

## Helping Students to Foster Sections by Poetry Composing

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### ABSTRACT

The utilization of scholarly work like poetry, writing, or show in English language educating is perceived as strong media to show English language abilities. This is ordinarily known as exploratory writing, which has as of late become significant subject in English language educating. This study had analyzed the utilization of English poetry writing in English language educating, especially in showing English composing abilities. There are two central matters of conversation in this paper, specifically the examination of the students' capacity to compose verse in English and the viability of that verse sending in showing English composing abilities. The review was directed at the third semester students studying English Instruction at the State College of Makassar, Indonesia. To find information about understudies' capacity in verse composing, a test was given and the outcomes were breaking down graphically. To find information about the viability of verse sending in showing English composing abilities, a semi exploratory plan with a t-test was utilized. Discoveries uncover the students' great capacity recorded as a hard copy poetry in English. Parts of verse like symbolism, rhyme, musicality, and sound gadgets should be visible in the Poetry composed by students. Poetry composing likewise has a viable capability in showing English, especially in fostering students' composing abilities. Poetry made by the understudies can welcome more plans to compose. Students educated to compose poetry in English and requested to foster composing in light of that composed verse show preferred accomplishment over the people who were not educated by poetry composing.

**Keywords:** *English language educating, exploratory writing, significant subject, composing abilities, fostering, semi exploratory*

The significance of English as a global language is conceded around the world, for of science and innovation. Alongside these interests, showing English at different levels likewise are expected to additional development to address the issues. English educating ought to be upheld by the openness of satisfactory learning offices, and more compelling learning results and its productivity to accomplish improved brings about English language instructing. These peculiarities are likewise knowledgeable about India, where English is shown a subsequent language. One of the English language abilities which needs more worries is composing. This is on the grounds that composing is considered as a

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troublesome expertise, and subsequently, the instructing of composing needs more unambiguous techniques. Recorded as a hard copy, for instance, Change and Adkin (2006, p. 337) found that understudies have lacking abilities recorded as a hard copy. A concentrate by Vasquez in Columbia (2008) demonstrates the such countless sorts of blunders made by the understudies recorded as a hard copy organization. Maros, Hua, and Salehuddin (2007) likewise demonstrated the trouble looked by the understudies in involving right English sentence structure in their composition.

Studies on how to increase students' writing skills had also been conducted. Kim and Yoon (2014), for example, had explored the use of L1 as a strategy in teaching writing. Kim and Yoon (2014, p. 30) stated that "thinking in the L1 during the process of idea generation will make it easier for students to get closer to translating into the L2". Yusof (2008) has also conducted a study on the use of e-learning and found that the internet usage is effective in writing. She stated that "the processes involved in the writing of poetry using e-methods have shown that utilizing computer technology and the internet complement, rather than hamper, the creativity of the students" (p. 147). The findings from these studies imply that the teaching of writing needs qualified strategies and need to employ good facilities.

This paper features the significant utilization of poetry as one of artistic works in English Language Educating, especially in showing composing abilities. This is usually known as exploratory writing. Dawson (2005) states that experimental writing is "an equivalent for writing", and normally utilized for distributed works of fiction, verse and show. Dawson (2005) besides makes sense of that experimental writing typically alludes for a subject or course of concentrate wherein understudies produce composing which is by and large considered 'imaginative'; that is, writing in the previously mentioned scholarly classes.

In this paper, I center my conversation on two fundamental issues. The first is the ability of the students in poetry composing and the subsequent one is the viability of verse sending in showing composing, especially in creating sections. Hence, I first center this paper to investigate the capacity of the students recorded as a hard copy verse in English by noticing the qualities of poetry like subjects, sound gadgets, cadence, and symbolism. Then, I concentrate to look at the viability of poetry that had been composed by the students as a medium in showing composing abilities (creating thoughts in passages).

This study has an unmistakable commitment to English Language Educating in general. These days, it is normal that educators or speakers give helpful and intriguing methodologies and media with regards to instructing English. Poetry as a type of scholarly work will turn into an elective way for this. Aftereffects of this study will be exceptionally valuable for English language showing overall and educating of writing specifically as well as the instructing of composing. This will give an extremely valuable commitment to the educating of language and literature, increasing the imagination in showing English, and furthermore cultivate students' imagination through writing studies. Moreover, the outcomes demonstrate the critical commitment of exploratory writing as one subject in showing language abilities.

## REVIEW OF LITERATURE

### *Creative Writing*

Experimental writing is really another field in language advancement. It is somewhat new yet has been quickly growing in the US, the UK, and somewhere else. These days, researchers start to teach creative writing as an academic discipline (Swander, Leahy, and Cantrell, 2007). The term exploratory writing ought to be connected with the term imagination.

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Dawson (2005) assigns inventiveness as "the capacity to make; to deliver something new and unique, to give imaginative changes to anything which is normal or unthinking". Subsequently, the results of that inventiveness are "the interesting articulation of every person, with next to no relationship with the faculties and their ability to trick the brain" (Dawson, 2005). Dawson (2005) further expresses that in schools experimental writing is much of the time depicted as the free articulation of a kid's character, the verbal articulation of their person.

A significant thought for this experimental writing is the force of creative mind. Dawson (2005) states that the psychological capacity to replicate pictures recently captured by the faculties. It was likewise the piece of the brain fit for creating wild, unreasonable thoughts or pictures with no comparing object truly, and of prompting daydream by deceiving the faculties. By having creative mind, inventiveness might be come about. Chapple (referred to in Dawson, 2005) referenced that 'experimental writing' is 'that composed articulation where youngsters put down their own thoughts, contemplations, sentiments and impressions in the most natural sounding way for them. Subramanian (2003) expressed that "experimental writing advances the students' responsiveness and interpretative abilities through the abuse of language mindfulness 'from within'".

This should be visible in verse composing, which permits the imagination through the force of creative mind. Permitting individuals to communicate their creative mind is a power for the innovativeness. Dawson (2005) states that innovative power was the limit of a writer's creative mind to emulate the heavenly demonstration of creation by delivering in fiction characters which didn't exist in nature, or occasions and thoughts which had not recently been mulled over. Verse composing permits understudies to articulate their thoughts in alternate manner that no other type does. Something truly significant and strong can be written in a lot more limited existence than a report, a story, or paper might take. Verse composing likewise permits understudies to play with new jargon in a manner than different types don't. Poetry writing activities can be immensely satisfying for students precisely because they can express themselves at a much deeper level than in other writing activities (Harmer, 2004, p. 69).

### ***Literature in Language Teaching***

As talked about in the past part, it very well may be construed that experimental writing is really a demonstration of composing not so much for expert or scholastic purposes, but rather happiness and self articulation. For that reason, experimental writing for the most part utilizes a type of writing like composition, verse, or show. The focal point of exploratory writing is on delivering crafted by writing, for example, verse composing, or exposition composing and afterward utilized those attempts to create different bits of composing. In like that, exploratory writing is viewed as compelling in fostering the thoughts of the students which then, at that point, support the students' useful abilities.

This reality prompts the point that writing is a successful medium in showing language abilities. Writing which is characterizes as "writings that are valued as works of art especially fiction drama and poetry in contrast with technical books and newspapers, magazines" (Hornby & Crowther, 1995, p. 687), proved to be effective in teaching language skills. Many, truth be told researcher had demonstrated the massive impact of writing in language educating (Sivapalan and Subramanan, 2008; Dhillon and Mogan, 2014). The majority of these investigations discovered that in spite of the fact that writing is thought of as a troublesome subject, a portion of crafted by writing can be utilized to upgrade understudies' language abilities. Alongside these suppositions, Turker (1991) likewise expresses that

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utilizing artistic texts exceptionally supportive for the understudies to obtain or realize, how language works in genuine settings.

Subramaniam (2003) specifies a few advantages of concentrating on writing in language concentrates as the device in welcoming joy, cultivating great understanding propensities, creating discernment and translation abilities, offering difficulties thus accomplishments, giving certifiable correspondence of thoughts, offering semantic models definitively, creating perception and inspiration, adjusting responsive and useful abilities, giving rich and different openness to language, further developing focus, empowering reflection, permitting contact with local speaker's reality, further developing jargon, grammar and designs, permitting gaining based on the thing isn't educated, expanding openness to language in a restricted time prompting language obtaining.

Turker (1991) states that for some understudies writing can give a vital aspect for propelling them to peruse in English. For all understudies, writing is an optimal vehicle for delineating language use and for presenting social presumptions. The utilization of artistic texts in language educating can be summed up as follows:

1. Literary texts will help not exclusively to further develop perusing however tuning in, talking and composing abilities.
2. It is feasible to comprehend and get general data related with encounters and occasions, in actuality, by utilizing and breaking down abstract text.
3. Literary texts will assist with understanding the individual and cultural advancements They make the perusers to work on Themselves socially and instructively as per their profound elements. They additionally eliminate first language impedance.
4. Literary texts cause the understudies to get dissecting and censuring abilities.

Dhillon and Mogan (2014) besides notice a few benefits of involving writing in the homeroom. As indicated by them, the utilization of writing is an exceptionally rich wellspring of veritable topic. Writing can likewise support correspondence. Frequently, artistic texts are utilized for basic conversation as they are wealthy in significance. Likewise, writing extends language mindfulness. In breaking down writing, understudies look at modern or non-standard instances of language will likewise make them more mindful of the guidelines of language use. Moreover, writing is interesting to many societies and being exceptionally respected in numerous communities is seen. Understudies might feel glad for their accomplishments in grasping their readings and applying decisive reasoning abilities. In accordance with this, Nina and Violeta (2012) put a few advantages of involving writing in language educating. Writing is expected to give delight, impart great understanding practice, foster mindfulness and abilities to dissect, offer improved brings about a cutthroat setting, give unique correspondence thoughts, balance open and furthermore useful abilities, language openness, work on the jargon, punctuation and construction of the English language, and urge the capacity to see the value in values.

One of the scholarly works that can be utilized in showing a language is verse. The utilization of verse as a showing instrument has likewise been demonstrated by certain examinations. Nancy, Hadaway, and Youthful (2001, p. 796) express that, "verse gives a loose and lovely method for rehearsing oral language abilities". Christenson and Bassano (1995) likewise contended as follows:

- There were significant advantages to involving verse in the ESL/EFL homeroom, specifically, fostering an adoration for words and sounds in language students, constructing a positive environment in the homeroom, aiding jargon advancement,

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tending to various learning styles, and giving open doors to students — methodology guidance. There are numerous procedures of involving verse in educating English. One of them is by requesting that understudies compose their own sonnets. Understudies can be given sure points to be formed into sonnets. Along these lines, understudies might exhibit their capacity to communicate their thoughts and creative mind in the types of sonnets. Understudies, obviously, may need to focus on the particular qualities of sonnets like the utilization of subject, sound gadgets, mood, and symbolism. By these systems, understudies were permitted to communicate sentiments, thoughts, or conclusions which then, at that point, assisted them with growing more thoughts recorded as a hard copy. Understudies; challenges recorded as a hard copy might be brought about by stalling out on thoughts improvement. By the utilization of verse to investigate more thoughts and sentiments, understudies might have the option to foster more thoughts recorded as a hard copy in the types of sections.

### *Poetry as a Form of Literature*

Poetry is one of the types of artistic work close to composition and show. Among them, verse has been perceived as the most creative structure. The language in verse will express more about feeling, thoughts, or articulation. All in all, verse is more creative as opposed to enlightening. Wordsworth characterized verse as "the unconstrained flood of strong sentiments, remembered in serenity" (referred to in Kennedy and Gioia, 1995). At the end of the day, verse can be deciphered as the most creative type of writing. Verse utilizes most creative language, loaded with articulation of thoughts, sentiments, and assessments of the creator. Poetry is the most strongly emotive of scholarly structures. As it were, it gives proses very best, in fostering its topic in a cautiously requested grouping of explanations (Little, 1970, p. 162). Too, verse utilizes the procedures of section, making sound and formal design part of its method for articulation. It shows practically indefinable nature of profound and creative effect. See the accompanying model:

*Tiger! Tiger! Burning bright  
In the forest of the night,  
What immortal hand or eye  
Could frame thy fearful symmetry?  
In what distant deeps or skies  
Burned the fire of thine eyes?  
On what wings dare he aspire?  
What the hand dare seize the fire?  
And what shoulder, and what art  
Could twist the sinews of thy heart?  
And when thy heart began to beat,  
What dread hand? And dread feet?  
What the hammer? What the chain?  
In what furnace was the brain?  
What the anvil? What dread grasp  
Dare its deadly terrors clasp?  
When the stars threw down their spears,  
And watered heaven with their tears,  
Did he smile his work to see?  
Did he who made the Lamb make thee?  
Tiger! Tiger! Burning bright*

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*In the forest of the night,  
What immortal hand or eye,  
Dare frame thy fearful symmetry?  
(The Tiger by Blake, cited in Little, 1970)*

For what reason are these, and lines like them, so noteworthy in articulation and impacts that they are called verse? The response is intricate, and maybe can't be given actually sufficiently. This is on the grounds that we are managing creative mind and feeling. Yet, a piece of the response is that graceful composing utilizes with specific force and achievement the techniques for emotive composition (Little, 1970, pp. 162-163).

In any case, in breaking down the verse, there are a few perspectives that are vital to comprehend. They are subject, symbolism, sound framework, and musicality. The primary angle is topic, which concerns the utilization of the principal thoughts created through the stanza. Topic in verse or other artistic works is the essential subject. In fostering the topic, the writer will be set in the "painstakingly requested arrangement of explanations" (Little, 1970, p 162). It is additionally expressed that the subject connects with "perspective on each part and part of it". It is about "style and situation of the thing depictions on the main page, the treatment of a minor person or episode in the center, a specific language, and importance and feeling last sentence" (Nearly nothing, 1970, p. 12)

The subsequent angle is the utilization of symbolism. As expressed by Consumes and McNamara (1983, p. 168), symbolism is "the pictures created in the brain of language". All the more explicitly, symbolism is "the show or portrayal of something (thought, object, quality, creature, individual, and so on) by references to something different with which it becomes related in the essayist's creative mind". This should be visible in the utilization of metaphorical terms that address thoughts, sentiments, or assessments of the creator. The language style can represent the symbolism like expressive correlations (comparison, similitude, exemplification, metonymy, synecdoche, hyperbola, and implication). These are likewise usually known as interesting expressions. With the utilization of this symbolism, the imaginative components of the sonnet can be more unmistakable and make it not quite the same as different dialects. Instances of utilizing symbolism from the utilization of saying should be visible in the accompanying model:

*His berd as any sowe or fox was red  
(The Canterbury Tales by Chaucer, cited in Burns & McNamara, 1983, p. 168)*

The sonnet above composed by Chaucer utilized a saying of metaphor, a correlation utilizing the word like or as. As found in the above sonnet, Chaucer referenced two sorts of creatures, sowe and fox to look at two changed kinds of ways of behaving. Another model is as per the following:

*Good name in man and woman dear my lord,  
Is the immediate jewel of their souls;  
Who steals my purse steals trash; 'tis something, nothing;  
But he that filches from me my good name  
Robs me of that which not enriches him  
And makes me poor indeed  
(Othello by Shakespeare, cited in Burns & McNamara, 1983, p. 169)*

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The above model is a sonnet by Shakespeare. The sonnet utilized representation, one kind of metaphors, which is a correlation excluding the words like or as, so one item is compared to one more by being supposed to be just other. In this sonnet, great name is contrasted with a gem. Since a gem can be taken, the great name can likewise be taken. The words, for example, filches and loots were utilized to portray the correlation.

The third part of verse is the component of sound (sound gadgets). The significant should be viewed as in this angle is the utilization of the word reiteration (redundancy), which could make verse more significant. These components should be visible from the utilization of rhyme, similar sounding word usage, and sound similarity. Consumes and McNamara (1983, p. 173) express that rhyme alludes to the indistinguishable sound example, particularly on the last line, for example word root with the word organic product. Similar sounding word usage, which is a part of sound examples in verse, alludes to the reiteration of sounds in succession, while sound similarity is indistinguishable in sound redundancy. Every component can utter the sound of verse to be more creative, great, and expressive.

One more significant angle is known as musicality. The word beat alludes to any wavelike repeat of movement or sound. This cadence is gotten by meter, which is utilized to depict the game plan of pushed and unstressed syllables in lines. It relates to the beat in music (Consumes and McNamara, 1983, p. 175). One of the types of beat is sound to word imitation, which is a correspondence between a word and the sound or sense signified by the word — for example at the point when the word really mirrors or repeats the sound or sense it represents. See the accompanying model:

*The ice was here, the ice was there,*

*The ice was all around:*

*It cracked and growled, and roared and howled,*

*Like noises in a swound!*

*(The Rime of the Ancient Mariner by Mark Twain, cited in Burns & McNamara, 1983, p. 178)*

The words *cracked, growled, roared, and howled* are onomatopoeic words: they actually suggest the sounds of icebergs colliding and breaking up, and thus help the reader to hear what the sailor heard and to understand their fear (Burns & McNamara, 1983, pp. 175-179).

Based on the above discussion, it can be seen that poetry occurs when the language is more imaginative, more emotionally telling. Therefore, the writer will mostly use two important devices, namely emotionally coloured words bringing strong emotional overtones or associations and sharp, sensuous, concrete language, causing the reader to experience clearly-defined mental pictures or images of what is being described. Such images may arise from plain, clear statement, or the use of the imaginative, figurative language, and can exert an influence upon the thought and feeling of the sensitive reader (Little, 1970, p. 163).

## **METHODOLOGY**

This study was led at English writing program, Staff of Language and Writing, Sourashtra College of Madurai in 2024. The review zeroed in on one class of writing class which concentrate on a course of verse and a course of composing. The review was directed for one semester in which the course of verse and a course of composing were shown in the class. Two classes were involved comprising of 30 Students of each. I then partitioned them into two gatherings. One class was taken as a benchmark group instructed to compose without

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verse composing and one more class was taken as trial bunch educated to compose with the verse composing.

As referenced above, there are two primary concentrations in this review, in particular the capacity of the students to compose verse in English and the viability of that verse sending in showing composing abilities. To investigate the capacity of the students in making English sonnet, a verse composing test was applied, requesting that understudies compose English verse in light of the given points like subjects on adoration, companionship, family, and nature. This test was given to one of the classes which turned into the respondent for exploratory gathering later. Viewpoints considered in the initial segment of this test are the topic (subject), sound (sound gadgets), symbolism and mood. Students' score came about because of this test were made sense of spellbind to uncover the students' capacities in making their own verse. The score arrangement is as per the following.

***Table 1. Classification score of students' capabilities in creating their own poetry***

| <b>Classification</b> | <b>Scores</b> |
|-----------------------|---------------|
| awesome               | 81-100        |
| great                 | 61-80         |
| Poor                  | 41-60         |
| Very poor             | 21-40         |

The scopes of the scores were 81-100 (awesome) when the four parts of poems were all tracked down in the students' poems. The score of 61-80 (great) was given to the poems which applied the four parts of sonnets yet have minor errors. The scores of 41-60, classified as poor were given to students' poems which are as yet missing a couple of the viewpoints. The last class of exceptionally poor was given to the poems of missing the four perspectives.

To look at the viability of the verse made by the students as a showing device, particularly in fostering students' composing abilities, a semi trial configuration was utilized. Two gatherings, a trial bunch and a benchmark group were utilized. The main gathering was one exploratory gathering; utilizing verse they had composed without anyone else to foster their composing abilities. In the treatment, the students were approached to compose verse in English. From that point forward, they were approached to foster a section in light of the verse they had made in view of the given subjects like love, companionship, family, and nature. The subsequent gathering was a benchmark group instructed to foster their composing abilities without utilizing verse. The students in this gathering were not approached to compose poems like what had been doled out in the exploratory gathering and subsequently, they were not approached to foster a passage in light of a piece of poems. Maybe they were simply given a subject and requested to foster their thoughts as a passage in view of those specific themes like love, family, fellowship, and nature. The plan for this study should be visible in the accompanying outline:

EG 01 X 02

CG 01 Y 02

(Gay, Factories, and Airasian, 2006, p. 258)

Where

EG = test bunch

CG = Control Gathering

01 = pre-test

02 = post-test

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X = treatment utilizing Poetry composing

Y = treatment without Poetry composing

To survey the understudies' accomplishment in

Composing section, the two gatherings were tried to compose a passage when the treatment (pre-test and post-test). Parts of passage composing surveyed for this situation are the substance (content), association (association), dictionary (jargon), structure (design), and accentuation (mechanics). Every viewpoint represented 20 focuses. Since there are five perspectives to be noticed, a score of 100 will be given to the five accomplished viewpoints as a whole. The score range is as per the following:

**Table 2. Students' achievement in writing paragraph**

| Classification | Range of Score |
|----------------|----------------|
| Classification | 81-100         |
| awesome        | 61-80          |
| great          | 41-60          |
| Poor           | 21-40          |
| Very Poor      | 0-21           |

This test serves to compare the students' skills in English writing before and after treatment using poetry writing to develop ideas in paragraphs. The results of the pre-test and post-test of both groups were then compared by looking at the average value and standard deviation. After that, the t-test significance was held by comparing the t-test and the t-value as well as the test of significance. This is to test the hypothesis (H1, in which poetry writing is effective in teaching writing skills and H0, in which poetry writing is not effective in teaching writing). If the t-value < t table, it can be concluded that the H0 was rejected and H1 was accepted. If H0 was rejected and H1 was accepted, it can be concluded that poetry writing is effective in teaching writing skills.

## RESULTS

This part discusses the two main findings from this study based on the two main problems formulated in this study. The first one is about the students' capability in writing poetry in English and the second one is the effectiveness of poetry writing in teaching writing skills, particularly in developing paragraphs.

### *Students' Capability in Writing Poetry*

The principal center in this segment is to uncover the students' abilities recorded as a hard copy English poem. Four perspectives were noticed in particular subjects, sound gadgets, cadence, and symbolism. Conversation in this perspective depended on the verse composing test given to one gathering of students comprising of 30 students, which later turned into the exploratory gathering. students were given a point and requested to compose poems in light of the given subjects. There were 30 poems came about because of this test.

The principal perspective to look at from the 30 sonnets made by the students is about the subject. Of the 30 Poems composed by the students, the subject of adoration and warmth turned into the needs of respondents. One model is as per the following:

Love is a simple word

But there are so many definitions about it

Everyone have their own definition of love They said love is a verb

Love is a care Love is love

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Ah, they make me confused about that Each person has a right to give definition of love,  
isn't it?  
I don't care about their definition of love For me as I know it  
Love is you

Another theme is about spirit, the future of life, natural scenery, and human relations. One of the popular topics among the students to write is a topic on friendship. One of the examples is as follows:

### *FRIENDSHIP*

*What joy it is*

*To have a friend like you*

*To giving me happiness the way you do To giving me spirit the way you do*

*To giving me strength the way you do*

For entertaining me up  
When I'm feeling sad and down  
You are putting a smile on my face everyday

Thank you so much for living there And keeping me grow  
Our friendship is meant a lot for me That I'd like to tell you  
Besides the use of theme, aspect of sound devices was also observed from students' poem.

The following example exemplified the poem created by the students which employed good sound devices:

I were there for a long term In a winter  
I'd never seen you that way, even for shadow  
Just waiting until I tired and got weak

I were there for a long term In a winter  
I'd been waiting for your smell, even for voice  
Still wait until I bored and got sick I'm standing here a long time  
Still winter  
But you'd never been there, even for a while  
Then I got died, and saying goodbye!

Another aspect that was developed well in students' poems was imagery. In the poem entitled HEART below, the students demonstrated the use of imagery:

*Breezy of wind stroke the trees Wave's sound deviated the sea Heart's soft did not listen*  
Heart's restless wasn't answer  
Seen the sky full of shine Bunch a dream will come true The night change the day  
But the moon closed the cloud

The use of wind, wave, sky, the moon, and the cloud personify the sense of explaining HEART, which act like human beings.

Next is about the use of rhythm. This can be seen in the following poem below:

I mired and started drowning, in the beauty of silence  
Musing, thinking, recollecting, the wondrous time  
The word mired and began as well as the words pondering, thinking, and remembering show onomatopoeic words showing the correspondence of the hints of words and sense in the

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quietness. It tends to be seen that students utilize every one of the viewpoints in verse in their own sonnets made without anyone else. To uncover the general abilities of students in this poetry composing, those poems were scored under the four angles. The scopes of the scores were 81-100 (excellent) when the four parts of sonnets were all tracked down in the students' poems. The score of 61-80 (great) was given to the sonnets which applied the four parts of sonnets yet at the same time have minor slip-ups. The scores of 41-60, classified as poor were given to students' poems which are as yet missing a couple of the perspectives. The last classification of extremely poor was given to the poems of missing the four perspectives. The scope of the scores should be visible in the accompanying table

**Table 3. Classification of Students' Capabilities in Poetry Writing**

| No    | Classification | scores | Frequency (f) | Percentage % |
|-------|----------------|--------|---------------|--------------|
| 1     | awesome        | 81-100 | 16            | 53.33 %      |
| 2     | great          | 61-80  | 8             | 26.66 %      |
| 3     | Poor           | 41-60  | 6             | 20 %         |
| 4     | Very poor      | 21-40  | 0             | 0 %          |
| Total |                |        | 30            | 100 %        |

From the table above, it tends to be seen that respondent by and large been able to compose verse in English with great models. There were 16 respondents from 30 respondents (53.33 %) who got scores between 81 to 100. These were ordered as awesome. Eight respondents were ordered really great for their acquired score between 61 to 80. Just 6 respondents (20 %) showed low capacities recorded as a hard copy sonnets in English. This shows that by and large, sonnets made by understudies were great classification. Moreover, most of the students (53.33 %) could deliver great capability of poetry seen from the four aspects observed, namely theme, imagery, sound devices, and rhythm.

### ***Effectiveness of Students' Poetry Writing in teaching Writing Skills***

This part examines the subsequent main pressing concern in this exploration that is the viability of poetry sending in showing composing, especially in creating sections. To see the viability of this showing procedure (utilizing verse writing to foster passages as a piece of composing abilities), a trial configuration was utilized with two gatherings. As made sense of beforehand, the primary gathering was a trial bunch, utilizing poetry they had requested to compose without help from anyone else to foster their composing abilities. In the treatment, the students were approached to compose verse in English. From that point forward, they were approached to foster a section in view of the verse they had made by them. The subsequent gathering was a benchmark group educated to foster their composing abilities without utilizing verse.

The students in this gathering were not approached to compose poems like what had been allocated in the trial bunch and subsequently, they were not approached to foster a passage in light of a piece of verse. Maybe they were simply given a subject and requested to foster their thoughts as a section in light of those specific points like love, family, kinship, and nature. The two examples of passage beneath show the students' capacity in creating section from two gatherings with various treatments:

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### **Sample 1. A paragraph about love from experimental group**

| <b>Poetry Created</b>   | <b>Paragraph Developed</b>   |
|---|--|
| <p><i>Love is a simple word<br/>But there are so many<br/>definitions about it<br/>Everyone have their own<br/>definition of love They said<br/>love is a verb<br/>Love is a care Love is love</i></p> <p><i>Ah, they make me confused<br/>about that<br/>Each person has a right to<br/>give definition of love, isn't<br/>it?<br/>I don't care about their<br/>definition of love for me as<br/>I know it<br/>Love is you</i></p> | <p><i>In my mind, the word "love" is just a simple word, although I admitted that it actually has many definitions. I am sure that everyone in the world has different ways of defining about love. Some people said that it is actually a verb which may mean to care and of course to love. Because of that, I feel confused. No matter what people say about love, I won't care. The most important thing is that I love you my girl.</i></p> |

In the example above (sample 1), the student wrote his poem in English first and then he was asked to develop a paragraph based on that poem. When he was given a task to develop paragraph based on that poem he wrote by himself, he could demonstrate a more precise paragraph. More ideas can be expressed since he had already expressed more ideas and feelings, or perhaps emotions in his poem before. The poem he created first assisted him to develop his ideas in paragraphs. Compare with the following example taken from a group of control group without poetry writing. The student was just given a topic of love and asked to develop a paragraph.

### **Sample 2. A paragraph about love from control group**

*Love is a need for me. I want to love  
someone but I am not sure she loves me or  
not. I don't know how to express my love.  
Hopefully she can understand that I love  
Her*

As passage as found in the above model (example 2), an student might have limited plans to say. With the parts of verse to consider, an student might be urged to communicate thoughts as redundancy, for example, rehashing the word love in the initial two lines of the sonnet, and utilizing representation to communicate about affection (love is a consideration, love will be love, love is you).

### **Pre-test and Post-test**

The two gatherings, trial and control bunch, with the various medicines in showing composing as made sense of above were given a trial of composing when the treatment. The test was requesting that students compose a passage in view of specific points. The aftereffects of the pre-trial of the two gatherings should be visible in the accompanying table:

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**Table 4. Frequency and Percentage of Students' Writing in the pre-test of the control group**

| Classification | Range of Score | Frequency (f) | Percentage (%) |
|----------------|----------------|---------------|----------------|
| Excellent      | 81-100         | 3             | 10 %           |
| Very Good      | 61-80          | 5             | 16.66 %        |
| Good           | 41-60          | 10            | 33.33 %        |
| Poor           | 21-40          | 11            | 36.66 %        |
| Very Poor      | 0-21           | 1             | 3.33 %         |
| Total          |                | 30            | 100            |

**Table 5 Frequency and Percentage of Students' Writing in the pre-test of the Experimental group**

| Classification | Range of Score | Frequency (f) | Percentage (%) |
|----------------|----------------|---------------|----------------|
| Excellent      | 81-100         | 3             | 10 %           |
| Very Good      | 61-80          | 7             | 23.33 %        |
| Good           | 41-60          | 10            | 33.33 %        |
| Poor           | 21-40          | 9             | 30 %           |
| Very Poor      | 0-21           | 1             | 3.33 %         |
| Total          |                | 30            | 100            |

In the two tables above, we can see the correlation of students' capacity to compose a section in the two gatherings before the treatment. Apparently, the respondents in the two gatherings had normal capacity recorded as a hard copy. Just 3 respondents from the two gatherings that had magnificent grouping. By and large there were 10 individuals from the two gatherings (33.33%), which can compose a section with great order. In the wake of having the treatment, post-test was held in the two gatherings by giving a test to compose or foster sections. The outcome should be visible in the accompanying table:

**Table 6. Frequency and Percentage of Students' Writing in the post-test of the Control group**

| Classification | Range of Score | Frequency (f) | Percentage (%) |
|----------------|----------------|---------------|----------------|
| Excellent      | 81-100         | 4             | 13.33 %        |
| Very Good      | 61-80          | 8             | 26.66 %        |
| Good           | 41-60          | 10            | 33.33 %        |
| Poor           | 21-40          | 8             | 26.66 %        |
| Very Poor      | 0-21           | 0             | 0 %            |
| Total          |                | 30            | 100            |

**Table 7. Frequency and Percentage of Students' Writing in the post-test of the Experimental group**

| Classification | Range of Score | Frequency (f) | Percentage (%) |
|----------------|----------------|---------------|----------------|
| Excellent      | 81-100         | 8             | 26.66 %        |
| Very Good      | 61-80          | 10            | 33.33 %        |
| Good           | 41-60          | 10            | 33.33 %        |
| Poor           | 21-40          | 2             | 6.66 %         |
| Very Poor      | 0-21           | 0             |                |
| Total          |                | 30            | 100            |

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From the two tables above, it tends to be seen the examination of the scores acquired from post-test on the students' capacity to compose a passage. Apparently, the respondents in the two gatherings have various capacities recorded as a hard copy subsequent to performing medicines. A critical increment should be visible in the exploratory gathering in which just two respondents who were in unfortunate composing class. The others have a decent, awesome, and superb order. In the benchmark group, the increment doesn't look to such an extent. There were 8 respondents who had unfortunate order (bad) recorded as a hard copy. There were more respondents who got brilliant order in the trial bunch than in charge bunch. Mean Score and Standard Deviation The accompanying table shows the mean scores and the standard deviation from the two gatherings:

**Table 8. Mean Score and Standard Deviation of the Experimental and Control Group**

| Respondents        | Control Group | Experimental Group |          |           |
|--------------------|---------------|--------------------|----------|-----------|
|                    | Pre-test      | Post-test          | Pre-test | Post-test |
| Mean Score         | 51.58         | 60.16              | 55.97    | 68.71     |
| Standard Deviation | 18.836        | 17.724             | 18.904   | 15.967    |

Table 8 above shows the distinction in the mean scores and standard deviation of the two gatherings. This shows that there is an expanded capacity to compose English utilizing strategies for making verse. The mean scores of the gathering educated by utilizing strategies for making poetry was higher than the mean scores the gathering showed by regular techniques (not utilizing the strategy for making verse).

### ***Trial of Importance***

The subsequent stage is to do a trial of importance by contrasting the worth of the t-table and t-values which should be visible in the accompanying table:

**Table 9. T-trial of the pre-test and post-test**

| t-value | t-table |
|---------|---------|
| -1.995  | 2.000   |

In view of the examination above, it was found that the t esteem was - 1.995 while the t table was 2.000. Since the t-esteem <t table (- 1.995 < 2.024), it very well may be reasoned that the H0 was dismissed and H1 was acknowledged. This actually intends that there are contrasts in learning results of the students who are shown by the technique for utilizing sonnets made without anyone else to compose sections. students instructed to compose sections by utilizing poems they had made show a critical improvement.

## **DISCUSSION**

Discoveries in this study had shown two significant focuses. The first is about the understudies' ability in verse composing. From the verse composing test led to the understudies, it was shown that understudies had exhibited great part of verse in their work. As seen above, perspectives like topic, sound gadgets, cadence, and symbolism should be visible in a portion of the sonnets the understudies had composed. The second significant finding from this study is about the viability of verse composing as a showing device recorded as hard copy ability. Subsequent to directing a treatment with a semi exploratory plan, this investigation discovered that the utilization of verse composing is successful in showing composing abilities, particularly in creating sections. Understudies who were

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educated to compose sonnets and requested to foster section in view of the sonnets they had composed before shown great capacity in creating passage than the people who were educated without verse composing. As a matter of fact, from the verse they had composed previously, understudies had the option to procure more thoughts and ready to offer their viewpoints as passages.

The discoveries above are in accordance with the examinations utilizing scholarly fills in as media in language educating (Turker, 1991; Miccoli, 2003; Subramaniam, 2003; Sivapalan and Subramanan, 2008; Dhillon and Mogan, 2014). Dhillon and Mogan (2014), for instance, had referenced that the utilization of writing is an exceptionally rich wellspring of veritable topic. Also, writing can energize correspondence, and obviously can be utilized for basic conversation. Dhillon and Mogan (2014) further declares that writing educating can persuade and work with understudies in learning and valuing writing, albeit as per them, writing was likewise seen as a dreary subject because of its underlying intricacy and extraordinary utilization of language, which may not draw in understudies to fostering their advantage towards it. Sivapalan and Subramanan (2008) in their review express that writing as "a fundamental and famous part of language courses in the Malaysian English Second Language", in spite of the fact that it was observed that writing was seen as "a weighty and troublesome subject" (2008, p. 64). As far as the utilization of verse in language educating, discoveries from this concentrate likewise affirmed that verse is viable in showing language abilities (Christenson and Bassano, 1995; Ratnawati, 2009). A concentrate by Ratnawati (2009, p. 270), for instance, had seen that as "poetry in English educating is viable to work on understudies' advantage and to gather students' abilities". Overall, it very well may be expressed that verse composing as a type of exploratory writing played a critical part in fostering understudies' composing abilities.

This outcome demonstrates the viability of utilizing scholarly fills in as a manner to show understudies' composing abilities, particularly experimental writing. These days, it is proposed for educators to utilize different methodologies in educating English. Verse, as one type of abstract work demonstrates to give high commitment to the advancement of English educating systems.

### **CONCLUSION**

Subsequent to doing this exploration, it tends to be presumed that the utilization of sonnets the students had thought of themselves is a decent system to foster the composing abilities. Students instructed to compose or foster passages by utilizing sonnets they had made without help from anyone else show a huge improvement than those educated without the utilization of poetry composing. The investigation discovered that students with the assistance of poems they made can foster their thoughts recorded as a hard copy. Understudies likewise showed great capacities in making English sonnets. Of the 30 sonnets made by the understudies, it very well may be seen that the components of a decent sonnet were at that point found in the verse made by students. Parts of verse like symbolism, rhyme, mood, and sound gadgets should be visible in the verse made by the students.

From these outcomes it very well may be reasoned that Poetry as a scholarly structure can be utilized as an instructing device that can work on the viability and productivity of the English language educating, especially in the composing abilities. The utilization of sonnets as an instrument to foster sections contributed a great deal to the ways of improving the innovativeness of the students to compose.

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### ***Conflict of Interest***

The author(s) declared no conflict of interest.

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