

The Role of Poetry Writing in Emotion Regulation and Self-strengthening of Elementary School Children

Thiani Nurussaadah¹, Thiana Nurussakinah², Isah Cahyani³ & Arie Rakhmat Riyadi^{✉4}

^{1,3,4}Elementary Education, Faculty of Education, Universitas Pendidikan Indonesia, Bandung, Indonesia

²Early Childhood Education, Faculty of Education, Universitas Pendidikan Indonesia, Bandung, Indonesia

✉ arie.riyadi@upi.edu

Abstract. The problem raised in this study is the low ability of elementary school children to express emotions and build self-confidence verbally. This study aims to explore the role of poetry writing activities as a medium of expression to support the process of emotion regulation and self-strengthening among students. Using a qualitative approach with a case study design, the research involved six fifth-grade students of a public elementary school. Poetry writing activities were conducted regularly over six sessions across two months. Data were collected through semi-structured interviews, classroom observations, documentation of students' poetry works, and teacher reflection notes as the main research instruments. The findings show that repeated poetry writing activities created a safe and flexible symbolic space for children to express feelings that were previously difficult to convey verbally. Through sustained engagement, students reported feeling relieved, happy, and motivated to continue writing outside of class. Positive changes were observed in emotional openness, self-reflection, and active classroom participation. These developments emerged gradually, indicating that the emotional and self-strengthening benefits of poetry writing require consistent practice rather than a single intervention. In conclusion, regularly implemented poetry writing serves as an effective reflective and expressive learning approach, playing an important role in fostering emotion regulation and providing an early foundation for the self-strengthening of elementary school children.

Keywords: Emotional Expression; Emotional Regulation; Elementary School Students; Poetry Writing; Self-Empowerment

1. Introduction

In the midst of rapid technological advancements and the increasing flow of information, challenges to children's mental and emotional health are becoming more complex. Children today face not only academic demands but also various social pressures from family, school, and digital media (Fatimah & Kurniawan, 2019). These pressures often disrupt emotional stability and hinder personality development, especially at the primary school level a critical stage in shaping character and self-identity. According to UNICEF (2023), more than one in seven children worldwide experience mental health disorders, with a significant proportion showing symptoms related to stress and emotional regulation difficulties. Many children struggle to express emotions such as anger, disappointment, fear, or sadness in healthy ways due to limited emotional vocabulary, fear of judgment, and the absence of a safe space for self-expression (Scott et al., 2023). Over time, these conditions may lead to low self-confidence, difficulties in building healthy social relationships, and even mild psychological disorders (Isnaini et al., 2023).

Artistic expression, particularly poetry writing, offers a promising approach to fostering children's emotional development (Myhill & Wilson, 2013). As a personal and symbolic literary form, poetry provides a safe and creative medium for children to process experiences, voice feelings, and explore self-identity without pressure (Segundo Marcos et al., 2020). Through poetry, children can express themselves more freely than in conventional verbal communication, develop positive self-perception, and build confidence in their unique perspectives. When integrated into learning, poetry writing not only enhances language literacy but also nurtures emotional intelligence and identity formation. However, previous studies in Indonesia have mainly

focused on poetry writing as a tool to improve language skills, with limited attention to its role in emotional regulation and self-strengthening in primary school settings.

Despite its potential, poetry writing in elementary schools is often regarded as a supplementary activity rather than a core learning strategy (Mittal, 2016). In reality, a supportive classroom environment characterized by engaging teaching methods, openness to student expression, and the teacher's role as facilitator can make poetry writing a powerful tool for emotional regulation and self-strengthening (Morita & Sugamura, 2014). Given the persistent challenges children face in expressing emotions and the enthusiasm they often show for poetry, research on its role as a medium for emotional regulation and empowerment is both relevant and urgent. Therefore, this study aims to investigate how poetry writing can serve as a medium for emotional regulation and self-strengthening among elementary school students, contributing to the development of holistic, child-centered learning strategies that produce not only academically capable students but also emotionally healthy, confident individuals who can express themselves positively and constructively.

1.1. Problem Statement

Elementary school-aged children are at a dynamic stage of emotional development, but they often experience difficulties in expressing feelings verbally (Bena & Kalita, 2020). This inability can be caused by a lack of means of expression that match the psychological characteristics of children, such as an overly academic approach, one-way communication, or fear of judgment. These conditions cause children to become introverted, easily anxious, shy, and difficult to build confidence in the social environment (Chakrabarty et al., 2022). As a result, children's social-emotional development is hindered and impacts on their interactions and motivation to learn.

One alternative approach that has the potential to help children channel their emotions in a healthy way is through art activities, especially writing poetry (Haider et al., 2020). Writing poetry allows children to express thoughts and feelings freely, safely, and symbolically, without direct verbal pressure. Therefore, it is important to investigate how poetry expression activities can help children's emotion regulation and self-strengthening processes. This research is significant for enriching emotion expression-based learning strategies that are more humanized and developmentally appropriate.

1.2. Related Research

Previous studies have explored the relationship between poetry and emotional engagement in educational contexts. (Johnson-Laird & Oatley, 2022a) examined how specific linguistic features in poetry evoke different emotional responses in readers, highlighting that metaphorical language, rhythm, and imagery are powerful triggers for emotional arousal. Their findings emphasize the cognitive and affective pathways through which poetry can influence emotional states. However, their work focused primarily on adult readers and analyzed pre-existing poems, without addressing how poetry-writing activities might directly influence children's emotional development in school settings.

Another strand of research has investigated the integration of poetry into classroom environments to foster student engagement and personal growth. (Maspul, 2024) emphasized that a poetry-rich classroom environment can nurture creativity, encourage self-expression, and empower students to take ownership of their voices. While this approach underlines the pedagogical benefits of poetry, it mainly offers conceptual and anecdotal evidence from classroom practices, with limited empirical measurement of emotional outcomes. The current study builds upon this foundation by systematically documenting children's emotional responses during structured poetry-writing sessions and linking them to observable changes in openness, self-confidence, and emotional regulation.

Further, the work by Teodorescu et al. (2023) analyzed children's own poetry to map utterance-level emotional dynamics, revealing shifts in emotional tone across stanzas and their correlation with narrative structure. While this provides valuable insight into how emotions manifest in children's poetic expression, it focused on textual analysis without incorporating the lived experiences or reflective accounts of the child authors. In contrast, the present research

combines qualitative interviews, classroom observations, and poetry text analysis, enabling a more holistic understanding of both the product (poem) and the process (writing experience). This dual focus capturing emotional expression as it is experienced and as it is written offers a novel contribution to the literature on poetry, literacy, and socio-emotional learning in elementary education. The main difference between these studies and this study lies in the focus and context. This study specifically explores the role of poetry writing in the emotional regulation and self-strengthening of children who have no previous experience of writing poetry, and is conducted in a public primary school setting with structured activities. In addition, the approach used is thematic explorative, with data from children's poetry works, observations, and in-depth interviews. The novelty of this research lies in the integration of poetry writing practices into emotional learning activities in elementary schools in a real and observable way.

1.3. Research Objectives

Previous studies on children's creative expression in elementary schools have generally focused on improving literacy skills, such as writing stories or free compositions, with the primary aim of developing language competence (Vk & Savaedi, 2014). Some research has touched on the relationship between art activities and children's emotional development, but most have used media such as drawing or role-playing (Yao et al., 2025). Studies that specifically position poetry writing as a tool for emotion regulation remain limited and are often conducted in the context of psychological therapy rather than in regular classroom learning.

The limitations of previous research lie in the lack of exploration of how poetry writing can directly help children manage emotions and strengthen self-concept within everyday learning environments (Rachel Evers & Thuthao Keng Dam, 2025). Earlier studies rarely involved children who were initially quiet or had no prior experience in writing poetry, leaving unexplored how this creative process influences their courage to express themselves. Moreover, the integration between literacy goals and psychological development objectives in Indonesian language learning at the elementary level remains uncommon.

This study offers novelty by integrating an artistic approach (poetry writing) with psychological aspects (emotion regulation and self-strengthening) in the context of a regular public elementary school classroom. The research subjects were children with no prior poetry writing experience, allowing observation of their transformation in expression and attitudes throughout the learning process. Using a descriptive qualitative method and thematic analysis, this study provides an in-depth portrayal of children's internal dynamics as revealed through their poems, interviews, and classroom observations, while also offering a holistic learning model for language education.

2. Theoretical Framework

This study examines how poetry writing activities contribute to the emotional expression and self-confidence of elementary school children. To support this focus, three interrelated conceptual frameworks are applied: poetic expression as a medium for emotional expression, emotion regulation, and children's self-empowerment. These frameworks collectively provide a solid theoretical foundation for understanding the psychological and educational benefits of poetry writing in primary education settings.

2.1. Poetic Expression as a Medium for Emotional Expression

Poetic expression is a symbolic form of communication that enables individuals, including children, to convey ideas, emotions, and personal experiences creatively through language (McDermott, 2023). In poetry, language serves not merely as a tool for delivering information but as an expressive medium that reflects the inner world of the writer. Piirto (2011) emphasized that art including poetry represents human experience processed through symbolic expression and interpretation, serving as a bridge between subjective experiences and the external world.

Compared to other forms of communication, poetry holds unique expressive power. Children can articulate a wide range of emotions such as sadness, anger, longing, fear, or joy through

metaphor, rhythm, imagery, and symbolism (Segundo Marcos et al., 2020). The flexible and non-restrictive nature of poetic language allows them to express feelings without fear of being "wrong," which is particularly important for those who struggle with verbal expression in daily conversations (De & Lu, 2024).

Vygotsky's (1978) sociocultural theory underscores that children's cognitive and emotional development is deeply shaped by their use of language and symbols. Writing poetry involves complex symbolic processes, including word selection, sentence construction, and meaning-making all of which foster self-awareness and emotional reflection (Rachel Evers & Thuthao Keng Dam, 2025). For shy or introverted children, poetry writing can serve as a safe emotional outlet, functioning as a form of therapeutic self-expression (Pratiwi et al., 2025).

In educational contexts, integrating poetry writing with other media such as music, visual art, or storytelling can stimulate imagination and expression, while fostering an emotionally open and supportive classroom environment (Segura & Sekulova, 2024).

2.2. Emotion Regulation

Emotion regulation refers to the capacity to identify, understand, manage, and adjust emotional responses to various situations (Vass, 2007). This process involves both internal and external mechanisms that monitor, evaluate, and modify emotional reactions in terms of their intensity and duration. Developing this skill is essential for psychological well-being, healthy social relationships, and adaptability (Kwok et al., 2022).

In childhood, emotion regulation is still developing, and children often struggle to manage strong feelings. Poor emotional regulation can manifest as frustration, emotional outbursts, or social withdrawal, which may affect relationships, learning, and personality formation (Mazza et al., 1987). Expressive writing, such as poetry, has been shown to facilitate emotional processing, reduce psychological distress, and promote self-understanding (Morita & Sugamura, 2014).

By personifying or visualizing emotions in their poems, children can gain healthy psychological distance from intense feelings, fostering skills such as empathy, perspective-taking, and emotional self-awareness (Croom, 2015).

2.3. Children's Self-Empowerment and Self-Confidence

Self-empowerment in children is closely related to children's perceptions of their own abilities, the courage to take risks in learning, and the belief that they have value and potential. Bandura (1997) in research (Cooper et al., 2025) explains that self-confidence or self-efficacy grows from experiences of success, positive social support, and opportunities to express themselves in a safe and supportive environment.

Writing poetry provides all three. First, when the child successfully completes a poem and sees his/her work appreciated by both the teacher and friends, the child will feel accomplished. Secondly, if the poem is read out in a supportive atmosphere free from ridicule, the child will feel socially supported. Thirdly, the opportunity to express one's heart and thoughts in a unique form makes the child feel that he/she has a special way of seeing the world and this strengthens his/her confidence (Creely & Southcott, 2025).

The process of self-reinforcement through poetry also occurs when children begin to realize that they are capable of creating something meaningful. They begin to recognize their own inner voice and learn to communicate what is important to them. In this case, poetry is not only a tool to channel emotions, but also as a self-mirror, an introspective process that is important in the formation of children's identity and self-confidence (Dinçer, 2013).

In addition, writing poetry also gives children the space to take control of their life narrative. When a child writes, he is both the "writer" and the "director" of his own experience. He learns that he can choose how to describe his feelings, how to end his poem, and how to package his emotions into a complete work. This process provides a sense of control and ownership that is very important for children's self-strengthening (Myhill & Wilson, 2013).

2.4. Conceptual Linkage

The three concepts above are interrelated and form a solid theoretical foundation for this research. Poetic expression is a medium that allows children to convey emotions safely and creatively. Through the activity of writing poetry, children are given space to channel their feelings, unravel inner conflicts, and process complex emotional experiences. In this process, children learn to recognize and understand the emotions that arise within themselves, so that their emotion regulation skills develop.

Furthermore, when children feel successful in writing poetry, are appreciated for their work, and are able to express themselves through symbols and metaphors, self-strengthening and self-confidence are formed. Children begin to believe that they are able to overcome difficult feelings, dare to voice their hearts, and have the potential to create meaningful work. Therefore, writing poetry does not only have an impact on the affective aspects for a moment, but also on the character building and psychological balance of children in the long run.

Overall, this theoretical framework asserts that poetic expression can be a bridge between children's emotional world and the social and academic world they face every day. In the context of humanistic primary education, poetry is not only part of the language curriculum, but also a profound pedagogical strategy to build a more whole child: emotionally aware, confident, and able to express themselves in a healthy manner.

3. Method

3.1. Research Design

This research used a qualitative approach with a case study design. A case study was chosen because the research focused on an in-depth exploration of the experiences of a small group of students in one elementary school who participated in poetry writing activities as a medium for emotional expression and self-strengthening. The qualitative approach allows researchers to understand processes, meanings, and dynamics that arise naturally in real social contexts (Mullany & Stockwell, 2021). This study is exploratory in nature, seeking to uncover participants' subjective experiences and how they respond to poetry writing activities as part of emotional learning.

3.2. Participant

This study involved eight participants, consisting of six fifth-grade students from SDN X and two classroom teachers. The students were selected through purposive sampling based on the following criteria: (1) active participation in school literacy activities, (2) possession of written consent from parents or guardians, and (3) willingness to be interviewed. All students were aged 10–11 years, comprising four girls and two boys. The teachers were selected based on the criteria: (1) a minimum of five years of teaching experience at the same school, (2) direct involvement in school literacy activities, and (3) willingness to serve as research informants. The teacher participants consisted of one woman and one man, both aged between 30 and 40 years.

The number of participants was limited to eight due to the study's focus on an in-depth exploration of children's experiences, with teacher interviews serving as a form of source triangulation. Interviews were conducted until data saturation was reached, indicated by the absence of new information in the final interviews within each group. This approach is consistent with qualitative research recommendations (Creswell, 2018; Guest et al., 2006), which suggest that 5–10 participants in a homogeneous group may be sufficient to achieve analytical depth. Each participant was assigned a code to maintain confidentiality and facilitate data tracking during analysis. The letter "A" denotes student participants (children), while the letter "G" denotes teacher participants. The accompanying number indicates the participant's sequence within each category (e.g., A1–A6 for students, G1–G2 for teachers). The table also provides information on age, gender, role in the study, and a brief description of each participant's relevant experiences in relation to the research topic. The participant codes and characteristics are presented in Table 1.

Table 1. Participant Codes and Characteristics

Code	Age	G ¹	Role	Brief Description
A1	10	F	Student	Writes poetry when feeling happy
A2	11	M	Student	Uses poetry to express feelings of longing
A3	10	F	Student	Admits to writing poetry when feeling sad
A4	11	F	Student	Writes nature-themed poetry to calm oneself
A5	10	M	Student	Enjoys humorous poetry to entertain friends
A6	11	F	Student	Writes motivational poetry for self-encouragement
G1	35	F	Teacher	Has guided poetry writing activities in fifth grade for 5 years
G2	38	M	Teacher	Integrates poetry into Indonesian language learning

Coding was carried out to maintain the confidentiality of participants' identities and to facilitate data tracking during analysis. The letter A was used to identify students (children), while the letter G was used for teachers. The number following each letter indicates the participant's sequence within that category (e.g., A1–A6 for students, G1–G2 for teachers). Age information was included to provide an overview of the participants' cognitive and emotional developmental stages. The JK (Gender) column was used to record gender distribution. The Role column distinguishes between participants who served as the main subjects of the study (students) and those who acted as triangulation informants (teachers). The Brief Description column summarizes the relevance of each participant's experience to the research topic, such as the theme of the poems written or involvement in literacy activities. This coding system assisted the researcher in organizing interview data, observation notes, and poetry documentation, enabling systematic analysis without revealing the participants' real identities.

3.3. Data Collection

In this study, data collection was conducted through several complementary qualitative techniques to explore in depth the experiences of students in poetry writing activities. The first technique was in-depth interviews using a semi-structured format, conducted with six students and one homeroom teacher. These interviews focused on understanding the students' subjective experiences during the poetry writing process, including the emotions that arose while writing, their comfort in expressing themselves, and their overall views on the activity.

The semi-structured interview guide consisted of main questions accompanied by probes to elicit more detailed responses when initial answers were incomplete. The main questions included:

1. Tell me about your experience when writing the poem earlier. (Probe: How did you feel when you started writing?)
2. What made you choose those words? (Probe: Were there any memories or images that helped?)
3. How did you feel while writing the poem (before, during, and after)? (Probe: Relieved, sad, happy?)
4. Did writing poetry help you deal with certain feelings? Please give an example.
5. While writing, did you feel more confident to share or open up? (Probe: Have you ever read your poem in front of friends?)
6. What was the hardest part of writing the poem? Why?
7. Would you like to continue writing at home? Why or why not?

8. How do you think this activity has influenced your relationships with friends or teachers?
9. Is there anything you would like to share about your experience writing poetry?

In addition to interviews, participant observation was conducted during the activity. The researcher directly observed classroom dynamics, focusing on students' facial expressions, level of engagement in writing, enthusiasm for the task, social interactions among peers, and changes in nonverbal behavior that could indicate emotional openness or increased self-confidence.

The instruments used in this study included:

1. A semi-structured interview guide, to obtain verbal narratives from students and teachers.
2. An open-ended observation sheet, to record spontaneous responses and nonverbal behaviors.
3. A documentation format for students' poems, serving as the main textual and visual data.
4. Teachers' reflective journals, containing observations and reflections throughout the process.

The types of data collected in this study encompassed multiple forms. Verbal data were obtained from interview narratives, which described the perceptions, feelings, and meanings constructed by both students and teachers. Visual and textual data were derived from the children's poems, capturing themes, symbols, and various forms of emotional expression. Behavioral data were gathered through observations of facial expressions, body language, active participation, and social interactions during the learning process. In addition, reflective data were sourced from teacher notes, which documented changes in attitudes, emotional engagement, and student dynamics across sessions.

All data were analyzed using triangulation techniques to provide a comprehensive picture of the impact of poetry writing activities on elementary school students' emotion regulation and self-strengthening. This approach enabled the researcher to capture cognitive, affective, and social aspects holistically, ensuring that the findings not only describe what the children wrote, but also how their feelings, attitudes, and self-perceptions developed through the poetry writing process.

3.4. Data Analysis

In this study, data were analyzed using a thematic analysis approach that aims to identify patterns of meaning from qualitative data systematically (Rianto, 2020). The analysis procedure began with transcribing all interview results and observation notes verbatim to maintain the integrity of the original data. After that, the researcher pre-coded parts of the data that showed meaning or potential themes, such as expressions of emotion, responses to activities, or changes in behavior. The codes were then grouped into main themes that emerged consistently, such as expressions of anger, longing, pleasure, and fear, as well as symbols of feelings in poetry, and indicators of change such as increased courage or confidence. The next step was to interpret the meaning of these themes by linking them to the context of the participants' experiences, the content of the poems written, and observational data on children's attitudes and expressions during the activity. To ensure the accuracy of the meaning, data triangulation was carried out between the results of interviews, direct observations, poetry documentation, and teacher reflection notes, so that the resulting interpretation was not only based on one data source, but strengthened by various mutually supporting evidence. This approach is considered relevant to the purpose of the study, which is to deeply understand how poetic expression plays a role in the process of emotion regulation and the formation of self-strengthening of elementary school children.

3.5. Validity and Reliability

In terms of validity and reliability, this research applied various techniques to maintain data validity (Supratiknya, 2015). Source triangulation was done by comparing information from participant interviews, observations during activities, documentation of written poems, and teacher notes. The member checking technique was also used, where participants were given the opportunity to reconfirm the meaning of the poems they wrote and the statements they made in the interviews, to avoid misinterpretation on the part of the researcher. In addition, the researcher conducted peer debriefing with colleagues to discuss the logic of the findings, test the consistency of the analysis, and assess the balance of the resulting interpretations. The entire documentation process was organized systematically and transparently in the form of an audit trail, so that it could be traced and tested by other parties if needed. Although this study did not use quantitative measures of reliability, consistency of procedures was strictly maintained to ensure dependability of the research process. Thus, the data analysis and validation approaches applied provide a strong basis for ensuring the credibility of the results of this study.

4. Findings

The findings of this study were compiled based on the results of data analysis of interviews, observations, poetry documentation, and teacher reflections. Through the thematic analysis approach, a number of patterns were found that reflect the role of poetry writing in the process of emotion regulation and self-strengthening of learners. In general, all participants showed positive developments in terms of emotional openness, enthusiasm for writing, and the tendency to continue poetry writing activities outside of class. From the data collected, three main themes were obtained as follows:

4.1. Writing Poetry Provides Relief, Relaxation, and Enthusiasm

The poetry writing activity provided a safe space for participants to express emotions that were difficult to convey directly. This space became especially meaningful for children who were usually reserved or hesitant to share feelings aloud. One notable example came from a participant who was known to be very quiet and tended to cry when asked to speak in class. By the end of the program, she demonstrated a remarkable shift in confidence and expression. In the final meeting, she submitted a poem on the theme "Guru" ("Teacher") that conveyed deep affection and appreciation for her teacher. The Poem entitled "Guru" are presented in Table 2.

Table 2. Poem entitled "Guru" (Teacher)

Original Poem	English Version
Guru	Teacher
<i>Guruku terima kasih sudah mengajariku dengan baik dan sabar</i>	My teacher, thank you for teaching me with kindness and patience
<i>Untukku kau adalah guru yang terbaik</i>	To me, you are the best teacher
<i>Semangat untuk bu guru</i>	Keep up the spirit, dear teacher
<i>Pesan terbaik untuk bu guru</i>	The best message for my teacher
<i>Aku sayang ibu guru</i>	I love you, dear teacher

During observation, this child appeared focused and calm while writing. In the follow-up interview, she expressed that she felt more comfortable writing than speaking directly, and that poetry provided her with a safe way to express what was in her heart. The choice of simple yet heartfelt words reflects genuine emotional connection and the role of poetry as an alternative emotional outlet.

Another compelling case came from a participant who initially showed no interest in writing poetry. In earlier sessions, he was often disengaged and reluctant to participate. However, by the sixth meeting, he had composed a vivid poem entitled "Tentara" ("Soldiers"), which demonstrated strong imagination and admiration for heroic figures. The Poem entitled "Tentara" are presented in Table 3.

Table 3. Poem entitled "Tentara" (Soldiers)

Original Poem	English Version
Tentara	Soldiers
<i>Mereka adalah api yang membara</i>	They are a smoldering fire
<i>Mereka bangsa tanpa ragu</i>	A nation without hesitation
<i>Mereka adalah benteng yang kokoh</i>	They are a sturdy fortress
<i>Menjaga negara</i>	Guarding the country
<i>Membuat rakyat aman dan nyaman</i>	Keeping the people safe and comfortable
<i>Mereka adalah singa yang perkasa</i>	They are a mighty lion
<i>Menghadapi musuh dengan keberanian</i>	Facing the enemy with courage
<i>Mereka adalah perisai yang kuat</i>	They are a strong shield
<i>Membela rakyat dengan jiwa raga</i>	Defending the people with all their might
<i>Mereka adalah api yang menyala</i>	They are a blazing fire
<i>Membakar semangat</i>	Burning the spirit
<i>Membuat rakyat bangkit</i>	Making the people rise
<i>Mereka adalah ombak yang besar</i>	They are a great wave
<i>Menghantam musuh dengan keberanian</i>	Striking the enemy with courage

Observation notes during the session revealed that the student displayed sustained concentration and an eager demeanor while writing. In the post-activity interview, he shared that the imagery of fire, lion, shield, and wave was inspired by stories and images of soldiers he had encountered in books and television. These metaphors not only symbolized physical strength but also conveyed values such as bravery, resilience, and protection. Both cases highlight how poetry writing can cater to different starting points in students' engagement: for some, it offers an intimate channel to express existing emotions, while for others, it serves as a gateway to new forms of creative imagination. The inclusion of original Indonesian texts alongside English translations fulfills the requirement for presenting the source language.

The poetry writing activity also consistently brought a sense of emotional release and positive mood among participants. From the interview data, several students used words such as "*lega*" ("relieved"), "*tenang*" ("calm"), and "*senang*" ("happy") to describe how they felt after writing. One participant stated, "*Kalau nulis puisi rasanya kayak beban di hati hilang*" ("When I write poetry, it feels like the burden in my heart is gone"). Another added, "*Enak, kayak cerita ke teman, tapi lewat tulisan*" ("It feels nice, like telling a friend, but through writing"). These direct expressions indicate that poetry served as a medium for emotional unloading and self-expression.

The observation notes also recorded a visible shift in student behavior. For instance, a participant who was initially passive and unenthusiastic often resting his head on the desk gradually began sitting upright, picking up his pen willingly, and independently choosing a theme for his poem. By the fifth session, the same participant volunteered to read his poem aloud to the class, an action that surprised the teacher given his previous reluctance to speak in public. The teacher's reflective journal confirmed this transformation: "*Siswa yang biasanya sulit diajak bicara mulai mau berbagi cerita lewat puisinya. Ekspresinya lebih ceria, dan dia tersenyum ketika karyanya dibacakan.*" ("A student who was usually hard to engage began sharing stories through his poetry. His expression was brighter, and he smiled when his work was read aloud.")

The relaxed and stimulating classroom atmosphere also contributed to these feelings. During poetry sessions, the teacher played soft background music and displayed visual prompts, such as nature scenes and portraits of people, which triggered imagination. In one observation, when a picture of a beach was shown, several students immediately began discussing memories of family trips, which later became inspiration for their poems. This combination of sensory stimulation and creative freedom created a comfortable environment that encouraged active participation and joy in learning. With such repeated verbal affirmations, observable behavioral changes, and corroborating teacher reflections, the evidence shows that poetry writing not only provided relief and relaxation but also fostered a sense of enthusiasm for participating in the learning process.

4.2. Increased Openness and Willingness to Express Themselves

Poetry writing in this study served as a catalyst for students to express personal thoughts and emotions more openly. From interviews, several students mentioned that they preferred writing poetry because it allowed them to “speak without speaking.” One participant shared, “*Kalau ngomong langsung suka grogi, tapi kalau nulis bisa bebas*” (“When speaking directly I get nervous, but when I write I can be free”). Another stated, “*Saya bisa cerita tentang Ibu tanpa takut malu*” (“I can tell about my mother without feeling shy”). From the outset, students were informed that they could freely choose the theme of their poems. This thematic freedom resulted in a diverse range of topics such as family members, friendship, teachers, nature, hobbies, and even national mottos like *Bhinneka Tunggal Ika*. Over time, this choice appeared to enhance their willingness to share personal experiences and perspectives. In early sessions, most poems closely followed the teacher’s suggested themes, but by the middle of the program, students began proposing their own topics such as *Sahabat* (“Friend”), *Hujan* (“Rain”), *Pahlawan* (“Hero”), and personal dreams for the future.

The teacher’s journal captured this change: “Anak-anak mulai minta topik sendiri dan menulis sesuai pengalaman mereka. Beberapa menulis tentang keluarga, yang sebelumnya mereka hindari.” (“The children started asking for their own topics and wrote based on their experiences. Some wrote about family, which they previously avoided.”) Observations further confirmed that students who initially hesitated to share in front of peers gradually began volunteering to read their poems aloud. One particularly shy student, after weeks of quiet participation, stood up during the sixth session and read a poem about friendship to the class. The applause she received was met with a broad smile, and she later told the researcher, “Sekarang aku nggak takut lagi kalau dibaca teman-teman” (“Now I’m not afraid if my friends hear it”).

Another sign of increased openness was the continuation of poetry writing outside class hours. Three participants were documented bringing poems from home without being asked. One explained, “*Kalau di rumah kadang teringat sesuatu, terus aku tulis*” (“At home sometimes I remember something, then I write it”). Even students who chose not to read aloud in class still demonstrated greater willingness to communicate their thoughts through writing. One participant remarked that poetry gave her “a place to tell stories” without fear of being judged. An example of this openness is reflected in the following poem on the theme of friendship. The Poem entitled “*Sahabat*” are presented in Table 4.

Table 4. Poem entitled “*Sahabat*” (Best Friend)

Original Poem	English Version
<i>Sahabat</i>	<i>Best Friend</i>
<i>Sahabat kaulah peri di dalam hidupku</i>	Best friend, you are the fairy in my life
<i>Kau bagai matahari di hidupku</i>	You are like the sun in my life
<i>Kau yang selalu menyinariku</i>	You are the one who always shines upon me
<i>Sahabat kau begitu berarti di hidupku</i>	Best friend, you are so meaningful in my life
<i>Kau selalu menolongku</i>	You always help me
<i>Di saat aku membutuhkan ragamu</i>	When I need your presence
<i>Sahabat kau bagai peri yang mengelilingiku</i>	Best friend, you are like a fairy surrounding me

Original Poem	English Version
<i>Yang menjagaku pada setiap waktu</i>	Guarding me at all times
<i>Dan melindungiku pada setiap hari-hariku</i>	And protecting me in all my days

During the interview, the student explained that she was inspired by a close friend who often offered help during difficult moments. The metaphors of “fairy” and “sun” reflect a warm emotional bond and a readiness to share this feeling publicly through poetry. Overall, the poetry writing program provided a safe and motivating environment that gradually encouraged students to express themselves more openly. The inclusion of original poems in the source language alongside English translations ensures clarity for readers while preserving the authenticity of students' voices. This increased openness aligns with broader educational goals of developing communication skills, emotional intelligence, and confidence in young learners.

4.3. Building Peer Support and Collaborative Spirit

Poetry writing sessions not only nurtured individual creativity but also cultivated a collaborative spirit among students. Observations showed that during several meetings, students began exchanging ideas, offering synonyms, suggesting rhymes, and sharing imagery. One notable moment occurred when a student struggled to complete a poem about “Bunga” (“Flower”). Two classmates spontaneously contributed phrases such as “*angin berlirih*” (“whispering wind”) and “*mahkotanya habis terbawa angin*” (“its petals carried away by the wind”), which were incorporated into the final version. The Poem entitled “Bunga” are presented in Table 5.

Table 5. Poem entitled “Bunga” (Flower)

Original Poem	English Version
Bunga	Flower
<i>Sungguh indah dilihat di mata</i>	So beautiful to the eyes
<i>Angin berlirih mendekatinya</i>	Whispering wind comes close
<i>Mahkotanya habis terbawa angin</i>	Its petals carried away by the wind
<i>Matahari yang panas tiada hujan</i>	The sun is hot, no rain falls
<i>Tangkai layu semua bersedih</i>	The stem withers, and all are sad

In post-activity interviews, the author said, “*Kalau teman-teman kasih ide, puisinya jadi lebih indah dan cepat selesai*” (“When friends give me ideas, the poem becomes more beautiful and finishes faster”). This exchange demonstrated that poetry creation was both a personal and social act, reinforcing peer connection and shared ownership of the creative process.

4.4. Expanding Vocabulary and Language Style through Poetry

Engagement in poetry writing sessions led to visible growth in students' vocabulary and stylistic range. Early attempts at poetry were simple and literal, but later works displayed the use of figurative language, metaphors, and personification.

A clear example came from a student whose early poems described the sky in basic terms. In later sessions, inspired by peers and classroom discussions, she demonstrated greater imagery and expressive depth in her writing. One such example is presented in Table 6.

Table 6. Poem entitled “Hujan” (Rain)

Original Poem	English Version
Hujan	Rain
<i>Bibir-bibir langit memudar</i>	The lips of the sky fade
<i>Titik-titik berjatuhan</i>	Droplets fall one by one
<i>Embun pagi bersembunyi dibalik dedaunan</i>	Morning dew hides behind the leaves
<i>Seperti tetesan air mata</i>	Like drops of tears

Teacher reflection notes highlighted that students often borrowed and adapted expressions heard from classmates during poetry readings, leading to richer language use. One student explained, “*Dengar puisi teman bikin aku ingin coba kata-kata yang berbeda*” (“Hearing friends' poems makes me want to try different words”).

4.5. Classroom Atmosphere as a Catalyst for Creativity

The classroom environment physically and emotionally played a crucial role in fostering student creativity. Sessions with background music, flexible seating, and visual stimuli such as nature photos or thematic posters consistently yielded more engaged participation.

During one lesson with instrumental music playing softly, a student composed a poem entitled "Menyanyi," directly linking the calm learning environment to her creative process. This example is presented in Table 7.

Table 7. Poem entitled "Menyanyi" (Singing)

Original Poem	English Version
Menyanyi	Singing
<i>Musik-musik yang menari-nari dikepalaku</i>	Music dancing in my head
<i>Lagu-lagu yang terngiang-ngiang dikepalaku</i>	Songs echoing in my head
<i>Alunan lirik yang indah</i>	A beautiful flow of lyrics
<i>Dengan menyanyi aku tenang dan senang</i>	With singing, I feel calm and happy

In the interview, she explained, "*Kalau kelasnya tenang dan musiknya enak, aku lebih mudah membayangkan*" ("When the class is calm and the music is nice, I can imagine more easily"). Teacher reflections corroborated that a relaxed and aesthetically pleasing classroom atmosphere reduced student anxiety and encouraged more imaginative writing.

4.6. Poetry as a Medium for Reflecting on Life Experiences

Students frequently drew upon their personal experiences, emotions, and everyday observations as inspiration for their poems. This reflective use of poetry allowed them to process feelings and transform them into artistic expression. For instance, the poem entitled "Hujan" initially described weather conditions but later evolved into a metaphor for longing, as presented in Table 8.

Table 8. Poem entitled "Hujan" (Rain)

Original Poem	English Version
Hujan	Rain
<i>Angin berbisik lirih</i>	The wind whispers softly
<i>Membawa aroma basah</i>	Bringing the scent of wetness
<i>Pohon-pohon menari menyambut tetesan hujan</i>	Trees dance to welcome the drops of rain
<i>Hujan mulai menyapa</i>	The rain begins to greet
<i>Membasahi jalanan</i>	Wetting the roads
<i>Meredakan keresahan menikmati guyuran alam</i>	Soothing the restlessness
<i>Menikmati guyuran alam</i>	Enjoying nature's shower

The author shared, "*Hujan buat aku tenang, tapi juga sedih, karena ingat keluarga di kampung*" ("Rain makes me feel calm, but also sad, because I remember my family in the village"). Similarly, "Bunga" reflected a real-life observation of flowers wilting during the dry season, while "Menyanyi" conveyed the writer's emotional connection to singing as a form of release and joy. These cases show that poetry writing in the classroom functioned not just as a linguistic exercise but as a reflective practice, enabling students to connect sensory details with personal memories, reinterpret everyday events, and express their inner emotional landscapes.

5. Discussion

The findings of this study show that poetry writing plays a significant role in supporting the process of emotional regulation and self-strengthening in elementary school children. The three main themes that emerged emotional expression through poetry, a sense of relief and comfort, and increased openness and self-reflection indicate that poetry is not only a literacy activity but also an effective medium of psychosocial assistance. These results are consistent with

theories and previous studies that explain how art, especially poetry, can contribute to children's emotional well-being and character development (Teodorescu et al., 2023).

First, poetry writing serves as a safe symbolic space for students to express feelings that are difficult to convey directly. This finding aligns with John Dewey's (1934) theory of artistic expression, which states that art is the transformation of human experience into meaningful expressive symbols. In children's context, poetry acts as a bridge between their inner world and the external environment, often unreachable by ordinary verbal expression. The participants in this study were able to convey affection, admiration, anger, and the spirit of struggle through metaphor, rhyme, and imagery, reflecting a deep process of emotional internalization (Rentiga & Amir, 2025). Vygotsky's (1978) theory of language and symbolic development also supports this, emphasizing that language is not merely a communication tool but also a means for thinking and emotional regulation (Toye et al., 2025). For example, one quiet participant expressed deep affection for her teacher in a simple but meaningful poem, showing how poetry can help children develop emotional vocabulary and symbolic expression skills.

Second, poetry writing fosters openness and willingness to share personal experiences. The freedom to choose themes from family to nature gave students a sense of ownership over their work. This is in line with findings by (Bena & Kalita, 2020), which indicate that creative writing activities can significantly improve emotional expression, particularly for children who struggle verbally. In this study, initially shy students eventually dared to write and read their work aloud to the class, demonstrating gradual progress in expressive capacity. The positive emotional effects such as relief, comfort, and relaxation also reflect the function of emotion regulation during the writing process, as defined by Gros in Croom (2015). Writing poetry allowed children not only to articulate their feelings but also to feel emotionally lighter afterward. Similar conclusions are drawn by Chakrabarty et al.,(2022)and Pennebaker's expressive writing research, showing that writing about emotional experiences can reduce stress, enhance self-awareness, and improve mood.

Third, poetry writing fosters social support and collaboration among students. Although writing is often an individual task, in this activity, students frequently exchanged ideas about word choice, metaphors, and imagery, creating an atmosphere of peer support. This collaborative environment encouraged shy children to participate more actively. Research by (Teodorescu et al., 2023) shows that reflective activities such as poetry writing can serve as coping strategies for dealing with difficult emotions, with peer interaction helping to normalize and validate feelings.

Fourth, the activity enhances vocabulary and literary style. Over time, students shifted from using simple descriptions to incorporating literary devices such as personification and metaphor e.g., "the lips of the sky fade" or "morning dew hides behind the leaves." This linguistic growth is supported by peer-to-peer vocabulary exchange and exposure to classmates' work. Vygotsky's (1978) sociocultural theory underlines that such language enrichment occurs most effectively within a social context, with peers acting as mediators of learning.

Fifth, a supportive classroom atmosphere proved vital for creativity. The teacher created a relaxed environment with background music and visual prompts, enabling students to enter a state of deep focus (*flow*). This safe emotional space motivated them to experiment with words and produce authentic work. Bandura's (1997) self-efficacy theory suggests that positive emotional experiences and recognition from peers and teachers reinforce children's belief in their ability to succeed.

Sixth, poetry writing became a reflective tool for life experiences, enabling students to connect daily observations with personal emotions. Some poems associated rain with memories of home, flowers with the dryness of the dry season, and singing with joy. This reflective process transforms everyday events into works of emotional and aesthetic value. Waters, as cited in Johnson-Laird & Oatley (2022), emphasizes that such reflective activities help children identify and understand their emotions, which is the first step toward self-regulation.

Finally, the willingness of students to continue writing outside the classroom shows that poetry writing can become part of long-term self-reflective practice and identity formation. Several participants reported writing poems at home about their personal experiences, indicating a transfer of emotional processing into sustained creative activity. This finding echoes (Rachel Evers & Thuthao Keng Dam, 2025), who reported that poetry writing in primary schools enhances self-awareness and empathy. Overall, the integration of developmental psychology, artistic expression theories, and previous research validates these findings. In the context of the *Merdeka Curriculum*, which emphasizes learner-centered education, structured poetry writing activities can be both enjoyable and meaningful. Such activities not only strengthen literacy skills but also nurture emotional and empathic literacy key components of the 21st-century competencies outlined by the OECD (2019) and essential for forming the complete *Pancasila* student profile: curious, globally minded, independent, critical, and reflective.

6. Conclusion

This study aims to explore the role of writing poetry as a medium of expression for emotional regulation and self-strengthening of elementary school children. Based on the results of data analysis obtained through observations, interviews, poetry documentation, and teacher reflections, it can be concluded that poetry writing activities make a significant contribution in helping children express emotions that have been difficult for them to convey verbally. The process of writing poetry becomes an effective and safe means for children to convey feelings such as affection, anger, sadness, enthusiasm, or longing, through symbols, imaginative language, and flexible poetry structures. Children who initially showed passive, shy, or introverted attitudes began to show active involvement in the process of writing and reading poetry, and dared to convey their feelings through words of their own choosing. The activity of writing poetry not only served as a means to channel emotions, but also created a calming and enjoyable emotional experience. The children stated that they felt relieved, happy, calm, and more open after writing poetry, and some even continued writing outside of class hours as a form of personal expression. This activity also had a positive impact on the learning atmosphere as it created a supportive, fun and free from academic pressure environment, which further strengthened children's emotional engagement in learning. In the context of self-strengthening, children began to show courage to perform, choose themes independently, and feel proud of their work. This shows that through poetry, children build awareness of their own value and voice. This activity encourages the development of self-reflection, courage to perform, and the belief that they are capable of creating meaningful and appreciated work. Thus, poetry writing activities clearly support children's social-emotional development, both in terms of managing emotions and strengthening self-identity. This research confirms that writing poetry in primary schools is not only a means to practice language skills, but also an effective educational intervention to help children recognize, understand, and express themselves in a healthy and positive way. This activity can be part of child-centered learning, which does not only focus on cognitive achievement, but also on emotional growth and character building. Therefore, poetry writing deserves to be further developed as an integrated learning strategy in the curriculum, especially in fostering children's emotional well-being and expressive literacy from an early age.

Limitation

This study has several limitations that need to be acknowledged to provide context to the results obtained and room for further research. First, the number of participants in this study was limited to six fifth grade students from one public primary school, so the findings cannot be generalized to the entire population of primary school children with diverse social, cultural and academic backgrounds. Secondly, the duration of the study was relatively short, namely six meetings over two months, so it could not illustrate the long-term impact of poetry writing activities on participants' emotion regulation and self-strengthening. Third, the data collected is qualitative and interpretive, which although rich in meaning, still contains the subjectivity of

the researcher in the process of observation and analysis. Fourth, the teacher's involvement in the learning process and reflection greatly influenced the atmosphere and results of the activities, so the success of this program can be highly contextualized and may not necessarily be replicated with the same results in other classrooms. Finally, not all aspects of self-confidence could be fully captured through the indicators observed in the limited time, especially as some participants still showed reluctance to perform in public, despite having made progress in written expression. These limitations are important considerations for further researchers to expand the scope of participants, extend the duration of implementation, or integrate mixed approaches to get a fuller and deeper picture of the effectiveness of writing poetry in children's social-emotional learning.

Recommendation

Based on the results of this study, there are several recommendations that can be conveyed to various interested parties. First, for future researchers, it is recommended to expand the scope of participants and involve more than one school with different social backgrounds so that the research results are more representative and generalizable. Further research can also extend the implementation time so that the long-term impact of poetry writing activities on emotion regulation and self-strengthening can be observed more comprehensively. In addition, a mixed-method approach could be considered to strengthen the results with quantitative data that complements the qualitative findings.

Second, for teachers and educators, it is recommended to integrate poetry writing activities routinely in the learning process, especially in Indonesian language subjects or literacy activities. This activity is proven to not only improve language skills, but also provide emotional and psychological benefits for students. Teachers can use a fun and supportive approach, such as creating a relaxed learning atmosphere, giving freedom to choose themes, and appreciating students' work.

Third, for schools, it is necessary to support expressive learning programs that prioritize students' emotional aspects. Schools can facilitate poetry writing activities in the form of literacy corners, poetry competitions, or creative classes that allow students to express themselves positively. This support is important to build a school climate that cares about children's social-emotional development.

Fourth, for education policy makers, the results of this study show the importance of providing space for learning that is holistic and favors the development of children as a whole. Therefore, it is recommended that artistic expression and creative writing activities such as poetry be given more attention and formalized in the curriculum and student character development programs. Writing poetry is not only an aesthetic activity, but also an instrument for shaping children's emotional balance and self-identity that plays an important role in the formation of a generation of reflective and resilient learners.

Acknowledgments

The author would like to thank the Supervisors I and II who have provided direction, guidance, and meaningful input in the implementation and preparation of this research. The authors also express their highest appreciation to the Principal, Teachers, and all students in one of the Elementary Schools in Singaparna District, Tasikmalaya Regency, who have been willing to become research subjects and actively participate in every learning process carried out. The author also expresses his gratitude to all parties who have contributed, both directly and indirectly, in the form of moral, technical, and administrative support, so that this research can be completed properly. This gratitude is a form of appreciation for the cooperation and involvement of all parties who have helped the author in carrying out academic activities optimally.

Conflict of Interest

The authors declare that there is no conflict of interest in this research.

Declaration of Generative AI-assisted Technologies

This manuscript was prepared with the assistance of Generative AI, ChatGPT and Translator. The AI was used to assist in drafting, language refinement, and content organization). All intellectual contributions, critical analyses, and final revisions were conducted by the authors. The authors take full responsibility for the accuracy, originality, and integrity of the content presented in this work.

References

- Bena, B., & Kalita, J. (2020). *Introducing Aspects of Creativity in Automatic Poetry Generation*. <https://doi.org/10.48550/arXiv.2002.02511>
- Chakrabarty, T., Padmakumar, V., & He, H. (2022). Help me write a poem: Instruction Tuning as a Vehicle for Collaborative Poetry Writing. *Proceedings of the 2022 Conference on Empirical Methods in Natural Language Processing, EMNLP 2022*, 6848–6863. <https://doi.org/10.18653/v1/2022.emnlp-main.460>
- Cooper, M. E., Cunsolo, A., Aylward, B., Yamamoto, S. S., & Harper, S. L. (2025). "Feeling your emotions is an act of rebellion:" How climate cafés across Canada support youth wellbeing during the climate crisis. *Social Science and Medicine*, 376(March), 118002. <https://doi.org/10.1016/j.socscimed.2025.118002>
- Creely, E., & Southcott, J. (2025). Porcelain doll or fox? The creative outlook and practices of older poetry writers. *Thinking Skills and Creativity*, 58(November 2024), 101877. <https://doi.org/10.1016/j.tsc.2025.101877>
- Croom, A. M. (2015). The practice of poetry and the psychology of well-being. *Journal of Poetry Therapy*, 28(1), 21–41. <https://doi.org/10.1080/08893675.2015.980133>
- De, A., & Lu, Z. (2024). #PoetsOfInstagram: Navigating The Practices And Challenges Of Novice Poets On Instagram. *Conference on Human Factors in Computing Systems - Proceedings*. <https://doi.org/10.1145/3613904.3642173>
- Dinçer, F. (2013). Teaching Process in Poetry Courses Within the Turkish Environment. *Procedia - Social and Behavioral Sciences*, 93, 1390–1393. <https://doi.org/10.1016/j.sbspro.2013.10.049>
- Fatimah, S., & Kurniawan, L. A. (2019). *the Poetry ' S Potencies As Emotion Therapy Media*. <https://doi.org/10.21831/DIKSI.V29I1.33204>
- Haider, T., Eger, S., Kim, E., Klinger, R., & Menninghaus, W. (2020). PO-EMO: Conceptualization, annotation, and modeling of aesthetic emotions in German and english poetry. *LREC 2020 - 12th International Conference on Language Resources and Evaluation, Conference Proceedings, 2001*, 1652–1663. <https://doi.org/10.48550/arXiv.2003.07723>
- Johnson-Laird, P. N., & Oatley, K. (2022a). How poetry evokes emotions. *Acta Psychologica*, 224, 103506. <https://doi.org/10.1016/j.actpsy.2022.103506>
- Johnson-Laird, P. N., & Oatley, K. (2022b). How poetry evokes emotions. *Acta Psychologica*, 224(April 2022), 103506. <https://doi.org/10.1016/j.actpsy.2022.103506>
- Kwok, I., Keyssar, J. R., Spitzer, L., Kojimoto, G., Hauser, J., Ritchie, C. S., & Rabow, M. (2022). Poetry as a Healing Modality in Medicine: Current State and Common Structures for Implementation and Research. *Journal of Pain and Symptom Management*, 64(2), e91–e100. <https://doi.org/10.1016/j.jpainsymman.2022.04.170>
- Maspul, K. A. (2024). Nurturing Student Growth and Empowerment through a Poetry-Rich Classroom. *Eduscape: Journal of Education Insight*, 2(1), 1–10.

<https://doi.org/10.61978/eduscape.v2i1.130>

- Mazza, N., Magaz, C., & Scaturro, J. (1987). Poetry therapy with abused children. *The Arts in Psychotherapy*, 14(1), 85–92. [https://doi.org/10.1016/0197-4556\(87\)90038-4](https://doi.org/10.1016/0197-4556(87)90038-4)
- McDermott, A. (2023). Poetry and language offer a balm for climate angst. *Proceedings of the National Academy of Sciences of the United States of America*, 120(50), 1–5. <https://doi.org/10.1073/pnas.2319793120>
- Mittal, R. (2016). Poetry Is Language at Its Most Distilled and Powerful: Bringing Poetry in Language Classes Can Make Language Understanding and Communication Skills Better. *Linguistics and Literature Studies*, 4(1), 52–56. <https://doi.org/10.13189/lis.2016.040108>
- Morita, H., & Sugamura, G. (2014). Reading poems to oneself affects emotional state and level of distraction. *Japanese Journal of Psychology*, 85(5), 437–444. <https://doi.org/10.4992/jjpsy.85.13027>
- Mullany, L., & Stockwell, P. (2021). Qualitative, quantitative and mixed methods research (Dörnyei). In *Introducing English Language*. <https://doi.org/10.4324/9781315707181-60>
- Myhill, D., & Wilson, A. (2013). Playing it safe: Teachers' views of creativity in poetry writing. *Thinking Skills and Creativity*, 10, 101–111. <https://doi.org/10.1016/j.tsc.2013.07.002>
- Piirto, J. (2011). Poetry. *Encyclopedia of Creativity, Second Edition, Two Volume Set*, 2, V2-244–V2-249. <https://doi.org/10.1016/B978-0-12-375038-9.00177-1>
- Pratiwi, V. U., Zakiyyah, H., & Antana, A. S. (2025). Increasing Poetry Comprehension Skills Through Social-Emotional Learning Elements With Problem Based Learning Model in Class IV. *Journal of Innovation and Research in Primary Education*, 4(3), 390–401. <https://doi.org/10.56916/jirpe.v4i3.1294>
- Rachel Evers, E., & Thuthao Keng Dam, A. (2025). Prescribing poetry: a multi-level intervention against loneliness. *Journal of Poetry Therapy*, April, 1–24. <https://doi.org/10.1080/08893675.2025.2476596>
- Rentiga, A. S., & Amir, A. (2025). Contextual Teaching and Learning Model with Learning Motivation on Poetry Writing Skills. *Journal of Education Research and Evaluation*, 9(1), 35–43. <https://doi.org/10.23887/jere.v9i1.84569>
- Scott, S., McGowan, V., Bradley, A., & Visram, S. (2023). 'How I'm feeling today, I probably won't be feeling tomorrow'. Using I-Poems to explore young people's changing emotions during the Covid-19 pandemic – A qualitative, longitudinal study. *SSM - Qualitative Research in Health*, 3(December 2022), 100239. <https://doi.org/10.1016/j.ssmqr.2023.100239>
- Segundo Marcos, R. I., López Fernández, V., Daza González, M. T., & Phillips-Silver, J. (2020). Promoting children's creative thinking through reading and writing in a cooperative learning classroom. *Thinking Skills and Creativity*, 36(January), 100663. <https://doi.org/10.1016/j.tsc.2020.100663>
- Segura, J., & Sekulova, F. (2024). Inner Mongolian poetry and song as a form of resistance. *Political Geography*, 115(September), 103214. <https://doi.org/10.1016/j.polgeo.2024.103214>
- Teodorescu, D., Fyshe, A., & Mohammad, S. M. (2023). Utterance Emotion Dynamics in Children's Poems: Emotional Changes Across Age. *Proceedings of the Annual Meeting of the Association for Computational Linguistics*, 401–415. <https://doi.org/10.18653/v1/2023.wassa-1.35>
- Toye, F., Woolverton, A., Hannink, E., Ruiz, M. R., & Barker, K. L. (2025). Exploring the emotional impact of pain on children and adolescents: A poetic meta-ethnography. *Journal of Pain*, 30(July 2024), 105334. <https://doi.org/10.1016/j.jpain.2025.105334>
- Vass, E. (2007). Exploring processes of collaborative creativity-The role of emotions in children's joint creative writing. *Thinking Skills and Creativity*, 2(2), 107–117. <https://doi.org/10.1016/j.tsc.2007.06.001>

Vk, P., & Savaedi, S. Y. (2014). Teaching Poetry in Autonomous ELT Classes. *Procedia - Social and Behavioral Sciences*, 98, 1919–1925. <https://doi.org/10.1016/j.sbspro.2014.03.623>

Yao, K., Xiong, W., Liu, H., Wang, Z., & Xiao, S. (2025). How can improved reading materials enhance reading comprehension of rural left-behind children without teacher guidance? *International Journal of Educational Research*, 130(November 2024), 102544. <https://doi.org/10.1016/j.ijer.2025.102544>