

ZONE OF PROXIMAL DEVELOPMENT IN TEACHING ENGLISH POETRY : AN OVERVIEW IN INDONESIAN HIGHER EDUCATION CONTEXT

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Abstract

The importance of teaching and learning activities, including Indonesian language learning cannot be underestimated . Many teachers who use a traditional method to teaching poetry devote the majority of the class time to "extrinsic" qualities of literary texts, conveying biographical, historical, aesthetic, and philosophical information to the students. If a student is in the zone of proximal development for a project, Vygotsky claims that offering appropriate assistance will give the student any kind of an "uplift" to complete the activity. This study aims to examine zone of proximal development in teaching English poetry in higher education. The researchers used a qualitative study with data collection through literature review. The findings appear that teachers must consider the writer's point of view, readership issues, and performance characteristics when teaching poetry in the classroom. Furthermore, when examining the zone of proximal development in an English poetry class, teachers should concentrate on three key components that will assist a student go through the zone of proximal development: scaffolding, more knowledgeable other (MKO), and student interactions

Keywords: *zone of proximal development, English, poetry class*

INTRODUCTION

Learning is a multi-faceted process with many interconnected elements. Learning the Indonesian language is significant because it is used not only to improve communication skills but also to master other subjects. As a result, a variety of talents, including teaching and teaching skills, are required to promote creative and enjoyable learning. The goal of learning is to guide and direct students toward positive outcomes through active, innovative, and creative learning. The importance of teaching and learning activities, including Indonesian language learning activities, cannot be underestimated. Learning the Indonesian language is usually a part of linguistic content. The purpose of studying Indonesian is for students to be able to communicate effectively in both spoken and written forms,

as well as in formal and informal contexts (Mastuti, 2020).

Learners who are taught in their mother tongue rather than English in the foundation phase have a better time learning a second language. It is, however, stated how the policy has failed. Learners are forced to grow up speaking their native languages, such as Isizulu, Sesotho, and Tshivenda, in order to develop or acquire a new language in a short period of time, which was previously impossible (Jane, 2017). Meanwhile a study conducted by (Lin & Sher, 2000) showed that teachers allowed students to recite and perform love poems/songs as their preferred verses for their midterm and final oral exams in addition to the prescribed poem.

According to (Mastuti, 2020), Learning to write emphasis on thinking flexibility and

the use of somebody's imagination. Writing poetry is a language skill that involves expressing ideas, thoughts, and feelings in the form of written language while paying attention to the connection towards the elements of poetry. Furthermore, writing poetry is associated with coming up with ideas, selecting themes, selecting diction, selecting sound games (rhymes), employing language styles, and so on. Writing is one of the ways people communicate with one another. Writing activities are productive things that everyone should have because they allow students to gain knowledge that is beneficial to their growth and development of reasoning, emotional, critical, and creative thinking.

It is undeniable fact that conventional methods have dominated the teaching of poetry in many non-native nations, including Indonesia for many years. Teachers will teach about topics that can help students prepare for a specific exam, but they will not encourage them to voice their own opinions with their peers or teachers. The fundamental goal of teaching literature in Indonesian universities' undergraduate departments is to familiarize students with diverse literary genres and, as a result, to expose them to the social, cultural, literary, and intellectual backgrounds of other countries. While teachers' approaches to literature differ slightly, there is a similar thread running through all.

Many teachers who use a traditional method to teaching poetry devote the majority of the class time to "extrinsic" qualities of literary texts, conveying biographical, historical, aesthetic, and philosophical information to the students. By memorizing the critical reviews of the poems, a huge number of students will be able to pass the final exams. How many students raised in this manner will become enthusiastic poetry readers when they graduate from college? Many of them will

undoubtedly find their literature lessons to be tedious, dull, and uninteresting. This study aims to examine zone of proximal development in teaching English poetry in higher education context.

THEORETICAL CONCEPTS

The Zone of Proximal Development (ZPD), defined by Vygotsky as the distance between a child's "actual developmental level as determined by independent problem solving" and a higher level of "potential development as determined by problem solving" under adult guidance or in collaboration with more peers who are competent. This remark expresses Vygotsky's perspective on the role of instruction and assessment in general. His research was focused on determining how learners grow. The emphasis on process as well as product in evaluation has been ingrained in the "dynamic assessment" skill set. Much of Vygotsky's following and related conceptual map is based on the basic genetic law of cultural evolution. The ZPD creates a setting in which the social and the individual can interact. The so-called "psychological instruments" (especially speech) and signs play a mediational function in the ZPD (Daniels, 2002).

Another famous aspect of Vygotsky's work is the concept of zone of proximal development, whose accuracy is supported by noticeable positive shifts in student achievement when opportunities are more suitable, such as when students are learning with a more intelligent partner (e.g., Poehner, 2011). Despite the fact that Vygotsky did not specifically state the presence of a ZPD for innovation, current empirical results relating to the amplification and diminution of fostering creativity based on the social capabilities of creative pursuits indicate that such an occurrence is at work. An empirical example of a ZPD-like pattern in students' creative thinking, including a broader theoretical reimagining of creativity as

strongly configurable, this study may aid educational psychology in better understanding this critical construct now and in the future. In specific, researchers use a Vygotskian philosophical perspective and a personal data analysis method in the existing study is to find that pupils substantively vary from each other in terms of the width of their ZPD creativity - relevant, because these trends in pupil ZPDs could be used to acknowledge conscious and unconscious profile information of creative students (Dumas et al., 2021).

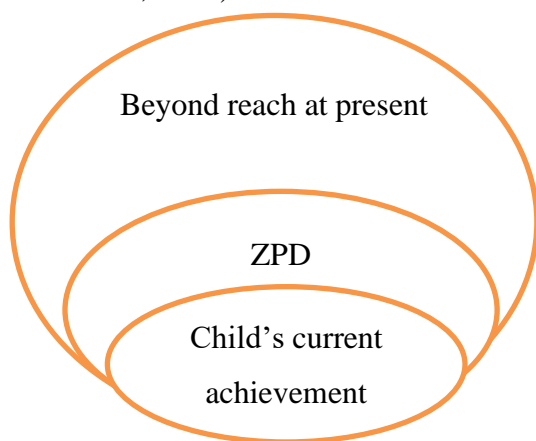


Figure 1. Zone of Proximal Development
Sources: (Arum, 2020)

Understanding Vygotsky's hypothesis necessitates a brief examination of the political situation at the time. Soon after the Russian transition, when Marxism began to substitute the standard after Czar, Vygotsky began working in brain research. The Marxists' new theory emphasized socialism and collectivism. Individuals are required to give up their personal objectives and achievements in order to benefit society as a whole. Sharing and cooperation were encouraged, and any individual's accomplishment was considered as a reflection of the culture's success. Marxists also placed a strong focus on history, believing that only through studying the ideas and events that produced a civilization could it be understood (Arum, 2020).

Furthermore, when a learner is in the zone of proximal development for a specific task, Vygotsky believes that offering proper support will give the student enough of a "boost" to complete the work. Educators are recommended to focus on three crucial components to help a person advance through the zone of proximal development: Scaffolding, More Knowledgeable Other (MKO), and Student Interactions

RESEARCH METHOD

In order to respond to the exploration issue, the researchers used a qualitative study. Furthermore, the purpose of this analysis is to examine the Notion of Zone of Proximal Development in English Poetry Class. The research question is "How does teacher implement the notion of Zone of Proximal Development in English poetry class". Literature reviews from national and international periodicals, as well as e-books and theses, are used by the researcher to collect data.

FINDINGS AND DISCUSSION FINDINGS

First, a research conducted by (Dumas et al., 2021) entitled "The zone of proximal creativity: What dynamic assessment of divergent thinking reveals about students' latent class membership". The finding revealed that Divergent Thinking is a domain-general mental characteristic that is closely linked to creativity and may be measured using text-mining techniques. Divergent Thinking in kids is flexible in response to very basic contextual inputs, according to previous studies. Furthermore, the degree to which individual students' Divergent Thinking is flexible varies significantly, implying the existence of a student-specific zone-of-proximal-development in relation to creativity. We used a dynamic assessment method that

includes numerous situations under which student Divergent Thinking was tested, and we fitted a latent profile analysis model to that results. Although a stimulus to produce startling or unusual thoughts can increase the originality of student responses on average, researchers uncovered three latent classes that differ greatly in their augmentation patterns. These three latent classifications were named (a) Conventional Thinkers (7.80 percent of the sample), whose reactions to the Divergent Thinking task were extremely constricted and uncreative in all circumstances, (b) Prompted Shifters (66.56 percent), whose Uniqueness significantly increased all over situations, and (c) Idea Generators (25.64 percent), whose responses were absolutely unique in all contexts.

Second, according to the study of (Irshad et al., 2021) regarding “Vygotsky ' s Zone of Proximal Development (ZPD): An Evaluative Tool for Language Learning and Social Development in Early Childhood Education”. The idea of scaffolding was examined in relation to the Vygotskian concept of the zone of proximal development in this research. Despite the metaphor's evident shortcomings in comparison to the ZPD concept, scaffolding is becoming increasingly popular among educators, both researchers and practitioners. The term can be found in most modern educational psychology textbooks that discuss Vygotsky's theory. Because the scaffolding metaphor makes teacher intervention in learning simple to understand, it might be a hindrance rather than a support for children's growth depending on the context. Educators will be more creative and knowledgeable if they have a better understanding of the scaffolding metaphor's theoretical underpinnings.

Third, a study entitled “Poetic Research in the Second Language Classroom” by (Clapsadle, 2014). Poetic structures in the classroom have been

shown to have both beneficial and negative effects on language learning, according to the literature. When the material chosen is inappropriate for the language level, the classroom organization is impedimental, or the teacher lacks confidence and is unprepared, negative effects emerge. Students must be motivated in order to attain favorable outcomes, which can be achieved when they are exposed to things they enjoy and texts for language learning practices. When student voices shape instructional tactics, the teacher acts as a mediator, the class is not teacher-centered, and students are asked to offer modifications, hierarchical strata are reduced

DISCUSSION

Poetry is "the honey of all flowers," This implies that poetry is something to be admired and enjoyed. Poetry is also defined as "a technique of negotiating experience, of attention to exterior and internal worlds, of bringing disparate worlds into close relation for the purpose of arriving at renewed perception." Poetry attracts to people from all walks of life, according to the quotation. However, no regulations or policies, particularly in the school curriculum, specify the ways by which this genre is to be taught and studied (Arum, 2020).

Based on the Poetic Research in the Second Language Classroom by Carter Clapsadle, it is shown that international students are requested to compose a poetry book on the topic of "studying abroad" for the Book of Poetry Assignment. Because they have never done it before, students are always surprised and intimidated by such a task. Students have had minimal opportunity to evaluate and/or produce poetic forms, which was a common theme throughout the interviews. Hanauer's class investigates the genre of poetry, does library and online research, performs poetry readings, delves

into autobiographical experiences, revises, redrafts, critiques, and publishes a group book. Students can use this lesson plan to express themselves, artistically explore the language, and acquire cultural awareness. It also gives teachers a foundation for structuring similar activities in the classroom (Clapsadle, 2014),

Teachers are unaware of what poetry is or how to include it into lesson plans, as literature has suggested. Online poetry resources provide access to banks of modern poetry from around the world, as well as explanations and performances to help alleviate fear. History, anthologies, orthographies, and oral readings can be found on websites like lyrikline.org, poetryfoundation.org, poetrytranslation.org, and poets.org. These models and online tools could be used in classroom research and longitudinal studies in the future, which would assist future research.

Teachers, according to Melin in (Clapsadle, 2014), "must take into account writerly viewpoint, readership difficulties, and performance characteristics" when teaching poetry in the classroom. The researchers suggests ten content and learning guidelines that should be incorporated across the curriculum, including: a) highlight the relationship among language and literature, b) utilize poetry to differ teaching materials, c) select appears to work of importance, d) describe literary convention, e) identify teacher positions through tasks that concentrate on discovering and understanding of meaning, f) evoke learner reaction through having read aloud/writing poetry, g) utilize digital tech resources, and h) training creativity. This comprehensive approach emphasizes that "literature is a part of, not separate from, other spheres of culture," endowing literature with significant power.

In Lin & Sher' study (2000), Students were urged to either record their favorite

poems on tape or collect them as project work on a regular basis with illustrations. They were also encouraged to use the internet to keep up with the global trend of using the internet to learn poetry. Meanwhile, according to (Reid & Somers, 2000) Poetry lovers and teachers should take heart in the progress that has been done, regardless of where and with whom, and look for ways to broaden poetry's audience and influence even further. Without a doubt, the public schools are the most promising venue for making major headway in producing and nurturing future readers of poetry outside of college campuses. The untapped potential for strengthening the attractiveness of the genre appears boundless there, because the audience of young adults is so intimately in touch with emotion, rhythm, and the sounds of language (all of which are fundamental aspects of poetry). Poetry's future lies, as it has always done, in the classrooms of American schools.

Furthermore, nearly all of the poems picked are about people, their thoughts on life and death, success and failure, and relationships. The participating students did not choose Nature poems to study, with the exception of one student's choice of "I Am Dying" by Marie Negus (taken from familyfriendpoems.com) regarding global warming. Students preferred to debate poems about their real day-to-day experiences, such as college life, friendship, falling in love, and so on, unless they were officially provided. When choosing Dickinson's "Death," for example, Audrey, a high-achieving student, says, "This poem seems very real for every human being." Everyone will die at some point. It's a once-in-a-lifetime encounter that no one can avoid" (Dewi, 2018).

Vygotsky, who had a passion for poetry, beautifully understood how language, by virtue of its generality, allows us to commune with infinity while also allowing us to glimpse the transitory and particular.

Words enable us to articulate thoughts that span the entire logical realm and to describe how things are in the unique here and now. The goal is to see the intricate relationship between the universal and the particular in the mind's life rather than dismissing the abstract and general (Vygotsky et al., 2007).

According to the research of (Mastuti, 2020), it can be seen that low motivation, low student creativity, and feelings of inadequacy are obstacles to learning to write creative poetry, therefore, teachers are attempting to increase the role of teachers in learning by sharing methods such as condensing material and giving measurable assignments. One of the teacher's efforts to make the content appear easier to learn is to make it more interesting or to summarize the subject. Meanwhile the results of interviews with teachers revealed that this strategy is used to give pupils the impression that the content they are learning is not too difficult.

CONCLUSION

It can be concluded that teachers must consider the writer's point of view, readership issues, and performance characteristics when teaching poetry in the classroom. Furthermore, when examining the zone of proximal development in an English poetry class, teachers should concentrate on three key components that will assist a student go through the zone of proximal development: scaffolding, more knowledgeable other (MKO), and student interactions. Vygotsky, who loved poetry, brilliantly recognized how language's generality allows us to commune with infinity while also allowing us to glimpse the transient and local. Words allow us to express ideas that span the entire logical world and describe how things are in the present moment.

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