkal, administered a pretest to assess students' baseline poetry writing skills. The results indicated that the learners' existing proficiency significantly affected their capacity to benefit from the instructional support provided. This underscored the importance of assessing and understanding students' starting competencies to tailor effective writing interventions.

➤ *The Use of Media-Based Materials.*

The integration of media-based materials and digital platforms had significantly reshaped students' experiences in poetry writing. In an era where technology continued to transform education, educators increasingly incorporated multimedia projects and digital collaboration to enhance student engagement. Kangasharju et al. (2024) found that online collaborative writing effectively supported the poetry writing process, emphasizing the pedagogical benefits of digital tools in fostering student creativity and communication. Similarly, the National Literacy Trust (2024) reported that 49% of children aged 8 to 16 engaged with poetry

through activities such as reading, writing, listening, and performing, suggesting that digital media could further cultivate this growing interest.

However, despite the potential of these tools, traditional teaching methods remained dominant in some contexts, often hindering student engagement. Puspitarini and Hanif (2019) observed that in secondary schools in Purbalingga, Indonesia, the continued reliance on lecture-based instruction and textbooks resulted in decreased student motivation and comprehension. To address these issues, the authors recommended incorporating technology-based learning media to create more dynamic and interactive classrooms. Their findings affirmed the necessity of aligning teaching methods with the evolving needs and learning preferences of digital-native students.

Expanding on this, Puhka et al. (2023) investigated how the integration of educational media influenced student interest and participation. Their study, utilizing online surveys and interviews, identified platforms like YouTube as highly effective in stimulating student engagement. While the findings affirmed the usefulness of such media, the researchers also emphasized the need for more specialized applications tailored to both teachers and students to optimize the educational impact of digital tools.

Beyond language and poetry education, the importance of diversified media use was echoed in other subject areas. Pantiwati et al. (2024), in their study on science education for junior high school students, found that while videos and textbooks were commonly used, the inclusion of more varied and interactive materials could greatly enhance learning outcomes. This reinforced the broader necessity of utilizing flexible and engaging instructional resources across all disciplines, including the arts and literature.

Further supporting the value of media-based instruction, Fitria (2023) conducted a literature review on the educational use of the TikTok application in English language teaching. The review highlighted TikTok's potential to improve language skills such as speaking, listening, grammar, and vocabulary through engaging content creation processes. By incorporating features like video editing, scripting, and hashtags, educators could make lessons more appealing and accessible. Fitria concluded that TikTok not only boosted student motivation and creativity but also fostered active participation, particularly among learners accustomed to digital interaction.

In line with this, Rama et al. (2023) explored students' perceptions of TikTok as a learning platform for vocabulary acquisition. Conducted among senior high school students at SMAN 14 Bandar Lampung, the study revealed a strong positive response to the app's interactive audiovisual content. Students reported higher motivation and improved vocabulary retention due to the platform's entertaining and user-friendly format. These findings underscored TikTok's potential as an effective media-based material in enhancing English language proficiency and engaging learners more deeply in their studies.

In addition to technological applications, the use of cyber literature as instructional content also demonstrated promise. Andriyana (2022) analyzed the work of contemporary Indonesian poet Joko Pinurbo, focusing on poems published during the COVID-19 pandemic. These texts, which reflected social realities and current events, were shown to be effective tools for teaching contextual-based poetry writing. Using Roman Ingarden's literary theory, the study highlighted the educational value of integrating literature that resonated with students' lived experiences and contemporary societal issues. The findings supported the use of cyber literature to bridge personal, social, and academic learning in poetry writing.

#### ➤ *Effects of TikTok on Writing Poetry.*

The integration of TikTok into educational environments had significantly influenced students' experiences in writing, particularly in the development of creative and expressive skills. As a platform known for its short-form video content and interactive features, TikTok emerged as a tool for enhancing language learning and fostering poetic expression. Fahdin (2020) explored student perceptions of TikTok as a medium for learning English vocabulary and found that short, easily comprehensible videos were especially effective in helping students memorize categories such as verbs and nouns. These findings suggested that TikTok's engaging content may have indirectly benefited poetry writing by expanding students' vocabulary, a foundational element in crafting expressive verse.

Building on this premise, Rach (2020) analyzed TikTok's algorithm-driven content delivery system through the lens of escapism theory. The study, which focused on user behavior in Austria, Germany, and Switzerland, demonstrated that the platform's personalized recommendations helped sustain user engagement, encouraging immersion in diverse creative forms, including poetry. Notably, features such as duet videos and comment sections were shown to foster collaborative poetry creation and peer feedback, thereby enriching students' creative writing experiences beyond the traditional classroom framework.

Further evidence of TikTok's positive impact on poetic engagement was provided by Dera (2024), who examined how the platform shaped modern poetry consumption and production. The study emphasized that TikTok fostered creativity, emotional expression, and audience interaction, all key elements in effective poetry writing. In a similar vein, Alwasi et al. (2024) investigated TikTok's role in enhancing students' overall writing skills, noting improvements in grammar, sentence construction, and vocabulary, which were essential components of poetic composition. Supporting these observations, Facca (2022) explored TikTok's influence

on literary engagement within educational contexts and concluded that the platform enhanced creativity, knowledge-sharing, and accessibility, contributing to the evolving landscape of poetic discourse.

The broader use of social media in poetry education was also noteworthy. Irma et al. (2022) examined how integrating social media platforms into poetry appreciation activities enhanced student access to information, deepened critical thinking skills, and promoted active engagement between teachers and students. This case study, conducted in Central Java, Indonesia, supported the notion that platforms like TikTok offered innovative, student-centered approaches to poetry learning.

From a language proficiency standpoint, Soeharto and Murniati (2024) investigated TikTok's effectiveness as a supplementary tool for students learning English as a Foreign Language (EFL). Surveying university students across Indonesia, the study revealed that TikTok was widely used to improve listening, speaking, and reading skills, and to a lesser extent, writing. While primarily utilized for entertainment, students recognized the platform's educational value, particularly in presenting English in authentic and engaging formats. The findings supported the view that TikTok could serve as a motivational aid, enhancing language exposure and informal learning, which were beneficial for poetry writing.

Similarly, Rajan and Ismail (2022) conducted a quasi-experimental study among 150 Malaysian ESL students to examine the effectiveness of TikTok in literature instruction. Their findings demonstrated that students engaged in TikTok-based activities such as speaking tasks related to poetry exhibited significantly higher levels of engagement and comprehension of literary elements compared to those taught through traditional methods. The study concluded that TikTok promoted a more interactive and student-centered learning environment, strengthening learners' confidence, creativity, and interpretive skills in literary analysis, including poetry.

Afidah (2021) further affirmed TikTok's educational potential through a qualitative study involving students from STIKes Banyuwangi. The research revealed that students widely used TikTok to develop various language skills, particularly pronunciation, vocabulary, speaking, and writing. Students appreciated the platform's accessibility and user-friendly nature, which enabled them to learn at their own pace and apply language skills in real-life contexts. Despite concerns about distractions and content quality, the study concluded that TikTok enhanced learner confidence and motivation, reinforcing its role as a supportive tool for creative and linguistic growth.

Finally, Alfritri (2024) employed a quasi-experimental design to assess the influence of TikTok on English language learning among Generation Z students at Institut Elkatarie. The study reported a significant improvement in the experimental group's post-test scores, particularly in listening comprehension, pronunciation, and vocabulary, compared to the control group. These outcomes suggested that TikTok's engaging, real-world content effectively supported language development. Grounded in constructivist and intrinsic motivation theories, the findings indicated that TikTok was a valuable educational resource, particularly in supplementing traditional methods that may have fallen short in stimulating learner engagement and creativity.

#### ➤ *Writing Development of Students.*

The integration of poetry into educational practice has long been recognized for its role in enhancing both creativity and critical thinking among students. Maspul (2024) highlighted the importance of a poetry-rich classroom environment, noting that active engagement with poetry allowed students to express complex emotions and abstract concepts. This process not only fostered creativity but also deepened linguistic sensitivity and cultural understanding. Students participating in poetry writing workshops demonstrated increased self-confidence, empathy, and a heightened appreciation for diverse perspectives. Furthermore, collaborative poetry activities were shown to enhance peer communication and interpersonal relationships, contributing to holistic student development.

Expanding upon this foundation, Ellison and Callista (2024) investigated the influence of media exposure on the poetry writing abilities of Class X students, specifically analyzed the role of the "connecting" motif in digital content. Their findings revealed a significant positive correlation between media interaction and students' poetic outputs, particularly in terms of vivid imagery, emotional depth, and originality. Notably, the study identified gender differences, with female students exhibited stronger correlations. These insights underscored the importance of integrating media literacy into the curriculum and adopting gender-responsive pedagogies to effectively nurture creative writing skills.

In a related context, the participatory nature of TikTok also contributed to writing development. Hamdan and Al-Atrash (2024) observed that students frequently utilized TikTok's duet and stitch features to build upon one another's poetic content. This peer-driven interaction not only supported skill refinement through feedback but also cultivated confidence in sharing creative outputs. Their study concluded that TikTok's collaborative features fostered a supportive environment for young writers, encouraging them to actively participate in the creation and dissemination of poetic works.

Further emphasizing TikTok's educational value, Iftikhar et al. (2024) explored how the virality of poetry content influenced students' writing behaviors. Their research revealed that widely shared and emotionally resonant poems inspired students to refine their writing to align with audience preferences and trending themes. TikTok's algorithm was shown to amplify impactful content,

motivating students to experiment with various literary devices and to develop a more expressive and relatable writing style. The study affirmed TikTok's role as an informal yet effective platform for continuous poetic growth and innovation.

Complementing these insights, Kurniasih et al. (2020) explored the integration of the writing process approach with TikTok to address student writing anxiety and enhance performance. Utilizing the Second Language Writing Anxiety Inventory (SLWAI), the researchers found that structured writing instruction significantly reduced apprehension. Moreover, TikTok's visual and low-pressure format served as a complementary tool, offering a space where students could express themselves creatively without the constraints of formal academic settings. The incorporation of digital storytelling further improved overall writing quality, highlighting the platform's potential to enhance both engagement and outcomes in writing education.

From a broader perspective, Galvin's study examined how high school students engaged in writing through social media platforms, including Instagram and TikTok. The findings revealed that students perceived digital platforms as less restrictive than traditional classrooms, allowing for authentic self-expression and experimentation with language, style, and identity. This sense of agency in writing was instrumental in bridging the gap between academic and informal literacies. However, the study also acknowledged challenges such as digital equity, the potential for distraction, and the necessity of equipping students with critical literacy skills when using these platforms in educational contexts.

Lastly, Mulyono et al. (2023) implemented a community-based initiative aimed at improving students' poetry writing skills through structured workshops and guided activities. The program emphasized the process of poetic composition, with success measured by noticeable improvements in students' writing abilities. The initiative demonstrated the effectiveness of targeted instructional interventions in cultivating poetic competence and creative confidence.

## CHAPTER THREE METHODOLOGY

This chapter outlined the methodology of a qualitative research study, highlighted the experiences of Grade 9 students, and detailed the researchers' role in data collection, along with a structured approach to analyzing, interpreting, and translating the gathered data. Additionally, this chapter addressed trustworthiness and ethical considerations to ensure the integrity of the study and the well-being of its participants.

### ➤ *Research Design*

This study employed a qualitative research design to examine the experiences of Grade 9 students in section Sampaguita at Casoon National High School, Monkayo, Davao de Oro, during their composition of poetry using TikTok. Qualitative research allowed for the collection of rich, descriptive data that reflected participants' perceptions, interpretations, and the meanings they assigned to phenomena rather than numerical measurements (Alam & Asmawi, 2024). This approach was suitable for investigating complex, socially and culturally mediated activities, such as digital poetry composition, by providing context-rich descriptions of students' motivations, creative processes, and challenges in engaging with this digital medium.

Within the qualitative framework, a phenomenological approach was adopted to focus on the lived experiences of the students on how they perceived, interpreted, and responded to the process of composing poetry via TikTok. Phenomenology was designed to describe phenomena as they were experienced by individuals, without imposing external theoretical frameworks, thereby allowing the essence of the experience to emerge from participants' own accounts (Alhazmi & Kaufmann). This approach was particularly appropriate for exploring creative and expressive practices in contemporary digital contexts, as it captured the subjective realities of students and the meanings they assigned to their engagement with poetic expression.

### ➤ *Role of the Researchers*

Creswell (2022) stated that the role of researchers in qualitative studies involved gathering, analyzing, and interpreting data to understand participants' experiences. In the context of this study, the researchers served as data collectors and interpreters, ensuring that the lived experiences of students in poetry writing were accurately represented.

The researchers' primary responsibility was to protect the participants and the data acquired. They ensured that the procedures for conducting the studies such as concept development, data collection, transcription, data analysis, encoding, and reporting were followed and completed. In performing this qualitative research, the researchers considered various procedures and measures. According to Joungrakul et al. (2025), protecting participants' privacy and ensuring ethical protocols throughout the research process are essential responsibilities in qualitative studies.

As facilitators, the researchers guided students through the TikTok-based poetry writing process, ensuring they understood the activities and felt comfortable expressing themselves creatively. A supportive environment was created where students freely explored their thoughts and emotions through poetry while engaging with digital platforms in a meaningful way. Additionally, the researchers oversaw sessions, provided instructions, and encouraged participation to foster a deeper appreciation for poetry. Rosa and Suhartatik (2025) emphasized that social media platforms like TikTok can enhance students' engagement and facilitate vocabulary learning when guided effectively by educators.

As interviewers, the researchers conducted semi-structured interviews to explore students' experiences, challenges, and perspectives on using TikTok as a medium for poetry writing. Through open discussions, participants were encouraged to share their thoughts freely, ensuring authentic representation of their voices in the study. Subandowo et al. (2025) highlighted that semi-structured interviews are effective in capturing learners' authentic experiences and strategies in English learning contexts.

Qoyyimah (2023) noted that accurate transcription and careful translation are critical for maintaining the integrity of qualitative data and ensuring the original meaning of participants' responses is preserved. As transcribers, the researchers converted recorded interviews into written form, ensuring accuracy and completeness. As translators, the researchers interpreted responses given in the students' native language into English while preserving their original meaning and context. Finally, the data analyst examined the material carefully.

### ➤ *Research Participants*

This study explored the lived experiences of Grade 9 students in the Sampaguita section at Casoon National High School, Monkayo, Davao de Oro, for School Year 2024–2025, in writing poetry and integrating TikTok. The researchers used purposive sampling, a technique in qualitative research where participants are intentionally chosen based on their relevance to the research objectives (Palinkas et al., 2021). Fourteen participants were purposively selected: seven Grade 9 students participated in in-depth interviews (IDI), including three academically inclined students and four struggling students, based on their academic performance to capture a range of experiences. Another seven participants joined a focus group discussion (FGD), consisting of two English teachers, a Master Teacher, two academically inclined students, and two struggling students to ensure diverse perspectives.

### ➤ *Data Collection*

The data collection process used a qualitative approach to explore students' experiences with poetry writing through TikTok-integrated learning. We conducted in-depth interviews (IDI) to gather individual students' thoughts, challenges, and strategies, and focus group discussions (FGD) to allow participants to share ideas, reflect on their learning journey, and build collective insight. Data from both methods were analyzed using thematic analysis to identify patterns, recurring experiences, and key outcomes. Thematic analysis is widely used in qualitative research for identifying, analyzing, and interpreting patterns of meaning within textual data (Chand, 2025).

Before collecting data, we obtained formal institutional permission and participants' consent. First, we prepared a Memorandum of Agreement (MOA) and submitted it to the Research, Development, and Extension Office (RDEO) for approval. After the adviser and the researchers signed the MOA, we returned it to RDEO. Next, we secured a permission letter from RDEO authorizing the study. Using that letter, we sent a request to Casoon National High School for approval to conduct the study. Once the school granted permission, we sent another letter to the classroom adviser of section 9-Sampaguita requesting consent for the students' participation.

After institutional permissions were obtained, we distributed informed consent forms to all potential participants. The form explained the purpose of the study, what participation involved, participants' rights (including the right to withdraw), and how their data would be used. Only students who signed the consent form (or whose guardians signed, as appropriate) were included in the study. With all approvals and consents secured, we conducted the in-depth interviews and focus group discussions to gather the qualitative data. Using informed consent and voluntary participation is an essential ethical practice in qualitative research (Lasco et al., 2021).

### ➤ *Data Analysis*

The researchers employed thematic analysis to interpret the collected data, following the systematic procedures outlined by Lochmiller (2021). To effectively interpret the collected data, the researchers followed a structured qualitative analysis process. This approach ensured a comprehensive understanding of students' experiences in writing poetry using Tik Tok, highlighting both opportunities and challenges.

First, the researchers organized and prepared the data for analysis. Recorded interviews were transcribed, written notes were reviewed, and all data were sorted into relevant themes. To ensure accuracy, the researchers cross-referenced audio recordings with field notes.

Second, the researchers thoroughly reviewed each transcript multiple times. This step helped identify recurring patterns and significant insights while allowing for the recognition of unique perspectives. Emphasis was placed on capturing students' emotions, thoughts, and experiences in the digital context.

Third, a systematic coding process was applied. Key ideas were identified, and similar responses were assigned specific codes. This allowed patterns and themes to naturally emerge from the data.

Fourth, the researchers' codes were grouped and refined into major themes. Recurring patterns were analyzed to determine the most common experiences and insights from the participants regarding their poetry writing on TikTok.

Fifth, the researchers constructed a detailed qualitative narrative to present the findings. Responses from participants were included to highlight their voices and lived experiences. The final analysis presented both the benefits and limitations of Tik Tok in poetry writing, offering a balanced perspective.

### ➤ *Trustworthiness*

Trustworthiness ensured the confidence and reliability of the study's data and interpretations. Based on Amin et al. (2020), this involved transparency, systematic processes, and integrity.

- **Credibility.** Credibility was established through in-depth interviews (IDIs) and focus group discussions (FGDs), allowing participants to share their authentic experiences. Triangulation was employed by comparing data from multiple sources. Member checking was used to verify that participant views were accurately represented.
- **Transferability.** Transferability, as defined by Drisko (2024), was achieved through thick description. Although focused on Grade 9 Sampaguita students at Casoon National High School, the findings may have been applicable to similar educational contexts. This allowed educators and researchers to assess the relevance of the results in other settings.
- **Dependability.** Dependability was maintained by ensuring consistency in data collection and analysis. The researchers documented every step, including participant selection, data gathering, and analysis procedures. Peer debriefing with fellow researchers further validated the process.
- **Confirmability.** Confirmability was the degree to which the findings of the research study could be confirmed by other researchers. Confirmability referred to the extent to which the findings of a qualitative study were clearly grounded in the data.

rather than influenced by the researcher's biases or assumptions, and could be strengthened through strategies such as audit trails, triangulation, and reflexivity (FasterCapital, 2025). To maintain objectivity, the researcher kept detailed records of data collection and analysis processes. Reflective journaling was also used to track decisions made during the study and to ensure that interpretations remained grounded in the data. These strategies worked together to ensure that the study's findings were trustworthy and accurately represented the students' experiences in writing poetry.

#### ➤ *Ethical Considerations*

Ethical considerations in research were a set of principles that guided the research designs and practices. These principles included informed consent, anonymity, confidentiality, honesty and integrity, and voluntary participation. Ethical principles were strictly upheld in this study to protect the well-being, privacy, and rights of all Grade 9 participants from Casoon National High School. Each ethical principle was applied in direct relation to the procedures used to explore students' experiences with poetry writing and the development of TikTok-style instructional materials.

- **Informed Consent.** Informed consent was fundamental to ethical research, ensuring participants made voluntary, informed decisions about their involvement (Flanagan, 2025). In this study, participants were provided with a consent form explaining the purpose of the research, the procedures involved, and their rights as participants. These forms included details about the interviews and focus group discussions, the types of questions they would be asked about poetry writing, and the use of media-based materials. The researchers gave consent forms to the participants prior to the interview. These consent forms comprised full information about the research, both risks and assistance, and after the interview, the participants were informed that they had the right to refuse to be subjects of this study and that all their personal information and data were kept confidential. This process ensured that students and their parents understood the nature of the study before agreeing to participate.
- **Anonymity.** Anonymity ensured that participants' identities were not revealed at any stage of the research process. As explained by Subedi (2025), anonymity means that no information collected from participants can be linked back to them, and all responses remain completely unidentifiable. In this study, no names or personal identifiers were recorded. Instead, coded labels were used to organize responses from interviews and focus group discussions. They were able to make their own decisions when answering the research's questions. The participants were given enough time to answer the questions under whatever circumstances they desired, if there was no harm in doing so.
- **Honesty and Integrity.** Honesty and integrity were upheld throughout the research to maintain transparency, accuracy, and trustworthiness in all stages of the study. According to Zhaksylyk et. al (2023), research integrity involves the responsible and ethical conduct of researchers, including truthfulness in data collection, analysis, and reporting, and avoidance of any form of fabrication or falsification. In the context of this study, the researchers ensured that data collected from interviews and focus group discussions were recorded accurately and transcribed faithfully, without fabrication, alteration, or selective reporting. Interpretations and conclusions were derived solely from actual participant responses, particularly regarding their experiences with poetry writing and TikTok integration. All sources used in the study were properly cited to avoid plagiarism and acknowledge intellectual contributions. By adhering to ethical academic conduct grounded in honesty and integrity, the researchers maintained the credibility of the study and ensured that its findings genuinely reflected the lived experiences of the student participants.
- **Voluntary participation.** Voluntary participation was a key ethical principle ensuring that all individuals who took part in the study did so out of free choice, without any form of pressure, coercion, or obligation. According to the TCPS 2 policy (2022), consent must be "free, informed and ongoing," meaning participants must voluntarily agree to take part, and they have the right to withdraw at any time without penalty. In this study, the researchers clearly informed all participants that their involvement in interviews and FGDs was optional. Students were reminded that they could decline to answer any question related to their poetry writing experiences or the proposed media-based instructional materials. They could also withdraw from the study at any time without affecting their academic standing or relationships with teachers. Because the participants were minors, this assurance of voluntariness was essential in maintaining ethical conduct and protecting their autonomy.
- **Confidentiality.** Confidentiality in the context of human research also referred to the investigator's agreement with participants, when applicable (i.e., through participants' informed consent), about how their identifiable private information would be handled, managed, and disseminated. Confidentiality pertained to safeguarding the privacy of participants by ensuring that all collected data remained secure and accessible only to the research team. To uphold confidentiality, personal information was stored securely and used solely for research purposes. Data was handled with the highest level of discretion, preventing unauthorized access or disclosure (Research Security & Integrity, 2024).

In this study, any findings were reported truthfully and accurately, maintaining confidentiality and avoiding data manipulation or misrepresentation. The research team ensured that all conclusions were based on objective analysis and shared responsibly with relevant stakeholders.

## CHAPTER FOUR RESULTS

This chapter presented the major findings gathered from in-depth interviews and focus group discussion conducted to the Grade 9 students of Casoon National High School, their lived experiences, their strategies and insights. Further, the results and findings of Unveiling Students’ Experiences in Writing Poetry: Basis for Media-Based Instructional Materials were presented and discussed based on the order of questions found in the interview guide.

Table 1 Participants Information

Pseudonym	Gender	Research Code
Rhymina	Female	IDIMBIM01
Lyraverse	Female	IDIMBIM02
TikTalyn	Female	IDIMBIM03
Stanzelle	Female	IDIMBIM04
Echoniel	Male	IDIMBIM05
Lyriktos	Female	IDIMBIM06
Vocaziel	Female	IDIMBIM07
Metaphorren	Male	FGDMBIM01
Poetessa	Female	FGDMBIM02
Versiana	Female	FGDMBIM03
Rhythalia	Female	FGDMBIM04
Flowella	Female	FGDMBIM05
Tokulet	Female	FGDMBIM06
Snapina	Female	FGDMBIM07

The data were presented using tables to allow readers to draw their own conclusions. During this process, the researcher repeatedly read the transcribed data to become familiar with the content. While an initial reading suggested several possible themes, the actual identification and refinement of themes were conducted exclusively by a professional data analyst.

We, as researchers, did not directly involve ourselves in analyzing the data from the in-depth interviews and focus group discussions. As emphasized by Eval Academy (2023), interpreting qualitative themes requires aligning findings with existing literature to provide context, strengthen credibility, and deepen analytical understanding. This process allows for a more meaningful interpretation of the data by connecting emerging patterns to broader theoretical perspectives and prior knowledge. In interpreting the final report, careful consideration was given to what data should be included and what could be reasonably excluded to maintain focus and clarity.

The interpretation of the data was written with precision and clarity. Sufficient descriptions were provided to help readers understand the basis for interpretation, while the interpretations themselves offered insight into the data described. In evaluating the quality of the qualitative data presented in this study, established criteria were applied to ensure the rigor and trustworthiness of the findings. Stenfors, et.al (2020) emphasize the importance of assessing qualitative research through criteria such as credibility, dependability, confirmability, and transferability.

➤ *Research Question No:1 What are the Lived Experiences of Students in Writing Poetry?*

During the in-depth interviews and focus group discussion, the following questions were asked to generate a wide-ranging discussion for the above research problem: What are the challenges you encounter in writing a poem? What are the reasons for these challenges to your writing ability? How do these challenges affect your skills in writing poems? There were five major themes emerged from the data collected on responses of the participants of the study as presented in Table 2.

Table 2 Essential Themes and Core Ideas on the Challenges Faced by Students in Writing Poetry

Essential Themes	Core Statement
Struggling with Language Proficiency	I usually make grammatical errors. I struggle with what vocabulary to use. I do not know the right words to express it. I often don't know how to spell it correctly. I find Filipino easier compared to English.
Lacking Exposure to Reading and Writing	When I make one mistake, I cannot continue writing. I do not really read books. One of the major issues of students is lack of exposure. I lack exposure to reading materials.

<p>Following Technical Requirements of Poetry</p>	<p>I have difficulty in grammar, spelling, and vocabulary                  Students do not know how to count lines and syllables in each stanza.                  Many still do not follow the technical aspects.                  They cannot follow syllabication rules and rhyming sounds.                  They are very conscious of syllables.</p>
<p>Managing Limited Time for Writing</p>	<p>It takes a long time to create lines.                  Students cannot polish their work in that time.                  It is difficult to think of rhymes in one sitting.                  The time blocks their skill development and mindset.</p>
<p>Adjusting to Curriculum and Instructional Gaps</p>	<p>We are only able to give them one or two writing activities.                  Poetry is now in the first quarter.                  They were not exposed to poetry in elementary school.                  The schedule is weekly and quarterly.                  Teachers must reteach concepts for struggling students.</p>

- **Struggling with Language Proficiency.** One of the most evident challenges in students’ poetry writing is their struggle with language proficiency, particularly in English. The core statements reveal that learners often face difficulties in grammar, vocabulary selection, spelling, and overall expression. These linguistic barriers affect their confidence and ability to communicate thoughts effectively in poetic form. Addressing these issues is essential for crafting instructional materials that are supportive and accessible. Rhymina initially conversed insights into her personal struggles with language proficiency in poetry writing, particularly when composing longer pieces in English:

*For example, imong gamiton nga language kay English lisod kayo. Maglisod ko, for example, taas kayo, tag five stanza ingana mag lisod ko (IDIMBIM01).*

(For example, when using the English language, it is very difficult. I find it hard, especially if the poem is long, like five stanzas. It becomes challenging for me.)

Adding to this, Lyraverse emphasizes her difficulty with grammar, firmly expressing:

*Maglisod gani ko sa grammar. Ma grammatical wrong nako sya, murag if magka grammatical wrong nakog isa, dili nako makahimo ug sentence kay murag ma bother ko ba kay nag mali ko sa isa ka line. If mag ka grammatical wrong kog isa dili na dayon nako mapadayon akong gusto isumpay (IDIMBIM02).*

(I find grammar difficult. I usually make grammatical errors. When I make one mistake, I cannot continue writing the sentence because I get bothered by the error. When I make one grammatical mistake, I can no longer continue adding what I want.)

Reinforcing these sentiments, Tiktalyn also admitted to encountering similar difficulties:

*Sa spelling, ma-mali ko sa mga dictionary. Naa pud koy ma grammar, usahay ma-mali pud ko sa grammar (IDIMBIM03).*

(In spelling, I make mistakes, like in using the dictionary, and I also make mistakes in grammar sometimes.)

Likewise, Stanzelle expressed the same difficulty, particularly with vocabulary use. She described:

*Maglisod ko sa vocabulary na gamiton sa sentence. Dili dayon ko dali makaconstruct. Kabalo ko unsa ang ipasabot, pero ang tama na word, dili ko kabalo sa mga word na gusto nako i-ingon (IDIMBIM04).*

(I struggle with what vocabulary to use in a sentence. I cannot easily construct sentences. I know what I want to say, but I don't know the right words to express it.)

Further facing this challenge, Lyrikto emphasized her own struggles with grammar and spelling, pointing out:

*Una kay maglisod ko kay sa grammar, perminte ko maglisod, ma wrong grammar, kung ma-grammatically wrong man gud ka kay kung magsulat ka'g sentence, ma mali ra gani kag isa ka word kay mas lisod na, maglisod nakag buhat tungod sa words, unya tungod pud sa mga spelling (IDIMBIM06).*

(Well first, I really struggle with grammar. I often make grammar mistakes. When writing sentences, even just one wrong word can make it harder to continue writing. Spelling is also a big challenge for me.)

Adding to these shared concerns, Vocaziel highlighted three specific areas of difficulty:

*Wrong grammar, spelling and then pag-translate sa English (IDIMBIM07).*

(Incorrect grammar and spelling are some of the challenges. Translating into English is also difficult for me.)

Rhymina further expressed that the difficulty is not only with the language itself, but also with how her mind processes ideas. She admitted:

*Maghinay, murag dili kaayo ko kabalo ba mag hinay ang akong utok sa pag process sa akong idea (IDIMBIM01).*

(I am slow. It feels like I am not very good because my mind processes my ideas slowly.)

Similarly, Lyraverse shared her struggles in fully grasping the English language. She revealed:

*Hina kaayo kog English jud. Murag dili gani kaayo kana ganing naay i-discuss, kailangan pajud nako sya i- process sa akong utok para mahibal-an o masabtan jud nako siya (IDIMBIM02).*

(I am slow when it comes to English. When the teacher discusses something, I still need to process it in my mind to fully understand it.)

Tokulet also resonated with this concern, pointing out grammar, spelling, and vocabulary as persistent areas of difficulty. She emphasized:

*Para sa akoa is grammar, spelling, and vocabulary kay mao gyud na akoang lisodan basta about na sya sa english kay mas dalian ra ko sa filipino kaysa sa English (FGDMBIM06).*

(For me, it is grammar, spelling, and vocabulary. Those are the areas I really struggle with, especially in English. I find Filipino easier compared to English.)

Flowella also shared this challenge, simply stating:

*Kanang sa spelling pud, maglisod ko sa spelling (FGDMBIM05).*

(I also struggle with spelling.)

Likewise, Metaphorren briefly added:

*Maglisod ug spelling sa mga words (FGDMBIM01).*

(They find it hard to spell certain words.)

Tokulet highlighted the challenge of translating ideas from their native language, Bisaya, into English, explaining that:

*Naa kay gusto gamiton nga word ug sa bisaya pa ba feel namo kay sa English pa na sya dali ra, pero pag e translate na namo ang word kay (FGDMBIM06)*

(Sometimes we want to use a word that is easy to say in Bisaya, but when we try to translate it into English.)

Supporting this, Versiana pointed out that:

*Malahi na iyang meaning (FGDMBIM03).*

(The meaning changes.)

Tokulet further elaborated on the grammatical difficulties involved, noting that:

*Ang akoa kay pareha ra man ming student 1, grammar gyud sya kay lisod man gud kaayo ug mag himo himo tag poem, unya dili sya ma mahaum gud sa atoang gusto kay lisod kaayo imbis imong pasabot kay lahi unya ang imong nasulat lahi gyud kay mali mausab ang meaning tungod sa grammar namali (FGDMBIM06).*

(Same with me. Just like what Student 1 said, grammar is really a challenge. When we write poems, it is hard to make the lines match our intended meaning. What we want to say ends up coming out differently because of grammar mistakes, and that changes the meaning.)

Meanwhile, Snapina shared a practical strategy to overcome this issue by stating:

*Usahay mag gamit mi ug dictionary para naa pud mi ma research, para naa pud mi masuwat (FGDMBIM07).*

(Sometimes we use dictionaries to find words we can use in our writing.)

However, Poetessa cautioned that:

*Ang problem lang pud ana kay inig kintahay mag gamit silag dictionary nya mulahi na diba, mulahi na gyud sya ugkung e word for word nya e translate nila diba kabalo namo ana (FGDMBIM02).*

(The problem with that is when they use dictionaries, they often translate word-for-word, and that changes the meaning.)

Versiana pointed out a significant challenge in expressing meaning accurately. She remarked that:

*Naa gyud syay technical and operational definitions so ug mali pagka gamit sa word didtoa sa iyang buot ipasabot, sa gusto niya e convey na message (FGDMBIM03).*

(That's because there are technical and operational definitions. If they use the word incorrectly, it does not convey the message they intended.)

In contrast, Vocaziel expressed a challenge related to environmental factors and interruptions, noting that:

*Usahay saba kaayo sila diko kaayo ka focus unya kining usahay pud sigeg pangutana sa akoo magsige pod magsige sige og sinamok sa kaning gipambuhay, mao jud na (IDIMBIM07).*

(Sometimes, the environment is too noisy, so I cannot focus. There are also times when people keep asking me questions and disturbing me while I am working. That's really one of the main issues I face.)

Similarly, Rhymina shared her difficulty in writing, stating that:

*Murag gamay ra kaayo kog masulat. Unya murag magkamali-mali akong mga grammar (IDIMBIM01).*

(I can only write a few lines. Also, I tend to make many grammar mistakes.)

Likewise, LyraVerse confirmed the challenge of expressing ideas clearly, saying:

*Mapangit akong output. Naa sa akong utok pero dili nako siya ma express kay wako kabalo sa English og ma grammatically wrong na noon dayon ko (IDIMBIM02).*

(My output does not turn out well. The ideas are in my mind, but I cannot express them properly because I do not know much English, and I end up making grammar mistakes.)

Furthermore, Tiktalyn acknowledged experiencing confusion and uncertainty, mentioning:

*Maglisod ko usahay, di ko kabalo. Usahay naa pud koy madungog (IDIMBIM03).*

(It is difficult for me sometimes. I do not always know what to do. Sometimes I just hear about it.)

Stanzelle articulated a similar struggle with writing and language, explaining:

*Dili ko kabalo mosulat. Dili ko kabalo mohimo ug sentence kay wala ko kabalo unsa akong isulat, ug sa mga words, ug sa grammar (IDIMBIM04).*

(I do not know how to write. I do not know how to make sentences because I do not have any ideas on what to write, or which words and grammar to use.)

- **Lacking Exposure to Reading and Writing.** Another significant theme that emerged was the students' lack of exposure to reading and writing materials. Several participants admitted that they rarely read books and that this affected their ability to write effectively. They also shared that when they made mistakes, they often became discouraged and could not continue writing. This lack of reading experience deprived them of models for writing style, vocabulary, and structure elements crucial for crafting meaningful poems. Their statements reflect a broader issue in the educational environment, where reading habits are not sufficiently cultivated, and writing is often limited to functional rather than creative purposes.

Tiktalyn reflected on one important factor that contributes to her struggle in writing, her lack of reading habits. She admitted:

*Kulang nako kay wala kay ko nagabasa ug libro, tas kailangan pud nako magtan-aw sa library (IDIMBIM04).*

(What I lack is that I don't really read books much, and I also need to go to the library.)

This concern was echoed by Stanzelle, who similarly shared that she seldom reads books and even when she does, comprehension remains a challenge. She said:

*Dili kaayo ko nagabasa ug libro. Usahay nagabasa, pero dili ko kasabot usahay sa mga word. Lisod siya sabton (IDIMBIM04).*

(I do not really read books. Sometimes I do, but I do not understand some of the words. It's hard to understand.)

Addressing this lack of exposure to reading and writing, Versiana provided a broader perspective. She observed:

*Isa gyud ana exposure, exposure sa bata unya experience in writing, especially during sa elementary years nila is dili sila ing ana ka expose in writing poetry unya pag transition sa high school nakalitan ug unya ang giingon na time limit lang pud unya every quarter lahi lahi sya ug focus, lahi lahi syag ug competency so we must follow man the competency. Daghan man pud tag struggling writers so diha siya, isa na sya sa mga challenges nga makita nato sa field when it comes to writing (FGDMBIM03).*

(One major issue is the students' lack of exposure and experience in writing. If, during elementary, they were not exposed to writing poetry, they get overwhelmed when they reach high school. As mentioned earlier, time is also limited. Each quarter has different focuses and competencies. We have many struggling writers, and that is one of the challenges we see in the field when it comes to writing.)

In response to the importance of reading, Metaphorren noted how beneficial it could be for learners, saying simply:

*Madungagan imong vocabularies (FGDMBIM01).*

(Your vocabulary would increase.)

Agreeing with this point, Rhythalia admitted:

*Yes, kulang sa basa basa (FGDMBIM04).*

(Yes, I lack reading practice.)

Versiana further emphasized the same idea, stating briefly:

*Kulang ug expose (FGDMBIM03).*

(Lack of exposure.)

Similarly, Poetessa added a specific dimension to this idea, pointing out that:

*Exposure sa paghimo ug tula (FGDMBIM02).*

(Exposure to writing poems.)

To reinforce this, Versiana restated the importance of both exposure and experience in developing writing skills. She mentioned:

*Exposure, kulang sa exposure, sa experience as well (FGDMBIM03).*

(Exposure—both to writing and experience.)

When it comes to the actual process of writing poetry, Echoniell described the difficulty she faces in organizing her thoughts. She shared:

*Magsulat ka og poem kay usahay maghuna-huna ko, maglibog ko og unsay isulat nako og unsay masunod sa akong masulat nga words (IDIMBIM05).*

(Whenever I try to write a poem, I sometimes get confused about what to write next and how to continue the flow of my ideas.)

Lyrikto, on the other hand, explained that writing becomes especially difficult when the assigned topic is something unfamiliar or unrelatable. She said:

*O, lisod man iyang topic? Magdepende ang inyong gi-topic kay about love or about bisag unsa dira, about love unya wala paka ka experience unya lisodan ka magsulat kay dili ka maglibog ka nga unsa ma ni uy? Mga nganong inaani mani? Wala pa kaayo kay experience, labi na kung wala pakay uyab-uyab or unsa ba (IDIMBIM06).*

(It is hard for me when the topic is something I have not experienced. For example, if the topic is about love and I haven't been in a relationship, I get confused about what to write. I cannot really relate to it, so it is difficult to express my thoughts.)

Bringing the discussion full circle, Versiana again emphasized how crucial early exposure is to prevent these kinds of struggles later. She reiterated:

*Isa jud ana exposure, exposure sa bata nya experience sa in writing, especially during sa elementary years nila is dili sila ing ana ka expose in writing poetry nya pag transition sa high school (FGDMBIM03).*

(One major issue is the students' lack of exposure and experience in writing. If, during elementary school, they were not exposed to writing poetry, they get overwhelmed when they reach high school.)

- Following Technical Requirements of Poetry. Another significant challenge faced by students in writing poetry is adhering to its technical requirements. The responses indicate that students struggle not only with language use but also with structural aspects such as syllable counting, rhyming patterns, and stanza formation. A lack of familiarity with poetic forms results in confusion over syllabication rules and the expected rhythmic structure of verses. This difficulty is further compounded by their limited grammar and vocabulary skills, which make it harder to meet poetic conventions. Echoniell first shared his personal experiences related to the challenges of writing poetry. He described the difficulty he encounters in constructing rhymes, especially when trying to find words that match specific endings. He stated:

*Lisod man gud siya huna-hunaon kung maghimog poem kay lisod maghuna-huna og words kung unsay tugma sa ing-ato nga letter (IDIMBIM05).*

(It is hard to think when we're tasked to write a poem because it's difficult to come up with the right words, especially figuring out what rhymes with a certain line.)

Supporting this point, Lyrikto revealed her own difficulties when writing poems. She explained:

*Kung mas maglisod, kung magsulat man gud kag poems, maglisod jud ka kung tungod sa spelling jud ka mas maglisod jud, kay especially kung magsulat ka'g poem unya maggagamit kag mga laglom nga mga words kay kung maggamit man gud kag laglom nga words kabalo ka'g unsa na nga word unsay meaning ana spelling niya is dili ka kabalo (IDIMBIM06).*

(When writing poems, spelling becomes major difficult. It is especially hard when using deep or uncommon words. Even if I know the meaning of a word, I often don't know how to spell it correctly.)

Metaphorren provided further insight based on her observations of her Grade 9 students. She shared:

*Sa akong, sa akong mga estudyante siguro sa grade 9 for example since naka topic man ko sa ilaha ug rhyme scheme, so basically isa sa akong ma observe sa ilaha is very conscious sa syllables since pag mag rhyme scheme man gud dapat maka rhyme didto sa kilid then at the same time ang linya gipa ihap then ang stanza, so kumbaga na follow gyud nila nga dapat maging technical sa mga linya ug sa mga syllables and then sa rhyme scheme kung magka rhyme ba ang kadtong mga words, mao siguro akong ma observe (FGDMBIM01).*

(For me, based on my Grade 9 students when we tackled rhyme scheme, one of the things I observed is that they are very conscious of syllables. When writing with a rhyme scheme, the words at the end should rhyme, and they also count the lines and syllables in each stanza. They try to follow a technical structure in terms of lines, syllables, and rhyme scheme.)

Highlighting a broader concern, Versiana pointed out that technical elements of writing, especially in poetry, are one of the major difficulties faced by students. She emphasized:

*Technicalities in writings, so isa jud na sya sa mga murag major na problem when it comes to writing even or especially in poetry kay naa man jud syay mga specific diba nga mga technicalities, mao na kasagaran nga mga problema gyud sa mga pagsulat kay bisan gi discuss na nimo karon nga maoni, ing anion sya, mao ni ang kalahian nila, pag pa didto na sya, pagpasulat na nimo makita gihapon nimo nga wala gihapon na follow unsa toy mga mga technicalities nga dapat ibutang nila didto sa writing. So mao to syang mga specific nga mga problems na ma encounter when it comes to writing poetry. So kamo naa moy ika share (FGDMBIM03)?*

(Technical writing is a major issue, especially in poetry, since it involves specific rules and structures. Even if you have already discussed how, what the differences are and what to include—once they start writing, many still do not follow the technical aspects that should be in their poem. Those are the common problems encountered in writing poetry. How about you, do you have anything to share?)

Rhythalia contributed to this point by identifying specific areas where students often struggle. According to her:

*Sa amoa kay sa grammar ug mga words nga lisod pangitaon (FGDMBIM04).*

(For us, it is grammar and finding the right words to use.)

Poetessa elaborated on this idea by highlighting that the core of the problem lies in vocabulary. She said:

*Sa akoo kay number 1 na challenges kay sa vocabulary kay daghan silag idea pag kulang silag vocabulary so unsaon nila pag butang, unya naa poy usahay nga naa silay word, kabalo sila sa word pero dili sila kabalo sa spelling. Nga unsaon pud nila pag put into poetry kung ing ana pud ang ilahang isa ka problem pud (FGDMBIM02).*

(In my case, the number one challenge is vocabulary. Students have ideas, but when their vocabulary is limited, they struggle to express those ideas in words. Sometimes they know the word but do not know how to spell it. That becomes a problem when trying to write poetry.)

Returning to the perception of poetry writing, Metaphorren remarked that many students think poetry must always follow a rigid and structured format. She noted:

*Mao pud siguro no kay ang hunahuna man gud sa mga bata structured gyud ang tula (FGDMBIM01).*

(That might also be because they think poetry must be very structured.)

Poetessa added that students often feel more comfortable and less restricted when writing other forms like stories. She said:

*Mas free man gud sila kung story, short story (FGDMBIM02).*

(They feel freer when writing stories or short stories.)

Echoniel further expressed how emotional situations affect writing. He shared:

*Nawala ang isa nimo, pamilya ug mao ra. Parehas like sa tugma ug huna-huna sa estorya sa pamilya (IDIMBIM05).*

(When you're going through something like losing your family. It is difficult to think of rhymes and come up with a story about the family.)

Furthermore, Versiana emphasized how integrating all elements creates confusion and difficulty for many learners. She explained:

*Nya kani sya karon mao ra ni sya murag diri lang ta mag matter sa mga stanza, sa rhyme nya kung imoha na syang isahon na tanan so didto na mag struggle na ang bata “ayy nakalimot naman ko ato oy, unsa tong rhyme scheme? Unsa tong rhyme? Unsa*

*toy kalahian nila? Unsa ang line length? Mag libog na ang bata so mao na pud to, except lang kung ang bata is fast learner (FGDMBIM03).*

(Right now, we are just working on stanzas and rhymes. If we try to combine everything-rhyme schemes, stanza forms, line lengths - students start to struggle and get confused, asking things like, “What was the rhyme scheme again? What is rhyme? What is the difference between them?” Unless the student is a fast learner, most will struggle.)

- **Managing Limited Time for Writing.** Time constraints are a significant barrier to students' poetry writing process. The responses suggest that students struggle to complete their poetic works within the limited time allotted, which hinders their ability to refine and polish their writing. The extended amount of time needed to develop lines and think of suitable rhymes reflects the complex cognitive processes involved in crafting poetry. These time limitations can lead to rushed work and missed opportunities for creative revision, ultimately impeding the development of writing skills.

Metaphorren started the discussion by emphasizing the significant effect of time constraints on students' writing process. He stated:

*Katong mga na mention ganiha nga mga reason or challenges ninyo, unsa to pagka apekto (FGDMBIM01)?*

(Based on the reasons or challenges mentioned earlier, how do those affect you?)

Building on this point, Tokulet openly answered by expressing personal difficulty in idea generation and writing under time pressure. He added:

*For me is time consuming kay tungod kay lack pod kay sya ug about in my case dugay kaayo ko ka create, dugay kayka maka huna huna ug naa man kaymahuna hunaan pero wala (FGDMBIM06).*

(For me, it's time-consuming. Because of the lack of skills, in my case, it takes a long time to create. It takes time to come up with ideas, and even if I do have one.)

In support of Tokulet's point, Versiana added her thoughts on how limited vocabulary contributes to the delay in expressing ideas in written form, adding that:

*Dugay siya e put into writing diba. Dili sya nimo dali nimo dayon masulat tungod kay wala man kay vocabulary (FGDMBIM03).*

(It takes a long time to put those ideas into writing right. You cannot write them down easily because of limited vocabulary.)

Returning to the topic of time limitations, Metaphorren further highlighted:

*Oo, tama pud ng sa time-consuming kay for example 45 minutes na lang baya ta no nya di pa gyud na nila ma polish kay pwede man nga hala bisag e express sa tanan isulat sa nila na tanan so unsaon man nila pag pag polish gyud ato nga mapasa dayon within that session so mo consumes jud ug time (FGDMBIM01).*

(Yes, time-consuming is a valid point. For example, we only have 45 minutes, and students cannot polish their work in that time. They may be able to write down all their thoughts, but polishing and finalizing it within the session becomes difficult. So, it really takes up time.)

To further elaborate on how strict timeframes hinder creativity, Versiana emphasized:

*Nya sa activity naa ra syay 3 minutes, magsulat ka ug, pasulaton nimog haiku 3 minutes ginoo ko naghuna huna pang bata ug idea, okay pass your paper, so didto na sya ma time consuming na siya (FGDMBIM03).*

(Sometimes, in an activity, students are only given 3 minutes to write, like a haiku. The student is still trying to come up with an idea, and then suddenly it is, “Okay, pass your paper.” So, it becomes time-consuming.)

Acknowledging this challenge once more, Metaphorren clearly pointed out:

*Oo, draa sya maka apekto sa time (FGDMBIM01).*

(That's one-way time really affects their work.)

Expanding the discussion beyond time and skills, Poetessa addressed:

*Siguro sa mga bata murag nasa ilahang huna huna dayon ba nga "ah lisod mani", unsay tawag na. Mag una ilang huna huna ba nga mag 'ah poetry ta. Lisod mana magbuhat ug tula" ana ba nga maglisod man gani to sila sa tagalog how much more na pag English na, so murag sa ilaha pong mindset ba nga murag e unsa na mo hinder sa ilahang skill nga mo mo develop kay nana sa ilahang utok daan nga lisod lisod nga buhaton, so isa napud na kay ilahang huna huna kay "di ko kabalo ani, di ko kabalo sa spelling, di ko kabalo" (FGDMBIM02).*

(Another thing is the mindset of the students. Right away, they think, "Oh, this is hard." When they hear "poetry," they immediately think it is difficult. If they already struggle writing in Filipino, how much more in English? That mindset blocks their skill development because they have already decided it is hard. They think, "I do not know how to do this. I do not know how to spell. I do not know the words.)

In connection with how students express their thoughts, Metaphorren explained:

*Ug ni express lang gyud nila tanan unsaon nila pag putol putol nga ing ato ug nawng sa mga tula nga naandan nato nga ing ana gyud ang structure sa tula urag pa center unya line upat, isa ka stanza kay four lines mga ing ana gud diba so isa pud na nga maka apepto nga sa pagsulat nila kay kung express lang na express sila diraa pero e e polish pud gud na nila madugay gyud sila (FGDMBIM01).*

(When they are simply expressing their ideas, they can do that. But when it comes to putting those into the structure of poetry, the kind we were used to, with centered alignment, four lines per stanza, they struggle. That affects their writing process. They may be able to express their ideas, but when it comes to polishing and structuring, it takes them longer.)

Supporting this idea, Poetessa humorously shared:

*Mo ana na sila hala ing ana diay naa diay rhyme scheme mag ihap ihap hehe haha (FGDMBIM02).*

(Then they say, "Oh, so there is a rhyme scheme? We must count?")

Metaphorren then affirmed the added complexity of following poetic conventions such as syllabication and sound patterns. She answered that:

*Oo mag ihap ihap diay sa mga syllables sa mga lines, syllabication, mga sounds, kana sya tanan (cough) (FGDMBIM01).*

(Yes, they must count syllables, follow syllabication rules, pay attention to sound, and all those things.)

Concerning the earlier points, Versiana briefly noted:

*Specific time frame (FGDMBIM03).*

(Because of the specific time frame.)

Expanding on Versiana's point, Metaphorren emphasized how scheduling lessons and outputs within a particular week reduces writing frequency, which is another major challenge. She responded that:

*Oo, specific week or halimbawa sa kana pa jud nga week kay madugay ka kay syempre gi klase pa nimo daan then bago ilahang output so naay mga ing ana nga butang so siguro ang frequency sa pagpasulat, oo sa ilaha, challenge pud sya, isa sa reason (FGDMBIM01).*

(Yes, a specific week. Sometimes, we spend time discussing the lesson first before students start writing their output. So, the frequency of writing practice is also a challenge.)

Tying all concerns together, Poetessa reflected on how poetry itself is already difficult for students, and the added factor of time limits only increases the struggle for both students and teachers. Poetessa pointed out that:

*Unya ang sa poetry pa lang daan mao nang struggle jud kaayo unya ang time gyud pud reason, reason gyud pud is ang time kay kung kintahay magsulat lang ganig gamay lang kaayo nga poetry gipa gipabuhat man gyud nako na sila, gamay lang kaayo sya nga poetry malangay sa sigeg pangutana katong reason kagaina nga, Maam unsay english? Ma'am unsay English sa? Ing ana ba, ma kuha, mag consume syag time unya kung magpa submit nako mag mag submit nako, magpasubmit nako sa ilahang sinulat*

*inig check pud langay jud pud kaayo nga pila ka estudyante imong checkan nya kahuman ibalik nya utrohon napud nila, so time consuming jud kaayo sya, in ana so murag maglisod gani mi ug cover gyud sa isa ka quarter (FGDMBIM02).*

(Poetry alone already presents a big struggle, especially with time constraints. Even when I asked students to write short poems, it takes a long time because they keep asking questions like “Ma’am, what’s the English of this?” That eats up a lot of time. When I collect their work, it also takes time to check everything, then they revise and resubmit. It’s very time-consuming, making it hard to cover everything within a quarter. We’re also unsure about the next curriculum changes.)

- **Adjusting to Curriculum and Instructional Gaps.** The theme highlights the impact of curriculum limitations and instructional gaps on students’ ability to write poetry effectively. The responses indicate that students receive minimal exposure to poetry writing within the academic year, with only one or two writing activities provided. This limited practice, paired with the fact that poetry is now introduced early in the school year, places additional pressure on learners who were not exposed to poetry in earlier grades. Teachers also face the challenge of reteaching foundational concepts to bridge the gaps left by prior instruction. The fragmented schedule and uneven instructional pacing contribute to a lack of continuity and depth in poetry education. These findings point to the need for curriculum adjustments and sustained, progressive instruction to better support student learning. Metaphorren emphasized the limited frequency of writing activities due to the need to cover new competencies each week. She stated that:

*Isa pud siguro sa kung baga how frequent pud ba ta nagapasulat sa ilaha man gud no like for example maka, since lahi lahi ug competency ang isa klase mana unya dapat kani nga, halimbawa for next week lahi nato sya na competency dapat nag tudlo namig another lesson for that certain competency, karon kung kapila lang mi nakapasulat ato kay dapat mahuman namo na sya within that session diba (FGDMBIM01).*

(One possible reason is also the frequency of writing activities. For example, each week has different competencies to be taught. If we are scheduled to teach another lesson next week, we should already be teaching a new topic. We’re only able to give them one or two writing activities, and it should be completed within that session.)

Curious about curriculum alignment, Poetessa asked a clarifying question regarding the scheduling of poetry lessons:

*Unsa nga quarter inyo ana? Ang poetry ninyo unsa nga quarter (FGDMBIM02)?*

(Which quarter is poetry scheduled in your curriculum?)

In response, Metaphorren shared that poetry is taught during the second quarter in their school:

*Quarter 2 ko sa ilaha, sa Rhyme Scheme (FGDMBIM01).*

(Second quarter, we cover the Rhyme Scheme.)

Poetessa then compared this with her own experience, pointing out:

*Kay ang Matatag man gud karon kay gibutang man gud syag first isa ka quarter jud sya gi change man gud ang sa matatag, nya ang isa ka quarter jud sa Matatag is ang first quarter namo is poetry jud sa grade 7 so mao tong nangutana ko sa ilaha kay ang ang sa gi change baya ang curriculum gyud ron no nya mao pud na among nakita gihapon pwede ra namo ma connect kay mao man gud pud na akoang nakita nga naglisod mi sa grade 7 kay imagine ha mura pud gud na sila gikan nag transition from elementary unya pag abot ug more on writing na jud baya gyud mi. First quarter is poetry, second quarter kay sa story, short story nya expository text na ang the rest third ug fourth. Ambot lang kaha ang sa, kay lahi naman gud ang curriculum ambot lang pud kaha wa mi kabalo sa sunod napud nga curriculum (FGDMBIM02).*

(Ours is in the first quarter. The curriculum under "Matatag" was revised, and the first quarter is focused on poetry for Grade 7. That’s why I asked. We also encountered difficulties because students are transitioning from elementary to high school, and our first quarter is already focused on writing. After poetry, the second quarter is on short stories, then expository texts for the third and fourth quarters.)

Metaphorren acknowledged the ongoing curriculum changes. She stated:

*Naay mga changes (FGDMBIM01).*

(There are changes coming.)

Poetessa continued the conversation by reflecting on how students’ learning pace affects curriculum implementation. She further stated that:

*Feeling nako sa curriculum no kay makaya ra gyud sya kung ang estudyante bitaw is fast learner sya tanan* (FGDMBIM02).

(I feel like the curriculum is doable if the students are all fast learners.)

Agreeing with Poetessa’s point, Versiana added that:

*Kung expose na siya daan nga bata* (FGDMBIM03).

(If the students are already exposed beforehand.)

Poetessa then highlighted a common classroom issue:

*Nya dragging man gud pud sa uban nya tahay mobalik balik na pud ta kay naay wa nakasabot nya kahuman murag ma bore natong mga hawd hawd nya kabalo na sila “unsa man pud ni uy nangutana napud sila unsay english”* (FGDMBIM02).

(But some students tend to drag, so we need to repeat lessons for those who did not understand. Meanwhile, those who already know the topic may get bored, thinking, “Why are we going over this again?”)

To explain the reason behind such dynamics, Metaphorren pointed out:

*Kay hetero man pud gud ta* (FGDMBIM01).

(Because our classes are heterogeneous.)

Versiana expanded on this by suggesting that:

*Kung homo siguro, possible nga dali ra gyud sya itudlo, kay balikan man gyud to nimong dili kabalo, so katong di man to nimo pwede e disregard, aww okay nani kay nakabalo na ang kadaghanan, so balikan jud to* (FGDMBIM03).

(If our classes were homogeneous, it would be easier to teach. But we cannot disregard those who do not understand. Even if most students get it, we still need to go back and help those who are struggling. That is one of the real challenges.)

➤ *Research Question No 2: How do Media-Based Materials Help Students in Writing Poetry?*

The following questions were asked during the in-depth interview and focus group discussion to find out how media-based materials help students in writing poetry; What types of media-based materials do students find most useful in poetry writing? How do media-based materials influence students’ creativity in writing? In what ways do media-based materials help make poetry more engaging or accessible?

Table 3 Essential Themes and Core Ideas on the Impact of Social Media and Multimedia on Student Engagement, Learning, and Creativity in Poetry Writing

Essential Themes	Core Statement
Using Social-Media as a Learning Resource	Watching TikTok and Facebook tutorials is very helpful. Sometimes, I find TikTok as a guide that teaches me how to write poems. I also watch tutorials so that I can gain knowledge. I get ideas from them and help me to create my poem. I can apply what I learned when writing poems.
Enhancing Engagement through Visual and Audio Elements	I like it when they include graphics or images. Students enjoy incorporating images when writing poetry. It makes the task more engaging. Students really focus on including imagery. It motivates students to write poetry.
Practicing Autonomous and Self-Directed Learning	I save videos so I can study them more thoroughly. I watch tutorial videos on my feeds. Students may use grammar correctors or AI tools. I asked them to create voice-over videos with images. We can suggest pages or accounts they should follow.
Fostering Creativity and Confidence	Students become more creative when they use multimedia. Some even ask me to check it first before posting.

	<p>It helps them visualize their ideas. It enhances their interpretation and creativity. I can relate to them; I read them to get ideas.</p>
Adapting to Trends in Learning Preferences	<p>The generation today is very immersed in media. Students are very attached to their phones. Students engage with poetry when they can use mobile devices and media. Media-rich environments are shaping how students express themselves. This generation is more comfortable using digital tools.</p>

- Using Social Media as a Learning Resource. Students are increasingly turning to social media platforms such as TikTok and Facebook as informal yet valuable learning tools. The core statements reflect that video tutorials available on these platforms serve as accessible guides for understanding and creating poetry. Students benefit from visual and auditory content that simplifies the writing process, provides practical examples, and sparks creativity. These digital resources not only support their comprehension but also boost their confidence in applying poetic techniques. This theme illustrates how social media can function as an alternative learning resource, especially for students with limited access to formal instruction or reading materials.

Rhymina shared that she often turns to social media for writing guidance, specifically mentioning:

*Oo, usahay naa koy makit-an sa TikTok nga mga guide unsaon nimo pag sulat og mga poem. Matagaan ka nila og guide og unsaon pagsulat og poem og pag pag platar sa ideas (IDIMBIM01).*

(Yes, sometimes I find guides on TikTok that teach how to write poems. They provide guidance on how to write poems and how to organize ideas.)

In a similar way, Lyraverse expressed how online tutorials with visuals help with understanding and imagination. She shared:

*Naa, mga tutorial videos kana gani naa syay example nga place nya naay image makatabang na dayon sya nako para ma imagine nako unsa iyang gusto ipasabot sa iyang poem. Unya makakuha sab kog mga idea diha nga mag himo og poem (IDIMBIM02).*

(Yes, there are tutorial videos that show examples and include pictures. Those help me imagine what the poem is trying to say. I also get ideas from there to help me write poems.)

Building on this point, Tiktalyn emphasized her use of social media tutorials to gain more knowledge in writing. Tiktalyn mentioned that:

*Sa Facebook. Sa TikTok, te, magtanaw pud kog tutorial para naa pud koy mahibal-an (IDIMBIM03).*

(Like on Facebook and on TikTok, I also watch tutorials so that I can gain knowledge.)

Similarly, Stanzelle pointed out that both platforms provide helpful videos, especially for vocabulary by mentioning:

*Facebook, magtan-aw ko ug mga post ug videos. Sa TikTok pud, mga videos naay mga word na nakuha nako sa TikTok ug magamit sad nako (IDIMBIM04).*

(On Facebook, I watch posts and videos. On TikTok too, there are videos where I get words that I can also use.)

However, Echoniell noted a different preference, showing disinterest in certain platforms. Echoniell justified that:

*ChatGPT og Cici, dili ko hilig (IDIMBIM05).*

(ChatGPT and Cici. I am not really into it.)

Despite some difficulty in understanding, Lyrikto recognized the benefits of using AI tools and video tutorials. Lyrikto signified that:

*Kasagaran jud kay Chatgpt kay kung magpatudlo man gud ka sa Chatgpt, kuntahay dili na kaayo ka kasabot sa iyang e-explain or maghatag siya'g example sa poetry, kung dili ka kaayo kasabot pwede man nimo ipa-explain sa iya, kung pwede nimo ipatranslate og Tagalog kay kung imo man gud ipatranslate og Tagalog ang iyang gihatag nga poetry mas dali ra nimo masabtan, makakita pud pero, makakita pud pero gamay gamay rag gisakopwala pa po wala, yes po, kung kuntahay sa imong video nga gi*

*gitan-aw nakakita ka didto'g mga tutorial makakita ka didto'g unsa unsaon jud nimo, unsay the best way paghimo sa poem kung makakita ka didto'g tutorial (IDIMBIM06).*

(Mostly ChatGPT. Sometimes, when I ask for help from ChatGPT, I don't fully understand its explanations or examples in English. But I can ask it to translate the poem into Tagalog, which makes it easier to understand. I've also seen tutorial videos that explain how to write poems step-by-step, and those are helpful too.)

Vocaziel expressed a preference for TikTok, explaining why other apps don't work as well for her. She indicated that:

*Mas ganahan ko sa TikTok. Mga tutorial sa Facebook ug sa laing apps kay di jud kaayo siya, walay manggawas (IDIMBIM07).*

(I prefer TikTok tutorials. On Facebook and other apps, there is not much useful content that comes up.)

Expanding on her earlier response, Rhymina stated that she benefits from the ideas she gathers through online content. She stands for:

*Makatabang siya kay naa kay mga idea makuha. Naa kay matarong nimo kadugayan ug buhat imong gusto nga makuha nga poem (IDIMBIM01).*

(It helps because you can get ideas. Eventually, you can improve and create the kind of poem you want to write.)

In the same point, LyraVerse described how continuous exposure to tutorial videos has supported her writing development:

*Manindot siya. Sa kadugayan nako og tan-aw sa mga tutorial videos sa TikTok murag makakuha nakog idea. So, makatabang dayon nako siya nga matama akong grammar ug ma-apply na nako siya sa akong pagsulat og poem (IDIMBIM02).*

(It is helpful. As I continue watching tutorial videos on TikTok, I begin to get more ideas. They help me improve my grammar, and I can apply what I learned when writing poems.)

Tiktalyn also shared how such videos contribute to a better understanding of poetry writing:

*Maka-kuha ko kay naa pud koy masabtan, tas sa mga sa pagsulat og poem nga ma tama (IDIMBIM03).*

(I gain knowledge so that I can better understand how to write poems correctly.)

Stanzelle response pointed toward the enhancement of word choice and writing style through online tools:

*Mga paninduton ang words. Tutorials mga unsay buhaton para manindot ang word. Unsaon mas monindot ug sulat. Mga word, vocabulary na gitudlo (IDIMBIM04).*

(They help improve the words. There are tutorials that show what to do to make the words better. They teach how to improve writing and introduce useful vocabulary.)

Echoniell shared how accessing ideas from online sources helps shape his poem:

*Makakuha ko sa iyang idea ug maporma pud nako akong poem nga gwapo nga tula (IDIMBIM05).*

(I get ideas from them, and they help me craft my poem into something beautiful.)

Lyrikos emphasized the importance of relatability in online content for inspiration:

*Sa TikTok? Nagdepende kay kuntahay kay imong nakita is dili mao. Dili pud haom sa imohang gusto. Wala ra kayo. Dili kaayo nimo ma-relate ang imong makit-an kung narelate ba sa imong kinabuhi or wala mas ma-inspire man gud ka kung mas narelate jud sa imong kinabuhi. Wala rapud po (IDIMBIM06).*

(On TikTok? It depends. If the content you see does not match your experiences or is not relatable, it will not really inspire you. But if the video connects with your life, it becomes more inspiring and meaningful.)

Vocaziel clarified how online tutorials assist with writing structure and grammar:

*Makatuon ko nga ing-anion siya pag ing-anion siya pagbutang gani? Pagplastar ing-anion siya pag-grammar. Unsa pa gani? Mao ra to wala nay lain (IDIMBIM07).*

(I learned how to properly arrange words and structure the poem, including grammar and other elements. That is mainly it.)

Once more, Rhymina reiterated the usefulness of online tutorials in idea generation for poems:

*Mag tan-aw kag mga tutorial nga makatabang sa imoha nga maka kuha ka didto og mga idea nga para sa imohang poem (IDIMBIM01).*

(You can watch tutorials that help you gather ideas for your poem.)

From a teacher's perspective, she explained how social media influences younger students' motivation and expectations:

*Oo kay parehas anang maskin gud dili media-based or maskin media base kay mas daghan man gud syag makakita gud no, so kintahay ang mga students nga naa sa lower years, ang ilaha man gong gina tan-aw is ang mga ate, nya friends mana nila, moingon na dayun na sila nga ayy ing ani, naga ing ani diay sila, mag look forward na noon na sila nga ay inig grade 9 nako mag ing ani diay sila, maskin gani diba performance, ing ana ilang mindset ba nga ayy mas panindoton pa diay namo, ing ana ang nasa ila ba (FGDMBIM02).*

(Whether it's media-based or not, media makes poetry more visible. For example, students in lower year levels often observe their older peers or friends, and they start to think, "Oh, this is what they're doing in Grade 9." They look forward to doing the same or even doing better when their time comes.)

In support of Poetessa's point, Metaphorren briefly stated:

*Or studyhan na nila daan (FGDMBIM01).*

(They even start studying it in advance.)

Poetessa confirmed that students tend to prepare early due to exposure:

*Oo, kabalo na sila daan nga naa na silay idea nga ing ana ang mahitabo (FGDMBIM02).*

(Yes, they already have an idea of what will happen and prepare for it.)

Vocaziel closed by describing how she uses multiple approaches when confused by tutorials:

*Usahay mangutana ko sa lain and then magtan-aw kog tutorial, ug diko kasabot, mangita kog example sa mga paghimo (IDIMBIM07).*

(Sometimes, I need to ask others for help, or I look for tutorials. But if I don't understand them, I try to search for examples of how poems are written to help me learn.)

- Enhancing Engagement through Visual and Audio Elements. The integration of visual and audio elements plays a vital role in increasing students' engagement in poetry writing. The statements reveal that students respond positively to the use of graphics, images, and multimedia components, finding the task more enjoyable and stimulating when such elements are present. Imagery not only enhances the creative appeal of the activity but also serves as a cognitive aid, helping students better express their ideas.

LyraVerse expressed her appreciation for visual aids in digital content, stating that:

*Mga graphics or image, kay ganahan ko og naa silay i-apil nga mga graphics or image kay makahatag siya og uban pa nga idea sa akong poem nga gusto isulat (IDIMBIM02).*

(I like it when they include graphics or images because they help give me additional ideas for the poem I want to write.)

Tiktalyn shared that she also finds images useful and often refers to Google when searching for poems:

*Maka-relate pud ko. Makatan-aw pud ko sa picture. Sa Google, magsearch ko og poem (IDIMBIM03).*

(I can also relate. I can also see pictures and search for poems on Google.)

Stanzelle conveyed how social media platforms, especially TikTok, have helped her expand her vocabulary:

*Makakuha ko ug mga new words na makitan sa TikTok. "Learn from me" na mga content. Mga "learn a new word from me," ang uban kay English na word na wala ko kabalo, na learn nako (IDIMBIM04).*

(I get new words that I see on TikTok. Those “learn from me” kinds of content. The “learn a new word from me” some are English words I did not know before, but I learned them.)

Echoniell emphasized that writing poems becomes easier when based on personal experiences, such as pain or happiness:

*Dali sa akoa magsulat og poem kay katong mga kasakit or mga kalipay nako nga akong gibuhay makahimo kog mga makatugma ko sa usa ka bagay. Nagahatag man siyag idea, makahatag siyag idea, makaporma ko sa words, makanindot kog tula nga poem. (IDIMBIM05).*

(It is easier for me to write poems when they are based on my experiences like pain or happiness. I can relate to them and find the right words that fit. They give me ideas, help me from my thoughts into words, and allow me to write better poems.)

Lyrikos discussed how TikTok tutorials can be especially helpful and motivating for students who struggle with understanding poetry:

*Sa TikTok makatabang? Ma-enggangyo? Kung motan-aw man gud ka about tutorial, kung maghimog poem kay maenggangyo jud ka labi ug pagpaminaw. Kuntahay hina kaayo ka ana about poem, hina ka ana unya niagi sa imong news feed o ikaw mismo ang nagssearch about ana, mas ma-enggangyo man gud ka kung makabalo na inganion ra diay ni paghimo? Ing-anion ra diay? Ing-anion ra kasayon. Makaingon ka nag mas maayo man jud diay kung magsearch ka o ikaw mismo mobuhay kay para mas makabalo (IDIMBIM06).*

(Yes, TikTok can help especially if you do not fully understand how to write a poem. If a tutorial video appears on your feed, or if you search for it yourself, and you see how a poem is written, it can really motivate you. You might say, “Oh, so that’s how it’s done? That’s easier than I thought!” It helps more when you take the initiative to search and explore on your own.)

Versiana described how emotional content and music on TikTok influence viewers' reactions:

*Makadungog silag sad music. Dayon emote emote dayun sila, mao to daghan kaayo sa tiktok nga mga diba, mag open ka sa tiktok, ginoo ko naunsa naman tawn ning mga tao sa kalibutan (FGDMBIM03).*

(When they hear sad music, they immediately get emotional. That is why there are so many emotional videos on TikTok.)

Metaphorren noted the increasing use of music among students in their creative outputs:

*With music hawd na kaayo sila mopa music (FGDMBIM01).*

(They are also very skilled at adding background music.)

Versiana emphasized how multimedia elements enhance the dramatic quality of content today:

*Ka lonely ba, nya ang mga background images, hala oii naunsa namani sila oii wala mana sa amoa sauna (FGDMBIM03).*

(The music and the background visuals are very dramatic. We did not have that before.)

Metaphorren remarked on the accessibility of social media platforms among students:

*Accessible man pud hinoon kay though murag kadaghanan pud sa ila naa nay facebook, naay tiktok (FGDMBIM01).*

(It is more accessible now because most of them already have Facebook or TikTok.)

Versiana mentioned that students are active users of various platforms:

*Naa na silay mga account, naa man guro silay mga Instagram (FGDMBIM03).*

(They also have Instagram accounts.)

Poetessa observed that students tend to rely less on teachers when they have online resources:

*Nya kung naa pud silay question nya murag di na sila sigeg mag, Ma'am tama ni ma'am? Ana ba* (FGDMBIM02).

(And if they have questions, they do not always ask the teacher anymore.)

Versiana explained that incorporating visual and auditory materials makes writing poetry more engaging for students:

*Nya mas ganahan baya sila ug mag incorporate sila ug mga images diba maghimo tag tula mag naa man jud sa atong hunahuna nga mao ni ang akoang image, mao ni akoang mga scenery. So sila ang ang mga bata, mas ganahan pud na sila nga while writing naa pud silay mga gi incorporate nga mga materials, mga pictures, mga images, mga music, ilang e background music. So, it became more engaging sa ilaha nga mag gamit ato nga mga material unlike kung magsulat lang sila, kadugayan ana wa na nangatug ng gipasuwat haha* (FGDMBIM02).

(Students also enjoy incorporating images when writing poetry. When we write poems, we already have an image or a scene in mind. Students like using pictures, visuals, and even background music. That makes the task more engaging for them. Unlike when they are only writing, they might get bored or sleepy.)

Poetessa pointed out that the behavior is largely influenced by the students' developmental stage:

*Ang ilaha man gong edad* (FGDMBIM02).

(It is really about their age.)

Versiana emphasized that this trend is also connected to generational preferences:

*Sa ilaha pong generation* (FGDMBIM03).

(Or rather, their generation.)

- **Practicing Autonomous and Self-Directed Learning.** In today's digital learning landscape, students are increasingly engaging in autonomous and self-directed learning practices, empowered by accessible technology and online resources. Participants in the study demonstrated this independence through various strategies, such as saving and revisiting educational videos, following tutorial content on their social media feeds, and utilizing AI-powered tools like grammar correctors to enhance their learning outcomes. Educators also support this autonomy by encouraging the creation of personalized content, such as voice-over videos, and by recommending educational pages and accounts to follow.

Vocaziel illustrated a personal approach to learning through social media, particularly focusing on the use of video resources and note-taking to enhance understanding:

*Magsave gani ug mga video nila para matun-an nako'g maayo ug mura siyag e-record gani screen and then mag take note* (IDIMBIM07).

(I save videos so I can study them more thoroughly. Sometimes I even record my screen and take notes to help me learn better.)

Building on this, Poetessa emphasized the dominant role of Facebook among students, while also highlighting a concern about the type of content they engage with:

*Pinaka common sa ilaha kay facebook man jud, facebook man jud sila pero ang problema gyud pud lagi kay ug ang gina follow kay dili pud tong mga hahaha kadtong mga pang poetry* (FGDMBIM02).

(The most common platform students use is Facebook. However, the challenge is that many of the accounts they follow are not related to poetry or educational content.)

Rhythalia supported this by sharing how poetry occasionally appears on her feed, providing her inspiration when she finds the content relatable:

*Makita nako sa facebook post ug sa TikTok panagsa. Naay mga poem nga manggawas sa akong newsfeed nya depende pud sa kung makarelate ko akong basahon para naa koy idea* (FGDMBIM04).

(I sometimes see poems on Facebook or TikTok posts that appear on my newsfeed. If I can relate to them, I read them to get ideas for my own writing.)

Poetessa added a deeper insight by noting that students on TikTok typically do not follow poetry accounts, often using the platform for entertainment purposes such as dance content:

*Ang account kay wala lang kaayo silay siguroy mga account sa TikTok or kung naa silay account siguro pangsayaw pud hahaha (FGDMBIM02).*

(It seems that most students do not actively follow poetry- related accounts on TikTok. And if they do have TikTok, it is usually for dance content.)

In contrast, Metaphorren shared an instructional strategy involving a creative student output based on Robert Frost's "The Road Not Taken," using TikTok and visuals to express poetic interpretation:

*Sa akong grade 9 last year sa ilahang sa katong The Road Not Taken nila so gipabuhay nako sila last year ug e voice over gud nila unya with all the pictures unya mang gawas ang linya, matag words sila akong gipa edit nga ning ana nya unsa ilang interpretation, so depende mana nga about sa The Road Not Taken, so syempre nag picture picture sila ug kalsada nga duha oo diba mga in-ana gud nila nga ah ilahang interpretation kay magamit pud nila kay though kung dili man galing tanan ang naay tiktok pero naa gyud silay mga makuha pud naa pud toy mga nga naa gud silay tiktok and then gipa-post pud to nako sa ilaha kay para pud nga dili ra sila sig sayaw sayaw anang tiktok (FGDMBIM01).*

(Last year, I had my Grade 9 students work on The Road Not Taken. I asked them to create voice-over videos with images that matched the lines of the poem. They edited it so that each line appeared with their interpretation, using images like roads splitting into two to reflect the poem's meaning. Even if not all of them had TikTok, some did, and I encouraged them to post their outputs. This way, they could use the platform for something more than just entertainment.)

Following this, Versiana recognized that platforms like TikTok serve more than entertainment; they also have educational purposes:

*Naa poy laing purpose ang tiktok (FGDMBIM03).*

(TikTok can serve other educational purposes too.)

Metaphorren supported this view by emphasizing that students' creative use of TikTok is still a valid and appropriate output for their academic level:

*Magamit pud nila anang ing ana oii kay output man pud gihapon sa ilahang level (FGDMBIM01).*

(Yes, it can be used as a platform for outputs that are appropriate for their level.)

Adding to the motivational aspect, Rhythalia explained that consistent exposure to such content makes her more inclined to imitate and learn from what she sees, particularly regarding vocabulary and structure:

*Pag permi nako makita kay murag mas ma eng-ganyo ko nga kanang mag in-ana pud, mo sundog sa mga ing ana, pero sa akoa permi makita sa facebook is mga mga post is murag mas daghan kog mahibal an about sa vocabulary ug mga spelling spelling. Ing ana diay na sya, ing anaon diay ang structure, nga ing ana diay dapat ang mga words nga lalom ug meaning (FGDMBIM04).*

(When I frequently see poetry-related content, I become more encouraged to imitate or create something similar. On Facebook, I often learn more about vocabulary and spelling. I also begin to understand the structure of poetry and the use of deep or meaningful words.)

Tokulet also justified that social media can positively influence students' skills when they engage with content created by professionals:

*Mas makatabang sya kay tungod kay sa social media kay daghan man kaayo no unya daghan ug mga professionals nga nagasulat gyud mao na syang maka influence siya sa mga dili kabalo ug mga students pud nga ganahan pud ana, about sa poem maka enhance siya sa skills ug maka dasig pud sya sa mga students (FGDMBIM06).*

(Media-based materials are very helpful because social media is filled with content created by professionals. That can influence students, especially those who are interested in poetry. It helps improve their skills and inspires them to write creatively.)

To reinforce this, Metaphorren briefly added that such content benefits students who genuinely want to learn:

*Ug sa mga gusto maka hibalo (FGDMBIM01).*

(It also benefits students who are genuinely interested in learning.)

Poetessa brought the discussion back to the importance of teacher guidance, suggesting that instructors should recommend poetry-related content to help shape students' feeds with purposeful material:

*Sa mga gusto makahibalo ra gyud kay diba di man jud sila mo follow ana. Siguro murag constant siguro nga gi remind na lang pud ang students nga kung maona inyong topic mas mayo siguro nga e follow ninyo, mo recommend na lang siguro ang teacher somehow nga kanang kung kana inyong topic, kuntahay poetry pwede mo suggest ug mga gusto nila e follow or dapat nila e follow kay ang syempre ang mga students kay kinsa ilahang mao baya nang sigeg tan aw kay mao ra pud na ang sig balik balik sa news feed, so mo recommend na lang siguro ang teachers para pud sa ilaha na e follow daw ni bi nya biskan pag ang ilang pag buhat atong pag follow kay hadlok lang sila sa teacher di pwede ra gihapon to no mogawas ra man gihapon to nya maka, maka realize pud sila somehow ba nga kanang hala nindot man diay no nga ing kanang ing ani diay, ma hanay diay sya, nindot diay sya ug maka publish ug poetry nya, nindot man diay syag outcome so ing ana (FGDMBIM02).*

(Yes, but only for those who want to learn. Many students do not follow educational or poetry-related content unless we teachers recommend it. If the topic is poetry, for example, we can suggest pages or accounts they should follow. Students often keep seeing the same kind of content in their feeds, so recommending useful ones helps. Even if they follow out of fear or obligation at first, eventually they might realize that the content is helpful and inspiring. They may begin to appreciate how well-structured and meaningful poetry can be, especially when they see the possibility of publishing or sharing their own work.)

Continuing this line of thought, Metaphorren stressed the need to provide sample outputs sourced from social media platforms, as they serve as models and spark creativity:

*So sa amoang part kay mag research pud mi ug sample kay kailangan man pud gud sa mga bata nga naa pud jud silay makita nga sample. So halimbawa sa katong The Road Not Taken nako kay mangita jud kog example sa tiktok kay para naa gyud silay e follow nga ing atoon diay. It is either e improves nila, pabunggahon nila nga mas panindoton pa compared atong sample nga gipang, gipakita nako so burag ing ana pud nga mga butang kay para magamit pud jud nila (FGDMBIM01).*

(On our part, we also research sample outputs to show the students. For example, when we discussed The Road Not Taken, I looked for TikTok samples, so they'd have something to follow or improve upon. Some would even make their output more creative than the samples I gave, which shows growth in their creativity.)

Poetessa agreed, noting that these samples help students generate more ideas:

*Magka idea pud sila (FGDMBIM02).*

(This gives them more ideas for their own work.)

In terms of writing support, Versiana remarked that students now use digital grammar checkers and AI tools to improve their drafts:

*Oo, e correct na deretso sa mga grammar corrector or AI (FGDMBIM03).*

(They just use grammar correctors or AI tools.)

Poetessa acknowledged this shift in learning resources, stating that at least students now have access to such tools:

*Oo at least naa napud silay options (FGDMBIM02).*

(At least they now have options.)

Metaphorren emphasized that with today's technology, students find it easier to access information and conduct research independently:

*Dali matan awan ug ma research (FGDMBIM01).*

It's easier for them to look things up and do research.

Meanwhile, Poetessa reflected on how this ease of access differs from past generations, where students had to rely more on teachers for answers:

*Di pareha sa satoa mangutana pa tag maestra. So, mao to (FGDMBIM02).*

Unlike in our time, we had to ask the teacher directly. So, that's it.

- **Fostering Creativity and Confidence.** Fostering creativity and confidence in learners has become increasingly achievable through the integration of multimedia tools and digital platforms. According to participants, students often express greater creativity when engaging with multimedia, using it to visualize their thoughts and ideas more clearly. This creative process not only enhances their interpretive skills but also builds their confidence, as some take the initiative to seek feedback before sharing their work publicly. Moreover, educators find themselves more connected to students' perspectives by reading and engaging with their content, which in turn informs and inspires their own practices. These interactions reflect a dynamic learning environment where creativity is nurtured, and self-assurance is cultivated through expression and collaboration.

Versiana observed that students tend to become more mindful and creative when they know their multimedia outputs will be shared or posted. She further stated:

*Yeah, they became more creative man gud when they use multimedia kay of course e post baya nila. Mo ana ba diay na sila nga hala ma'am e post diay ma'am, hala kaulaw ma'am, before nila e post ma'am pwede ipa check sa nako ma'am, nganong ipa check pa man nimo nga e post pa mana nimo...dili ma'am kay basin ug dili nindot. So murag ma conscious sila nga dapat ing ani mas nindot pa sa naka post na daan so mas mo gawas jud ilahang creativity kung mag gamit sila ug multimedia or mga media-based nga instruction (FGDMBIM03).*

(Yes, students become more creative when they use multimedia. Since they know their work might be posted, they become more conscious about its quality. Some even ask me to check it first before posting. They say they want to make sure it looks good, and that motivates them to improve it. So, using media-based materials really brings out their creativity.)

Building on this point, Metaphorren highlighted that students even go as far as finding specific images that match the concepts they want to express, like searching for pictures of crossroads to represent abstract ideas. Metaphorren added that:

*Tama diay, kay for example no katong ang word nga "crossroad" kay mangita jud sila ug picture, mangita jud sila ug dalan nga nag nagsugat or nag unsa na sila. Mao jud na ilang e attach pud nila nga murag mao pud tong image (FGD\_01).*

(Yes, for example, with the word "crossroad," they will look for an actual photo of a road that intersects. They'll use that image and connect it with their poem.)

In support of this, Poetessa briefly pointed out that these visual references help learners picture out their ideas more effectively by stating that:

*Naa silay ma picture out (FGDMBIM02).*

(That helps them visualize their ideas.)

Further elaborating on the role of visualization, Metaphorren explained:

*Oo, if ma picture out nila murag mga ing ana. Basta kay murag unsaon nila pag interpret ang ilahang gihimo kay para ma-add lagi sa ilang creativity diditoa sa video nga para ipa post sa ilaha, sa ilang output ug pangitaan man gyud na nila ug pag mention ug mga heaven kay dapat clouds, clouds jud na mga design (FGDMBIM01).*

(When they can visualize it, it enhances their interpretation and adds to their creativity, especially when creating videos or digital outputs. They will intentionally look for visuals that represent concepts like "heaven," which they might portray with clouds or heavenly designs.)

Versiana added a humorous yet insightful remark, suggesting that:

*Ang kulang na lang katong naay gikuha (FGDMBIM03).*

(All that is missing is someone taking the shot for them.)

Metaphorren emphasized that students now have an easier time incorporating imagery into their creative works because of the wide availability of visual references online and on social media. Metaphorren added that:

*Oo, ing-ana jud ilaha, dapat naay imagery. Dali na sila maghimo ron kay daghan makita sa social media or ma research (FGDMBIM01).*

(Yes, they really focus on including imagery. It's easier for them now because they can find so much on social media or through research.)

- Adapting to Trends in Learning Preferences. Students are deeply immersed in digital environments, with mobile devices playing a central role in their daily lives. This familiarity and attachment to media influence not only how students consume content but also how they engage with creative forms like poetry and personal expression. Media-rich platforms offer opportunities for more meaningful engagement, as students feel more comfortable and confident using digital tools to learn and communicate. As a result, modern learning strategies must align with these preferences to remain relevant and effective.

Poetessa began by pointing out that:

*Ang ilahang generation diay I mean, ang ilahang generation baya ing ana baya gyud ilaha no, sa media naman (FGDMBIM02).*

(Yes, their generation is very immersed in the media.)

Supporting this idea, Metaphorren briefly emphasized:

*Very ma cellphone (FGDMBIM01).*

(They are very attached to their phones.)

Poetessa further contrasted with the media habits of today's students by adding that:

*Di man ilaha pareha sa atoa nga mo tan-aw jud tag libro ug mo sulat jud (FGDMBIM02).*

(Unlike us before, who would really read or write.)

Versiana elaborated on this generational contrast by emphasizing:

*Sa amoang generation sauna man gud magsulat ug tula didto jud mi sa pinaka mingaw nga dapit, kana jung naa ka sa imong kwarto, wala kay laing gihuna huna para mag sink in imong mga idea nga ing ani gusto nako, lonely akong tula, gusto nakog happy, kung sad ko mao jud ni akong emotion. Sa ilaha man gong generation, more on expose naman sila media, sa net, sa internet so mao to kung maghimo sila ug mga tula or maghimo silag poetry mas mas ma engage sila nga naay mga, naa silay makita nga murag mga images ba nga himoon nilang unsay tawag ani inspiration (FGDMBIM03).*

(In our time, when we wrote poetry, we'd go to a quiet place, stay in our room, and focus only on our thoughts and emotions—whether the poem should be happy or lonely, depending on our mood. But today's generation is highly exposed to the media and the internet. When they create poems, they draw inspiration from images they find online.)

➤ *Research Question No 3: What Intervention can be Designed to Help Learners Improve their Skills in Writing Poetry?*

To answer Research Question No. 3, the researchers adopted a creative and student-centered instructional approach guided by the ADDIE Model. This instructional design framework offered a structured yet flexible process for developing effective learning materials and experiences. It consisted of five iterative phases: Analysis, Design, Development, Implementation, and Evaluation, each contributing to the systematic planning and delivery of instruction (Whatfix, 2023). Using this model, the researchers created media-based instructional materials specifically TikTok-style videos to support poetry writing instruction. The ADDIE framework provided the foundation for each stage of the development process, ensuring that the content was purposeful, engaging, and aligned with the learning goals.

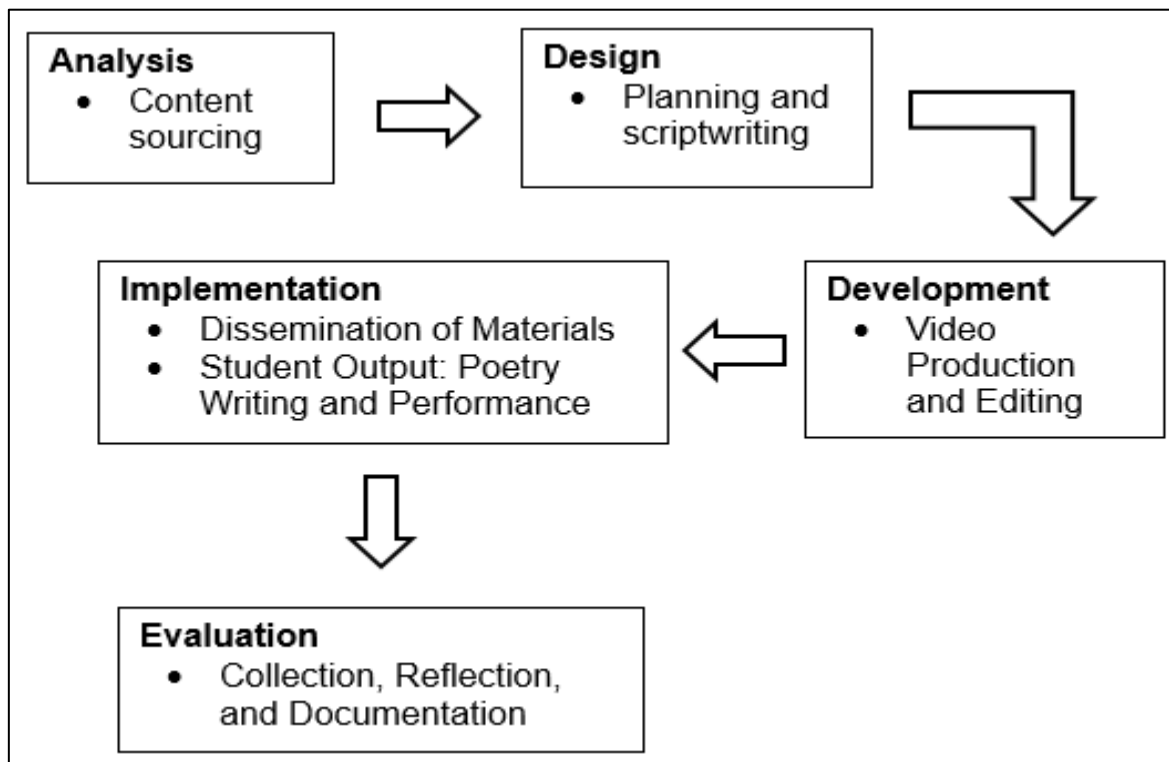


Fig 1 Development Process Using the ADDIE Model

Guided by the ADDIE Instructional Design Model, the researchers followed a structured process in creating and utilizing TikTok-style instructional videos for teaching poetry writing. During the Analysis phase, the researchers examined the English Grade 9 – Quarter 2, Module 18-A: Types and Features of Poetry published by the Department of Education, which served as the primary content source. This module provided essential topics such as tone, mood, imagery, rhythm, meter, rhyme scheme, theme, symbolism, and figures of speech. Based on this content analysis, the Design phase focused on outlining the structure and sequence of six core instructional video lessons. The team developed detailed scripts for each video, ensuring alignment with the learning competencies and a student-centered approach to delivery.

In the Development phase, the researchers produced eight short-form instructional videos using a TikTok-inspired format, each targeting one or two key poetry concepts to promote clarity and engagement. These videos featured dynamic visuals, voiceovers, and creative explanations to enhance learning. A notable example was the eighth video on vocabulary building, which guided students in composing a four-line poem using the word sun, incorporating tone, rhyme, imagery, metaphor, and personification in an interactive and encouraging manner.

For the Implementation phase, the videos were disseminated through TikTok. Students were instructed to view the videos sequentially and prepare a creative performance task. After completing all lessons, they composed and performed original poems through spoken words or dramatized readings, applying the techniques introduced in the videos. Finally, in the Evaluation phase, the researchers collected student outputs and conducted interviews and feedback surveys. A thematic analysis of these responses offered insights into the students' learning experiences and the effectiveness of the media-based intervention, directly addressing the research question on learning outcomes.

## CHAPTER FIVE

### DISCUSSIONS AND CONCLUSION

This chapter presents the discussion of findings, conclusions, implications for practice, and recommendations for future research based on the themes that emerged from data analysis. The study aims to explore the lived experiences of Grade 9 students from Casoon National High School in writing poetry using TikTok, specifically focusing on how TikTok as a media-based platform influenced their creativity, engagement, and writing development. Through in-depth interviews and focus group discussions, the research gives voice to students' personal narratives, highlighting the challenges they encountered, their emotional expressions, their coping strategies, and their insights on using digital tools for poetic expression.

In this study, a total of fourteen (14) research participants from Casoon National High School are purposively selected to provide comprehensive insights into the research phenomenon. Specifically, seven (7) informants take part in in-depth interviews, while another seven (7) participate in the focus group discussion. These individuals serve as the primary sources of qualitative data, contributing valuable perspectives that inform the exploration of the lived experiences under investigation.

Moreover, in this chapter, the presentation of findings follows the sequence aligned with the major research questions outlined in the interview guide. The discussion is organized thematically, based on the participants' responses, which are interpreted in relation to their lived experiences. These experiences are examined through the lens of the Experiential Learning Theory, Connectivism Theory, and Cognitive Load Theory, which serve as the study's theoretical frameworks. These lenses provide a deeper understanding of how students engage with poetry writing using TikTok, how digital environments shape their learning experiences, and how their cognitive and emotional responses influence their creative output. The integration of these perspectives ensures that the discussion remains grounded in both empirical data and relevant educational theory.

#### A. Discussions

For the discussion of the findings in this study, the analysis is enriched by the emergence of structured and meaningful themes derived from the participants' responses. To ensure a coherent and scholarly presentation, these themes are systematically linked to relevant literature and previous studies. This approach provides a strong foundation for validating the findings and demonstrates their significance and alignment with existing research. The integration of thematic analysis with related scholarly works underscores the credibility of the results and highlights their contribution to the ongoing discourse on media-based learning and poetry writing through digital platforms like TikTok (Herzog et al., 2025).

#### ➤ Lived Experiences of Students in Writing Poetry

The study's findings revealed that students encounter various challenges in writing poetry, shaped by their individual experiences and academic contexts. This indicates that most of them faced difficulties regarding language proficiency, exposure to reading and writing, technical requirements of poetry, limited time for writing, and curriculum and instructional gaps — resulting in struggles for individuals who are unable to fully express themselves through poetic writing. These challenges affect their confidence and creativity, making it harder for them to engage in poetry as a form of self-expression (Oktavia et al., 2024).

- **Struggling with Language Proficiency.** The findings of the study revealed that students commonly struggled with language proficiency when writing poetry. Participants noted that they often made grammatical and spelling errors, had difficulty selecting the right words, and found it hard to translate their thoughts from their native language to English. Such struggles limit their ability to express ideas clearly and confidently in poetic form. The results suggest that limited vocabulary and weak grammar skills significantly affected their writing performance, making it difficult for them to meet the demands of poetry composition (Isma et al., 2023).

The challenges faced by students in language proficiency can be explained through the lens of the three theories used in this study. As discussed by Paas (2021), Cognitive Load Theory highlights that when students are required to manage grammar, vocabulary, and structure all at once, especially without strong foundational language skills, the mental effort becomes overwhelming, making it difficult for them to concentrate on the creative aspects of writing poetry.

Moreover, according to Siemens (2020), Connectivism Theory emphasizes learning through digital connections and interaction with language-rich content like online videos and poetry samples. However, limited exposure to such resources prevents students from strengthening their vocabulary and grammar. Experiential Learning Theory further explains that without meaningful practice and reflection, students cannot fully develop their language and writing abilities (Kolb and Kolb's, 2021).

To help students overcome struggles with language proficiency in poetry writing, educators can integrate media-based tools that support vocabulary growth and grammar improvement. Fitria (2023) highlighted that TikTok allows students to build their grammar and vocabulary through engaging and interactive content. This exposure to real-life language use helps them express ideas more effectively in their poems. Rama et al. (2023) also found that TikTok's audiovisual features increase student motivation and assist in retaining new words. Fahdin (2020) emphasized that short videos make it easier for learners to remember verbs and nouns,

which are essential in constructing poetic lines. Similarly, Alwasi et al. (2024) observed that students improved their grammar and sentence construction when TikTok was integrated into writing instruction, proving its usefulness in addressing language difficulties.

- **Lacking Exposure to Reading and Writing.** A recurring issue among students is their limited exposure to both reading and writing, which directly affects their ability to produce written works, particularly in poetry. The responses reflected that students often lacked the foundational experience and confidence necessary to sustain writing tasks. A single error can disrupt their writing flow, revealing a fragile writing mindset likely caused by insufficient practice and low engagement with reading materials. Furthermore, the general absence of reading habits deprives them of models for vocabulary, structure, and stylistic elements essential for poetic expression (Karunaratne & Navaratne, 2023).

Consequently, extensive reading is essential in developing writing skills, as students who are regularly exposed to meaningful texts are more likely to write fluently. Low reading frequency among students also limited their ability to internalize literary forms and diminished their confidence in creative expression. Without sufficient literary exposure, students lack the foundation necessary to explore poetic writing with ease and inspiration (Setyaningrum et al., 2022).

- **Following Technical Requirements of Poetry.** Participants usually experience challenges and difficulties in following the expected technical elements of poetry such as observing grammar, spelling, and vocabulary, which often results in unclear expression and weak poetic structure. We notice that students struggle to count the lines and syllables in each stanza, which leads to inconsistencies in form and affects the rhythm and flow of their work. As we observe their outputs, many of them still do not follow the standard technical aspects, particularly in terms of applying correct syllabication and producing rhyming patterns that align with the intended poetic form. Furthermore, some students tend to be overly conscious of the number of syllables, which limits their creativity and affects the natural delivery of thoughts in their poetry (Pelangi et al., 2025).

According to Beaumont (2022), poetry instruction presented challenges for learners, especially those who were still developing foundational language skills, such as grammar, vocabulary, and spelling. The study noted that students often struggled with the rhythm, structure, and form of poems, particularly in terms of counting syllables and lines per stanza. These technical components were not always taught explicitly, making it harder for learners to follow syllabication and rhyming rules correctly. The findings reflected that while students may be aware of the form, they remained highly conscious and unsure of how to apply the technical requirements of poetry in their own writing. Fauzan et al. (2022) developed a web-based learning platform called "Ruang Ekspresi" to assist students in writing poetry. The study found that students often faced difficulties in applying technical aspects of poetry, such as syllabication and rhyme schemes, due to limited exposure and practice. The platform aimed to provide structured guidance to help students overcome these challenges, emphasizing the importance of explicit instruction in the technical components of poetry.

- **Managing Limited Time for Writing.** It is observed that students take a long time to create lines because they struggle to immediately form ideas, especially when pressured by time limits that hinder their ability to polish and refine their writing. It is further observed that they find it difficult to think of rhymes in one sitting, and this difficulty causes them to lose focus and become mentally blocked. It is also noted that limited writing time prevents them from fully developing their skills and affects their creative mindset, which is essential in composing poetry. As observed, these time constraints keep students from producing quality poetic pieces and from confidently expressing themselves in writing activities (Mahardika & Utami, 2024).

According to Kangasharju et al. (2024), students often found poetry writing challenging due to time constraints, which hindered their ability to engage deeply with the creative process. The study emphasized that collaborative poetry writing could alleviate time-related stress, as students found it more enjoyable and supportive compared to individual writing. This collaborative approach allowed students to generate ideas more easily and improved their confidence in writing poetry. Similarly, Yongthaisong and Kongwijit (2024) found that implementing the Close Reading and Writing Process significantly enhanced students' poetry writing abilities and learning engagement, suggesting that structured approaches could mitigate the challenges posed by limited writing time.

- **Adjusting to Curriculum and Instructional Gaps.** Participants usually experience challenges and difficulties in engaging students with poetry due to limited instructional time, often allowing only one or two writing activities per quarter. Poetry is now introduced in the first quarter, however, students were not exposed to poetry in elementary school, leading to a lack of foundational knowledge and making it difficult for them to grasp new concepts. The weekly and quarterly schedule poses challenges for both teachers and students to delve deeply into poetic concepts, often requiring teachers to reteach concepts for struggling students. These instructional gaps hinder the development of students' poetic skills and affect their overall engagement with the subject (Tamang et al., 2025).

According to Castillo (2024), integrating Gonen's Poetry Teaching Framework in senior high school settings significantly enhanced students' language learning competencies, addressing gaps in traditional poetry instruction. The study emphasized the importance of employing diverse strategies to meet students' needs and improve their engagement with poetry. Similarly, Kilag et al. (2023) highlighted that integrating poetry in English Language Teaching positively influenced language acquisition, cultural

appreciation, and emotional engagement, suggesting that a flexible approach to poetry instruction could mitigate curriculum and instructional gaps. These findings underscored the need for innovative and inclusive poetry teaching methodologies to support student learning effectively.

➤ *Media-Based Materials Help Students in Writing Poetry*

The study's findings showed that students have diverse ways of how media-based materials help them in writing poetry. This indicates that most of them benefit from the themes such as Using social media as a Learning Resource, Enhancing Engagement through Visual and Audio Elements, Practicing Autonomous and Self-Directed Learning, Fostering Creativity and Confidence, and Adapting to Trends in Learning Preferences, which result in better engagement and motivation among students in crafting their own poems (Revalinda, 2024).

- **Using Social-Media as a Learning Resource.** Participants consistently highlight the utility of social media platforms, particularly Tik Tok and Facebook, as instrumental tools in their learning processes. They frequently mention watching tutorials on these platforms to acquire new knowledge and skills, emphasizing the accessibility and convenience of such resources. Specifically, some participants note that Tik Tok serves as a guide in teaching them how to write poems, providing creative inspiration and structural guidance. The application of knowledge gained from these tutorials is evident, as participants express their ability to incorporate learned techniques into their own poem writing endeavors (Conde-Caballero et. al., 2024).

According to Gao et al. (2023), a study examined the efficacy of integrating TikTok as a video aid in MICE (Meetings, Incentive Travel, Conferences, and Exhibitions) education to enhance learners' motivation and oral proficiency. The study involved 60 MICE learners divided into control and experimental groups, with the latter utilizing TikTok-based instruction. Findings indicated that the experimental group showed significant improvements in learning motivation and oral proficiency compared to the control group, suggesting the platform's potential as an effective educational tool. Additionally, Stahl and Literat (2022) explored how Generation Z constructs and projects its identity on TikTok, analyzing a thematic sample of 1,918 public videos tagged with #GenZ. Their research revealed that Gen Z portrays itself as both confident and vulnerable, utilizing TikTok for self-expression and collective identity formation.

- **Enhancing Engagement through Visual and Audio Elements.** For this theme, participants consistently highlight the utility of incorporating visual and audio elements, such as graphics, images, and sound, as instrumental tools in enhancing their engagement during poetry writing activities. They frequently mention that the inclusion of imagery makes the task more engaging and motivates them to focus more intently on their creative expressions. Specifically, some participants note that integrating graphics or images helps them visualize their thoughts, thereby facilitating a deeper connection with poetic content. The application of these multimedia elements is evident, as participants express their ability to incorporate learned techniques into their own poem writing endeavors, resulting in more vivid and expressive compositions (Revalinda, 2024).

According to Revalinda (2024), a study examined the development of audiovisual media for learning poetry writing among high school students. The research aimed to develop effective learning media in the form of audiovisual tools to improve students' ability to write poetry and rhymes. Findings indicated that the developed media was suitable for use in learning, as validated by experts, and could make learning easier for students, enhancing their interest and ability in writing poetry and rhymes. Additionally, Kułaga (2024) explored the impact of TikTok on visual communication and digital creative engagement, highlighting how the platform's unique blend of short-form videos and innovative editing tools transformed the realm of visual communication, enabling users to engage in creative expression and community-building.

- **Practicing Autonomous and Self-Directed Learning.** Participants consistently highlight their proactive engagement in autonomous learning practices, such as saving tutorial videos for thorough review and utilizing AI tools like grammar correctors to enhance their language skills. They frequently mention watching tutorial videos on their social media feeds, which provides them with immediate access to learning resources tailored to their individual needs. Some participants also describe creating voice-over videos with images, demonstrating their initiative in producing personalized learning materials. Additionally, they suggest following specific educational pages or accounts, indicating a strategic approach to curating their learning environment and resources (Alamsyah et al., 2025).

According to Surgawie et al. (2024), social media became a valuable tool for students to independently enhance their English language skills, especially through platforms like YouTube, Instagram, and TikTok. Their study revealed that students used these platforms to find educational content, replay videos to deepen understanding, and engage with interactive formats that promoted self-paced learning. This aligned with the participants' practice of watching and saving tutorial videos, as well as recommending educational accounts to follow, showing a shared emphasis on autonomy and personal initiative in learning. Students are increasingly turning to digital platforms to direct their own learning experiences and improve their academic performance.

- **Fostering Creativity and Confidence.** For this theme, participants share that using TikTok and other media-based materials in poetry writing encourages them to be more imaginative and expressive. The use of multimedia elements such as visuals, audio, and video supports the development of students' creativity by allowing them to construct meaning beyond written text. It

promotes confidence by providing alternative avenues for expression, especially for learners who may struggle with conventional writing tasks. Through media integration, students are given opportunities to experiment with poetic techniques and enhance interpretation, fostering a more engaging and empowering learning environment (Muliana et al., 2025).

According to Chu et al. (2022), integrating multimedia tools into creative tasks not only supported student motivation but also enhanced self-efficacy, especially in language learning contexts. When learners used tools that allowed for multimodal expression—such as combining text, visuals, and audio—they were more likely to experiment with ideas and take creative risks. Similarly, Purbaningrum and Andrini (2023) emphasized that digital storytelling fostered both creativity and communication skills by allowing students to construct personal meaning through media. These findings supported the idea that media-based materials can foster both creativity and confidence in student writers by offering new ways to engage with language and expression.

- **Adapting to Trends in Learning Preferences.** For this theme, participants emphasize how today's generation is highly immersed in digital media and closely (related to?) their mobile devices. They observe that students are more engaged in writing when allowed to use tools they are comfortable with, such as smartphones and digital platforms. The ease and familiarity with technology helps students express themselves more freely, especially in media-rich environments. This shift in learning behavior reflects how digital tools are no longer just supplemental but central to students' creative expression and engagement with academic content, including poetry. (Oktavena et al., 2025)

According to Elisa (2023), students perceived digital media as attractive, accessible, and motivating, which supported self-directed learning and enhanced creative performance. Additionally, Makodamayanti et al. (2020) found that the integration of digital tools into learning environments helped reduce anxiety and built learner confidence, particularly in language-related tasks. These studies reinforced the idea that aligning teaching strategies with students' digital habits can lead to more meaningful participation and better outcomes in writing activities such as poetry composition.

#### ➤ *Implications for Future Practice*

The findings of this study suggested that media-based platforms like TikTok can be utilized as effective tools to enhance students' engagement and creative expression in poetry writing. Educators and curriculum developers should consider integrating such platforms to make poetry more accessible and enjoyable. However, the challenges identified, such as struggles with language proficiency and limited exposure to reading and writing, must be addressed. Schools and teachers could provide more targeted support and resources to help students develop their skills. Furthermore, stakeholders in education may need to explore training opportunities that equip teachers with strategies for incorporating digital media into their lessons effectively.

- **School.** Schools must play a vital role in creating a supportive environment that nurtures creative expression. Based on the findings, schools should have integrated more flexible and student-centered approaches to teaching poetry, including the use of digital tools like TikTok. They could provide access to workshops, literary clubs, and multimedia facilities that help students overcome their fear of writing and encourage them to appreciate literature in a more interactive way. Additionally, dedicated time for creative writing should be allocated in the curriculum to address time constraints that might hinder student performance.
- **Teachers.** Teachers should integrate traditional poetry instruction with media-based materials to engage students. Creative teaching videos, like those on TikTok, can demonstrate how to craft and explain key elements of a poem. Teachers should encourage students to share their poetry, which can stimulate interest and build confidence. Structuring lessons with vocabulary-building exercises, grammar support, and guided modeling can support students with varying language proficiency. Collaborative projects and peer feedback can also boost confidence and reduce anxiety. A non-judgmental classroom environment where creativity is valued and mistakes are seen as opportunities for growth is essential.
- **Peers.** Peers should be actively involved in creating a supportive writing environment. This study showed that peer support can significantly boost students' confidence in writing. Therefore, teachers and students should make use of collaborative learning strategies, such as group poetry writing, video sharing, and constructive peer feedback, to reduce fear of judgment and build a strong sense of community. Peers should be encouraged to share their own creative works, especially through platforms like TikTok, which can serve as both motivation and inspiration for others. Classrooms should promote a culture of appreciation and encouragement, helping to establish a safe and creative space where self-expression is supported.
- **Students.** Students are encouraged to take ownership of their learning by exploring various forms of expression and embracing the use of digital tools for creativity. Hence, they should be motivated to read more diverse materials, reflect on their experiences, and use poetry as a medium for self-awareness and empowerment. Participating in challenges or prompts on platforms like TikTok can enhance their writing confidence and connect them with a broader audience. The study suggested that students benefit from engaging in literature through multimedia content and social platforms, as it helped them express their thoughts more freely.

#### ➤ *Implications for Future Researchers*

Given the novelty of integrating TikTok into academic writing tasks, this study opens the door for further research on digital literacy, media-based learning, and the development of student creativity. Future studies could investigate how other social media platforms influence various genres of writing or explore the long-term effects of media-based interventions on writing skills.

Comparative research between traditional and digital approaches to teaching poetry may provide insights into the most effective strategies for different learner profiles.

This study also highlighted the importance of examining the challenges students face in digital writing tasks. Difficulties such as limited language proficiency, restricted exposure to reading and writing, and the technical complexity of crafting poetry present valuable areas for further investigation. Researchers could explore how these challenges affect literary competence and creative growth and identify ways that digital tools can either support or hinder learning outcomes.

Additionally, the findings revealed that social media platforms like TikTok can foster confidence, motivation, and artistic expression among students, even those with educational or linguistic barriers. Future research could examine how these platforms influence diverse learning environments, different age groups, or other forms of creative writing, contributing to a broader understanding of technology-enhanced pedagogy and its role in nurturing creative literacy.

For research methods, future studies may consider action research to implement and improve TikTok-based writing activities in classrooms or case studies to explore students' experiences in depth, as these approaches are most applicable for understanding digital media's impact on learning and creativity.

#### ➤ *Concluding Remarks*

Media-based poetry writing using platforms like TikTok offers a new avenue for students to creatively express themselves in ways that align with their digital lifestyles. Through thematic analysis of participant narratives, it was revealed that students encounter both challenges and opportunities in their poetic journey. Difficulties in language proficiency, limited exposure to literary materials, and lack of confidence were significant barriers. However, the integration of TikTok helps stimulate creativity, encourages expression, and provides an accessible space for learners to share their voices through poetry.

The results highlighted how media-based tools, when meaningfully incorporated, could transform traditional writing experiences into more engaging and relatable practices. TikTok, as a popular and user-friendly platform, plays a vital role in increasing student motivation and bridging gaps in creative confidence. Despite the initial difficulties faced by the participants, the study showed that students can develop poetic skills when given avenues for expression that align with their interests and digital habits.

Lastly, this research contributes to the growing body of knowledge on the use of digital platforms in education and how these can support literary development among junior high school learners. By documenting the voices of students and capturing their lived experiences in writing poetry through TikTok, the study opens new conversations about media integration in the classroom. It also underscores the importance of considering student-centered, culturally responsive, and technology-enhanced strategies to nurture creativity and communication in the 21st-century learning environment.

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