

# The Impact of Integrating Guided Reading Strategies Into Digital Reading Activities on Language Knowledge and Creativity

Nugroho Widhi Pratomo

Indonesian Language Education Department, Universitas Muhammadiyah Prof. Dr. Hamka, Jakarta, Indonesia

Prima Gusti Yanti

Indonesian Language Education Department, Universitas Muhammadiyah Prof. Dr. Hamka, Jakarta, Indonesia

Sukardi

Indonesian Language Education Department, Universitas Muhammadiyah Prof. Dr. Hamka, Jakarta, Indonesia

**Abstract**—The purpose of this study was to investigate the impact of integrating guided reading strategies into digital reading activities using a digital platform NOVELTOON on language knowledge and creativity. The measurement of language creativity in this study was creativity in producing short stories from guided reading activities. This study, which involved 250 students in semesters two through seven at an Indonesian institution, employed a quasi-experimental method. Several instruments were used in this study, including a language knowledge test, a short story writing creativity scale, and semi-structured interview questions to determine students' responses to the intervention. Data analysis used a t-test to investigate differences in language knowledge levels and an ANCOVA. The research findings indicate that integrating guided reading strategies into digital reading activities using the NOVELTOON digital platform significantly improved language knowledge and creativity compared to those receiving conventional methods. Improved language knowledge was evident in reading comprehension and summarizing reading outcomes. Language creativity was evident in the ability to write short stories and create a reading magazine. Creativity in both works was evident in all aspects of creativity fluency, flexibility, originality, elaboration. Furthermore, several stages of guided reading strategies significantly contributed to language creativity: reflective reading or incubation, discussion or sharing, design, teaching, and individual portfolio. Therefore, the integration of guided reading strategies into digital reading activities using the NOVELTOON platform not only improves language knowledge but also enhances language creativity. The implication of this research is that guided reading strategies must be integrated with digital technology to optimize their role in enhancing language creativity and language competence.

**Index Terms**—guided reading strategies, digital reading, NOVELTOON digital platform, language creativity, language knowledge

## I. INTRODUCTION

Creative thinking skills are a vital competency required by university students to complete their studies. To enhance students' creative thinking skills, curriculum design and language teaching are now beginning to utilize technology. Previous studies have shown that the use of technology in language learning can enhance creativity more optimally than conventional methods (Saritepeci & Yildiz Durak, 2024; Wallner, 2024). The benefits of using technology depend heavily on the instructional design used. This technology can play an optimal role or simply be an accessory in language learning. According to earlier studies, using digital storytelling can greatly improve one's capacity for creative thought (Agaoglu et al., 2025; Zhao et al., 2025). However, other studies have revealed that the use of technology is not optimal because it distracts students (Patterson et al., 2025; Yang & Li, 2025). Based on these findings, teachers must be skilled at integrating technology into instructional design to optimize its use. Another study revealed that the use of digital literature platform technology does not have a significant impact on language creativity (Mohareb & Al Khraisha, 2025; Zhou et al., 2025). This is because students are only provided with knowledge without directly experiencing the platform and exploring it with appropriate teaching strategies. Therefore, it can be concluded that the use of technology must be in accordance with the characteristics of the instructional strategy or design, and students must experience it directly for its optimal role.

Reading ability has a strong correlation with creative thinking ability. Creativity can be enhanced through reading fiction because the process involves internal creative activities (Bayırlı & Börekçi, 2025; Souzandehfar & Ahmed Abdel-Al Ibrahim, 2023). Reading fiction involves a number of steps, including developing sensitivity, critical and creative awareness, and the decoding process to extract detailed information and meaning (Dixon & Cox, 2025; Wallner, 2024). The ability of students to write literary works demonstrates their linguistic originality. Through this writing

activity, students can express their creativity gained from the process of reading fiction. Several previous studies confirm that reading literary works can contribute significantly to students' language creativity. Reading methods are currently undergoing a shift from using manual texts to using digital texts (Berube et al., 2024; Hill, 2024). This change presents a challenge for teachers to package it well to be able to optimally enhance language creativity rather than hinder it. Another study revealed that instruction in reading fiction that effectively enhances language creativity is converting the results of reading into other forms, such as magazines, concept maps, and writing fiction stories in other formats (Bayırlı & Börekçi, 2025; Cheong et al., 2025).

A reading strategy that accommodates the stages of reading fiction stories to enhance language creativity is a guided reading strategy. Guided reading strategies have components that contribute to language creativity, namely attention, memory, and dynamic interaction (Bodén et al., 2023; Haverkamp & Bråten, 2024). The stages of guided reading strategies encourage student interaction with several components such as texts, teachers, peers, and the technological environment. By using digital literature platforms to read a variety of fictional works, including novels, short stories, and folktales, children can enhance their language originality and reading comprehension. Previous studies have revealed that interventions involving reading fiction stories can improve creative vocabulary mastery in producing other literary works (Elias et al., 2025; Lowien & Thomas, 2025). Furthermore, other studies have also found that integrating guided reading strategies into reading activities can increase students' creativity in producing more complex aspects of fictional stories (Bayırlı & Börekçi, 2025; Cheong et al., 2025). The current study differs from previous studies, which mostly focused on conventional reading skills and one of them was language creativity. The originality or difference of the current study compared to previous studies is the integration of guided reading strategies in the NOVELTOON literary platform. Furthermore, the focus of the competencies investigated is more complex, namely language knowledge and language creativity. Language creativity is assessed through creativity in producing short stories and creating a reading magazine based on reading activities. Based on this explanation, several research questions are formulated, as follows:

- a) How does a guided reading strategy supported by a digital platform impact language proficiency?
- b) How does a guided reading strategy supported by a digital platform impact language creativity in short stories and reading magazines?
- c) How do students respond to the intervention of a guided reading strategy in digital reading activities supported by the NOVELTOON digital literature platform?

## II. LITERATURE REVIEW

### A. Reading Fiction Improves Language Creativity

Several methods exist to enhance students' language creativity. Developing student creativity is achieved through various strategies, including curriculum development, pedagogical design, creative teaching training, and reading literary works (Wallner, 2024; Zhang & Xu, 2024). Students can develop their linguistic creativity by reading fiction and being encouraged to translate what they read into different textual formats. Prior research backs this up, demonstrating a robust relationship between kids' levels of creativity and reading literacy activities (Dixon & Cox, 2025; Lyngfelt et al., 2023). Pupils who read frequently have greater creativity than those who read infrequently. Additional research supports the idea that fantasy elements in fiction foster linguistic innovation. The combination of interaction, text alteration, imagination, and fantastical elements in literature can foster language invention (Bayırlı & Börekçi, 2025; Cheong et al., 2025). A number of fictional literary works, including fables, fairy tales, short stories, and novels, have elements of fantasy. One of the best ways to help pupils develop their linguistic inventiveness is to have them read fiction.

A story that has elements of fantasy, nuanced characters, morality, and a unique storytelling technique is considered fiction (Berube et al., 2024; Wallner, 2024). This work of fiction has a conventional narrative form and includes a number of themes, including intricate plots, complex characters, heroes, adventures, and the quest for identity. Previous studies found that students who read fantasy fiction more intensively demonstrated better linguistic creativity than students who rarely read fiction (Bayırlı & Börekçi, 2025; Dixon & Cox, 2025). From these findings, it can be concluded that fictional stories containing fantasy train readers to think abstractly and generate alternative ideas, which significantly contributes to improving readers' linguistic creativity. Previous studies have mostly explored short fiction stories and have not explored long-form fiction like novels (Haverkamp & Bråten, 2024; Zhang & Xu, 2024). Exploring fictional novels and converting them into other forms can train readers' linguistic creativity. Therefore, in the current study, digital fictional novels will be explored using guided reading strategies and converted into other forms such as short stories and magazines to assess students' linguistic creativity.

### B. Using Guided Reading Strategies to Develop Linguistic Creativity

In the language learning process, students must actively participate in constructing their own knowledge. Guided reading strategies were initially used to facilitate students' development of reading comprehension skills. However, this guided reading strategy is now beginning to be used in literary reading activities to develop learners' language creativity (Bodén et al., 2023; Nicholas & Paatsch, 2024). The implementation of this guided reading strategy does not depend on

the reading material provided but is determined by the learner's strategy for understanding the reading. Other studies confirm that there are several methods that can be used in this guided reading strategy, such as summarizing, creating concept maps, imagining, predicting, teaching each other, and converting reading material (Kumara et al., 2025; Mirasol, 2024). Several of these methods are considered effective in building new knowledge by connecting existing knowledge with new understanding. Students at the tertiary level already have concepts before reading, making it easier for them to utilize these concepts and connect them with their reading material to produce other literary works. This will encourage readers to think multi-perspectively and in a variety of ways in producing creative fiction (Kaygısız, 2025; Zhu et al., 2024).

The use of guided reading strategies can encourage students to improve their creative, varied, and constructive thinking skills. In this context, the teacher acts as a facilitator, encouraging attention, activating schemata, creating correlations, and drawing conclusions (Cheong et al., 2025; Shao et al., 2025). The fictional stories created by students from their reading activities are used to assess their nonverbal and verbal divergent thinking skills and linguistic creativity. Improving linguistic creativity can be achieved and aligns with guided reading strategies (Tüchler & Cain, 2025; Yessenbekova & Aldabergenova, 2025). This guided reading strategy trains students to construct meaning by summarizing, visualizing, converting, and simulating information. Guided reading strategies provide readers with opportunities to explore a variety of meanings and sensory experiences, which are believed to foster creative thinking skills (Chotcomwongse et al., 2025; Souzandehfar & Ahmed Abdel-Al Ibrahim, 2023). Therefore, it can be concluded that the use of guided reading strategies in reading fictional stories can improve readers' linguistic knowledge and linguistic creativity.

### III. METHODOLOGY

#### A. Design and Participants

This study employed a quasi-experimental methodology to examine the effects of incorporating guided reading strategies into digital reading activities supported by the NOVELTOON platform on students' language creativity and language knowledge. This study involved 250 university students aged 17-20 years. The students involved in this study were recruited from one of the universities in Indonesia and were studying in semesters 2-7. Participants were divided into two equal groups: the experimental group and the control group. The experimental group received a guided reading strategy intervention using the digital literature platform NOVELTOON, while the control group received a conventional reading intervention using printed text. All participants provided written consent after receiving an explanation of the intervention. The selection and recruitment of research participants complied with research ethics. The digital platform used for digital reading activities was the NOVELTOON digital platform, which provides various fictional stories such as novels, fairy tales, fables, and others. The type of writing used in this study was long fiction stories guided by guided reading strategies. During the evaluation stage, the results of reading the fictional stories were converted into short stories. The intervention was carried out for one semester, three times a week, with three hours per session. More detailed stages of the guided reading strategy intervention assisted by the NOVELTOON digital literature platform are presented in Table 1.

#### B. Guided Reading Strategy Design With Digital Platform Assistance

The intervention was thoughtfully designed by integrating the NOVELTOON digital platform into the guided reading strategy. Through the creation of a reading magazine and the writing of short tales, the intervention aimed to enhance the participants' creativity and linguistic proficiency. The intervention design consisted of several stages: preliminary reading, reflective reading, discussion, design, writing, and publication. The first stage was preliminary reading. In this stage, students were given the opportunity to read a long-form fiction story on the NOVELTOON platform provided. This reading activity guided them to generate creative ideas and note down any points deemed necessary for writing the short story. The second stage was reflective reading, which provided students with the opportunity to reflect on the results of the initial reading activity individually. At this stage, students were given the opportunity to summarize the results of their reading activities and reflect individually as material for discussion with their peers. The third stage was discussion or sharing to enrich creative ideas. In this stage, students discussed and shared with their group mates what they had read and key points that would be developed into a short story draft. During the discussion stage, students were able to ask each other questions and develop plans. The fourth stage is designing the short story's structural elements. At this stage, students design and outline the key structural elements of the short story in the form of concept maps or drawings, making it easier for them to develop their short story. This design can include several intrinsic elements of a short story, such as theme, plot, characters, sequels, character development, and so on. This design can be modified as needed during the writing stage. The fifth stage is writing the short story based on the design. At this stage, students write the short story individually, expressing their creative ideas in all aspects of the short story's structural elements. The sixth stage is publication. At this stage, students publish their writing to receive feedback from their classmates to improve the quality of the short story. By viewing and studying the short stories of their peers, they can enrich their creative ideas and receiving feedback can improve the quality of their own writing. All students follow each step of the guided reading process carefully and in a structured manner.

TABLE 1  
STAGES OF THE GUIDED READING STRATEGY USING THE NOVELTOON DIGITAL PLATFORM

| Number | Step                              | Penjelasan   |
|--------|-----------------------------------|--|
| 1      | Reading the introduction          | Students read long-form fiction on the provided NOVELTOON platform. This reading activity is guided by creative ideas and notes that are deemed necessary for writing short stories.   |
| 2      | Reading the reflection/incubation | Students are given the opportunity to summarize their reading and reflect individually as material for discussion with their peers.  |
| 3      | Discussion/sharing                | Students discuss and share with their group members what they have read and key points that will be developed into short story drafts. During the discussion stage, students can ask each other questions and develop plans. |
| 4      | Design                            | Students design and outline key aspects of short story development using concept maps or images to facilitate the development of their short stories.  |
| 5      | Writing                           | Students write short stories individually, incorporating their creative ideas into all aspects of the short story's development.   |
| 6      | Publication                       | Students publish their writings to receive feedback from their classmates to improve the quality of their short stories.   |

### C. Research Instruments

This study used several instruments, including a language knowledge assessment instrument, a language creativity assessment instrument, and focus group interview questions. A detailed explanation of each instrument is provided below. Students' language knowledge was assessed using a reading comprehension and writing summary essay test. This test was adapted from a language knowledge test developed by Bodén et al. (2023). The test consisted of 70 items for reading comprehension and 30 items for writing summary essays. The questions were tailored to the students' cognitive and academic levels. The instruments were tested for validity and reliability directly on 30 students. The test results showed a correlation coefficient of 0.754 for both types of instruments. These test results indicate that the instruments met the validity and reliability criteria and are therefore suitable for use. To assess language creativity, product evaluations were conducted based on reading results from digital platforms. Students' creativity was assessed based on the short stories and tabloid magazines they wrote. The instrument for student creativity was a composition creativity scale adapted from Battistello et al. (2025). This language creativity assessment scale contains several indicators, including fluency, flexibility, originality, and elaboration. The fluency aspect is assessed from the coherence of the short story sections and the length of the short story. Flexibility is assessed from the plot, characters, story sequels and flexible points of view in the short story. The originality aspect is assessed from creative and unique story ideas and concepts. The elaboration aspect is assessed from the complexity of the intrinsic elements of the short story and the use of language. Two different kinds of rubrics were created after extensive development to evaluate the creativity of student-produced reading magazines and short stories. Pearson product-moment correlation analysis was used to calculate validity, and the split-half method was used to assess reliability. The analysis results showed a Pearson correlation coefficient of 0.84 for all questions. Furthermore, the split-half method was used to measure instrument reliability to investigate instrument consistency. The analysis results showed a degree of reliability of 0.82. The validity and reliability tests indicate that this instrument meets the criteria and is suitable for use.

TABLE 2  
SHORT STORY WRITING CREATIVITY MEASUREMENT SCALE

| Scores      | 1  | 2   | 3   |
|-------------|--|---|---|
| Fluency     | Short stories of less than 250 words   | The word count is between 250 and 400.  | The word count is more than 400 words.  |
|             | One or two intrinsic elements are missing.   | The elements of the short story are nearly complete, with three or four components appearing. | Presents five or six complete short story elements.                                       |
| Flexibility | There is no time setting in the story.   | The setting of the story appears in the short story.  | Contains more than two time shifts.   |
|             | The setting of the place during the sequence of events is missing.   | The setting is clearly described.   | Indicates more than two changes of location.  |
|             | There are no relationships between characters and they are incidental, with only the main character appearing. | Only the main characters appear, but there are only two or three character interactions.      | Introduces additional characters in the plot and interconnects characters (four or more). |
|             | The storyline is clear but without a climax.   | A climax or plot twist appears in the short story.  | A twisting storyline emerges.   |
| Originality | There is no new character development.   | The story introduces new characters.  | Creates two or more new characters.   |
|             | There is a lack of creativity in any of the elements.  | The story presents vivid imagination.   | Shows creativity in all components.   |
|             |  | Conveys several new concepts.   | Presents a new concept as a whole.  |
| Elaboration | The expression does not contain new concepts.  | The events presented are interrelated and have a common purpose.                              | Presents a series of events that are logically connected.                                 |
|             | The sequel to events is incidental and partial.  | Contains one or two complex terms.  | Contains complex words.   |
|             | It does not contain beautiful words.   | Contains one or two rhetorical statements.  | Uses at least three rhetorical statements.  |
|             | It does not contain rhetorical devices such as personification, metaphor, parallelism, etc.                    | Contains one or two complex sentences.  | Contains three or more complex sentences.   |

TABLE 3  
CREATIVITY MEASUREMENT SCALE FOR MAKING READING MAGAZINES

| Scores      | 1  | 2   | 3  |
|-------------|--|---|--|
| Fluency     | Presents one or two concepts as a whole.   | Presents three to four systematic concepts.   | Presents five or more concepts systematically.   |
|             | The story is incoherent and has an unsystematic pattern.   | Harmonious and balanced organization.   | Presents a balanced and coherent design.   |
| Flexibility | Presents the narrative from only one point of view.  | Presents the story from two or three points of view.  | Presents a narrative with four or more points of view.   |
|             | Only one sentence format is used to communicate the same information.                            | Uses multiple formats to convey the same information, such as text and visuals, but they are not consistent.    | Uses a variety of text and image formats to present the same information.  |
| Originality | The content of the reading magazine is not unique.   | Text remains boring and ideas lack originality.   | Presents a unique impression in the reading, characters, event planning, and character interactions.                   |
|             | It presents only text; it does not include mind maps, tables, or creative modification elements. | Presents creative artistic components, but is still dominated by structural elements such as tables and graphs. | Presents a unique perspective, contrast, and vision development. Balanced artistic and structural components are used. |
|             | The organization of the reading magazine remains difficult to read.                              | Presents beautiful work but lacks detail.   | Presents detailed and beautifully illustrated illustrations.   |

Interviews were conducted to investigate students' responses to the intervention and to investigate the design of guided reading strategies supported by digital literature platforms that significantly contributed to students' language creativity. Interviews were conducted with student representatives from the experimental group. The interviews provided an opportunity for students to share their experiences during the intervention in a more comprehensive manner. The focus group interviews also provided an opportunity for open and collaborative discussions among students. A 15-item questionnaire was used to uncover the intervention's contributing features and the effects students experienced after participating in the intervention. Some examples of questions used in the study include, "What differences do you perceive between learning to write short stories using guided reading strategies and conventional reading?", "What obstacles did you encounter during the learning process?", "How did the intervention impact creative writing skills for short stories?", and "Was the intervention able to improve creative thinking skills in creative writing?"

### C. Data Analysis

Several data analysis techniques were used in this investigation. This study's data analysis includes a one-way ANCOVA to assess the intervention's effect on students' skills in writing tabloids and reading fiction, as well as a t-test to assess the intervention's effect on language knowledge. Additionally, a normality test was conducted as a precondition for other analysis tests. To address every study issue, data analysis was centered on quantitative analysis.

## IV. RESULTS

A. *Level of Language Knowledge*

Before the intervention, all participants took a pretest to determine their initial level of language knowledge and language creativity. The analysis showed that all students in both groups demonstrated equal abilities in both competencies. The results of the analysis of language knowledge competency for both groups are presented in Table 4. Based on the analysis, students' language knowledge competency in both groups showed no significant differences in the pretest phase, with an average score of 105.54 for the experimental group and 104.62 for the control group, with a t-value of -1.876. These findings indicate that the level of language knowledge in the pretest phase was similar. Improvements in language knowledge competency occurred after students received the guided reading strategy intervention using a digital platform. NOVELTOON. A significant increase occurred in the post-test phase in the experimental group, which showed a higher average score than the control group, with an average score of 132.47 for the experimental group and 108.12 for the control group ( $t = -2.364$ ,  $p < .05$ ,  $d = 0.735$ ). From the analysis, it can be concluded that the integration of guided reading strategies assisted by the NOVELTOON digital literature platform significantly improved language knowledge compared to students who received conventional reading intervention with printed texts.

TABLE 4  
SAMPLE T-TEST OF STUDENT LANGUAGE KNOWLEDGE SCORES

| Test     | Group      | N   | Mean   | SD    | t       | p     | Cohen's d |
|----------|------------|-----|--------|-------|---------|-------|-----------|
| Pretest  | Experiment | 125 | 105.54 | 7.795 | -1.876  | .125  | 0.547     |
|          | Control    | 125 | 104.62 | 6.462 |         |       |           |
| Posttest | Experiment | 125 | 132.47 | 8.546 | -2.364* | .075* | 0.735     |
|          | Control    | 125 | 108.12 | 6.573 |         |       |           |

Note. \* $p < .05$ , \*\* $p < .01$

B. *Students' Language Creativity in Short Stories and Reading Magazines*

The next analysis is the analysis of language creativity assessed through two competencies, namely competency in writing creative short stories and making reading magazines as a result of reading activities with guided reading strategies. The first language creativity analysis was conducted on creative short story writing produced by students uploaded to the online platform. The short stories were analyzed based on the developed creativity scale. The students' short stories were assessed by two assessors with the results of the reliability test meeting the criteria, with an overall consistency coefficient value of 0.973. The details of each aspect showed a consistent coefficient value of fluency of 0.863, flexibility of 0.980, originality of 0.945, and elaboration of 0.863. The basic assumption test of the overall statistical testing procedure was assessed first before the ANCOVA test was conducted. The reliability test was carried out by testing the assumption of homoscedasticity and normality using the Levene test and the Kolmogorov-Smirnov test. Based on the results of the Levene test, the variance in both groups showed equal values and the data showed a stable distribution with a p value  $> .05$ . Furthermore, the results of the Kolmogorov-Smirnov test showed that the data were normally distributed with a value ( $p > .05$ ). These test results ensure that the research parametric test is reliable and has met the criteria so that further tests can be carried out with a one-way ANCOVA test. The ANCOVA test was conducted to investigate differences in language creativity in the short stories produced by the two groups of participants. The results of the ANCOVA test of language creativity in the two groups are presented in Table 3. The results of the ANCOVA test analysis are presented in Table 5. By controlling the pretest value, the results of the analysis show that the value of language creativity in the short stories of the experimental group in the posttest phase showed a more significant increase than the control group with an average value of 38.46 for the experiment, while the control group was 29.56. with a value ( $F = 9.635$ ,  $p < .01$ ) and showed a size with a high effect category ( $\eta^2$ ) of 0.112. Details of each aspect of linguistic creativity in short stories can be seen in Table 3. Therefore, it can be concluded that the linguistic creativity of the short stories in the experimental group, which received guided reading strategy intervention using the NOVELTOON digital platform, demonstrated significantly higher scores than the creativity of the control group, which received conventional reading intervention with printed text.

TABLE 5  
RESULTS OF THE ANCOVA TEST OF CREATIVITY IN WRITING SHORT STORIES

| Aspect      | Group      | N   | Rata-rata | SD    | Adjusted Mean | Adjusted SD | F       | p    | $\eta^2$ |
|-------------|------------|-----|-----------|-------|---------------|-------------|---------|------|----------|
| Total       | Experiment | 125 | 38.46     | 8.468 | 38.46         | .846        | 9.635** | .012 | .114     |
|             | Control    | 125 | 29.56     | 6.746 | 29.56         | .734        |         |      |          |
| Fluency     | Experiment | 125 | 9.52      | 1.073 | 7.46          | .163        | .000    | .974 | .000     |
|             | Control    | 125 | 7.63      | .926  | 6.35          | .156        |         |      |          |
| Flexibility | Experiment | 125 | 9.68      | 1.952 | 9.84          | .425        | 9.563** | .006 | .146     |
|             | Control    | 125 | 7.43      | 1.724 | 7.83          | .394        |         |      |          |
| Originality | Experiment | 125 | 9.56      | 1.963 | 8.45          | .378        | 5.263   | .093 | .075     |
|             | Control    | 125 | 6.82      | 1.753 | 6.35          | .356        |         |      |          |
| Elaboration | Experiment | 125 | 9.68      | 1.852 | 8.36          | .456        | .874    | .364 | .018     |
|             | Control    | 125 | 7.46      | 1.632 | 7.42          | .431        |         |      |          |

Note. \* $p < .05$ , \*\* $p < .01$

Student creativity analysis was also assessed from other products to investigate more complex creativity by integrating verbal and nonverbal creativity. Student creativity was also assessed through the reading magazine product they created after the reading intervention activity. The reading magazine conversion product was chosen because this product combines images and language so it can assess student creativity more comprehensively. The assessment of creativity in making reading magazines was carried out by two assessors with an overall consistency coefficient of 0.975. In addition, each aspect of creativity showed a scale coefficient that met the criteria with details of fluency = 0.975 flexibility = 0.986, originality = 0.768, and elaboration = 0.982. From the results of the consistency coefficient analysis, it can be concluded that the consistency and reliability between assessors show very good criteria, so that further testing can be carried out with a one-way ANCOVA test. The results of the one-way ANCOVA test of creativity in making reading magazines are presented in Table 6. The results of the analysis show that the creativity in making reading magazines in the experimental group has a significantly higher average value with a value of 24.63 than the control group with a value of 19.56. Furthermore, the experimental group demonstrated a score ( $F=9.356$ ,  $p<.01$ ) and a strong effect size ( $\eta^2$ ) of 0.186. Specifically, significant differences between the two groups were found in fluency ( $F=8.957$ ,  $p<.01$ ,  $\eta^2=0.163$ ), flexibility ( $F=8.475$ ,  $p<.05$ ,  $\eta^2=0.098$ ), and originality ( $F=7.563$ ,  $p<.01$ ,  $\eta^2=0.078$ ). From these findings, it can be concluded that the guided reading strategy intervention using the digital platform NOVELTOON was able to enhance more complex creativity in creating reading magazines better than the conventional reading intervention using print media.

TABLE 6  
RESULTS OF THE ANCOVA TEST OF CREATIVITY IN MAKING READING TABLOIDS

| Aspect      | Group      | N   | Rata-rata | SD    | Adjusted Mean | Adjusted SD | F       | p    | $\eta^2$ |
|-------------|------------|-----|-----------|-------|---------------|-------------|---------|------|----------|
| Total       | Experiment | 125 | 24.63     | 4.562 | 24.63         | .483        | 9.356** | .007 | .186     |
|             | Control    | 125 | 19.56     | 3.573 | 19.56         | .547        |         |      |          |
| Fluency     | Experiment | 125 | 8.25      | 1.073 | 7.45          | .194        | 8.957** | .007 | .163     |
|             | Control    | 125 | 7.31      | 3.425 | 6.42          | .193        |         |      |          |
| Flexibility | Experiment | 125 | 6.24      | 1.054 | 7.43          | .195        | 8.475*  | .019 | .098     |
|             | Control    | 125 | 5.36      | .894  | 5.24          | .184        |         |      |          |
| Originality | Experiment | 125 | 7.42      | 1.632 | 8.45          | .185        | 7.563*  | .063 | .078     |
|             | Control    | 125 | 6.63      | 1.073 | 6.36          | .163        |         |      |          |
| Elaboration | Experiment | 125 | 6.24      | 1.493 | 7.68          | .193        | 6.854   | .573 | .018     |
|             | Control    | 125 | 5.36      | 1.074 | 6.54          | .164        |         |      |          |

Note. \* $p < .05$ , \*\* $p < .01$

### C. Student Responses to Guided Reading Strategies Assisted by the NOVELTOON Platform

The overall quantitative analysis results indicate that the digital platform-assisted guided reading strategy intervention effectively enhanced students' language creativity. Furthermore, to uncover student responses during the intervention and the features that significantly contributed to language creativity, semi-structured interviews were conducted with representatives of the experimental group. The interview results were analyzed using thematic analysis based on the intervention features. The first feature of the guided reading strategy using the NOVELTOON digital platform was the reflective reading phase, or incubation phase. This phase provided students with the opportunity to reflect on their reading experiences on the digital platform. Students used this opportunity to think, formulate creative ideas, and select ideas to design. Furthermore, students were allowed to write down these ideas and express their imaginations before discussing them with their peers. Here are some quotes from students regarding the features of the reflective reading or incubation phase.

*"The NOVELTOON digital literature platform facilitated my unlimited access to creative ideas, and the incubation period gave me time to carefully consider which ideas I would choose to develop into short stories."*

*"During the incubation period, we were also given an outline draft sheet that helped me design the framework for the intrinsic elements of the short story to be developed. This draft sheet also guided me in selecting creative ideas for each intrinsic element of the short story."*

The next feature of the guided reading strategy intervention using the NOVELTOON digital platform is the discussion or sharing phase. This phase facilitated students' exchange of creative ideas to foster motivation and encourage the emergence of new, creative ideas from various perspectives. One student stated that the work published and shared through the provided platform received positive feedback, improving the quality of his work. Several excerpts from student interviews are presented below. "The discussion and sharing sessions gave me new ideas I hadn't thought of before. Before the discussion sessions, I felt unsure about my ideas, but after the discussion and sharing phase, by reviewing my friends' drafts, I discovered more creative alternative ideas to use as material for writing short stories".

*"I gained a wide and interesting selection of ideas during this discussion phase. My perspective on fictional story ideas became broader, more diverse, and more interesting because I received so much feedback during this phase."*

*"I found the discussion phase to be very helpful when I was feeling confused about which creative ideas to develop. This phase provided me with guidance in making my choice."*

The next intervention feature that significantly contributed to language creativity was the design phase. At this stage, students were given the opportunity to visualize all the components of a short story, as they learned from reading. Students were given the freedom to visualize their ideas, which could take the form of drawings, concept maps, etc., to facilitate their expression of abstract thoughts. This phase significantly contributed to imaginative creativity because it provided the freedom to express their ideas in greater detail and in writing. Here are some student quotes highlighting the design phase:

*"The design phase helped me design the building blocks of the short story, thus providing me with guidance in writing. This phase gave me the opportunity to refine my short story draft and made writing easier."*

*"I felt the design phase gave me the opportunity to freely express my ideas in the form of drawings or whatever. This made my initially abstract ideas more realistic and encouraged me to make improvements during the design phase."*

In addition to the intervention phase, interviews revealed that several student teachers identified teaching components that significantly assisted them in their reading activities and ultimately produced creative writing. These components were teacher scaffolding and individual portfolios. Here are some quotes that highlight the role of the instructor and individual portfolio components.

*"The instructor's instructions in the guided reading strategy facilitated my design of short story components and guided me in determining creative ideas that would be developed into creative short story writing."*

*"The step-by-step explanations in the reading strategy instructions were very clear, helping me obtain all the important information needed to produce a good short story."*

Another component that contributes to language creativity is each student's individual portfolio. This portfolio provides appreciation and motivation to students for each step they have taken. Furthermore, the portfolio also makes students more confident in writing creative and innovative short stories. Here are some quotes from student interviews that highlight the contribution of the individual portfolio:

*"At first, I thought I couldn't complete this creative writing assignment, but after seeing my own portfolio during the instruction, I became more enthusiastic about completing the creative writing assignment."*

Overall, students who received the guided reading strategy intervention using the NOVELTOON digital platform responded positively to several phases of the intervention. Each stage or phase of the guided reading strategy helped students achieve their learning targets. All stages of the guided reading strategy supported students from idea generation, idea selection, idea refinement, realization of ideas in creative writing, and writing revision. Therefore, it can be concluded that the combination of quantitative and qualitative data indicates that the guided reading strategy intervention using the NOVELTOON digital platform can improve students' language creativity, both in the form of creative writing for short stories and reading magazines.

## V. DISCUSSION

This study aimed to investigate the impact of the guided reading strategy intervention using the NOVELTOON digital literature platform on language knowledge and creativity in short stories and reading magazines. Furthermore, this study also sought to identify the phases and features of the intervention that significantly contributed to language creativity. The first research finding indicated that language knowledge competence in the experimental showed greater improvement than in the control. The improvement in language knowledge, particularly in fictional storytelling, occurred because the guided reading strategy intervention facilitated students' discovery of new expressions from unlimited access to digital platform resources across various fictional genres. Additionally, the guided reading questions were divergent in nature, whereas the control group's comprehension-focused questions were the reason for this development in language knowledge and abilities. At the same time, divergent inquiries can stimulate creativity and information gathering. These results support the idea that reading fiction might improve one's creativity and linguistic

skills (Franceschelli & Musolesi, 2025; Hill, 2024). These results are supported by earlier research that demonstrates how the level of literary reading activities greatly enhances students' language proficiency by causing readers' language schemata to grow (Dixon & Cox, 2025; Zhu et al., 2024). Students' comprehension and linguistic skills from reading are also greatly impacted by the use of guided questions in reading strategies (Nshimbi et al., 2025; Shaona, 2025).

Additionally, research on language creativity shows that students' language creativity can be enhanced by guided reading practices supported by the NOVELTOON digital platform, both while reading periodicals and fictional short stories. Fluency, flexibility, originality, and elaboration are all examples of language creativity in fictional short stories. The increase in fluency is seen in the number of words used and the completeness of all short story components. Flexibility is seen in the use of flexible plots and settings and is not limited to a few in building the story. Originality is seen in the story ideas and intrinsic elements of the short story that are original, creative, and interesting. Elaboration is seen in the ability to explore every element of the story and events in the short story. The increase in all language creativity in all aspects and elements of the short story occurs because of the exploration of fictional stories in the NOVELTOON digital platform with stages of guided reading strategies from starting to search for ideas, selecting ideas, refining ideas, implementing writing, and publication. This finding is reinforced by previous research which proves that the ability to write creative fiction stories and the complexity of its components is determined by the imagination resulting from reading fiction stories (Kaygisiz, 2025; Lyngfelt et al., 2023). Reading activities with proper guidance can enrich knowledge and provide creative ideas for every element of the short stories they produce (Cheong et al., 2025; Lin & Chang, 2025).

Furthermore, creativity is not only found in the short stories they write, but also in the reading magazines they produce. Increased creativity in the reading magazines is evident in all aspects of fluency, flexibility, originality, and elaboration. Overall creativity is evident in the combination of verbal and visual elements in the writing of the reading magazines. Furthermore, the organization of the reading magazines is very systematic. Students' creativity in placing images and complementing them with captions is very evident in the reading magazines. This increase in verbal and nonverbal creativity in the reading magazines is partly due to the design stages that train students to create story plans through visualizing ideas. These stages foster creativity in creating reading magazines. This finding supports the theory that learner creativity can be enhanced by instructional designs that encourage students to improve their verbal and nonverbal skills, including a combination of both components (Paz-Baruch et al., 2025; Souzandehfar & Ahmed Abdel-Al Ibrahim, 2023). Additionally, increased creativity is indicated by a high degree of interpretation of significant features of different fictitious tale genres, such as intrinsic elements, the fictional story's core, and the reader's background. These findings are further supported by previous studies, which demonstrated that creating a reading magazine can be a comprehensive tool for assessing learners' verbal and non-verbal creativity (Agaoglu et al., 2025; Patterson et al., 2025). Increased creativity levels better assist students in transforming long-form fiction into short stories and reading magazines.

Qualitative analysis of interviews revealed several stages and features of a digital platform-assisted guided reading strategy that contribute to students' language creativity. These include reflective/incubation reading, which fosters thinking skills, creative idea generation, and the selection of ideas for development; discussion stages, which provide opportunities to enrich creative ideas; and design stages, which facilitate students' development of short story components. In addition to these stages, other features contributing to language creativity include instructors who guide students through the process of idea generation, idea selection, implementation, and revision. Furthermore, portfolios contribute to students' motivation and confidence in completing creative writing. These findings are reinforced by the theory that guided reading stages facilitate readers not only in acquiring information and language skills but also in transforming their reading findings into other works (Zhang & Xu, 2024; Zhou et al., 2025). Additionally, prior research has shown that guided reading techniques supported by GenAI technology can also help learners enhance their language proficiency and inventiveness, which supports this finding (Elias et al., 2025; Wei et al., 2025). Therefore, the effective integration of guided reading strategies into digital reading activities supported by the NOVELTOON platform not only improves language knowledge but also language creativity.

## VI. CONCLUSION

The integration of guided reading strategies into digital reading activities, supported by the digital literature platform NOVELTOON, significantly improves language knowledge and creativity. One indicator of increased language knowledge is being able to understand reading and write a summary of the results of reading. Language creativity is evident in the ability to write short stories and create reading magazines. Creativity in both works is evident in all aspects of creativity: Improved fluency is evident in the number of words used and the completeness of all components of the short stories and reading magazines. Flexibility is evident in the flexible and unrestricted use of plot and setting in constructing stories and creating reading magazines. Originality is evident in the original, creative, and engaging story ideas and intrinsic elements of the short stories. Originality in creating reading magazines is evident in the creative selection of magazine ideas. Elaboration is evident in the ability to explore every story element and event in the short stories and reading magazines. Furthermore, several stages of guided reading strategies contribute significantly to language creativity: reading reflection or incubation, discussion or sharing, design, teaching, and individual portfolios. Thus, the integration of guided reading strategies in digital reading activities assisted by the NOVELTOON platform is

not only able to improve language knowledge competence, but also able to enhance language creativity. The implication of this study is that guided reading strategies must be integrated with digital technology to optimize their role in improving language creativity and language competence. Conventional teaching models will be better designed with the help of technology. In addition, the development of this creativity must be considered in language teaching, especially in creative writing learning. Despite the latest findings, this study has limitations, including the targeted competencies focused only on language knowledge and language creativity. Furthermore, there has been no investigation into personal factors of reading such as interest, attitude, and reading behavior. Creativity assessment is carried out only based on the final performance or output produced, there has been no exploration of the conversational process used by students during discussions in order to develop their creativity. From these limitations, the researcher recommends several suggestions for further studies, including the targeted competencies need to be expanded beyond language creativity and conversion of works can be in other genres of writing, investigation needs to be conducted on personal factors such as attitudes and interest in reading, analysis of conversations that arise during the intervention process is necessary. In addition, the use of technology in language learning needs to be done to optimize teaching design and it is necessary to accommodate language creativity competencies in curriculum designers and teachers in language and literature learning.

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**Nugroho Widhi Pratomo** is currently a Lecturer in the Indonesian Literature Study Program at Pamulang University. His higher education background is in the field of Indonesian Literature at the National University of Jakarta Indonesia in 2008-2012. His Masters in Indonesian Language Education at Indraprasta PGRI University Jakarta in 2013-2015 and he is currently pursuing a Doctorate in Indonesian Language Education at Muhammadiyah Prof. Dr. Hamka University since 2023. Email: [nugrohovidhipratomo@uhamka.ac.id](mailto:nugrohovidhipratomo@uhamka.ac.id); ORCID iD: <https://orcid.org/0009-0001-1026-8110>



**Prima Gusti Yanti** is currently a Professor of Literature at Muhammadiyah University Prof. Dr. Hamka. Her higher education began by taking Indonesian Language and Literature courses at IKIP Padang / UNP from 1986-1991. She obtained her Master's degree at the University of Indonesia concentrating in Indonesian Literature. She completed her Doctoral Education in S3 Language Education, Jakarta State University in 2007-2010. As a professor, she is active as a lecturer at the S1, S2, and S3 levels at Muhammadiyah University Prof. Dr. Hamka, she is also active in supervising Doctoral Student Dissertations. She has produced many scientific articles in literary journals, both nationally and internationally indexed journals in Scopus. Email: [prima\\_gustiyanti@uhamka.ac.id](mailto:prima_gustiyanti@uhamka.ac.id); ORCID iD: <https://orcid.org/0000-0002-2969-6545>



**Sukardi** is currently the Rector of Muhammadiyah Bogor Raya University (UMBARA). Period 2022 - 2026. Dr. Sukardi is widely known as a Lecturer, Preacher and Poet. He also serves as the Chair of the Betawi Cultural Studies Center - UHAMKA, Lecturer at the UHAMKA Postgraduate Program, and is the Deputy Chair of the LSB PP Muhammadiyah 2022 - 2027. Email: [edysukardi@uhamka.ac.id](mailto:edysukardi@uhamka.ac.id); ORCID iD: <https://orcid.org/0009-0002-9060-3499>