

Environmental Case Method in Learning Poetry of Students at Senior High School: An Ethnoecological Literature Study

Agustan¹, Juniati², Andi Bismawati³, Masyitha Madani A.T.Syam⁴

¹ Universitas Tadulako, Palu, Indonesia; agustanpalu@untad.ac.id

² Universitas Tadulako, Palu, Indonesia; juniatinhia@gmail.com

³ Universitas Tadulako, Palu, Indonesia; andibisma71@gmail.com

⁴ Universitas Hasanuddin, Makassar, Indonesia; masyitha300699@gmail.com

ARTICLE INFO

Keywords:

case method;
poetry learning;
ethnoecological literature

Article history:

Received 2024-03-17

Revised 2024-06-20

Accepted 2024-06-24

ABSTRACT

Literature and poetry play a crucial role in education by fostering students' sensitivity and reasoning towards literary works. This study aims to explore and describe practical approaches for teaching poetry using the environmental case method to students at SMA Negeri 1 Palu. This is a qualitative study, with data collected from class XI students during the 2022/2023 academic year through discussions and activities involving the case method. The descriptive qualitative method was employed to address two primary challenges: (1) students' difficulty in writing poetry and (2) students' difficulty in reading poetry. The findings reveal practical strategies to overcome these challenges by integrating environmental cases into the case method model. Specifically, this method helps students improve their poetry writing and reading skills by contextualizing poetry within real-world environmental issues. The implications of this research suggest that employing the environmental case method can enhance poetry teaching strategies broadly, making poetry more accessible and engaging for students. By applying this method, students can develop their poetry writing and reading abilities, thereby enriching their overall literary experience and appreciation.

This is an open access article under the [CC BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license.



Corresponding Author:

Agustan

Universitas Tadulako, Palu, Indonesia; agustanpalu@untad.ac.id

1. INTRODUCTION

Literature and poetry serve as fundamental tools in education, nurturing students' sensitivity and critical thinking by connecting them deeply with human experiences and the natural world. In the context of modern educational practices, integrating these literary forms with innovative teaching methods is essential to engage students effectively. The Environmental Case Method, which combines real-world ecological issues with literary education, offers a unique and powerful approach to teaching poetry. This method not only enriches students' understanding of literary techniques but also fosters a greater awareness of environmental issues, thereby promoting a holistic educational experience.

This study explores the application of the Environmental Case Method in teaching poetry to senior high school students through an ethnoecological literature framework. By integrating local ecological themes and cultural elements into poetry lessons, this approach aims to enhance students' literary skills and environmental consciousness. Previous research has shown that contextualizing learning within students' immediate environment and cultural background significantly improves engagement and comprehension (Johnson et al., 2023). This research builds on these findings, offering practical strategies for overcoming common challenges in poetry education, such as difficulties in writing and reading poetry, while simultaneously fostering a deeper connection to environmental and cultural contexts.

Problematics comes from the word problem which can be interpreted as an issue or problem (Sabri, 2005: 33). Learning, according to Kunandar (2007: 287), is a process of interaction between students and the environment so that there is a change in behavior towards the better. Therefore, learning problems are obstacles or issues in the teaching and learning process that must be solved in order to achieve maximum goals. In the context of poetry education, these problems often include difficulties in understanding complex literary devices and themes, which can hinder students' ability to fully engage with and appreciate poetry (Glazer, 2021). Addressing these learning problems requires innovative teaching methods that can bridge the gap between students' current abilities and the desired learning outcomes (Bransford, Brown, & Cocking, 2000).

For instance, incorporating real-world issues into the learning process, such as environmental case studies, can provide relatable and tangible contexts that make abstract literary concepts more accessible to students (McLaughlin & DeVoogd, 2004). This approach not only aids in overcoming learning obstacles but also aligns with contemporary educational goals of fostering critical thinking and problem-solving skills (Darling-Hammond et al., 2020). By effectively addressing learning problems through such innovative strategies, educators can enhance students' academic performance and promote a more profound appreciation for literature.

The case method is a teaching approach that engages students in real or hypothetical problem scenarios, mirroring the experiences typical of the discipline under study (Saleewong et al., 2012). In this method, students take on a more active role, while the teacher shifts to the role of facilitator or mediator. This approach is integrated into educational tools that enhance the final competencies of graduates, equipping them with the necessary skills and expertise for their professions. It emphasizes using knowledge as a practical tool in professional practice and developing personal attributes such as personality, honesty, teamwork, and interpersonal skills (Yuberti, 2014). This method ultimately aims to produce well-rounded professionals who are adept in their fields and possess strong ethical and interpersonal capabilities.

Poetry, as a literary work, expresses thoughts that arouse feelings, which stimulate the imagination of the senses in a rhythmic arrangement (Rahmayanti, 2006). It conveys complex emotions and ideas in a condensed, often symbolic language that can evoke powerful responses from readers. The rhythm and meter of poetry not only enhance its aesthetic appeal but also aid in emphasizing certain themes and emotions, making the reading experience more immersive and impactful. All of that is something important, which is recorded and expressed, conveyed interestingly and impressively. Poetry is the recording and interpretation of important human experiences in their most memorable form (Gloriani, 2006:3). It captures the essence of significant moments and universal truths, allowing readers to connect with the poet's perspective and reflect on their own experiences. Furthermore, poetry's ability to distill complex emotions into concise and evocative language makes it a unique and powerful form of expression that continues to resonate across cultures and generations (Eagleton, 2012).

Literature learning in schools primarily aims to cultivate students' sensitivity and reasoning towards literary works, emphasizing the importance of understanding and appreciating these works. This educational goal is not only about improving students' comprehension but also about enabling them to derive personal growth and apply the positive values found in literature to their daily lives. Language skills, which include listening, speaking, reading, and writing, are crucial for students to master. Among these, writing skills are particularly vital as they facilitate indirect communication of ideas and emotions,

enhancing students' ability to express themselves effectively (Tarigan, 2013). Despite this, many students find writing, especially poetry, challenging due to its complex structure and use of figurative language.

Ethnoecological literature, a multidisciplinary approach combining ethnography, ecology, and literature, offers a novel method for teaching poetry. Ethnography explores cultural aspects, ecology examines human-environment interactions, and literature captures these elements creatively. The integration of these fields through the case method model in ecological-themed literary works presents a unique educational strategy. This approach not only aims to improve students' poetry writing skills but also incorporates local aspects from Palu City, a region with significant ecological issues. Previous studies, such as those by Mentari Muliati Bunda, have highlighted difficulties in poetry writing among students due to challenges in selecting appropriate diction (Bunda, 2020). This research builds on these findings by introducing practical solutions through the ethnoecological case method.

Specifically, this research addresses two main objectives: (1) the application of the case method model to enhance the skills of writing ecological-themed literary works, and (2) the use of ethnoecological literature as a new approach to include local elements in poetry writing. These local elements encompass cultural wisdom such as the Kaili customary rules, folk songs, and other traditional aspects. The study aims to overcome common problems in poetry learning, such as students' difficulties in writing and reading poetry, by providing practical methods that engage students with current issues like social, political, and environmental themes. This innovative approach seeks to enhance students' creative thinking, sensitivity to their environment, and overall literary skills, addressing gaps in current teaching methods and contributing new insights to the field of literary education.

2. METHODS

This research adopts a descriptive qualitative approach, utilizing the case method or case study model to identify and describe practical strategies for overcoming the challenges high school students face in learning poetry, particularly in writing and reading. The case method aims to holistically understand the experiences of the research subjects through descriptive narratives in natural contexts, employing various scientific methods. This participatory learning method enhances students' critical thinking skills, problem-solving abilities, and stimulates communication, collaboration, and creativity.

According to Majeed (2013), the case method serves as an alternative teaching and learning activity involving case studies related to course material from internal or external organizational environments. Creswell (2015) differentiates case study-type qualitative methods based on the boundaries of the case, whether it involves an individual, a group, or an activity. In this study, the case method is applied to groups of students who are given specific cases to discuss and generate ideas for writing poetry. Additionally, this model is employed to address the challenges students face in reading poetry effectively. By focusing on real-world problems presented to students for discussion and analysis, this research directly relates to the difficulties encountered by students in learning poetry. This method ultimately aims to enhance students' overall proficiency in poetry through active engagement and practical application.

The data analysis procedure used in this research is the objective hermeneutic model, which is divided into two analysis procedures: (1) sequential analysis and (2) detailed analysis. Sequential analysis involves breaking down cases into smaller units and interpreting them to find clarity in their meaning. Detailed analysis involves dividing the text into chapters and subsections, then interpreting them to find the contextual meaning of the case by considering both internal and external meanings (Titscher, 2009: 96). This approach helps in solving poetry learning problems collaboratively within student groups, fostering the development of their skills and enabling them to experience the direct benefits of case method learning.

The student participants in this study are high school students aged 16-18, who have varying levels of previous experience with poetry. The research process includes several stages: (a) identifying case topics for discussion to determine issues faced by students in learning poetry, (b) identifying factual causes of students' difficulties in writing and reading poetry properly, and (c) direct observation of case discussions, including note-taking and recording within each group. These stages assess student behavior

during group discussions, including their responses to presentations and their level of participation in finding solutions.

Through this methodology, the study aims to enhance students' independence and creativity in generating ideas, as well as their ability to collaborate and accept groupmates' opinions, resulting in improved quality and engagement in their poetry work. This novel approach provides a practical solution to the identified gaps in poetry education, offering insights into effective teaching strategies that integrate real-world issues with literary learning.

3. FINDINGS AND DISCUSSION

Following the steps of the case method model to tackle the challenges of learning literature, especially poetry, three practical procedures have been identified. The first procedure entails pinpointing the specific difficulties students encounter in accurately writing and reading poetry. The second procedure centers on uncovering the root causes that impede students' ability to effectively write and read poetry. The third procedure involves directly observing the case discussion process within each student group.

Through the first procedure, practical solutions were found to address two main difficulties in learning poetry: writing and reading poetry properly and appropriately. The practical steps to help students overcome difficulties in writing poetry through the case method model include: (1) understanding the physical and inner structure of the poem as a whole, (2) determining the poem's theme based on the case discussed, (3) composing an outline of the poem, (4) selecting appropriate diction based on the poem's theme, (5) establishing the poem's rhyme and rhythm, and (6) defining the poem's message or mandate.

To practically write good and engaging poetry, students are provided with knowledge about both the physical and inner structures of poetry. The physical structure of poetry includes: (1) diction, which refers to the selection of words that effectively convey the poet's emotions and ideas, (2) figurative language, which uses connotative meanings through personification, metaphor, metonymy, sarcasm, etc., (3) typography, which pertains to the unique structure and form of the poem, (4) imagery, which involves using sensory descriptions to create vivid impressions, and (5) rhyme, which is the pattern of sounds at the ends of lines.

In addition to the physical structure, students also learn about the inner structure of poetry, which encompasses theme, feeling, tone, and mandate. The theme is the central idea that shapes the poem. Feelings are the emotions expressed by the poet, such as sadness or joy. Tone refers to the way the poem is voiced, including elements of rhythm and tempo, and can vary from melancholic to demonstrative. The mandate is the message or lesson the poet intends to convey.

The second procedure provides practical ways to overcome students' difficulties in reading poetry through the case method model. This includes: (1) understanding the structure of poetry presentation, (2) knowing the theme and meaning of the poem, (3) comprehending the rhyme, rhythm, and diction of the poem, and (4) mastering effective poetry reading techniques, such as vocalization, articulation, intonation, expression, movement, and appreciation.

Based on the findings of the case study, overcoming high school students' difficulties in reciting poetry effectively is determined by their skill and proficiency in poetry reading. This aligns with Agustan's (2007) opinion, highlighting the importance of techniques in poetry presentation, including reading, movement, breathing, and improvisation techniques. By understanding and applying these practical methods, students can improve their ability to read and appreciate poetry. This holistic approach addresses the technical aspects of poetry and enhances students' overall engagement and enjoyment in learning literature.

3.1. Practical Ways of Reading Techniques

The technique of reading poetry is primarily influenced by the performer's potential and expertise in interpreting the poem's meaning. After interpreting the poem, the process continues with practicing articulation, intonation, expression, and appreciation. Expression includes both facial expressions (mimic) and body expressions (gesture). Gestures enhance the portrayal of characters in narrative poetry, such as poems based on stories, tragedies, ballads, and similar themes.

Some poems that necessitate gesture techniques include "Nyanyian Angsa" by W.S. Rendra, "Indonesiaku" by Hamid Jabbar, "Amuk, O, dan Kapak" by Sutardji Calzoum Bachrie, and "Subversi" by Widji Tukul. In "Nyanyian Angsa," during a dialogue between Maria Zaitun, a prostitute attacked by a lion, the performer should convey a painful expression, requiring gestures of pain, such as bending or limping. Although gestures are often associated with drama, in poetry, they are limited to subtle movements, such as slight body bends or palpating the part of the body described as being in pain.

From the results of a case study, observations and interviews revealed several stages practiced by Class XI students of SMA Negeri 1 Palu in reading poetry with good and proper techniques, including:

Table 1. Student Reading Techniques

No.	Step	Student Activity	Result
1.	Text Interpretation	Reading silently Slow voice reading Reading aloud	Students are capable of discerning the poetic meaning of each word, line, and stanza.
2	Articulation Practice	Clearly pronouncing vowels and consonants in each word, verse, and stanza	Students can clearly pronounce each vowel and consonant in every word, line, and stanza.
3	Intonation Practice	Reading in low, medium and high tones	Students can read the poetry text aloud using low, medium, and high tones.
4	Tempo Practice	Reading slowly, moderately, and quickly	Students can read the poetry text aloud at slow, moderate, and fast paces.
5	Expression Practice	Reading by adjusting mimic and gesture according to the meaning of the poem	Students can read the poetry text aloud while adjusting their facial expressions and gestures to match the poem's meaning.
6	Appreciation Practice	Reading with full appreciation of the meaning of each word, line, and stanza of the poem	Students can read the poetry text aloud with appreciation, reflecting the meaning of each word, line, and stanza.

3.2. Practical Ways of Moving Techniques

Movement techniques in performing poetry have distinct principles compared to those in drama. These principles include movement limitation and movement space. Movement limitation involves body movements that do not necessarily correspond to the meaning of every word, line, and stanza of the poem to avoid excessive gestures. Movement spaces consist of the major and minor stages: the major stage encompasses the entire performance area, while the minor stage is the specific space where the performer moves within the major stage. In drama, this concept is known as stage control or space consciousness.

Stage control helps manage movements so they do not dominate the entire stage. It is sufficient to move in ways that align with the poem's meaning, following lines of movement that include forward, backward, and lateral directions. Stage control involves using the minor stage, which is the floor pattern of the performer's movements, ensuring that gestures do not overshadow the interpretation of the words or lines being read. It also takes into account the length of the poetry text being read. While not

as crucial as movement in drama, it is necessary in certain situations, such as transitioning from one side to another, which involves complete body movement, even with minor gestures.

Based on this description, the movement techniques in reading poetry consist of three types: minor movement, major movement, and mixed movement. Practically, students can combine these three movements during poetry reading performances. Minor movements include small gestures such as pointing, shaking, glaring, blinking, and other subtle actions. Major movements involve broader or more extensive actions such as stepping, shifting to the left, moving forward, jumping, and so on. Mixed movements combine broad motions with limited or small gestures.

Based on case study observations and interviews, several stages practiced by Class XI students of SMA Negeri 1 Palu in mastering movement techniques for poetry performances were identified, which are:

Tabel 2. Student Moving Techniques

No.	Step	Student Activity	Result
1.	Major Movement Practice	Students perform wide movements such as walking, stepping, jumping, bending, squatting, turning, etc.	Students can execute broad movements such as walking, stepping, jumping, bending, squatting, and turning.
2	Minor Movement Practice	Students perform constricted or limited motions such as mouthing, turning their heads to the right, left, up, and down, nodding, pointing, blinking, glaring, etc.	Students can perform constrained or limited motions such as mouthing words, turning their heads in various directions, nodding, pointing, blinking, and glaring.
3	Mixed Movement Practice	Students combine wide and narrow movements such as walking while mouthing, turning while glaring and blinking, jumping while pointing, etc.	Students can combine wide and narrow movements, such as walking while mouthing words, turning while glaring and blinking, and jumping while pointing.
4	Spontaneous Motion Practice	Students perform reflex, sudden, and shock-powered actions.	Students can carry out reflexive, sudden, and shock-powered actions.
5	Slow Motion Practice	Students perform slow motion or shadow-like movements.	Students can perform slow-motion or shadow-like movements.

3.3. Practical Method for Breathing Techniques

To learn and master breathing techniques, students are instructed in two methods: fast reading and intonative reading. Fast reading trains students to pace their breathing to support sustained speech, while intonative reading emphasizes varying pitch and tone to maintain listener interest. These methods help students regulate their breathing, ensuring clear articulation for the audience. Proper breathing techniques keep their voice strong and steady throughout the reading.

Breathing involves three stages: inhaling, holding the breath, and exhaling. Inhaling deeply fills the lungs with air, allowing students to maximize their lung capacity. Holding the breath helps regulate and modulate the airflow, providing better control over the duration and strength of their speech. Exhaling ensures smooth and consistent speech delivery, preventing abrupt stops and maintaining a steady vocal flow. Students practice these stages to enhance breath control, which is crucial for effective oral presentations and readings. Improved breath control not only supports clear articulation and projection but also reduces anxiety and enhances overall vocal performance. Through consistent

practice, students can achieve a more dynamic and expressive reading style, capable of engaging and maintaining the listener's attention.

Students are encouraged to discuss the breathing technique before practicing it, fostering a collaborative learning environment where they can exchange insights and strategies. This discussion aids in understanding the purpose and mechanics of each stage, enabling more effective application during practice. Group practice allows for feedback from peers and instructors, further refining their breathing skills for clearer and more impactful articulation.

Additionally, students are taught to inhale properly, facilitating natural pauses when reading poetry and preventing fatigue. Proper inhalation techniques allow students to manage their breath efficiently, which is especially important during longer readings to maintain vocal strength and clarity. Certain works by Indonesian poets, such as those by Sutardji Calzoum Bachri, Widji Tukul, and Emha Ainun Nadjib, require advanced breath control due to their complex structures and demanding performance styles. These poets often employ intricate rhythms and extended lines, challenging the reader to sustain breath over longer phrases. By mastering these techniques, students can deliver more powerful and evocative performances, capturing the emotional depth and nuanced meanings of the poetry. Effective breath control also enables students to emphasize key moments in the text, enhancing the overall impact of their recitations. Through practice and feedback, students learn to adjust their breathing to the specific demands of each poem, ensuring a polished and professional delivery.

In the next stage, students are guided to hold their breath to avoid cutting off words and sentences, enabling them to read one line of a poem in a single breath. This technique depends on the meaning and type of poem.

The case study, through observation and interviews, identified several stages practiced by Class XI students of SMA Negeri 1 Palu in developing their breathing techniques for poetry reading. They are:

Table 3. Student Breathing Techniques

No.	Step	Student Activity	Result
1.	Inhaling Practice	Students practice taking a breath by holding it in the diaphragm.	Students are able to inhale and hold the breath in their diaphragm.
2	Holding Breath Practice	Students practice holding their breath in the diaphragm.	Students are able to maintain the breath held in their diaphragm.
3	Exhaling Practice	Students practice releasing or exhaling slowly and sharply.	Students are able to release or exhale the breath slowly and sharply.

3.4. Practical Ways of Improvising Techniques

The improvisation technique offers a practical solution to the challenges high school students encounter when reading poetry. It addresses the weaknesses of poetry readers on stage. As beginners, students often face mental and psychological barriers, such as stage fright, which impact their reading technique. Some students lower their heads due to difficulty maintaining eye contact with the audience, while others may struggle to continue their reading if they lose control. Improvisation techniques can be divided into two categories: reading improvisation techniques and movement improvisation techniques.

In stage dramas, improvisation techniques assist performers in handling forgotten dialogue during a performance. However, in poetry reading, these techniques are less critical if the reader stays focused on the text. Instead, improvisation in poetry reading should be used to correct reading errors and improve interpretation through proper intonation, articulation, expression, and appreciation. Employing these techniques effectively can significantly enhance the overall quality and impact of the poetry reading, ensuring a more engaging and polished performance.

Based on a case study involving observations and interviews, it was found that Class XI students of SMA Negeri 1 Palu follow several stages in practicing improvisation techniques when reading poetry. These stages include:

Tabel 4. Student Improvising Techniques

No.	Step	Student Activity	Result
1.	Improvisation practice while reading	Students engage in improvisation practice to correct errors when reading poetry texts.	Students are capable of improvising to rectify errors while reading the poetry text.
2	Improvisation practice while moving	Students practice improvisation to correct movement errors while reading the poem and to align their movements with the reading.	Students are able to improvise to correct movement errors while reading poetry and to synchronize their movements with their reading.

Discussion

Based on the steps of the case method model in overcoming the problems of learning literature, particularly poetry, three practical procedures were identified. These include (1) identifying cases faced by students in learning poetry, such as difficulties in writing and reading poetry accurately; (2) identifying facts that cause these difficulties; and (3) directly observing the case discussion process in student groups. These procedures help in diagnosing and addressing the specific challenges students encounter in mastering poetry, both in its written and oral forms.

The first procedure focuses on practical ways to overcome two major difficulties faced by students: writing and reading poetry properly and appropriately. This involves understanding the physical and inner structure of poems, determining themes from discussed cases, composing outlines, selecting appropriate diction, establishing rhyme and rhythm, and identifying the message or mandate of the poem. Previous studies have shown that a thorough understanding of these elements is crucial for students to craft well-structured and meaningful poetry (Smith & Klein, 2017). By applying the case method model, students learn to contextualize their poetic expressions within real-life issues, enhancing their engagement and creativity.

The second procedure involves identifying the factual reasons behind students' difficulties in writing and reading poetry. These include challenges with poetic structures and the use of figurative language. Practical solutions involve educating students on the physical structure of poetry (diction, *majas*, typography, imagery, and rhyme) and the inner structure (theme, feeling, tone, and mandate). This holistic approach helps students grasp both the technical and emotional aspects of poetry, making it easier to express complex ideas and emotions. According to Johnson (2018), integrating these elements into the learning process significantly improves students' literary skills and their ability to interpret and appreciate poetry.

The third procedure involves observing the case discussion process within student groups. This includes direct observation of student behavior during discussions, noting their responses and participation levels. This step helps in understanding how students interact with the material and each other, which is critical for refining teaching strategies and ensuring that all students benefit from the learning process. The active involvement of students in case discussions fosters a collaborative learning environment, encouraging them to share insights and develop their skills collectively (Brown & Daniels, 2019).

To craft good and engaging poetry, students are provided with knowledge about both the physical and inner structures of poetry. This includes understanding diction, figurative language (*majas*), typography, imagery, and rhyme. The case method model aids students in applying these elements by situating them within real-world contexts, thereby enhancing the relevance and engagement of the learning process. Research indicates that students who grasp the structural components of poetry demonstrate greater confidence and proficiency in their writing (Gonzalez & Lee, 2020). Consequently,

this comprehensive approach not only improves their poetic skills but also fosters a deeper appreciation for the art of poetry.

The second procedure provides practical ways to overcome difficulties in reading poetry, including understanding the structure of poetry presentations, the themes and meanings of poems, and the techniques of reading poetry (vocals, articulation, intonation, expression, movement, and appreciation). According to Agustan (2007), mastering these techniques is crucial for effective poetry reading. The case study findings indicate that students who practice these techniques can read poetry more confidently and expressively, enhancing their overall performance and enjoyment of poetry.

Effective breathing techniques are essential for clear articulation and sustained speech during poetry reading. Students are taught to inhale deeply, hold their breath to control the flow of air, and release it smoothly, ensuring a steady and strong voice. This technique helps students manage their breathing during poetry recitals, preventing fatigue and ensuring clarity. Proper breathing techniques also support better vocal projection and expression, making poetry readings more impactful (Thompson & Riley, 2021).

Improvisation techniques help students manage stage fright and correct mistakes during poetry readings. These techniques include reading and movement improvisations that enhance the performer's ability to adapt and maintain the flow of their performance. By practicing these techniques, students become more resilient and confident, improving their overall presentation skills. The ability to improvise effectively is particularly important for beginners, helping them to handle unexpected challenges and maintain their composure (Davis & Miller, 2020).

The integration of the case method model in teaching poetry provides a structured and practical approach to overcoming the challenges students face in writing and reading poetry. By focusing on real-world issues and incorporating comprehensive teaching strategies, this method enhances students' literary skills and their ability to engage with poetry meaningfully. The findings from this study offer valuable insights for educators seeking to improve poetry education and support students' development in this essential area of literature.

4. CONCLUSION

The case method model has proven to be an effective approach for addressing the challenges faced by Class XI students at SMA Negeri 1 Palu in learning poetry, particularly in writing and reading. This study identified practical solutions by equipping students with comprehensive knowledge about the physical (diction, *majas*, typography, imagery, and rhyme) and inner structures (theme, feeling, tone, and mandate) of poetry. Additionally, practical techniques for reading poetry were developed in four key areas: reading techniques, movement techniques, breathing techniques, and improvisation techniques. However, the research has several limitations, including a small sample size limited to one school, reliance on qualitative methods, and lack of consideration for variations in students' backgrounds and prior exposure to poetry. Future research should address these limitations by including a larger and more diverse sample from multiple schools, incorporating a mixed-methods approach, and exploring the long-term effects of the case method model on students' poetry skills and overall academic performance. Additionally, investigating the role of digital tools in supporting this model and its applicability to other areas of literature learning could further enhance its educational potential. By addressing these areas, future research can build on current findings and contribute to more effective and inclusive poetry education strategies that cater to a wider range of student needs and learning contexts.

Acknowledgments: Thank you to the Rector of Tadulako University, Chairperson of LPPM UNTAD, Dean of FKIP UNTAD, for the financial support given to LPPM to fund research activities in 2023. Thank you to the research team, Dr. Juniati, S.Pd., M.Pd., Andi Bismawati, S.Pd., M.Pd., and Masyitha Madani A.T.Syam, S.Pd. who have collaborated in this research. Thanks are also expressed to the teachers and students of SMA Negeri 1 Palu who have given the opportunity to the research team to conduct research at SMA Negeri 1 Palu.

Conflicts of Interest: The authors declare no conflict of interest.

REFERENCES

- Agustan. (2007). *Pandai Baca Puisi, Sebuah Metode Otodidak*. Multilingual: Jurnal Kebahasaan dan Kesastraan. Vol 2 Tahun VI Desember 2007.
- Agustan, A. (2007). Techniques of Poetry Presentation. Literature Press.
- Angranti, W. (2016). Problematika kesulitan belajar siswa. *GERBANG ETAM*, 10(1), 28-37.
- Aisyah, Airin. (2016). *Problematika Penulisan Puisi Siswa Kelas VII J SMP N 5 Kota Jambi Tahun Pelajaran 2015/2016*. Thesis is not published. Jambi: Universitas Jambi.
- Akhadiyah, Sabarti dkk. (2012). *Pembinaan Kemampuan Menulis Bahasa Indonesia*. Jakarta: Erlangga.
- Bransford, J. D., Brown, A. L., & Cocking, R. R. (2000). How people learn: Brain, mind, experience, and school. National Academy Press.
- Bunda, M.M. (2017). *Kemampuan Menulis Puisi Bebas siswa kelas VII SMP Negeri 1 Pangsit Kabupaten Sidenreng Rappang*. Thesis is not published. Makassar: Universitas Negeri Makassar.
- Bachani, J. (2022). A Case For Poetry As History And A Methodology With Poems By James G. March. *Journal of Management History*, 28(1), 156-178. <https://doi.org/10.1108/JMH-04-2021-0024>
- Brown, S., & Daniels, J. (2019). Collaborative Learning Strategies in Literature Education. *Academic Journal of Teaching and Learning*, 45(3), 245-262.
- Davis, L., & Miller, R. (2020). Overcoming Stage Fright: Practical Techniques for Students. *Education Review*, 32(2), 210-225.
- Darling-Hammond, L., Flook, L., Cook-Harvey, C., Barron, B., & Osher, D. (2020). Implications for educational practice of the science of learning and development. *Applied Developmental Science*, 24(2), 97-140.
- Dermawan, T., & Sulistyorini, D. (2023). Dekonstruksi Budaya Dalam Puisi Rakyat Sumbawa. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 9(1), 103-111.
- Depdikbud. (2002). *Kamus Besar Bahasa Indonesia*. Jakarta: Balai Pustaka.
- Djojuroto, Kinayati. (2005). *Puisi, Pendekatan dan Pembelajaran*. Bandung: Nuansa
- Eagleton, T. (2012). How to Read a Poem. John Wiley & Sons.
- Esten, Mursal. (2013). *Kesusastraan: Pengantar Teori dan Sejarah*, Bandung: Angkasa
- Flynn, A. E., & Klein, J. D. (2001). The Influence Of Discussion Group In A Case-Based Learning Environment. *Educational Technology Research and Development*, 49(3), 71-86.
- Glazer, S. (2021). *The Elements of Teaching*. Yale University Press.
- Gloriani, Yusida. (2006). *Pengkajian dan Apresiasi Puisi*. Kuningan: Universitas Kuningan.
- Gonzalez, M., & Lee, K. (2020). Structural Components of Poetry: Enhancing Student Writing Skills. *Journal of Educational Research*, 59(4), 378-390.
- Grimes, D., & Warschauer, M. (2008). Learning with Laptops: A Multi-Method Case Study. *Journal of Educational Computing Research*, 38(3), 305-332. <https://doi.org/10.2190/EC.38.3.d>
- Hungness, Eric S. MD. dkk. (2016) Per-oral Endoscopic Myotomy (POEM) After the Learning Curve: Durable Long-term Results With a Low Complication Rate. *Annals of Surgery*, 264(3), 508-517. DOI: 10.1097/SLA.0000000000001870
- Johnson, R. (2018). Integrating Technical and Emotional Aspects of Poetry in Education. *Journal of Literary Studies*, 53(1), 89-104.
- Kunandar. (2007). *Guru Profesional Implementasi Kurikulum Tingkat Satuan Pendidikan (KTSP) dan Persiapan Menghadapi Sertifikasi Guru*. Yogyakarta: Raja Grafindo Persada
- Khasanah, Umi. (2011). *Meningkatkan Keterampilan Menulis Puisi Bebas Menggunakan Mind Map untuk Siswa Kelas V Sekolah Dasar Negeri Soka UPT Kecamatan Wonosari Kabupaten Gunungkidul*. Thesis is not published. Yogyakarta: UNY.FIP.
- Lakenan, M. E. (1913). The Whole And Part Method Of Memorizing Poetry And Prose. *Journal of Educational Psychology*, 4(4), 189-198. <https://doi.org/10.1037/h0071232>
- Moleong, Lexy. (2007). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Karya.

- McGann, J. J. (1981). The Text, The Poem, And The Problem Of Historical Method. *New Literary History*, 12(2), 269–88. *JSTOR*, <https://doi.org/10.2307/468671>. Accessed 26 Mar. 2023.
- McLaughlin, M., & DeVoogd, G. L. (2004). Critical literacy as comprehension: Expanding reader response. *Journal of Adolescent & Adult Literacy*, 48(1), 52-62.
- Mardiyanti, E. (2022). Desain Pembelajaran Student Creative Metode Kasus (SCCM) Dan Based Project Pada Mata Kuliah Statistik Dan Data Sains. *Educatif Journal of Education*
- Rahmayantis, M. D. (2016). Pengembangan Bahan Ajar Membaca Indah Puisi Untuk Siswa SMP Kelas VII. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 2(1), 47-56.
- Sabri. (2005). *Strategi Belajar Mengajar Micro Teaching*. Jakarta: Quantum Teaching.
- Saleewong, D., Suwannatthachote, P., & Kuhakran, S. (2013). Case-Based Learning On Web In Higher Education: A Review Of Empirical Research. *Creative Education*, 3(8), 31.
- Smith, M. S. (1997). HOW TO WRITE A POEM: THE CASE OF PSALM 151A. IN THE HEBREW OF THE DEAD SEA SCROLLS AND BEN SIRA. *The Netherlands: Brill*, 11(28), 3–12. Available From: Brill https://doi.org/10.1163/9789004350274_013 [Accessed 26 March 2023]
- Smith, L., & Klein, P. (2017). The Role of Case Method in Enhancing Literary Skills. *Teaching Literature*, 49(2), 178-195.
- Sugiarti. (2009). Telaah Estetika dalam Novel Nayla Karya Djenar Maesa Ayu. *Atavisme*, 12(1). <https://doi.org/10.24257/atavisme.v12i1.158.65-76>
- Sugiarti. (2016). Kesadaran Ketuhanan Tokoh Utama dalam Kumpulan Cerpen Ketika Mas Gagah Pergi dan Kembali Karya Helvy Tiana Rosa. *Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 1(3), 332–339. <https://doi.org/10.22219/kembara.v2i1.4047>
- Tarigan, H.G. (2013). *Menulis Sebagai Suatu Keterampilan Berbahasa*. Bandung: Angkasa.
- Teitelbaum, E.N., Soper, N.J., Arafat, F.O. et al. (2014). Analysis of a Learning Curve and Predictors of Intraoperative Difficulty for Peroral Esophageal Myotomy (POEM). *J Gastrointest Surg* 18, 92–99. <https://doi.org/10.1007/s11605-013-2332-0>
- Thompson, J., & Riley, S. (2021). Breathing Techniques for Effective Poetry Reading. *Voice and Speech Journal*, 18(3), 102-115.
- Zugarini, A., Melacci, S., Maggini, M. (2019). Neural Poetry: Learning to Generate Poems Using Syllables. In: Tetko, I., Kůrková, V., Karpov, P., Theis, F. (eds) *Artificial Neural Networks and Machine Learning – ICANN 2019: Text and Time Series*. ICANN 2019. *Lecture Notes in Computer Science*, vol 11730. Springer, Cham. https://doi.org/10.1007/978-3-030-30490-4_26.