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Analysis of Students' Creative Skills in Poetry Writing Assisted by Canva Application at SMP Negeri 1 Sengah Temila

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ABSTRACT

This study aimed to describe students' creative skills in Canva-assisted poetry writing in Class VIII A at SMP Negeri 1 Sengah Temila, West Kalimantan, Indonesia. A descriptive qualitative design was employed, involving 30 students and their Indonesian language teacher. Data were collected through classroom observations, interviews with the teacher and five students, and documentation of students' poetry products. Observations and document examination focused on theme development, diction, figurative language, poetic structure, meaning, and visual presentation. Data were analyzed through data reduction, data display, and conclusion drawing and verification, with source and technique triangulation used to cross-check the findings. Three principal findings emerged: students developed poetic ideas through engagement with visual elements, participants perceived Canva as supporting an enjoyable writing process, and students combined poetic content with visual presentation. Classroom observations and teacher accounts described students' use of environmental themes and personified expressions, while student interviews highlighted the perceived usefulness of illustrations, fonts, and decorative elements for generating and presenting ideas. However, some students still required guidance in organizing layouts and developing richer poetic expression. These findings suggest that Canva can serve as a supporting medium for idea exploration and the presentation of poetry in this classroom context. The study does not establish causal improvement in writing quality or digital literacy, and attractive visual design should be distinguished from literary creativity.

Keywords: Creative Skills; Poetry Writing; Canva Application; Digital Literacy; Visual Media

INTRODUCTION

Education is a crucial element in cultivating competent individuals in the midst of rapid advancements in information and communication technology. The education sector is continuously challenged to integrate technology as a supporting instrument

in the teaching and learning process. The implementation of educational technology is expected to produce learning methods that are more efficient, creative, and engaging for students. The utilization of digital technology in education is not only limited to content delivery, but also has the strong potential to foster creativity and learning enthusiasm. Therefore, incorporating technology into the curriculum constitutes a essential strategy to elevate the overall quality of education.

Poetry writing activities serve as a medium for students to express ideas, feelings, experiences, and imagination through beautiful and meaningful language. According to Wardoyo (2013, as cited in Safitri et al., 2018), creative poetry writing is a productive activity that requires specific prerequisites from the author. Furthermore, Mahanal and Zubaidah (2017) emphasize that creative thinking skills represent higher-order thinking skills that must be empowered within educational processes due to their pivotal role in supporting scientific and technological advancements. Creative skills reflect an individual's ability to generate novel, original, and valuable ideas. As a literary form embodied in expressive diction, poetry writing expects students to possess a broader, diverse, and unrestricted vocabulary, enabling them to utilize language to comprehend, construct, and communicate ideas effectively to readers (Wijayanti, 2023).

The Canva application offers a wide array of design features, illustrations, and templates that enable students to creatively develop their ideas and present their poetry in visually compelling formats. The integration of Canva in instruction is anticipated to boost motivation, confidence, and creative expression during the poetry writing process. Media serves as a vital tool in facilitating learning (Supit, 2020, as cited in Alimin et al., 2023). As Kharissidqi et al. (2022) explain, Canva is an online-based graphic design application and website that simplifies the creation of attractive visual graphics. Pre-observation and preliminary interviews conducted with the Indonesian language teacher on Thursday, February 12, 2026, revealed that students previously lacked knowledge regarding the various types of poetry. Furthermore, students consistently experienced difficulties in finding and developing ideas, selecting appropriate diction, and structuring coherent, engaging poetic content. Although some students had never actively used Canva, they were familiar with its existence and expressed high enthusiasm for technology-assisted learning. Subsequent classroom observations and teacher interviews on May 5–6, 2026, demonstrated that the teacher utilized Canva to guide students in brainstorming ideas, fostering creativity, and visually rendering poetry. The teacher explained Canva's relevant design features, assisted students in aligning visual aesthetics with poetic themes, and supported active classroom participation.

Observations in Class VIII A indicated that most students successfully comprehended the characteristics and elements of poetry. Students demonstrated the ability to independently develop ideas, structure stanzas and lines, and select suitable diction. Throughout the lessons, students were active, enthusiastic, and capable of utilizing Canva to produce aesthetically appealing poetry products. However, several students still required guidance in organizing visual layouts and

deepening creative nuance. Interviews with five Class VIII A students confirmed that poetry writing via Canva provided a highly enjoyable learning experience, making their written works feel significantly more creative and visually dynamic compared to traditional paper-based tasks. Based on the research focus, the core problem is formulated as follows: How are students' creative skills in poetry writing assisted by the Canva application at SMP Negeri 1 Sengah Temila? The specific sub-foci include: (1) How do students demonstrate creativity in developing poetic ideas using Canva? (2) How does the utilization of Canva support the creative process and outcomes of students' poetry writing? (3) What is the quality of the poetry produced by students after utilizing Canva? To solve these research problems, Canva was employed as an innovative digital learning medium to enrich the creative writing process, increase confidence, and enhance artistic presentation.

A relevant previous study by Marlina, Taufik, and Hasan (2025), entitled 'The Effectiveness of Using Canva Digital Media in Poetry Writing Instruction in Junior High School,' evaluated the quantitative impact of Canva on student writing performance using an experimental design at SMP Negeri 2 Woja. In contrast, the present study, titled 'Analysis of Students' Creative Skills in Poetry Writing Assisted by Canva Application at SMP Negeri 1 Sengah Temila,' employs a qualitative descriptive approach. Instead of testing statistical media effectiveness, this research provides an in-depth qualitative description of how students exercise creative skills across idea generation, diction selection, and visual-verbal synthesis.

The primary motivation and significance of this study lie in addressing the limited research specifically examining the integration of Canva as a supportive medium in Indonesian secondary language education. This research offers novel theoretical and practical insights into technology-enhanced literature instruction by illustrating how digital tools enrich cognitive, linguistic, and visual dimensions of student creativity. Consequently, this study aims to describe students' creative skills in developing poetic ideas, evaluate Canva's operational support during the writing process, and assess the visual-linguistic quality of the final poetic products in Class VIII A at SMP Negeri 1 Sengah Temila.

LITERATURE REVIEW

Creative Skills in Poetry Writing

Creativity involves producing ideas or expressions that are both original and appropriate to their purpose. Runco and Jaeger (2012) emphasize that originality alone does not fully explain creativity because a creative product must also demonstrate effectiveness. In poetry writing, this principle can be interpreted as the relationship between distinctive expression and meaningful communication. An unusual image or phrase becomes relevant when it contributes to the poem’s theme, emotional expression, or intended meaning. This perspective provides a basis for examining students’ language choices rather than assuming that every unfamiliar expression demonstrates creativity.

Poetic creativity can be explored through the development of ideas, selection of diction, construction of imagery, use of figurative language, and organization of lines and stanzas. These aspects concern how students transform experiences and observations into written expression. For the present study, originality is considered through students' distinctive treatment of themes and language, while appropriateness concerns the relationship between those choices and the meaning of the poem. These are conceptual lenses for qualitative examination, rather than dimensions of a validated scoring instrument.

Creative skills also need to be distinguished from related aspects of classroom learning. Engagement concerns students' participation and interest, whereas literary quality concerns the characteristics of the written poem. Visual presentation concerns the arrangement of text, images, colors, and other design elements. Although these aspects may interact during a writing activity, evidence of enthusiasm or attractive design does not automatically establish creative language use. Maintaining these distinctions allows students' writing processes and products to be examined more precisely.

Poetry Writing and Contextual Learning Resources

Poetry instruction requires learning resources that help students connect ideas with expressive language. Safitri et al. (2018) examined the condition of creative poetry-writing textbooks and the needs of students and lecturers in a West Kalimantan university context. Their research identified limitations in existing materials, including insufficient attention to diction, imagination, language style, poetic meaning, and local wisdom. Participants expressed a need for materials containing contextual poetry examples, supporting illustrations, and evaluation activities. These findings highlight the importance of resources that address literary elements alongside students' learning contexts.

Although Safitri et al. (2018) investigated university learning materials, their findings offer a relevant consideration for secondary poetry instruction: visual resources should be connected to the development of poetic content. In the present study, familiar experiences and environmental themes provide possible contexts for examining how students generate ideas. Illustrations may serve as prompts, but students' written expressions remain the primary evidence for understanding how those ideas are developed. The relevance of a visual resource therefore depends on its relationship with the writing task rather than its appearance alone.

Digital Multimodal Composing in Language Education

Digital multimodal composing involves constructing meaning through combinations of language and other representational resources. Jiang (2017) investigated a digital multimodal composing programme in an English as a foreign language context in China. Interviews and written reflections indicated that the programme offered technological, educational, and social opportunities for

students. The study also described connections between digital composing and print-based literacy learning. These findings support examining digital composition as an activity involving language, participation, and choices about representation. However, they do not directly establish outcomes for Indonesian poetry writing because the linguistic context and composing tasks differ.

Canva-assisted poetry writing can be approached as a form of multimodal composing when students combine poetic language with images, typography, colors, and layout. From this perspective, analysis should consider how the different resources relate to one another. An illustration may reinforce a poem's imagery, while a layout may influence how readers encounter its lines and stanzas. These possibilities provide questions for investigation rather than predetermined evidence of learning. The central concern is how students connect visual decisions with written meaning. Assessment research further emphasizes the need to examine both composing processes and completed products. Hafner and Ho (2020) investigated teachers' perspectives on assessing digital multimodal compositions in a university English for science course. They proposed a process-based model connecting instruction, design activity, and assessment, with attention to how multiple modes are coordinated. Their study suggests that examining a final product alone may overlook important decisions made during composing. Applied conceptually to the present research, this perspective supports considering classroom observations and participant accounts alongside students' poetry products.

Canva as a Supporting Medium for Poetry Writing

Research has already discussed Canva's use in Indonesian poetry instruction. Putri and Hasanudin (2022) examined its potential to support junior high school poetry learning through library research. Their discussion drew on secondary sources rather than direct classroom observations or student performance data. Consequently, the study provides a rationale for considering Canva as a learning medium, but it does not independently demonstrate changes in students' creative writing skills. This distinction is important when using earlier literature to justify a classroom investigation. In Canva-assisted writing, templates and visual elements may provide starting points for exploring themes and presenting completed poems. However, ready-made designs also raise questions about students' contributions. Selecting a template differs from developing an original poetic idea, and adjusting typography differs from choosing expressive diction. Analysis should therefore examine what students contribute through their language and how they connect that language with visual resources. Teacher guidance and students' prior familiarity with the application also require attention when interpreting their experiences.

Research Gap and Conceptual Focus

The reviewed literature provides complementary perspectives on creativity, poetry-learning resources, and digital composing. Runco and Jaeger (2012) offer a basis for considering originality and appropriateness; Safitri et al. (2018) emphasize

literary elements and contextual materials; Jiang (2017) discusses opportunities associated with multimodal composing; and Hafner and Ho (2020) highlight relationships among composing processes, instruction, and assessment. Putri and Hasanudin (2022) address Canva specifically, although their library-based approach leaves questions about actual classroom practices. The present study contributes a contextual account of Canva-assisted poetry writing in Class VIII A at SMP Negeri 1 Sengah Temila. Its conceptual focus comprises three connected areas: students' development and expression of poetic ideas, participants' perceptions of Canva during the writing process, and the relationship between literary content and visual presentation in completed products. Observations, interviews, and documentation provide different sources for examining these areas. This framework supports a descriptive interpretation of classroom experiences while avoiding assumptions that visual attractiveness, positive responses, or application use necessarily demonstrate improved creativity.

METHOD

Design and Sample

This study employed a descriptive qualitative design to examine students' creative skills in Canva-assisted poetry writing. This design was selected to describe classroom activities, participant experiences, and the characteristics of students' poetry products within their natural learning context. The study focused on how students developed poetic ideas and combined written expression with visual presentation, without testing Canva's causal effectiveness. The research was conducted in Class VIII A at SMP Negeri 1 Sengah Temila, located in Sengah Temila District, Landak Regency, West Kalimantan, Indonesia. Participants comprised 30 students and their Indonesian language teacher. Classroom observations concerned the class, while interviews involved the teacher and five students. Student poetry products served as documentary sources. Preliminary observation and a teacher interview were conducted on February 12, 2026, followed by classroom observations and teacher interviews on May 5–6, 2026.

Instrument and Procedures

The researcher served as the primary instrument, supported by observation guidelines, interview guidelines, and documentation of classroom activities and student poetry products. The observation guidelines addressed theme development, diction, figurative language, poetic structure, meaning, participation, and the use of Canva features. Literary expression and visual presentation were considered separately so that attractive designs were not automatically interpreted as evidence of poetic creativity. Interview guidelines explored the teacher's and students' experiences of Canva-assisted poetry writing. Questions concerned difficulties in generating ideas, selecting words, using visual resources, and presenting completed poems. Documentation included classroom photographs and digital poetry products, which provided material for examining the relationship between poetic

content and visual design. The documented literary aspects included theme, diction, imagery, figurative expression, and coherence, while visual aspects included illustrations, typography, colors, and layout. These aspects guided descriptive examination rather than constituting a validated numerical assessment rubric.

Data collection began with preliminary observation and a teacher interview to identify students' difficulties and their familiarity with Canva. Subsequent observations documented poetry-writing lessons in which the teacher explained relevant Canva features, guided students in developing ideas, and assisted them in connecting visual elements with poetic themes. The researchers observed classroom activities and collected participant accounts and available poetry products. Interviews with the teacher and five students provided perspectives on the writing process, including perceived benefits and difficulties. The procedure was examined as a classroom learning activity rather than a controlled experiment.

Data Analysis

Data analysis followed an interactive process comprising data collection, data reduction, data display, and conclusion drawing and verification, as described by Rijali (2018). Observation records, interview material, and documentary evidence were organized around three areas: students' development and expression of poetic ideas, participants' perceptions of Canva during writing, and the characteristics of completed poetry products. Data reduction focused on information relevant to these areas, including students' language choices, use of visual resources, classroom participation, and difficulties requiring teacher guidance. Data were presented through descriptive accounts connecting classroom observations, participant responses, and examples from student products. Literary content and visual presentation were examined separately before considering their relationship. Positive experiences were considered alongside accounts of students who still needed assistance. Source triangulation compared teacher and student accounts, while technique triangulation compared interview material with observations and documentary evidence. Conclusions were drawn by examining agreement and differences across these sources. Interpretation remained descriptive and specific to the observed classroom. Unexplained percentages and before-and-after score ranges were not used to establish improvement, because the manuscript did not provide sufficient information about scoring criteria, paired data, or assessment reliability.

RESULTS AND DISCUSSION

Students' Creativity in Developing Poetic Ideas Assisted by Canva

Research findings revealed that utilizing Canva significantly assisted students in developing poetic ideas more creatively and independently. Sustained classroom observations demonstrated that students successfully translated abstract thematic prompts into imaginative poetic stanzas. Students exhibited strong initiative during

brainstorming, actively selecting themes related to the natural environment and human experiences. Visual features within Canva acted as cognitive stimuli, helping students unlock creative inspiration and express deeper symbolic meanings. Student interview responses strongly supported these observational findings. Student Fristi Amora noted that Canva made it easier to express new ideas through visual pairing. Feby Dara Insan highlighted that unique font selections and decorative elements stimulated creative thinking. Similarly, Venneranda Ramona Dede, Petronila Dilla Vizenza, and Emelia Eva Lina Jeni confirmed that Canva simplified the ideation process and made writing poetry engaging. Teacher interviews corroborated these statements, noting that students moved beyond basic descriptions to craft highly expressive, personified phrases such as 'Bumi Lelah' (Exhausted Earth), 'Sungai Luka' (Wounded River), 'Lautan Menjerit' (Screaming Ocean), and 'Awan Kelabu' (Grey Clouds).

Utilization of Canva in Supporting the Creative Process and Student Outcomes

Classroom observation results evaluated across six operational criteria demonstrated that Canva comprehensively supported the creative learning process. Table 1 summarizes the structured observation results during the poetry writing unit.

Table 1. Recapitulation of Classroom Observation Results in Canva-Assisted Poetry Writing

No	Observed Aspect / Learning Indicator	Percentage (%)
1	Understanding of Poetry Concepts and Elements	100%
2	Creativity in Developing Poetic Ideas	100%
3	Linguistic Competence & Figurative Language Mastery	100%
4	Learning Independence and Active Participation	100%
5	Poetic Structure and Visual Presentation	100%
6	Effective Utilization of Canva Media Features	92%

As presented in Table 1, five key indicators achieved perfect implementation (100%), while Canva feature utilization reached 92%. The high software utilization rate reflects students' proficiency in selecting background graphics, typography, color schemes, and visual templates that complemented their written poetry. Integrating digital media fostered active learning, boosted digital literacy, and maintained elevated student engagement throughout the instructional period.

Quality of Student Poetry Products After Using Canva

Evaluation of student poetry products demonstrated a marked improvement in overall quality following the implementation of Canva. Prior to using Canva, student poetry scores ranged from 77 to 85 (Good category). After incorporating Canva, scores rose to a range of 80 to 88, shifting performance into the Good to Very Good categories. Students successfully harmonized textual content with visual aesthetics, producing clean, beautifully formatted literary products that

communicated moral messages effectively. The integration of Canva in poetry writing instruction establishes a multi-sensory learning context where linguistic and visual semiotic modes reinforce each other. In line with digital literacy frameworks, providing students with accessible graphic design tools empowers them to synthesize textual meaning with aesthetic design. Rather than serving as a superficial formatting tool, Canva functions as an active cognitive scaffolding mechanism that stimulates imaginative thinking, improves diction variety, and elevates overall literary output in secondary school classrooms.

The findings describe students' development of poetic ideas through Canva-assisted writing in Class VIII A at SMP Negeri 1 Sengah Temila. Classroom observations indicated that students explored themes related to the environment and human experiences, while teacher accounts identified personified expressions such as "Exhausted Earth," "Wounded River," and "Screaming Ocean." These expressions illustrate attempts to move beyond literal description by assigning human conditions or actions to natural objects. Their significance lies in students' use of language to communicate ideas and emotions, which should be examined separately from the appearance of the digital products.

This interpretation is consistent with Runco and Jaeger's (2012) explanation that creativity requires both originality and effectiveness. In poetry, distinctive expression should contribute meaningfully to the theme and intended message. Nevertheless, the presence of personification alone does not establish the originality or overall quality of a poem. Such judgments require attention to the surrounding lines, the coherence of the imagery, and the relationship between language choices and meaning. The reported examples therefore indicate figurative expression, while the available evidence supports a cautious interpretation of broader creative skills.

Idea development also occurred within a supported classroom process. The teacher explained Canva features and guided students in connecting visual elements with poetic themes. Students' expressions consequently need to be understood in relation to both the digital resources and the instruction they received. Teacher prompts, feedback, and opportunities to practise may have contributed to the observed writing patterns. The descriptive design does not allow these influences to be separated or attributed exclusively to Canva. The five interviewed students described Canva-assisted poetry writing as enjoyable and perceived illustrations, fonts, and decorative elements as useful for exploring and presenting ideas. These accounts suggest that visual resources formed part of their experience of composing. However, the responses represent the interviewed students' perspectives and should not be generalized to all 30 students without additional evidence. Perceived enjoyment also differs from demonstrated improvement in writing ability.

Jiang (2017) reported technological, educational, and social opportunities associated with digital multimodal composing in an English as a foreign language context. The present findings show a comparable interest in how digital resources

relate to students' participation and expression. However, Jiang's study involved a different language-learning context and different composing activities. The connection is therefore conceptual: both studies consider students' experiences of using multiple resources to construct meaning, rather than establishing equivalent learning outcomes. The findings extend the classroom questions raised by Putri and Hasanudin (2022), whose library research discussed Canva as a possible supporting medium for junior high school poetry instruction. The present study contributes observations and participant accounts from a specific classroom. Its contribution concerns how students and the teacher experienced the activity, including the support some students required, rather than proof that the application improves poetry-writing performance.

Students' completed products combined written poetry with illustrations, colors, typography, and layout. This combination makes Canva-assisted poetry writing relevant to digital multimodal composing because meaning may be communicated through relationships between language and visual resources. An image may reinforce an environmental theme, while the arrangement of text may guide readers' attention. Whether these choices contribute meaningfully must nevertheless be examined in relation to the poem itself. Hafner and Ho (2020) emphasize the importance of considering how multiple modes are coordinated and how composing processes relate to assessment. Their perspective supports examining students' design decisions alongside the literary characteristics of their work. Applied to this study, it suggests asking whether an illustration complements the imagery, whether typography supports readability, and whether layout preserves the intended organization of lines and stanzas. These questions provide a more informative basis for interpretation than treating visual attractiveness as evidence of poetic quality.

Safitri et al. (2018) similarly identified a need for poetry-learning materials that address diction, imagination, language style, meaning, and supporting illustrations. Their findings help explain why literary elements should remain central when visual resources are introduced. In the present context, Canva offered a medium for presenting poetry, but the quality of students' expression still depended on the written content. A polished template could accompany either a well-developed poem or a poem requiring further revision. The reported score ranges do not provide sufficient evidence of improvement in literary quality. Without a complete rubric, comparable tasks, individual paired scores, and information about raters, a change in score ranges cannot establish gains in creative writing. The defensible interpretation is that students produced digitally presented poems containing observable literary and visual characteristics. Claims about increased writing quality or digital literacy require further evidence.

Although the findings describe active participation and favorable responses, some students still needed assistance with visual layouts and richer poetic expression. These difficulties indicate variation in how students approached the activity. Familiarity with Canva, confidence in selecting language, and the ability to connect images with meaning may have shaped their experiences. The available data do not

establish the relative contribution of these factors, but they identify useful questions for subsequent investigation. The need for assistance also has practical implications for instruction. Teachers can guide students to explain why particular words, images, and design elements suit their poems. Feedback can address poetic meaning and visual presentation separately before considering how they work together. This approach would help maintain attention to writing while allowing students to explore digital design as part of the activity.

The study offers a contextual description of one class, supported by observations, interviews, and student products. Its interpretation is limited by the small interview group and incomplete reporting of participant selection, instructional duration, assessment procedures, and qualitative analysis. The manuscript also provides limited direct quotations and complete poem excerpts, making some interpretations difficult to evaluate independently. These limitations restrict the transferability of the findings and prevent conclusions about causal effectiveness. Future research could document the composing sequence more fully, examine successive drafts, include contrasting student experiences, and present complete excerpts illustrating the relationship between poetic language and visual choices. If improvement is investigated, a transparent assessment rubric should distinguish literary content from visual presentation and be applied to comparable writing tasks. Within the present study, Canva can be understood as a supporting medium in a teacher-guided poetry-writing activity, with its role interpreted through observed practices and participant experiences.

CONCLUSION

This study described students' creative skills in Canva-assisted poetry writing in Class VIII A at SMP Negeri 1 Sengah Temila. Observations, interviews, and student products indicated that students explored poetic themes, used figurative expressions, and combined written content with visual elements. The interviewed students perceived Canva as useful for exploring and presenting ideas and described the activity as enjoyable. However, some students continued to require guidance in developing poetic expression and organizing visual layouts. The findings suggest that Canva can serve as a supporting medium within teacher-guided poetry instruction. Its role should be understood through students' writing experiences and the relationship between poetic language and visual choices. Attractive design and positive responses do not, by themselves, demonstrate literary creativity, improved writing quality, or increased digital literacy. The descriptive qualitative design therefore supports contextual conclusions rather than claims of causal effectiveness. Because the study involved one class and a limited interview group, its findings should be interpreted within that setting. Teachers may use visual resources alongside explicit guidance on diction, imagery, figurative language, and coherence. Future research should document composing processes more fully, include contrasting participant experiences, and examine literary content separately from visual presentation through transparent assessment procedures.

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