

The Implementation of the Lecture Method in Poetry Writing Instruction: An Analysis of Student Engagement and Interaction among Eighth-Grade Students at UPT SMP Negeri 4 Baranti

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Poetry writing is a productive language skill that requires students not only to understand concepts such as diction, rhyme, imagery, and figurative language, but also to participate actively in generating and revising ideas. This study describes the application of the lecture method and analyzes student engagement and classroom interaction in poetry-writing instruction in Grade VIII.I at UPT SMP Negeri 4 Baranti. A descriptive qualitative approach was used. The empirical data were drawn from direct classroom observation, field notes, and documentation of the teaching and learning process. The findings show that instruction was predominantly teacher-centered: the teacher explained the material from the front of the classroom, used the board to support explanations, and provided examples and steps for creating poems, while students mostly listened and occasionally took notes. The lecture method was useful for delivering basic concepts efficiently, organizing explanations, and maintaining classroom control. However, student participation remained limited, opportunities for direct writing practice were insufficient, and peer interaction was almost absent. Engagement increased slightly when students were allowed to choose ideas for their poems. The teaching module attached to the classroom documentation actually planned Project-Based Learning, discussion, writing workshops, differentiated activities, and performance tasks, indicating a gap between the intended interactive design and the observed implementation. The study concludes that the lecture method is more appropriate as an initial instructional scaffold and should be combined with guided writing practice, discussion, idea sharing, peer feedback, and writing workshops to strengthen students' activity, creativity, and interaction in poetry learning.

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INTRODUCTION

Indonesian language learning is not only oriented toward mastery of linguistic knowledge but also toward students' ability to use language to understand, express, and communicate ideas. In literature learning, these demands become more complex because students are expected not only to recognize concepts but also to experience the creative process through reading, interpretation, writing, and literary appreciation. Literature learning that involves reading, guided discussion, and appreciation tasks can strengthen students' understanding and emotional engagement with literary texts (Jala et al., 2025). Therefore, the selection of instructional strategies is particularly important for materials that require students to produce creative work, such as poetry writing.

Writing poetry is a productive skill that requires students to develop ideas, select diction, construct imagery, organize lines and stanzas, use rhyme or figurative language, and express experiences and feelings aesthetically. This process cannot develop through the passive reception of information alone. Students need opportunities to experiment, explore language, receive guidance, reread drafts, and revise their work. Research on writing skills shows that creative approaches based on stimuli and practice can help students develop ideas and writing skills more actively (Namirta et al., 2026).

At the same time, the lecture method remains widely used because it is practical, easy to implement, and allows teachers to deliver material within a relatively short period. In certain contexts, lectures are useful for providing a conceptual framework, explaining terminology, or organizing the sequence of material that students need to understand before entering practice-based activities. However, when lectures dominate productive learning, communication may become one-way and students may spend more time listening than engaging directly in the learning process.

Contemporary learning emphasizes student engagement, collaboration, creativity, communication, and problem-solving skills. Mudinillah et al. (2024) show that Project-Based Learning can be optimized to develop 21st-century skills because it places students in learning experiences that require participation, product creation, and meaningful task completion. Such engagement is especially important in writing instruction because writing ability develops through a process rather than through conceptual explanation alone.

Findings from the local context also indicate that increased student participation is associated with activities that provide opportunities to respond. Manda et al. (2025), in a learning program involving eighth-grade students at SMP Negeri 1 Baranti, reported that interactive digital media made learning more engaging and increased students' involvement in answering and responding. Meanwhile, Idayanti et al. (2025) showed that LMS-based digital learning can support Indonesian language literacy among junior high school students. Both studies suggest that instructional designs that allow students to participate actively can create more participatory learning experiences.

Interaction also plays an important role in writing instruction. Arsyad et al. (2026) found that collaborative writing activities involving small-group discussion, idea sharing, joint text construction, and peer feedback encouraged active participation and meaningful interaction during planning, drafting, revising, and editing. This finding is relevant to poetry instruction

because the creative process can be enriched when students have opportunities to test ideas, hear alternative word choices, and respond to their peers' work.

Based on classroom documentation from Grade VIII.I at UPT SMP Negeri 4 Baranti, the lecture method appeared to be the dominant approach in poetry writing instruction. The teacher explained the material directly, wrote key points on the board, and provided examples, while students mostly listened and took notes. This condition is noteworthy because the teaching module attached to the report contained a more interactive design, including Project-Based Learning, mindful, meaningful, and joyful learning, discussion, writing workshops, poetry recitation practice, and differentiated processes and products. Thus, a potential gap existed between the instructional plan and the observed implementation.

This study focuses on three main questions: how the lecture method is implemented in poetry writing instruction, how actively students participate during learning, and what patterns of interaction emerge between the teacher and students as well as among students. This analysis is important because previous studies have largely focused on the effectiveness of digital media, collaborative learning, digital literacy, or Project-Based Learning, whereas studies on the use of lectures in the creative activity of poetry writing and their implications for student engagement and interaction in a local junior high school context remain limited. Therefore, this study aims to describe the implementation of the lecture method and analyze the engagement and interaction of eighth-grade students at UPT SMP Negeri 4 Baranti during poetry writing instruction.

LITERATURE REVIEW

The Lecture Method in Language Learning

The lecture method is an oral mode of presenting material in which the teacher serves as the primary source of explanation. In practice, the teacher organizes the material, determines the sequence of explanation, provides examples, and directs students' attention to concepts considered important. Its strengths lie in the efficient delivery of information, ease of classroom management, and the teacher's ability to provide relatively uniform explanations to all students at the same time.

In language learning, lectures can be useful for introducing concepts or providing initial explanations. In poetry instruction, for example, the teacher can explain diction, rhyme, imagery, lines, stanzas, and figurative language before students begin analytical or practical activities. However, the effectiveness of lectures is limited when learning stops at the transmission of information. Language skills, especially writing, require practice so that students can transform declarative knowledge into productive ability.

Another limitation concerns patterns of interaction. When the teacher dominates the speaking time, students have fewer opportunities to ask questions, express opinions, respond to peers' ideas, or negotiate meaning. From a social constructivist perspective, learning develops through interaction with others and social support during knowledge construction (Vygotsky, 1978). Therefore, the use of lectures in language learning needs to be balanced with activities that create space for interaction.

Poetry Writing as a Productive and Creative Skill

Poetry is a form of language expression that condenses ideas, experiences, and feelings through word choice and aesthetic structure. Poetry writing instruction therefore cannot be separated from the process of producing language. Students need to select themes, develop associations, choose appropriate words, construct imagery, shape figurative language, and arrange lines so that the intended meaning can be conveyed.

The teaching module accompanying the research source positions poetry writing as a productive skill. In the planned learning activities, students are directed to determine a theme or feeling, collect vocabulary, write freely, reorganize word choices, and add figurative language. The plan also provides visual or musical prompts for students who have difficulty getting started, along with individualized teacher guidance. This structure indicates that poetry learning should provide space for the creative process rather than focus only on conceptual understanding.

Namirta et al. (2026), in their study of a creative approach to developing writing skills, support the importance of stimuli and direct activity. Although their research context differs from the present study, the underlying principle remains relevant: students can develop writing skills more effectively when learning activities provide concrete support for generating ideas and encourage them to produce texts. In poetry instruction, such stimuli may include surrounding objects, pictures, music, personal experiences, or keywords that are then developed into poetic lines.

Student Engagement and Interaction in Learning

Student engagement can be observed through attention, oral responses, questions, involvement in tasks, decision-making, practice, and contributions to classroom activities. Engagement is not simply a matter of how often students speak; it also includes cognitive and behavioral involvement when students process material, try strategies, or produce work. In writing instruction, engagement is especially important because writing requires continuous decisions about content and language.

Instructional interaction includes teacher-student interaction and peer interaction. Teacher-student interaction occurs through explanations, questions, responses, guidance, and feedback, whereas peer interaction may take place through discussion, collaboration, reading one another's work, peer feedback, or the exchange of ideas. Arsyad et al. (2026) show that collaboration in writing activities can increase motivation, confidence, engagement, and the quality of interaction. This suggests that writing skills may develop more effectively when the creative process is not entirely individual and passive.

Technological development has also expanded the forms of interaction available in learning. Hermansyah et al. (2026) demonstrated the use of digital learning media in teaching language skills at the junior high school level, while Usman et al. (2025) emphasized the importance of digital literacy among junior high school students within their sociocultural context. These studies reinforce the idea that language learning should consider how students engage with material, learning resources, and the communicative environment, rather than focusing only on the amount of information delivered by the teacher.

Previous Studies and Research Gap

Several relevant studies show a similar tendency: more interactive learning activities are associated with stronger student engagement. Jala et al. (2025) found that literature learning

through reading, guided discussion, and appreciation tasks helped eighth-grade students understand and respond to literary works. Manda et al. (2025) reported increased motivation and participation through interactive digital media at SMP Negeri 1 Baranti. Arsyad et al. (2026) showed that collaborative writing activities generated more meaningful participation and interaction.

Mudinillah et al. (2024), meanwhile, emphasized the value of Project-Based Learning for developing 21st-century skills, while Idayanti et al. (2025) and Hermansyah et al. (2026) demonstrated the potential of educational technology to improve language learning experiences. Taken together, these studies provide a strong basis for learning designs that give students opportunities to act, discuss, produce work, and receive feedback.

Nevertheless, not every classroom situation can immediately implement fully interactive strategies. The lecture method is still used for reasons of efficiency, teaching habits, classroom management, or the need to explain concepts. The research gap lies in the need to understand, in context, what occurs when lectures are used for material that strongly demands creativity, namely poetry writing. This study is not intended to reject the lecture method, but rather to examine its function and limitations by considering evidence of student engagement and interaction during learning.

METHOD

Research Design

This study employed a descriptive qualitative approach. The approach was selected to describe the learning process as it occurred in the classroom and to interpret patterns of teacher activity, student responses, and emerging interactions without statistical testing. A descriptive qualitative approach is appropriate when the purpose of research is to understand processes, behaviors, and learning contexts in depth (Creswell, 2014).

The empirical data in this article were drawn from documentation of Indonesian language learning observations in Grade VIII.I at UPT SMP Negeri 4 Baranti. The analysis focused on the implementation of the lecture method during poetry writing instruction, observable forms of student engagement, patterns of teacher-student and peer interaction, and the strengths and limitations of the method as they appeared during learning.

Participants and Research Context

The participants were the Indonesian language teacher and students of Grade VIII.I at UPT SMP Negeri 4 Baranti. The source report did not specify the exact number of students; therefore, this study does not make quantitative assumptions about the number of participants. The learning context was poetry writing for eighth-grade junior high school students during the 2025/2026 academic year.

The supporting documents included a teaching module in which the poetry unit covered the introduction of poetic elements, interpretation of meaning, use of figurative language, poetry writing, and recitation. The module planned Project-Based Learning using mindful, meaningful, and joyful learning approaches, together with discussion, text analysis, writing workshops, recitation practice, and performance tasks. This information was used as contextual evidence for comparing the planned instruction with the observed classroom practice.

Data Collection

Data were collected through direct observation, field notes, and documentation. Observation was used to examine how the teacher taught and how students responded during learning. Field notes recorded classroom situations, forms of interaction, and important events that emerged during the learning process. Documentation, including activity photographs and instructional documents, served as supporting evidence for understanding the context and planned activities.

Observation focused on indicators relevant to the study objectives: the dominance of teacher activity, student attention and responses, student involvement in note-taking or choosing ideas, opportunities for practice, the direction of communication, and the presence or absence of discussion and peer collaboration. Because the study was descriptive, it did not use achievement tests, quantitative engagement scales, or statistical calculations.

Data Analysis

The data were analyzed descriptively by organizing the observation findings into categories already evident in the source material: strategy implementation, student engagement, classroom interaction, strengths of the method, and limitations of the method. Each category was then compared with the instructional design in the teaching module and discussed in relation to relevant previous studies.

The analysis was not intended to calculate the magnitude of an effect statistically. Conclusions were drawn from consistent patterns in the observation records, particularly the dominance of teacher explanation, limited student responses, minimal peer interaction, and increased engagement when students were given opportunities to choose ideas for their poems. In this way, the findings retained the contextual and qualitative nature of the source data.

RESULT AND DISCUSSION

Implementation of the Lecture Method in Poetry Writing Instruction

The observation findings show that the teacher used the lecture method as the primary instructional strategy. The teacher stood at the front of the classroom and delivered the material directly. The board was used to write key points that supported the explanation. In poetry writing instruction, the explanation covered elements such as diction, rhyme, imagery, examples of poems, and the basic steps of writing a poem.

The learning pattern indicates that the teacher maintained primary control over the flow of activities. Most of the learning time was devoted to listening to explanations, while students' activities mainly consisted of paying attention and taking notes. Some students appeared to follow the explanation well, whereas others simply listened without providing much response. The learning process was therefore predominantly teacher-centered.

Functionally, this pattern provided several advantages. Basic poetry content could be delivered in a structured and relatively efficient manner. The teacher could direct students' attention to the same concepts, provide examples, and maintain classroom control. For parts of the lesson that required conceptual introduction, the lecture method appeared useful for establishing an initial framework before students moved to more complex tasks.

Student Engagement during Learning

Student engagement during the lesson remained limited. The most visible forms of involvement were listening, paying attention, and taking notes. Oral responses were not dominant, and the observation source did not indicate a sustained sequence of questioning, joint exploration, or activities requiring all students to actively produce language during the explanation.

This condition is important because poetry writing requires direct involvement. Students need to determine themes, experiment with word combinations, construct lines, revise diction, and evaluate whether their expressions match their feelings or imagination. When most learning time is devoted to listening, opportunities to engage in the creative process are reduced. This may constrain creativity because students do not have sufficient space to experiment with language.

However, the observation recorded increased involvement when students were given the opportunity to choose the ideas for the poems they would write. This choice allowed them to connect the task with personal experiences or imagination. Although the engagement did not develop into a highly active whole-class activity, the finding suggests that even a simple degree of autonomy can generate a more positive response than merely listening to explanations.

Patterns of Teacher-Student and Peer Interaction

The observed interaction tended to be one-way, from the teacher to the students. The teacher served as the main source of explanation, while students primarily acted as recipients of information. More dialogic forms of teacher-student interaction, such as in-depth questioning, feedback on drafts, or consultation about diction choices, did not appear as major activities in the observation.

Peer interaction was even more limited. The observation source stated that there was almost no discussion or collaboration. As a result, students had few opportunities to exchange ideas, read one another's work, compare word choices, or provide responses. In writing instruction, such interaction can serve as a source of ideas and social support that helps students develop their texts.

This pattern differs from the findings of Arsyad et al. (2026), who showed that small-group discussion, idea sharing, joint text construction, and peer feedback can encourage active participation and meaningful interaction in writing instruction. The difference strengthens the interpretation that the limited interaction observed in this classroom was not simply a characteristic of writing as a subject, but was related to an activity design dominated by teacher explanation.

Strengths and Limitations of the Lecture Method

Based on the observation findings, the strengths of the lecture method in poetry writing instruction included ease of implementation, efficient delivery of material, suitability for explaining basic concepts, ease of maintaining classroom control, and the teacher's ability to provide examples of poems and steps for writing them. These advantages indicate that the lecture method still has a pedagogical function when used proportionally.

Its limitations became more apparent when the learning objective shifted from understanding concepts to producing a creative work. Students tended to remain passive because they mainly listened; opportunities for writing practice were limited; creativity in expressing ideas and feelings was less developed; the atmosphere could become monotonous; peer interaction was almost absent; and understanding of the poetry writing process could remain superficial without direct practice. In other words, the main problem was not the presence of the lecture method itself, but its dominance without a sufficient transition to productive activity.

These findings are conceptually consistent with studies showing the benefits of more active strategies. Jala et al. (2025) found that reading activities, guided discussions, and appreciation tasks supported student engagement in literature learning. Namirta et al. (2026) showed that creative approaches can support writing skills. When these findings are considered alongside the observations at UPT SMP Negeri 4 Baranti, they indicate that poetry learning requires a balance between explanation and direct learning experience.

The Gap between the Teaching Module and the Observed Implementation

One important finding emerged when the observation results were compared with the attached teaching module. The module explicitly planned Project-Based Learning, mindful, meaningful, and joyful learning, discussion, text analysis, writing workshops, poetry recitation practice, and performance tasks. In the poetry writing section, students were expected to complete a warm-up activity, choose an object or experience, write down related words, determine a theme, collect vocabulary, write freely, reorganize their draft, select the most appropriate words, and add figurative language.

The module also provided differentiated support using pictures or short pieces of music for students who had difficulty getting started, along with individualized teacher guidance. At the end of the activity, several students were expected to read their initial drafts and reflect on their writing experience. This design was substantially more interactive than the observed practice, which remained dominated by lectures.

This gap is important because it shows that the availability of an innovative teaching module does not automatically ensure equally innovative implementation. Time constraints, teaching habits, student readiness, classroom management, or teacher choices may influence implementation. However, the available data do not explain the specific reasons for the gap, so this study does not infer its causes. The finding is limited to identifying a difference between the activities planned in the document and the learning pattern observed in the classroom.

DISCUSSION

The findings confirm that the lecture method can still have a place in poetry writing instruction, but its most appropriate function is as initial scaffolding rather than as a stand-alone strategy. When the teacher explains concepts such as diction, rhyme, imagery, figurative language, or the general stages of writing a poem, the lecture method helps establish a shared conceptual foundation. The problem arises when the explanation is not followed by sufficient time and space for students to apply the knowledge through poetry writing.

Writing skills develop through process. Students need to generate ideas, experiment with language, revise, and receive responses. Namirta et al. (2026) highlight the importance of creative approaches for developing writing skills, while Arsyad et al. (2026) show that

collaboration and peer feedback can enrich ideas and increase engagement. The present findings reinforce these implications: when practice and interaction are minimal, students tend to remain recipients of information.

Interaction is also theoretically important. Vygotsky (1978) positions social interaction as a significant part of cognitive development. In poetry instruction, interaction does not mean that students' work must lose its personal character. Instead, discussion can be used at the prewriting stage to generate ideas, during drafting to consider diction, and during revision to gain a reader's perspective. The final poem can remain individual while the learning process becomes more social and reflective.

Jala et al. (2025), in a study of literature learning, showed that instruction involving discussion and appreciation tasks can improve students' understanding and engagement. This finding is relevant because poetry writing is not separate from literary appreciation. Students who read, interpret, and discuss poems gain aesthetic models and language choices that can serve as references when they write. Poetry writing instruction should therefore connect appreciation activities with the production of students' own work.

The local context also supports the need for a more participatory design. Manda et al. (2025) reported that eighth-grade students at SMP Negeri 1 Baranti became more active when interactive digital media were used. Idayanti et al. (2025) showed the potential of LMS-based learning to improve Indonesian language literacy. Although technology does not need to be used in every lesson, both studies indicate that engagement increases when students receive tasks that require responses rather than merely receiving explanations.

A similar implication can be drawn from Hermansyah et al. (2026), who studied the development of digital learning media for public speaking skills, and Usman et al. (2025), who examined digital literacy among junior high school students in rural sociocultural contexts. Both studies point to the importance of aligning instructional strategies with the ways students interact with language and learning resources. In poetry instruction, digital media may serve as supporting tools, but the central improvement remains the design of activities that allow students to actively produce and communicate meaning.

The Project-Based Learning design in the teaching module already provides a relevant direction. Mudinillah et al. (2024) emphasize that Project-Based Learning can support 21st-century skills. For poetry, the project does not need to be complex. The product may be an individual poem, a class anthology, a poetry reading, a recitation video, or a simple musicalization of poetry. What matters is that students experience the full process of finding ideas, writing, receiving responses, revising, and presenting their work.

Based on the overall findings, the lecture method can be integrated into five stages. First, the teacher provides a brief lecture to introduce concepts and examples. Second, students receive stimuli such as pictures, objects, experiences, music, or keywords to generate ideas. Third, students write individual drafts with teacher guidance. Fourth, students share drafts in pairs or small groups and provide simple feedback. Fifth, students revise and then read aloud or display their work. This sequence preserves the advantages of lectures while reducing the dominance of one-way communication.

A practical implication of this study is that Indonesian language teachers do not need to eliminate the lecture method entirely. Lectures can be retained for material that requires concise and structured explanation, but their duration should be limited so that they do not take over the

entire learning process. In poetry writing, success should not be measured only by whether students can identify poetic elements, but also by whether they can use those elements in their own work and explain their creative choices.

This study has limitations. The data came from a single classroom context and were descriptive, so the findings cannot be generalized to all poetry instruction at the junior high school level. The data sources were also limited to observations, field notes, and documentation; there were no quantitative measures of engagement, in-depth interviews with teachers and students, or comparisons across instructional strategies. Future research may involve observations across several meetings, interviews, analyses of students' poems, or comparative designs to examine changes in engagement and writing quality after lectures are combined with writing workshops or collaborative learning.

CONCLUSION

This study concludes that the implementation of the lecture method in poetry writing instruction in Grade VIII.I at UPT SMP Negeri 4 Baranti helped the teacher deliver basic material clearly, systematically, and efficiently while facilitating classroom management. The teacher could explain poetic elements, provide examples, and present the stages of writing in a consistent manner to the class. However, when the lecture method became dominant, student engagement tended to be limited to listening and note-taking, while peer interaction scarcely developed.

Student engagement increased when learners were given opportunities to choose ideas for their poems, indicating that choice and personal experience can trigger participation. The findings also reveal a gap between the observed implementation and the teaching module, which had actually planned Project-Based Learning, discussion, writing workshops, differentiation, and practice. Because poetry writing is a productive and creative skill, the lecture method is better used as an introduction or initial scaffold and then followed by writing practice, discussion, idea sharing, peer feedback, revision, and presentation of students' work.

For Indonesian language teachers, the findings underscore the importance of balancing the efficiency of explanation with students' need to learn through direct experience. A combination of brief lectures and interactive activities can maintain conceptual clarity while strengthening engagement, creativity, and the quality of interaction. Future studies are encouraged to examine the implementation of this combination across several meetings and analyze changes in both student participation and the quality of the poems produced.

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