

Sensory Description: A Local Culture-Based Creative Writing Learning Strategy

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ABSTRAK

Penelitian ini bertujuan untuk memberikan solusi bagi pembelajaran menulis kreatif dengan menggunakan metadata sensorik dalam mengeksplorasi ide siswa untuk menciptakan karya tulis yang baik berdasarkan budaya lokal. Jenis penelitian ini adalah kuantitatif deskriptif dengan metode observasi, wawancara, tes dalam bentuk cerita tertulis, dan kuesioner. Penelitian ini dilakukan pada 20 subjek penelitian. Deskripsi sensorik memberikan rangsangan yang dapat dideskripsikan oleh siswa dengan menggunakan metadata sensorik sebagai upaya untuk mempertajam deskripsi suatu objek yang digunakan sebagai ide tulisan. Hal ini melibatkan indra sebagai bentuk penguatan memori dan objek tulisan. Hasil tes kuantitatif menunjukkan bahwa kemampuan menulis siswa memuaskan. Secara kualitatif, hal ini meningkatkan nilai kepercayaan diri siswa dalam menghasilkan karya baru karena memberikan kesempatan bagi siswa untuk menentukan ide mereka sebagai gagasan dalam kegiatan menulis. Selain itu, siswa menjadi lebih sadar pada budaya daerah mereka dan mengembangkan rasa cinta terhadapnya.

Kata Kunci: Deskripsi Sensorik, Menulis Kreatif, Budaya Lokal

ABSTRACT

This study aims to provide a solution for creative writing instruction by using sensory metadata to explore students' ideas for creating quality written works based on local culture. This is a descriptive quantitative study employing observation, interviews, written story tests, and questionnaires. This study was conducted on 20 research subjects. Sensory descriptions provide stimuli that students can describe using sensory metadata as an effort to sharpen the description of an object used as a writing idea. This involves the five senses as a means of reinforcing memory and the subject of the writing. The results of the quantitative tests indicate that the students' writing skills are satisfactory. Qualitatively, this approach enhances students' self-confidence in producing new works by giving them the opportunity to shape their ideas into coherent thoughts during the writing process. Additionally, students become more aware of their local culture and develop a deeper appreciation for it.

Keywords: Sensory Description, Creative writing, Local

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INTRODUCTION

Creative writing, as an integral part of the school curriculum in the Indonesian Language subject, is of paramount importance; therefore, educators must employ appropriate approaches, strategies, methods, techniques, and media in instruction. Several researched creative writing experiences have utilized various approaches to expand students' classroom learning. These include communication dialogue strategies in essay writing (Yulitriana et al., 2023) the use of flashcards to reveal correct sentence construction techniques (Mathura & Zulu, 2021) the application of mobile apps in

journalistic writing (AlSaid & Akhtar, 2021), the utilization of technology to achieve linguistic accuracy and confidence in writing (Jeanjaroonsri, 2023), the use of music and drama to express students' thoughts (Rushton, 2016), the incorporation of archives (photos, recordings, etc.) as creative writing prompts (Taylor & Jordan-Baker, 2018), and videotaped peer talk discussion strategies to determine key aspects of writing (Yoder, 2015)

These diverse learning experiences aim to provide meaningful learning for students. Consequently, there is a shift in focus from product to process, which also transforms the teacher's paradigm; assessment no longer solely targets the final written product but instead highly values the stages or processes through which students generate their writing. Personalized learning further underscores the importance of selecting strategies aligned with student characteristics—such as educational level, readability, availability of the media used, and students' cognitive levels—all of which contribute to creating a positive learning environment. Similarly, this study prioritizes the students' writing process in producing more creative works by employing sensory description strategies and integrating local culture as an instructional medium.

In creative writing, the greatest challenge in composing descriptive or narrative texts is eliciting vivid and detailed sensory descriptions. Many students present overly generalized descriptions, failing to precisely elaborate on an object through clear sensory engagement—namely, the involvement of the five senses: sight, hearing, smell, taste, and touch. Even though, instruction in descriptive text writing within lower secondary education demands profound alignment between instructional materials and the developmental phases of early adolescence. Students at this level undergo a cognitive transition that necessitates concrete objects to stimulate their capacity for abstraction in sentence construction (Amantamora et al., 2026). Consequently, their writing often feels monotonous, failing to stimulate the reader's imagination or evoke emotional resonance. Furthermore, the rapid influx of information globalization is steadily eroding the foundations of local cultural values among the younger generation, particularly junior high school students. These students tend to be highly attached to technology, such as smartphones, the internet, and social media. They utilize platforms like TikTok, Instagram, Facebook, and YouTube to communicate, seek entertainment, and acquire information. This digital immersion makes them more susceptible to global cultural influences, leading them to overlook local culture and its inherent wisdom. While this shift is not entirely negative—as the digital era demands synergy and collaboration with digital systems—it should not come at the expense of forgetting local culture, which serves as a cornerstone for both individual and collective identity.

In this study, the local culture utilized as an instructional medium for creative writing involves using folk songs or regional music as prompts for writing descriptive texts. This approach aims to integrate local culture into the curriculum at both primary and secondary school levels. Many local cultural spaces are articulated within literary works, such as China's Hua'er folk songs, which reflect the life values of the community (Tuohy, 2018); South African folk songs and ballads functioning as social critique (Jenkins, 2019); and the links between ancient oral chants and contemporary modern forms in Nigeria, preserved within postcolonial oral traditions (Okaye & Okaye, 2021). These varied cultural spaces demonstrate that folk songs, as expressions of local culture, hold intrinsic values that construct community identity and facilitate social interaction and critique. Integrating local culture not only renders learning more concrete and relevant for students but also supports character building rooted in local wisdom. Based on this understanding, this article offers a solution to connect students with local cultural life as an effort to revitalize local culture within formal education. The importance of integrating local culture into writing instruction can also be examined from a psychological perspective. When students learn to write using cultural references familiar to them, they do not merely acquire writing techniques; they also learn how to express their identity through their writing (Daely, 2025).

The ability to describe objects based on stimuli intentionally presented by the teacher through instructional media motivates students to express and explore their capabilities, while boosting their confidence in discovering and developing ideas. Thus far, the preservation of local culture has primarily occurred within non-formal domains, resulting in a highly restricted space for local cultural expression. Therefore, its preservation must be integrated into formal education to garner attention from all stakeholders. This study represents an initial step in utilizing regional songs as instructional

media, collaboration-driven by a sensory description learning strategy. Two primary constraints faced by students include: (1) The inability to generate writing ideas. Students experience confusion when determining the objects or settings they wish to depict, as well as how to initiate the writing process, (2) Vocabulary limitations. Students encounter difficulties in selecting words that can vivify the atmosphere of their writing due to a restricted vocabulary.

To address these issues, a strategy is required to bridge students' cognitive world with the concrete realities around them. The Sensory Description strategy is presented as a solution that optimizes the five senses to describe objects. When this strategy is combined with local culture, instruction becomes a form of meaningful learning. Theoretically, the benefits of this study can enrich the pedagogy of creative writing instruction. Practically, this study is beneficial in providing an innovative alternative strategy for creative writing that facilitates students in sparking ideas during text production. Indirectly, this research fosters students' awareness of local culture.

METHOD

This study employs a descriptive quantitative approach utilizing observation, interviews, written story tests (product assessment), and questionnaires. The study was conducted with 20 research subjects. This small-scale sample selection (Small-Scale Quantitative Study) was designed as a small-scale descriptive study focusing on an in-depth exploration of the implementation of the Sensory Description strategy. It aims to provide an accurate, specific, and contextual quantitative overview of junior high school students' creative writing skills. This quantitative research utilizes data collection techniques comprising a written story test (generating a product), questionnaires, observation, and interview techniques. The sample size of 20 subjects is considered the optimum size for the researcher to objectively manage, assess, and analyze the written story texts using a quantitative assessment rubric, while simultaneously conducting interviews to confirm questionnaire results without compromising data analysis rigor. The formula used to assess the students' writing products is formulated as follows:

$$\text{Final Score} = \frac{\text{Total Score Obtained}}{\text{Maximum Possibel Score}} \times 100$$

A descriptive quantitative analysis was conducted to outline the general profile of students' writing abilities when utilizing the sensory description strategy. Class-wide final score data were calculated to determine the number of students achieving the Learning Objective Fulfillment Criteria (*Kriteria Ketercapaian Tujuan Pembelajaran / KKTP*). Qualitatively, the final scores were categorized into several proficiency levels to observe the distribution of student abilities using the following interval categories: Excellent (81–100), Good (71–80), Fair (56–70), and Poor (≤ 55). The research instrument for this study consisted of a written product test, which served to objectively measure students' creative writing skills. The specific aspects assessed in this test technique fell under sensory diction, namely: the ability to develop themes and determine titles, the ability to describe objects, the ability to vivify the storyline, the ability to utilize word choice (diction) and language style, and the correct application of mechanics (spelling and punctuation). The study was conducted involving 20 junior high school students as research subjects. To objectively evaluate the students' short story products, a creative writing assessment rubric was employed based on specific quantitative criteria, as detailed in Table 1.

Table 1. Creative Writing Assessment Criteria

No	Aspect	Maximum score
1	Ability to develop themes and determine titles	10
2	Ability to describe objects	25
3	Ability to vivify the storyline	25
4	Ability to utilize word choice (diction) and language style	25
5	Spelling and punctuation	15

When learning in the classroom, steps are taken for *sensory description learning strategies*, which can be described as follows: (1) The teacher explains creative writing via the *sensory description strategy*; (2) The teacher prepares folk songs and song texts that can be used as sources for finding creative writing ideas; (3) Students are given 3–5 minutes to listen to the song according to the song text that the students have. The activity of listening to the song aims to make students feel relaxed in carrying out the learning process. The rhythm of the music can balance the work of the left and right brain when learning. Music can also help students broaden their horizons, including those related to emotions, so that students are ready to express themselves. (4) Students underline or circle words or phrases that are considered prominent (pleasant) to be used as ideas in writing; (5) Once again, listen to the song that is used as a learning resource; (6) Ask students to discuss with their partners (seatmates) the words/phrases that have been marked in the text. The discussion can be guided by several questions related to the marked words/phrases, for example, the word 'lantern', then create several questions as a guide for discussing rain, for example: a) what is the shape of a lantern; b) what is the function of a lantern for people in the past and present; c) what is beautiful about a lantern; and 4) how to use it and other questions related to the word 'lantern'. The questions asked will be described according to the student's experiences; (7) After the discussion ends, the students are asked to return to their respective places and then make a table to track words or phrases by involving the five senses in describing the words/phrases. (8) The description can be found in the table below. Students start writing by using notes that have been found when discussing with friends and are based on data that have been described in the table 2. Teachers and students perform evaluations as a form of understanding of the learning process being carried out

Table 2. Sensory description metadata

Sensory Metadata				
Vision	Hearing	Sense of smell	Feeling	Touch
Describe what you see from the object (color, shape, movement, etc.)	Describe if there is a sound or voice that comes from 'object'	Describe (if any) the various odors that emerge significantly from the 'object'.	Describe (if any) the taste that appears or is related to the 'object' (related to the taste buds)	Describe what characteristics an object has when touched (rough, smooth, soft, etc.)

The questionnaire technique was employed to measure students' perceptions, attitudes, and psychological responses toward the strategy and instructional media used. The indicators for the questionnaire focused on learning motivation, including students' interest in the material, the perceived ease of the strategy, self-confidence, and student responses to the utilization of regional songs. The observation technique focused strictly on monitoring students' physical activities and direct engagement during the learning process. This technique primarily referred to observing student involvement in identifying sensory stimuli, their responses when the regional music was played, and their ability to complete tasks punctively. The interview technique focused heavily on eliciting in-

depth information regarding specific constraints or difficulties faced by students when describing sensory inputs, as well as evaluating whether they found the local culture-based media helpful.

RESULT AND DISCUSSION

Implementation of the Sensory Description Strategy

The process of instruction in creative writing through the sensory description strategy initiates with the idea formulation phase. Ideas can be generated through various means; in this study, regional song lyrics were utilized as the medium, whereby students selected words or phrases deemed to hold specific meanings or prominent features according to their respective understandings. Before the regional song texts were distributed to the students, the teacher pre-selected several songs considered capable of fostering imagination and writing creativity. Therefore, song text selection is paramount so that students can easily pinpoint the right words or phrases to construct their imagination while writing. The selection of song texts was also tailored to align with the students' educational level.

The writing technique followed the steps outlined in the implementation section. This technique also closely relates to writing systematization; there are naturally minor differences between academic writing and creative writing, meaning the language register used was adapted accordingly. Furthermore, the sensory description learning strategy requires skills in capturing the stimuli provided by the teacher, enabling students to describe these stimuli clearly within the constructed observation matrix (sensory metadata).

Class Activity

These instructional steps can be modified based on student characteristics and educational levels. For instance, steps 2 and 4, which pertain to listening to the music, can be omitted if time allocation is constrained, thereby limiting the lesson to the use of song lyrics only. Nonetheless, the presence of audible music can foster a more engaging and enjoyable learning atmosphere. The music played can also provide positive stimulation for students as they initiate their creative writing tasks. Based on the intervention administered by the teacher in reference to these instructional steps, the resulting written products are presented in the following table.

Table 3. Teacher and Student Activities in Sensory Description Learning

Stages	Teacher Activities	Student Activities
Step 1	The teacher explains creative writing learning activities using the <i>sensory description strategy</i> .	Students listen to the teacher's explanation about creative writing using the <i>sensory description learning strategy</i> .
Step 2	The teacher gives the students the song lyrics which are used as a source in determining creative writing learning ideas and plays the song using a loudspeaker.	Students read and listen to the song lyrics while listening to the song (music) played by the teacher.
Step 3	The teacher controls the students and reminds them to mark the words/phrases in the song text.	Students underline words/phrases in the song lyrics that are considered prominent or enjoyable to use as ideas for creative writing.
Step 4	<ol style="list-style-type: none"> 1. Ask students to discuss with their partners (deskmates) 2. Controlling the course of the discussion 3. As a facilitator in helping students during discussions 	<ol style="list-style-type: none"> 1. Students discuss with their partners (deskmates) the words/phrases that have been marked in the text. 2. Create questions according to the marked words/phrases 3. Ask your deskmate for information or experience about the marked word/phrase.

Stages	Teacher Activities	Student Activities
Step 5	1. Preparing sensory description metadata table 2. Provide instructions on what students should do on the table that has been prepared. 3. Ask students to fill in the metadata table that has been prepared.	1. Creating a sensory description metadata table 2. Listen to the teacher's instructions about the metadata table 3. Filling in the metadata table based on personal experience and discussion results
Step 6	Instruct students to write a story based on the results of the discussion and the metadata table that has been created.	Carrying out creative writing activities based on descriptions of the data that has been obtained
Step 7	Conducting a joint evaluation	Editing written results based on teacher input to improve them

These instructional steps can be modified based on student characteristics and educational levels. For instance, steps 2 and 4, which involve listening to the songs, can be omitted if the allocation of learning time is constrained, thereby limiting the lesson to the use of song lyrics only. Nevertheless, the incorporation of audible music can foster a more engaging and enjoyable learning atmosphere. The music played can also provide positive stimulation for students as they initiate their creative writing tasks. Based on the intervention administered by the teacher in reference to these instructional steps, the resulting student written products are presented in the table 4.

Table 4. Assessment Rubric Deskripsi Sensorik

Initial	Descriptor					Total Score
	Ability to develop themes and determine titles	Ability to describe objects	Ability to vivify the storyline	Ability to utilize word choice (diction) and language style	Spelling and punctuation	
	10	25	25	25	15	
S 1	8	20	21	21	9	79
S 2	7	20	22	20	11	80
S 3	7	21	20	19	11	78
S 4	7	19	19	17	9	71
S 5	8	20	21	20	12	81
S 6	7	19	18	18	10	72
S 7	8	21	20	20	10	79
S 8	7	21	21	19	10	78
S 9	8	20	21	21	10	80
S 10	7	19	19	17	9	71
S 11	8	22	20	18	10	78
S 12	8	21	21	19	10	79
S 13	7	21	21	19	10	78
S 14	8	20	21	19	10	78
S 15	7	21	21	20	10	79
S 16	8	22	21	20	11	82
S 17	8	21	22	20	11	82
S 18	7	21	20	17	9	74
S 19	8	22	21	19	9	79
S 20	8	20	21	21	9	79

Based on Table 4 it can be inferred that the students' writing ability when employing the sensory description strategy falls into the 'Good' category. The class mean score reached 77.85 out of the maximum possible score. This indicates that, overall, the students have comprehended the sensory description learning strategy utilizing regional songs as an instructional medium. Furthermore, 75% of

the students achieved scores above 78. The narrow gap between the highest and lowest scores signifies that the creative writing proficiency among students in the class is relatively evenly distributed. To identify which specific aspects have been mastered and which require further improvement, the achievement percentage—represented by the students' average scores per aspect—can be observed in the following table.

Tabel 5. Student Achievement Presentation

Assessment Descriptor	maximum score	average score	percentage of achievement	category
Ability to develop themes and determine titles	10	7,55	75,50%	Good
Ability to describe objects	25	20,55	82,20%	Very good
Ability to vivify the storyline	25	20,55	82,20%	Very good
Ability to utilize word choice (diction) and language style	25	19,20	76,80%	Good
Spelling and punctuation	15	10,00	66,67%	Sufficient

Based on Table 5, it can be concluded that students excelled most in the aspects of describing objects and vivifying the storyline, with both aspects reaching a peak achievement of 82.20%. This indicates that the students' imagination in constructing narratives is highly proficient and engaging. However, students exhibited a weakness in mechanics, specifically in the use of punctuation and spelling, which yielded the lowest achievement rate at 66.67%. This finding implies that although the students' story ideas were remarkably creative and fluid, they frequently made technical errors, such as the misuse of capital letters, difficulty distinguishing between prepositions and prefixes, and occasional misplaced punctuation. The writing outcome of one of the participating students is presented below.



Figure 1. A sample of a student's writing product

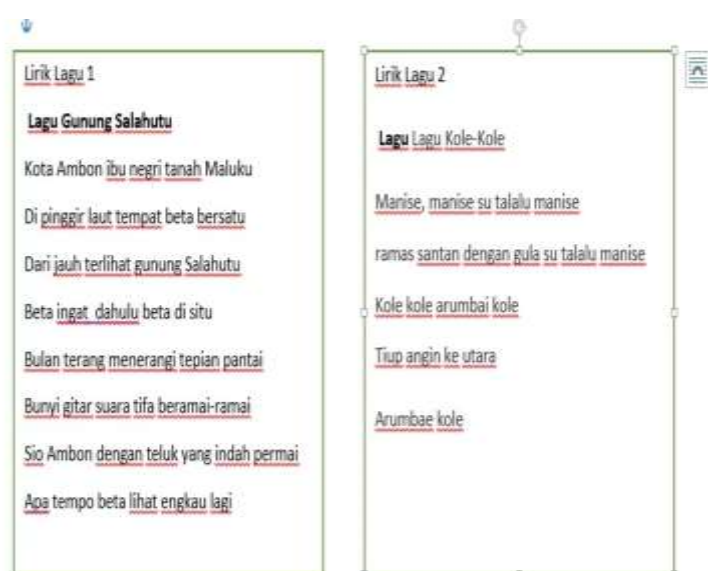


Figure 2 The regional songs used

The regional song 'Gunung Salahutu' is more frequently utilized as an instructional stimulus or ideation source for students in composing descriptive texts due to its structural and psychological advantages within the learning context. Most notably, the song is highly rich in sensory imagery, which directly aligns with the sensory description strategy that demands potent stimuli to trigger the five senses. The lyrics of 'Gunung Salahutu' explicitly and implicitly project highly visual and atmospheric

natural landscapes. Consequently, students are not required to construct their imagination from scratch, as the lyrics already supply the sensory 'raw materials' ready to be translated into writing. This includes the depiction of the towering mountain, verdant forests, and morning mist, alongside conveying a sense of serenity, cool mountain breeze, and a tranquility that stands in stark contrast to coastal areas.

The twenty students who served as research subjects demonstrated distinct creative capabilities in producing high-quality writing. This success was also driven by the teacher's proficiency in implementing the instructional framework with precise steps and targets. Furthermore, the collaboration among the teacher, students, and peers contributed significantly to enhancing the overall quality of the written products. Specifically, the fourth step of the instructional process fostered an enjoyable learning environment, as the opportunity to share experiences through peer interactions facilitated smoother communication.

The cognitive level of students varies, so it is necessary to create a learning atmosphere without any pressure; this is also related to the student's psyche. Sometimes, students can only communicate with peers fluently and actively compared with teachers, so step 4 becomes an important factor as well as a solution for exploring ideas or concepts that are still in the minds of students. As stated in the introduction, this study prioritizes the process to obtain better results, so each step or stage in the learning process using the sensory description strategy must be carried out correctly. Creative writing learning using folk songs as learning media is one of the strategies, in addition to revitalize local culture, it also displays objects that are familiar and well-known to students. This is in line with the results of Deveci's (Deveci, 2021) research, which reveals that students' cultural backgrounds can also play an important role in their perception of confidence in creative writing. This indicates that creative writing learning is very easy to do if the objects used as learning resources are familiar objects, making them easy to describe. In general, learning based on local wisdom (folk songs) is very effective in the learning process (Hapidin et al., 2022). This is related to the brain's ability to interpret and generate meaning and connect academic content with the context of students' daily lives (Johnson, 2007). Both studies reinforce the importance of culture-based creative writing instruction, as when students are exposed to their living environment and surrounding culture, they find it easier to understand knowledge and express it in written ideas or concepts. These ideas also provide strong motivation and confidence in producing original work. This statement is in line with the results of Syaputri's (Syahputri, 2021) research, which shows that students have a great interest and motivation in writing texts based on their own local culture. Thus, it can also create a pleasant learning atmosphere.

This study reinforces the findings of Mardiana (Dewi, 2025) which indicate that students are more motivated to write when they are provided with stimuli. Stimuli can evoke ideas, imagination, and students' emotional engagement in the learning process. In writing instruction, one of the major difficulties frequently experienced by students is generating ideas and initiating their writing. The presence of stimuli helps reduce these obstacles by providing initial stimulation that can trigger students' thinking responses and creativity. Stimuli may take the form of pictures, videos, music, direct experiences, real objects, stories, the surrounding environment, as well as sensory stimuli such as sounds, aromas, tastes, and touch. When students receive stimuli that are interesting and closely related to their experiences, they find it easier to connect their prior knowledge with new ideas. As a result, the writing process becomes more concrete, enjoyable, and less burdensome for students. Besides that, the findings of this study also reinforce the research conducted by Maisaroh and Arafah ((Maisaroh & Arafah, 2025), which revealed that multisensory learning not only enhances students' cognitive aspects, but also fosters their self-confidence and learning motivation.

Culture-based learning can be implemented as an instructional model that enables students to recognize and understand the culture that exists within their surrounding environment. Furthermore, learning cultural values and local wisdom constitutes an important step toward fostering awareness and preserving traditions inherited from ancestors for present and future generations. This reinforces the statement proposed by Mahyudin and colleagues (Mahyudin et al., 2024). The integration of local wisdom into the curriculum can more effectively generate broader positive impacts on students' development and the preservation of local culture (Muyassaroh et al., 2024).

Creative writing learning via the sensory description strategy can give students the freedom to express ideas or concepts into a good written product without being in a stressful situation. Problems that often arise in writing learning are how students start their writing and what kinds of objects should be narrated. Sometimes, students choose to copy stories they get through social media without the need to recycle or edit them on the basis of their learning needs. This practice is still carried out by students when they choose a way that makes it easier for them to complete their learning bills, especially in writing learning. Thus, the expected learning process cannot be achieved optimally due to the lack of strategies and activities that can involve students as a whole. The role of the teacher is not only as a teacher but also as a facilitator of learning. The teacher, as a facilitator, certainly plays a role in creating a more conducive and enjoyable learning environment so that communication and interaction between teachers and students, as well as between students and their peers, can take place well. This is also related to the teacher's ability to encourage students actively in learning; thus, various strategies must be carried out by teachers so that learning outcomes can be achieved.

The sensory description provides new experiences for teachers and students to experience real creative writing learning, with steps arranged as scenarios in learning, which can create a pleasant learning atmosphere and satisfying learning outcomes. Sensory description is a learning strategy that produces visual writing products from students because it is supported by sensory metadata descriptions. The resulting product provides a real picture of the object because the description is based on students' efforts to provide stimulation through the five senses. The strains of music accompanying students' activities in finding ideas that are poured into writing are among the stimuli used to create and strengthen students' imagination so that students can learn in a relaxed manner. The ability to describe objects found in regional song texts can also train students' intellectual thinking abilities in providing exposure or describing something clearly and clearly. Students' ability to describe objects can affect learning outcomes because they can provide concepts and communicate them with the students' language style.

The role of peers in step 4 can be a solution for students who lack confidence in building communication with teachers. This step can reduce the psychological burden on students to express themselves more with their peers. In this section, they share information about the objects described. The values obtained in this step are the values of cooperation, critical thinking, caring, and being responsible for solving a problem. These values can build student character and be fostered early on so that they can produce a quality graduate profile. In addition, the use of folk songs or regional songs can introduce regional culture to students so that they can foster a love for regional culture. The use of folk songs as a learning medium can be an effort to revitalize local culture in the formal realm. The presence of local culture with local values can also contribute to the resilience of local culture amid the increasingly rapid flow of modernization.

Creating a pleasant learning atmosphere can also support maximum learning outcomes. By using the right approach, method, strategy, and media, students' learning success can be achieved. The results of the student writing test can be assessed quantitatively and qualitatively. The quantitative test results revealed that the students' writing skills were satisfactory. Qualitatively, it increases the value of self-confidence for students in producing new works because it provides an opportunity for students to determine their ideas as thoughts in writing activities. In addition, students increasingly know their regional culture and present a sense of love for it.

The product of results achieved by students indirectly produces written work that describes a local culture that is valuable and almost forgotten by students and the wider community. Thus, creative writing via *sensory descriptions* can be used as a forum for building local culture in formal education. The attitude of fostering love for local culture can be increasingly embedded in students. In this study, the products produced by the students were in the form of short stories, but the possibility of producing works in the form of poetry was not ruled out. As long as the steps taken are appropriate, students can produce creative work.

The advantages and disadvantages of learning methods and strategies are created by matching or adjusting them with other elements or indicators of the learning process. In the *sensory description strategy*, several advantages are found, which can be explained as follows: (1) Students can express themselves through writing on the basis of their wishes (sourced from keywords/phrases used as

ideas in writing); (2) A fun learning situation occurs because it uses audio media as motivation in the learning process; (3) Students learn more about local culture, which has local values that foster their love for regional culture. The weaknesses of creative writing using the sensory description learning strategy can be explained as follows: (1) Limited time allocation can limit the learning process when the *sensory description strategy is used*; (2) Teachers must be able to create appropriate stimuli to help students describe objects or ideas. It will be more effective if it is applied to small study groups (not too many students). These research results corroborate the statement by Scane et al. (Scane et al., 1991) regarding the importance of selecting strategies, media, and methods tailored to student characteristics, emphasizing the learning process over the final product. Additionally, writing instructional materials should align with age, gender, multimodality, and cultural backgrounds (Mather & Rule, 2017), allowing writing instruction to take place within a conducive and pleasant context. The findings of this study also reinforce Handayani's (Handayani, 2022) assertion that students engaged in local culture-based writing instruction experience a significant improvement in their creativity and communication skills. This is due to their deeper connection with the subject matter, which results in more authentic and meaningful writing.

CONCLUSION

The impact derived from this study is the integration of writing activities with regional music as a manifestation of local cultural integration, which provides a clear direction for students in producing creative writing. Furthermore, it facilitates a smoother and more accessible exploration of students' abilities to describe objects as foundational components of their writing. In addition to academic outcomes, student character is progressively shaped through this approach—fostering self-confidence and responsibility while reinforcing values rooted in local wisdom. However, a notable limitation of this study is that not all regional songs are viable to be used as instructional media. Consequently, educators must remain highly selective in choosing appropriate musical media to ensure that students can successfully extract the precise ideas required as a foundation for creative writing.

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