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FROM IMAGE TO TEXT: EXAMINING THE INTERSECTION OF CREATIVE THINKING AND DESCRIPTIVE WRITING THROUGH PHOTOVOICE

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ABSTRACT

This study explores the intersection between creative thinking and descriptive writing through the implementation of Photovoice in an elementary classroom. This study aims to examine how creative thinking processes emerge during Photovoice activities and how these processes influence students' descriptive writing performance. Grounded in Torrance's (1974) creative thinking dimensions and Wang and Burris's (1997) Photovoice framework, particularly the SHOWeD questioning technique, the research investigates how visual-reflective activities influence students' idea generation and writing development. A qualitative descriptive design was employed, involving 10 elementary school students. Data were collected through individual and group Photovoice tasks, students' written descriptive texts, semi-structured interviews and reflection journal. Thematic analysis was used to identify patterns related to idea fluency, elaboration, reflective depth, and writing challenges. Findings reveal that Photovoice effectively stimulated students' idea generation, personal engagement, and oral expression. However, a noticeable gap emerged between students' ability to articulate ideas verbally and their ability to express them in written form. While Photovoice fosters creativity and reflective awareness, explicit instructional scaffolding remains necessary to support the development of coherent descriptive writing among elementary learners

Keywords: Creative Thinking; Descriptive Writing; Elementary Education Photovoice; SHOWeD Framework

ABSTRAK

Penelitian ini meneliti hubungan antara berpikir kreatif dan menulis deskriptif melalui penerapan Photovoice pada siswa sekolah dasar. Penelitian ini bertujuan untuk mengkaji bagaimana proses berpikir kreatif muncul selama kegiatan Photovoice dan bagaimana proses tersebut memengaruhi kemampuan menulis deskriptif siswa. Penelitian ini didasarkan pada konsep berpikir kreatif yang dikemukakan oleh Torrance (1974) serta kerangka Photovoice yang dikembangkan oleh Wang dan Burris (1997), khususnya Teknik SHOWeD. Penelitian ini menggunakan metode kualitatif dengan melibatkan 10 siswa sekolah dasar. Data dikumpulkan melalui tugas Photovoice individu dan kelompok, tugas siswa, wawancara, serta jurnal hasil wawancara. Data dianalisis menggunakan analisis tematik untuk mengidentifikasi pola-pola yang berulang terkait dengan pengembangan ide, refleksi, dan tantangan dalam menulis. Hasil penelitian menunjukkan bahwa Photovoice secara efektif merangsang munculnya ide, keterlibatan personal, dan kemampuan ekspresi lisan siswa. Namun, ditemukan adanya kesenjangan yang cukup jelas antara kemampuan siswa dalam mengungkapkan ide secara lisan dan kemampuan mereka dalam menuangkannya ke dalam bentuk tulisan. Penelitian ini menyimpulkan bahwa meskipun Photovoice dapat mendorong berpikir kreatif dan kesadaran reflektif, diperlukan pendampingan pembelajaran tambahan untuk mendukung pengembangan tulisan deskriptif yang jelas pada siswa sekolah dasar

Kata kunci: Berpikir Kreatif; Menulis Deskriptif; Photovoice; Teknik SHOWeD; Pendidikan Sekolah Dasar



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INTRODUCTION

Writing is one of the most cognitively demanding skills in language learning. It involves generating, organizing, and expressing ideas into meaningful written language, while also requiring the integration of vocabulary and grammatical accuracy (Harmer, 2004; Winarti et al., 2021). For elementary school students, descriptive writing presents particular challenges. Learners are expected not only to identify objects but also to elaborate details in a coherent and meaningful way. However, students are often insufficiently prepared with foundational writing knowledge during early language learning, making more advanced writing tasks increasingly difficult (Adawiah & Putri, 2021). Without sufficient support in the idea-development stage, students tend to produce brief and surface-level descriptions (Nurnaningrum et al., 2025). These difficulties suggest that writing instruction at the elementary level must address both linguistic competence and the cognitive processes underlying idea generation. In addition, understanding linguistic features is essential, as it enables teachers to guide students in developing and expressing ideas accurately (Mustafa et al., 2023).

Creative thinking plays a central role in both creative writing and descriptive writing. Torrance (1974) modelizes creative thinking through four dimensions: fluency, flexibility, originality, and elaboration. It enables learners to generate original ideas, elaborate details, and connect observations with personal meaning. In descriptive writing, fluency enables students to generate multiple ideas, flexibility allows them to approach topics from different perspectives, originality supports unique expression, and elaboration helps develop detailed descriptions. When these dimensions are underdeveloped, students may struggle to transform simple observations into richer written texts. Therefore, fostering creative thinking becomes an essential component of effective writing instruction (Cahyani et al., 2023; Rafiah et al., 2021).

One instructional approach that integrates visual engagement and reflective inquiry is Photovoice. Developed by Wang and Burris (1997), photovoice is a participatory visual methodology that invites participants to capture photographs representing their experiences and reflect upon them through guided discussion. The reflective framework commonly known as SHOWeD (See, Happening, Our lives, Why, and Do) encourages deeper critical engagement with images by moving from observation to interpretation and action (Wang & Burris, 1997). Although Photovoice was initially applied in community-based participatory research, its reflective structure offers strong pedagogical potential in classroom settings.

Recent studies have explored Photovoice within language education. For example, Pournia et al. (2025) examined the effectiveness of Photovoice-based instruction among Iranian intermediate EFL learners using a quasi-experimental design. Their findings indicated that

Photovoice supported the development of writing strategies, coherence, vocabulary use, and reflective practices. Similarly, Handayani and Pradana (2025) highlighted the potential of Photovoice in digital storytelling for enhancing communicative competence and narrative skills, although their study was conceptual and literature-based rather than empirical classroom research. In another context, Khairullina et al. (2025) investigated Photovoice as a reflection-based tool for fostering creativity and innovation among university students, demonstrating its capacity to enhance visual literacy and creative thinking. Despite these findings, research focusing on elementary learners remains limited. Moreover, existing studies tend to emphasize overall writing improvement without closely examining how creative thinking processes intersect specifically with descriptive writing tasks through structured reflective questioning

This study addresses these gaps by examining the intersection of creative thinking and descriptive writing through the implementation of Photovoice activities among elementary school students. While previous studies have largely focused on general writing improvement or higher-level learners, this study specifically investigates how creative thinking processes emerge and operate within descriptive writing tasks at the elementary level. By analyzing individual phototasks, group-based SHOWeD discussions, and students' reflective responses, this study offers a more nuanced understanding of how visual-reflective practices support idea generation, depth of thinking, and personal engagement in writing. In doing so, it contributes to the limited body of research that connects creative thinking dimensions with structured reflective strategies in young learners' descriptive writing development.

LITERATURE REVIEW

Creative Thinking in Language Learning

Creative thinking plays a foundational role in language development because it enables learners to generate, expand, and refine ideas before transforming them into linguistic output. Torrance (1974) defines creative thinking as the ability to produce ideas that demonstrate fluency, flexibility, originality, and elaboration. In the context of writing, these dimensions enable learners to generate multiple ideas (fluency), approach topics from different perspectives (flexibility), produce unique expressions (originality), and develop detailed descriptions (elaboration). Such abilities are especially important in elementary classrooms, where students are still developing their cognitive and linguistic capacities. In addition, creativity in language learning is not only about being imaginative, but also about thinking reflectively and solving problems while expressing ideas (Richards, 2013). This view is supported by Craft (2005), who emphasizes that creativity in education involves encouraging learners to explore possibilities and move beyond routine thinking patterns. Runco (2007) highlights that creative thinking enables learners to generate diverse and meaningful ideas, which are essential in writing development. Fisher (2004) also notes that engaging students in creative thinking activities can enhance their ability to express ideas more effectively. Furthermore, Beghetto and Kaufman (2019) argue that fostering creativity in classroom settings helps students develop both cognitive flexibility and confidence in expressing their ideas. Therefore, fostering creative thinking in writing instruction supports

students in moving beyond simple sentence construction toward richer and more meaningful text production.

Descriptive Writing in Elementary Education

Descriptive writing is a type of text that aims to describe a person, place, object, or event in a clear and detailed way so that readers can imagine it vividly. According to Gerot and Wignell (1995), descriptive text typically consists of two main components: identification, which introduces the subject being described, and description, which provides detailed characteristics of that subject. In elementary education, descriptive writing helps students develop vocabulary, observation skills, and the ability to organize ideas into meaningful sentences. Through descriptive tasks, students learn how to transform what they see or experience into written language.

However, writing descriptively can be challenging for young learners. Harmer (2004) explains that writing requires not only language knowledge but also the ability to generate and develop ideas effectively. Many elementary students struggle to elaborate their ideas, often producing short and limited sentences without detailed explanation. This difficulty is frequently related to limited idea development and lack of confidence in expressing thoughts in written form. Therefore, descriptive writing instruction at the elementary level should provide meaningful stimuli and structured support to help students expand their ideas and connect their observations to richer written descriptions.

Photovoice as Pedagogical Tool

Photovoice is a participatory visual methodology originally developed by Wang and Burris (1997). It was initially designed to empower community members by allowing them to capture photographs that represent their experiences and discuss them through guided reflection. The method encourages participants not only to document their environment but also to interpret and analyze the meaning behind the images. Through structured questioning, commonly known as the SHOWeD framework, participants move from simple observation ("What do you see?") to deeper reflection about causes, relevance, and possible action (Wang & Burris, 1997). This reflective structure supports critical thinking and meaning-making rather than surface-level description.

In educational settings, Photovoice has been adapted as a pedagogical tool to enhance engagement and creativity. Pournia et al. (2025) found that Photovoice-based instruction improved learners' writing strategies, coherence, and reflective thinking among intermediate EFL students. Similarly, Handayani and Pradana (2025) highlighted its potential in digital storytelling, suggesting that Photovoice promotes communicative competence and creative self-expression. Furthermore, Khairullina et al. (2025) demonstrated that Photovoice-based reflective practices enhanced creativity and visual literacy among university students. Although these studies indicate the effectiveness of Photovoice in fostering creativity and writing development, its application in elementary-level descriptive writing contexts remains underexplored.

The SHOWeD Framework

It is a structured questioning technique used within the Photovoice methodology to guide participants in analyzing and interpreting photographs. Developed by Wang and Burris (1997), SHOWeD consists of five stages: See (What do you see here?), Happening (What is really happening here?), Our lives (How does this relate to our lives?), Why (Why does this situation exist?), and Do (What can we do about it?). This sequence encourages participants to move from basic observation to deeper reflection, critical analysis, and potential action. Rather than stopping at surface description, learners are guided to explore meaning, context, and personal relevance.

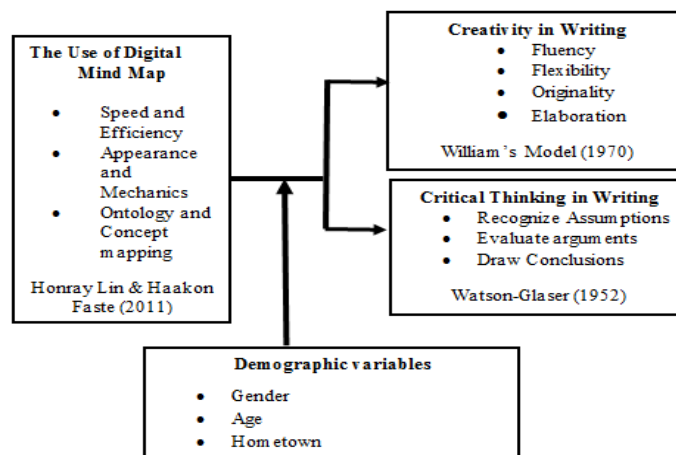
In educational contexts, the SHOWeD framework supports both critical and creative thinking by prompting students to elaborate their ideas and justify their interpretations. The progression of questions encourages students to connect visual stimuli with personal experiences, broader concepts, and possible solutions, thereby fostering deeper engagement (Wang & Burris, 1997). When applied to writing instruction, particularly descriptive writing, SHOWeD can help students expand simple observations into more developed narratives. By systematically guiding reflection, the framework provides cognitive scaffolding that assists young learners in transforming visual experiences into structured and meaningful written texts.

Collectively, the reviewed literature suggests a strong conceptual alignment between creative thinking, descriptive writing, and Photovoice-based reflection. Creative thinking provides the cognitive foundation for generating and elaborating ideas, while descriptive writing requires the structured development of these ideas into coherent texts. At the same time, Photovoice, particularly through the SHOWeD framework, offers a form of visual-reflective scaffolding that may activate and support these cognitive processes.

However, despite this theoretical compatibility, existing studies tend to examine these constructs in isolation. Research on creative thinking often does not focus specifically on writing processes, while studies on Photovoice primarily emphasize engagement or general language development rather than its role in supporting specific writing genres. Furthermore, limited attention has been given to how these elements interact within elementary classroom contexts, particularly through qualitative analysis of students' thinking processes.

Therefore, this study seeks to integrate these perspectives by examining how Photovoice-based reflective activities facilitate creative thinking and influence descriptive writing development among elementary learners. Here is the conceptual model of Photovoice, creative thinking, and descriptive writing:

Figure 1. Conceptual Framework of Photovoice, Creative Thinking, and Descriptive Writing



RESEARCH METHOD

This study employed a qualitative descriptive research design to explore how Photovoice activities facilitate creative thinking in descriptive writing among elementary school students. A qualitative approach was chosen because the study aimed to understand students' experiences, reflections, and meaning-making processes rather than to measure statistical differences (Creswell, 2014). Qualitative descriptive research allows researchers to provide a detailed account of participants' perspectives in natural settings (Merriam & Tisdell, 2016). The purpose of this study was to understand how students came up with ideas, connected the images they saw to their own experiences, and turned those reflections into written descriptions with the help of guided questions.

The research was conducted in an elementary school, referred to as MIN Kota Semarang to maintain confidentiality. The participants consisted of 10 elementary students who took part in the Photovoice-based writing activities. The small number of participants enabled in-depth exploration of individual and group responses. Since the purpose of this research was exploratory, the emphasis was placed on depth of analysis rather than generalization (Creswell, 2014).

The data were collected from three main sources: individual Photovoice tasks, group Photovoice discussions using the SHOWeD framework, and interview-based reflection questionnaires. In the individual task, students were instructed to find a photo subject around them and describe it in writing. This task aimed to observe how students independently developed descriptive texts based on visual stimuli. In the group task, the 10 students were divided into three groups and asked to respond collaboratively to the five SHOWeD guiding questions (See, Happening, Our lives, Why, and Do) developed within the Photovoice methodology by Wang and Burris (1997). The structured questioning process guided students from simple observation toward deeper reflection and interpretation. In addition, semi-structured interviews and structured observation checklists were used to document students' engagement, depth of responses, ability to connect photos with personal experiences, and emotional involvement. Each indicator was rated using a 1–5 scale and supported by descriptive comments to capture qualitative nuances.

The data collection procedure was conducted in several stages. First, students were introduced to the Photovoice activity and instructed to capture meaningful images in their surroundings. Second, they completed the individual writing task by describing the selected photo subject. Third, students participated in group discussions guided by the SHOWeD framework to encourage reflective dialogue. Finally, interviews were conducted to gather students' reflections about their experiences, while observation sheets were completed during the activities to record behavioral and emotional responses.

The collected data were analyzed using thematic analysis, which is a method for identifying, analyzing, and interpreting patterns within qualitative data (Braun & Clarke, 2006). The analysis began with familiarization through repeated reading of students' written texts, interview transcripts, and observation notes. Next, initial codes were generated based on recurring patterns related to creative thinking, such as idea fluency, elaboration, personal connection, and reflective depth. These codes were then grouped into broader themes aligned with the four main indicators: engagement in taking photos, depth of discussion responses, connection between photo and personal experience, and emotional response. Data triangulation was applied by comparing findings from individual writing outputs, group discussions, and interviews to enhance credibility and provide a comprehensive interpretation of how Photovoice supported creative and descriptive writing development (Creswell, 2014).

In addition to thematic analysis, an analytic rubric was employed to provide a structured evaluation of students' creative thinking and descriptive writing performance during the Photovoice activities. While thematic analysis focused on exploring students' experiences, reflections, and meaning-making processes, it did not specifically capture the quality of students' written outputs. Therefore, the rubric was incorporated as a complementary tool to assess how these cognitive and reflective processes were manifested in students' descriptive texts. In this sense, the rubric functioned to bridge the gap between process-oriented analysis and product-oriented evaluation.

The rubric focused on two main dimensions: creative thinking and descriptive writing. The creative thinking dimension was adapted from Torrance's (1974) framework, including fluency, originality, and elaboration, which were used to assess students' ability to generate, vary, and expand ideas. Meanwhile, the descriptive writing dimension examined the linguistic quality of students' texts, including vocabulary use, language creativity, and grammatical accuracy. Each indicator was evaluated using a three-level scale (low, medium, and high) to provide a clear and consistent overview of students' performance.

Rather than serving as a quantitative measurement tool, the rubric was used to support qualitative interpretation by identifying general patterns in students' writing performance. This allowed the researcher to triangulate findings from thematic analysis with observable characteristics in students' written texts, thereby enhancing the credibility and depth of the analysis. To complement the thematic analysis, an analytic rubric was also employed.

Table 1. Rubric for Assessing Creative Thinking and Descriptive Writing

Dimension	Indicator	Low (1)	Medium (2)	High (3)
Creative Thinking	Fluency	The student produces very limited ideas related to the photo	The student produces several ideas but still limited	The student produces multiple ideas clearly related to the photo
	Originality	The description is very common and repetitive	The description shows some variation	The description presents unique or personal perspectives
	Elaboration	The ideas are expressed briefly with little explanation	The ideas are developed with some details	The idea is expanded with clear and detailed explanation
Descriptive Writing	Vocabulary	Very basic and repetitive vocabulary	Some variation of vocabulary	Rich and varied vocabulary
	Language Creativity	Simple statements with limited expression	Some attempt at descriptive expression	Creative and expressive description
	Language Accuracy	Many grammatical errors that affect meaning	Some grammatical errors but meaning remains understandable	Mostly accurate grammar and sentence structure

To ensure rigor, the study applied several strategies as data triangulation across multiple sources those are member checking through clarification of students' responses during interviews, thick description to provide contextual detail, and audit trail documenting coding and analytical decisions. These strategies strengthened credibility, dependability, and confirmability of the findings.

FINDINGS

The findings of this study are organized based on themes that emerged from the thematic analysis of students' written outputs, group discussions guided by the SHOWeD framework, and interview reflections. The analysis revealed recurring patterns related to students' idea generation, object selection, oral and written expression, and emotional engagement during the Photovoice activities. These themes reflect how elementary students experienced the process of transforming visual stimuli into descriptive writing. Based on table 1, students' written outputs were evaluated to identify the level of their creative thinking and descriptive writing performance. The results of

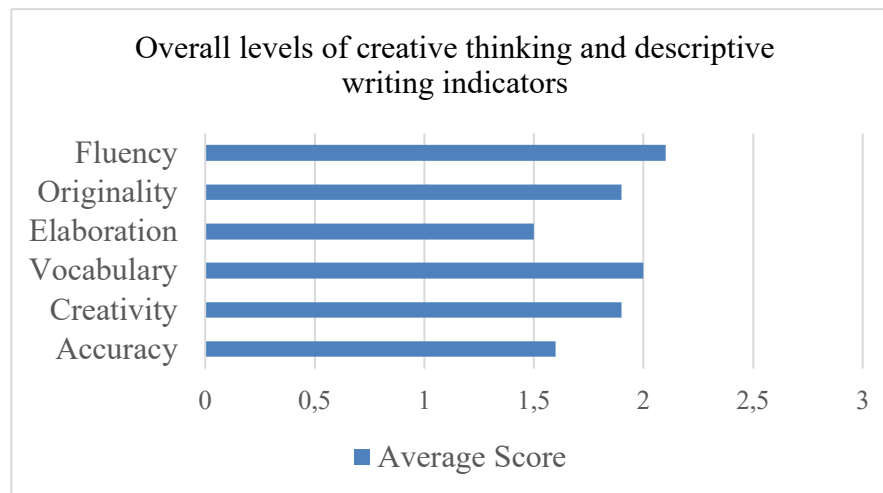
this assessment are summarized to provide an overview of students' abilities across the selected indicators.

Table 2. Students' Creative Thinking and Descriptive Writing Performance

Student	Creative Thinking			Descriptive Writing		
	Fluency	Originality	Elaboration	Vocabulary	Creativity	Accuracy
S1	Medium	Medium	Low	Medium	Medium	Low
S2	Medium	Medium	Low	Medium	Medium	Medium
S3	Medium	Low	Low	Medium	Low	Low
S4	Medium	Medium	Medium	Medium	Medium	Medium
S5	Medium	Medium	Medium	Medium	Medium	Medium
S6	Medium	Medium	Low	Medium	Medium	Low
S7	High	Medium	Medium	Medium	Medium	Medium
S8	Medium	Medium	Medium	Medium	Medium	Medium
S9	Medium	Low	Low	Medium	Low	Low
S10	Medium	Medium	Low	Medium	Medium	Low

Table 2 presents an overview of students' creative thinking and descriptive writing performance based on the analytic rubric. The results indicate that most students demonstrated moderate levels of fluency and vocabulary use, while elaboration and language accuracy tended to appear at lower levels. To further illustrate the overall pattern of students' creative thinking and descriptive writing performance, the results are summarized visually in Figure 2.

Figure 2. Students' Creative Thinking and Descriptive Writing Levels



As shown in Figure 2, students generally demonstrated moderate levels of fluency, originality, vocabulary use, and language creativity. However, lower levels were observed in elaboration and language accuracy. These results suggest that while students were able to generate ideas from visual stimuli, they still experienced difficulty expanding those ideas into detailed and linguistically accurate written descriptions.

While the rubric results provide a general overview of students' performance, a deeper understanding of their experiences during the Photovoice activities emerged through thematic analysis of the interviews, written outputs, and group discussions. The following sections discuss the main themes that characterize students' learning experiences during the activity.

Initial Confusion in Idea Generation

The findings reveal that students commonly experienced initial confusion during the early stage of the Photovoice activity, particularly when generating ideas and determining what to photograph. This pattern appeared consistently across participants. For example, one student stated, "*Masih bingung*," when asked about her feeling during the task. Another student expressed, "*Agak bingung sedikit*," while another explained her confusion more explicitly by saying, "*Enggak tahu harus ngapain*." Similar responses also appeared in other interviews, such as a student who mentioned that she felt "*bingung mau foto apa*," indicating uncertainty when deciding the photo subject. These responses indicate that students struggled at the initial idea-generation stage, especially when faced with thematic constraints or specific instructions for selecting photo subjects.

This initial confusion reflects challenges in the fluency component of creative thinking, which involves producing and initiating ideas (Torrance, 1974). Although the students were able to take photographs eventually, the process of deciding what to capture required cognitive effort. The confusion was not necessarily a sign of disengagement, but rather evidence of an active thinking process in which students attempted to interpret the task requirements and translate them into visual choices. Within the Photovoice framework developed by Wang and Burris (1997), the "See" stage encourages participants to observe their surroundings critically.

Interestingly, despite the reported confusion, students were ultimately able to select photo subjects and complete the task. This suggests that the Photovoice activity stimulated engagement and cognitive processing, even though the early phase was marked by uncertainty. The rubric results summarized in Table 2 and Figure 2 also indicate that most students reached a moderate level of fluency, suggesting that students were eventually able to generate ideas from the visual stimuli despite their initial hesitation.

This finding reinforces Torrance's (1974) notion that fluency is not only reflected in the number of ideas produced, but also in the cognitive effort required to initiate idea generation. The initial confusion observed in this study indicates that students were actively engaging in early-stage creative thinking processes rather than passively responding to the task.

Difficulty in Object Selection and Thematic Framing

Beyond the initial confusion in generating ideas, the findings indicate that students experienced specific difficulty in selecting photo objects that matched the given themes or instructions. Several students explicitly mentioned that the challenge did not lie in taking the photo itself, but in determining what to photograph according to the task requirements. One student stated that the difficulty was related to "*temanya*," indicating uncertainty in aligning her choice of object

with the assigned theme. Similarly, another student explained that she felt “*bingung mau milih ini apa itu,*” reflecting hesitation when choosing the most appropriate object to photograph. Another student reported struggling to find a photo spot without people, explaining that the presence of individuals in the morning environment made it difficult to fulfill the instruction. These responses suggest that thematic constraints influenced students’ decision-making processes during the activity.

This difficulty reflects challenges in the flexibility component of creative thinking, which involves adapting ideas to given conditions or perspectives (Torrance, 1974). While students were capable of observing their surroundings, narrowing down their choices to fit specific criteria required higher-level cognitive processing. In other words, the task demanded not only creativity but also interpretative judgment. Within the Photovoice methodology developed by Wang and Burris (1997), participants are encouraged to critically observe and select images that meaningfully represent their perspectives. However, for elementary learners, structured themes may function both as guidance and as constraint, simultaneously supporting focus while limiting spontaneous idea exploration.

Although students reported difficulties during this stage, they were eventually able to select appropriate objects and continue the activity. This pattern aligns with the rubric results presented in Table 2 and Figure 2, which show that students generally demonstrated moderate levels of originality in their written descriptions. This suggests that despite the challenges in choosing suitable photo subjects, most students were able to develop ideas from the selected images and proceed with the descriptive writing task.

This finding highlights that flexibility in creative thinking involves not only generating alternatives but also making appropriate selections within given constraints. In this context, the thematic limitations functioned as both a scaffold and a cognitive challenge, requiring students to adapt their ideas to specific criteria.

Gap Between Oral Expression and Written Production

A prominent pattern that emerged from the data was the gap between students’ ability to express ideas orally and their difficulty in transforming those ideas into written descriptions. Across participants, students consistently reported that speaking about their photos was easier than writing about them. For instance, when asked whether she could explain her photo verbally, one student responded, “*Bisa,*” yet admitted that writing was difficult. Another student explicitly stated that the difficulty lay in “*merangkai katanya,*” while another explained that she was “*bingung menulis apa.*” Similar responses were also found in other interviews, where students mentioned that the challenge in writing was “*mencari kata-katanya*” or deciding how to organize their ideas into sentences. These responses indicate that although students possessed ideas and could articulate them orally, they encountered challenges when organizing those ideas into structured written form.

This pattern suggests that the Photovoice activity successfully stimulated idea generation and verbal expression but did not automatically translate into written elaboration. In terms of creative thinking, students demonstrated elements of fluency during oral explanation, as they were

able to generate and communicate ideas spontaneously (Torrance, 1974). Elaboration, the ability to develop and expand ideas in detail, appeared more limited in written production. Writing requires additional cognitive processes such as organizing thoughts, selecting vocabulary, and structuring sentences coherently (Harmer, 2004). For elementary learners, these linguistic demands may create a barrier between conceptual understanding and textual expression.

This tendency is also reflected in the rubric results presented in Table 2 and Figure 2, where the indicators related to elaboration and language accuracy appear at relatively lower levels compared to fluency and vocabulary. These findings suggest that while students were able to generate ideas from the visual stimuli, expanding those ideas into detailed and grammatically accurate written descriptions remained challenging.

Within the Photovoice framework developed by Wang and Burris (1997), reflective questioning is designed to deepen participants' understanding of their visual choices. While the guided questions appeared to support oral reflection and discussion, the transition from reflective dialogue to written narrative required further scaffolding.

This gap suggests that while Photovoice effectively supports the development of fluency through oral expression, it does not automatically facilitate elaboration in written form. This finding aligns with the distinction in Torrance's (1974) framework, where different dimensions of creative thinking may develop unevenly depending on the mode of expression.

Emotional Response and Confidence

Although students reported various difficulties in generating ideas, selecting objects, and composing written descriptions, the findings indicate that they remained emotionally engaged throughout the Photovoice activity. Several students described the activity as "*lumayan*" or "*agak mudah*," even while acknowledging certain challenges. For example, one student estimated that taking photographs was "*70% lebih mudah*," while another described the activity as "*8/10*" manageable despite confusion about the theme. Another student also mentioned that the activity felt "*senang*," explaining that she enjoyed walking around while taking photos. These responses suggest that students did not perceive the task as overwhelming, but rather as moderately challenging and achievable.

Interestingly, the emotional responses of the students reflected a sense of willingness to participate despite cognitive difficulties. Even those who expressed confusion were able to complete the task and make decisions about their chosen photo subjects. In creative learning environments, moderate challenge is often associated with engagement because it encourages effort without creating excessive frustration. The visual and participatory nature of Photovoice may have contributed to this balance, allowing students to explore their surroundings while still feeling guided by structured questions developed within the framework of Wang and Burris (1997).

The findings therefore suggest that while writing remained a challenging component, the overall emotional climate of the activity was supportive and engaging. Students demonstrated confidence in oral explanation and showed persistence in completing the visual tasks. This

tendency is also reflected in the observation results summarized in Table 2, where students' participation and engagement indicators generally appeared at moderate to positive levels. Emotional engagement is significant because positive involvement can function as a foundation for developing creative and descriptive writing skills over time. Thus, Photovoice appears not only to stimulate cognitive processes but also to foster a learning atmosphere that encourages participation and exploratory thinking among elementary learners.

From a Photovoice perspective, this positive emotional engagement reflects the participatory and experiential nature of the method, which encourages learners to take ownership of their learning process (Wang & Burris, 1997). Such engagement is important in supporting creative risk-taking and sustained involvement in writing activities.

DISCUSSION

This study aimed to examine the intersection between creative thinking and descriptive writing through the implementation of Photovoice activities in an elementary classroom. The findings indicate that Photovoice successfully stimulated students' idea generation and personal engagement, yet it did not automatically translate into strong written descriptions. This tendency is also reflected in the rubric results presented in Table 2 and Figure 2, where students generally demonstrated moderate levels of fluency and vocabulary but lower levels of elaboration and language accuracy. This suggests that creative thinking and written production, although related, operate at different cognitive levels and require different forms of support.

The initial confusion reported by several students should not be interpreted as a failure, but rather as a natural phase within the creative thinking process. Creative thinking, as conceptualized by Torrance (1974), involves fluency, flexibility, and originality, which often emerge through exploration and trial. When students struggled to select photo subjects or interpret thematic prompts, they were in fact negotiating meaning and making decisions. This exploratory stage reflects active cognitive engagement. The visual stimulus provided by Photovoice created opportunities for students to observe, interpret, and relate images to their lived experiences, aligning with participatory learning principles proposed by Wang and Burris (1997). Thus, Photovoice functioned as a catalyst for idea generation and reflective thinking.

However, a significant finding of this study lies in the gap between oral expression and written description. Several students reported that they could explain their ideas verbally but struggled to translate them into written form. This supports the notion that writing is a more cognitively demanding process than speaking, as it requires organization, lexical selection, and syntactic control (Harmer, 2004). While creative ideas were present at the conceptual level, students encountered difficulty when transforming those ideas into structured descriptive texts. This indicates that creative thinking alone is insufficient to guarantee writing quality. Linguistic competence and writing strategies remain essential components. This challenge is particularly common among elementary learners who are still developing their vocabulary range and sentence construction skills.

Moreover, the structured questioning embedded in the SHOWeD framework encouraged deeper reflection beyond surface-level description. By guiding students to observe, interpret, connect to personal life, analyze causes, and propose actions, the framework expanded the scope of thinking from simple description to critical reflection. This demonstrates that Photovoice does not merely support creativity in terms of imagination, but also promotes analytical awareness. Nevertheless, the findings imply that additional instructional scaffolding is necessary to bridge visual reflection and coherent written elaboration, especially for young learners who are still developing their writing proficiency.

Overall, this study highlights that the intersection between creative thinking and descriptive writing is not automatic but developmental. Visual engagement enhances idea generation and emotional involvement, oral articulation strengthens meaning construction, and structured guidance deepens reflection. However, the transition into written description requires explicit support.

For classroom practice, teachers can integrate Photovoice activities with targeted writing scaffolds to support students in transforming ideas into written texts. For example, after students complete the SHOWeD discussion, teachers may provide guided writing prompts that align with each stage of reflection, such as “Describe what you see in detail,” “Explain why this object is important,” or “Describe how this relates to your daily life.” In addition, vocabulary banks related to common descriptive themes (e.g., places, objects, or daily activities) can be introduced to support lexical development. Teachers may also use sentence starters (e.g., “This picture shows...”, “I chose this because...”) and model descriptive paragraphs before asking students to write independently.

Collaborative writing activities can further support students' development by allowing them to transform oral explanations from group discussions into shared written texts before moving to individual writing. Through these strategies, Photovoice can be more effectively integrated into writing instruction, not only as a tool for idea generation but also as a bridge toward coherent and detailed descriptive writing among elementary learners.

CONCLUSION

This study concludes that Photovoice serves as a meaningful pedagogical approach to stimulate creative thinking and support descriptive writing development among elementary students. The findings demonstrate that visual engagement and guided reflection successfully encouraged idea generation, personal connection, and oral articulation. However, the transition from creative ideas to structured written descriptions remained challenging, indicating that creative thinking does not automatically translate into strong writing performance. Therefore, while Photovoice effectively initiates creativity and reflection, it should be complemented with explicit writing scaffolding to strengthen students' ability to transform ideas into coherent descriptive texts.

Future research is recommended to explore the integration of Photovoice with specific writing interventions, such as genre-based instruction or digital writing tools, to further support students' written development. In addition, studies involving larger and more diverse participant

groups may provide broader insights into the effectiveness of Photovoice across different educational contexts.

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