



Evaluating content writing for the creative industry course from lecturers' and students' views

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ABSTRACT

In response to the increasing demand for English content writing in the creative industry, especially among university graduates working as bilingual content writers, this study evaluates the Content Writing for Creative Industry course organized by one of the English education study programs at a public university in Bandung through the English for Specific Purposes (ESP) approach. The study aimed to explore how lecturers, as syllabus designers, developed the course syllabus and to examine the views of students and lecturers, including practicing lecturers, on its implementation. Using Ellis' evaluation model, this qualitative study analyzed the 14-week course through a combination of syllabus reviews, student portfolios, questionnaires, interviews, and focus group discussions. Findings showed that students responded positively and recognized the alignment of course activities with tasks required in the creative industries. Students also expressed the need for more in-depth discussions on visual elements to increase audience engagement in the content. Meanwhile, lecturers, including practitioner lecturers, emphasized the importance of in-depth research by students in content planning, as well as the need for more comprehensive coverage of storytelling to engage audiences better.

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ABSTRAK

Sebagai respons terhadap meningkatnya permintaan akan penulisan konten berbahasa Inggris di industri kreatif, khususnya di kalangan lulusan universitas yang bekerja sebagai penulis konten dwi Bahasa, studi ini mengevaluasi mata kuliah Content Writing for Creative Industry yang diselenggarakan oleh salah satu program studi pendidikan bahasa Inggris di sebuah universitas negeri di Bandung melalui pendekatan English for Specific Purposes (ESP). Studi ini bertujuan untuk mengeksplorasi bagaimana dosen, sebagai perancang silabus, mengembangkan silabus mata kuliah tersebut serta menelaah pandangan mahasiswa dan dosen, termasuk dosen praktisi, terhadap implementasinya. Dengan menggunakan model evaluasi dari Ellis, studi kualitatif ini menganalisis mata kuliah selama 14 minggu melalui telaah silabus, portofolio mahasiswa, kuesioner, wawancara, dan diskusi kelompok terfokus. Temuan menunjukkan bahwa mahasiswa merespons secara positif dan mengakui keselarasan aktivitas perkuliahan dengan tugas-tugas diperlukan di industri kreatif. Mahasiswa juga mengungkapkan perlunya diskusi yang lebih mendalam mengenai elemen visual untuk meningkatkan keterlibatan audiens dalam konten. Sementara itu, para dosen, termasuk dosen praktisi, menekankan pentingnya riset mendalam oleh mahasiswa dalam perencanaan konten serta perlunya cakupan yang lebih komprehensif terkait storytelling supaya dapat lebih menarik perhatian audiens.

Kata Kunci: English for specific purposes; evaluasi mata kuliah; industri kreatif; penulisan konten

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INTRODUCTION

The creative industry in Indonesia refers to art-related sub-sectors identified by Kementerian Pariwisata dan Ekonomi Kreatif, which include advertising, design, fashion, computer software, video, film, photography, and music. The term 'creative industry' in Indonesia has also been linked to companies and home industries that are capable of making a significant contribution to the economy's growth (Jatmiko et al., 2022). In response to the growing digitalization that provides more career opportunities in education, integrated with the creative industry, it is essential to continuously evaluate the curriculum to better equip students with skills relevant to the needs of the creative industry. Evaluations focused on practical objectives are beneficial to enhance the quality of educational programs. The term 'evaluations' differs from assessments. Evaluations encompass information about the various elements that develop and examine educational programs within institutional contexts. On the other hand, assessments focus on measuring students' individual knowledge, learning outcomes, and abilities. Moreover, the evaluations aim to inform decision-making and improvement actions within educational contexts based on evidence (Widhiasti et al., 2022).

Evaluating a course is crucial to determine whether, and to what extent, it has achieved its objectives and how it can be improved. Based on a book by Ellis "Macro- and micro-evaluations of task-based teaching", the evaluation can use learning outcomes, teachers', and students' views through interviews and questionnaires. The views of teachers, lecturers, and students may relate to course design, implementation, activities, and the alignment of the course with students' needs. Several previous studies have conducted course evaluations by analyzing students' responses, learning outcomes, and the views of both teachers and students. For example, a course evaluation involving low-proficiency English learners in a Japanese secondary school found that students gave positive responses, appreciating the opportunities to communicate in English, despite some finding the tasks challenging. Meanwhile, the teacher noted that the course provided tasks beneficial for developing students' English communication skills, although some materials needed improvement and should be supplemented with pre-teaching vocabulary (Shintani et al., 2025).

A course evaluation conducted in a university language course in Japan revealed that the course successfully improved students' writing quality and accuracy. Students also showed positive attitudes toward the course materials, oral tasks, and writing assignments, noting that the writing tasks were relevant to their future careers. However, students expressed concerns about the difficulty level of the tasks and the limited feedback provided by the teacher (Fujita & Shintani, 2025). Additionally, a teacher-based evaluation involving novice language instructors highlighted the connection between teaching experience, prior training, and successful course implementation. These teachers tended to provide less corrective feedback to students (Bryfonski, 2021). In the context of vocational high schools in Taiwan, English courses should be designed based on theoretical and conceptual frameworks, from needs analysis to evaluation, to support students' career opportunities and practical needs. Meanwhile, in tertiary education in Poland, an English for Specific Purposes (ESP) course was designed based on problems frequently encountered by students and material developers, incorporating various sources such as industry blogs, books, academic articles, and

conference materials. These problems were then formulated into topics that were addressed in the course.

In the context of Indonesian vocational high schools, a course evaluation was conducted by examining the needs analysis, learning objectives, materials, and teaching methods. However, the evaluation revealed that the learning objectives were not explicitly stated in the course design (Syairofi & Suwarno, 2025). While these studies highlight different approaches to course design and evaluation in various educational contexts, course evaluations specifically focused on content writing courses tailored to the needs of the creative industry, especially those incorporating insights from practitioner lecturers, remain understudied. Therefore, this study attempts to fill this gap by addressing the following two research questions: How do lecturers, as syllabus designers, develop a syllabus for the *Content Writing for Creative Industry Course*? and What are the views of students and lecturers, including a practitioner lecturer, on the implementation of the course syllabus?. By evaluating the Content Writing for the Creative Industry Course, the findings of this study aim to inform decision-making and guide course improvements. Additionally, as syllabus designers, the lecturers provide insights into the decisions made during syllabus development. The study aims to explore how lecturers, as syllabus designers, develop the course syllabus and to examine the views of students and lecturers, including a practitioner lecturer, on its implementation.

LITERATURE REVIEW

Course Design

Content writing, as a part of creative writing, emphasizes the selection of topics relevant to the audience's interests, the generation of original ideas, the integration of visual elements such as images and graphics, and the use of an engaging writing tone to sustain the audience's attention (Monika, 2025). Although artificial intelligence continues to shape industrial demands, the uniquely human ability to narrate stories, communicate ideas, and evoke emotions through writing remains irreplaceable (Yusa et al., 2022). Given the growing relevance of content creation in the digital age, integrating content writing into English for Specific Purposes (ESP) courses is essential. Such integration has the potential to enhance students' English writing competencies, foster creativity, and better prepare them for career opportunities in the digital creative industry (Alkhalidi et al., 2022). Furthermore, to ensure the effectiveness of an ESP course that incorporates content writing, it is essential to begin with a thorough language needs analysis of the learners. This analysis serves as the foundation for determining learning objectives, selecting materials, creating assessments, and planning learning activities, all of which are then described in the course syllabus (Abdallah, 2025).

Concerning the course syllabus, several points should be included. First, the syllabus should address the need for real-life communication through learning activities such as problem-solving. Second, communicative tasks can help develop learners' accuracy and fluency (Agadzhanova, 2025). In this regard, teaching grammar in isolation is not recommended (Abdallah, 2025). Third, learning should occur through collaborative tasks that also help students develop essential soft skills, such as communication and adaptability. When

students participate in classroom tasks, they are encouraged to identify problems and propose solutions, thereby developing critical thinking and communication skills (Agadzhanova, 2025). Fourth, the use of languages to perform real-life tasks should be emphasized. Finally, the course syllabus should include authentic and relevant materials, be engaging, and provide real models of language (Agadzhanova, 2025; Kholturaeva, 2025; Maryono & Emilia, 2022; Li & Thomas, 2023).

The authentic materials provide students with relevant language exposure, filling the gap between the ESP course and professional communication (Nurmetov et al., 2025). Moreover, the tasks and materials must also be sequenced effectively to provide students with opportunities for meaningful engagement and practice (Maryono & Emilia, 2022). Lecturers or teachers can also serve as syllabus designers, who not only select published materials but also conduct research, evaluate, adapt, and write their materials. To meet the specific needs of the learners, lecturers or teachers should collaborate with subject specialists or experts (Bakhronova, 2025; Kholturaeva, 2025). Thus, by combining needs analyses with appropriate materials, activities, and assessments, and by promoting collaboration between lecturers and practitioner lecturers, a course can be designed to support language development and equip learners with skills applicable to real-world contexts.

Course Evaluations

Unlike assessments, evaluation is more institution-centered (Maryono & Emilia, 2022). Evaluations encompass students, teachers, and the course as a whole (Kholturaeva, 2025). A course can be evaluated during its implementation. Student-based evaluations reveal students' satisfaction with the course materials, their academic achievement, and the difficulties they encounter. Alternatively, evaluations can be conducted explicitly at the end of the course using questionnaires (Fujita & Shintani, 2025). Furthermore, there are three aspects in course evaluations that include response, learning, and teachers or students. First, response-based evaluation examines students' responses to learning activities, their achievement of the learning objectives through classroom observation, and records of students' tasks. Second, learning-based evaluation focuses on gathering evidence of learning and improving language skills. Third, teacher-based and student-based evaluations gather their experiences by collecting information about their views of the course through interviews or learning journals (Fujita & Shintani, 2025). In this study, the course evaluation specifically focuses on the views of lecturers, including a practitioner lecturer, and students regarding the design and implementation of the syllabus. The course evaluated was content writing for the creative industry, examined within the framework of English for Specific Purposes (ESP).

Teaching Content Writing

Teaching writing in context is more effective for improving students' writing quality. The context can refer to real-world problems, cultural backgrounds, and social settings in which writing takes place (Graham et al., 2024). Consequently, students need to understand who they are writing for, why they write, and what their purpose is. Since writing is also a social activity, teachers are not the only audience for students' work. Therefore, it is crucial to develop writing classes that closely resemble real-world activities. In this case, as students

write content for company brands in the creative industry, they are encouraged to align the niche of their writing with the brand's focus and provide solutions for the target audience (Anyassari, 2022). These solutions may take the form of products or services offered by the brands. In today's globalized world, incorporating the English Language into university courses is needed for preparing students to compete internationally (Trujeque-Moreno et al., 2021). This need is reinforced by the fact that both multinational and local companies increasingly require strong English writing and speaking skills as part of their employment qualifications (Ashrafova, 2025). This is mainly because the English Language functions as a global language, widely understood by diverse target audiences.

In the context of content writing, the English Language is not only a medium of communication but also a tool for storytelling, which is commonly used to engage audiences and evoke emotions. Moreover, storytelling in content writing is often enhanced through the use of visual elements that strengthen the overall message (Isalman et al., 2025). Written texts can be combined with multiple modes, such as visuals, audio, speech, narration, and other multimodal modes, to create more engaging content (Fitria, 2024). As part of their learning activities, students typically apply these techniques by creating video content that incorporates visual and sound effects, which they then publish on social media platforms such as Instagram and YouTube. Instagram, in particular, offers both benefits and limitations, depending on how it is used. Its advantages include user-friendly features, support for creativity, engaging experiences, and quick access to information. However, as an entertainment-focused platform, Instagram can also distract learners, be less effective for students with low confidence, and encourage surface-level engagement where students complete tasks without fully participating in the learning process (Setia & Fajriana, 2022).

Course materials related to content writing in the creative industry often include guidelines on writing a brand's voice and tone, Search Engine Optimization (SEO), storytelling, and various writing styles (Kavgić, 2023). Through storytelling, content writers can highlight important issues and inspire problem-solving (Oladimeji, 2025). Moreover, content writing, which also refers to creative writing, requires writing skills related to language mastery. These include elements such as critical thinking, emotional sensitivity, and imaginative skills (Aprilia et al., 2022; Cahyani et al., 2023). Key characteristics of content writing include a focus on visual design, storytelling, and copywriting to emotionally engage the audience and create compelling content (Isalman et al., 2025). Teachers can effectively teach content writing by introducing various genres, such as short stories and dialogues, while also fostering classroom discussion and collaboration. They should teach writing techniques, such as the use of imagery and creative language. To build students' confidence, teachers can assign regular writing tasks to help them practice their skills, involve them in the editing and revising process, provide constructive feedback, and conduct presentation sessions. Encouraging students to publish their work can also give them a sense of achievement.

Additionally, content writing is important as it enables students to express their ideas and emotions, stimulates their imagination, strengthens their language skills and vocabulary, and allows them to convey messages in engaging ways (Fitria, 2024). Additionally, students' research skills play a crucial role in content writing by helping them gather accurate information, develop credible content, and enhance the impact of their writing (Fitria, 2024). Teachers can assign topics that encourage students to reflect on life, inspiring creativity. Since creativity is a vital skill, it needs to be developed incrementally over time in the

classroom. This process helps students become more independent in their writing, even outside of the classroom (Bhandari, 2024). However, students often face several challenges. The challenges include unclear writing purpose, self-doubt regarding their writing abilities, incoherent sentences, limited vocabulary, and expressing creativity (Elvina & Putri, 2021). Contextualized writing instruction not only equips students with technical writing skills but also empowers them to think critically, connect emotionally with audiences, and confidently express their ideas across various content platforms.

METHODS

This study employed a qualitative case study design to evaluate the Content Writing for Creative Industry Course. The data included the course syllabus, students' portfolios, questionnaires, transcripts of interviews, and a focus group discussion. The syllabus analyzed in this study was for the Content Writing for Creative Industry Course, a newly offered subject in the English Education Department at a University in Bandung, Indonesia. The course was developed in response to the rising demand for English content writing in the creative industry, as many graduates now work as bilingual content writers in both Bahasa Indonesia and English. Participants in the study included two course lecturers, one practitioner lecturer who manages a local fashion shoe business, a sub-sector of the creative industry, and twelve fifth-semester students. The practitioner lecturer contributed to a Focus Group Discussion (FGD) to provide industry insights for the course evaluation. This format allowed participants to express their ideas in detail.

Table 1. Data sets for the lecturer-based and student-based evaluations

Aspects of evaluation	Cryptonym	Data sets	Data Categories
Lecturer-based: 2 lecturers from the English Education Department	L1 & L2	<ul style="list-style-type: none"> • A course syllabus • A transcript of an interview session 	<ul style="list-style-type: none"> • Syllabus design • Syllabus implementation • Students' portfolios
Lecturer-based: 1 practitioner lecturer from creative industry	L3	<ul style="list-style-type: none"> • A transcript of a FGD session 	<ul style="list-style-type: none"> • Syllabus implementation • Students' portfolios
Student-based: 12 students	S1, S2, S3, S4, S5, S6, S7, S8, S9, S10, S11, S12	<ul style="list-style-type: none"> • Questionnaires • A transcript of a FGD session • Students' Portfolio 	<ul style="list-style-type: none"> • Syllabus design • Syllabus implementation • Students' portfolios
Student-based 7 students	S1, S2, S3, S4, S5, S6, S7	<ul style="list-style-type: none"> • Questionnaires • A transcript of an interview session • Students' Portfolios 	<ul style="list-style-type: none"> • Syllabus design • Syllabus implementation • Students' portfolios

Source: Authors' Research Data 2024

The data sets collected in this study are summarized in **Table 1**. The data collected were evaluated using Ellis's (2011) evaluation framework. Twelve students participated in completing the questionnaire, and seven of them agreed to take part in the interviews.

RESULTS AND DISCUSSION

Lecturer-based and Student-based Evaluations: Syllabus design of *Content Writing for Creative Industry Course*

Based on the transcript of the interview with two lecturers from the English Education Department, it was revealed that they not only co-teach the Content Writing for Creative Industry Course but also serve as its syllabus designers. One of them stated,

"This course is a newly introduced subject in our study program. What I want to emphasize in this course is the students' research skills before they begin writing content. I want students to be more critical in evaluating circulating content and in writing quality content" (L1).

The second lecturer (L2) added,

"Since this course is new, I worked closely with the first lecturer to design the syllabus. We conducted research and discussed materials appropriate for this course" (L2)

The lecturers collaborated to design the syllabus and evaluate current content trends on social media, particularly Instagram, as it is widely used by their students. The syllabus includes various components such as course identity, prerequisite course, course description, course and program learning outcomes, weekly topics and materials, learning indicators, strategies and methods, assessment structures, collaborative and individual tasks, and references. The course adopts a team-based project approach that integrates both collaborative and individual assignments. For the individual task, students are required to write content for existing brands, drawing on their research skills. As the writing is published on social media platforms like Instagram and YouTube, students are encouraged to include visual elements to enhance audience engagement.

The learning objectives outlined in the syllabus reflect the lecturers' emphasis on students' analytical and research abilities. Objectives include the ability to define content writing and its characteristics, demonstrate critical thinking in writing, investigate and analyze content on social media, apply storytelling techniques, design content strategies through in-depth research, and publish responsible, engaging content on social media. The course materials cover a wide range of relevant topics, including an introduction to content writing for the creative industry, understanding audience and targeting, brand voice and tone, storytelling, Search Engine Optimization (SEO) basics, writing for different formats, creative copywriting, content planning, visual content, and emerging trends. The lecturers also curate Instagram videos as authentic examples to serve as references for student projects.

The learning process involves several stages: building knowledge of the field, conducting collaborative research and presentations, executing individual projects, and participating in final reflections and peer evaluations. Most activities are conducted in person, with two

asynchronous project-based meetings. Assessment comprises both formative and summative evaluations, supported by scoring rubrics. The reference list includes books, journal articles, and links to authentic content from Indonesian local brands, as well as social media posts. Due to time constraints, the needs analysis was conducted during the course implementation rather than prior to syllabus development. This was confirmed by both lecturers, who noted that several syllabus adjustments were made as the course progressed. Questionnaire data indicated that students were already engaged in creative industry-related activities, such as content creation, photography, and videography. Most students expressed aspirations to become content writers or entrepreneurs, and all were active social media users. While the course has primarily addressed these needs, several students expressed the need for more in-depth discussion on visual elements, including tools that support visual enhancement, to make their content more engaging.

Lecturer-based and Student-based Evaluation: Syllabus Implementation

In terms of syllabus implementation, interviews with the lecturers revealed that some adjustments were still needed during the course. One area for improvement was the development of a more detailed rubric to assess students' collaborative tasks. Additionally, the peer review sessions did not run smoothly due to limited presentation time. As a result, time management needs to be improved to ensure that each group has sufficient opportunity to present their work and receive feedback. Moreover, data from questionnaires, supported by transcripts of student interviews and focus group discussions, indicated that many students are interested in pursuing careers as content writers or entrepreneurs. This interest contributed to their positive response to the course implementation, as they found it helpful in preparing for professional roles in the creative industry. This is reflected in the following excerpts of students' interviews,

"In my opinion, this course has prepared me to enter the creative industry. The topics are relevant to the current trends in the creative industry. The lecturers also invited a practitioner lecturer who is an expert in this field, so we can ask questions and gain a deeper understanding of content writing for the creative industry" (S10, the student).

"What I learned in this course made me understand what it's like to be a content writer" (S2, the student)

Most students expressed satisfaction with the syllabus implementation, stating that it met their needs and expectations as indicated in the questionnaire. However, some students also highlighted the need for deeper discussions on the technical aspects of creating engaging content, including visual elements and Search Engine Optimization (SEO).

"Maybe this course should discuss more technical aspects of creating engaging content, such as how to write an engaging hook, edit videos, and so on" (S12, the student).

"SEO in content writing was actually explained, but it would be very beneficial if it could be explored in greater depth" (S3, the student)

These technical aspects include not only writing techniques but also the visual enhancement of the content, which plays a critical role in engaging the audience across platforms like social media.

Lecturer-based and Student-based Evaluation: Students' Portfolios

Based on interviews with the lecturers, it was revealed that the course should place greater emphasis on the importance of writing stories that evoke emotions in the target audience. This is demonstrated in the following excerpt:

"Most student portfolios still focus on writing product features which is less engaging for the target audience. There needs to be a stronger emphasis on the importance of storytelling in content writing for this course" (L1, the first lecturer)

This statement is supported by the results of the document analysis of student portfolios. Most students focused on describing product features and included limited visual elements, rather than crafting stories featuring human characters. As a result, the content tended to be less engaging. The use of storytelling and dialogue involving human characters can help develop students' writing skills by encouraging the use of imagery and creative language. Storytelling also enhances language proficiency and vocabulary, enabling students to communicate messages more effectively (Fitria, 2024). A snippet from one of the students' portfolios that uses storytelling can be seen in **Figure 1**.

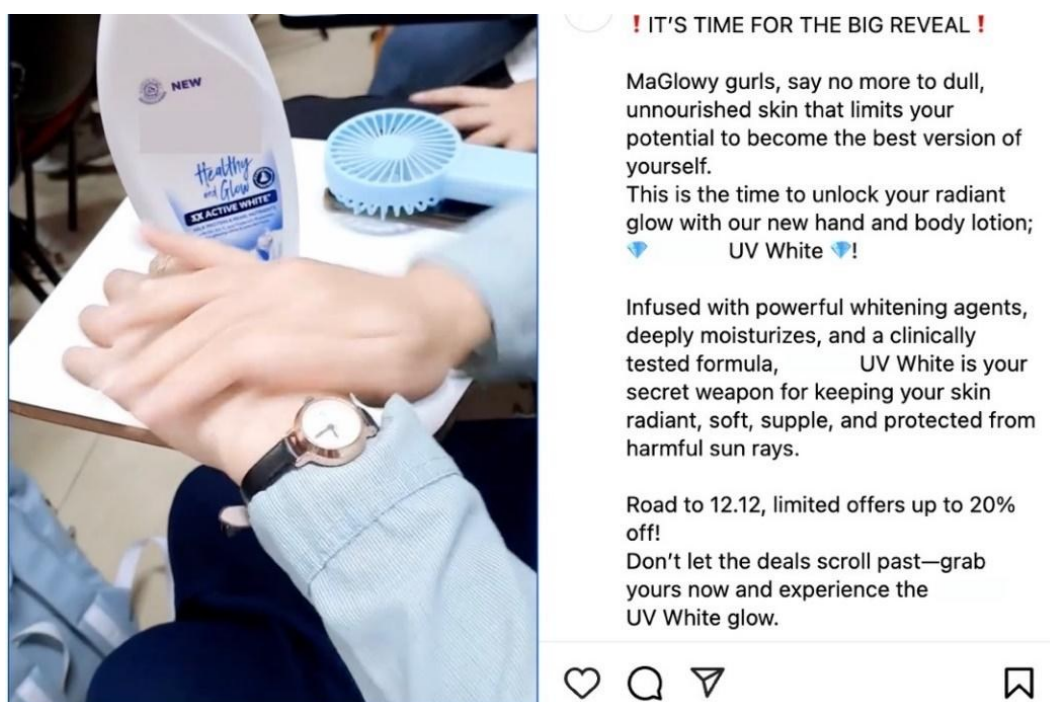


Figure 1. A Snippet of a Student's Portfolio
Source: Students' Portfolios 2024

This snippet demonstrates the student's ability to integrate storytelling into her content (see: **Figure 1**). She used visual elements to depict a woman with a busy schedule who is frequently exposed to sunlight, emphasizing the importance of skin hydration. The lotion

featured in the content is presented as a solution for the target audience's problem. In addition to storytelling, the content also includes a brief explanation of the product's features. This example shows how storytelling can highlight a problem faced by the audience and provide a meaningful solution (Oladimeji, 2025). Selecting topics that encourage students to reflect on real-life situations can also foster creativity (Bhandari, 2024). In the same vein, based on the transcript of the focus group discussion, the third lecturer (L3) as the practitioner lecturer, confirmed that content that incorporates storytelling tends to receive higher viewer engagement on social media. This type of content is generally more appealing and better aligned with the needs of the target audience. However, the practitioner lecturer (L3) also emphasized that:

"The content writing strategies used by one brand may not necessarily work for another. In-depth research, as well as trial and error, are needed to create engaging content" (L3, the practitioner lecturer)

This is also confirmed by the students during the focus group discussion. The students reported challenges in identifying suitable writing strategies for their selected brands. To address these challenges, the second lecturer (L2) highlighted the importance of soft skills in the course syllabus during the interview.

"I think this course also needs to include discussions on soft skills to support students' competencies as they prepare to enter the creative industry. Soft skills, in this context, may include the ability to work collaboratively in a group and make decisions related to content planning and strategy. " (L2, the second lecturer)

Despite some areas needing improvement, the students' portfolios indicate progress in achieving the learning objectives, particularly in terms of applying research, developing content strategies, and using storytelling techniques.

Discussion

The role of lecturers in the Content Writing for Creative Industry Course extends beyond merely selecting published materials; it also involves conducting research, evaluating, adapting, and developing original course content. This reflects the view that lecturers or teachers can effectively act as syllabus designers (Kholturaeva, 2025). To fulfill this role, lecturers are encouraged to collaborate not only with fellow educators but also with subject specialists or industry experts to ensure that the syllabus aligns with students' specific needs, particularly their aspirations to work as content writers or entrepreneurs in the creative industry (Bakhronova, 2025; Kholturaeva, 2025). Therefore, the involvement of a practitioner lecturer during syllabus development is essential to ensure its relevance to current industry demands. Moreover, to improve the effectiveness of the course, conducting a needs analysis prior to syllabus development is highly recommended (Abdallah, 2025).

The course objectives, such as content analysis, storytelling, and publishing content on social media, are clearly aligned with the lecturers' goals, especially their emphasis on enhancing students' analytical and research abilities during content planning. In addition, the learning activities are designed not to isolate grammar instruction but rather to promote

communicative and collaborative learning through individual and group tasks, thereby developing students' critical and analytical thinking skills (Abdallah, 2025). The use of authentic materials from social media platforms further supports this goal by offering relevant, engaging, and real-world language models (Kholturaeva, 2025). In particular, the use of Instagram videos provides dynamic visualizations that enhance student engagement and understanding (Haq & Irawati, 2022).

Instagram is known for its ease of use, creative potential, and engaging experience. However, it may be less effective for shy or less confident students, who tend to complete tasks without fully expressing themselves (Setia & Fajriana, 2022). This concern is evident in the analysis of student portfolios, where most students focused on describing product features with limited use of visual elements or storytelling techniques. As a result, their content often lacked engagement and relevance to the target audience. In content writing, students must understand their audience in order to craft meaningful messages. They should be aware of who they are writing for, why they are writing, and what purpose their content serves. Most importantly, they need to provide solutions to the audience's problems (Anyassari, 2022). Developing these skills requires strong research abilities, which help students gather accurate information and create credible content (Fitria, 2024). For this reason, lecturers consistently emphasized the importance of in-depth research during the content planning stage.

While students generally found the course relevant, engaging, and industry-oriented, especially due to the inclusion of a practitioner lecturer, there are still areas for improvement. Students expressed a need for more in-depth discussion on visual elements and technical aspects of content writing, such as writing effective hooks and applying SEO strategies. On the lecturers' side, the need for a more detailed rubric for assessing collaborative tasks and improved time management for peer review sessions were noted as areas for refinement. Lecturers also highlighted the importance of integrating soft skills into the course to address these challenges and better support students' professional readiness. These include collaboration, peer feedback, and decision-making, which are crucial for both academic success and career development in the creative industry (Agadzhanova, 2025).

In conclusion, the course evaluation indicates that the Content Writing for Creative Industry Course has successfully met most of the students' learning objectives and expectations. This evaluation, supported by the analysis of the syllabus and student portfolios, also reveals several key areas for enhancement. These include conducting a comprehensive needs analysis prior to syllabus development, expanding discussion on visual and technical content elements, emphasizing in-depth research and storytelling techniques, improving assessment tools such as rubrics, ensuring better time management, and incorporating soft skills into the curriculum. These improvements will help strengthen the course as a model for teaching content writing in higher education, particularly within the context of the creative industry.

CONCLUSION

This study has several limitations, particularly in data collection and analysis. The collected data only include lecturer-based and student-based evaluations. Future research is encouraged to incorporate response-based and learning-based evaluations for a more

comprehensive analysis. Additionally, the needs analysis should ideally be conducted before syllabus development to ensure alignment with student needs. The study concludes that the syllabus was collaboratively developed based on the lecturers' research and an in-course needs analysis. Students responded positively, recognizing the relevance of course activities to real-world tasks in the creative industry. However, they emphasized the need for more discussion on visual elements to enhance engagement. Lecturers, including the practitioner lecturer, highlighted the importance of students' in-depth research during content planning and the need for more comprehensive coverage of storytelling to better engage the audience.

AUTHOR'S NOTE

The author declares that there is no conflict of interest regarding the publication of this article. The author confirms that the data and content of the article are free from plagiarism.

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