



Village Tourism as a Contextual Teaching and Learning Strategy for Creative Writing Development

Indri Jurikhe Pandie^{*1}, Anas Ahmadi², Fithriyah Inda Nur Abida³

^{1,2,3} Universitas Negeri Surabaya, Kota Surabaya, Indonesia

*Corresponding Author: indrijurikhe@gmail.com

Info Article Received : 01 Juni 2026 Revised: 02 Juli 2026 Accepted: 01 August 2026 Publication: 30 August 2026 2026	Abstract: <i>This study examines village tourism as an experiential and contextual learning model for developing students' creative writing skills, especially poetry. It addresses limited integration of experiential learning theory, contextual teaching and learning (CTL), and creative writing pedagogy within one framework. Using a qualitative descriptive-analytical approach, the study analyzes four poems produced after village tourism activities. Analysis focuses on sensory imagery, originality, experiential learning processes, and CTL integration. Findings show that village tourism strengthens multisensory engagement and helps students transform rural experiences into poetic imagery. Students move beyond description by reinterpreting experience through metaphorical, symbolic, and introspective language, reflecting deeper cognitive and aesthetic processing. The results align with Kolb's experiential learning cycle and demonstrate CTL principles through inquiry, reflection, and authentic assessment. Village tourism therefore functions as a learning ecosystem linking sensory experience, cognitive interpretation, and aesthetic transformation in higher education.</i>
Keywords: Village Tourism, Creative Writing, Poetry, Experiential Learning, Ctl, Higher Education Kata Kunci: Pariwisata Desa, Menulis Kreatif, Puisi, Pembelajaran Eksperiensial, Pembelajaran Kontekstual (CTL), Pendidikan Tinggi.	Abstrak: Penelitian ini mengkaji pariwisata desa sebagai model pembelajaran eksperiensial dan kontekstual untuk mengembangkan keterampilan menulis kreatif mahasiswa, khususnya puisi. Kajian ini menjawab keterbatasan integrasi teori pembelajaran eksperiensial, contextual teaching and learning (CTL), dan pedagogi menulis kreatif dalam satu kerangka. Dengan pendekatan kualitatif deskriptif-analitis, penelitian menganalisis empat puisi yang dihasilkan setelah kegiatan pariwisata desa. Analisis berfokus pada citraan indrawi, orisinalitas, proses pembelajaran eksperiensial, dan integrasi CTL. Temuan menunjukkan bahwa pariwisata desa memperkuat keterlibatan multisensori dan membantu mahasiswa mengubah pengalaman pedesaan menjadi citraan puitis. Mahasiswa tidak sekadar mendeskripsikan pengalaman, tetapi menafsirkannya kembali melalui bahasa metaforis, simbolis, dan introspektif yang mencerminkan pemrosesan kognitif serta estetis yang lebih mendalam. Hasilnya selaras dengan siklus pembelajaran Kolb dan menunjukkan prinsip CTL melalui inkuiri, refleksi, serta asesmen autentik. Dengan demikian, pariwisata desa menjadi ekosistem pembelajaran yang menghubungkan pengalaman indrawi, interpretasi kognitif, dan transformasi estetis di pendidikan tinggi.
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INTRODUCTION

Creative writing is increasingly recognized as an essential component of language and literature education because it promotes creativity, critical thinking, emotional expression, and linguistic competence (Harper, 2015; Abida, 2016; Morley, 2007). In contemporary higher education, creative writing is no longer viewed merely as a literary activity but as a pedagogical practice that supports students' cognitive, emotional, and social development. Through creative writing, learners are encouraged to explore ideas, interpret experiences, and construct meanings while simultaneously developing their ability to communicate effectively. As a result, creative writing contributes not only to language proficiency but also to the development of higher-order thinking skills that are increasingly required in the twenty-first century. Unlike academic writing, which primarily emphasizes logical argumentation, objectivity, and adherence to formal conventions, creative writing allows learners to engage with personal experiences, imagination, emotions, and cultural perspectives through artistic forms of expression (Ahmadi, 2019; Rustan, 2020). This flexibility enables students to experiment with language, symbolism, imagery, and narrative structures while expressing their individual voices. According to Harper (2015), creative writing encourages learners to become active creators of meaning rather than passive recipients of knowledge. Consequently, students develop greater autonomy, originality, and confidence in expressing their thoughts and feelings.

Among various forms of creative writing, poetry occupies a distinctive position because it enables writers to transform experiences, emotions, observations, and reflections into condensed yet aesthetically meaningful language (Perrine & Arp, 2018; Culler, 2007; Vendler, 1997). Poetry differs from other forms of writing in its emphasis on imagination, symbolism, imagery, rhythm, and emotional intensity, allowing writers to communicate complex meanings through carefully selected linguistic structures. According to Waluyo (1995), poetry represents an imaginative expression of thoughts and feelings that is articulated through artistic language and stylistic choices. Similarly, Kurniawan and Sutardi (2011) argue that poetry provides writers with considerable freedom to interpret reality, personal experiences, and social phenomena without being constrained by rigid formal conventions. From a literary perspective, poetry functions as a medium through which individuals construct and negotiate meaning based on their interactions with the world around them. As argued by Pradopo (2017), poetic language

is characterized by its ability to create multiple layers of meaning through imagery, figurative language, symbolism, and aesthetic expression. Consequently, poetry writing requires not only linguistic competence but also the ability to observe, interpret, and creatively reconstruct experiences into artistic representations. This process involves cognitive, emotional, and imaginative dimensions that work simultaneously during literary creation.

Despite its educational value, many students experience difficulties in producing creative literary works. One of the most common challenges is the inability to generate ideas and develop meaningful themes. Previous studies have shown that students often experience creative blocks, limited imagination, and uncertainty regarding how to initiate the writing process (Tompkins, 2014; Hyland, 2019). These difficulties become particularly evident in poetry writing, where learners are expected to combine linguistic competence, creativity, emotional sensitivity, and aesthetic expression simultaneously. In many higher education contexts, creative writing instruction remains predominantly classroom-based and text-oriented. Students are frequently required to produce poems or other literary texts based on predetermined topics, textbook examples, or abstract prompts without first engaging in meaningful experiences that could stimulate imagination and reflection. Consequently, the resulting literary works often tend to be descriptive rather than interpretive, repetitive rather than innovative, and detached from students' personal and sociocultural realities. Such instructional practices may limit opportunities for students to develop authentic voices and creative confidence in their writing (Grainger et al., 2005).

From an experiential learning perspective, creativity develops most effectively when learners interact directly with their environments and subsequently reflect on those experiences to construct new meanings (Kolb, 1984; Kolb & Kolb, 2017). Concrete experiences provide rich sensory, emotional, and social stimuli that can serve as sources of inspiration for creative expression. Without exposure to authentic contexts, students may struggle to generate vivid imagery, symbolic meanings, and emotional depth in their literary works. This issue is particularly relevant in poetry writing, where observation, imagination, and personal engagement are fundamental elements of the creative process. Furthermore, contemporary creative writing scholarship emphasizes that meaningful literary production emerges from the interaction between lived experience, cultural understanding, and reflective

interpretation (Cremin & Myhill, 2012). Students who lack opportunities to engage with real-world cultural environments may find it difficult to develop original perspectives and culturally grounded narratives. As a result, their writing may remain superficial and disconnected from broader social and cultural contexts. These challenges highlight the need for innovative pedagogical approaches that move beyond conventional classroom instruction and provide students with authentic experiences as sources of creative inspiration.

Learning models grounded in experiential and contextual learning principles offer promising alternatives because they allow students to observe, explore, and interpret real-life phenomena before transforming them into literary texts. Such approaches not only facilitate idea generation but also encourage deeper emotional engagement, cultural awareness, and creative meaning-making throughout the writing process. Kolb conceptualizes learning as a process through which knowledge is created through the transformation of experience. Learning occurs through a cycle involving concrete experience, reflective observation, abstract conceptualization, and active experimentation (Kolb & Kolb, 2017). Within creative writing instruction, direct experiences can provide students with sensory impressions, emotional engagement, and contextual understanding that serve as valuable resources for literary creation. Previous studies have demonstrated that experiential learning positively influences students' creativity, engagement, and writing performance because learners are able to draw upon real experiences rather than relying solely on abstract imagination.

The pedagogical value of experiential learning is closely aligned with the principles of Contextual Teaching and Learning (CTL). CTL emphasizes the connection between academic content and real-life situations, enabling learners to construct knowledge through meaningful experiences (Johnson, 2002; Kadir, 2013). This approach encourages inquiry, reflection, collaboration, and authentic assessment, thereby creating learning environments that are relevant to students' social and cultural realities. Through contextual learning, students are more likely to perceive learning activities as meaningful because they can relate academic tasks to their lived experiences. One contextual environment that has considerable potential for creative writing instruction is village tourism. Village tourism refers to tourism activities that highlight the authenticity of rural life, including local traditions, cultural practices, natural landscapes, culinary heritage, and community interactions (Zakaria &

Supriharjo, 2014). According to the Indonesian Ministry of Tourism (2009), village tourism integrates attractions, accommodation, local culture, and community participation into a holistic tourism experience. Beyond its economic and tourism functions, village tourism also provides opportunities for educational engagement because it exposes visitors to authentic cultural environments rich in stories, symbols, values, and social interactions.

From an educational perspective, village tourism can be conceptualized as an experiential learning environment that extends learning beyond the boundaries of the classroom. Rather than functioning solely as a tourism destination, village tourism provides students with opportunities to engage directly with authentic social, cultural, and environmental realities. Such learning environments allow students to observe cultural practices, interact with local communities, and experience everyday life in ways that cannot be fully replicated through textbooks or classroom instruction. According to Hadiwijoyo (cited in Subdibya, 2018), village tourism possesses substantial educational potential because it offers authentic cultural settings that facilitate meaningful and contextual learning experiences. The educational value of village tourism is closely aligned with experiential learning theory, which emphasizes that knowledge is constructed through concrete experience, reflection, conceptualization, and active application (Kolb, 1984; Kolb & Kolb, 2017). Within village tourism settings, students become active participants in the learning process rather than passive recipients of information. They observe traditional houses, cultural performances, local livelihoods, social interactions, rituals, culinary traditions, and environmental landscapes while simultaneously reflecting on the meanings embedded within these cultural phenomena. Exposure to real cultural environments provides students with rich sensory impressions, emotional responses, and narrative materials that can serve as sources of inspiration for literary production. These experiences enable students to generate more vivid imagery, stronger emotional expression, and deeper symbolic meanings in their writing.

Furthermore, village tourism supports the principles of Contextual Teaching and Learning (CTL), which emphasize the connection between academic learning and real-life situations (Johnson, 2002). Through direct engagement with cultural contexts, students are encouraged to construct knowledge actively, ask questions, explore meanings, and reflect on their experiences. Consequently, learning becomes more

relevant, meaningful, and memorable. Instead of relying solely on abstract imagination, students draw upon concrete observations and personal experiences when composing literary works. In the context of poetry writing, village tourism offers a particularly valuable source of creative inspiration. Cultural symbols, local traditions, environmental landscapes, and community narratives encountered during field experiences can be transformed into poetic themes, imagery, metaphors, and emotional reflections. Students are therefore able not only to describe cultural phenomena but also to interpret their social and philosophical meanings through literary language. This process transforms writing from a purely linguistic activity into a reflective and creative act of meaning-making. Accordingly, village tourism can be viewed as an innovative pedagogical approach that integrates experiential learning, cultural literacy, and creative expression, thereby fostering both literary competence and cultural awareness among university students.

Previous studies have consistently demonstrated the positive contribution of contextual and experiential learning approaches to writing development. Research on contextual poetry instruction indicates that learning activities connected to authentic environments and real-life experiences can significantly improve students' ability to generate ideas, develop imagery, and produce more meaningful literary texts. For example, Anggraini et al. (2022) found that contextual poetry-writing models based on literary ecology enhanced students' creative writing performance by connecting literary production with environmental observations and lived experiences. Similarly, studies on Contextual Teaching and Learning (CTL) have reported improvements in students' poetry-writing achievement, engagement, and creative expression when learning activities are linked to authentic contexts rather than abstract classroom exercises (Nuriyanti et.al, 2019; Sumaryanti et.al, 2025; Taraj et.al, 2025). Recent studies further suggest that immersive cultural experiences encourage critical reflection, deeper engagement, and enhanced cultural understanding. Wang and Dolah (2024) emphasize that experiential learning within cultural tourism environments enables participants to actively construct meaning through direct interaction with cultural settings, thereby fostering reflective thinking and deeper cognitive engagement with cultural content. Similarly, Li et al. (2025) argue that immersive technologies such as virtual reality can strengthen cultural awareness by providing emotionally engaging and experiential

contexts that prompt users to reflect on cultural values, heritage, and perspectives beyond their own.

In the same line, Lee (2026) highlights that learning based on daily village activities can serve as an effective contextual learning medium to foster students' curiosity, critical thinking skills, and cultural awareness through the integration of traditional practices and formal education. Furthermore, Boffi et al. (2026) demonstrate that immersion significantly enhances learners' sense of presence and engagement, which in turn supports meaningful learning processes, particularly in domains related to cultural heritage and interpretation. Collectively, these studies indicate that immersive cultural experiences serve as a powerful pedagogical and interpretive approach that promotes reflection, engagement, and cultural understanding in both physical and digital environments. Studies focusing specifically on poetry writing also emphasize the importance of social and contextual experiences in shaping literary creativity. Wilson and Dymoke (2017) argue that poetry development should be understood as a socially contextualized process in which writers construct meaning through interactions with their social and cultural environments. Likewise, contextual approaches to poetry instruction have been shown to enhance students' creativity, self-expression, and engagement by encouraging them to draw upon personal experiences and cultural backgrounds when composing poems.

Despite these advances, several gaps remain in the existing literature. First, most studies have examined contextual learning, literary ecology, environmental education, or cultural learning in general, while the specific pedagogical potential of village tourism as a creative-writing model remains underexplored. Second, previous research has primarily focused on measuring improvements in writing performance, creativity, or learning outcomes, with limited attention given to how authentic experiences obtained through village tourism are transformed into literary products through reflective and creative processes. Third, although tourism and educational studies have recognized village environments as valuable spaces for experiential learning and cultural understanding, few studies have integrated village tourism, contextual learning, and creative writing within a single pedagogical framework. This gap highlights the need to investigate the educational potential of village tourism beyond its conventional role as a tourism destination. The novelty of this study lies in conceptualizing village tourism as a contextual and experiential learning model that functions as a source of

creative inspiration in poetry writing. By integrating experiential learning theory, contextual teaching and learning principles, and village tourism practices, this study offers a new perspective on creative writing pedagogy in higher education.

METHOD

Research Design

This study employs a descriptive-analytical literature review approach (Cfreswell, 2014; Machi & McEvoy, 2016). This approach was selected because the research has an exploratory-descriptive purpose, namely to examine how the village tourism model can function as a creative stimulus in producing students' poetry. The literature review is used to build a theoretical foundation on creative writing, experiential learning, and the concept of village tourism. This foundation is then used as an analytical framework for examining students' poetry as the primary data of this study. Through this approach, the researcher not only describes the phenomenon but also interprets the meanings, imagery, and aesthetic expressions found in the poems as representations of students' authentic experiences during visits to village tourism sites. This aligns with experiential and contextual learning perspectives, which emphasize learning through direct experience and reflection (Kolb, 1984; Alabi, 2024; Wibowo, 2024).

Data and Data Sources

The primary data of this study consist of four village tourism-based poems written by students of the Indonesian Language and Literature Education Study Program, Universitas Negeri Surabaya, as creative expressions grounded in experience-based learning during visits to tourist villages. The four poems are: (1) "Melodi Sunyi di Gerbang Penglipuran", (2) "Senandung Pagi di Kota Tuban" (3) "Bak Dongeng Belaka", and (4) "Nyanyian Angin di Desa Geger". The secondary data consist of theoretical studies from various scholarly sources related to creative writing, poetry, contextual learning, and the concept of village tourism, which are used as the analytical framework of the study. The integration of local-based learning contexts is supported by studies emphasizing culturally responsive and experiential learning approaches (Kolb, 1984; Dewey, 1938; Richards, 2001; UNWTO, 2019).

Data Collection Techniques

Two techniques were employed in collecting the data:

- a. Literary document analysis, namely collecting and documenting students' poetry produced through seven stages of writing after participating in a village tourism visit as part of the Creative Literature course assignment. These poems were compiled as a corpus for further in-depth analysis. This approach is consistent with qualitative textual research methods that emphasize document-based interpretation (Creswell, 2014; Ahmadi, 2019).
- b. Literature study, namely reviewing relevant academic sources such as books, journal articles, and scholarly works discussing creative writing theory, poetry as a literary genre, experiential learning, and the concept of village tourism as a learning model. These two techniques complement each other in constructing a comprehensive understanding between students' creative outputs and theoretical foundations.

Data Analysis Techniques

The data analysis in this study employs three stages:

- a. Heuristic reading, which involves a comprehensive reading of the poems to understand explicit meanings and formal structures, including diction, imagery, rhythm, and poetic flow.
- b. Hermeneutic reading, which interprets deeper meanings by connecting textual expressions with the experiential context of village tourism experienced by the students. This interpretive approach aligns with literary hermeneutics in qualitative research (Ricoeur, 1976).
- c. Creative interpretation, which connects textual findings with theories of creative writing and contextual learning to draw conclusions about the effectiveness of the village tourism model as a stimulus for producing creative, original, and meaningful poetry. This approach is grounded in constructivist and experiential learning theory (Kolb, 1984; Vygotsky, 1978).

RESULTS AND DISCUSSION

Result

Analysis of Students' Poetry within the Village Tourism Framework

The analysis of four student-generated poems produced through village tourism-based learning reveals three main findings: (1) sensory imagery and diction as representations of lived experience, (2) creative originality and expressive transformation of experience, and (3) alignment with experiential learning and

Contextual Teaching and Learning (CTL) principles. Overall, the findings indicate that village tourism serves as an experiential learning environment that facilitates the transformation of real-world experiences into creative literary outputs. To support these findings, excerpts from the students' poems are presented below as empirical evidence:

Poem 1: “Melodi Sunyi di Gerbang Penglipuran” *“Morning mist rests gently on bamboo paths, the scent of wood and soil lingers in silence, villagers’ smiles pass like quiet greetings, and the gates stand still, as if listening.”*

Poem 2: “Senandung Pagi di Kota Tuban” *“Thin mist greets the green rice fields, dew sparkles on the tip of young leaves, and a distant gamelan sound drifts softly, awakening the sleeping village morning.”*

Poem 3: “Nyanyian Angin di Desa Geger” *“Golden rice fields shimmer under morning dew, spices dance in the warm village air, birds glide freely across endless skies, and nature sings without needing words.”*

Poem 4: “Bak Dongeng Belaka” *“Am I inside a story unfolding quietly? Flowers bloom like whispers of wonder, my worn shoes turn brown with earth’s memory, and the air enters my chest like a hidden tale.”*

The excerpts demonstrate that students consistently transform village tourism experiences into multisensory poetic expressions. The rural environment is reconstructed through visual, auditory, olfactory, and kinesthetic imagery, while also being reinterpreted through metaphorical and symbolic language. This indicates that experiential learning in village tourism does not remain at the level of observation but evolves into cognitive and aesthetic transformation, where lived experiences are reshaped into structured poetic meaning.

The first finding shows that sensory imagery and diction are the most dominant features across all poems. Students consistently employ visual, auditory, olfactory, and kinesthetic imagery to represent their experiences in village tourism contexts. Expressions such as “mist over rice fields,” “bamboo scent,” “gamelan sounds,” “cold air in chest,” and “smiling villagers” illustrate how rural environments are translated into vivid poetic language. This indicates that village tourism stimulates multisensory perception, enabling students to internalize environmental experiences and reconstruct them into rich linguistic representations.

The second finding reveals that students do not merely describe their experiences but actively transform them into creative and symbolic expressions. Metaphorical constructions such as “melody of silence” and introspective expressions such as “Am I inside a story?” demonstrate that students engage in imaginative reinterpretation rather

than literal description. In addition, symbolic representations of rural life show that students assign deeper meaning to cultural and natural elements, indicating a shift toward higher-order creative cognition. This transformation reflects the ability to reconstruct lived experience into original aesthetic forms.

The third finding indicates that students' writing process aligns with Kolb's experiential learning cycle. The process begins with concrete experience during village tourism visits, followed by reflective observation of environmental and cultural phenomena. These experiences are then processed into abstract conceptualization, before being expressed as poetry through active experimentation. This confirms that creative writing in this context is the result of a structured experiential learning process rather than isolated textual production. The fourth finding shows that the poems reflect strong alignment with CTL principles. The inquiry component appears in students' active observation of village environments. Reflection is evident in interpretive and emotional expressions within the poems. Authentic assessment is represented through poetry as a tangible learning product. This indicates that village tourism functions as a contextual learning environment that integrates observation, meaning-making, and product-based learning. The final finding highlights that village tourism facilitates both cognitive and aesthetic transformation. Rural experiences are not only recorded but also restructured into symbolic, emotional, and imaginative narratives. Themes such as silence, harmony, nostalgia, and imagination consistently emerge, indicating deep internalization of experience. This demonstrates that students move from external observation to internal meaning-making, resulting in poetic expressions that reflect both cognitive understanding and aesthetic sensitivity.

Table 1. **Summary of Findings**

Dimension	Key Finding	Evidence from Poems	Interpretation
Sensory Imagery & Diction	Dominance of multisensory language	"mist over rice fields," "bamboo scent," "gamelan sounds"	Village tourism enhances perceptual sensitivity and vivid representation
Creative Originality	Use of metaphor and introspection	"melody of silence," "Am I inside a story?"	Experience is transformed into symbolic and imaginative expression
Experiential Learning (Kolb)	Cyclical learning process	Observation → reflection → poetry writing	Writing reflects structured experiential learning
CTL Integration	Inquiry, reflection, authentic assessment	Environmental observation, reflective endings, poetry output	Village tourism supports contextual learning process
Aesthetic Transformation	Emotional and symbolic meaning-making	Silence, harmony, nostalgia	Experience is internalized and restructured into aesthetic form

Based on the summary presented in Table 1, the findings collectively indicate that village tourism plays a significant role in shaping students' creative writing processes through multisensory engagement, cognitive interpretation, and aesthetic transformation. The dominance of sensory imagery and contextual diction demonstrates that direct exposure to rural environments enhances students' perceptual sensitivity, enabling them to translate lived experiences into vivid and concrete poetic expressions. This multisensory stimulation becomes the foundational layer through which environmental experiences are linguistically reconstructed in literary form. Furthermore, the presence of metaphorical language and introspective expressions indicates that students do not remain at the level of descriptive writing. Instead, they actively engage in imaginative reinterpretation, where real-life experiences are transformed into symbolic and emotionally charged meanings. This suggests a shift from surface-level observation to deeper cognitive and aesthetic processing, where poetry becomes a medium for meaning-making rather than mere representation.

From an experiential learning perspective, the findings clearly reflect a cyclical learning process aligned with Kolb's theory, in which students move from concrete observation during village tourism activities to reflective interpretation and finally to creative textual production. In parallel, the CTL framework is also strongly evident, as inquiry is manifested through environmental observation, reflection is expressed in interpretive and emotional closure, and authentic assessment is realized in the form of poetry as a tangible learning outcome. Moreover, the aesthetic transformation dimension highlights that village experiences are not simply recorded but internalized and restructured into symbolic forms such as silence, harmony, and nostalgia. This indicates that learning is not only cognitive but also affective and aesthetic, involving deep emotional engagement with experience. Overall, the findings presented in Table 1 confirm that village tourism functions as an integrated experiential learning environment that bridges sensory experience, cognitive processing, and creative expression. The consistent patterns across all analytical dimensions demonstrate that students' poetry is the result of a structured transformation process from lived experience to literary creation.

Discussion

The findings of this study provide important insights into the role of village tourism as an experiential and contextual learning environment that supports creative

writing development. Beyond confirming the effectiveness of experiential learning, the results also extend current understanding of how place-based experiences are cognitively and aesthetically transformed into literary production. This positions village tourism not merely as a learning context, but as a structured pedagogical mechanism that mediates sensory experience, meaning-making, and creative expression.

Village Tourism as an Experiential-Creative Interface

The analysis demonstrates that village tourism operates as an experiential interface where sensory, cultural, and social encounters are transformed into poetic cognition. Students' reliance on multisensory imagery indicates that learning is deeply embodied, supporting the idea that cognition is not purely mental but rooted in lived experience. However, unlike conventional experiential learning studies that focus primarily on skill improvement or affective engagement, this study shows that experience undergoes a second-order transformation: from perception to aesthetic reconstruction. This finding extends Kolb's (1984) experiential learning cycle by showing that in creative writing contexts, the "active experimentation" phase is not merely application of knowledge but artistic reconfiguration of lived reality. Thus, experiential learning in creative writing should be understood as aestheticized experiential cognition, where experience is reshaped into symbolic and metaphorical meaning systems.

This study responds to three key gaps in the literature. First, while previous studies have extensively explored contextual learning, experiential learning, and cultural tourism separately, limited research has examined village tourism as an integrated pedagogical model for creative writing. Existing studies tend to treat village tourism as a cultural or tourism phenomenon rather than a structured educational intervention for literary production. Second, prior research on experiential learning outcomes has predominantly focused on measurable improvements in cognitive achievement, writing performance, or creativity scores. However, these studies often overlook the *process of transformation*—how lived experiences are semiotically and aesthetically converted into literary texts. This study addresses this gap by analyzing the internal poetic mechanisms of metaphor, symbolism, and narrative introspection. Third, although CTL frameworks have been widely applied in language education, their integration with place-based rural experiences and literary creativity remains underdeveloped. This study demonstrates that CTL is not only a pedagogical strategy

for comprehension but also a generative framework for creative production when embedded in authentic environmental contexts.

Village Tourism as a Generative Pedagogical Model

The findings suggest that village tourism should be reconceptualized as a generative pedagogical model, rather than a passive learning environment. It actively generates cognitive stimulation through multisensory exposure and cultural immersion, which subsequently triggers reflective and imaginative processing. In this model, creativity is not treated as an innate talent but as a situated outcome of environmental interaction. Students' poems reveal that metaphorical expansion ("melody of silence"), narrative introspection ("Am I inside a story?"), and symbolic reinterpretation (bamboo as cultural memory) emerge directly from embodied experience. This indicates that creativity is environmentally scaffolded, supporting sociocultural theories of learning (Vygotsky, 1978) and creativity development (Amabile, 1996).

While CTL is traditionally positioned as a learning strategy, this study demonstrates its function as a creative production system in literary education. The inquiry phase enables deep environmental observation, reflection facilitates meaning negotiation, and authentic assessment materializes learning into poetry. However, the findings also suggest an extension of CTL: in creative writing contexts, "authentic assessment" is not merely evaluation but artistic externalization of cognition. This reframing positions student writing not as an endpoint of learning but as a visible manifestation of experiential transformation. The novelty of this study lies in conceptualizing village tourism as a contextual-experiential-creative learning ecosystem that bridges three domains simultaneously: experiential learning theory (Kolb), contextual teaching and learning (CTL), and creative writing pedagogy. Unlike previous research that tends to isolate experiential learning theory, contextual teaching and learning (CTL), and creative writing pedagogy as separate frameworks, this study integrates them into a single interpretive model in which village tourism functions as the primary source of experiential input that stimulates cognitive engagement. Within this model, CTL operates as a mediating interpretive structure that guides students through processes of inquiry, reflection, and meaning-making, while creative writing in the form of poetry serves as the final aesthetic output of learning. This integrative approach contributes to a more holistic understanding of how place-based education, particularly through village tourism, can directly influence and enhance literary

creativity in higher education by connecting lived experience, cognitive processing, and artistic expression within a unified pedagogical framework.

Theoretically, this study extends experiential learning theory by emphasizing the aesthetic dimension of experience transformation, which is often underexplored in conventional learning models. It also enriches CTL literature by demonstrating its applicability beyond cognitive outcomes toward creative and symbolic production. Furthermore, the study supports the view that creativity is not only an individual cognitive capacity but also a socially and environmentally mediated process. Village tourism, in this sense, functions as a cultural-cognitive space where learning and creativity co-emerge. Overall, the findings confirm that village tourism is a powerful experiential learning model that facilitates creative writing development through multisensory engagement, reflective cognition, and aesthetic transformation. By integrating experiential learning, CTL, and creative writing theory, this study provides a more comprehensive framework for understanding how real-world experiences can be transformed into literary creativity in higher education contexts.

CONCLUSION

This study examined village tourism as an experiential and contextual learning model for enhancing students' creative writing, particularly poetry. The analysis of four student poems shows that village tourism effectively facilitates the transformation of lived rural experiences into meaningful literary expression. Findings indicate that multisensory engagement plays a key role in shaping poetic output, enabling students to translate real-world experiences into vivid imagery. Students also move beyond description by using metaphorical, symbolic, and introspective language, reflecting deeper cognitive and aesthetic processing. In addition, the writing process aligns with Kolb's experiential learning cycle and CTL principles, particularly through observation, reflection, inquiry, and authentic assessment embedded in poetry production. This confirms that village tourism functions as an integrated learning ecosystem that connects experience, cognition, and creativity. The study contributes theoretically by extending experiential learning toward aesthetic transformation and reinforcing CTL as a framework for creative production. Practically, it suggests that village tourism can enhance creativity, cultural awareness, and critical thinking in higher education. Overall, village tourism is not merely a tourism activity but a powerful pedagogical strategy that bridges experiential learning and creative literary production.

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