

UTILIZING INDONESIA'S SUPER-DIVERSITY AS A LEARNING SOURCE IN CREATIVE WRITING TEACHING FOR INDONESIA EFL STUDENTS

Wenda Marlin Kakerissa

*Faculty of Language and Literature Education, Universitas Pendidikan Indonesia,
Bandung, West Java, Indonesia*
Email: w3nlin@yahoo.com

Nenden Sri Lengkanawati

*Faculty of Language and Literature Education, Universitas Pendidikan Indonesia,
Bandung, West Java, Indonesia*
Email: nendensl@indo.net.id

Ahmad Bukhori Muslim

*Faculty of Language and Literature Education, Universitas Pendidikan Indonesia,
Bandung, West Java, Indonesia*
Email: abukhmuslim@upi.edu

APA Citation: Kakerissa, W. M., Lengkanawati, N. S., & Muslim, A. B. (2023). Utilizing Indonesia's super-diversity as a learning source in creative writing teaching for Indonesia EFL students. *English Review: Journal of English Education*, 11(2), 525-538. <https://doi.org/10.25134/erjee.v11i2.7343>

Received: 14-02-2023

Accepted: 17-04-2023

Published: 30-06-2023

Abstract: Much research on English creative writing has been carried out considering how important creative writing is for learning literature in general and English in particular. Likewise, research on Indonesia's super-diversity. However, more research on English creative writing still needs to be done using Indonesian super-diversity as a learning resource. For this reason, this research with a qualitative descriptive method was carried out. This study explored the benefits of teaching creative writing utilizing Indonesia's super-diversity as a learning resource. The research instruments were questionnaires and student artifact documents. Fifty-nine participants from the Creative Writing Language Education: Poetry class were involved. They are convenient and purposeful samples. The results showed that students' English skills improved, and their knowledge of Indonesian diversity, including cultures and traditions that were new to students, also increased. Even the topic of diversity instilled in students a sense of love for the country and respect for differences. Similar research can also be conducted on other subjects so that tolerance and mutual respect become a beautiful culture in the lives of Indonesian people.

Keywords: *benefits; creative patterned poetry; Indonesia super-diversity.*

INTRODUCTION

Literature review from several sources in online mass media states that creative writing has become a topic widely discussed in academics, publications, and literature in the last five years. Creative writing is also a compulsory or elective subject in the digital era curriculum in various countries. Therefore, it is unsurprising that many institutions or universities/campuses held national or international webinars, seminars, or even workshops under the creative writing theme. Some examples include the "International webinar on creative writing in online learning mode" organised by English Literature Untag Surabaya on June 19, 2020, which 647 participants from various countries attended. Surabaya State University also held a national webinar under the

theme "Trends and challenges of creative writing in the digital era" on August 26, 2020, which 400 participants from various professions attended. There is also a student webinar series held by NALA Ireland under the creative writing theme via Zoom on November 4, 2021. Of course, many more similar activities are being carried out in other regions or countries. Most of the information obtained reveals that creative writing is an activity that can be done anywhere, anytime, and without time limits so that it can be done in a relaxed manner while following the imagination of the writer.

However, what is the definition of creative writing? The definition of creative writing varies greatly. Each writer can define creative writing according to their ideas, imagination, and

creativity. Maley (2018), in his article entitled "Creative Writing for Language Learners and Teachers," defined creative writing as a text production with an aesthetic rather than a purely informative, instrumental, or practical goal. Even Kumar (2020) stated that creative writing is a writing activity that gives freedom to the writer to create his/her own thoughts and feelings about an object so that the work he/she produces is more personal. Having the same voice with Maley (2018), Kumar (2020) also added that creative writing has the significant quality to evoke sensations. However, these various definitions have the same standard concept, namely an author's accessible writing that is original, using creative ideas, creative imagination, and creative writing methods so that people who read the work can enter into the author's creative imagination and enjoy the creativity of the idea and how to write the work. Creative writing also consists of several forms of writing, as quoted from Licciardi (2021) in a learning video entitled "What is Creative Writing?" namely: poetry, drama, film and television scripts, fiction, songs, any scripts (speeches), autobiographies, and individual essays. However, this study focused on creative writing in poetry, specifically English creative writing.

Creative writing requires ideas. The knowledge of each author could have inspired the idea, and it could also have been from the author's reading material, phenomena that occurred around the author, or merely the author's imagination. A creative writing teacher can explore using Indonesia's diversity as creative writing material. Similar research has never been done before. Creative writing from Indonesia's unique diversity can be promoted through literary stories such as poetry, short stories, or non-fiction stories. Works produced through creative writing can also inspire readers to maintain the richness of cultural diversity, for example when the EFL students are asked to produce creative writing about the Borobudur Temple from Central Java, it is expected that the students' poems about the Borobudur temple can inspire readers to maintain and care for one of the wonders of the world that belongs to the Indonesian nation. Thus, using Indonesian diversity as the primary material for creative writing allows writers to inspire, educate, and entertain readers while expanding their understanding of the unique diversity of Indonesia. The biggest challenge of this activity was when EFL students were asked to produce creative writing in the form of a simple poem in

English and follow a specific pattern of writing according to the type of creative poetry requested using the topic of Indonesian diversity. This study explored it.

Study about creative writing has been widely carried out both inside and outside Indonesia. This patterned poetry is very familiar with the term creative writing (poetry) for some people. When EFL students learn English, they could utilize writing poetry as a practical way. This is in line with Alsyouf's study (2019). Many literature reviews reported an elemental connection between poetry and memory when educators and learners utilize poetry in-class activities. Poetry or any poetic words tend to be easier to memorize than non-poetic ones because learners are motivated to read and re-read the words, so it can assist the learners in improving their memory. By doing this, learners are expected to remember other information more receptive. After all, Saputra (2022) stated that reading any kind of literature is a great combination of reading for information and enjoyment. Thus, it bridges the need for more non-literary texts. Meanwhile, Alsyouf (2019) added that creative writing activities, such as poetry, are beneficial where language plays a significant role as a rich source of learning because it can maintain the memory of EFL learners.

Moreover, this activity is carried out continuously. The previous studies showed that learning about creative patterned poetry has many advantages for EFL students. The EFL learners can enjoy practicing creative poetry writing as an effective classroom method that assists in avoiding falling into the traps of the routine of traditional ways of instruction. Creative patterned poetry in EFL classrooms is an ever-renewing, profitable, and enjoyable learning method since poetry, as a branch of literature, is an inexhaustible source of language (Alsyouf, 2019). Furthermore, Cubukcu (2001) and Cumming (2007) argued that one of the main study areas in ELT is utilizing creative writing in English classes. Rejina (2021) emphasized that creative writing has several benefits in improving students' language skills; besides improving English skills, students' vocabulary knowledge also increases. Creative writing (poetry) is a significant tool and a great source for familiarizing learners with an extensive vocabulary and its utilization (Khan, 2019). Poetry teaching is a form of self-expression for poets, in this case, students. Even poetry can educate more than basic understanding inside and outside academics. Even more

significantly, teaching creative writing in ELT classes can increase students' creativity since they are free in an open interpretation.

However, due to some considerations, the current study focused on exploring the benefits of teaching creative writing utilizing Indonesia's super-diversity. First, Indonesia is a multicultural country that is so rich with diverse cultures, religions, ethnicities, races, and even social statuses. Each region in Indonesia has different customs, cultures, beliefs, and habits that must be maintained and appreciated by everyone who comes from the same or different tribes so that they become national wealth, that is, the wealth of the nation.

Second, Nieto (1994) conducted a study on multiculturalism in some schools in America, and the result revealed that by infusing students' diversity in schools' curricula, more students would feel less angry about their invisibility. Minority students particularly experience this. So do the teachers. In her opinion, that is a part of respect. She assumed that it is significant since America is a multicultural nation. It is the same with Indonesia, which is also a super-diversity country. Therefore, learning about Indonesia's super-diversity through creative patterned poetry is vital.

Third, there are many benefits to learning about Indonesia's super-diversity. Two of them are increasing love for the country and respecting differences, which people usually call tolerance. Furthermore, the Drexel University School of Education website states that there are at least two benefits when teaching students about diversity, namely first, introducing students to various cultural and social groups, and second, preparing them to become citizens with a sense of belonging—high tolerance and respect for differences in various communities. It is also the same with Nieto (1994) in Anggriawan (2020) that tolerance, acceptance, respect, affirmation, solidarity, and critique are significant in building a harmonious life in a super-diversity country. In the Indonesian context, encouraging students by teaching them about the super-diversity of Indonesia will enrich their knowledge of diversity, prepare them to adapt and accept other cultures that must also be respected, create tolerance and respect for differences such as religions, cultures, ethnicities, races, beliefs, and so on, so that at the end, they can instill a sense of love for the country that is rich in diversity. Susanto (2017) argues that one of the benefits for students in learning Indonesia's super-diversity is

to build students' positive perceptions of Indonesian cultural diversity. Conceptually, the students' positive perception of the nation's cultural diversity refers to the ability of each element of the country to interpret the conditions of plurality and multiculturalism as educational values that align with the principle of diversity.

Referring to the three reasons mentioned previously, this study aimed to explore the benefits of teaching creative writing by utilizing Indonesia's super-diversity for Indonesian EFL students. Holmes and Moulton (2001) suggested that one way to learn English creatively is to have students write creative and simple poems with specific patterns. Holmes and Moulton (2001) offered 25 types of creative patterned poetry. However, the study's researchers only selected 7: Acrostic poem, Adjective poem, Adjective Placement poem, Adverb poem, Beginnings and Endings poem, Bio poem, and Contrast poem. These seven types of poetry were chosen to consider the lecturing time of 1 semester, which is 16 meetings only. One type of poetry requires two weeks. The first week is used to explain the poetry and its patterns, while the second week is used to present the students' patterned poetry. Table 1 portrays the distribution of those seven poems in 1 semester of lecturing.

Table 1. *Distribution of seven poems*

Week	Types of Poem	Event/Culture	Representation
1	Acrostic poem	Natsepa Beach	Ambon city
2		Presentation	
3	Adjective poem	Reba Ritual	Kupang
4		Presentation	
5	Adjective Placement poem	Solo Batik Carnival	Solo
6		Presentation	
7	Adverb poem	Soto Banjar	South Kalimantan
8		Presentation	
9	MID EXAM	Presentation	
10	Beginnings and Endings poem	Mangongkal Holi	North Sumatra
11		Presentation	
12	Bio poem	Frans Kaisiepo	Papua
13		Presentation	
14	Contrast poem	Mask Dance	West Java
15		Presentation	
16	FINAL EXAM	Presentation	

It is expected that the teaching of foreign languages such as English has an excellent opportunity to instil cross-cultural awareness while at the same time embodying the multicultural education standards that have been stipulated in the Education Law Number 20 of 2003 to avoid conflict. However, the education law has yet to be implemented optimally in Indonesia. Incorporating Indonesia's super-diversity materials into teaching materials is one way that teachers can create so that each student and teacher who comes from different backgrounds such as religions, languages, cultures, ethnicities, and even social statuses have a high tolerance and respect for differences to minimize religious and social conflicts as had happened in the cities of Ambon and Ternate a few years ago. As mentioned, research on creative patterned poetry has been carried out widely both outside and within Indonesia. However, research on incorporating Indonesia's super-diversity through learning patterned poetry has never been done in Indonesia, especially in Ambon. This city has experienced religious and social conflict. Another significance of this research is to motivate other teachers to be able to use Indonesia's diversity as creative teaching materials in other lessons or subjects at school or university. Thus, this research must be carried out by considering some of the significance mentioned.

METHOD

The study explored the benefits of teaching creative writing utilizing Indonesia's super-diversity as a learning resource from Indonesian EFL students' voices. This study employed a qualitative descriptive method. As primary data collection, a questionnaire in Indonesian was distributed via Google form. Fifty-nine respondents were involved in a creative writing (poetry) subject at a state university in eastern Indonesia. They were chosen as the respondents of this study because: 1) this class was the most suitable for the research topic, namely creative writing, 2) they had passed an introductory literature course, namely Literature in Language Education, 3) they were easily accessible to researchers, and 4) they were willing to fill out the questionnaire. Wan (2019) stated that as long as the recruited respondents felt comfortable and accessible in collecting research data, they were convenience sampling.

The rating scale questionnaire consists of statements that are followed by the rating of the

participants' existence starting from strongly agree (SA), agree (A), disagree, (D) to strongly disagree (SD). The researchers made up fifteen statements in the questionnaire based on classroom observation during the learning process. Questions 1 to 9 explored students' voices on learning patterned poetry. Questions 10 to 13 focused on exploring students' voices on learning about Indonesia's super-diversity. Questions 14 and 15 focus on general perspectives on learning patterned poetry using Indonesia's super-diversity. Thus, the questionnaire results were analyzed based on the three sub-topics above and discussed by adding to the discussion of previous creative writing research results. After that discussion, it was followed by the result of students' artifacts, namely MID and Final examination results. For more details, each statement in the questionnaire can be seen in the finding and discussion section. To assist in getting the frequency and percentage, Jeffrey's Amazing Statistics Program (JASP) 0.14.1. was used to manage the questionnaire data. There was also documentation of students' artefacts. Students' artifacts refer to the students' works (creative patterned poetry) in Mid and Final examinations. The students' works were assessed using a rubric adapted from RCampus (2023). It is not a standard rubric, yet it is a particular rubric for assessing students' creative writing products. The rubric can be seen in Table 6 in result and discussion section.

The procedure of the study can be seen below:

(1) Researchers designed and created teaching materials using Indonesia's super-diversity for Creative Writing Language Education: Poetry subject. Several cultures, customs, events, and even traditional foods from several regions in Indonesia were taken as topics of discussion in creating creative patterned poetry (creative writing) for the students. The researchers' design became samples for students to produce their creative writing.

(2) Taught the students patterned poetry using Indonesia's super-diversity as the learning source. They had been informed that their class was used as a research class. There were MID and Final exams. Everyone agreed.

(3) Asked and assisted the students in producing their creative writing (poems).

(4) MID exam.

(5) Asked and assisted the students in producing other creative writing (poems).

(6) Final exam

(7) Asked students to fill out a scale rating questionnaire about the advantages of utilizing Indonesia's super-diversity as the learning source in creative writing teaching.

(8) Analyzed the result of the questionnaire.

(9) Reported the result.

The data were analyzed descriptively when the study participants had filled out and submitted the questionnaire. After analyzing the data, a conclusion was drawn, and ultimately it was reported. The consequent part portrays the finding and discussion of the study.

RESULTS AND DISCUSSION

Before going deep into the result and discussion, a brief description of the seven types of selected poetry and each pattern of the poems that the participants must adapt will be provided first in this part. The learners must follow the pattern or rule of each type of poetry. First, Acrostic Poem. It is a type of creative writing in which each initial letter in each line spells out a word vertically, and the initial letters summarize the theme or object of the poem. Spelling, vocabulary, and dictionary usage are emphasized. The pattern of the acrostic poem follows its rules: determine and write a simple theme or object vertically in the column on the left side of the paper. Do as in the "word" below.

W (write a word, phrase, or sentence starting with the letter of the word being spelt down the left column)

O (write a word, phrase, or sentence starting with the second letter of the word being spelt down the left column)

R (write a word, phrase, or sentence starting with the third letter)

D (write a word, phrase, or sentence starting with the fourth letter)

Continue the pattern for each letter in the word.

Second, adjective poem. There are only six lines in this creative poem. These lines are loaded with adjectives that describe the object of the poem. Through the Adjective poem, EFL students learn to appropriately practice, identify and even incorporate adjectives, word orders, and adjective agreements. EFL students learn to use adjectives and linking verbs through this poem. Below is the pattern:

Line 1 Noun
Line 2 Similar noun + is/are + adjective 1
Line 3 Similar noun + is/are + adjective 1,

adjective 2
Line 4 Is/are + adjective 1, adjective 2, adjective 3
Line 5 Adjective 1, adjective 2, adjective 3, adjective 4
Line 6 New related noun

Third, adjective placement poem. It is a patterned poem that strongly features a series of adjectives in the proper order. Through this kind of poem, EFL students learn vocabulary, adjectives, and their order in a noun phrase. Below is the pattern.

Choose a destination. You won't be returning for a very long time, so think of special things you'll need to keep you happy, favourite things that you can't bear to be without for a long time.

Line 1: I'm (you're, we're) taking a trip to

Line 2: and I'm (you're, we're) taking all of my (our) favourite things:

Line 3

Line 4

Line 5

Line 6

Line 7 (last line starts with "and")

} Noun clauses with descriptive adjectives

The five-line stanza above can be repeated with new noun phrases as long as the students have items they wish to describe. One option is to give the poem closure by having the last line refer to returning from vacation.

Fourth, adverb poem. The poem modifies or tells the learners more about a verb. The poem explains when, where, why, and how an action happened. Many adverbs end in -ly. Like the adjective, the adverb poem also consists of six lines, accumulating a list of adverbs to describe a single topic or action. The teaching points are adverbs, dictionary skills, and thesaurus usage. Below is the pattern of the adverb poem.

Line 1: Noun

Line 2: Similar noun + verb + adverb 1

Line 3: Similar noun + verb + adverb 1 + adverb 2

Line 4: Verb + adverb 1 + adverb 2 + adverb 3

Line 5: Adverb 1 + adverb 2 + adverb 3 + adverb 4

Line 6: Phrase or clause showing condition,

time, or place

Fifth, beginnings and endings poem. This poem consists of five lines; 4 exclamation statements and one summary at the end. Lines 1 and 3 have the same theme as lines 2 and 4. This type of poetry can be used when educators ask their EFL students to think about and describe something contrasting or opposite. Interestingly, the 5th or the last line summarizes the poem by repeating one dominant word three times, namely the poem's theme. The teaching points are exclamatory statements, opposites, and contrast. Below is the pattern of the poem.

Farewell to
Hello to
Farewell to
Hello to
It's,,

Yes to
No to
Yes to
No to
It's,,

Sixth, bio poem. It is a simple poem about a person's life or subject using a series of adjectives, relative clauses, and items. The poem can be based on personal knowledge, yet on the other hand, it can also be a creative showcase for research on people, plants, or animals. The teaching points are on adjectives, relative clauses, and items in a series. Below is the pattern of the Bio poem.

Line 1: First name
Line 2: Four traits that describe the character
Line 3: Relative of (brother, sister, daughter, etc.)
Line 4: Lover of (list three people, things, or ideas)
Line 5: Who feels (three emotions)
Line 6: Who needs (three items)
Line 7: Who fears (three items)
Line 8: Who gives (three items)
Line 9: Who would like to see (three items)
Line 10: Resident of
Line 11: Last name

Seventh, contrast poem. It allows the learners to practice linking verbs followed by adjectives. The learners must describe a given topic by

linking descriptive characteristics to the topic using complete sentences. The poem consists of four lines, with the first three being similar characteristics or traits and the last two being opposite characteristics or traits. The poem may be rhymed or unrhymed. Composing the contrast poem teaches the EFL students adjectives, linking verbs, verbs in the negative form, and the conjunction *but*. Below is the pattern of the poem.

A ____ is ____ .
A ____ is ____ .
A ____ is ____ .
but, a ____ is not ____
.

Subject ...(linking verb) ... adjective,
Subject ... (linking verb) ... adjective,
Subject ... (linking verb) ... adjective,
but subject ... (negative)(linking verb) ... adjective.

To make it easier to analyze the result of the questionnaire, the finding was presented in four parts, namely students' voices on the learning of the patterned poetry, students' voices on the learning about Indonesia's super-diversity, general perspectives on the learning on patterned poetry based on Indonesia's super-diversity, and result of students' work in MID and Final examination.

Students' voices on the learning of the patterned poetry

Table 2 below presents that 58 participants out of 59 participants agreed (mostly strongly agreed) that they were interested and comfortable learning patterned poetry for several reasons: they learned a lot of new things about Indonesia's super-diversity, became more confident and challenged in producing the best creative poems, able to communicate using creative words which then can be utilized in other subjects such as Speaking and writing skills, and increasingly proficient in diction for a patterned poem. Even the participants admitted that they learned a lot of new local languages.

Since a poem is more interesting than any textbook for students because it has poetic words, it is unsurprising that learning any kind of literature, including poetry, motivates EFL students to read more and more pieces. According to Burroughs (2018), poetry is a poet's free expression of what he sees or feels, not limited to

certain emotional expressions, whether with or without a specific purpose. This means that if for a specific purpose, the writer must carefully consider the literary techniques of writing a poem. However, even if a writer has understood the meaning of a poem, he can still produce creative poetry. The study participants become more and more creative since every two weeks, they must create new patterned poetry with a different rule or pattern. It is in line with Rejina's (2021) study that creative writing activity can increase learners' creativity by giving them massive opportunities for self-expression and wider open interpretation. This happened because the students did it repeatedly. Thus, students' imagination is also stimulated. In the current study, since the participants must create their patterned poetry following specific rules about Indonesia's super-diversity, the participants learned a lot of many new local words, such as *bekarang iwak*, *baileo*, *bundo kanduang*, *sinden*, *gamelan*, *reba*, *adu betis*, *iki palek*, and many more. This happened because one of the criteria in creating every patterned poetry is that the students must infuse local language/local wisdom to promote a particular culture, ethnicity, race, religion, tradition, belief, and food in Indonesia through their poetry. Nevertheless, the result also revealed that not only a lot of new local languages they got, but the students also got new English vocabulary that can be utilized in other subjects such as speaking and writing.

Chaal (2022), in a conference, stated that in English teaching, language teachers must focus on developing four language skills, namely listening, speaking, reading, and writing integrated, as well as the sub-skills, including; pronunciation, structure, grammar, and vocabulary. Language teachers often mention culture as the fifth skill. Chaal (2022) adds that culture is a significant aspect of EFL teaching, which aims to instill intercultural communicative competence among students. The foreign culture that students study will be a mirror for them to see their own culture. When EFL students learn something they believe in, practice every day, and are accepted confidently by society, they will feel happy. It is also fun when the students learn about a culture that is different from theirs. The ability to read and write is, of course, closely related to literature in language teaching. Likewise, listening and speaking skills. So, teaching culture provides the same importance and benefits in learning students' four English language skills. Since the participants of the current study had to create their

patterned poetry using Indonesia's super-diversity and then read it to their friends and lecturer, they must expose their literature knowledge about the super-diversity of Indonesia, writing, speaking, reading skills to express their knowledge, and finally listening skill to listen to others' works (different culture, ethnicity, race, religion, tradition, belief, and food). By listening to other classmates' creative writing (poetry), students' communication skills are also improved (Deepa and Ilankumaran (2018). Hameed (2019) through his research, shows that there is a very clear and guaranteed positive relationship between teaching English poetry as a source of teaching and learning four skills in English including pronunciation, grammar, structure, and vocabulary. This means that teachers and students can use poetry as a learning resource to learn English skills. Not only that, Farrah and Al-Bakri (2022), through their study, mentioned that utilizing poetry is beneficial in developing learners' vocabulary, pronunciation, and motivation as well.

Suppose this creative poetry writing activity is continuously carried out, honed, and accompanied/guided by educators or anyone professional in creative writing. In that case, it is believed that students' creative writing skills will benefit their future, or in other words, creative writing can be turned into a remunerative career. Thukral (2022) in a website writes that "creative writing is a lucrative career." He adds that some trend and demand issues can earn the writer/poet \$100,000 yearly. However, it depends on the poet's field of expertise and level of skill. She/he must drill the skill happily without coercion from anyone or anything by using unlimited imagination.

When students were learning to produce patterned poems by following specific rules, few admitted that this was their first time producing a poem.

"I never write poems, mam. I'm so sorry, this is my first time writing a poem, mam" (KK, 2023).

What is even worse is when the poem that must be composed must follow specific writing rules. Some say that they just realized that poetry is patterned and not just free writing.

"Mam, I just knew that poem has a certain pattern." (MF, 2023)

"Mam, I thought writing poem/poetry is free writing, no need any rules." (SFS, 2023)

“So did I, mam. I thought that writing a poem is just about my imagination, not related with culture at all.” (RH, 2023)

They conveyed those honest and innocent expressions at one of the moments after finishing the presentation of the acrostic poem. This means that composing poetry is something new for them and, simultaneously, a challenge that the students and their lecturer must face. This condition further motivated the lecturer to teach their students by introducing other types of patterned poetry and asking them to make the same poem with the specified pattern. Actually, the most significant factor in creative writing is motivation. Both students and teachers must have motivation, namely the driving force from within each to teach and invite students to write poetry and encouragement from within students to write, because the writing problem is quite difficult, especially writing poetry in English, especially for EFL students. Having motivation within each one is a good writing capital. Gonen (2018) through a study, argued that teaching poetry in language classes can promote motivation, creativity, and self-expression along with multi-skill development and interaction among students. But all of that can be achieved if there is motivation from the teacher and the students themselves. Motivation will determine the success or failure of a creative writing activity (Qur'aini, Anggraini, Widodo, 2020).

Table 2. *Students' voices on the learning of the patterned poetry*

Statement	(SA)	(A)
I'm interested in learning creative patterned poetry because I have learned a lot of new things about Indonesia's super-diversity	54p (91.5%)	4p (6.8%)
I feel comfortable in learning creative patterned poetry because it is not testing but trying to assist me learning about the super-diversity of Indonesia	43p (72.9%)	16p (27.1%)
I become more confident in creating patterned poetries.	32p (54.2%)	27p (45.8%)
I feel challenged to create and produce the patterned poems that get better in each process	39p (66.1%)	20p (33.9%)
The activity of creating creative patterned poetry enables me to interact through communication using creative words too	34p (57.6%)	24p (40.7%)

The varied types of patterned poetry encourage me to produce very creative poems too	42p (71.2%)	17p (28.8%)
I'm getting better at word choice when composing a patterned poem	42p (71.2%)	16p (27.1%)
I got a lot of new vocabulary which I can use in other subjects such as Speaking and Writing skills	42p (71.2%)	16p (27.1%)
I get a lot of new local languages from Indonesia's super-diversity through patterned poetry	34p (57.6%)	24p (40.7%)

Students' voices on learning about Indonesia's super-diversity

Table 3 below shows that learning to make poetry based on Indonesia's super-diversity made participants aware that Indonesia is a super-diversity country. Another advantage is stimulating thoughts and feelings because of students' curiosity about Indonesia's super-diversity so that participants' knowledge increases, such as knowledge about the origin of certain cultures in Indonesia.

Those results cannot be denied because when the students learn about any literature, they indirectly also learn about the authors' culture or the object or topic written in the work. Therefore, it is not surprising when Saputra (2022), in his thesis, mentioned that poetry is universal. Themes of poetry always deal with universal emotions, such as love, jealousy, amazement, enmity, admiration, children, death, and other feelings. So it is expected that students will have absolute control over these feelings. Another reason poetry is universal is because a writer or a poet can use any topic as his/her idea. There is no limitation in exploring ideas. Poetry deals with all cultures and situations in the world. Social environment can be an option. Qur'ani, Anggraini, and Widodo (2020) argued that the social environment could be an alternative choice for students or poets in composing creative writing. Students can start by observing their social environment, allowing them to express their feelings/ideas through a simple poem. By learning any literature, EFL students will learn to respect their and other cultures.

It is a fact that literary texts are representational rather than referential. Referential language is very informational and less appealing, while figurative language appeals to someone's mental state and is extremely interesting. In the current study, the literary text

that is creative patterned poetry shows two functions at once: literary text as a figurative language of the students as the poets and also referential about Indonesia's super-diversity. The referential language through the patterned poetry also increases the student's knowledge of specific cultures in Indonesia, for example, when they learn about the finger-cutting tradition called *Iki Palek*. Most of them just knew/found out that the tradition is of the Dani tribe from Papua. It increases their knowledge. The respondents of this study came from several ethnic groups in Indonesia, such as the Bugis, Javanese, and Ambonese, who also come from several small villages in Maluku. When an Ambonese student (JFW) produced and presented "Baileo", which is a traditional house of Maluku people, there were several friends from other tribes who just understood that "Baileo" is the name for the traditional house of the Maluku people.

"Oh, so "Baileo" is a traditional Moluccan house?" (RAC, 2023)

"Sorry, mam, I just found out, even though I have lived in Ambon for over three years." (VW, 2023)

This means that learning to produce patterned poetry using Indonesian diversity as the primary material can add insight and knowledge about Indonesian culture, thereby instilling respect for other people's cultures which are also national culture. When JFW finished presenting his poem about "Baileo," the lecturer asked him about his feelings, and he said:

"I am proud, mam, because through patterned poetry I can introduce and promote Maluku traditional house to friends who do not come from Maluku." (JFW, 2023)

In creating patterned poetry, students must employ an appropriate language adapted to the situation and condition in the created poetry. The educators asked the learners to use the local term in promoting the local thing in their creative poems.

Table 3. *Students' voices on learning about Indonesia's superdiversity*

Statement	(SA)	(A)
After learning about Indonesia's diversity, which is expressed in creative patterned poetry, I became aware that Indonesia is	31p (52.5%)	27p (45.8)

a superdiversity country.		
Materials about culture, traditions, and the wealth of the other regions in Indonesia stimulate my thoughts and feelings because of my curiosity	41p (69.5%)	17p (28.8)
My knowledge increases when I'm required to choose an object/culture/tradition from another area in Indonesia	46p (78%)	13p (22%)
I come to know about some of the origins of certain cultures originating from certain regions in Indonesia	38p (64.4%)	20p (33.9)

General perspectives on the learning of patterned poetry using Indonesia's super-diversity

Table 4 below portrays students' general perspectives on learning patterned poetry based on Indonesia's super-diversity. The table shows that the participants' grammar and pronunciation skills improved. As mentioned previously, students' vocabulary knowledge increased and can also be seen in their communication; they also employ it creatively in other subjects such as speaking and writing. It is in line with Alsyouf's (2019) point of view that poetry is a rich source of vocabulary and syntactic structures that the learner of EFL can employ for language interactions. The study participants of the current research also experienced it. Wysocka (2019) argued that poetry writing activity significantly decreases students' grammatical errors and is a means of 'grammar refresher'. Likewise, their grammar and pronunciation improved since the students were asked to make the correct sentence structure adapted to the poem pattern they were working on. Every time they get a new word (unfamiliar word), either they or their friends employ in their poems, they were trained to pronounce it correctly. When students learn poetry which is part of literature, one of the results that is clearly visible is that students acquire a lot of new vocabulary/unfamiliar words (Iankumaran & Deepa, 2018). This result will affect their communication skills as well. They can also utilize new vocabulary / new poetic words in speaking and writing skills as receptive skills.

Finally, learning to make poetry based on Indonesia's super-diversity can instil a sense of love for the country and respect for differences. After students took the final exam, there were a number of them who came to their lecturer and said that the learning activity of producing creative writing was really fun for some reasons,

namely first, their English language skills increased, which was noticed by their knowledge and skill on grammar and pronunciation that were getting better. Second, students creative writing activities using Indonesian super-diversity every week make them richer in knowledge about the nation's culture, fostering a love for national wealth and the nation. Third, students are more creative in writing. This is evident from the diction or choice of words that they use are very varied, and they rarely use exact/repeated words. One of the benefits of using poetry in English teaching is improving students' writing skills, especially in choosing the appropriate diction (Imron & Hantari, 2021).

A study conducted by Fithriani (2021) reveals that EFL students enjoy writing poetry as an expressive pedagogy, eliminating the negative notion that EFL students lack interest and appreciation in writing poetry. To achieve enjoyment, Arafah (2018) argued that a language teacher must ensure that any literary works, including poetry, that will be discussed make their students happy and enjoy writing activities. The two factors above are "motivating factors" that inspire students to read and are interested in reading and producing creative writing (poetry).

The findings of this study certainly contribute significantly to the existing literature because learning English usually focuses on vocabulary, grammar, pronunciation, tenses, language expressions, and others. Even though the findings of this study indicate that EFL students can learn English by composing creative writing using Indonesia's super-diversity as the primary material for writing. Writing activities like this are, of course, very influential on students' English skills while at the same time increasing and enriching students' knowledge about the nation's culture. It is expected that EFL English teachers can also apply this method, namely using Indonesia's super-diversity as the main material in learning English, for example, infusing stories about culture, traditions, customs, traditional food, and art from ethnic groups in Indonesia in their teaching materials. From that material, students can learn about articles, adverbs, verbs, tenses, and grammar to hone students critical thinking when explaining a particular culture. In essence, one activity gets many benefits.

Literature is also related to developing language skills such as listening, speaking, reading, and writing (Yulnetri, 2018). In this current study, students are also allowed to share knowledge about the ideas their friends convey in

their creative writing presentations. When friends share knowledge about another friend's poetry object, they can also convey their thoughts/criticisms about that object, for example, one of the Dani tribal traditions in Papua, namely "Iki Pelek". Some argue "why do they have to cut thier finger?" Wouldn't that add to the sadness/distress, especially in making a living daily? From this, it can be seen clearly that creative writing can hone students' critical thinking and how they should behave in the midst of Indonesia's cultural super-diversity.

Table 4. *General perspective on the learning of patterned poetry based on Indonesia's super-diversity*

Statement	(SA)	(A)
Learning to create patterned poetry based on Indonesia's super-diversity not only increased my knowledge about it but also improved my English Grammar and Pronunciation	43p (72.9%)	15p (25.4%)
Patterned poetry material based on Indonesia's super-diversity is crucial in instilling a sense of love for my country and respect for differences.	47p (79.7%)	12p (20.3%)

Result of students' work in the MID and final examination

For the MID exam, students were free to choose one of the four types of poetry taught: acrostic poem, adjective poem, adjective placement poem, and adverb poem. Their selection was also very varied. Some feel safe choosing an acrostic poem or an adjective poem, but some like the challenge of choosing an adjective placement poem or an adverb poem. Each type of poetry requires good language skills and high creativity, especially in choosing the right words (appropriate diction), not repeating them, and using them in the proper position.

Meanwhile, students were asked to compose a creative contrast poem type for the final exam. According to students, a contrast poem was the most challenging type because it involved imagination, creativity in choosing words, and having to use several opposite adjectives. Therein lies the challenge.

Table five below reveals that 71 was the lowest score in the MID examination, while the highest was 86. There was an increase in the Final examination, with the lowest score being 84 and the highest score being 95. The results from these

two examinations are categorized into the good to outstanding category. So, it is inferred that the participants got the best score assessed using an assessment rubric.

Table 5. *The result of the students' work in the MID and Final examination*

Exam	Lowest	Highest	Category
------	--------	---------	----------

Result			
Mid	71	86	Good to Very Good
Final	84	95	Good to Very Good

Below is the rubric for assessing students' creative patterned poetry in the Mid and Final examinations.

Table 6. <i>The scoring rubric to assess students' creative patterned poetry</i>				
Category	Exceeding Standards 4 pts	Meeting Standards 3 pts	Approaching Standards 2 pts	Bellow Standards 1 pts
Creativity	Very creative	Creative	Ordinary/routine	Imitative
Originality & Meaning	Poem is original which proves that the poet put thought into words and uniquely conveys his/her ideas and emotions	Poem is thoughtful. A couple of phrases or ideas may be revisited, yet the overall product is carefully written	Most of the poem appears to be rushed. This is evident in the poet's redundancy or use of cliches	Poem appears to be thoughtless or rushed. Ideas are unoriginal. The product is very repetitive
Sensory Detail	Vivid, detailed images, & intensely felt emotion make the poem come alive	Clear sensory images are used to portray ideas/emotions	Some use of image, idea/emotion	Difficult to visualize image/emotion
Form/Pattern	The poem is complete and follows its intended form/pattern	The poem is written in its proper forms with a few mistakes	The poem is somewhat written in its proper form	The poem is not written in its proper form
Grammar	Proper use of English spelling and grammar is used consistently throughout each poem. Punctuation is utilized when necessary	A couple of spelling or grammar mistakes are evident, yet do not diminish the meaning of the poem. Punctuation is utilized when necessary	The poet's intended meaning is confusing by several spelling or grammar errors. Punctuation may be misused	There are numerous spelling or grammar errors, making the poem difficult to understand. Punctuation is used incorrectly

On average, their shortcomings are in spelling and grammar errors. Sometimes when the students have to use the past tense in their work, they keep using the present tense. And vice versa. However, in general, the best grade of the participants lies in using the right pattern, a high level of creativity, and the originality of the work. Some students even achieved the highest score on their sensory detail because they could express vivid and detailed images and the best imagination to create an atmosphere that seems real and makes the reader feel as experienced by the poet. It shows their creative thinking and feeling. Therefore, it is unsurprising when Maley (2018) stressed that creative writing is a personal activity involving feeling and needing creative thought. A created product requires a unique combination of creative thinking and feeling. A poetry is considered as 'articulate energy.' Maley (2018) added that creative writing is aesthetically motivated and deals less with facts than the imaginative representation of emotions, events, characters, and experiences.

Below are some student-written examples from their MID and final examination.

A *Serimpi* dance is slow
A *Serimpi* dance is graceful

A *Serimpi* dance is deliberate
But a *Serimpi* dance is not boring

A *Serimpi* dance needs the beautiful sound of *gamelan*
A *Serimpi* dance needs *sanggul*
A *Serimpi* dance needs *sampur*
But a *Serimpi* dance doesn't need a *dalang*
(Contrast poem by JFW)

Keukarah
Keukarah tastes savory
Keukarah tastes savory, sweetly
Tastes savory, sweetly, deliciously
Savory, sweetly, deliciously, lusciously
Aceh
(Adverb poem by RK)

Maratua Beach is a wonderful beach in East Kalimantan
A lot of lodges are comfortable to live in
Rest in a quiet place to relax body and soul
Amazing ocean diversity inside the sea
There are many kinds of beautiful sea animals
Unforgettable experiences to share with beloved persons
A holiday weekend must be spent here

Brightly blue water along the coast

Eating *gence ruan* will be more tasty
After snorkeling and diving into the deep of the ocean

Come here and enjoy the sedately vibes
Honestly, you won't regret it in your life
(Acrostic poem by RK)

Ma'nene

Ma'nene is accustomed
Ma'nene is accustomed, antidotal.
Is accustomed, antidotal, bold
Accustomed, antidotal, bold, courteous
Ritual
(Adjective poem by FAT)

I'm taking a trip to Lampung to enjoy Lampung
Krakatau festival
And I'm taking all of my favorite things
Two little pink and white suitcase to keep my clothes
The cutest green Polaroid camera
Some souvenirs from my city for my friend in Lampung
A beautiful and colorful Lampung's traditional clothes can be seen in this festival
And of course, it will be a memorable things to keep
(Adjective placement poem by SM)

Soekarno

Firm, brave, patriotic, politician
Son of Raden Soekemi Sosrodihardjo and Ida Ayu Nyoman Rai
Lover of Fatmawati, Yurike Sanger, and Indonesian people
Who felt, deported, threatened, imprisoned by the Dutch invaders
Who needed to fight Dutch colonial, to propose the name of Indonesian, to repel invaders from Indonesian

Who feared nothing to Dutch colonial, nothing to put back in jail, nothing to dead execution
Who gave his life, effort, energy to fight Dutch colonial

Who would like to see Indonesian independence, Dutch defeat, nation's welfare
Resident of Blitar, east Java

Hatta

(Bio poem by RD)

Farewell to an old lower place
Hello to a new higher place
Farewell to a daily meal
Hello to a delicious meal prepared from buffalo meat
It's a form of respect, respect, respect for ancestor

Yes to respecting the ancestors
No to asking the respect from others
Yes to tightening the ties of kinship
No to living alone

It's a tradition, tradition, tradition of the *Toba* Batak community
(Beginning and Ending poem by WK)

There were still more examples of students' creative works that they submitted in the form of documentation and videos.

CONCLUSION

English learning usually focuses on vocabulary, grammar, pronunciation, tenses, language expressions, and others, covering four skills. However, the results of this study show that producing creative poetry using Indonesia's super-diversity as the primary material for writing can also improve creative writing skills because students have to use the right and creative words. This method can also increase knowledge and love for culture and nation. However, on the other hand, this research has limitations in terms of time. Many participants must also be supported with much time in the student mentoring process, considering that several points are assessed. If one will conduct the same research, ensure the researcher has enough time to process it with each student.

ACKNOWLEDGMENT

Thank you so much for the fifty-nine participants involved in this study. They were the students of the Creative Writing Language Education: Poetry class of the English Education Study Program, Pattimura University, Ambon.

REFERENCES

- Alsyouf, A. (2019). Creative writing as an effective method of learning English as a foreign language: A case study of Arab learners. *Folio 19*(1), 64-68.
- Anggriawan, R. (2020). Elementary school teachers' perspectives and practices of multicultural education in Indonesia. *ISU ReD: Research and eData*.
- Arafah, B. (2018). Incorporating the use of literature as an innovative technique for teaching English. *KnE Social Sciences*, 3(4), 24-36. <https://doi.org/10.18502/kss.v3i4.1914>
- Budi Qur'ani, H., Anggraini, P., & Widodo, J. (2020). Learning to write poetry based on social environment for high school students. *KnE Social Sciences*, 4(4), 103-112. <https://doi.org/10.18502/kss.v4i4.6473>
- Burroughs, C. (2018). *How to make a poem*. Poetry Foundation.

- <https://www.poetryfoundation.org/articles/147699/how-to-make-a-poem>
- Chaal, H. (2022). Culture as a fifth skill in FLT Case-study: Master students at chlef university [Presentation slide]. Didactics of the Foreign Language Conference. Village de langues, University of Monestir, Tunisia.
- Cubukcu, F. (2001). *Use of poetry for EFL purposes* [Unpublished manuscript]. Dokuz Eylul University.
- Cumming, R. (2007). Language play in the classroom: Encouraging children's intuitive creativity with words through poetry. *Literacy*, 41(2), 93-101.
- Deepa, P., Ilankumaran, M. (2018). Teaching poetry enhances speaking skills –an analysis based on select poems. *International Journal of Engineering & Technology*, 7(4), 121-130. <https://doi.org/10.14419/ijet.v7i4.36.24211>
- Drexel university school of education. (2023). *The importance of diversity and multicultural awareness in education*. <https://drexel.edu/soe/resources/student-teaching/advice/importance-of-cultural-diversity-in-classroom/#:~:text=When%20working%20and%20learning%20with,in%20a%20diverse%20working%20environment>
- Farrah, M.A.A., Al-Bakri, R. (2022). The effectiveness of using poetry in developing English vocabulary, pronunciation and motivation of EFL Palestinian students. *Ideas Spread Language Teaching*, 2(1), 1-24.
- Fithriani, R. (2021). Poetry writing in EFL classrooms: Learning from Indonesian students' strategies. *KnE Social Sciences*, 5(4), 59-75. <https://doi.org/10.18502/kss.v5i4.8667>
- Gonen, S. I. K. (2018). Implementing poetry in the language class: A poetry-teaching framework for prospective English language teachers. *Advances in language and literary studies*, 9(5), 29-42.
- Hameed, A., & Jabsheh, M. (2019). The positive relationship between teaching or using English poetry as an instructional source and the teaching- learning of different language skills and sub skills. *Saudi Journal of humanities and Social Sciences*. Scholars Middle East.
- Holmes, V.L. & Moulton, M.R. (2001). *Writing simple poems. Pattern poetry for language acquisition*. Cambridge University Press.
- Ilankumaran, M., Deepa, P. (2018). Teaching literature enhances communication skills – a study with special emphasis on poetry. *International Journal of Engineering & Technology*, 7(3.6), 187-191.
- Imron, A., Hantari, W.C. (2021). How poetry improves EFL learners' vocabulary through curriculum-based dynamic assessment. *Metathesis Journal of English Language, Literature, and Teaching*. 5(1), 1-10. doi.org/10.31002/metathesis.v5i1.2834
- Khan, S. (2020). Why and how to use a poem in ELT classroom. *International Online Journal of Education and Teaching (IOJET)*, 7(3), 803-809. <https://iojet.org/index.php/IOJET/article/view/807>
- Kumar, T. (2020). Approaches in teaching writing skills with creative writing: A Tesol study for Indian learners. *TESOL International Journal*.15(5), 78-98.
- Licciardi, B. (2021). What is creative writing. <https://study.com/academy/lesson/what-is-creative-writing-definition-types-examples.html#lesson>
- Maley, A. (2018). Creative writing for language learners and teachers. British Council English Teaching. BBC <https://www.teachingenglish.org.uk/professional-development/teachers/understanding-learners/articles/creative-writing-language> retrieved in May 2023.
- Nieto, S. (1994). Affirmation, solidarity, and critique: moving beyond tolerance in multicultural education. *Multicultural education*, 1(4), 9–12.
- RCampus. (2023). *iRubric: Writing poetry rubric*. Rcampus. <https://www.rcampus.com/rubricshowc.cfm?sp=yes&code=J2359B> covering students' creativity, originality & meaning, sensory detail, form/pattern, and grammar
- Rejina, K., C. (2021). Role of poetry in English language learning: A review of literature. *Journal of NELTA*.
- Saputra, A. W. (2022). *The use of poetry in teaching English in EFL context: a literature review* (Unpublished thesis). State Islamic University (UIN) Mahmud Yunus.
- Susanto, H. (2017). Perception on cultural diversity and multiculturalism education.

Wenda Marlin Kakerissa, Nenden Sri Lengkanawati, & Ahmad Bukhori Muslim

Utilizing Indonesia's super-diversity as a learning source in creative writing teaching for Indonesia EFL students

- Advances in Social Science, Education, and Humanities Research (ASSEHR)*, Vol. 147. 1st International Conference on Social Science Education. ICSSE. Atlantis Press.
- Thukral, K. (2022). The benefits of choosing creative writing as a career. <https://timesofindia.indiatimes.com/readersblog/miles-to-go/the-benefits-of-choosing-creative-writing-as-a-career-43656/>
- Undang-Undang Republik Indonesia Nomor 20 Tahun 2003 Tentang Pendidikan Nasional.
- Wan, Z. (2019). Participant selection and access in case study research: Challenges and opportunities in qualitative research, Springer, Singapore. https://doi.org/10.1007/978-981-13-13-5811-1_5
- Wysocka, M., S. (2019). Poetry in teaching grammar to the advanced users of Polish as a FL. *Theory and Practice of Second Language Acquisition*, 5(1), 55-72, doi.org/10.31261/TAPSLA.2019.05.04.
- Yulnetri. (2018). Obstacles encountered while integrating literature in teaching English. *Jurnal Ta'dib*, 21, 39-50.