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The Differences of Students' Ability in Writing Poetry through the Use of Constructivism Learning Method and Modeling Strategy

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ABSTRACT

This study investigates differences in poetry writing skills between students taught using the constructivism learning method and those taught using the modeling method. The research explores the effectiveness of these methods in enhancing creativity and writing proficiency. Employing a quantitative experimental design with a 2x2 factorial framework, the study selected one class as the experimental group (constructivism method) and another as the control group (modeling method). A cluster random sampling technique was used to select 56 students from the Faculty of Language and Arts at Universitas Negeri Padang. Data were collected through performance tests, using a poetry writing assessment rubric that evaluated both physical and inner elements of poetry. Data analysis included normality and homogeneity tests and a 2-way ANOVA. The findings reveal significant differences between the two learning methods. The experimental group (constructivism) scored higher (81.57) compared to the control group (modeling), with an average of 78.14. Additionally, students with high creative thinking skills performed better (79.85) than those with lower creativity (72.57). The results confirm that the constructivism learning model is more effective in improving poetry writing skills than the modeling method. It fosters creativity and enhances students' ability to engage deeply with poetic elements. Adopting the constructivist learning approach can significantly enhance students' poetry writing skills and creativity. Educators are encouraged to implement this method to foster greater student engagement and improved learning outcomes in creative writing.

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1. INTRODUCTION

Poetry serves as a medium for writers to convey their ideas, thoughts, emotions, and imaginations through beautifully structured language. It allows authors to articulate their innermost feelings and reflections, crafted into eloquently written expressions (Boeriswati, Lustyantie, & Ulya, 2021; Erni and Ulya, 2021; Ulya, 2022). As a form of literary art, poetry holds significant aesthetic value (Awalia, Rasyid, & Zuriyati, 2019) and represents personal freedom of expression (Sullivan et al., 2018). Farmer (2018: 1) describes poetry as an exploration of contemporary reality through its form, indicating that it is an emotion encapsulated in a profound conceptual framework.

Poetry is often imbued with a plethora of emotions and values by its creators (Saini & Kaur, 2020:1228). Livermore, Wedderburn, & Gibson (2020) assert that poetry emerges from life experiences, articulated in a concise and powerfully expressive manner. Davis (2021:9) views poetry as an art form that stands independent of external influences, likening it to an opponent to be mastered. Thus, poetry embodies strong and captivating emotions that the poet channels into literary media (Apol, 2017:73; Matalon, 2020:2). Collectively, these references underscore that poetry is a distinct art form, intertwining personal sentiments, life experiences, and inherent creativity into a compelling literary medium.

The skill of writing poetry is an active and productive talent, shaped by an individual's socio-cultural background. Poets are intrinsically linked to their cultural contexts, as the interplay between text and context in poetry often mirrors the author's experiences (Aprilia, Lustyantie, & Rafli, 2020; Cooper & Denny-Brown, 2007; Noel et al., 2017). Many students encounter challenges in developing their writing skills, particularly in composing poetry. Research by Dokainish et al. (2017), Chou et al. (2016), and Ceylan (2019) highlights that writing is perceived as the most challenging language skill by many learners. This suggests a need for additional support and targeted strategies to help students overcome these difficulties and enhance their poetry writing abilities.

To explore the challenges students face in learning to write poetry, interviews were conducted with a sample of 51 students. These interviews were carried out by the research team over a two-week period in March 2024 to gain a deeper understanding of the specific issues encountered by students in poetry writing. The data collected from these interviews revealed six significant problems related to poetry writing skills. First, the choice of words or diction used by students in writing poetry often does not align with the situation described in the poem. Students struggle to select diction that is precise, effective, and rich in meaning. This difficulty in choosing the right words leads to challenges in generating and developing ideas for poems, causing a lack of confidence in their writing abilities. Approximately 15% of the 51 students demonstrated an understanding of diction, theme, and title in their poems. However, the majority of the poems written by students did not correspond with the chosen titles and themes, resulting in content that fails to effectively convey the intended theme and emotion.

Moreover, lecturers typically employ conventional teaching methods, such as directly asking students to write without providing adequate stimuli or guidance, which contributes to students' passivity during the learning process. Additionally, there is often a lack of alignment between the conveyed messages and the chosen themes in students' poems. Both implicit and explicit messages in their poems tend to be unclear, with only about 20% of the students understanding the content of their poetry. In conclusion, these interviews highlight the need for more dynamic and supportive teaching approaches to enhance students' poetry writing skills, ensuring they can effectively express their ideas and emotions through their work.

Third, students did not use varied language styles that were capable of creating expressive power. They were only able to write poetry using two styles of language, which resulted in less expressive content. This was evident as students tended to use figurative language in the form of rhetorical

questions, with most being denotative in nature. Approximately 20% of the 51 students understood figurative language. Fourth, students had not been able to creatively develop rhymes in writing poetry. While they could write poetry, their rhymes were often inaccurate and lacked variety, failing to produce a beautiful effect. Most students tended to use one rhyme option, such as only rhyme-a or rhyme-i, with only about 15% of the students understanding rhyme.

Fifth, the reasoning and imagination in the poetry written by students had not been able to create sensory impressions in readers. Students were less able to use words appropriately, less able to evoke imagination, and less creative, resulting in poetry that was less impressive to readers. This caused difficulties in expressing ideas, feelings, and imagination in their poems. It was estimated that only about 15% of the 51 students could understand the creation of reasoning and imagination in poetry.

Sixth, the learning of poetry in class was not yet optimal. This was because lecturers used the direct instruction technique, asking students to choose a theme and then directly instructing them to write a poem. It was estimated that only about 15% of the lecturers used more dynamic and supportive teaching approaches. In conclusion, these interviews highlighted the need for more innovative and supportive teaching strategies to enhance students' poetry writing skills, ensuring they could effectively express their ideas and emotions through their work. By addressing these identified problems, educators can better support students in developing their poetic abilities (Rachman, et al., 2024; Mokhtar, Afnita, Jamil, Rahman, & Efrianto, 2023).

A person's writing skills are strongly influenced by his habit of reading poetry (Astuti, Sumantri, & Boeriswati, 2018). Then , Ero (2016) states that poetry writing skills are influenced by the level of someone's poetry reading habit. In line with this opinion Kusdemir & Bulut (2018) states that poetry writing skills start from the habit of reading poetry texts. According to Bakri et al. (2019), writing skills can be influenced by the ability to think creatively and use language style as a supporting factor in poetry writing skills. Writing skills are strongly influenced by one's creative thinking ability because writing poetry involves thinking (Windiyani, Boerieswati, & Sumantri, n.d.). Through learning to write poetry, students can sharpen their thinking and remember their experiences, both past, and present (Fox, et al, 2016). Poets have the power to conceptually pour their emotions into poetry through the right choice of words, rhymes, rhythm, and imagery. So, these emotions must be extracted and poetry must be classified, based on the emotional state that is aroused makes it easier for the reader (Saini & Kaur, 2020:1221).

Creative thinking is a mental activity that produces something new, from development. This is by the opinion of Sukmadinata & Syaodih (2012) that "Creative thinking is a mental activity to increase purity (originality) and sharpness of understanding (insight) in developing something (generating)". According to Resien, Sitompul, & Situmorang (2020), "A erson's ability to think creatively allows for many ways or alternative solutions to a problem." Even though sometimes there are too many ways it will be difficult to get to the final result, having many choices will allow someone to reach the goal compared to someone who has no way to solve the problem. That's why creative thinking is very important in a person. The ability to think creatively emphasizes several indicators. Diana (2018) points out that there are three indicators of creative thinking, namely fluency, flexibility, and novelty. Several experts such as Sumarmo (2013), provide almost the same explanation for understanding creativity. In conclusion, these references collectively emphasize that fostering creativity involves encouraging students to think broadly, adaptively, and inventively, which are essential skills for effective poetry writing and other forms of creative expression (Rachman, et al., 2023; Ulya, et al., 2023).

Teachers can overcome students' difficulties in writing poetry by selecting an appropriate learning model. One effective model is contextual learning, which enhances the development of students' creative thinking by involving them in real-life experiences. This is consistent with research by Amineh & Asl (2015) and G. Mwanda & Midigo (2019), which shows that students learn more effectively when they can

relate lessons to their own experiences. Additionally, the learning process becomes more productive when students are actively engaged. According to Steele, Gould, & Kessler (2019), the constructivism model is a generational interpretation that can be applied both inside and outside academic settings, organized around themes like flexible teaching staff, a prepared environment, and a respectful social atmosphere (Wei, Wei, & Zhang, 2019). Essentially, learning becomes more meaningful when students are encouraged to independently build their knowledge and skills.

The main principle of using the constructivism model in education is the reliance on effective ideas (Cohen, Faro, & Tate, 2019; Ulya, Syahrul, & Juita, 2013). Nelson (2021) argues that combining knowledge and experience leads to a better educational process. Discussing these concepts collaboratively during the learning process further enhances educational outcomes (Afnita, Saputra, Ulya, & Efrianto, 2021; Gani & Ulya, 2022; Ulya, 2017; Hayati, Ulya, Amazola, Hafrizal, Galih, & Husna, 2022). By allowing students to discover and develop their ideas, the constructivist approach effectively builds knowledge during the learning process (Mwanda, Odundo, Midigo, & Mwanda, 2016; Ulya, Gani, & Noveria, 2022; Ulya, 2022; Erni & Herwandi, 2018). These references collectively emphasize that the constructivist learning model highlights the importance of idea generation and collaborative discussion, leveraging students' knowledge and experiences to foster a more engaging and effective educational process (Ferdiansyah, Maksum, Rizal, & Ulya, 2023; Kariyati, Ramadhan, Mukhaiyar, & Ulya, 2024).

Educators and language researchers have found that students' success in understanding information is influenced by the visual stimuli they encounter. Modeling provides learners with concrete examples and insights into real objects or scenarios. It has been observed that students exposed to visual stimuli and practical demonstrations grasp complex concepts better and retain information more effectively (Afnita, Husein, & Ulya, 2023; Henanggil et al., 2023). This experiential learning method bridges the gap between theoretical knowledge and real-world application, enhancing the learning process. Modeling is defined as a representation of reality created for a specific purpose (Thalheim & Nissen, 2015) and aims to describe and analyze objects while simplifying their complexity (Haußer & Luchko, 2019). Models are used to acquire knowledge, describing, explaining, and demonstrating objects and their relationships (Holzmüller & Bandow, 2010).

Modeling skills are taught through demonstrable models that students can imitate. Selecting the appropriate model involves considering how to address obstacles in the creation process (Szoniecky, 2018). The modeling learning model employed in this study utilizes visual models. While the constructivism learning model has been extensively researched in education, science, and mathematics, the modeling approach has also been studied in psychology, anthropology, and information technology education. This research applies both constructivist and modeling learning models to Indonesian language education, focusing specifically on poetry writing skills.

The objective of this study is to identify and address the challenges students face in writing poetry, with a specific focus on improving their diction, thematic alignment, use of varied language styles, rhyming skills, reasoning, and imaginative capabilities. The research aims to fill the gap identified in previous studies, which have not sufficiently explored the practical difficulties students encounter in these specific areas of poetry writing. By conducting detailed interviews with students and analyzing their poetry, this study seeks to provide insights into the specific obstacles that hinder students' poetic expression and propose innovative and supportive teaching strategies to enhance their poetry writing skills. The purpose of this research is to develop and implement more dynamic and effective educational approaches that can better support students in overcoming the identified challenges, thereby fostering their ability to create more expressive, coherent, and emotionally resonant poetry.

2. METHODS

This research employed a quantitative approach with an experimental methodology, utilizing a 2x2 factorial design. The sample was drawn from two out of four classes, with one class assigned as the experimental group employing the constructivism method and the other as the control group utilizing the modeling method. The study investigated the learning model and creative thinking skills as independent variables, while poetry writing skills served as the dependent variable. By comparing the results of the experimental and control groups, the research sought to assess the effectiveness of the two teaching approaches on students' poetry writing proficiency.

The study used a cluster random sampling technique, encompassing 56 students from the Faculty of Language and Arts at Universitas Negeri Padang. Data collection involved performance tests specifically designed to assess students' poetry writing abilities, using a rubric that evaluated both the physical and intrinsic elements of poetry.

Data analysis included both descriptive and inferential statistics. Prior to conducting statistical tests, the necessary analyses, such as the normality test and the homogeneity test, were performed. The normality test was conducted using the Liliefors test, and the homogeneity test was carried out using the Bartlett test, both at a significance level of α = 0.05. Upon satisfying these preliminary requirements, inferential data analysis proceeded with an F value test using a 2-way analysis of variance (ANOVA) at a significance level of α = 0.05. The F test assessed the interaction effects between the learning models and cognitive styles on students' poetry writing skills. If the F test indicated significant interaction effects, the Scheffe test would follow. A statistical hypothesis was proposed based on the formulated research hypothesis.

3. FINDINGS AND DISCUSSION

3.1 Poetry Writing Skills through the Constructivism Learning Model

The descriptive statistical data analyzed included the calculation of the average, variance, and standard deviation of the application of the constructivism learning model. Variance was computed as a measure of the distribution between numbers in the dataset. Furthermore, the standard deviation was calculated as a measure indicating how the measurements for a group were spread out from the mean or expected value. These calculations were performed based on the procedures outlined in the research methodology, which focused on evaluating the effectiveness of the constructivism learning model in enhancing poetry writing skills among university students.

Based on the results of basic statistical calculations that have been carried out, it can be explained that the group of students who received treatment with the constructivism learning model had an average score of 79.07 with the mode and median values both being 80. The research data obtained from the field was processed descriptively through frequency distribution tables. Making a frequency distribution using the Sturges Setiawan formula, (2020). While the calculation of data centering and data distribution uses SPSS assistance. The calculation results obtained the smallest value is 70, the largest value is 90. The average value is 79.07 and the standard deviation value is 4.91.

Furthermore, the frequency distribution is divided into six classes of value intervals, namely the value interval of 68 - 71 there are 2 students or 7.1%, the value interval of 72 - 75 there are 6 students or 21.4%, the value interval of 76 - 79 there are 4 students or 14.2%, intervals of 80 – 83 there are 10 students or 35.7%, intervals of 84 – 87 there are 5 students or 17.8%, and intervals of 88 – 91 there are 1 student or 3.6%.

The findings presented are derived from statistical calculations based on data obtained using specific instruments designed to assess poetry writing skills among students. The instruments used

include performance tests, likely administered in the form of writing assignments or structured tasks that require students to compose poetry. These tests are designed to measure various aspects of poetry writing, such as creativity, thematic coherence, language use, and adherence to poetic forms. In this study, data analysis involved several steps: calculating basic statistical measures like average, mode, median, variance, and standard deviation.

The frequency distribution table, constructed using the Sturges-Setiawan formula, further breaks down the distribution of scores across different intervals. This table provides a detailed overview of how many students achieved scores within each specified range, highlighting the spread of performance among the participants. Additionally, the use of SPSS aided in analyzing data centering (mean calculation) and distribution (standard deviation calculation). These analytical tools helped researchers understand the central tendencies and variability of scores, offering insights into the effectiveness of the constructivism learning model in enhancing poetry writing skills. In conclusion, the data instruments used in this study, performance tests, and statistical analysis tools, were integral in assessing and interpreting students' poetry writing abilities using different instructional approaches.

3.2 Poetry Writing Skills through Modeling Learning Models

In the next stage of research data analysis, descriptive statistical results were obtained. This analysis involved calculating the average, variance, and standard deviation for the application of the constructivism learning model. Variance measures the spread between numbers in a dataset, while standard deviation indicates the extent to which individual measurements deviate from the mean.

For the group of students treated with the modeling learning model, the average score was 73.36, with a mode of 75 and a median of 74. The research data were processed using frequency distribution tables, constructed with the Sturges formula, and SPSS was utilized to calculate data concentration and distribution. The analysis revealed that the smallest score was 65, the largest was 85, the average score was 73.36, and the standard deviation was 5.96. The frequency distribution was divided into six class intervals: 65-68: 7 students (25.0%); 69-72: 6 students (21.4%); 73-76: 7 students (25.0%); 77-80: 5 students (17.8%); 81-84: 1 student (3.6%); 85-88: 2 students (7.1%)

This stage of data analysis aimed to provide a detailed statistical overview of the modeling learning model's application and its impact on poetry writing skills among students. Descriptive statistics, processed through SPSS and frequency distribution tables, offered insights into the variability and central tendency of the scores. Performance tests or assessments likely evaluated students' poetry writing abilities, focusing on aspects such as creativity, coherence, expression, and adherence to poetic forms. These structured assessments provided a solid foundation for analyzing how the modeling learning model influenced students' poetry writing skills.

3.3 Poetry Writing Skills are Learned with the Constructivism Learning Model and High Creative Thinking Skills

The subsequent stage of the research involved analyzing descriptive statistical data, focusing on groups of students taught using the constructivism and modeling learning models and their creative thinking skills in poetry writing. This analysis included calculating the average, variance, and standard deviation for groups treated with the constructivism learning model and having high creative thinking skills in poetry writing. For the 14 students who experienced the constructivism learning model and exhibited high creative thinking skills (A1B1), the average score in poetry writing was 81.57, with a mode of 78 and a median of 81. The standard deviation for this group was 3.50.

The following stage involved analyzing descriptive statistical data for student groups treated with the modeling learning model and high creative thinking skills in poetry writing. The frequency

distribution was divided into six grade intervals: 75-78, with 4 students (28.6%); 79-82, with 6 students (42.8%); 83-86, with 3 students (21.4%); and 87-90, with 1 student (7.1%).

The analysis utilized a two-way analysis of variance (ANOVA). The basic assumption for ANOVA is that the population variances are equal. The F-count for groups A1 and A2 (constructivism learning models and poetry writing skills) was 1.24, with the largest variance at 29.85 and the smallest at 24.07. For groups B1 and B2 (modeling learning models and poetry writing skills), the F-count was 1.78, with the largest variance at 28.35 and the smallest at 15.90.

The normality test determined whether the data collected was normally distributed. The average score for the constructivism learning model in poetry writing skills was 79.07, with a standard deviation of 4.91. The normality results confirmed that the data met normality criteria as the L-count was smaller than the L-table (0.11 < 0.16). For the modeling learning model, the average score in poetry writing was 73.36, with a standard deviation of 5.96. The data met normality criteria since the L-count was smaller than the L-table (0.11 < 0.16).

Next, the normality test results for high creative thinking skills revealed an average score of 79.86 with a standard deviation of 3.99, meeting normality criteria (L-count < L-table; 0.14 < 0.16). For low creative thinking skills, the average score was 72.57 with a standard deviation of 5.76, also meeting normality criteria (L-count < L-table; 0.15 < 0.16).

The average score for the constructivism learning model combined with high creative thinking skills in poetry writing was 81.57, with a standard deviation of 3.50, meeting normality criteria (L-count < L-table; 0.17 < 0.23). For low creative thinking skills under the constructivism learning model, the average score was 78.14, with a standard deviation of 3.80, also meeting normality criteria (L-count < L-table; 0.16 < 0.23).

For the modeling learning model combined with high creative thinking skills, the average score in poetry writing was 76.57, with a standard deviation of 4.93, meeting normality criteria (L-count < L-table; 0.20 < 0.23). Lastly, for low creative thinking skills under the modeling learning model, the average score was 68.57, with a standard deviation of 3.18, meeting normality criteria (L-count < L-table; 0.19 < 0.23).

3.4 Hypothesis Test

The hypothesis testing stage seeks to gather data on four key aspects. First, it examines the difference in poetry writing skills between students using the constructivism learning model and those using the modeling learning model. Second, it investigates the impact of both learning models and creative thinking skills on poetry writing proficiency. Third, within the group of students with high creative thinking abilities, it evaluates whether there are distinctions in poetry writing skills between those taught through constructivism and those taught through modeling. Fourth, it considers whether differences exist in poetry writing abilities between students with low creative thinking skills when comparing the constructivism and modeling learning models. Detailed results on these four aspects are presented below.

Table 1. Comparison of Mean Poetry Writing Skills by Learning Model

Dependent Variable: Poetry Writing Skills				
			95% Confidence Interval	
Learning model	Mean	Std. Error	Lower Bound	Upper Bound
Constructivism	79.071	.738	77.590	80.553
Modeling	73.357	.738	71.875	74.839

The analysis of the SPSS output reveals that students engaged with the constructivism learning model for poetry writing skills achieved an average score of 79.07, while those using the modeling learning model had an average score of 73.35. The confidence interval for students using the

constructivism learning model ranged from 77.59 to 80.55. For the modeling learning model, the confidence interval was between 71.87 and 74.83. These results indicate that students taught poetry writing skills through the constructivism learning model outperformed those using the modeling learning model. Additionally, the effect of creative thinking skills on poetry writing abilities is detailed in the following presentation.

Table 2. Comparison of Mean Poetry Writing Skills by Level of Creative Thinking Skills

Dependent Variable: Poetry Writing Skills				
Creative Thinking Skills	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
High	79.857	.738	78.375	81.339
Low	72.571	.738	71.090	74.053

The SPSS output indicates that students with high creative thinking skills have an average score of 79.85 in poetry writing skills, while those with low creative thinking skills have an average score of 72.57. For students with high creative thinking abilities, the confidence interval ranges from 78.37 to 81.33, whereas for students with low creative thinking abilities, the confidence interval ranges from 71.09 to 74.05. Additionally, the interaction hypothesis test results between learning models and creative thinking skills in relation to poetry writing skills are detailed in the subsequent presentation.

Table 3. Interaction Effects of Learning Models and Creative Thinking Skills on Poetry Writing Skills

Dependent Variable: Poetry Writing Skills					
Learning Model	Creative Thinking Skills	Mean	Std. Error	95% Confidence Interval	
				Lower Bound	Upper Bound
Constructivism	High	81.571	1.044	79.476	83.667
	Low	76.571	1.044	74.476	78.667
Modeling	High	78.143	1.044	76.047	80.238
	Low	68.571	1.044	66.476	70.667

Based on the SPSS output, it can be observed that students with high creative thinking abilities, when taught poetry writing skills using the constructivism learning model, achieved an average score of 81.57, with a confidence interval from 79.47 to 83.67. Conversely, students with lower creative thinking abilities in the same constructivism model scored an average of 76.57, with their confidence interval ranging from 74.47 to 78.67. Additionally, students who were taught using the modeling learning model and possessed high creative thinking skills obtained an average score of 78.14, with a confidence interval between 76.04 and 80.23. On the other hand, students with lower creative thinking skills treated with the modeling learning model averaged a score of 68.57, with a confidence interval from 66.47 to 70.67.

The SPSS data highlights important findings regarding the effectiveness of constructivism versus modeling learning models in developing poetry writing skills among students with varying levels of creative thinking. It shows that students with high creative thinking abilities who were exposed to the constructivist approach achieved an average score of 81.57, with a confidence interval from 79.47 to 83.67. Those with low creative thinking abilities, under the same constructivist approach, scored an average of 76.57, within a confidence interval of 74.47 to 78.67. This suggests that the constructivist model is particularly advantageous for students with higher creative thinking abilities.

Conversely, students treated with the modeling learning model and exhibiting high creative thinking skills achieved an average score of 78.14, with a confidence interval between 76.04 and 80.23. Meanwhile, those with low creative thinking skills under the modeling model had an average score of 68.57, with a confidence interval ranging from 66.47 to 70.67. These results suggest that while the modeling approach also shows effectiveness, it generally yields lower scores compared to the constructivist approach, especially among students with high creative thinking abilities.

The constructivist learning model proves advantageous in the educational context as it connects learning materials with students' personal experiences, facilitating deeper engagement and understanding. This finding aligns with of Inhelder & Piaget (1964) proposition that individual constructivism enhances student achievement through personalized learning experiences. Moreover, the study underscores the potential of learner-centered approaches, supported by research from Connell, Donovan, & Chambers, (2016), Hsu, Wang, & Levesque-Bristol (2019), Wang et al (2012), which highlight their effectiveness in enhancing student achievement in diverse educational settings.

The findings indicate that the choice of learning model significantly influences poetry writing skills, particularly in relation to students' creative thinking abilities. The constructivism learning model emerges as particularly effective, fostering higher achievement levels compared to the modeling learning model. These insights provide a basis for educators to adopt more tailored instructional strategies that cater to students' individual learning needs and creative potentials.

The constructivist learning model significantly assists lecturers in the teaching process by relating the material to the students' own memorable experiences. This study's findings align with the opinion that to enhance student achievement, it is preferable to use an approach known as individual constructivism. Furthermore, the application of a learner-centered learning approach holds greater potential in Indonesia for improving student performance. The data indicates a notable difference in average scores between the two learning models: the constructivist learning model and the modeling learning model, particularly in poetry writing skills for students with varying levels of creative thinking, namely high and low creative thinking abilities. It is evident that students who received training in poetry writing skills through the constructivist learning model scored higher compared to those who were taught using the modeling learning model (Öhrstedt & Lindfors, 2018; Nakamura et al., 2017).

Based on a comprehensive analysis of the data, it can be conclusively stated that the constructivist learning model demonstrates superior effectiveness over the modeling learning model in enhancing students' poetry writing skills, especially when considering their creative thinking abilities. The research hypothesis, which posited that the constructivist approach would yield better results compared to modeling in the development of poetry writing skills, is strongly supported by the findings.

The constructivism learning model, by emphasizing active engagement, personal meaning-making, and connection to real-world experiences, fosters a deeper understanding and application of poetry writing skills among students. This approach encourages students to construct their own knowledge and interpretations, thereby enhancing their ability to generate meaningful and expressive poetry. In contrast, while the modeling learning model also provides structure and guidance, it tends to focus more on replicating predefined models and procedures. This approach may limit students' creativity and originality in poetry writing, especially among those with higher levels of creative thinking. (Montrieux, Vanderlinde, Schellens, & De Marez, 2015). Educators can leverage these findings to implement more personalized and student-centered instructional strategies in teaching poetry writing. By adopting the constructivism learning model, educators can create learning environments that nurture creativity, critical thinking, and self-expression. This approach not only enhances students' poetry writing skills but also equips them with lifelong learning competencies that extend beyond the classroom (Laal, Naseri, Laal, & Khattami- Kermanshahi, 2013).

Therefore, the implications of this study underscore the importance of selecting appropriate pedagogical approaches that align with students' learning preferences and cognitive strengths. By embracing constructivist principles in education, educators can effectively cultivate students' abilities to write poetry with depth, originality, and emotional resonance, thereby enriching their overall educational experience and academic achievement (Kharb, Samanta, Jindal, & Singh, 2013).

4. CONCLUSION

The findings of this study reveal that the constructivism learning model is significantly more effective than the modeling learning model in enhancing students' poetry writing skills. Constructivism engages students by encouraging them to draw on personal experiences, emotions, and observations, fostering authenticity, creativity, and critical thinking in their writing. This model is particularly beneficial for students with high creative thinking abilities, as it promotes active participation, exploration of diverse perspectives, and innovation. Conversely, students with lower creative thinking skills benefit more from the structured guidance and exemplars provided by the modeling learning model, which offers clear frameworks to develop their writing skills. These results highlight the importance of adaptive teaching strategies that address diverse levels of creativity and cognitive styles among students.

Future research should explore the long-term effects of these learning models through longitudinal studies to track the development and persistence of poetry writing skills. Comparative studies across various educational settings or cultural contexts could assess the broader applicability of these findings and provide insights for tailoring educational practices to diverse student populations. Additionally, qualitative research methods could complement quantitative results, offering a deeper understanding of students' experiences, attitudes, and perceptions toward learning poetry writing. By integrating these approaches, future studies can provide more comprehensive insights into effective teaching strategies for creative writing.

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