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Infographic Media in Poetry Writing Instruction: A Descriptive Study of Eighth-Grade Students at SMP Negeri 13 Pekanbaru

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ABSTRACT
This study aims to provide a comprehensive description of the process of utilizing infographic media in poetry writing instruction, identify student response trends, and map the supporting and inhibiting factors among eighth-grade students at SMP Negeri 13 Pekanbaru. A descriptive qualitative research design was employed. Data were collected through observation, questionnaires, interviews, and documentation. Data analysis followed the interactive model developed by Miles and Huberman, with validity ensured through the triangulation of sources and methods. The results indicate that the instructional steps were carried out systematically in accordance with the teaching module; however, the time allocated for individual guidance during the second session was constrained by the teacher's time management challenges. The quality of the students' poetry drafts varied, ranging from "prismatic" (complex/layered) to "diaphanous" (transparent/direct) in style; the data suggest that students perceived visual imagery as an aid in developing contextual imagery. Student responses were highly positive, with an average index of 83.90%. The teacher's well-prepared teaching module served as a primary supporting factor, while inhibiting factors included technical issues with classroom facilities and the students' individual linguistic limitations. The study concludes that infographic media represents a viable alternative for literature instruction, particularly in helping students organize visual information.

Keywords: infographic media, poetry writing, descriptive study

Media Infografis dalam Pembelajaran Menulis Puisi: Studi Deskriptif pada Siswa Kelas VIII SMP Negeri 13 Pekanbaru

ABSTRAK
Penelitian ini bertujuan untuk mendeskripsikan secara komprehensif alur pemanfaatan media infografis dalam pembelajaran menulis puisi, menjaring kecenderungan respons siswa, serta memetakan faktor pendukung dan penghambat di kelas VIII SMP Negeri 13 Pekanbaru. Desain yang digunakan adalah studi kualitatif deskriptif. Pengumpulan data dilakukan melalui observasi, angket, wawancara, dan dokumentasi. Teknik analisis data menerapkan model interaktif Miles dan Huberman dengan keabsahan melalui triangulasi sumber dan metode. Hasil penelitian menunjukkan bahwa langkah pembelajaran berjalan runtut sesuai modul ajar, namun ruang pendampingan individu pada pertemuan kedua berdampingan dengan kendala manajemen waktu guru. Kualitas draf puisi siswa bervariasi antara tingkat prismatis hingga diafan, di mana data menunjukkan bahwa siswa mempersepsikan visualisasi gambar sebagai bantuan dalam mengembangkan citraan kontekstual. Respons siswa berada pada kategori sangat positif dengan rata-rata indeks 83,90%. Kesiapan modul ajar guru menjadi faktor pendukung utama, sedangkan faktor penghambat meliputi kendala teknis fasilitas kelas dan keterbatasan kebahasaan mandiri siswa. Kesimpulan menunjukkan bahwa media infografis merupakan salah satu alternatif perantara pembelajaran sastra yang layak dieksplorasi dalam mengorganisasikan informasi visual siswa.

Kata kunci: media infografis, menulis puisi, studi deskriptif

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INTRODUCTION

Empirical evidence consistently points to challenges regarding low proficiency in literary writing. Preliminary interviews at SMP Negeri 13 Pekanbaru reveal that teachers have already implemented technology-based tools—such as PowerPoint, Kahoot, and infographics—in a classroom setting. Nevertheless, the majority of students remain largely passive; they exhibit limited imagination and tend to merely replicate existing examples when tasked with producing creative texts. This aligns with previous findings at the same school, which confirmed that some eighth-grade students consistently struggle to select appropriate vocabulary (diction) (Rismaneti, 2018). Such linguistic hurdles and a lack of intuitive depth act as barriers, preventing students from exploring ideas independently.

The difficulty in selecting precise diction is rooted in the inherent nature of poetry writing. Within the Kurikulum Merdeka (Independent Curriculum), poetry writing is a crucial competency for eighth-grade students, serving as a vehicle for developing emotional intelligence, aesthetic sensitivity, and creative expression (Lubis et al., 2026). Unlike other forms of writing, poetry possesses unique characteristics that require students to master the art of linguistic condensation, select imaginative vocabulary, and engage their intuition deeply through both the physical and inner structures of the poem (Ramadhani et al., 2026; Dewi et al., 2024). To overcome student disengagement and facilitate the grasp of these complex concepts, it is imperative for teachers to innovate by designing adaptive learning experiences (Rahmita, 2025).

As a concrete measure to address these cognitive obstacles, the use of infographics serves as an effective visual support tool. Such media act as intermediaries, conveying information designed to stimulate students' thoughts, emotions, and attention (Nurfadillah et al., 2021). Theoretically, the visual structure of an infographic combines explanatory text with graphic elements to transform abstract material into something concrete (Azhari et al., 2022). This visual representation serves as a cognitive bridge, triggering short-term memory associations without overloading students' mental capacity (Mayer, 2021). Through a well-proportioned visual layout, the processes of brainstorming ideas and composing poetic text can be separated into distinct stages, thereby assisting students in developing contextual imagery. On a universal level, this structured process is essential for equipping individuals with meaningful knowledge, ultimately contributing to their well-being (Windra et al., 2025:71).

Previous research has examined the effectiveness of such media; for instance, infographics have been used in non-literary subjects to enhance the understanding of historical chronology (Azhari et al., 2022). Other studies have focused on the use of audiovisual or video-based media for writing poetry (Putra et al., 2023). There are also studies that explore the use of digital media in a general sense, without delving into the psycholinguistic aspects experienced by students (Nurfadillah et al., 2021). This study addresses a research gap by providing an in-depth qualitative description of how infographics are utilized specifically within language and literature classrooms, while also mapping the response patterns and linguistic challenges encountered by eighth-grade students.

Based on this gap, the research problem is formulated through the following questions: 1) How are infographic media utilized in poetry-writing instruction for eighth-grade students at SMPN 13 Pekanbaru? 2) What are the trends in student responses to the use of such media? 3) What supporting and inhibiting factors do teachers and students encounter in the field?

In line with these research questions, this study aims to provide a comprehensive description of the process of utilizing infographic media in poetry-writing instruction, capture trends in student responses, and map the supporting and inhibiting factors present in the eighth-grade classrooms at SMP Negeri 13 Pekanbaru. Practically, this

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research is expected to serve as an alternative guide for teachers in organizing visual information for students during literary writing, while also offering theoretical contributions to curriculum developers by enriching the repertoire of innovations in language-learning media.

METHOD

This study employs a descriptive qualitative research design, drawing upon the methodological framework established by Sugiyono (2017), Abubakar (2021), Razak (2017).

Use Times New Roman, 11-point font, with single or automatic line spacing, formatted in a single column 16 cm wide. Each paragraph should begin with an indentation (tab) of 7 spaces. The spacing between paragraphs should be consistent—either single or automatic. This section should constitute approximately 20 percent of the total length of the article (which ranges from 8 to 20 pages). The unit of analysis in this study is the practice of utilizing infographic media within language and literature classrooms, while teachers, students, teaching modules, and student poetry drafts serve as units of observation or data sources. The research procedure is carried out in four sequential and systematic stages: 1) the pre-field stage, focusing on a preliminary study, obtaining ethical clearance, and developing research instruments; and 2) the fieldwork stage, focusing on observing learning activities and administering research instruments. 3) the data analysis phase, involving the reduction and mapping of findings; and 4) the final reporting phase.

Data collection took place at SMP Negeri 13 Pekanbaru during the even semester of the 2025/ 2026 academic year, with an intensive five-month data collection cycle spanning from January to May 2026. The research population consisted of all eighth-grade students distributed across ten parallel classes, totaling 416 students. A purposive sampling technique was employed to select the sample, based on specific criteria aligned with the research requirements (Wahyuni & Nukman, 2026). Following the recommendations of the Indonesian language teacher, 5 students were selected from each class, resulting in a total sample of 50 students who represented a range of writing proficiency levels—high, medium, and low. From this sample, 10 students were chosen as key informants for interviews, based on the principle of data saturation. Participant characteristics and the distribution of observations are detailed in Table 1.

Table 1
Characteristics of Eighth-Grade Participants at SMP Negeri 13 Pekanbaru

Classes	Model	Sum of Student	Sample	Informant
VIII.1-VIII.4	Teacher A	167	20 (A-01-A-20)	4
VIII.6-VIII.9	Teacher B	166	20 (B-01-B-20)	4
VIII.5-VIII.10	Teacher C	83	10 (C-01-C-10)	2
Total		416	50	10

Data collection was conducted simultaneously using six integrated instruments. First, a Teacher Activity Observation Sheet—adapted from an instrument by Swandewi (2017)—was used to observe the introductory, core, and concluding phases of lessons across two sessions in 10 parallel classes. Second, a Student Response Questionnaire, utilizing a 4-point Likert scale and consisting of 24 items, was developed based on the media evaluation indicators proposed by Rifa'i et al. (2024); these indicators cover aspects such as appeal, ease of use, engagement, utility, clarity of information, and inspiration. Third, a structured interview comprising 13 questions was employed to explore students' personal perceptions. Fourth, an analysis of 50 student-authored poetry drafts was conducted using an analytical rubric by Burhan Nurgiyantoro (2012), assessing criteria such as thematic/semantic relevance, imaginative strength, precision in word choice (diction), and the use of figurative language. Fifth, an analysis of the teacher's instructional modules was

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performed, focusing on 10 essential aspects of the Independent Curriculum. Sixth, photographic documentation of classroom activities and students' handwritten drafts served as evidence for methodological and source triangulation, ensuring the validity of the data.

The medium tested was a 2D static (single-panel) infographic, designed by the teacher with the assistance of artificial intelligence (AI). It featured an engaging title, a logical five-step layout for writing poetry, visual icons, and concise text. The intervention was carried out over two sessions: the first session involved an orientation on the physical and intrinsic elements of poetry, accompanied by the distribution of the infographic (displayed via projector or provided as a PDF on digital devices), while the second session consisted of independent writing activities guided by the infographic. To address ethical considerations, all research activities were granted official authorization by the University of Riau and the Pekanbaru City Education Office, and the identities of all participants were anonymized.

The data analysis technique combines qualitative analysis with simple descriptive statistics. For qualitative data—derived from observations, documents, and interviews—the study employs the interactive thematic model developed by Miles and Huberman (1994). This cyclical process involves data reduction, narrative and tabular data presentation, and the drawing of conclusions or verification. Meanwhile, for the supporting quantitative data—obtained from student response questionnaires and poetry draft scores—the analysis utilizes simple descriptive statistics, specifically calculating the mean of cumulative indices, without employing inferential statistical models. A limitation of this research design is its cross-sectional nature; it lacks a control group or a pre-test, and therefore does not measure causal relationships, focusing instead on an in-depth description of the phenomena observed in the field.

RESULTS

1. Utilization of Infographic Media in Poetry Writing Instruction

1.1 Implementation of the Instructional Flow and Challenges in Teachers' Time Management

Direct observations across ten parallel classes revealed significant challenges regarding teachers' time management in the use of infographic media. Data from observation sheets indicate that instructional time was frequently curtailed by morning school activities. Furthermore, it was noted that Teacher C arrived 30 minutes late to class on both occasions. As a result of these time disruptions, all three teachers skipped the initial phases of the lesson—namely, motivation, apperception, and a review of the material. During the core instructional phase, the selection of themes was determined unilaterally by the teachers, which hindered effective guidance in the ideation process. Operational issues were compounded during the second session when Teacher A prohibited the use of personal devices, forcing students to rely solely on a blurry projection from the classroom projector. Conversely, Teachers B and C distributed the infographic files (PDF format) via WhatsApp; however, individual guidance remained inconsistent. Teacher B was distracted by school duty assignments, while Teachers A and C provided feedback only to a few passive students. Ultimately, the lessons were concluded in a rushed manner, lacking comprehensive feedback or any formal appreciation of the students' literary work.

1.2 Analysis of Administrative Readiness: Independent Curriculum Teaching Modules

The observations of the teaching process were compared against an analysis of the Kurikulum Merdeka teaching modules prepared by the teachers. The review indicates a high level of administrative maturity, grounded in the Technological Pedagogical Content Knowledge

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(TPACK) framework, which addresses ten essential aspects. The instructional materials used by Teacher A and Teacher B are identical, as Teacher A adapted Teacher B's module to ensure consistency in the *Alur Tujuan Pembelajaran* or ATP). Both modules employ a Problem-Based Learning (PBL) model spanning 160 minutes, centered on the poem "Aku" by Chairil Anwar, while integrating the Profil Pelajar Pancasila and a three-tiered assessment approach. Meanwhile, the module developed by Teacher C utilizes a Project-Based Learning (PjBL) model spanning 90 minutes, combined with differentiated instruction and Social Emotional Learning (SEL). Teacher C's module breaks the material down into operational sub-topics—specifically "diaphanous" (transparent) versus "prismatic" (complex/layered) poetry and declamation techniques—and consistently incorporates the use of digital devices through student worksheets based on the poems "Pada Sebuah Kedai Kopi" and "Doa." Overall, these modules are considered valid, feature structured analytical assessment rubrics, and include ample space for reflection.

1.3 Qualitative Quality Variations and Characteristics of Students' Poetry Drafts

All written lesson plans and the teachers' classroom instructional processes ultimately have a direct impact on the students' written work. This is reflected in the qualitative variations observed across 50 poetry drafts produced by eighth-grade students. A collaborative verification process revealed a dynamic range of poetic characteristics. Students who demonstrated strong skills in the use of figurative language, imagination, and diction produced work characterized as "prismatic"—rich in multiple layers of meaning and employing various figures of speech, such as personification, metaphors, and litotes.

As concrete evidence, the following is an excerpt from a poem by a student (coded A-01), which was rated as "excellent" in terms of thematic relevance, imaginative depth, precision of diction, and the effective use of figurative language and imagery:

"...My heart is in turmoil, asking without a sound, / About steps held back by time."
"The clock's hands tick ever so slowly, / Counting the mounting anxiety." "Unease embraces a soul on the verge of death,"
"Gazing at a sky that refuses to offer a greeting..."

Based on the draft, the poem by student A-01 aligns well with the theme of inner turmoil, as evidenced by the lines: "My heart is in disarray, asking without a sound, / About steps held back by time." The student demonstrates a strong imagination in depicting the slowing of time during moments of anxiety, captured in the lines: "The clock's hands tick so slowly, / Counting the mounting anxiety." The choice of diction is also effective; for instance, the phrase "Unease embraces a soul near death" uses a combination of abstract terms that successfully evoke a sense of sorrow. Furthermore, the use of figurative language—specifically personification—and visual imagery is well-executed, as seen in the line: "Gazing at a sky that refuses to greet me."

While some poems exhibit high quality, others fall into a lower category. Issues regarding the precision of diction—specifically fatal spelling errors that undermine the logical coherence of the meaning—are apparent in the poem by student A-11:

"Oh, garden in the schoolyard, / You bring a sense of calm."
"Beneath the shade of the trees, / Knowledge grows alongside awareness."
"An ASN [sic] environment, full of beauty."
"The morning breeze whispers softly."

The poem by student A-11 aligns with the theme of a learning environment, as shown in the

lines: "Oh, garden in the schoolyard, / You bring a sense of calm." The student shows a strong imagination by connecting the physical elements of the school grounds with the psychological aspects of learning, expressed in the lines: "Beneath the shade of the trees, / Knowledge grows alongside awareness." However, the diction is considered inadequate due to poor word choice and spelling errors that disrupt the logical flow of meaning. The use of the term "Asn"—which should be "Asri" (beautiful/serene)—renders the relationships between the words confusing and hinders the readability of the poem. The use of figurative language and imagery is well-executed, incorporating personification and an auditory image in the line, "The morning wind whispers softly."

Conversely, the poem—written by a student identified as A-17—shows a weakness in the strength of its imagination; it tends to rely on conventional, normative-conceptual tropes rather than presenting any original ideas:

"I shall always remember your service / all eyes are open to your struggle"
"We, your successors, are ready / to protect and to build"
"You defended our independence / you sacrificed your very life and soul"
"Your service shall be eternal"

The poem by student A-17 clearly addresses the theme of honoring national heroes, as evidenced by the lines, "I shall always remember your service / all eyes are open to your struggle." However, the imaginative strength is lacking, as the ideas presented merely echo common concepts frequently found in history textbooks or national songs, failing to offer any novelty or emotional depth—for instance, in the lines, "We, your successors, are ready / to protect and to build." Regarding the precision of diction, the student demonstrates good ability; the lines "You defended our independence / you sacrificed your very life and soul" exhibit a logical and coherent semantic relationship. Meanwhile, the use of figurative language and imagery is considered weak, as the poem contains no original figures of speech, and the sensory imagery remains vague—largely due to the use of normative, conceptual phrasing, such as in the line, "Your service shall be eternal."

2. Student Response to the Use of Infographic Media

2.1 Quantitative Calculation of the Student Response Questionnaire Index

Student perspectives were gathered by distributing a closed-ended, Likert-scale questionnaire to 50 respondents immediately after the writing activity was completed. The index value was calculated by comparing the total actual score against the ideal score (Ideal Score = 4 items × 4 points × 50 respondents = 800 per aspect category). The category intervals were established as follows: 25%–43.75% (Very Negative), 43.76%–62.5% (Negative), 62.51%–81.25% (Positive), and 81.26%–100% (Very Positive). The results of the index data analysis are presented in Table 2.

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Table 2
Recapitulation of Student Response Questionnaire Score Percentages (N=50)

No.	Categories of Student Response Assessment	Actual Score	Ideal Score	Percentage	Category
1	Attractiveness of the Infographic Media Design	688	800	86,00%	Very Positive
2	Ease of Understanding Learning Material	663	800	82,88%	Very Positive
3	Clarity in the Presentation of Textual Information	685	800	85,62%	Very Positive
4	Student Engagement and Active Participation	663	800	82,88%	Very Positive
5	Utility of the Media for Writing Poetry	676	800	84,50%	Very Positive
6	Creativity and Inspiration for Independent Learning	652	800	81,50%	Very Positive
	Overall Average Questionnaire Index	4027	4800	83,90%	Very Positive

The data in Table 2 demonstrate a tendency for students to be highly receptive to the presence of visual media in the classroom, with an overall average index reaching 83.90% (Very Positive).

2.2 Qualitative Thematic Coding of Interview Transcript Data

To reinforce the numerical data from the questionnaire, the results of thematic coding applied to the interview transcripts of 10 key informants are presented in detail in Table 3-9.

Table 3
Thematic Coding Results for Interview Transcripts

Aspect Cluster and Item Number	Data Coding Results	f	Examples of Original Transcript Excerpts (Verbatim)	Category Classification
Affective & Motivational Dimension (Items 1, 4, 9, 13)	Feeling happy, enthusiastic, and confident, with a desire to use this medium again	9	It was really fun and not boring at all. (A-01)	Positive
		10	Yes, I felt enthusiastic when writing poems using infographics. (A-17)	Motivated
		8	Yes, I felt confident; I was no longer afraid of making mistakes when choosing words. (C-04)	Helped
		9	Yes, I'd like to use infographics again. (A-14)	Interested
	Feeling neutral, reasonably confident, and interested in trying a different learning environment or medium in the next session.	1	I didn't feel any particular way about it. (B-06)	Neutral
		2	Fairly confident, though I still often asked the teacher to double-check. (C-07)	Somewhat helped
		1	Probably not for now; I'd like to try a different learning environment. (B-06)	Not interested

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Cognitive Dimension and Ease (Items 2, 3, 6, 8)	I found the five-step method incredibly helpful; it made learning how to write easier because the material was concise and well-structured.	10	The part about creating a poem using the five-step method. (A-06)	Helped
		9	I understood it better because of the concise points—especially when they were shown on the projector. (C-07)	Helped
		9	Using an infographic makes the writing process easier because the points provide guidance... (B-19)	Helped
		9	It's very helpful for keeping the writing structured. (A-17)	Helped
	I find it quite helpful, though at times I still feel confused or uncertain when thinking about the material on figures of speech.	1	Well, sometimes it makes things clear, but other times it doesn't—like when trying to think of figures of speech. (B-06)	Quite helped
		1	The difference is just that it's a little more helpful. (B-08)	Quite helped
		1	It's fairly well-structured, but sometimes I still find it confusing to arrange the new lines. (B-06)	Quite helped
The Writing Phase That Helps the Most (Item 7)	It is most helpful during the phase of defining the main idea, seeking inspiration for a title, or finding an initial topic for a poem.	2	The design is great; it's really motivating. (A-01)	Theme discovery stage
	Helped in the search for new vocabulary and choosing the right poetic diction.	3	The part about putting words together—choosing the right diction for the poem. (A-14)	Diction discovery stage
	It is most helpful in the phase of arranging words into complete poetry stanzas as well as arranging language style/figure of speech.	4	When writing figurative language, and when coming up with the opening lines of a poem. (A-06)	Diction discovery stage
	Helped in dual aspects (combination of finding initial ideas as well as choosing diction)	1	When writing figurative language, and when crafting the opening lines of a poem. (A-06)	Dual category

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Evaluation of Quality and Appearance (Items 10, 11)	Evaluating the design as highly aesthetically appealing and considering the medium to be optimal, with no shortcomings.	10	It looks really great; the vibrant colors make it eye-catching. (A-01)	Quite helped
		7	There are no flaws. (A-06)	Quite helped
	Acknowledging a good design while providing critical evaluative notes regarding limitations in the media's content or visuals.	3	"The main drawback is that the information is too brief." (C-04)	Quite helped
Identification of Learning Obstacles (Item 5)	The process of utilizing the media in the classroom proceeded smoothly, without any obstacles or difficulties whatsoever.	4	No issues. (B-08)	No issues
	Encountered linguistic challenges in formulating figurative language or figures of speech.	3	I had some trouble with the part about creating a poem; I didn't quite grasp the explanation—it just didn't click for me. (A-01)	Language-related issues
	Encountered technical visual issues (the text size displayed on the projector was too small).	1	Not many issues, though the text was a bit small. (C-07)	Display-related issues
	Encountered content-related issues (the material was perceived as too concise or brief).	1	The main issue was that the information provided was too brief. (C-04)	Information-related issues
	Encountered multiple issues (the combination of text was unclear, and the information provided was too brief).	1	The issue was that the text was sometimes unclear, and the information was too concise. (B-05)	Multiple issues (Display and Information)
Suggestions for Future Improvements (Item 12)	Considers the media to be optimal and in no need of any proposed changes.	6	No suggestions; I think it's already just right. (B-06)	No suggestions
	Suggests improvements to the aesthetic aspects of the visual design (e.g., increasing the font size).	2	My suggestion is to make the colors a bit more cheerful and add some cute icons. (B-05)	Suggestions for improving the layout/appearance
	Suggests increasing the number of example poetic stanzas provided within the panels.	1	My suggestion is to include a wider variety of poem examples. (A-14)	Suggestions for improving the information
	Suggests a combination of improvements (adding both images and example poems).	1	My suggestion is to add more examples and images. (A-01)	Suggestions for improving both the layout/appearance and the information (multiple categories)

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DISCUSSION

Research findings on the use of infographics in teaching poetry writing at SMP Negeri 13 Pekanbaru reveal a complex interplay between administrative readiness, classroom instructional processes, and students' linguistic competence. Viewed through the lens of the Cognitive Theory of Multimedia Learning, the high average student response index—reaching 83.90% ("Very Positive")—and the prevalence of "prismatic-level" poetry drafts (65%) demonstrate that visual simplification effectively minimizes students' extraneous cognitive load. The arrangement of graphic icons and concise text serves as a mental bridge, helping students organize visual information into aesthetic, contextual imagery. However, from an instructional management perspective, the effectiveness of this medium is diminished by challenges such as time management and technical disruptions within the classroom. When lesson time is curtailed and teachers are forced to conclude the session hastily—without providing comprehensive feedback—the cognitive bridge established by the infographics is effectively severed. This phenomenon confirms that the quality of an instructional medium cannot stand alone; rather, it is highly dependent on the stability of the classroom ecosystem and the consistent allocation of active teaching time.

These dynamics are closely linked to a key supporting factor: the robustness of the teachers' instructional modules, which are grounded in the TPACK framework. Structured planning—incorporating differentiated Problem-Based Learning (PBL) and Project-Based Learning (PjBL) models—provides students with a clear frame of reference and guided steps. From the perspective of self-regulated learning, the clear visual structure and task guidance embedded in the infographics successfully foster a commitment to independent study, empowering students to explore original diction with confidence, rather than relying on ready-made examples from the internet. These findings align with the argument presented by Fitrianana et al. (2021), which suggests that student autonomy in learning flourishes when supported by tools that provide concrete, step-by-step guidance. This connection is further reinforced by the Cognitive Load Theory as discussed by Syagif (2024), which posits that simplifying and condensing material minimizes the burden on working memory, allowing students to dedicate their full mental capacity to processing abstract literary content. Consequently, it is recommended that educators continue to integrate concise, AI-assisted visual elements into their teaching modules to help sustain students' affective motivation.

Conversely, the effectiveness of these media is constrained by a series of operational hurdles. From a sensory perspective, technical issues—such as blurry school projectors and excessively small font sizes—directly compromise the visual readability of the infographics for students seated toward the back of the classroom. As noted by Mukaromah (2026), when the physical presentation of graphic material is compromised, students' sensory comfort diminishes, which in turn hinders the absorption of information. These technical challenges are compounded by limitations in the teacher's time management, which may lead to the omission of brainstorming phases and the absence of feedback sessions at the end of a lesson. From the perspective of creative pedagogy, Kraft and Nussbaum (2021) emphasize that literary writing requires consistent, uninterrupted time, enabling students to reach a state of deep reflection. The loss of this individual guidance phase creates an internal, psycholinguistic barrier: students may lack the independent linguistic competence required to transform minimalist text into abstract figurative language (as observed in the diafan—or transparent/plain-style—poetry samples A-11 and A-17). The inherently concise nature of infographics risks a loss of nuance for beginner learners if not accompanied by intensive oral guidance from a teacher (Putri et al., 2025). Consequently, it is recommended that school management promptly upgrade digital classroom

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facilities. Furthermore, teachers are advised to combine infographic visualizations with structured instructional modeling to help students overcome linguistic limitations (Yayanti et al., 2024).

Moreover, the protective measure taken by "Teacher A"—who abruptly prohibited the use of digital devices and turned off the projector during the second session to prevent AI-assisted plagiarism—proved to be a critical turning point that diminished the quality of the students' work. From the perspective of Vygotsky's Sociocultural Theory, the sudden withdrawal of visual support while students are within their Zone of Proximal Development (ZPD) disrupts the scaffolding process. According to the core principles of social constructivism as outlined by Ningsih et al. (2025), external support should be reduced or withdrawn gradually—a process known as "fading"—in tandem with the students' internalizing of skills and growing independence. Removing this cognitive scaffolding abruptly, without a transitional phase, severs the bridge to student understanding; this risks triggering learning frustration and causing students' poetry drafts to become simplistic, purely denotative, and merely imitative of common, normative-conceptual frameworks.

This study possesses significant strengths in terms of its sample size and the depth of its qualitative data. Compared to similar qualitative studies that typically focus on a single small class, this research successfully gathered data from a representative sample, comprising 50 student poetry drafts and 10 key interview informants, drawn from a broader population of 416 students across ten parallel classes at SMP Negeri 13 Pekanbaru. This robust sample size ensures a high level of reliability and data diversity, facilitating the mapping of the varying quality levels in students' work. Conversely, the study has limitations regarding the depth of analysis and the range of variables. Employing a cross-sectional, descriptive qualitative design, the research lacks a control group and does not utilize pre-tests or post-tests. Consequently, the study is confined to describing contemporary phenomena in the field; it cannot empirically establish causal relationships or quantitatively assess the comparative effectiveness of using infographics to improve students' poetry-writing scores.

CONCLUSION

Based on the research findings and data triangulation analysis involving eighth-grade students at SMP Negeri 13 Pekanbaru, it can be concluded that the use of infographics in poetry-writing instruction was well-planned within the teaching modules (Modul Ajar) developed by the three participating teachers, based on the TPACK framework. Although teachers encountered time-management challenges during classroom implementation—such as late arrivals, conflicts with official duty schedules, and interruptions from break bells, which hindered individualized guidance and feedback—the use of infographics successfully guided the majority of students in producing poetry drafts that met quality indicators (thematic relevance, imaginative depth, precise diction, and the use of figurative language). This success was mirrored by a highly positive affective and psychological response from the students; the concise textual content and aesthetic visual elements of the infographics proved effective in accelerating comprehension, reducing boredom, and fostering a strong commitment to independent learning, especially when compared to conventional textbooks. The overall effectiveness of this process was driven by two key factors: the superior design of the visual media and the teachers' administrative preparedness, both of which helped stimulate the students' intrinsic motivation. Conversely, the learning process faced certain obstacles, including technical issues related to visual legibility (e.g., small font sizes and blurry school projectors, which caused eye strain), disruptions to the school schedule, and the students' own linguistic challenges in crafting abstract figurative language—a task that necessitated intensive, direct verbal guidance from the teachers.

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