Poetry Writing 2.0: Learning to Write Creatively in a Blended Language Learning Environment

Handoyo Puji Widodo

(handoyopw@yahoo.com)
The University of Adelaide, Australia

Avilanofa Bagus Budi

(avilanofa@gmail.com)
SMP Negeri 4 Jember, Indonesia

Fitri Wijayanti

(fitriwijayantibudi@gmail.com)
Politeknik Negeri Jember, Indonesia

Abstract

The present study examines the extent to which Poetry Writing 2.0 can create an expressive and creative English language learning environment. Drawing on ethnographic online posting and interview data, qualitative findings show the following main benefits of blended poetry writing: (1) this blended instruction builds an engaging writer and reader community; (2) it allows for negotiating topics of poems; (3) pictures or photographs as visual artifacts bring poetry writing to life; (4) Poetry Writing 2.0 can provide further impetus for peer and teacher scaffolding as dialogic support for students; (5) Facebook is seen as a social networking site for enacting expressive and creative language instruction; and (6) students prefer having their poems assessed in a humanistic way in order to experience the joy of poem writing. The contribution of the study is to enhance a better understanding of how poetry as a creative writing genre could be a catalyst for expressive and meaningful language instruction. The ultimate goal of the instruction is to help students engage in poetry writing as a platform for learning to write creatively.

1 Introduction

In Asia, most of the English language teaching encounters remain confined to the acquisition of lexical and grammatical knowledge of English as a target language (TL) in which learners are exposed to exercise-based language activities (Iida, 2016; Widodo, 2015a). While this acquisition enables learners to develop their linguistic knowledge, it does not help them to use this knowledge in context because learning English as a TL is a contextually changing social practice (Hanauer, 2012). For this reason, the discourse of acquisition is problematic because as learners engage in new social practices, they learn different social languages. Thus, personal experience, social engagement, and social contextualization are the fabric of language learning.

Indonesia is no exception to exercise-based language instruction. For example, Widodo (2015a, 2015b) reported that most of the English teachers continue their teaching practices, which aim to expose students to a variety of de-contextualized grammar in which there is no dialogic space for

students to express their creative voices using English as an additional language (EAL). In this exercise-based language instruction, English teachers focus on presenting grammatical rules, asking students to produce sentences using such rules, and checking whether students construct the sentences correctly and appropriately without connecting these grammatical tasks to students' lived experiences. The reason for implementing this form of conventional instruction is to help students pass a high-stake test, the national school leaving examination, which includes listening and reading skills along with a grammar component (Widodo, 2015b).

Widodo (2015b) also observed that this examination uses multiple-choice questions, which allow students to guess the answers to the questions. In addition, what is taught to students is restricted to competence standards as stipulated in national curriculum guidelines, which are not based on individual students' learning needs. In practice, English teachers simply implement these curriculum materials without re-appropriating such guidelines and without considering the diverse needs of students and the socio-institutional context of schooling. In other words, English teachers have to follow these guidelines without any pedagogic innovations. This case shows that English teachers still play a role as curriculum transmitters or implementers. This situation was also reported by Shawer (2010). Most of the English instruction is also guided by a deeply rooted belief that by exposing students to a variety of grammatical rules, students can cope with the items tested (Widodo, 2015b). As a consequence, most of the ELT practices in Indonesian secondary schools provide students with no or little experience in using English to communicate or construct their personal life experiences. Hanauer (2012) contends that "language learning within these settings is defined overwhelmingly in linguistic, structural, and cognitive terms. Thus the language learner at the center of this system becomes nothing more than an intellectual entity involved in an assessable cognitive process" (p. 105). In this assessable cognitive instruction, students are not afforded the opportunity to use English as a social semiotic tool for expressing their own personal feelings (emotions), opinions, and stories as lived experience as well as for enacting social practices. The assessable cognitive language instruction that emphasizes language as a system and de-contextualizes the use of language as a social semiotic (meaning-making) tool is irrelevant to what students experience in daily social interaction, participation, and engagement. Thus, there is no room for tapping into students' creativity in using the language and connecting the use of this language to their lived experiences.

Given the importance of engaging students in the learning of English through creative writing, for example, in this article, we attempt to document the implementation of poetry writing in both face-to-face and virtual classrooms to create expressive and creative language learning. In this implementation, we use Facebook (FB) as a digital platform to provide students with extended opportunities for poetry writing. Even though FB, one of the leading social networking sites, has been well-researched in education and language education (see Lin, Kang, Liu, & Lin, 2016), the use of this technology remains unexplored in language classrooms where creative writing such as poetry writing is included in the official language curriculum. There is consequently little information about how students engage in poetry writing as a platform for articulating their thoughts and emotion/affection, initiating their own learning, exploring their ideas, and making decisions on how to express themselves and their experiences with the language using different linguistic and experiential resources. Even though creative writing is not a new social practice in ELT, poetry writing along with the use of technology is still rarely investigated. Additionally, the recent literature on creative writing just provides theoretical and practical information but no empirical evidence (see Disney, 2014). Thus, this study aims to examine the extent to which Poetry Writing 2.0 can help students write creatively.

2 Literature review

2.1 Poetry writing as expressive and creative pedagogy

By nature, humans are meaning makers who make sense of different worlds and worldviews around them. They use language as a social semiotic (meaning making) tool in order to participate

and engage in different social practices (e.g. at work, at play). Due to the complexities of these social practices, they explore new and novel ways to customize language so as to meet particular social norms in certain social events (Disney, 2014). Language as a social semiotic resource "creates felt attachments and attitudinal stances towards referents by means of expressive features" (Mitchell & Webster, 2011, p. 264). In semiotic terms (Widodo, 2015b), language conveys ideational meaning (construction of reality/experience), interpersonal meaning (construction and negotiation of social relationships/identities), and textual meaning (construction of coherent and cohesive texts). These meanings are socially bound to the context of culture (e.g. a representation of learners' engagement) and the context of situation (e.g. a bilingual classroom). Therefore, the use of language is socially creative and exploratory, because one creatively customizes his or her language in order to communicate particular meanings (e.g. happiness, love, struggle, success).

Creative writing, for instance, is a self-expressive and creative way for learners of a second or additional language to communicate multi-semiotic (different linguistic and non-linguistic resources) meanings. It is a way to promote "aesthetic appreciation and emotional engagement with personally written text in a second [additional] language" (Hanauer, 2014, p. 11). This affective and aesthetic communication leads to expressivity and creativity. Poetry writing is a social practice, which emphasizes the quest of self-discovery and expression (Hanauer, 2014). Hanauer (2014) further argues that poetry as a form of creative writing that communicates thoughts, perceptions, emotion/affection, and experiences. Poetry writing involves different uses of expressive and creative linguistic and other semiotic resources (e.g. visuals, tools). Poetry is not just a literary genre, but also it is a tool for expressing cognitive and psychological states such as thoughts (e.g. freedom) and emotions (e.g. anger). Because of varied cognitive-psychological meanings in poems, poetry writing can create expressive pedagogy that encourages both teachers and learners to consider the beauty of language use in order to communicate different cognitive-psychological meanings and interpretations. Thus, poetry writing brings these cognitive-psychological states to being expressed. Equally important, it is a way to convey or articulate a myriad of personally expressive voices, which are the representations of the writer (Wills, 1994) in that a set of psychological expressions is depicted in this piece. Poetry writing is also a tool for expressing personal stories as lived experiences (social and psychological experiences), which are historically and culturally situated within the writer's life experiences. Thus, poetry as a creative writing genre is not merely a form of literary work, but it is a social space for enacting psychologically laden social practices that students experience as a routine story, that they are experiencing as an evolving story, and that they have experienced or experienced as a continued story or a completed story respectively.

Wiseman (2011) adds that poetry writing also accommodates language learning, mostly affected by students' diverse experiences that are historically derived from multiple situational contexts, such as homes, playgrounds, places of interest, school sports, peer groups, or trips. Poetry is a reflection of reality and life, and it is subject to multiple ways to make meaning or interpret things differently as individual experiences are diversely situated in multiple contexts. As Cremin (2009) points out, poetry writing involves affect and intention and integrates personal history and future actions. Drawing on this idea, poetry writing is a holistic social practice that caters for expressive language pedagogy. While producing poems, language learners not only deploy their intellectual capability, but they are also required to make sense of philosophically and symbolically laden words in these poetic pieces. Unique language and experience resources enable students to exploit and communicate their own personal feelings (emotions), thoughts, and social actions. Thus, expressiveness, one of the characteristics of poetry, gives students self-dialogic space for gaining a greater awareness of the writing process while affording them opportunities to develop their creativity of bringing their feelings, ideas, and stories to life. This expressiveness serves as a tool for mediating the interaction between the writer and the reader insofar as a written form of communication requires interaction between these two participants (Iida, 2008).

Humans uniquely think, react to a particular phenomenon, and behave creatively. Therefore, Dietrich and Kanso (2010) point out that "creativity is the fountainhead of human civilizations" (p. 822). The construct of creativity has been much discussed in the areas of music, dancing, and painting. Creativity is defined as having these attributes: "unconventionality and innovation, intel-

lectual effort, originality, and self-expression" (Burton, 2010, p. 494). It has a lot to do with cognitive capacity, which is "the ability to come up with ideas or artifacts that are new, surprising and valuable" (Boden, 2004, p. 1). This notion implies that creativity pertains to originality and invention, innovation and exploration, and impact and usefulness. When creativity applies to poetry writing, poems are viewed as creative work which epitomizes literary values such as narratives as lived experience, imagination as cognitive realization, and the use of language as a social semiotic. Poems as a creative text require students to perform creative tasks such as writing a poem, which is personally imaginative and unique. Naturally speaking, students were born or programmed with creativity called 'creativity acquisition device' (CAD). This creativity can be pedagogically developed, as students immerse themselves in a pedagogical environment where the development of student creativity is prioritized. In doing so, poetry writing can bring about a creative teaching and learning process, because students capitalize on their imaginative capability of thinking and doing things creatively. This imaginative capability enables students to communicate or articulate what they are experiencing or what they have experienced. The creativity of writing poetic pieces requires cognitive, affective, and social capabilities. This suggests that lived experience takes place in the mind (intra-psychological space or self-dialogue) and in social interaction (interpersonal space).

Thus, in crafting poetry, students need to be able to manipulate and make sense of the language they use in their work. This writing task, which brings many aspects of life into poetic work or poems, allows students to engage with the language they think and imagine as well as to deploy the language to articulate their feelings, ideas, and stories as lived experience. Poetry writing can tap into students' abilities to express whatever they want or need as a result of their lived experience in poetry writing and their capabilities of manipulating the language or creating new and acceptable terminologies in their poetry writing. These conditions bring fresh impetus to expressive and creative language pedagogy, which takes place both inside and outside the language classroom. Expressive and creative language instruction "make[s] language learning a personally contextualized, meaningful activity for the learner" (Hanauer, 2012, p. 106) through the writing of poetry as a multimodal genre, "designed in a range of different modes, using an array of meaning-making resources," for example (Newfield & D'abdon, 2015, p. 522).

2.2   *Poetry Writing 2.0: Digital space for extended language learning*

Due to the advent of the Internet, language learning does not always take place in the classroom as a physical site of learning, but it can also occur through an online platform (e.g. Facebook) or through the mediation of the Internet (e.g. Google). This online platform is viewed as a digital tool for extended opportunities for language learning either without a teacher or with a teacher. The reason for using online platforms is that the use of the TL is rare outside the classroom. Therefore, online platforms can be fused with face-to-face pedagogical practices. At present, language classrooms are characterized by *"*blended or hybrid" sites of language teaching and learning where "both a face-to-face (f2f) and a technology-enhanced component continue to change the ways that students experience language learning" (Gleason, 2013, p. 323). This suggests that the technology of Web 2.0 undeniably exerts influence on how teaching and learning occur in two different worlds: f2f and virtually.

One of the most powerful digital (Web 2.0) platforms for language learning is Facebook (FB) (Lin et al., 2016). FB is a social medium "that enhance[s] communication[,] and human interaction can potentially be harnessed for language learning" (Godwin-Jones, 2008, p. 7). Kabilan, Ahmad, and Abidin (2010) add that "… FB has been a platform for students to write …" (p. 180). Using this social networking site, for example, language classrooms can remain open 24 hours a day. So students can share their experiences and write poetry anchored in their experiences without any time and space constraints. In addition, "the [I]nternet and related technologies have the power to bring literature, research, information, and people from around the world directly into the classroom" (American Psychological Association, 2009, p. 456). Kuh and Vesper (2001) also argue that FB enhances students' learning productivity. Such a social networking site also impacts learn-

er autonomy, sparks students' attitudes and motivation, and leads to flexibility of resources and constraints. Through FB, both students and teachers are able to interact and share any information through multiple postings. Promnitz-Hayashi (2011) points out that "Facebook … can help keep topics grouped together in one place, which is easier for students to read, and they have more control over the length of their posts" (p. 309). This suggests that FB is an ideal social environment for poetry writing, given that this social networking site provides both students and teachers with the opportunity to create poems and that students can receive immediate support from their teachers and more capable peers without having to wait for face-to-face classroom interactions. Therefore, FB complements or even energizes such interactions so that teachers can optimize poetry writing, and students can make use of FB as a digital poetry writing classroom. Through a blended mode of learning (f2f interaction and virtual interaction), students gain rich experiences in the writing process: pre-writing, while-writing, and post-writing stages. With these merits in mind, the present study deploys FB as an online platform for writing, responding to, negotiating, and assessing poetry. The ultimate goal is to examine how students experience this type of poetry-based language learning.

2.3   Previous studies on creative writing: Poetry writing

In the recent literature, poetry writing as expressive and creative pedagogy has been encouraged in the language classroom. Yeh (2005) undertook a classroom-based project on the deployment of poetry as a trigger for a topic of discussion and for a task-based project. Empirical data show that poetry writing could enhance students' imaginative thinking, critical thinking, and language skills (e.g. reading, listening, writing, and speaking). Secondly, Tin, Manara and Ragawanti (2010) deployed poems as a tool for examining university students' and teachers' perceptions of creativity. This study suggests the use of creative language through poem writing in order to express "originality, novelty of ideas, and language play" (p. 82). Further, Xerri (2011) examined shared writing through poetry writing. 16-year old students who never wrote any poetry could develop their confidence to write original poems. The finding also indicated that this kind of writing allowed students to engage with the contemporary poetry, which was geared towards examination purposes. Lockney and Proudfoot (2013) looked at the role of poetry writing, which aimed to strengthen students' responses to reading and analyzing poetry. Through teacher modeling of the writing and reading processes, students were engaged with both reading and writing activities and played roles as both engaged readers and writers. Chamcharatsri (2013) investigated undergraduate Thai students' perceptions of their abilities to enact emotions through poetry writing in Thai and in English. In particular, the study explored how poetry could give further impetus for enacting students' emotions in their L1 and L2. Qualitative findings showed that the participants were concerned about language, genre familiarity, and understanding of emotion when expressing their emotions in the two languages. Chamcharatsri concluded that emotions helped L2 writers to generate cognition and emotion through poetry writing. The themed issue of "English Teaching: Critique and Practice" (May 2013) accentuates the roles of poetry in the 21st-century English/literacy classroom (see Manuel, Petrosky, & Dymoke, 2013). Relevant questions of this issue include "what place does poetry have in our English classroom? What do students think of poetry? Is it a vibrant, multi-modal medium which students want to slam, tweet, mash-up and revitalise through their use of digital media both at home and at school? Is there a distinct pedagogy for teaching poetry? How do teachers experiment with the challenges of writing or performing poetry?" (pp. 2–3). These questions are relevant to the present study reported in this article. A recent study by Iida (2016) investigated the ability of Japanese university writers of English to express traumatic life experiences through poetry. Grounded in a mixed-methods research design, textual analysis indicated that poems written by the participants were short, personal, direct, and descriptive, in which first language (L1) linguistic and rhetorical knowledge exerted influence upon the creation of poems. Through poetry writing, the students could provide their direct responses and emotional concerns over their earthquake experiences. This finding suggests that poetry writing is not merely a literacy practice in the L2 classroom, but also a way to explore personal life experiences.

These previous studies inform the current study in response to the need for providing students with expressive and creative language instruction. The enactment of this instruction has been driven by pedagogical awareness that students need to reach their full potential to elicit their imagination, emotions/feelings, and thoughts as both cognitive action and social reality. The present study is guided by the question "To what extent can blended poetry writing help students write poems, which represent their life experiences?" in order to continue investigating the role of poetry in the English language classroom. The contribution of the study is to document empirical and practical evidence of how poetry can be deployed as expressive and creative language instruction in order to connect language learning to students' lived experiences. In addition, the significance of the present study is to demonstrate the place and role of poetry in the mandated or high-stakes test-driven English language curriculum. Lastly, the merit of the study is how Facebook as a social networking site mediates poetry writing processes.

3 The study

3.1 Research context

The site of this study was an Indonesian public junior high school located in a town in East Java, Indonesia. This school had a population of more than 1,000 students with different sociocultural backgrounds. Most of the students were bilingual (e.g. Bahasa Indonesia and Javanese or Madurese) or multilingual (e.g. Bahasa Indonesia, Javanese, and Madurese). This study spanned one semester (six months) from June to December 2014. English as a foreign language (EFL) was a core subject in the school curriculum. EFL instruction in the school where the current study was undertaken generally emphasized reading and writing skills. The curriculum was developed based on a genre-based approach, although most of the teachers emphasized grammar, sentence writing, and multiple-choice reading exercises. English materials were organized based on different text types (e.g. narratives, recounts, descriptive, and procedural texts). Both listening and speaking were rarely taught, because spoken English was viewed as time-consuming and was not really tested in the national examination. This is because the goal of English instruction was to help the students obtain a good score of 75 out of 100 in the national examination in which reading and grammar components were prioritized. In this way, the students had no opportunity to work on learning tasks that required creativity and self-expression in using English personally. Reading comprehension practices dominated the entire EFL instruction. Most of the teachers only trained students on how to answer given questions correctly. Thus, the focus of the teaching and learning process was not to train students to use the language as a social semiotic or meaning making tool, but to teach students possible strategies to answer tested questions correctly. As Noddings (2005) puts it, "… the aims of education include far more than getting high grades and test scores. Continual reflection on aims should help us in the task of balancing expressed and inferred needs" (p. 158). To accommodate the expressed needs of the students, the students were afforded the opportunity to engage in expressive and creative English learning.

3.2 Research design

The Internet has provided fresh impetus for creating sites of social interactions for individuals and communities where practices, meanings, and identities are intermingled. This allows qualitative research to extend beyond a face-to-face encounter. One of the emergent qualitative studies developed from the development of digital technologies is ethnography 2.0. Ethnography 2.0 enables us to observe students' behaviors in a digital platform. Ethnography aims to study first-hand encounters of what people say or do in particular contexts of situations and cultures (Hammersley, 2006). Therefore, ethnography is a useful approach to investigating educational issues "in particular social, economic and policy contexts, including the macro, local and organisational-cultural contexts in which people interact" (James & Busher, 2013, p. 198). James and Busher further point out:

> Ethnography of virtual sites […] emphasizes how researchers actively socially engage and interact with their participants in online spaces in order to write the story of their situated context. In educational institutions, it requires ethnographers to engage with teachers' and students' formal and informal online communications with each other and with their institutions as they try to help each other learn or teach or access online resources, such as virtual learning environments (VLEs), that help them learn. (2013, p. 198)

Thus, ethnographic research can be undertaken both online and offline, and such an empirical endeavor becomes more dynamic and engaging in which both researchers and the researched interact with each other in social communities. With this in mind, practices, meanings, and identities are much more socially complex.

Following Murthy's (2013) work and James and Busher's (2013) work, the present study employed both ethnography 2.0 and classroom research. It spanned six months and aimed to capture the social processes of learning to write poems. The classroom here refers to both f2f and virtual interactions in which an FB-mediated classroom enriched ethnographic or naturally occurring data. FB is a meaningful research space, including ethnographic work among others in the educational sphere (Murthy, 2013); thus, extended interactions between the researcher and the researched are not constrained by time and space. It is important to note that Web 2.0-based qualitative research is subject to ethical concerns. For instance, to some extent, "googling" can identify virtual postings or data on social networking sites and other online platforms. To cope with this issue, Boellstorff (as cited in Murthy, 2013, p. 31) suggests "not only anonymi[zing] screen names, but to also paraphrasing quotations in order to 'make them difficult to identify using a search engine'." Therefore, all the FB-mediated postings as data used in the present study remain anonymous and were duly paraphrased in which these data still represent the original voices of the participants. Thus, digitally mediated ethnographic classroom research took place on FB as extended classroom interaction and engagement between the teacher as a researcher and the students as the researched.

3.3 Participants

A total of 37 junior high school students participated in this blended creative writing class. Their ages ranged between 13 and 14 years old. All of the students speak Javanese or Madurese (indigenous or local languages) fluently in addition to Bahasa Indonesia, a national lingua franca. Thus, they are fluent at least in two languages: Javanese or Madurese and Bahasa Indonesia. Some students are fluent in the three languages. English remains an additional language of the students, who have different English abilities. They have learned English since they were in the fourth year of elementary school. In this formal English instruction, they used English only in the English classroom. One class ran on a semester basis (six months). Each of the class periods spanned 160 minutes a week. The students experienced teacher-dominated English instruction; a teacher was the sole authority of shaping in-class interactions. In short, the students lacked out-of-class language practices, including FB-mediated English learning.

The recruitment of the students followed the school's ethical clearance, and all of them were well-informed of the current study, and their parents were also given an information sheet detailing this research and a consent form. The group was chosen, because a creative writing class was intended for high-achieving students. This class was a pilot project in the school's bilingual program. Thus, the present study resonated with the school program; that is, preparing and enabling the students to develop their English abilities as well as developing new nuances of learning. Therefore, the school and parents fully supported this study by signing the consent forms. Additionally, because developing English ability needs much meaningful practice, a blended classroom was created to allow the students to have access to building a vibrant and engaging community of English learning.

3.4 Instructional procedures

Blended learning is a helpful way of learning English. This is not constrained by time allotment, but as far as there is an Internet connection for the students, they can meet and have a discussion. Thanks to the Internet and computers, this can be done easily through available social networking sites. An efficient way to create a blended classroom is by using Facebook (FB). This social networking site is free; almost all students have access to it. FB was used in the present study, as all of the students had Facebook accounts. So the researchers created a closed online group and invited the participating students to become members of the group. This was clearly articulated in the consent forms signed by the students, the school principal, and parents. Thus, FB was chosen as a digital learning platform to provide students with authentic and motivational English-mediated interactions (Blattner & Fiori, 2009). As Baker (2013) puts it, "the use of Facebook was conceptualised initially as a communication tool for this project, facilitating the maintenance of research relationships at times of personal, social and academic upheaval across time and space" (pp. 134–135).

All the students went through three-step writing activities, such as: pre-writing, while-writing, and post-writing (see Widodo, 2013). To begin with, in the pre-writing phase, one of the researchers, who was a teacher of the students, explained the concept of poetry and sample poems to the students in class. He showed a picture as a trigger for brainstorming what to write and guided them to write a poem on the board based on the picture shown. At the same time, the teacher demonstrated how to give suggestions and comments to their friends' poems. After both the teacher and students jointly created a poem successfully in class, he told the students that they had to form groups of 3–4 students and work with their peers in groups in composing a poem on FB. At the same time, the teacher told the students that every activity they did on FB would be documented and analyzed by the teacher and their peers. First of all, the teacher posted a picture to each group, and the students were asked to write and share their ideas related to the picture with their group to write a poem.

The while-writing stage allowed all the groups to discuss their works and provide feedback on each other's poems. The leaders of the groups were asked to post their poems online, and invite other group members to comment on the posted poems based on: (a) the creative use of poetic words, phrases, or sentences; (b) the relevance of thoughts, expressions, and feelings to the picture; and (c) the relevant use of the picture as a medium of composing a poem. During this online interaction, the teacher commented on what the students posted and reinforced what they commented on their peers' poems. In other words, the teacher's feedback followed the students' comments so that they could feel free to provide feedback on their peers' poems.

In the post-writing phase, the students reworked their poems based on peers' and the teacher's feedback. They were asked to positively respond to this feedback, as they needed to learn from each other. Soon after the groups completed revising their poems, the group leaders were told to post the final drafts online so that all the members of the class could see the revised poems. All of the students were invited to comment on the final version of the poems so that they could provide an appreciative response to each other's poem. This stage provided a space for the students to publish their poems and celebrate the joy of jointly creating poems. The teacher's role was to motivate the students to keep up the excellent work. As part of the formal assessment, the teacher graded all the poems based on: (a) the creative use of poetic words, phrases, or sentences; (b) the relevance of thoughts, expressions, and feelings to the picture; and (c) the relevant use of the picture as a medium of composing a poem. The teacher informed all the students of his final grading report and feedback on the poems. The ultimate goal of the writing process was to engage all the students in meaningful and interactive poetry writing as part of the extended English learning. Throughout the writing process, poetry writing as an expressive and creative language learning task helped create extended language learning, and the students received extra learning support from both their peers and their teachers.

3.5   *Data collection and analysis*

Data were garnered from online postings on FB (for more data, refer to Appendix A) and interviews with the students (see Appendix B for a List of Interview Questions). Online postings were conceptualized as dynamic social artifacts, which represent how the researcher and the participants interacted with each other and engaged in online discussions across time and space. FB was also a site of collecting data and understanding the social context where FB served as a shared and observable space for teacher and students' interactions in an online learning platform (Baker, 2013). Thus, all of the postings by both the teacher and the students were sorted and labeled based on emergent themes relevant to the research question. Based on these findings, the students were invited to sit for 30-minute interviews. The interviews were conducted in Bahasa Indonesia so that the students could respond to the questions in greater detail and with comfort. These interviews were intended to enrich online data in the form of postings by the teacher and the students on FB, and more crucially, aimed at capturing their experiences with Poetry Writing 2.0. In short, these interview sessions were aimed at probing into how learning processes for Poetry Writing 2.0 took place. Thus, the interview data were also sorted and labeled based on the themes of emergent findings.

In particular, both of the posting and interview data sorted and labeled were analyzed using a constructivist-grounded theory approach (Charmaz, 2006) to fully see understanding and interpretation of people along with their experiences and situations. These data were interpretative in that they show representations of the participants who voiced their unique experiences, which could generate theories of action. Glaser's (1978) grounded theory analysis was also undertaken by involving initial coding, substantive coding, and theoretical coding. The first step in data analysis was coding data. This required closer reading of the data in order to generate patterns/categories that informed multiples layers of data interpretation. Thus, the initial data coding or labeling aimed to describe what was happening. After all the data were coded based on emergent themes, substantive or focus coding was undertaken to see the underlying patterns of events, behaviors, experiences, and actions with which all the participants were engaged. In other words, the substantive coding was carried out on each of the data sets to identify frequently occurring initial codes that were theoretically similar. This coding grouped all the data into specific categories from which data were generated. For example, the following data: "I could discuss and share my poems with my peers" and "FB provides us with a platform for learning to write together" were categorized into a theme called "building an engaging writer and reader community." It is important to bear in mind that during the substantive coding phase, the data were compared and triangulated until all the emergent patterns/categories within this data set were saturated. Drawing on this data saturation, theoretical coding was also conducted to conceptualize the relationships among the substantive data, which generated a theory. This theoretical coding displayed how data were interpreted.

4   **Findings and discussion**

Based on in-depth data analysis informed by the constructivist-grounded approach, we drew six emergent finding themes. These themes were frequently identified from all the posting and interview data. These finding themes include: (1) building an engaging writer and reader community through poetry writing; (2) negotiating poem writing; (3) bringing poetry writing to life through the portrayal of visual artifacts; (4) peer and teacher scaffolding as dialogic support for students; (5) Facebook as a social networking site for enacting expressive and creative language pedagogy; and (6) assessing poems in a humanistic way: the joy of poem writing. These finding themes are relevant to a theoretical framework of creative writing. For this reason, the data that represent these emergent themes are worthy of presentation and discussion. For more students' comments and postings, refer to Appendix A.

4.1 Building an engaging writer and reader community

The students' perceptions of blended English learning were absolutely positive. All of the students agreed that blended learning helped them interact, practice, and communicate with all of their peers using English. They reported that they had the opportunity to participate in both offline and online discussions. The students also opined that this learning engagement and environment gave them a new learning experience. More importantly, they were engaged socially and cognitively in poetry writing through which they could learn from each other. This finding suggests that learning not only depends on the teacher, but the students could also learn from their peers. A teacher is not the sole authority in this blended classroom. The students' previous learning experience in primary school was built on their perception that their learning was solely framed by the teacher; thus, no democratic learning took place. Now that they realized that both the teacher and their peers contributed to their learning, some students reported positive responses to Poetry Writing 2.0, as shown in the following students' comments:

> **Comments 1:** I like doing this [blended poetry writing] because in using Facebook to write a poem, I gained an unforgettable learning experience. Through this social networking site, if I got confused, I could share and discuss this confusion with my friends.

> **Comments 2:** This [blended poetry writing] is such an educative environment that I could share and discuss my ideas and my problems with my friends.

This empirical evidence also shows that the blended classroom discussion about poetry writing engages the students in a lively and dynamic reading and writing community. Each of the group members could contribute to the group by writing a post, reading the group post, and then giving feedback on other groups' poems. More importantly, blended poetry writing allows for the sharing and discussing of ideas and problems across time and space. This learning environment provides the students with a meaningful English learning experience. In addition, the students perceive their peers as individuals with whom, in addition to their teacher, they can share their opinions and problems with each other. In these writers' and readers' communities, a teacher plays roles as a collaborator, a counselor, and an initiator.

With these roles in mind, the teacher just observed how the students interacted with each other and did not give comments until the students did so. When the teacher realized that the students were stuck or expressed a monotonous sense of poetic language, he gave some examples to help students cope with their writing blocks. This was an effective way to help the students. By doing this, the students felt that the teacher always kept track of what they were doing online. The following excerpt shows how the teacher engaged his students in this online community:

> **Posting excerpt 1**
> S1: A market is a place to initiate a transaction.
> S2: A market is an important place.
> S3: A market is a place to buy foods.
> S4: A market is a place to meet between buyers and sellers.
> Teacher: An old man is struggling in the battlefield of life.
> S5: A lot of fruits and vegetables make it to be a rainbow.
> S6: It is the Sun. Warm up the buyer to buy the need.

These posting data indicate that the example given by the teacher could inspire the students to produce or construct their ideas and their poetic sentences from different points of view. The students could learn how to express their feelings and thoughts in written form. The students not only did imitative writing by looking at each other's posts, but they also wrote various sentence structures to express their thoughts and feelings. This online writer and reader community allows the students to freely express their ideas/thoughts gleaned from their lived experiences.

Engaging in this online reader and writer community, the students were also more independent in their learning. The students helped each other produce utterances, if there were some forgotten

words. This indicates that constructing contextually meaningful sentences remains difficult for the students.

> **Posting excerpt 2**
> S7: the function is to meet our daily needs and a meeting place between the seller and buyer.
> S8: one word of your sentence is not correct. The correct sentence should be "the functions **are** to meet our daily needs and a meeting place between the seller and buyer." You know? There are 2 functions, so you must use **are** not **is**.
> S7: oke, thanks.

This excerpt shows that the gap between what the students wanted to say and what they could say gave them contextual experience in how to use English grammar to express their feelings and thoughts. This experience can be a catalyst for collaborative learning, engaging group discussions, and self-confidence building while expressing their ideas and feelings using English. All the empirical evidence presented earlier shows how blended poetry writing can build an engaging writer and reader community in which Facebook mediates this extended learning engagement.

4.2   Negotiating poem writing

To initiate poetry writing on Facebook, the teacher demonstrated how to write a poem based on a chosen picture in a face-to-face in-class session. The teacher asked the students for the topic of the poem they wished to write. The following excerpt gives a clear illustration of negotiating the topic:

> **Posting excerpt 3**
> Teacher: Well, guys after this you will work with your group members to write your own poem. So, what topic would you like to develop into a poem?
> Some students: What do you think, Sir?
> Teacher: Because you will work with your group members, please think about what you would like to discuss! Discuss it with your group members, please! Then the group leaders will tell me what your group discussed.
> Students: (having discussion online)
> Teacher: Have you got your topic?...... all right. We start from the 1st group and then to the next group, please!
> Group Leader 1: Nature
> Group Leaders 2, 3, 5, and 6: We got the same topic, Sir! What should we do?
> Teacher: Well, that's fine. I will give you a different picture.
> Group Leaders 2, 3, 5, and 6: Well, thanks, Sir!
> Teacher: What about Group 4?
> Group Leader 4: Humanity
> Teacher: Group 4 got a different topic. That's fine. So, Folks, because you work with the topic concerning with nature and humanity, I hope you can learn from each other and express your ideas.

Posting excerpt 3 reveals that the teacher's role is important to manage and stimulate helpful and negotiable interaction. Not only does the teacher need to make the students realize that this task is for them, the students could also voice their learning goals or directions so that they would engage in more independent learning. This negotiation also builds student awareness of what the students should do and what benefits they can get from this learning.

After that the teacher posted different pictures to each group, the students started to discuss the posted pictures. They began by writing any words, phrases, and sentences related to the picture, and they enjoyed this initial activity. All of the students gave positive responses to discussing poetry topics with their group members. They also commented that discussing the topic of the poems in groups was beneficial, because they could derive inspiration from other group members, and they could share and solve potential problems together in groups. Negotiating what poems the students wished to write gave the students full autonomy to think of what to write so that they could voice their life experiences in poetic form. In this respect, the teacher played a role as a facilitator that assisted the students to frame their ideas into a poem. Some of the students remarked that they

were appreciative of the teacher's attempt to allow them to discuss and share poem topics. They acknowledged that the teacher encouraged them to think of a poem they wanted to write together. They had the opportunity to collaboratively envision the writing of a poem. This empirical evidence suggests that negotiation is a starting point for building students' vision-based motivation so that they could gain a lot of experience from a blended poetry writing project. In this project, both the teacher and students need to discuss and negotiate genres of poetry and how students would like to get this poetry writing done.

4.3   Bringing poetry writing to life through the portrayal of visual artifacts

To start writing a poem, the students had to think of their prior experience and knowledge. The easiest way to give a vivid illustration of a certain object to be discussed is by using pictures. For this reason, the students selected pictures based on the chosen topic. The pictures helped the students trigger their imagination and elicit their experience and their ideas to compose a poem. Semantically, pictures were conceptualized as a visual artifact for stimulating students' experience so that the students vividly expressed their ideas, feelings, and thoughts in the form of poems. The students' comments on the roles of the pictures are shown below:

> **Comments 3:** I think that the posted picture is very helpful because it can trigger my inspiration and idea without thinking harder about the words I should write.

> **Comments 4:** The picture can stimulate my creativity. I can feel and imagine what really happens there in the picture. So I can create the words and sentences out of my writing block.

> **Comments 5:** By looking at the picture I could feel deeply about the thing in the picture. So pictures provoke my creative thinking and find many ideas in writing a poem.

The findings reveal that a picture helps the students generate ideas and fire their imagination. By looking at the picture, the students could glean a variety of meanings, which are then presented in words and in sentences. In other words, pictures also guide the students to share the same perceptions of the situation under discussion. Thus, the words, the phrases, and the sentences the students posted were consistent with the assigned topics. The picture in Figure 1 was posted in the first class period discussion to give students an example of how to write a picture-generated poem in groups.

Fig. 1. A traditional market

By looking at the picture, the students gave and wrote their expressive and creative ideas on Facebook. Afterwards, the teacher guided them to manipulate and choose appropriate poetic expressions. The following is an example of how a student made use of the picture to generate ideas for composing a poem:

Student posting 1:
A market is like a street because buyers walked towards to many directions to find foods needed.
A market is like a music studio because buyers' and sellers' voices colorized each other.
A market is like a boxing match arena because all the buyers were competing with each other to get their selling items sold out.

Based on this student's post and the picture, one group wrote this poem, although some words were the same, but they developed the words into a complete free-form poem:

A Traditional Market
A market is a like street in that sellers step on buyers' feet to find foods needed
It is like a rainbow because there are a lot of colorful fruits and vegetables there
The market is called a boxing arena because the buyers are competing with each other to get their selling items sold out
The market is replete with sweat because it is open under the Sun
It becomes crowded like a music studio with shouting voices by buyers and sellers

This empirical evidence indicates that both student's input and a visual artifact allow for composing a poem. Thus, pictures can bring poem composition to life in the sense that the situation of the picture is relevant to what the students experience in daily social encounters. This also suggests that pictures can be a rich resource for the students to compose a poem. For this reason, both teachers and students can organize a writing field trip (Maley, Mukundan, & Widodo, 2012, 2013). In this regard, they can discuss and negotiate a site of interest that they can visit in order to collect or take photographs of what they wish to observe. During the writing field trip, the students can photograph several observed objects. In addition, while observing a particular object on site, students can create a poem. Thus, the use of visual artifacts can mediate the writing of poems. This visual scaffold stimulates students' prior knowledge and experience as well as linguistic resources.

4.4   Peer and teacher scaffolding as dialogic support for students

Peer support and teacher scaffolding play a crucial role in a blended poetry writing project. Both teachers and students are deemed as individuals who have the capacity to support the learning of poetry writing through sustained social engagement. In this study, for example, all the students agreed that the teacher's and peers' comments on their poems were very important and helpful. They realized that the comments given were intended for reworking or revising their work. The students felt very motivated when the teacher or their peers gave comments on their work. This situation encouraged the students to engage actively in both offline and online discussions. The students viewed this revision as part of a learning journey. They acknowledged that their poems were never perfect. For this reason, they felt that they needed a second opinion about their work. As a result, they were more actively involved in communication and idea negotiation in English in the blended poetry writing classroom. More crucially, the comments by the teacher and the peers touched not merely upon vocabulary and grammar but also on content (ideas) and meaning (communicative purposes). This environment builds a dialogic online activity, as shown in the following excerpt:

Posting excerpt 4
S9: A war risks all lives and causes death
People leave everything for the country
They are fighting for anything
A safe and independent country are their dream
S9: Sorry, I'm late ^
S10: No problem, QAF, That's good you finished your poem. But, you must use **is** not **are** after the word country.
Teacher: This group consists of such active students. Good, guys!
S9: Thanks, Mr Bagus....but what do you think about our group's work?

Posting Excerpt 4 paints a picture of how both the students and teacher were engaged in composing a poem online. The student commented on her peers' poem; this situation is engaging and supportive. The input language and peers' and teacher's positive comments increase students' motivation to write more poems, and in turn, this gives the students a meaningful experience of English learning. This blended learning group allows the students to engage in a helpful sharing and discussion platform, and eventually, this can empower them to help each other. This blended learning environment also eliminates the students' writing blocks when drafting their poems. This also requires dialogic support from both the teacher and other students who see the learning of poetry writing as intellectual collaboration in which students see their peers as members of the learning community who have the same goals and the equal rights to develop their language and writing repertoires.

4.5 *Facebook as a social networking site for enacting expressive and creative language pedagogy*

It was necessary to keep the students on the right track while they were surfing the Internet and interacting with their peers on Facebook. The teacher had to be able to convince the students that this social networking site could be used to learn English expressively across time and space. This blended learning can build a new and dialogic learning community. Interview data show students' positive attitudes towards the use of Facebook in poetry writing. Some of the students' comments are presented below:

> **Comments 6:** It is lovely to experience that usually I use Facebook only for playing games and updating my personal status, but now I am invited to use this social networking site as a learning medium.

> **Comments 7:** The use of Facebook plays a crucial role in synchronous communication while writing a poem as an extended learning activity.

> **Comments 8:** This is a good place to express and to present my expressions and work. Also, this makes my communication with my friends easier to get our work done.

> **Comments 9:** It [Facebook-based discussion] trains me to be more confidence in expressing my opinions and in presenting my work.

> **Comments 10:** Facebook allows me to express my thoughts and imagination freely and expressively. This site helps me present my poetic voices without any difficulty.

> **Comments 11:** Facebook-mediated learning encouraged us to capitalize on our self-expression and creativity. Now we are aware that Facebook is a digital platform for learning together.

It is evident that all the students voiced the usefulness of Facebook as a platform for expressive poetry writing. This also builds students' self-confidence in expressing their ideas in English. Moreover, the students realize that this could give fresh impetus for a lively and empowering learning experience as depicted in Figure 2.

Fig. 2. Students' online engagement
(*This photograph is published with the permission of all the signed parties.*)

Figure 2 shows that the students looked enthusiastic about an online discussion. From their comments on Facebook, they also learned to be more receptive to constructive criticism and suggestions. This motivated them to engage more in writing their expressive ideas and comments. In short, Facebook could be seen as a virtual platform for creating or designing creative language pedagogy, which allows students to craft their creative work, such as poems. This finding implies that students should have digital literacies so that students not only use Facebook for personal purposes but also utilize this social networking site for academic or learning purposes.

4.6   *Assessing poems in a humanistic way: The joy of poem writing*

Assessment is important in learning. It shows students' progress and attainment after learning. In assessing students' poems, the teacher adopted a humanistic approach, because it was not easy for the students to write poems in English. The teacher needed to value how the students experienced the writing process. Humanistic assessment had a bearing on students' motivation for further learning and on building more self-confidence in expressing their ideas in English. More crucially, such assessment is the best impetus for developing students' linguistic, cognitive, emotional/affective, and social capabilities. The interview data indicate that peer assessment helped the students increase their self-confidence and motivation to learn to write poems. This is because they felt that any comments and corrections were geared for reworking or revising their poems. This resonates with Iida's (2008) argument that conducting peer evaluation as a form of humanistic assessment enables the students to increase self-awareness in order to express their voices freely or with comfort. In addition, teacher's process-based assessment encouraged the students to write better poems and help each other to craft poems, because they saw the completion of poem writing as collaborative success that they had to celebrate together. Moreover, the students' comments on other groups' poems could be used as their learning portfolio. This portfolio can be used to keep track of students' learning progress in poetry writing and the students' participation in the learning process. This is a humanistic way to assess the students' poems. The teacher's final grading report and feedback on students' poems aimed to recognize students' hard work and value the joy of poem writing inasmuch as the students had invested their time, energy, and effort to a poetry writing enterprise. In other words, both the teacher and the students engaged in assessment processes (e.g. the students commented on their peers' poems; the teacher allowed the students to revise their poem drafts several times) in which the students had the opportunity to make a decision on such assessment processes.

5   Conclusions: Reflections, pedagogical implications, and future studies

Throughout the poetry writing project, there are some success stories and challenges. The first success is that the blended learning of poetry writing provided students with extended engagement in learning English without any time and space constraints. The second success is that a virtual platform afforded the teacher and the students more opportunities to engage in a more efficient and intensive teaching and learning process. The third success is that students' poems were assessed in a humanistic manner in which both the students and the teacher were involved in this assessment. They were very positive about this humanistic assessment, because a humanistic approach to assessment for learning (AfL) sustained students' motivation for further learning and built students' self-confidence. The last success is that the students engaged in making sense of poems collaboratively and using English as a tool for communicating their creative thoughts through poem writing.

Despite these successes, there are three main challenges in this blended poetry writing. The teacher found that it was not easy to start this blended class, because the students were unfamiliar working and learning with Facebook, as they had solely made use of this site for personal use (e.g. chatting with friends and updating a personal status). Therefore, the teacher needed to train students on how to use Facebook for learning (digital literacies). Another challenge is a school-wide Internet connection. In fact, all the students and the teacher had Internet connection in the school, but if they had moved to another school site of school, they may have got a very slow Internet

connection. For this reason, school administrators need to provide a sufficient Internet connection in the school as far as Internet-mediated learning is concerned. The third challenge is that the school laboratory had a limited number of desktops on which the students could work. Therefore, the teacher should have allowed the students to collaborate on their personal tablet or laptop in order to maximize students' participation in Poetry Writing 2.0.

The present article has reported on how poetry writing through blended learning could create an expressive and creative English learning environment which provides students with extended learning engagement. This environment also situates poem writing in students' lived experience. Engaging in this learning platform, they feel free to express and negotiate their ideas with their teacher and peers across time and space. Furthermore, if students encounter any problems, they can share them with others immediately. A teacher is called to play roles as a partner, guide, counselor, motivator, and scaffolder, who always provide students with an engaging and vibrant online learning platform, such as FB-mediated engagement. Poetry writing through blended learning indeed helps students tap their creativity and expressiveness to write poems. This has pedagogical implications.

Pedagogically speaking, there is an urgent need for teachers to design creative writing as a curriculum component in school in order to engage students with the critical self-exploration of their thoughts, emotions, and experiences. For example, students can make use of different poems in terms of text types (e.g. narratives, information reports, argumentation) and genres (e.g. biographies, histories, short stories, and lyrics) so that they learn to write creatively. Creative writing such as poetry writing, in particular, enables students to build and enhance critical creativity and self-expression. By providing students with more opportunities to compose creative work, students can capitalize on their expressive and creative capabilities. Therefore, teachers can use authentic poems as a multimodal genre and as complementary materials in order to encourage students to explore more meanings that are both explicitly and implicitly embedded in these poem texts. The use of Facebook as instructional mediation enables Poetry Writing 2.0, because the learning of poetry writing is not confined to the four walls of classrooms. Facebook can be a virtual classroom where teachers and students as well as their peers interact with each other and engage in a myriad of learning activities without time and space constraints. This implies that other social networking sites, such as blogs and wikis allow for Poetry Writing 2.0. In short, the technology of Web 2.0 can create classrooms 2.0 where both a teacher and students engage in a myriad of learning tasks beyond the traditional classroom.

The present study calls for a number of future studies. First, there is a need for more ethnographic investigation into how students engage with poetry writing along with the use of other Web 2.0 technologies, such as blogs and wikis. The present ethnographic study calls for more critical grounded theory analysis along with (micro)-ethnography so as to explore the benefits of Poetry Writing 2.0 as a way to help students write creatively, such as composing a poem. In the present study, poem circles are not documented; for this reason, a phenomenological case study can look into how students participate in tasks oriented towards poem circles. Exploring in-depth teachers' and learners' reactions towards the implementation of Poetry Writing 2.0 in the official curriculum discourse would be a worthwhile empirical venture, as it can create expressive and creative language pedagogy, which provides students with the opportunity to voice their ideas/experiences through the creation of poems. More critical investigation into the enactment of Poetry Writing 2.0 should be undertaken to explore how different instructional scaffolds mediate the composing of poems by students who have different language abilities. In other words, these research agendas are intended to extend more rigorous scholarship of how different creative writing pedagogies are implemented beyond the traditional classroom.

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Appendices

Appendix A

Additional Data

Section 4.1: Other examples of students' comments on the theme "Creating an engaging writer and reader community

> **Comments a:** That was a challenging experience in which I could learn from my friends' comments about my sentences after they read mine.

> **Comments b:** That activities did not make me bored because I could wrote my own sentences, and then my friends helped me to make the sentences better.

> **Comments c:** This made me got closer to my friends.

> **Comments d:** It was interesting because I could read my friends' poetry. Sometimes I found it funny

Section 4.2: Other examples of posting excerpts ("Negotiating poem writing)

> **Posting excerpt a**
> S11: market is like your best friend because they always need you to complement their lives
> S12: what do you mean "complement of their lives"? Not we need them but they need us just for the money. It's not a good friend. They need us because they need money.

> **Posting excerpt b**
> S13: market is a grungy place, but if you're not there, all the human was troubled
> S14: what is the meaning of "grungy"?
> S13: tempat yang kumuh [= 'shabby place']
> S14: okay. but, market is a heaven for the sellers. From this grungy place, they can life

> **Posting excerpt c**
> S15: condition: Market is Like sandwich, inside that, there are many condition we can get.
> we can get: Market is Sun, the market is never niggard to us. the market always have that we need.
> function: Market is Like advertisement, always promoted our product
> S16: not like that .you must make poem sentences .
> S15: give the example please
> S16: Market is like miraculous Doraemo's pocket. Because, we can get everything in there.
> S15: Silencedeath ok'

Section 4.3: Sample students' comments on the use of visual artifacts

> It was helpful because I could find easier my ideas as basic thinking to write.

> It helped me much because by watching the picture I could be easier in finding the words appropriate with the context.

> The picture is very useful to help me in choosing the words to describe the situation.

By looking at the picture spontaneous ideas can emerge unintentionally. That's interesting and good.

Section 4.4: Samples Posting Excerpts (Teacher Scaffolding as Dialogic Support for Students)

Posting excerpt d
S17: Snow is a very beautiful crystal grains
S18: Snow can make everyone calm and happy
Teacher: I have one for your group. "snow is cold, as cold as the men heart to destroy the world." I'm waiting for yours.
S19: Snow is delight, as delight as life

Posting excerpt e
S20: It is crowded. we can get from market is fruits, vegetables and other kind of food
S21: Market conditions generally dirty and Have bad smells.
S22: the conditions are very crowded, very dirty (in traditional market). we can get fresh vegetables, fresh fish, fruit, and equipment for cooking, like knife and etc.
Teacher: folks please give your comment to your friends' sentences!!
Teacher: S20: we can get from market is fruit, vegetable and other kind of food. You have to use "are" fruits… not "is" fruit.
Teacher: please give your comments!

Section 4.5: Examples of comments (FB as a site for enacting expressive and creative language pedagogy)

I could be more confident to spoil my idea in the form of poetry.

I could read another groups' poetry and the important thing was I could write my comment on their work.

I could express my imaginations in my words and saw my friend comment.

This could sharpen my creativity in producing poetics words and also poetry.

Appendix B

List of Interview Questions

1)   Tell me about your learning experience in poetry writing with Facebook (FB).
2)   What did you enjoy about learning English through creative writing or poetry writing particularly in a blended classroom?
3)   How did you interact with your teacher, peers, and the materials generally?
4)   What do you think of learning to write a poem mediated by FB?
5)   What roles did you play when working on Poetry Writing 2.0 tasks?
6)   How did you negotiate these tasks with your teacher and with your peers?
7)   What do you think of using visual media when composing a poem during this Poetry Writing 2.0 project?
8)   How do you perceive your teacher and your peers when working on Poetry Writing 2.0 tasks?
9)   How did you like your poem to be assessed?
10)   How much do you value teacher assessment and peer assessment?
11)   What successes did you achieve when working on a blended poetry writing project?
12)   What challenges did you encounter in this project?
13)   How did you overcome these challenges?
14)   What did you learn from this blended poetry writing project as a whole?
15)   What different experience do you expect to gain when working on a Poetry Writing 2.0 project in the future?