

Fostering Students' Creative Writing through Multimodal Strategies within a Linguistic Framework

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Abstract: This study investigates the use of multimodal strategies within a linguistic framework to enhance creative writing skills among 30 Grade XI students at SMA Negeri 5 Palembang through Classroom Action Research (CAR). Conducted over two cycles, the intervention integrated visual, auditory, and interactive media to foster imagination and linguistic expression. Data were collected through observation, writing tests, interviews, and document studies, analyzed qualitatively with supportive descriptive statistics. Findings revealed significant improvements in students' writing performance across four components: text structure, vocabulary, creativity, and coherence. The mean score increased markedly from 61.3 (pre-cycle) to 89 (post-test), with the greatest gains in creativity and vocabulary. These improvements translated into higher student engagement, stronger self-expression, and enhanced writing self-efficacy. Challenges such as limited media literacy and technical barriers were successfully addressed through scaffolding, group collaboration, and teacher adaptation. The study concludes that multimodal strategies create a dynamic and inclusive environment that not only elevates writing quality but also aligns with 21st-century educational goals, equipping students with essential skills for creative communication.

Keywords: Creative_Writing, Multimodal_Strategies, Linguistic_Framework, Classroom, Action_Research.

A. INTRODUCTION

In today's complex educational environment, creative writing is recognized as an essential linguistic skill, encompassing not only mastery of sentence structure but also imagination, aesthetic awareness, and individual expression. However, classroom instruction often narrows this skill to formal, syllabus-driven exercises that emphasize syntactic correctness over originality and communicative purpose. As a result, students frequently lack motivation to write, especially when they are not given opportunities to explore language as a medium of self-expression.

At the same time, communication in the modern world is inherently multimodal. As Kress and Leeuwen (2020) argue, meaning-making today occurs through a convergence of text, image, sound, and movement rather than text alone. This multimodal perspective is reinforced by linguistic and constructivist theories, which position students as active participants in constructing meaning through diverse, context-bound experiences (Hamez, 2022; Kalantzis & Cope, 2023). Integrating multimodal learning into creative writing instruction therefore provides a powerful pedagogical pathway: it allows students to experiment with language alongside familiar media such as memes, vlogs, podcasts, and digital storytelling, thereby deepening engagement and self-expression.

Existing research highlights the urgency of this shift. Dash (2022) Ndiung et al. (2021) and Suryani et al. (2022) reveal persistent gaps in writing pedagogy, where traditional approaches fail to reflect the realities of a digital-native generation. Multimodality offers an inclusive response by accommodating varied learning modalities visual, auditory, kinesthetic and enabling students to act as meaning-makers who select the most effective forms of expression (Widyarningsih & Assidik, 2024). In practice, this may involve producing poems with imagery and soundtracks, interactive storytelling blogs, or digital posters that combine textual and visual elements. Such approaches not only enhance creativity and communicative depth but also foster critical thinking, collaboration, and multiliteracies for diverse social contexts.

This study seeks to investigate how multimodal strategies can be implemented to improve students' creative writing skills in a linguistic framework. Specifically, it addresses the following questions: (1) What is the baseline of students' creative writing ability before multimodal strategies are adopted? (2) How are multimodal strategies applied in the instruction of creative writing? (3) To what extent can these strategies enhance the quality and creativity of students' written work? and (4) What challenges emerge in the process, and how can they be overcome? By exploring these dimensions, this research aims to establish a pedagogical model that balances linguistic accuracy with creative freedom, fostering more dynamic, meaningful, and engaging writing experiences aligned with 21st-century educational objectives.

B. METHODS

RESEARCH DESIGN

This study employed a Classroom Action Research (CAR) design, following the iterative steps of planning, action, observation, and reflection (Kemmis & McTaggart, 2014). Conducted over two cycles, the intervention applied multimodal strategies within a linguistic framework to improve students' creative writing skills. A qualitative approach was used to capture classroom processes, supported by descriptive quantitative data (pre-test, Cycle I, and Cycle II writing scores) to measure observable improvements. This mixed approach enabled a holistic understanding of both the process and the outcomes of multimodal creative writing instruction (Kemmis & McTaggart, 2014).

RESEARCH SUBJECT AND LOCATION

The study was conducted with 30 Grade XI Science 2 students at SMA Negeri 5 Palembang, South Sumatra, Indonesia. This class was chosen purposively to represent students who were developing their creative writing skills in an authentic school context. The action research spanned one month, with two intervention cycles.

Cycle I: Focused on introducing visual media, such as illustrated story prompts, mind maps, and digital posters, to stimulate imagination and scaffold narrative structure.

Cycle II: Expanded into auditory and interactive media, such as background music for mood-setting, short video clips, collaborative digital storytelling platforms, and peer-feedback sessions. This cycle emphasized deeper engagement, creativity, and self-expression.

DATA COLLECTION TECHNIQUES AND INSTRUMENTS

Multiple instruments were used to ensure validity and triangulation of data:

- 1) Observation Sheets – used to record teacher strategies, student engagement, participation, and collaboration during multimodal activities.
- 2) Creative Writing Tests – administered pre-intervention, after Cycle I, and after Cycle II. Tasks included short story and narrative writing exercises using multimodal prompts.

Assessment Rubric: Students' work was scored on four components:

- a) Text structure & organization (20 points)
- b) Vocabulary & figurative language use (20 points)
- c) Creativity & originality (30 points)
- d) Coherence & cohesion (30 points)

(Total: 100 points; mean scores were compared across cycles).

- 3) Documentation included samples of students' written work, classroom photographs, lesson plans (RPP), and multimedia products (e.g., digital posters, recorded poems).
- 4) Interviews semi-structured interviews with both students and the teacher explored perceptions of multimodal learning, difficulties encountered, and strategies for overcoming barriers.

DATA ANALYSIS TECHNIQUES

Qualitative data were analyzed using Miles and Huberman (2019), interactive model: data reduction, data display, and conclusion drawing. Students' writing samples were examined linguistically, focusing on text structure, vocabulary, creativity, and coherence. Quantitative data (writing scores) were analyzed descriptively to highlight improvements from pre-test to post-test across both cycles.

DATA ANALYSIS

Data analysis combined qualitative insights with quantitative evidence. The triangulation of sources (tests, observations, interviews, and documents) ensured validity, while consistent use of assessment rubrics supported reliability. Results indicated substantial improvements in both writing quality and motivation. Visual prompts in Cycle I helped students organize ideas, while auditory and interactive media in Cycle II deepened creative expression and engagement. These findings confirmed the effectiveness of multimodal strategies in fostering students' creative writing competence in a natural classroom setting.

C. RESULTS AND DISCUSSION

INITIAL CONDITION OF STUDENTS' CREATIVE WRITING COMPETENCE

Prior to the implementation of multimodal activities an assessment of the students' ability to write creatively was made using pre-test data which was further supported by classroom observations and interviews with both students and the teacher. The findings indicated a few important shortcomings in students' writing.

Table 1. Pre-Cycle Average Scores of Students' Creative Writing Based on Assessment Aspects

Assessment Aspect	Pre-Cycle Average Score
Text Structure	65
Vocabulary & Diction	60
Creativity & Imagination	58
Cohesion & Coherence	62
Overall Average Score	61.3

Analysis results from students' initial writing before the intervention indicate that most narrative texts do not have a clear and coherent narrative structure specifically the orientation, complication, and resolution, as vital parts of narrative writing. Vocabulary was generally simplistic and redundant, with barely any shift in diction or figurative language. Imagination and creativity were at low level where most of them could not develop unpredictable plot and expand original ideas. In addition, grammatical mistakes relating to verb tense agreement and sentence construction were pervasive, reflecting minimal control over linguistic rudiments.

Some of the results of the analysis of the initial writing of grade XI students before the intervention are as follows:

"Last holiday I go to my grandmother village. The place was quiet and many trees around. One day, I walking near the river and suddenly I fall down because the stone was slippery. My cousin help me and we go home. That is my experience. (*Liburan kemarin saya pergi ke desa nenek saya. Tempatnya sepi dan banyak pohon di sekitarnya. Suatu hari, saya berjalan di dekat sungai dan tiba-tiba saya jatuh karena batunya licin. Sepupu saya menolong saya dan kami pulang. Itulah pengalaman saya*). (Student 1)

"In the school trip we visit Jakarta. We see Monas and museum. The teacher tell us about the history, but I don't really listen because I feel tired. Then we take picture and back to hotel. I think the trip is okay but not really fun. (*Dalam perjalanan sekolah kami mengunjungi Jakarta. Kami melihat Monas dan museum. Guru menceritakan sejarahnya, tetapi saya tidak terlalu mendengarkan karena saya merasa lelah. Lalu kami berfoto dan kembali ke hotel. Menurut saya perjalanannya biasa saja, tidak terlalu menyenangkan*). (Student 2)

"When I was a child, I always dream to be a singer. One time I join singing competition in my town. I sing a popular song but I forget the lyric in the middle. Many people laugh and I feel very shy. After that I never join competition again. (*Saat saya kecil, saya selalu bermimpi menjadi penyanyi. Suatu kali saya mengikuti lomba menyanyi di kota saya. Saya menyanyikan lagu populer tetapi saya lupa liriknya di tengah lagu. Banyak orang tertawa dan saya merasa sangat malu. Setelah itu saya tidak pernah ikut lomba lagi*). (Student 3)

"Last weekend my family go to the beach. We bring food and drink. At the beach we play sand and swim in the water. Suddenly rain come and we run to the car. The day finish early because of rain. (*Akhir pekan lalu keluarga saya pergi ke pantai. Kami membawa makanan dan minuman. Di pantai kami bermain pasir dan berenang di air. Tiba-tiba hujan datang dan kami berlari ke mobil. Hari itu berakhir lebih cepat karena hujan*). (Student 4)

"One day my friend and I ride bicycle to the park. On the way my tire broken. We try to fix but we don't have tool. So we walk home and bring the bicycle. It was very tired day. (*Suatu hari saya dan teman saya bersepeda ke taman. Di jalan ban saya pecah. Kami mencoba memperbaiki tetapi tidak punya alat. Jadi kami berjalan pulang sambil membawa sepeda. Itu adalah hari yang sangat melelahkan*). (Student 5)

These results were corroborated by field observations in the classroom, where students seemed passive, hesitant and more preoccupied with not making mistakes than expressing their ideas freely. Interviews, too, exposed comparable opinions: students saw writing as a boring, regimented exercise that is in the vein of grammar drills, and not a chance to express themselves in a creative mode. These impressions were also confirmed by the quantitative data of the pre-cycle writing assessment (Table 1). While the means for text

structure, vocabulary and dictionary, creativity and imagination and cohesion and coherence were 65, 60, 58 and 62 respectively, overall mean was extremely low (61.3). This is well short of the minimum standard (usually 80) required in the national high school course for creative writing. These low scores reveal obvious deficiencies in the students' performance in terms of originality, organization, lexical proficiency and complexity.

These results are consistent with Feretti and Graham (2019) concept of productive skills, which emphasizes that writing involves not only linguistic accuracy but also creativity, coherence, and the ability to engage the reader. From the perspective of functional linguistics (Nagao, 2023), effective writing must integrate ideational (content), interpersonal (writer's voice), and textual (organization) meanings elements that were largely absent in the students' initial work. This initial reflection underscores the need for a more engaging and supportive instructional approach that activates students' verbal, visual, and emotional dimensions. A multimodal strategy is therefore seen as a promising alternative to reignite motivation, encourage imagination, and enhance the overall quality of students' creative writing.

IMPLEMENTATION OF MULTIMODAL STRATEGIES IN CREATIVE WRITING INSTRUCTION WITHIN A LINGUISTIC FRAMEWORK

Multimodal actions were proposed in two cycles to stimulate the students' creation and enhance their linguistic expression. Cycle I: ideation Based on both static and semi-dynamic media: Focus on idea generation. Participants viewed visu-al prompts including pic-tures, short video clips, and mind maps. These were stimulus materials to support learners in exploring possibilities for narratives and planning. Group discussions were also organized to foster collabora-tive meaning-making and interpersonal language use. On this iteration, students participated more and were able to generate more elaborate and structured stories. But there was still not much language use, not hardly enough vocabulary and sentences.

In Cycle II, the learning design was enriched with more interactive and dynamic media. Teachers in-tegrated animated slides, interactive storytelling templates, and student-developed podcasts to pro-mote language analysis and emotional connection. These were multimodal-textual and auditory inputs-that were presented to students to help them understand tone, mood, and narrative of the story. The cycle tasks focused on the interaction of verbal and non verbal modes and aimed to help students to produce more complex and coherent and expressive texts. Responses by the students reflected improved levels of enthusiasm and buy in towards the writing tasks, obtained through their reflective journals and interviews.

Classroom observations and field notes also showed that the multimodal approach contributed to a learning en-vironment that was validating and engaging for the students with multiple learning styles (visual, auditory, verbal). The use of different semiotic modes corresponds with (Kress & Leeuwen, 2020) theory of multimodality, which emphasizes that meaning is constructed through the interplay of text, image, and sound. Moreover, from a systemic functional linguistic perspective [28,29], the strategies supported the ideational function of language, enabling students to represent experiences and ideas more vividly and personally. Reflecting on Cycle I, while the initial strategies helped students generate ideas, the written output still lacked depth in linguistic expression. This led to adjustments in Cycle II, where the focus shifted toward refining language use and enhancing creativity through layered media experiences. The improvements observed in students' writing both in form and substance demonstrate the potential of multimodal strategies to strengthen not only

engagement but also the linguistic richness and communicative power of students' creative texts.

THE EXTENT TO WHICH MULTIMODAL STRATEGIES IMPROVE STUDENTS' WRITING QUALITY AND CREATIVITY

Creative writing requires more than grammar; it involves originality and coherent storytelling. Traditional methods often fall short in nurturing creativity. This study applied multimodal strategies using visuals, audio, and interactive tools to support idea development and expressive writing, aligned with (Graves, 2019) emphasis on a stimulating environment. Implemented over two action cycles and a post-test, the approach encouraged students to engage in the writing process and use diverse media to enhance creativity. The effectiveness of this method is reflected in the significant improvement in student writing scores. The positive impact of this pedagogical shift is evident in the following data:

Table 2. Development of Students' Creative Writing Scores Across All Cycles

Assessment Aspect	Pre-Cycle Avg. Score	Cycle I Avg. Score	Cycle II Avg. Score	Post-Test Avg. Score
Text Structure	65	72	82	85
Vocabulary & Diction	60	70	85	90
Creativity & Imagination	58	75	88	92
Cohesion & Coherence	62	68	80	89
Overall Average	61.3	71.3	83.7	89

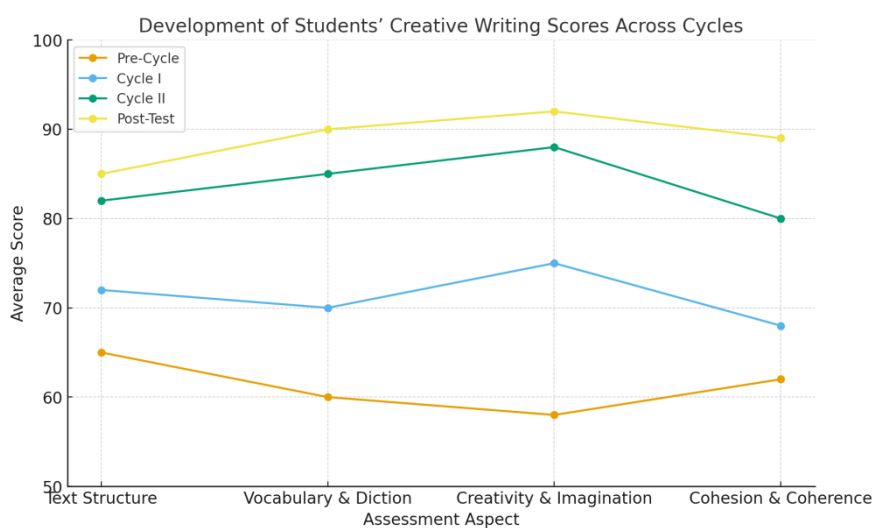


Figure 1. Visualization of the score comparisons across cycles

As the table illustrates, students' writing scores improved significantly in every assessed aspect. In Cycle I, the overall average climbed from 61.3 to 71.3, showing that initial exposure to multimodal elements images, mind-maps, and short videos supported better organization and engagement in writing. In Cycle II, the average rose further to 83.7, reflecting richer vocabulary, deeper creativity, and more cohesive textual structures. By the post-test, students reached an average of 89, with the most dramatic gains in creativity and imagination (from 58 to 92) and vocabulary and diction (from 60 to 90).

These results corroborate earlier research demonstrating that multimodal environments give learners multiple "entry points" to develop ideas and negotiate meaning (Lim & Polio, 2020). Visual prompts and collaborative talk enable students to generate and refine

narrative content, while audio or animated media expand their lexical range and sense of voice findings that echo (Graves, 2019) assertion that a supportive, resource-rich context fosters more original written expression. In addition, studies by (Erniwati et al., 2022) and (Widyaningrum et al., 2019) show that combining text with images, sound, and digital publishing tools boosts cohesion and audience awareness patterns mirrored in the sizeable increases for cohesion-coherence (62 to 89) in the present study. By shifting classroom culture toward exploration and experimentation, multimodal pedagogy bridged linguistic form with expressive content; consequently, students became more motivated and confident in crafting imaginative, structurally sound narratives an outcome consistently emphasized in process-writing literature.

This difference can be seen in several examples of students' writing after the intervention:

"Last holiday I visited my grandmother's village. The place was quiet and surrounded by many trees. One morning, I walked near the river and slipped on a wet stone. My cousin helped me, and we laughed together while walking home. I learned to be more careful next time. (*Liburan kemarin saya mengunjungi desa nenek saya. Tempatnya sepi dan dikelilingi banyak pohon. Suatu pagi, saya berjalan di dekat sungai dan terpeleset di batu yang licin. Sepupu saya menolong saya, dan kami tertawa bersama saat pulang. Saya belajar untuk lebih berhati-hati lain kali*). (Student 1)

"During the school trip, we visited Jakarta. We saw Monas and several museums. The teacher explained the history, and I tried to take notes. Later, we made a short group presentation about what we learned. I enjoyed sharing my ideas and listening to my friends' stories. (*Selama perjalanan sekolah, kami mengunjungi Jakarta. Kami melihat Monas dan beberapa museum. Guru menjelaskan sejarahnya, dan saya mencoba mencatat. Kemudian, kami membuat presentasi kelompok singkat tentang apa yang kami pelajari. Saya senang berbagi ide dan mendengarkan cerita teman-teman*). (Student 2)

"When I was a child, I dreamed of being a singer. One time, I joined a singing competition in my town. I sang a popular song and remembered most of the lyrics, although I missed one part. The audience clapped and encouraged me to try again. I felt proud and motivated to improve my skills. (*Saat saya kecil, saya bermimpi menjadi penyanyi. Suatu kali, saya mengikuti lomba menyanyi di kota saya. Saya menyanyikan lagu populer dan mengingat sebagian besar liriknya, meskipun ada satu bagian yang terlewat. Penonton bertepuk tangan dan mendorong saya untuk mencoba lagi. Saya merasa bangga dan termotivasi untuk meningkatkan kemampuan*). (Student 3)

"Yesterday I went to the park with my sister. We saw many children playing and a small dog running. Suddenly, the dog ran to the pond. We tried to catch it but it ran fast. Then, the dog came back with a little boy who was crying. We helped them and everyone was happy. (*Kemarin saya pergi ke taman bersama adik saya. Kami melihat banyak anak bermain dan seekor anjing kecil berlari. Tiba-tiba anjing itu lari ke kolam. Kami mencoba mengejarnya tapi anjing itu lari cepat. Kemudian anjing itu kembali dengan seorang anak kecil yang menangis. Kami menolong mereka dan semua orang senang*). (Student 4)

"During my last holiday, I visited my cousin's house where the garden was full of colorful flowers. While playing cards, my cousin discovered a small injured bird. Carefully, we placed it in a soft box and offered fresh water. After watching it for a while, the bird spread its wings and flew away into the sky. I was amazed and happy that our careful attention made a difference. *(Saat liburan terakhir, saya mengunjungi rumah sepupu saya yang kebunnya penuh bunga berwarna-warni. Saat bermain kartu, sepupu saya menemukan seekor burung kecil yang terluka. Dengan hati-hati, kami menaruhnya di kotak yang lembut dan memberinya air segar. Setelah beberapa saat mengamatinya, burung itu mengepakkan sayap dan terbang ke langit. Saya takjub dan senang karena perhatian kami yang hati-hati membuat perbedaan)*". (Student 5)

In addition to the examples of students' writing presented above, observations conducted during the implementation of the multimodal strategy indicated that students were actively engaged in the writing process. The teacher noted that students frequently collaborated in small groups to discuss story ideas prompted by visual and audio media, demonstrating greater initiative in organizing narrative flow and selecting appropriate vocabulary. During observation sessions, students were seen referring to concept maps, images, and audio clips to enrich their stories, in line with the multimodal approach applied.

Interview data supported these observational findings. Several students reported that the combination of visual, audio, and interactive media helped them generate more creative ideas and express themselves more confidently in writing. One student stated, *"Using images and videos helped me imagine the story more clearly, and I felt more confident writing it"*, while another commented, *"Listening to audio provided new vocabulary and ideas to make my story more interesting"*. Other students mentioned that *"working collaboratively with peers made the writing process more enjoyable and less intimidating"*. At least five students shared similar experiences, reinforcing the consistency of the findings. Overall, the observational and interview data reinforce the quantitative improvements reflected in students' scores, indicating that the multimodal strategy not only enhanced writing performance but also fostered higher levels of engagement, motivation, and creative thinking among the learners.

The findings of this study align with previous research indicating that multimodal environments provide multiple "entry points" for learners to generate ideas and negotiate meaning (Lim & Polio, 2020). Visual media combined with collaborative discussions enabled students to develop and refine narrative content, while audio and animated resources expanded their vocabulary range and stylistic expression findings consistent with (Graves, 2019) assertion that resource-rich learning environments foster more original written expression.

CHALLENGES IN IMPLEMENTING MULTIMODAL STRATEGIES AND PROPOSED SOLUTIONS

Although multimodal strategies have proven effective in enhancing students' creativity and linguistic competence, their classroom implementation faced several significant challenges. Based on interviews with teachers and students as well as classroom observations, the main issues included limited media literacy, technological constraints, and insufficient teacher readiness. Many students were not yet accustomed to using multimodal texts such as images, videos, or sounds as meaningful prompts for writing. They struggled to connect visual symbols with coherent narrative ideas. To address this, teachers applied scaffolding techniques by modeling the process step by step. For instance, when showing a short video,

the teacher paused at key scenes and asked guiding questions such as “What emotions do you see here?” or “How would you describe the setting?”. Students were also provided with guided-writing templates that helped them organize their ideas into complete narratives.

Technological limitations posed another obstacle. Unstable internet connections, lack of digital devices, and limited access to multimedia tools often disrupted the implementation of multimodal practices. Teachers responded by substituting online media with offline alternatives, such as printed picture prompts, articles from local newspapers, or pre-downloaded videos. In situations where digital devices were scarce, students worked in small groups sharing a single device, which not only reduced reliance on infrastructure but also encouraged collaborative discussion.

Teachers also faced challenges in preparing multimodal materials for large or mixed-ability classes. Referring to Vygotsky’s scaffolding theory, it became clear that struggling students required gradual and structured support before they could work independently. For example, the teacher first demonstrated how to connect a photo of a traditional market with a narrative setting, then guided students through group practice, and finally encouraged them to produce individual writing. This gradual release of responsibility built confidence, particularly among weaker students. To ensure equitable participation, the teacher also assigned specific group roles such as *image analyst*, *vocabulary finder*, *sentence builder*, and *story presenter*. This role-based collaboration ensured that every student contributed meaningfully, creating a more inclusive learning environment.

Another challenge concerned teachers’ professional readiness. Many found it difficult to integrate digital literacy and multimodal text design into their lessons. As Kress and van Leeuwen (2020) emphasize, educators need to be equipped to combine linguistic instruction with multimodal fluency. Thus, professional development became crucial, including training on digital literacy, multimodal text analysis, and the use of simple tools like Canva, Padlet, or offline presentation editors to produce engaging learning materials.

In summary, while the challenges of multimodal instruction were numerous, they were effectively addressed through explicit scaffolding, resource adaptation, structured group work, and teacher capacity building. These strategies not only facilitated the integration of multimodality but also ensured that the learning process remained fair, accessible, and aligned with 21st-century educational objectives.

D. CONCLUSION

The findings of this research demonstrate that a structured and reflective application of multimodal strategies across two action cycles significantly enhanced students’ creative writing ability. Improvements were evident not only in quantitative scores but also in qualitative aspects such as motivation, creativity, narrative coherence, and self-expression. By integrating visual, auditory, and interactive elements, multimodal instruction enabled students to connect linguistic skills with imagination and personal voice, while also fostering 21st-century skills such as collaboration and digital literacy.

For teachers, these results highlight the practical value of adopting multimodal strategies in creative writing instruction. Simple measures—such as using visual prompts, incorporating short videos, guiding students through scaffolded writing tasks, and encouraging group collaboration can help transform writing lessons into more engaging and productive experiences. Teachers can adapt these strategies flexibly to suit their classroom contexts, even with limited resources, by using printed visuals, offline media, and structured peer activities.

Future studies should explore the application of multimodal approaches in broader contexts, such as different grade levels or with students with special needs, to test their versatility. Further investigations could also examine how multimodal approaches interact with emerging technologies, such as AI-based writing tools, interactive digital platforms, and educational social media. Additionally, the development of holistic multimodal assessment frameworks is needed to evaluate not only linguistic outcomes but also visual, auditory, and narrative elements in an integrated way..

E. AUTHOR CONTRIBUTIONS

This research received no external funding, conceptualization, Dessy Wardiah conceived the research idea, designed the methodological framework, carried out the formal data analysis, coordinated the validation procedures, and oversaw overall project administration. Hetilaniar collaborated in shaping the concept, refining the methodology, performing formal analysis, and assisting with validation. Aswadi Jaya managed the digital tools and software, produced the visualizations, supervised the research activities, and secured funding support. Rizal Hafeez conducted the field investigation and ensured the availability of requisite resources. All authors have reviewed and approved the final version of this manuscript. The authors declare no conflicts of interest.

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