



SI LAMIS: Development of a Board Game to Support the Poetry Writing Process for 8th-Grade Students

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Abstract

Poetry writing instruction in junior high schools still faces challenges regarding idea generation, diction selection, and the meaningful use of figurative language. Previous studies on board games for poetry instruction have generally positioned the game merely as a stimulus separate from the actual writing stages; consequently, there has been limited research into integrating idea generation, diction, figurative language, text composition, and revision into a unified game mechanism. This study aims to address this gap by developing and evaluating the feasibility of a board-game-based learning medium for poetry writing titled "Si Lamis: Poetry in Mystery Numbers." The study employed the research and development (R&D) method, adapting the Borg and Gall model into seven stages: problem identification and data collection, product planning and design, expert validation, revision, field testing, final revision, and dissemination with limited implementation. Data were gathered through interviews, open-ended questionnaires, validation sheets, student response questionnaires, and a poetry assessment rubric, and were subsequently analysed using both qualitative and quantitative descriptive methods. The results yielded feasibility scores of 82% from the subject matter expert, 79.09% from the media expert, and 98.33% from the practitioner, while student responses reached 91.52%. The findings indicate that "Si Lamis" is suitable as a supporting medium for poetry writing instruction within the research context and has the potential to facilitate idea generation, the exploration of language choices, text composition, and revision. These findings should not be interpreted as evidence of causal effectiveness, as the study did not utilize experimental or quasi-experimental designs.



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1. INTRODUCTION

Indonesian language instruction in schools focuses not only on mastering linguistic rules but also on students' ability to use language for thinking, communicating, and producing texts critically and creatively. Under the *Kurikulum Merdeka* (Independent Curriculum), these expectations are particularly evident in Phase D, where students are expected to use language to reason, convey ideas, and produce a variety of texts. However, the implementation of Indonesian language instruction still faces challenges regarding student engagement, motivation, and opportunities to develop ideas independently (Ulfah et al., 2022; Nurhalisa et al., 2025).

Writing is a complex productive skill, as it requires writers to develop ideas, select language, organize meaning, and refine the text. In poetry writing, this complexity takes on a unique character because students do not merely convey information but also construct aesthetic experiences through word choice, imagery, sound, stylistic devices, structure, and poetic voice (Nurhadi, 2019; Isti'anah, 2020). Consequently, it is inaccurate to reduce the difficulty of writing poetry solely to the challenge of generating ideas. Students also require space to experiment with language and transform initial ideas into expressions that possess both meaning and aesthetic appeal.

Interviews with Indonesian language teachers at SMP Negeri 2 Malang revealed that students struggle to generate ideas, select poetic diction, and employ a variety of figurative language. Students tend to rely on simple, repetitive vocabulary, while available learning materials fail to provide sufficient stimulus to expand the possibilities of ideas and language choices. These field findings highlight the need for learning media that are not only visually engaging but also provide a structure to help students transition from stimuli to text production.

Learning media can fulfill this role by providing concrete experiences that bridge the gap between concepts and practices. Previous research indicates that innovative media can enhance engagement and stimulate writing activities (Safitri & Hamsa, 2025; Masyuha, 2025). Board games also have the potential to foster interaction, collaboration, and active learning experiences (Diana, 2022; Prihandoko & Yuniarta, 2021; Sakti & Syah, 2023). However, the mere presence of game elements does not automatically render a medium pedagogically meaningful or effective. The strength of a game lies in the connection between its mechanics and learning objectives.

Previous research has demonstrated the potential of games in poetry instruction, including the use of snakes and ladders for poetry writing (Mahirah & Widyartono, 2024; Jannah et al., 2025) and event-based card games (Roselawati & Etikasari, 2025). These studies consistently report that games can enhance learner motivation and engagement; however, they tend to position the game merely as an activity aid or a singular stimulus standing apart from the actual writing process. A similar trend is evident in systematic reviews of board and analog games in education (Sousa et al., 2023; Othman et al., 2025), which emphasize the need for a more specific analysis regarding the link between game mechanics and targeted learning constructs, rather than simply assessing general appeal or user response. Consequently, a research gap exists due to the scarcity of game media that integrate idea generation, lexical exploration, figurative meaning construction, poem composition, peer interaction, and text review into a coherent game flow, rather than treating these aspects as disjointed activities. To the best of our knowledge, no board game designed for teaching poetry at the junior high school level explicitly structures its mechanics as a seamless continuum extending from the initial stimulus to text revision. It is within this context that "Si Lamis: *Puisi dalam Angka Misteri*" (Si Lamis: Poetry in Mystery Numbers) was developed.

The contribution of this study extends beyond the mere creation of a board game for poetry instruction. The product is designed so that game mechanics become an integral part of the writing process: mystery numbers trigger the selection of stimuli, diction cards expand lexical possibilities, figurative language cards open up alternative meanings, challenge cards guide text production, and worksheets assist students in developing and refining the game's output into poems. This study aimed to develop this medium and assess its feasibility as a tool to support poetry writing instruction for eighth-grade junior high school students.

Based on the background described above, the research questions are as follows:

- 1) How was the development process of the poetry-writing learning medium based on the board game "*Si Lamis: Puisi dalam Angka Misteri*" for Grade VIII students conducted?
- 2) What are the feasibility and student user responses to the learning medium "*Si Lamis: Puisi dalam Angka Misteri*," based on assessments by subject matter experts, media experts, practitioners, and students as users?

2. THEORETICAL FRAMEWORK

2.1 Writing Poetry as a Compositional, Creative, and Linguistic Process

Writing poetry is a compositional process that transforms experiences, ideas, feelings, and imagination into language that possesses both meaning and aesthetic power. This process encompasses idea generation, planning, word choice, imagery formation, structural organization, use of figurative language, development of a poetic voice, review, and revision. The process-oriented view of writing positions planning, translating ideas into text, and reviewing as interconnected activities rather than linear stages completed in a single pass (Flower & Hayes, 1981). In poetry writing, this process acquires a distinctive character because language choices also serve to create aesthetic effects and a personal voice (Rosenhan & Galloway, 2019). Therefore, poetry writing instruction should provide opportunities for learners to experiment with, select, alter, and revise language rather than merely imitating pre-existing forms.

The language choice in poetry is also deliberate. Diction carries both denotative and connotative meanings; metaphors and other figurative forms open up connections of meaning; and repetition, sound, syntax, and structure can influence emphasis, cohesion, and atmosphere. From a stylistic perspective, linguistic forms can be analyzed as choices that contribute to the construction of meaning and poetic effects (Halliday, 1971; Jeffries & McIntyre, 2010). In the context of this study, these linguistic aspects are translated into game-based stimuli, providing learners with a starting point for experimentation without losing control over the meaning they intend to convey.

2.2 Learning Media as Scaffolding

In this study, learning media are positioned as scaffolding support that assists learners in executing aspects of the writing process that they cannot yet manage independently. This support is provided through stimuli, task structures, and clear instructions, without dictating the poem's final content. Thus, learners remain the primary decision-makers regarding the topic, interpretation, imagery, word choice, poetic voice, line arrangement, and the final form of the text.

Scaffolding in "Si Lamis" operates primarily during the initial and intermediate stages of the writing process. Cards provide prompts when learners encounter creative blocks, while challenges offer structure as they begin transforming stimuli into lines or sections of a poem. Conceptually, this support can be reduced as learners become increasingly capable of generating and developing ideas independently. While this principle informs the design, the study does not measure "fading" or the increase in independence as a distinct variable. Consequently, claims regarding the reduction of scaffolding in this study are framed as design implications rather than experimental findings.

2.3 Board Games and Game-Based Learning

Board games are rule-based learning environments that utilize components such as boards, cards, tokens, and dice; however, gameplay is directed toward specific learning objectives. Sousa et al. (2023) demonstrated that board and analog games have the potential to foster engagement, satisfaction, flexibility, experimentation, and social and cognitive skills. Othman, Mat, and Sim (2025) highlighted the potential of board games to facilitate knowledge acquisition, engagement, and collaboration.

The theoretical implication is that the quality of a game-based medium cannot be judged solely by its enjoyment or visual appeal; game mechanics must bear a clear relationship to the learning activities. In "Si Lamis," movement across the board goes beyond the mere shifting of tokens; every step leads to a stimulus or linguistic task that is subsequently integrated into the poetry-writing process.

2.4 Games as Catalysts for Creativity

Creativity in writing is not synonymous with the sheer number of figures of speech employed in a given text. Creativity is related to the ability to make original and meaningful choices regarding ideas, imagery, diction, voice, form, and the expression of experience. Lee (2019) demonstrated that games can serve as a catalyst for creative writing by providing experiences, choices, and challenges that can be converted into text.

In "Si Lamis," diction cards expand the range of word choices, figurative language cards offer alternative ways to construct meaning, and challenge cards encourage the application of these choices within the text. Thus, the game is positioned as a space for exploration rather than a machine that automatically generates creativity.

2.5 Conceptual Synthesis

Based on these four perspectives, this study views the relationship between gaming and poetry writing as a sequence: game stimulus → language exploration → creative decision-making → text composition → review and revision. This framework serves as the basis for the development of product as well as a basis for assessing the suitability of content, mechanics, applicability, and user experience.

Table 1.*Mapping of Game Components and Pedagogical Functions*

Component	Functions in the game	Student activities	Pedagogical function
Mystery numbers	Determining stimulus/task randomly	Selecting and interpreting triggers	Opening up the possibility of ideas
Diction cards	Provides word choices	Comparing and choosing words	Expanding lexical exploration
Figurative language cards	Giving form to expression	Trying to build meaning	Supporting figurative meaning
Challenge cards	Directing writing assignments	Converting stimulus to array/text	Giving structure to the composition process
Worksheet	Record and develop game results	Composing and reviewing poetry	Bridging play and text production

3. METHOD

3.1 Research Design

This study employs the research and development (R&D) method, adapting the (Gall et al., 2007) model. The original model comprises ten steps: research and information collecting, planning, developing a preliminary form of the product, preliminary field testing, main product revision, main field testing, operational product revision, operational field testing, final product revision, and dissemination and implementation. In this study, these ten steps are condensed into seven stages because the research focuses on needs identification, product development and revision, validation, limited field testing, and product delivery within the context of the research school; the study does not include large-scale operational testing or mass production. "Research and information collecting" is retained as the first stage; "planning" and "developing a preliminary form of the product" are combined, as they fall within a single cycle of planning and initial design realization; "preliminary field testing" in this adaptation, an initial field trial phase is implemented as expert validation prior to the limited user trial; "main field testing" and "operational field testing" are merged into a limited field trial; "operational product revision" and "final product revision" are combined, as both involve product refinement based on usage evidence; and "dissemination and implementation" are limited to the context of the research school. These seven stages are as follows: (1) problem identification and data collection, (2) planning and product design, (3) expert validation, (4) product revision, (5) product trial, (6) final product revision, and (7) limited dissemination and implementation.

Table 2.*Mapping of Borg and Gall Model Adaptation*

Adaptation stage	Combined Gall et al.stage	Implementation
1. Problem identification and data collection	Research and information collecting	Open questionnaire and teacher interviews
2. Product planning and design	Planning + developing preliminary form of product	Game plans, cards, rules, worksheets, e-books, and videos are also available.
3. Expert validation	Preliminary field testing	Assessment by material experts, media experts, and practitioners.
4. Product revision	Main product revision	Improvements to content, visuals, rules, task distribution, and writing flow were made.
5. Product trial	Main field testing + operational field testing	The field test was limited to 48 participants.
6. Final product revision	Operational product revision + final product revision	Improvements based on usage findings
7. Limited dissemination and implementation	Dissemination and implementation	Delivery and use in the context of the research school

3.2 Research Subjects

The research subjects consisted of three expert validators and 48 students who acted as media users. Validators were selected using purposive sampling based on the alignment of their expertise with the assessment function. The criteria included a minimum of a bachelor's degree (S1), relevant fields of

expertise, and experience in media development or instruction. The validators comprised a subject matter expert (a lecturer in Indonesian Language, Literature, and Regional Language Education specializing in Indonesian language and literature instruction), a media expert (a lecturer in the same field with experience in instructional media development), and a practitioner (an Indonesian language teacher at a public junior high school in Malang City, selected due to their direct experience in teaching the subject).

Field testing involved two existing Grade VIII classes (intact groups) at a public junior high school in Malang City, comprising 48 students (23 in the first class and 25 in the second), aged 12–14 years, consisting of 18 males and 30 females. The students served as direct users of the media and provided feedback on their user experience. The poetry produced by the students served as supporting data to illustrate the implementation of the writing activity, rather than as evidence of experimental effectiveness. Student participation was voluntary, involving student assent and informed consent from parents/guardians and the school authorities.

3.3 Development Procedure

During the problem identification and data collection phase, learning needs were analyzed using open-ended questionnaires and interviews with an Indonesian language teacher at SMP Negeri 2 Malang. The interview guide comprised 15 questions addressing the learning environment, students' difficulties in generating ideas, selecting poetic diction, using figures of speech, and developing their imagination, motivation and interest, previously used media, and the need for more interactive media. Questionnaire responses and interview results were reviewed in their entirety and summarized based on recurring themes regarding issues and needs. These analysis results served as the direct basis for the product design.

In the planning and design phase, the game concept, visual design, and various components—including diction cards, figurative language cards, challenge cards, game rules, worksheets, an e-book, and an animated video—were developed. The game package consists of a 58 × 40 cm board, game pieces, dice, a worksheet, and three types of mystery cards. The set includes 14 figurative language cards covering 11 types of figures of speech; 6 diction cards categorized by natural objects, feelings, colors, and atmosphere; and 6 challenge cards that instruct players to incorporate specific figurative forms into their poems. The board features numbered spaces traversed according to dice rolls. These numbers do not correspond to specific meanings; the "mystery" element lies in the stimulus or task encountered when a player lands on a particular space. Thus, the dice roll determines only the position and the potential stimulus, while students must still select and interpret the material they obtain.

Regarding product implementation, the learning process was conducted over two sessions. The first session began with an introduction to the media components and instructional video, assignment of groups and poem themes, a game simulation, and an explanation of group roles. During field implementation, groups consisted of 4–5 students, with roles assigned for a group leader, a card keeper, and a turn manager. Afterward, students took turns playing by rolling a die and moving their game pieces according to the number obtained. Upon landing on a specific square, students would draw a card matching the square's color or symbol or follow a special instruction. The game continued until each student had independently collected five mystery cards. These cards were then used to revisit the stimulus, expand upon initial ideas, incorporate specific vocabulary into a line structure, plan the use of figurative language, and compose a poem individually. The second session was dedicated to peer assessment, poem revision and editing, submission of final work, and an evaluation of the media's usage. Adjustments to the game rules—regarding group sizes of 4–5 students, gameplay opportunities, and card distribution—were made based on practitioner feedback to ensure more equitable usage and ease of implementation.

The revised product was piloted with students. User feedback and the resulting poems were used to assess its initial feasibility. Final revisions were made based on the findings from the pilot phase, after which the product was presented to the Indonesian language teacher at the research site. In this study, the dissemination phase is not defined as mass production, but rather as the introduction and utilization of the product within the context of the research school.

3.4 Data Collection Instruments and Techniques

Data were collected using interview guides, open-ended questionnaires, validation sheets for subject matter experts, media experts, and practitioners, a learner response questionnaire, and a rubric for poetry assessment. Needs analysis questionnaires and interviews were used to identify learning problems and requirements. The subject matter expert validation sheet comprised 25 items covering material alignment with the curriculum and objectives, material accuracy, completeness and depth, integration of material with game flow, and suitability regarding the stages of poetry writing. The media expert validation sheet consisted of 55 items assessing the game package, e-book, and video, focusing on visual appearance, readability, mechanics, and ease-of-use. The practitioner validation sheet contained 20 items; of these, 15 indicators yielded complete quantitative scores used in calculations, while the remaining five lacked complete quantitative scores and were excluded from the percentage calculations. The learner response questionnaire contained 10 items; seven indicators provided complete quantitative data used in calculations, whereas three items lacked complete quantitative scores. Quantitative instruments used a 1–4 scale, with a score of 4 representing the highest level.

The peer assessment rubric evaluated the use of the five cards obtained by each learner; each card was scored 20 for "highly appropriate," 15 for "minor errors," and 10 for "inappropriate," accompanied by the identification of the specific word or line serving as evidence of card usage. This rubric served as supporting evidence for the implementation of card usage, rather than as a comprehensive measure of poetry quality. Instruments were developed based on indicators relevant to the constructs being assessed and included space for comments and suggestions. This study did not conduct psychometric reliability testing—such as Cronbach's alpha or inter-rater reliability and therefore makes no claims regarding the statistical reliability of the instruments. The quality of the instrument is emphasized through the appropriateness of the indicators, content review via the validation process, and the qualitative information provided by the validators.

Table 3.*Instruments and Data Sources*

Instrument	Data source	Amount	Focus	Scale
Needs questionnaire	1 teacher	Open	Learning problems and needs	Open
Interview	1 teacher	Open	Writing difficulties and media needs	Open
Subject matter expert validation	1 expert	25	Content, accuracy, completeness, integration, writing stages	1–4
Media expert validation	1 expert	55	Game packages, e-books, videos; design and use	1–4
Practitioner validation	1 teacher	20 (15 full scores)	Rules, design, e-book, video, applicability	1–4
Student responses	48 students	10 (7 full scores)	Experience, comfort, ideas, interest, interaction	1–4
Peer column	Learners	5 cards	The correct use of cards in poetry	10/15/20

3.5 Data Analysis Techniques

Quantitative data were analyzed descriptively by calculating the percentage of obtained scores relative to the maximum score using the formula $P = (\Sigma X / \Sigma X_{\max}) \times 100\%$. Scores from subject matter experts, media experts, and practitioners were used to describe feasibility regarding their respective constructs, while data from students were treated as user responses or measures of acceptance. The interpretation categories used were 81–100% = highly feasible, 61–80% = feasible, 41–60% = moderately feasible, 21–40% = less feasible, and 0–20% = not feasible. Within the "highly feasible" and "feasible" categories, results are further qualified as "minor revisions" or "needs refinement" depending on the specific issues raised by validators. For media experts, component scores were calculated from the available raw scores: 81/100 for the media package, 46/60 for the e-book, and 47/60 for the video; a total of 174/220 yielded 79.09%. For practitioners, the percentage was calculated as 59/60 based on 15 indicators with complete scores. For students, the percentage was calculated as $1,230 / (48 \times 7 \times 4) =$

91.52% based on seven indicators with complete quantitative data. Because the constructs being assessed differed, scores from subject matter experts, media experts, practitioners, and student responses were not combined into a single validity or effectiveness index.

Qualitative data, consisting of interview results, validator comments, and user suggestions, were analyzed descriptively to identify product components requiring improvement. Both types of data were used complementarily throughout the development cycle of the model.

3.6 Research Ethics

Trials were conducted within the learning context at SMP Negeri 2 Malang in coordination with school authorities and the Indonesian language teacher. Student identities were not included in this report. Student responses and work were used for academic purposes and were presented in aggregate form.

4. RESULTS

4.1 Product Development Results

The needs analysis yielded five key findings. First, the teacher noted that students most frequently encountered difficulties during the initial stages of writing, particularly when generating ideas and transforming them into meaningful poetry. Second, while prior learning stimuli—such as films, personal experiences, daily life, and the surrounding environment—were utilized, there was a lack of specific supporting media to integrate these stimuli into the writing process. Third, student engagement tended to be low during individual writing tasks, whereas group activities fostered greater interaction. Fourth, students were perceived to have limited vocabulary and literacy skills, necessitating support to expand their word choices and develop their use of figurative language. Fifth, the teacher sought interactive and engaging media that resonated with the students' experiences and incorporated game-based and audiovisual elements. These findings informed the design of "Si Lamis," which features diction cards to broaden lexical choices, figurative language cards to offer alternative ways of constructing meaning, challenge cards to provide task structure, and group games to enhance interaction.

This research resulted in the creation of a board game-based poetry writing tool titled "Si Lamis: Puisi dalam Angka Misteri" (Poetry in Mystery Numbers). The product comprises a board game set, an electronic guidebook, and an animated instructional video. The game set includes a 58 × 40 cm board, game pieces, dice, mystery cards, worksheets, and a storage box. The set contains 14 figurative language cards covering 11 types of figures of speech, six diction cards, and six challenge cards. The product is designed as a cohesive sequence, guiding students from game-based stimuli to language exploration, writing, peer assessment, and revision.

Table 4.
Needs Analysis and Design Implications

Needs analysis findings	Implications of Si Lamis' design
Difficulty initiating ideas and turning them into poetry	Initial stimulus through mystery cards and pre-writing worksheets.
Vocabulary and language choices are still limited	Diction cards and figurative language cards as a space for lexical and meaning exploration.
Individual involvement tends to be low, whereas group interaction is more active.	The game is played in groups of 4–5 students with role assignments.
Previous media were not interactive or integrated enough with the writing process.	Game mechanics are directly linked to pre-writing, writing, peer assessment, and revision.
Teachers want media that is interesting and can be supported by audio-visuals.	The product package consisted of a game board, guide e-book, and animated video.

Visually, the product employs an underwater theme featuring illustrations of marine life and relatively simple language. The electronic guidebook includes media components, usage rules, learning scenarios, assessment rubrics, and troubleshooting information. An animated video serves as a companion to clarify the rules and stages of using the media. The needs analysis results indicate that these components directly address the needs identified during the initial research phase.

4.2 Subject Matter Expert Validation Results

Subject matter expert validation yielded a score of 82 out of 100, or 82%. Based on the research criteria, this result falls into the "highly feasible with minor revisions" category. The indicator of the integration of subject matter with game flow achieved a score of 95%. The subject matter expert recommended clarifying the division of individual tasks within groups and aligning the poetry-writing steps with the stages of the writing process. This feedback was incorporated into product revisions.

4.3 Media Expert Validation Results

Media expert validation showed scores of 81% for the media package, 76.67% for the electronic guidebook (46/60), and 78.33% for the instructional video (47/60). When calculated based on the raw scores of all components, the total score was 174 out of a maximum of 220 (79.09 %). This result falls into the "feasible with the need for refinement" category. The media expert provided feedback on visual and text color adjustments, readability, board size, and the arrangement of learning time allocation. This feedback was used to improve the product's appearance and technical usability. Thus, the 79.09% figure represents a recalculation based on the raw scores of the available components, rather than a simple average of the individual component percentages.

4.4 Practitioner Validation Results

Practitioner validation achieved a score of 59 out of 60 (98.33 %) based on 15 indicators that had complete quantitative scores. The practitioner evaluation sheet contained 20 items; however, five items lacked complete quantitative scores and were therefore excluded from the calculation. The design aspects of the media, the electronic guidebook, and the animated video each achieved a score of 100%. Practitioners recommended adjusting the board size and number of squares to ensure ease of piece movement and standardizing the rules for drawing and distributing cards and the number of turns allowed.

4.5 Student Response

A trial involving 48 students yielded a score of 1,230 out of 1,344, or 91.52%. The student response questionnaire consisted of 10 items; however, only seven indicators had complete quantitative data and served as the basis for the calculation: $1,230 / (48 \times 7 \times 4) \times 100\%$. The remaining three items lacked complete quantitative scores and were excluded from the calculation. As the instrument measured the user experience, the score was interpreted as a highly positive user response rather than a measure of media validity. Media design and learning appeal/engagement received the highest scores (97.91% each), the idea-generation indicator reached 91.14%, while the video received 80.20%.

The poems produced during the trial achieved average scores of 80.65 in class VIII-A and 87.40 in class VIII-B, with an overall average of 84.02. Peer assessment was conducted based on the five cards each student obtained, with scores of 20, 15, or 10 awarded per card depending on the accuracy of usage. This data indicates that students can produce poems after participating in game-based writing activities. Because the rubric assesses only the correct use of the five assigned cards, the scores obtained should be treated as evidence of task completion rather than as a measure of the poems' quality or creativity.

4.6 Summary of Evaluation Results

The evaluation results indicate that the "Si Lamis" media received positive assessments from all evaluation sources, although each source evaluated different aspects of the media. Subject matter experts assessed the suitability and integration of the content, media experts evaluated design and technical usability aspects, practitioners assessed the media's applicability in instruction, and learners provided feedback based on their experiences using the media. A summary of these evaluation results is presented in Table 5.

Table 5.
Summary of Evaluation Results

Evaluation Source	Score (%)	Assessment Focus	Interpretation
Subject matter expert	82.00	Content suitability and material integration	Highly feasible; minor revisions
Media expert	79.09	Design, mechanism, readability, ease of use	Feasible; needs refinement
Practitioner	98.33	Applicability in learning	Highly feasible
Learners	91.52	Experience, attraction, engagement, ease	Very positive response

Note. The scores were not combined into a single validity or effectiveness index because each source assessed a different construct.

5. DISCUSSION

5.1 Game-Based Poetry Writing: From Stimulus to Text

Research findings indicate that the primary contribution of “Si Lamis” lies not in the assumption that games automatically enhance poetry-writing skills, but in how game mechanics can be designed to bridge common obstacles in the writing process specifically, when learners must generate ideas, expand their vocabulary, employ figurative language, and transform a stimulus into a cohesive text. A score of 95% regarding the integration of content with game flow reinforces the fact that learning materials are not merely inserted into the game but are intrinsic to the act of playing. Thus, game mechanics serve a pedagogical function when each gameplay activity directly guides learners toward intended learning objectives. These findings align with game-based learning principles that emphasize the interconnectedness of game mechanics, player activities and learning goals (Plass et al., 2015; Sousa et al., 2023).

In this process, mystery cards serve as an initial trigger to help learners transition from the planning stage to the text creation stage. Learners do not face a blank page; instead, they receive starting materials in the form of words, potential figurative expressions, or specific challenges. However, these stimuli do not automatically produce poems. Learners must still determine how the acquired words or figures of speech relate to the themes, experiences, and ideas they wish to convey. Consequently, while the game provides a starting point, compositional decisions remain with the learner. This mechanism demonstrates that game stimuli can offer support during the initial phase without usurping the text creation process.

Distinguishing between stimuli and creativity is crucial for understanding this process. The mere use of words or figures of speech derived from cards does not, in itself, demonstrate creativity. Creativity becomes evident when learners make choices and transform stimuli to create meaningful connections, imagery, or expressions that align with the poem's theme and voice. In this context, the game is not positioned as an idea-generating machine, but rather as an environment offering possibilities that learners can process and develop. This view aligns with creative writing studies that position choice, reflection, and a sense of ownership over the text as essential components of the creative process (Gilbert, 2021; Rosenhan & Galloway, 2019).

From linguistic and stylistic perspectives, diction and figurative language cards also expand the scope for learners to consider the relationship between language choice and meaning. Diction is not selected merely for its aesthetic appeal; rather, words carry specific nuances of meaning and can produce distinct effects when juxtaposed with other words in a verse. Similarly, figurative language need not be viewed merely as an ornament added to make a poem attractive. Its use offers learners a way to forge new connections between their experiences, objects, feelings, and language. Thus, game-based activities provide a concrete context for learners to explore lexical choices, connotative meanings, figurative expressions, and inter-word relationships in the construction of poetic texts. This perspective reinforces the role of linguistics in literature education, as attention to linguistic form can be directly linked to how meaning and poetic effects are constructed within a text (Halliday, 1971; Jeffries & McIntyre, 2010).

This mechanism also demonstrates a balance between scaffolding and learner agency. While the game's rules constrain the types of stimuli used, they do not dictate the entire content of the resulting

poem. Learners retain the freedom to interpret the cards, select words, develop imagery, establish a poetic voice, arrange lines, and determine the poem's final form. Thus, the game's constraints serve as an initial framework for the creative process rather than a substitute for the learners' own creative decisions. Once the stimulus is provided, the responsibility for developing and revising the text gradually shifts to the learners. This pattern aligns with the concept of scaffolding, wherein support is provided to assist learners with initially challenging tasks, while decisions regarding and responsibility for the final outcome remain with the learner (Wood et al., 1976). The difference in ratings between media experts and practitioners also provides important information regarding product quality from different perspectives. The media experts' rating of 79.09% was lower than the rating of practitioners, which was 98.33%. Practitioners rated the product's applicability in instruction very highly, whereas media experts focused more on visual aspects, readability, and information presentation. Feedback regarding text color, board size, and time allocation suggests that while the medium is pedagogically viable for teachers, it could still benefit from refinements in visual communication and technical usability. These differences do not imply that one assessment is more correct than the other; rather, they demonstrate that product suitability can be viewed through the lenses of both user needs and distinct design standards. As this study did not examine cause-and-effect relationships, the score discrepancies are best understood as indicators of differing evaluative perspectives rather than evidence that specific media characteristics directly caused specific outcomes.

The learner response rate of 91.52% further demonstrates that “Si Lamis” was well received as a learning experience by the students. However, the response to the video component was lower (80.20%) than the response to media design (97.91%) and the indicators for idea generation and interest/interaction (91.14% and 97.91%, respectively). This pattern suggests that the product's primary strengths lie in the game objects and direct learner interaction rather than in the audiovisual guidance. These findings have clear design implications: the video need not be the focal point of the learning experience when the game board, cards, and rules are sufficient to guide activities; nevertheless, the video must be designed with sufficient clarity to help learners understand procedures and minimize confusion during the initial stages of the game.

Overall, the findings indicate that the pedagogical value of “Si Lamis” lies primarily in how it structures the relationships between game stimuli, language exploration, text production, interaction, and revision. The game provides an initial framework that lowers barriers when learners begin to write, yet the actual production of poetry remains dependent on the learners' own decisions and language processing. Therefore, “Si Lamis” is best understood as a medium that facilitates the compositional process of writing poetry, rather than as an intervention that inherently guarantees improved writing proficiency.

5.2 Suitability and User Response from Various Evaluator Perspectives

The suitability of Si Lamis needs to be understood through multiple evaluative perspectives, as each group of evaluators provides information on different aspects of the product. Subject matter experts assess the alignment of the content with poetry writing instruction; media experts focus on the quality of presentation and media design; practitioners examine the product's applicability in a learning setting; and students provide insights into their experiences while using the media. This multidimensional approach aligns with the view that evaluating game-based learning environments requires considering multiple perspectives, as learning aspects, game design, and user experience cannot always be captured by a single metric (Plass et al., 2015; Sousa et al., 2023). Consequently, the assessment results in this study are not treated as a single, definitive measure of product quality. Subject matter experts awarded a score of 82%, media experts 79.09%, practitioners 98.33%, and students 91.52%. Overall, this pattern indicates that the product is suitable for use as a learning support tool, although each score must be interpreted in light of the evaluator's specific role.

The 82% rating from subject matter experts indicates that the learning content is aligned with the media's development objectives. This is significant because Si Lamis not only offers gameplay activities but also integrates poetry writing content into the game's flow. Thus, the suitability of the material is determined not only by the presence of poetry concepts on cards or in the guidebook but also by the extent to which the material is utilized during the activities students engage in while playing. In the development of learning instruments and products, content suitability must be viewed in terms of the

relevance and coverage of the aspects being measured or developed, while the clarity of presentation is a crucial component of the quality of both instruments and materials (Mokkink et al., 2025). In the context of Si Lamis, the relatively high rating regarding the integration of content with the game flow reinforces the fact that the learning material is positioned as an integral part of the gameplay activities, rather than merely serving as supplementary information.

Conversely, the media expert score of 79.09% represented the lowest rating among the evaluator groups. These results do not imply that the media is unsuitable for use; rather, they indicate that certain design aspects require further refinement. Feedback highlighted issues regarding color, text readability, board size, and timing of use. These findings align with research on educational game evaluation, which identifies usability as a crucial factor in ensuring clear user interaction and fulfilling intended design objectives (Vieira et al., 2019). This discrepancy is particularly interesting when compared with the practitioners' assessment, which reached 98.33%. Practitioners tend to evaluate products based on their experience implementing them in actual learning situations, whereas media experts focus more intently on visual quality and technical presentation. Because these assessments stem from different evaluative functions, the gap is best understood as a difference in perspective regarding the product rather than as a contradiction in results. These findings demonstrate that media suitable for classroom implementation may still require improvements in design and visual communication.

The practitioners' rating of 98.33% strongly indicates the applicability of **Si Lamis** within a classroom context. This score suggests that teachers view the product as a viable tool to support the instructional process. However, a high score does not imply that every aspect of its usage is flawless. Practitioner feedback regarding board size, the clarity of drawing and distributing cards, and gameplay opportunities for groups of varying sizes indicates that the user experience can still be enhanced. This is significant because the quality of an educational game depends not only on the presence of game elements but also on how the rules, mechanics, and activities function within a real-world learning environment (Sousa et al., 2023). Consequently, the practitioners' assessment in this study is best interpreted as evidence of applicability and practical acceptance, rather than proof of learning effectiveness.

The student response rate of 91.52% indicates that **Si Lamis** was positively received as a learning experience. This data, derived from 48 students, covers aspects such as game rules, media design, mystery cards, animated videos, ease of use, idea generation, and student interest and interaction during the lesson. The students' role as direct users is a vital component of the media evaluation, because user experience can provide information that is not always apparent through expert or teacher assessments. Studies on the acceptance of educational games consistently identify ease of use, perceived usefulness, enjoyment, attitude, and satisfaction as factors linked to learners' acceptance of learning games (Razami & Ibrahim, 2022). Therefore, the learners' responses in this study are more accurately described as user responses or learner acceptance rather than a measure of media validity. While positive responses indicate that learners accepted the offered learning experience, they do not prove that using the media led to improved poetry-writing skills.

A closer look reveals variations in the aspects evaluated by the learners. Responses regarding media design and engagement/interaction reached 97.91%, whereas those regarding the video stood at 80.20%. This pattern suggests that the appeal of **Si Lamis** lies more in the gameplay experience and direct interaction than in its audio-visual components. These findings align with the view that user experience in educational games is determined not only by the media's visual presentation but also by the quality of interaction among the user, game mechanics, and learning objectives (Plass et al., 2015). Although the video served as a guide, the results highlighted the need to ensure that procedural information is clearly understood without making learners overly dependent on the video. In other words, digital components should enhance the gameplay experience rather than overshadow the primary functions of the board and card.

These findings also explain why it is inappropriate to condense the evaluation results into a single "feasibility index." Subject matter experts, media experts, practitioners, and learners assess different constructs; consequently, score variations provide valuable diagnostic information regarding the product's status. In this study, the most informative metrics are 82% for content feasibility, 79.09% for design and mechanics feasibility (indicating room for improvement), 98.33% for applicability according to practitioners, and 91.52% for user response. This pattern offers a more comprehensive picture than a

single aggregate figure. Overall, the evaluation results indicate that Si Lamis possesses a solid basis for suitability as a supporting medium for teaching poetry writing, particularly regarding material alignment, classroom applicability, and student acceptance. At the same time, feedback from media experts suggests that pedagogical suitability must be balanced with refinements to the visual and technical design. These differing perspectives strengthen the evaluation, as they provide a more comprehensive picture of the product than an assessment from a single group of evaluators would. Consequently, the research findings should not be interpreted as proof that the medium is flawless or definitively effective at improving poetry writing skills; rather, they serve as preliminary evidence that the product is viable and well-received within the studied educational context, while acknowledging that certain design aspects still require refinement.

5.3 Theoretical, Pedagogical, and Design Contributions

The contribution at the product/design level lies in the development of a medium that incorporates game mechanics into the writing process. While the numbers on the board determine a player's position, the stimuli encountered upon landing on specific spaces serve as material requiring interpretation and processing. Diction cards, figurative language cards, challenge cards, and worksheets form a sequence linking stimuli, language exploration, text composition, and revision. Thus, the product's contribution goes beyond merely providing a game; it integrates game components with specific learning functions. This sequence addresses the gap identified in the introduction: the scarcity of game-based media that integrate idea generation, lexical exploration, figurative meaning construction, text composition, and revision into a single, coherent gameplay flow.

At the pedagogical level, this study demonstrates that games can be designed as scaffolding, offering support at specific points in the writing process, without dictating the final written outcome. Learners retain control over stimulus interpretation, word choice, imagery, poetic voice, line arrangement and revision. This implication is significant because educational games need not force a choice between structure and freedom; rules can provide an initial framework while compositional decisions remain with the learner. However, these findings are based on design interpretation and user responses rather than experimental evidence regarding increased agency or creativity.

This study offers a conceptual framework that bridges the compositional writing process, linguistic stylistics, scaffolding, and game-based learning. Diction and figurative language are positioned as linguistic choices that facilitate meaning construction, rather than mere ornamentation. This framework can serve as a foundation for future research to empirically examine the relationships among game mechanics, the quality of language choices, creativity, revision, and the autonomy of young writers. As this study did not test for causal relationships, the proposed scholarly contribution is conceptual in nature and grounded in preliminary evidence of feasibility. The study has not causally tested whether the mechanism enhances creativity or poetry-writing skills. Therefore, the proposed theoretical contribution is a model of conceptual relationships subject to further testing, rather than a claim of effectiveness.

5.4 Implications of the Findings

Pedagogically, these findings suggest that game-based media for poetry writing should be designed with learning objectives embedded within the game rules. Teachers can use the game stimulus as an initial spark, subsequently shifting learners' attention from the game itself to language exploration, poem composition, and revision. With this approach, playing and writing do not function as two separate activities.

In practical terms, teachers require guidelines that are flexible enough to allow for the adjustment of duration, card distribution, and role allocation according to specific classroom conditions. Feedback from media experts and practitioners highlighted the importance of balancing visual appeal, readability, physical comfort, and time efficiency.

For media developers, these findings underscore that supporting components, such as guidebooks and videos, are not merely supplementary. They must assist users in understanding the rules and maintaining consistency in their implementation. For future research, this framework could be further developed by examining changes in writing ability, creativity, the quality of language choices, and learner autonomy through more robust study designs.

5.5 Research Limitations

This study was limited to the development and preliminary feasibility testing conducted at a single school, involving 48 students and three validators. These conditions limit the transferability of the findings to schools, student populations, and learning contexts with different characteristics.

The instruments and data employed primarily reflect feasibility, applicability, and user responses. Poetry scores served as supporting data but lacked pre- and post-intervention measurements, a control group, or inferential statistical analysis. Consequently, this study could not establish a causal link between media and improvements in poetry writing skills.

Furthermore, the instruments did not undergo psychometric reliability testing. Future research should incorporate a larger number of assessors, diverse school settings, and experimental or quasi-experimental designs to evaluate changes in writing proficiency, language choice quality, creativity, and student autonomy. Replicating the study across schools with varying demographic profiles, ensuring adequate sample sizes, conducting instrument reliability tests (e.g., Cronbach's alpha or inter-rater reliability for the poetry assessment rubric), and engaging multiple independent assessors for each validator category would strengthen the generalizability and robustness of the evidence in future studies.

6. CONCLUSION

This study produced "*Si Lamis: Puisi dalam Angka Misteri*" (Si Lamis: Poetry in Mystery Numbers), a board game-based learning medium for poetry writing, supported by an electronic guidebook and animated videos. The product was developed through seven stages adapted from the Gall model and was designed to integrate game stimuli, language exploration, poem composition, interaction, peer assessment, and revision. Feasibility ratings reached 82% from subject matter experts, 79.09% from media experts, and 98.33% from practitioners, while student response stood at 91.52%.

At the product level, the findings indicate that "Si Lamis" is suitable for use as a supporting medium for poetry writing instruction in the studied school context, subject to refinements, particularly regarding visuals, readability, board size, time allocation, and the clarity of card distribution. At the pedagogical level, the game mechanics provide a stimulus and structure that facilitate students' progression from initial ideas to language exploration, text drafting, and revision, while final decision-making remains with the students. At the scholarly level, the study offers a conceptual framework linking game mechanics to the compositional processes and linguistic choices involved in poetry writing.

However, this study did not establish a causal link between the medium and students' poetry writing skills, creativity, or autonomy. The poetry score of 84.02 served merely as supporting evidence of implementation feasibility, as the rubric was limited to the correct use of the five cards. Future research should employ experimental or quasi-experimental designs, instruments with stronger evidence of reliability and validity, a larger number of raters, and more diverse school contexts to assess the medium's impact more conclusively.

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Conflict of Interest

The authors declare no conflict of interest.

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