Case Method Model: Strategies for High School Students to Overcome Problems in Learning Poetry

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ARTICLE INFO	ABSTRACT
	Learning poetry serves a variety of purposes, including fostering fluency in spoken language, exposing students to a variety of teaching methods, exposing students to issues of global significance, and fostering an appreciation for different cultures. The purpose of this study is to identify effective strategies for helping high school students learn poetry using a case-method method. The research is a qualitative study. The data analysis procedure used in this study is an objective hermeneutic model which is divided into two analytical procedural models, namely (1) serial analysis and (2) detailed analysis. The participants were senior high school students from a private Palu high school in the 2022–2023 school year. For this study, thirty youngsters are taking part. First, students have trouble creating poetry, and second, they have trouble understanding poetry, both of which are significant issues in our research. The study's findings include (1) a case method model that helps students overcome their challenges with poetry writing, and (2) a case method model that helps students overcome their issues with poetry reading. Based on these results, it was determined that using a case method model to address the poetry-learning needs of students in class XI of senior high schools is highly effective in preparing them to produce poetry that adheres to established quality standards. Using proper poetry reading strategies, students are also adept at reading poetry accurately and appropriately.

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1. INTRODUCTION

The case method is defined as a learning method that leads students to actively participate in real or hypothetical problem situations, reflecting the type of practice naturally in the discipline being studied (Saleewong et al., 2012). The learning component inherent in the case method model is characterised by increased student engagement, wherein the teacher's role transitions from being a primary provider of knowledge to that of a facilitator or mediator. The implementation of this component is found in educational resources designed to enhance the overall proficiency of graduates in their respective professions. These resources aim to develop a range of skills and expertise specific to the profession, as well as provide knowledge that can be applied in practical settings (Yuberti, 2014). Additionally, personal

attributes such as personality traits, integrity, teamwork skills, and interpersonal abilities are also considered important aspects of this component.

The case method model aims to understand the phenomenon of what is experienced by research subjects holistically and by means of descriptions in the form of words and language in a special natural context and by utilizing various scientific methods. Case Method is a discussion-based participatory learning method to solve cases or problems. The application of this method will help students sharpen and improve critical thinking skills to solve problems and stimulate communication, collaboration, and creativity skills. Majeed (2013) argues that the case method is an alternative to teaching and learning activities with an implementation pattern in the form of case studies of problems related to lecture material originating from the organization's internal environment or from the external environment. The case method model in this research is limited to the application of groups of students who are given specific cases to be discussed together in order to find ideas for writing poetry. This method is also applied in groups of students who discuss their problems in overcoming difficulties in reading poetry well.

Poetry is a type of writing that uses rhythm to describe thoughts and feelings that stir the imagination and the five senses. All of that is important, and it is written down and said in an interesting and powerful way. Poetry is one of the most important ways to remember and make sense of human experience (Gloriani, 2006). The main goal of learning literature in school is to teach students how to think and feel about a literary work. Students should put more effort into learning literature so they can understand it better. It would be even better if students were taught how to use the growth of their personalities and the good values in literary works in their everyday lives. This would help achieve the goal of learning literature: to make students who like literature. Language skills involve four parts of skills, namely listening skills, speaking skills, reading skills, and writing skills. At school, it is very important for kids to learn and master these four skills. Writing is one of the most important skills for kids to learn. One of the most important things to teach kids about language is how to write. Also, being able to write well is very important in everyday life.

Writing is a linguistic ability that is utilized for indirect, not face-to-face communication with other people. Using language media with suprasegmental features, the author can communicate with the reader indirectly to express the author's views (Tarigan, 2013). Research by Jusslin (2020) found that many teachers and students have apprehensions against the instruction of poetry, exhibit misconceptions about its nature, or perceive it as superfluous. Considering these challenges, it was prudent to conduct research utilising the case method, thereby facilitating classroom discourse centred on real-life occurrences that have the potential to serve as sources of inspiration for poetic compositions. Following a thorough discussion and identification of intriguing themes, the students proceeded to compose poems encompassing a diverse range of topics, allowing them the freedom to select themes that aligned with their individual preferences. In order to assist students in navigating these challenges, a pragmatic approach to composing poetry is devised, namely by using current and pertinent scenarios encompassing social, political, criminal, environmental, and related domains.

This study raises practical ways of overcoming problems in learning poetry with a case method model in high school students to solve problems for students who struggle to write and read poetry. One of the factors causing the difficulty is the existence of an inner and physical structure of the poem, which requires a more in-depth analysis because there are parts that are difficult to understand because they have condensed forms that tend to take advantage of wordplay using figurative language (Liao, 2018). Another factor that influences writing literary works is an activity that requires ideas, imagination, and creativity because of the tendency towards fiction. Writing a literary work for high school students requires skill, so the written work is of good quality. For novice writers writing literary works is very difficult (Fitria et al., 2022). This is caused by an unfamiliarity in writing, moreover, the writing that is produced is related to literary works. Literary works are human creations that express the creator's thoughts, ideas, understanding, responses, and feelings about life in imaginative and emotional language.

According to Esten (2011), literature is the disclosure of artistic and imaginative facts as a manifestation of human life (and society) through language as a medium and has a positive effect on

human life. The activity of writing literary works, especially poetry, is a language skill activity in the four categories of language skills. Writing literature has its own level of difficulty compared to writing plain text, because writing literature, especially poetry, has special requirements, including diction or choice of words and rhymes. In poetry, diction or word choice is the selection of word forms that match the desired idea. In this sense, a person is required to choose a word accurately considering the relationship between the form of the word and the meaning of the word is not always one-to-one. Often a concept (meaning) is created in several forms, for example, the concept of 'happy' is symbolized by a form happy, like, joy, joy, and happiness. Conversely, a word form often represents more than one concept (meaning), for example, a wordshut up which represents the concept of 'no talking, no moving, no attitude'. In this first sense, the choice of words will deal with synonymous, hyponymous, and homonymous words (Supriyadi, 2020). Rhyme arises from the letters or words used in an array and stanza. Rhyme is sound similarity at the end of each line that can produce harmony (Salam, 2018).

Good writing requires not only preparation but also some degree of creative thought. Middle and high school students feel the same way about reading and writing (Jusslin, 2020). Furthermore, if writing is an integral part of the literary study process. If a student does not like studying literature, they probably won't like writing any form of literature, whether it be poetry, prose, or theatre. Students who develop their poetic skills and awareness of the world around them benefit greatly. Previous research has shown that not all students have a natural talent for writing poetry. When students' imaginations are stifled, they often struggle to express their thoughts. Some of them view poetry writing as an arduous and daunting task. The difficulty comes from having to determine diction and arrange rhyme and rhythm. Because of these circumstances, we decided to investigate more.

According to a study conducted by Bunda (2017), it was observed that students in the seventh grade at SMP Negeri 1 Pangsit, Sidenreng Rappang Regency, exhibited deficiencies in their ability to compose free-form poetry. The challenge of selecting appropriate language choices contributes to the difficulty of composing poetry. Within this context, a potential resolution to the issue of instructing high school pupils in the realm of poetry could perhaps be discovered through an examination of the contentious study pertaining to the use of a case method model in poetry composition. The primary objective of this study is to provide assistance to students who encounter difficulties in effectively articulating their thoughts and emotions through poetry expression. This study centres around the examination and analysis of real societal issues that are offered to students for discussion, taking into account the constraints imposed by the occurrence of cases at a particular level. This pertains to the challenges encountered by pupils in the process of acquiring proficiency in poetry.

2. METHODS

This study employs a descriptive qualitative approach, utilising a case method model or case studies, to identify and elucidate practical strategies for addressing the challenges encountered by secondary school pupils in their study of poetry. These challenges encompass both the composition and comprehension of poetic works. Creswell (2015) delineates that the qualitative approach of case study is distinguished by the extent of the case's limits, such as whether it encompasses individuals, groups, or activities.

The study used an objective hermeneutic model as its data analysis technique, which comprises two distinct analytical procedural models: (1) serial analysis and (2) thorough analysis. The process of serial analysis involves the deliberate selection and subdivision of cases into smaller units, followed by the interpretation of these units in order to gain a deeper understanding of the underlying meaning of the case. A comprehensive examination involves the systematic division of the text into consecutive sub-chapters, followed by an interpretation aimed at contextualising the case. This interpretation takes into account both internal and external meanings (Titscher, 2009).

Thirty participants involved in this model are high school students carrying out several stages of the process, namely; (a) identify the topic of the case to be discussed with the aim of finding and determining

the cases faced by students in learning poetry. (b) factual identification to find facts that cause students to be unable to write and read poetry properly and correctly, (c) direct observation in case of discussions by taking notes and recording each group. This relates to aspects of student behavior when discussing in groups, including student responses in listening to friends' presentations to test student participation in finding solutions.

3. FINDINGS AND DISCUSSION

Three useful methods were identified based on the steps of the case method model for dealing with the challenges of learning literature, particularly poetry. The first method includes practical ways of identifying cases faced by students in learning poetry, such as writing and reciting good and appropriate poetry; the second method includes practical ways of identifying facts that cause students to be unable to write and read poetry properly and correctly; and the third method includes practical ways of dealing with these facts.

With the first procedure, a practical way was found to overcome the two difficulties faced by students in learning poetry, namely difficulty in writing and difficulty reading poetry properly and correctly. Some practical ways to overcome students' difficulties in writing poetry through the case method are (1) understanding the physical and inner structure of the poem as a whole, (2) determining the theme of the poem from the case being discussed, (3) compiling the framework of the poem, (4) doing the diction or determining the right choice of words based on the theme of the poem from the case being discussed, (5) determine the rhyme and rhythm of the poem, (6) determine the message or message of the poem.

In order to write good and interesting poetry practically, students are equipped with knowledge about the physical structure and inner structure of poetry. Knowledge The physical structure of poetry consists of (1) diction which means choosing the right words or choosing the right words to represent the poet's feelings; diction is used to express ideas in words, lines, and stanzas to produce beautiful poetry. (2) figure of speech is a figurative language that describes or conveys connotative meanings or not actual meanings such as personification, metaphor, metonymy, sarcasm, and others. (3) Typography is the structure of the poem, a unique form that has a special meaning conveyed by the poet, such as the shape of the face, zig-zag, and so on. (4) imagery is a visual description by using the five senses when students write poetry, to bring readers to feel the real atmosphere and impression of the poetry they write. Imagery is divided into six, namely sight, hearing, touch, smell, taste, and movement. (5) rhyme or arrangement of sounds at the end of a word. This is often found in old poetry, for example: rhymes a,a//a,a, or ab//ab.

In addition to the physical structure of poetry, students are also given knowledge about the inner structure of poetry which includes theme, feel, tone, and message. The main theme or idea is an important element that builds poetry. From the theme, the poet can express and develop their feelings into a poem. Sense is something that is being felt or experienced both physically and psychologically, for example sad, happy, upset, and so on. It is from this feeling that students are introduced to words that come from their feelings, so they can start writing poetry. The tone is a way of voicing poetry, which contains elements of rhythm, tempo, and rhythm. Types of tone include (a) melancholic: low, slow, and deep; (b) romantic: low/high and feeling happy, (c) patriotic: high and loud; (d) cynical: low, slow, and cynical; (e) demonstrative; tall and shows a refusal. And the last inner structure is the mandate which is the message the poet wants to convey to the reader or listener.

The second procedure is a practical way to overcome students' difficulties in reading poetry through the case method are (1) knowing and understanding the structure of poetry presentation, (2) knowing the theme and meaning of the poem to be read, (3) knowing and understanding and rhyme, rhythm, and poetic diction, and (4) knowing and understanding good poetry reading techniques and precisely includes vocals, articulation, intonation, expression, movement, and appreciation.

Based on the findings of the case study results in overcoming the difficulties of high school students in reciting poetry properly and precisely are determined by one's skill or intelligence in

reciting poetry. The person's skills and knowledge concern the technique and structure of poetry presentation. This is in line with Agustan's thought (2007) which states that the structure of poetry presentation includes four techniques, namely (a) reading techniques, (b) moving techniques, (c) breathing techniques, and (d) improvisational techniques. To overcome students' problems in reading poetry, students can know and understand practical ways of reading techniques, moving techniques, breathing techniques, and improvisational techniques.

3.1 Practical Ways of Reading Techniques

Poetry reading techniques are more dominantly determined by the potential and expertise of a poetry reader in interpreting the meaning of poetry. After analyzing the meaning or interpretation, it is continued with articulation, intonation, expression, and appreciation exercises. The expression consists of facial expressions (mimics) and body expressions (gestures). Gestures are needed to strengthen characters in narrative poetry, for example, poems with the themes of stories, tragedies, ballads, pamphlets, and so on.

Several poems that require gesture techniques include the poem Singing the Angsa by W.S. Rendra, My Indonesian Poetry by Hamid Jabbar, Amuk, O, and Kapak poems by Sutardji Calzoum Bachrie, and Subversion Poetry by Widji Tukul. In the poem "Nyanyian Angsa", when there is a dialogue between Maria Zaitun, a prostitute who is hit by the lion king, the reader of the poem will form an expression of pain, so changes in painful gestures are needed, bending or limping. Although gestures are synonymous with drama, in poetry gestures are limited to narrow movements, simply by bending slightly, feeling the stomach or the part of the body that is depicted as sick.

From the results of case studies, observations, and interviews, it was found that several stages were practiced by high school students in Palu City in reading poetry with good and appropriate techniques, namely:

Table 1. The result of case studies

No.	Stages	Student Activity	Results
1.	Text interpretation exercises	Reading in the heart Read slowly Read aloud	Students are able to find the meaning of poetry in every word, line and stanza
2.	Articulation exercises	Clarify the pronunciation of vowels and consonants in each word, line and stanza	Students are able to clearly pronounce each vowel and consonant letter in each word, array, and stanza.
3.	Intonation exercises	Read in low, medium, and high pitch	Students are able to read poetry texts in low, medium, and high tones
4.	Tempo practice	Read slowly, moderately, and quickly	Students are able to read poetry texts slowly, low, medium, and fast
5.	Expression exercises	Read by adjusting expressions and gestures according to the meaning of the poem	Students are able to read poetry texts by adjusting expressions and gestures that match the meaning of poetry

6.	Appreciation exercise	Read with full appreciation of the meaning of each word, line, and stanza of poetry.	Students are able to read poetry texts with appreciation according to the meaning of each word, line, and verse of the poem.

Based on the description in the table it can be concluded that a practical way to read poetry properly and correctly is by doing the stages of text interpretation exercises, articulation exercises, intonation exercises, tempo exercises, expression exercises, and appreciation exercises.

3.2 Practical Ways of Moving Techniques

The technique of moving in reciting poetry has principles of motion that are different from playing in drama. This principle includes the limitation of motion and space for movement. Movement limitations include body movements that do not have to correspond to the meaning of each word, line, and stanza of poetry, to avoid excessive movement. The space for movement is the major and minor stages. The major stage includes the entire stage where they are performed, and the minor stage is the space for the poetry reader to move on the major stage. In drama it is called stage control or space awareness.

Stage control functions to control the movement that does not have to control the entire stage. It is enough to move with a line of motion that corresponds to the meaning of the poem. The line of motion includes forwards, backwards, and to the right and left. Mastery of the stage is not occupying the entire stage, but moving on the minor stage lines which are the floor pattern of the movement of a poetry reader. Do not make excessive movements that actually lead to interpretations of motion, not to the interpretation of the words or lines that are read. Mastery of the stage also considers motion by adjusting the length and shortness of the text of the poem being read. Indeed, it is not as important as motion in drama, but it is needed under certain conditions, such as moving from one side to the other so that it causes the movement of the whole body, even if only with minor movements.

Based on this description, the technique of moving in reading poetry consists of three namely; minor moves, major moves, and mixed moves. Practically these three movements can be combined by students reading poetry. Minor movements include limb movements such as pointing, shaking, glaring, blinking and other small movements. Major movements are expanding or widening movements such as stepping, shifting left, forward, jumping, and so on. Mixed motion is a combination of widening motion with limited or small motion.

For Based on case studies through observation and interviews, it was found that several stages were practiced by high school students in Palu City regarding moving technique exercises when reciting poetry, namely:

Table 2. Stages on moving technique exercise in reciting poetry

No.	Stages	Student Activity	Results
1.	Major motion exercises	Students perform broad movements such as walking, stepping, jumping, bending, crouching, turning, etc	Students are able to perform broad movements such as walking, stepping, jumping, bending, crouching, turning, etc
2	Minor motion exercises	Students make narrowing or limited movements such as muttering, looking right, left, up and down, nodding, pointing, blinking, glaring, etc.	Students are able to narrow or limited movements such as muttering, turning right, left, up and down, nodding, pointing, blinking, glaring, etc.

No.	Stages	Student Activity	Results
3	Mixed motion exercises	Students combine widening and narrowing movements, among others, walking while muttering, turning while glaring and blinking, jumping while pointing, etc.	Students are able to combine widening and narrowing movements, among others, walking while muttering, turning while glaring and blinking, jumping while pointing, etc.
4	Spontaneous movement exercises	Students make reflex, sudden, and shocking movements.	making reflexive, sudden, and shocking movements.
5	Slow motion exercise	Students make slow motion or slow motion or resemble shadow movements.	Students are able to do slow motion or resemble shadow movements.

3.3 *Practical Ways of Breathing Techniques*

Students are taught both speed reading and intonation reading to help them learn and master breathing methods. Students can learn to control their breathing to maintain crisp speech in this way. Breathing exercises consist of three phases: inhalation, holding, and exhalation. The procedure is to be discussed among students prior to their implementation. Students were also reminded to take deep breaths before pausing to recite poems so that they wouldn't tyre out too quickly. Contemporary poetry by Indonesian poets such as Sutardji Calzoum Bachri, Widji Tukul, Emha Ainun Nadjib, and others, requires optimum processing of respiration.

In the next stage, students are directed to hold their breath to prevent words and sentences from being cut off when it is not time to stop. This technique makes it easier for students to be able to read one line of poetry in one breath. It depends on the meaning and type of poetry.

The results of case studies and observations and interviews found several stages practiced by high school students in Palu City in practicing breathing techniques when reciting poetry, namely:

Table 3. Stages in practicing breathing techniques

No.	Stages	Student Activity	Results
1.	Breathing exercise	Students do deep breathing exercises Diaphragm	Students are able to inhale properly by holding the breath in the diaphragm
2	Breath holding exercise	Students do breath-holding exercises that are accommodated in the diaphragm	Students are able to hold the breath that is accommodated in the diaphragm correctly
3	Breathing exercise	Students do exercises to release or exhale slowly and with a bang	Students are able to release or exhale slowly and correctly.

3.4 *Practical Ways of Improvising Techniques*

The improvisation technique is a practical way to overcome the problems experienced by high school students when reading poetry. It can be said that the improvisation technique is a technique to overcome the weaknesses of a poetry reader on stage. As beginners, students experience mental and psychological problems as well as stage fright when reading poetry, which affects their reading technique. Some students still looked down because they were unable to see the audience, and some

were unable to continue reading because they lost control. Improvisation techniques are divided into two, namely, improvisational techniques for reading and improvisational techniques for moving.

In a stage play, improvisational techniques help players to get around dialogue that is forgotten while playing, but in poetry readings, it is not really needed if the reader is still focused on the text in front of him. Improvisational techniques in reading poetry may not change the text of the poem, but only correct reading errors and strengthen interpretation for suitability of intonation, articulation, expression, and appreciation.

Based on case studies, observations, and interviews, it was found that several stages were practiced by high school students in Palu City in practicing improvisational techniques when reading poetry, which are described in the following table.

Table 4. Stages in Practicing improvisational technique

No.	Stages	Student Activity	Results
1.	Improvisational exercises while reading	Students do improv exercises to correct mistakes when reading poetry texts	Students are able to improvise to correct mistakes when reading poetry texts
2	Improvisational exercises in motion	Students do improvisational exercises to correct mistakes when reading poetry and to adjust the movements to the reading.	Students are able to improvise to correct mistakes when moving when reading poetry and to adapt the movement to the reading.

The pedagogy around poetry instruction appears to prioritise communication, expression, and contemplation over the analysis of specific linguistic approaches and deconstructing the poem (Xerri, 2016). The diverse interpretations associated with poems and the myriad of ways in which a poem can be conveyed facilitate opportunities for artistic expression. According to Benton (2000), it has been observed that poems frequently possess a prescriptive nature, leading to their inclusion in the curriculum. However, this practise restricts the opportunity for in-depth exploration of other more pertinent poetry within the classroom setting. The relevance of poetry for pupils is frequently deficient, necessitating a requirement for poetry to be animated (Stevens and McGuinn, 2004).

The process of creating meaning in poetry can be analysed through a multimodal approach. According to Gordon (2004) and Steele (2014), poetry can be animated and given a three-dimensional quality by various means, such as verbal communication, written language, visual representations, bodily movements, and symbolic indications. Nevertheless, poetry is frequently linked with particular forms of analysis and the replication of teachers' interpretations within the educational setting. This tendency might result in poetry being approached in a mechanical manner, rather than being seen as a platform for creative expression and introspection (Xerri, 2017). This phenomenon leads to a decline in the significance of poetry among students, resulting in reduced opportunities for the generation of creative ideas and an increase in passive learning tendencies (Hennessy and McNamara, 2011). The teaching of poetry is a significant challenge within curriculum that places a strong emphasis on evaluation. Teachers have the capacity to actively participate in intellectually stimulating conversations with students. By facilitating group discussions on poems, students are provided with an opportunity to engage in meaningful dialogues.

4. CONCLUSION

The task of creating and comprehending poetry is frequently a source of difficulty for high school pupils. However, the case approach offers a pragmatic solution to address this particular obstacle. Equipping students with knowledge on both the external and internal components of poetry might assist them in addressing their challenges when engaging with this particular literary form. Language

strategies, such as metaphors, similes, and alliteration, along with the use of specific typefaces, the incorporation of vivid imagery, and the utilisation of rhyme schemes, collectively contribute to the construction of poetry's tangible form. The internal framework of a poem is comprised of its thematic elements, emotional undertones, tonal qualities, and overarching meaning. The assistance provided to high school students in addressing their challenges with poetry reading can be categorised into four distinct strategies. The four techniques encompassed in this study are as follows: (1) reading techniques, (2) movement techniques, (3) breathing techniques, and (4) improvisational tactics. Engaging in the process of text interpretation, articulation, intonation, pacing, expression, and enjoyment can facilitate the development of fluent and precise poetry reading skills. Engaging in major motion exercises, minor motion exercises, and mixed motion exercises can facilitate the development of movement patterns that are conducive to the art of reading poetry. Engaging in the practise of respiratory exercises, such as controlled breathing, breath retention, and sudden exhalation, can significantly enhance the efficiency of one's respiratory function. Engaging in spontaneous movement exercises alongside the recitation and delivery of poetry offers tangible approaches to cultivate improvisational abilities. This study primarily focuses on the identification of successful tactics aimed at facilitating the learning of poetry among high school students, utilising a case-method approach. Further investigation is warranted to delve more comprehensively into the impact of the case method on enhancing students' motivation and proficiency in reading poetry.

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