

LESSON PLANNING FOR POETRY INSTRUCTION THROUGH TECHNOLOGY-MEDIATED TASK-BASED LANGUAGE TEACHING

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ABSTRACT

This study explores the planning process for implementing Technology-mediated Task-Based Language Teaching (TM-TBLT) in teaching poetry within a creative writing class. With the increasing integration of technology in language education, TM-TBLT offers an innovative approach that combines authentic tasks and digital tools to foster linguistic proficiency and student creativity. Using a qualitative case study method, this research involved two instructors of the creative writing course in the English department study program at a university. Both of them have applied TM-TBLT for at least one year for this course. The data were collected through interviews and analyzed thematically using the Cultural Historical Activity Theory (CHAT) framework. The findings indicate that the implementation planning focuses on three key aspects: the design of technology-integrated tasks aligned with the three TBLT phases (pre-task, task-cycle, post-task), the careful selection of accessible and pedagogically suitable technologies such as Google Classroom, Canva, and Blackout Poetry Maker, and the adaptation of the syllabus to fit the TM-TBLT model. This study provides valuable insights and pedagogical implications, especially in the lesson planning of TM-TBLT in creative writing course to promote creativity in language learning through technology.

Keywords: creative writing, poetry, technology-mediated task-based language teaching

INTRODUCTION

The last few years have seen technology integration in education revolutionize the traditional approaches to learning, particularly foreign language learning. Task-based language teaching (TBLT), an instructional approach that is centered on the use of authentic tasks to improve language acquisition, has been in the limelight for its effectiveness in constructing communicative competence and creativity (Chong & Reinders, 2020; Gonzalez-Lloret, 2015).

Regarded as an authentic task, poetry, requires not only linguistic competence but also creativity, imagination, and emotional expression. Learners work with real, non-simplified language used for genuine communication, not for textbook drills (Islam, 2022). In addition, poetry also offers real language in context and natural material that connects language form with meaningful content and emotion (Mart, 2021; Wahas et al., 2024).

Technology-mediated TBLT implementation in the instruction of poetry has several advantages. To start with, it subjects the students to several digital tools and platforms that are most likely to aid their creative writing (Bednarek et al., 2019). Some examples of such websites include YouTube and blackout poetry sites that can be utilized in introducing students

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to a variety of poetic devices and forms, as well as co-creation tools like Google Classroom, Canva, and Jamboard that foster collaboration and peer review. Second, technology-enabled activities offer a low-stakes environment in which students are comfortable taking risks with language and experimenting with language, a necessary element of developing writing creativity. Third, the use of technology is consistent with the needs of today's digital-native students, who are accustomed to using digital tools in everyday life.

Despite these potential benefits, the implementation of technology-mediated TBLT in poetry teaching requires careful planning and consideration. Teachers must design tasks that align with the three phases of TBLT, such as pre-task, task-cycle, and post-task, while ensuring that the chosen technologies are accessible, user-friendly, and pedagogically appropriate (Ellis, 2018; Gonzalez-Lloret, 2015). Additionally, challenges such as internet connectivity, students' digital literacy, and the compatibility of technological tools must be addressed to ensure the smooth execution of the teaching process. These very unique requirements make it a suitable area to investigate innovative approaches to teaching through technology and task-based instruction (Cahnmann-Taylor & Hwang, 2019; Iida, 2010; Sulastri & Pujasari, 2019).

Previous studies have investigated on the importance of lesson planning before the implementation of TM-TBLT in the teaching and learning process. In task-based language teaching (TBLT), success depends less on one "good task" and more on how tasks are planned, sequenced, and supported. Research consistently shows that careful instructional planning strongly shapes learners' fluency, accuracy, motivation, and ability to use language in real-life way (Zhu, 2020; Gui & Ismail, 2024). On the contrary, poorly planned TBLT lesson risk failure, unfinished tasks, overuse of L1, unequal participation, and fluency gains at the expense of accuracy (Khoram, 2024). Those studies shows that a careful task and planning are important in the success of TBLT implementation in the teaching learning process.

However, the application of TBLT to creative writing, especially poetry, has not been well investigated. Most of the studies shows the focus on the teaching of academic writing (Milarisa, 2019; Dirgeyasa, 2020). There still have few studies focus on implementing TM-TBLT in creative writing process, especially in writing poetry. Integrating technology with TBLT in teaching creative writing needs an attention, particularly in designing its lesson plan characterized by the three phases of pre-task, task-cycle, and post task.

Therefore, the research herein focuses on how technology-mediated TBLT can be designed and implemented in a creative writing class for teaching poetry. By investigating the teacher's process of task design, technology choice, and syllabus writing, this study aims to contribute to an understanding of how technology-mediated TBLT can successfully be applied to the teaching of poetry.

The significance of the study is that it can contribute to the growing body of research in technology-enhanced language teaching. In exploring the intersection of TBLT, technology, and poetry, this study not only addresses a gap in the research literature but also offers pedagogical implications for teachers who wish to innovate in their teaching. Last but not least, this study underscores the liberating potential of technology-supported TBLT in enhancing students' creativity and making them proficient and fluent foreign language writers.

METHODS

This study employed a qualitative single case study in the creative writing course. This course is an elective course, where all students have the common interest in the activity of creative writing. The case occurs in the creative writing course, specifically in the teaching of poetry. In the implementation of teaching and learning poetry, the course shows a meaningful activity signed by the students' enthusiastic and activeness during the process. However, since the technology mediated the TBLT activity, the syllabus form should be adapted into TM-TBLT phase, including pre-task activity, task-cycle activity, and post-task activity. In addition, there is a need of understanding to what extent this technology enhanced the

student's language learning and what consideration should be taken to make the teaching learning process more effective.

The participants of the study are two instructors of the creative writing course. The first instructor has been taught creative writing for seven years, while the second instructor has taught the course for two years. For the last two years, they have been in a team teaching of the creative writing course and implemented TM-TBLT during the years. The data were collected through interview to two instructors of creative writing. Using semi-structured interview, the process focused on investigating the instructors' evaluative ways on solving the challenges of arranging the task of TM-TBLT lesson planning. The interview was done through a Zoom meeting and used TM-TBLT framework. It was held before the course begin the odd semester of 2024 to clarify the strategies done in preparing the lesson plan based on TM-TBLT. The interview was guided using the principle of TM-TBLT proposed by González-Iloret and Ortega (2015) based on three conditions of a task should have, such as focusing on meaning not form, the technological awareness of the media used by the students, and technological clarity on how the teacher has been predicted the strength and weaknesses of the media used as task.

In addition, it also analyzed using Cultural historical activity theory framework by Engestrom et al. (1999) that aids systematically identifying how technology, task, and social interaction shape the experience of learning poetry. The data were firstly classified into the components of CHAT such as subject, object, tools/Artifacts, community, rules, and division of labor based on the context of the teaching and learning process. The classification then breaks down into the code focusing on what extend the lesson plan should focus. In the context of TM-TBLT, this approach demonstrates how creativity, collaboration, and the use of technology can reinforce each other to improve language competence by creating an effective task in the lesson plan.

FINDINGS AND DISCUSSION

This section presents an integrated analysis of the instructors' planning of Technology-Mediated Task-Based Language Teaching (TM-TBLT) in poetry instruction. Drawing on interview data and interpreted through Cultural Historical Activity Theory (CHAT), the findings highlight three interrelated dimensions: task variation, technology availability, and syllabus template adjustment. These dimensions demonstrate how pedagogical intentions are negotiated within contextual constraints, generating both alignment with TBLT principles and productive contradictions that shape instructional decision-making.

Task Variation

The first plan the instructors had is designing technology mediated task for poetry writing. The instructors consider two criterions for deciding tasks. First, it should be appropriate to be placed in pre-task, task-cycle or post task cycle of TBLT. In addition, it also needs to be mediated by technology.

Excerpt 1

I1: "The first concern is what kind of task that will be used for the teaching and learning process." (translated interview of the 1st instructor)

I2: "I think a lot about what task that should be given to the students" (translated interview of the 2nd instructor)

As can be seen in excerpt 1, both instructors agreed on considering what activities should be included in the lesson plan. Later, both of them decided on choosing the activity of receptive skills such as reading and listening as the first step to acknowledge the students to the poetry. They both agree that the students must acknowledged the poetry, be familiar with poetry and understand it explicitly and implicitly.

The task that was planned is listening to poetry mediated by Youtube channel. This finding supports previous research demonstrating that YouTube serves as a reliable source of authentic language input that enhances listening skills and prepares learners for language production (Khairat, 2024). Youtube has been acknowledged as one of the biggest sources of authentic material. Many channels provide digital poetry where famous poet such as Maya Angelou, Edgar Allan Poe, and Rumi has been digitalized through the video. The videos are prepared to be used in the pre-task activity as the beginning of the activity in the lesson plan.

Furthermore, it also included reading activity mediated by a website. Internet provides many sources of written poetry from famous poets. Not only the line of poetry, some website of the external information of the poetry will be used as the source of adding students' knowledge to understand the poetry completely. It is also supported by Masduqi et al., (2023) who highlighted that digital resources for learning can activate students' creative thinking and enable virtual environments to be created for better text comprehension. The instructors thought that pre-task activity is crucial to motivate the students to learn and use any language they have before doing the task. Therefore, giving the receptive skills will be beneficial in giving the students example of how they use the language. In other words, emphasizing receptive skills is a step forward in language acquisition. This also aligns with Ellis (2016) and Willis (1996), who argue that pre-task exposure lowers anxiety and provides learners with models before task performance.

Another task that was planned was an online exhibition facilitated through a digital platform, with Canva and Jamboard considered as potential options. This exhibition was intentionally positioned within the task-cycle phase to function as a meaningful space where students could publicly display their poetry products. By doing so, the task extended beyond individual writing and encouraged learners to engage in authentic audience-oriented communication. This is in line with a study by Sugiarni & Tahrin (2024), revealing that Canva increased students' engagement, interest, and confidence in the learning process. In this case, Canva allowed students to design and improve their own creativity, thereby transforming the classroom environment from being static to interactive and aesthetically pleasing to the students involved. Students were encouraged to take an interest in layout, color, pictures, and texts that they were motivated to express creatively to represent meanings in a constructive way, thereby getting involved not only in enhanced expressions of creativity but in gaining in-depth understandings of the subject matter being studied by them. In addition to Canva, Panduro et al. (2024) also revealed that the application of Jamboard technology prominently enhanced the quality of students' writing by facilitating real-time collaborative work, visualization, and artistic structuring of ideas in visually appealing ways through the interactive features of the technological tool, resulting in students being able to co-produce meaning, synthesize information, and create visually appealing written form.

Based on these discoveries, it was asserted by Hinchcliff & Mehmet (2023) that not only does the utilization of these collaborative online tools enhance creativity, but it further reinforces communication and group working skills among students. This study revealed that technology-enhanced learning contexts allow for interaction and collaborative writing between peers, giving students the capability to dynamically interact not only with the subject matter but with one another in class. These studies together demonstrate that online tools such as online exhibitions and Jamboard offer something new and different in comparison to more traditional methods of giving presentations in the classroom. These tools allow students to develop multimodal and contextual relevant learning experiences that not only improve critical thinking and creativity but offer students fluency in technology, which has become imperative in the contemporary classroom of the twenty-first century.

The exhibition format also promoted peer interaction, as students were required not only to view but also to read and provide comments on one another's poems, thereby fostering reflective reading and constructive feedback practices. Importantly, framing the activity as an art exhibition situated the task within a real-world context, allowing learners to experience poetry as a communicative and social practice rather than a purely academic exercise. Such an approach aligns with task-based principles by emphasizing outcome-oriented, purposeful

language use while simultaneously enhancing learner motivation and a sense of ownership over their creative work.

Technology Availability

Another plan that was carefully considered by the instructors concerned technological availability and feasibility within the classroom context. This consideration became particularly important due to several practical constraints, including inconsistent internet connectivity, variations in students' device compatibility, and the amount of instructional time required to familiarize learners with new technologies. These factors posed potential risks to the smooth implementation of technology-mediated tasks and could have detracted from the primary learning objectives if not addressed strategically. Consequently, the instructors made a deliberate decision to select tools that were relatively low-cost, widely accessible, and easy to operate across different devices. The use of the blackout poetry maker, QR codes, and Google Classroom was therefore prioritized, as these tools required minimal technical training while still supporting meaningful task-based and creative writing activities. This selection reflects an effort to balance pedagogical innovation with contextual practicality, ensuring that technology functioned as a supportive mediator rather than a barrier to learning.

The blackout poetry maker was used to introduce students to poetry writing by allowing them to create poems based on their current reading texts. This tool was expected to enhance students' confidence in writing poetry, as it enables each learner to produce a unique poem from the same source text, thereby reducing anxiety related to originality and linguistic accuracy. In addition, the blackout poetry maker is easily accessible due to its low bandwidth requirement, allowing students to use the website even under limited internet connectivity.

Meanwhile, QR codes were employed to simplify students' access to multiple online resources. Given that the lesson design involved the use of numerous digital sources, sharing long or multiple links was considered inefficient and potentially confusing. Therefore, QR codes were selected as a practical solution to facilitate quick and convenient access for both instructors and students, ensuring smoother integration of online materials into the learning activities.

The last one to use for sure is Google Classroom. Even though the campus has launched the provided LMS, there were still many lacks on the features such as having many bugs, difficulties to access, and having incomplete features, especially for online meetings. Therefore, the instructor (I2) decided to use Google Classroom as it is considered to have a complete feature and easy to access. In addition, it also has been used by I2 for more than 3 years. Therefore, it makes her so sure to use the platform again for this course. The proof is shown in excerpt 2 below.

Excerpt 2

I1: *"Probably, I will choose blackout poetry maker, Jamboard or Canva, and Google Classroom as the technology used. I also will use other such as DeepL, Youtube, and many more are still on my considerations."* (translated interview of the first instructor)

I2: *"Definitely choosing Google Classroom to ease the submission."* (translated interview of the 2nd instructor)

From excerpt 2, I1 mentioned that the technology tools the students used had to be the first three technological tools that had been identified in the class, while the rest were still being considered. This highlights the need to consider students' opinions when introducing technology in class to minimize potential issues, such as technology breakdowns or accessibility concerns. Careful selection of technology was considered crucial. Excerpt 2 indicates that the instructors carefully considered issues of internet connectivity, device compatibility, and time management. Whetstone et al. (2017) emphasize that ensuring accessibility should be a primary consideration when selecting and implementing online learning tools. As expressed in Excerpt 2, the selection of tools such as Blackout Poetry Maker, QR codes, and Google Classroom was informed by concerns for accessibility,

reliability, and its appropriateness for the students' environment and culture. Another aspect highlighted by Hashey et al. (2014) is that even though technology is seen as malleable and flexible, it is not automatically available to students. For example, they highlight that most web materials are not designed with the necessary attributes such as alt text, images, or compatibility with screen readers, which are essential for students with special needs. This shows the importance of teachers being concerned with the effect of technology on students to avoid any barriers to learning opportunities despite technological innovation. Furthermore, in Indonesian context, it has to do with various studies conducted by Alim et al. (2019), who revealed numerous constraints in the implementation of Google Classroom, ranging from discrepancies in devices for students to the unavailability of Wi-Fi connectivity.

From a CHAT lens, this reflects the relationship between tools and both subjects and rules. Tools must not only mediate learning but also comply with institutional and infrastructural constraints. For instance, Blackout Poetry Maker was chosen because it required low bandwidth, reducing the risk of exclusion due to weak internet. QR codes were planned as a way to streamline access to online materials, thus minimizing time wasted on technical logistics. Google Classroom was selected because it was familiar, stable, and already integrated into the teacher's practice, highlighting how historical experience shapes tool adoption.

These choices intersect with the previous research which emphasizes successful technology integration is not reliant solely on pedagogical purposes, but also infrastructure and the digital literacy of the teacher (Hampel & Stickler, 2012; Lai & Li, 2011). However, contradictions were also evident that while the instructors appreciated the exploration of new platforms (e.g., Canva, AI tools) the use of established tools like Google Classroom revealed a tricky path between new ideas and reliable options. This tension shows how teachers negotiate between novelty and practice when designing TM-TBLT.

Syllabus Template Adjustment

The third plan considered by the instructors involved adjusting the syllabus to align with the Task-Based Language Teaching (TBLT) framework. This was identified as the most challenging aspect of the planning process, as the syllabus needed to reflect the principles of technology-mediated TBLT while remaining pedagogically coherent.

Excerpt 3

I1: *"In our campus, we have a specific form of syllabus while focusing on project-based learning or case method. However, since we used TM-TBLT, some forms are basically changed such as the learning steps. It's quite challenging for me."* (translated interview of the 1st instructor)

I2: *"We actually adjust the template to fit the TM-TBLT syntaxes."* (translated interview of 2nd instructor)

Based on Excerpt 3, the instructional steps outlined in the syllabus had to follow the three core phases of TBLT: pre-task, task-cycle, and post-task activities. However, I 1 and I2 mentioned that the existing syllabus format mandated by the faculty was relatively fixed and incorporated multiple teaching methods, both technology-based and non-technology-based. As a result, revising the syllabus required careful and thorough planning to ensure alignment with institutional requirements while maintaining consistency with the theoretical and practical foundations of technology-mediated TBLT. This is specifically recognized by Smith et al. (2020), who highlight the challenges involved in integrating technology with different contexts for learning, arguing that successful task integration involves thoughtful task design. Hence, the authors contend that technology should not be incorporated disorganized in tried-and-tested learning processes but should rather be carefully aligned with different aspects of learning goals, needs, and realities.

The findings of this study reveal important insights into the planning and implementation of technology-mediated Task-Based Language Teaching (TBLT) in teaching poetry within a

creative writing class. The teacher's approach to designing tasks, selecting appropriate technologies, and adjusting the syllabus provides a practical framework for integrating technology into poetry instruction. Moreover, Kim and Namkung (2024), point out that most of studies on technology-enhanced TBLT has explored only a narrow range of instructional settings. Thereby implying that technology implementation difficulties are deeply entrenched in systemic factors related to institutional preparedness and technological readiness.

These are not simply technological challenges, but human ones. The lecturers must learn to work with new technology, students must learn to apply new forms of communication, and teaching institutions must learn to reconcile innovation with practicality, as González-Lloret et al. (2016) argue the easiness and difficulties of new technologies implementation in the classroom. The constant development of new technology combined with the need of continuing to present authentic task-based instruction makes it imperative to remain reflective, malleable, and in need of professional support in order to successfully implement technology-supported TBLT instruction in the classroom.

In addition, this finding is consistent with Butler (2011) and Carless (2007), who note that institutional expectations often hamper teachers' attempts to apply task-based approaches. The challenge facing the teacher represents the wider contradiction between curriculum frameworks as driven by institutional priorities and the positive disruption made possible by bottom-up pedagogical innovation. Nevertheless, in an attempt to redefine the syllabus in terms of technology-mediated TBLT tasks, the teacher exhibits a desire to push against the boundaries of an institutionally defined syllabus, which echoes Engestrom's et al. (1999) account of expansive learning through contradiction.

In summary, the teacher's planning for TM-TBLT in poetry teaching was shaped by three interrelated considerations: variation in task design, technology availability, and syllabus adjustment. Each area reflected both alignment with TBLT principles and tensions shaped by contextual realities. Viewed through CHAT, these findings underscore that implementing TM-TBLT is not a linear process but one shaped by contradictions across tools, rules, community, and objects. The findings suggest that rather than being obstacles, these contradictions can serve as productive spaces for teacher growth and pedagogical innovation.

CONCLUSION

In summary, this study demonstrates that technology-mediated TBLT can be an effective means of teaching poetry in a course on creative writing. By designing tasks that abide by the principles of TBLT, selecting appropriate technologies, and adjusting the syllabus, teachers can construct a learning setting that fosters creativity, collaboration, and linguistic proficiency. However, successful implementation requires careful planning, flexibility, and ongoing support for students and instructors. The findings of this research contribute to the growing body of literature on technology-based language instruction on teaching poetry in EFL context. However, the study was limited into the planning stages. Therefore, further research can investigate the implementation of TM-TBLT in the process of teaching and learning.

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