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A Comparative Analysis of the Structure and Poetic Expression in Student Poetry within Creative Writing Instruction

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ABSTRACT
This study aims to describe the structure of students' poems, analyze their poetic expression, and compare poems produced using UKABA (Word and Line Repetition), acrostic, and tree-root techniques. The population comprised 85 fifth-semester students from classes A, B, and C enrolled in the Poetry Writing course in the first semester of the 2025/2026 academic year. Through purposive sampling, 90 poems were selected, comprising 30 poems for each technique. This corpus size did not represent the number of students because an individual student could contribute more than one poem. The instruments consisted of a poetry-structure analysis guide covering diction, imagery, figurative language, rhyme, rhythm, and typography, and a poetic-expression guide covering tone and atmosphere, feeling, and emotion. Data were analyzed descriptively and comparatively through data reduction, data display, and conclusion drawing and verification, using heuristic and hermeneutic readings. The findings indicate that all three techniques produced predominantly free-verse poems, commonly featuring the first-person lyrical persona "I" and overlapping lexical motifs and figurative devices. Their tendencies nevertheless differed. UKABA generally produced longer poems characterized by repetition or anaphora and reflective expression. Acrostic produced the shortest poems, structured around initial letters and oriented toward appreciative expressions of nature. The tree-root technique produced medium-length poems featuring plant-based metaphors, relational themes, and the broadest emotional range. These findings describe textual tendencies and do not establish the comparative effectiveness of the techniques.

Keywords: structure, poetic expression, student poetry, creative writing instruction

Analisis Komparatif Struktur dan Ekspresi Puitik Puisi Mahasiswa dalam Pembelajaran Penulisan Kreatif

ABSTRAK
Penelitian ini bertujuan mendeskripsikan struktur puisi mahasiswa, menganalisis ekspresi puitik,dan membandingkan persamaan dan perbedaan puisi yang dihasilkan melalui teknik UKABA (Ulang Kata dan Baris), akrostik, dan akar pohon. Populasi berjumlah 85 mahasiswa semester lima kelas A, B, dan C yang mengikuti mata kuliah Menulis Puisi pada semester ganjil tahun akademik 2025/2026. Dengan purposive sampling, dipilih korpus sebanyak 90 teks puisi, terdiri atas 30 puisi untuk setiap teknik; jumlah teks tidak sama dengan jumlah mahasiswa karena seorang mahasiswa dapat menyumbangkan lebih dari satu puisi. Instrumen penelitian meliputi pedoman analisis struktur puisi yang mencakup diksi, citraan, majas, rima, ritme, dan tipografi, serta pedoman analisis ekspresi puitik yang mencakup nada dan suasana, serta rasa dan emosi. Data dianalisis secara deskriptif-komparatif melalui reduksi data, penyajian data, serta penarikan kesimpulan dan verifikasi, dengan pembacaan heuristik dan hermeneutik. Hasil menunjukkan bahwa ketiga teknik sama-sama menghasilkan puisi bersajak bebas, didominasi persona "aku", serta memuat motif leksikal dan majas yang beririsan. Namun, karakteristiknya berbeda: UKABA cenderung menghasilkan puisi panjang dengan repetisi atau anafora dan ekspresi reflektif; akrostik menghasilkan puisi paling ringkas, berpola huruf awal, serta bernada apresiatif terhadap alam; sedangkan akar pohon menghasilkan puisi berukuran menengah dengan metafora tumbuhan, orientasi relasional, dan rentang emosi paling luas. Temuan ini menggambarkan kecenderungan tekstual, bukan bukti bahwa salah satu teknik lebih efektif.

Kata kunci: *struktur puitik, ekspresi puisi, puisi mahasiswa, pembelajaran penulisan kreatif*

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INTRODUCTION

Learning to write poetry at the university level requires students not only to grasp the concepts and elements of poetry but also to develop the ability to transform their experiences, ideas, and emotions into expressions with aesthetic appeal. In creative writing instruction, students must practice generating ideas, selecting diction, constructing imagery, employing figurative language, and organizing poetic elements so that they reinforce one another. To facilitate this process, creative and varied instructional techniques can help students navigate the stages of writing in a more focused manner (Citraningrum, 2016; Saputra et al., 2025).

In practice, however, obstacles in writing poetry often arise during the stages of ideation or when translating those ideas into poetic language. Students may possess compelling experiences or concepts, yet struggle with choosing precise vocabulary, establishing connections between lines, or crafting expressions that are rich in meaning. Consequently, poetry instruction requires techniques that offer initial guidance without restricting the students' scope for exploration and creativity (Rohayati, 2025; Wicaksono, 2014).

Theoretically, these difficulties can be understood through a writing process model that views writing as a form of problem-solving. A high cognitive load frequently emerges because the tasks of planning, translating ideas, and reviewing text often occur simultaneously (O'Rourke et al., 2018). Such cognitive barriers can be mitigated through "scaffolding"—the provision of gradual support (van de Pol et al., 2010)—which, in the context of creative writing, is commonly implemented through instructional constraints designed to prompt specific linguistic choices and encourage unconventional creative exploration (Basuki et al., 2024). To date, the effectiveness of scaffolding in poetry writing has primarily been examined at the primary and secondary school levels through visual learning models, guided exercises, and techniques for mastering figurative language (Andriani et al., 2024; Kelutur & Sapulette, 2025). At the higher education level, by contrast, instructional interventions generally rely on structural scaffolding within broad, macro-contextual frameworks, such as genre-based pedagogical models (Shofiani et al., 2023; Sukini et al., 2023). Consequently, there is limited empirical evidence at the university level specifically investigating "formal constraints"—used as independent stimuli to manage cognitive load while simultaneously sparking students' poetic creativity.

As an operational basis for evaluating the outcomes of these techniques, a poem—viewed as a finished product—can be analyzed through its physical and internal structures. Waluyo (2010) defines the physical structure as comprising diction, imagery, concrete language, figurative language, versification (rhyme, rhythm, and meter), and typography, while the internal structure encompasses theme, feeling, tone, and message. This study focuses its structural analysis on six indicators: diction, imagery, figurative language, rhyme, rhythm, and typography. Diction is understood as the choice of words and phrases that construct meaning and atmosphere; imagery as expressions that evoke sensory experiences; figurative language as expressions carrying non-literal meaning; rhyme as the recurrence of similar sounds in specific positions; rhythm as the flow of reading, shaped by the length of lines, pauses, and repetitions; and typography as the visual arrangement of the poem on the page. These elements constitute an interconnected whole in the creation of meaning and aesthetic effects (Pradopo, 2020; Sumarsilah, 2021). Furthermore, within the study of stylistics, the choice of language and the visualization of a text can be examined to explain how expression is textually constructed through the medium of language (Fransiska et al., 2023; Fransori, 2017).

In addition to structure, this study employs the term "poetic expression" to examine how poetry conveys experience. Within the framework of modern poetics, this dimension of expression is analyzed by adapting I. A. Richards' four

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classifications of meaning (as cited in Kultsum, 2025)—*sense* (the subject matter), *feeling* (the attitude toward the subject matter), *tone* (the attitude toward the reader), and *intention* (the purpose)—which are further aligned with the concept of "inner structure" as defined by Waluyo (2010). In this study, poetic expression is focused on two indicators: tone and atmosphere, as well as sentiment and emotion. Tone is understood as the speaker's attitude toward the reader; atmosphere refers to the state of mind evoked after reading the poem; and sentiment and emotion pertain to the author's internal engagement with the chosen theme. These categories allow for an analysis that considers the authenticity of expression and the dominant emotional outpourings found in texts written by novice authors (Fransori, 2017). Consequently, the analysis is directed exclusively toward textual features, rather than the psychological state of the author.

To address the limitations regarding empirical evidence, this study examines three creative writing techniques: UKABA (Repetition of Words and Lines), the acrostic, and the "tree root" method. The UKABA technique adapts a practical instructional concept introduced by Mahmudah (2026) through mass media publications, which has since been formalized into an academic pedagogical procedure. This technique relies on the repetition of specific words or lines within the structure of verses or stanzas, a practice closely related to the use of repetition as a stylistic device. In classroom assignments, this technique is implemented through three measurable procedural stages: (1) students select a keyword or a meaningful clause to serve as a thematic anchor; (2) students are required to consistently repeat this term using either anaphora (at the beginning of a line) or cataphora (at the end of a line); and (3) students explore surrounding explanatory lines to establish the coherence of the text's meaning. Theoretically, such repetition embodies Roman Jakobson's principle of equivalence—the projection of linguistic elements from the axis of selection onto the axis of combination—which, in contemporary poetics, has proven effective in establishing regular sound patterns and aesthetic meaning within a text (Nursyahbani & Kholil, 2025).

The second technique, the acrostic, utilizes specific initial letters as a framework for developing words or lines; this technique functions as a graphic, external constraint. In practice, it employs a keyword or phrase arranged vertically, with each initial letter expanded into new lines of poetry (Abduh, 2018). The formation of this vertical pattern—derived from the initial letters of each line—serves as a mechanical guide, a structural framework, and a thematic compass that ensures consistency throughout the writing (Hidayat & Indihadi, 2018). Meanwhile, the "tree root" technique involves developing a core word or concept through branching associations that evolve into poetic expressions. Although the term "tree root" does not appear explicitly in the literature, the technique essentially adapts the principles of mind mapping. This associative structure is closely linked to the concept of the "conceptual metaphor," wherein abstract experiences are rendered concrete through mapping onto a source domain—often one rooted in the physical, natural world familiar to human experience (Trisiana et al., 2024).

A similar technique based on idea mapping—specifically "mind mapping"—has been investigated among elementary school students (Dahliana et al., 2019) and university students majoring in Indonesian Language and Literature Education (Haliq et al., 2017). These prior studies confirm that idea mapping is effective for stimulating initial concepts and guiding the logical associations of a writer. However, these studies primarily focused on measuring general writing performance scores; consequently, an in-depth examination of how the structural characteristics of poetic texts are shaped through such mapping remains unexplored.

Existing research on the acrostic technique has generally centered on its instructional effectiveness in enhancing students' poetry-writing skills,

whether through the integration of video media or guided exercises (Errnawati & Utami, 2017; Hamsa et al., 2019; Hidayat & Indihadi, 2018). In the realm of textual analysis, mechanical aspects of poetry—such as typography, figurative language, and imagery—have also been examined to establish a basis for observing the intrinsic elements of a work (Fransiska et al., 2023; Iswari & Indihadi, 2021). Evaluations of creative writing performance have spanned various educational levels, ranging from assessments of poetry written by non-language major university students—focusing on the novelty of their imagination and diction (Setiana & Azizah, 2019)—to studies on teaching poetic figurative language using scaffolding techniques (Andriani et al., 2024). Nevertheless, there has been no research to date that specifically compares different writing techniques in relation to the structural characteristics and poetic expression of students. Based on this overview of existing research, two primary limitations emerge. First, studies on poetry-writing techniques generally examine only a single method to gauge overall writing ability; as a result, the specific textual characteristics produced by different techniques have yet to be compared. Second, existing analyses have thus far only addressed a single category of texts, failing to differentiate evaluations based on the specific writing techniques employed.

This study aims to address a research gap by providing an in-depth textual comparison of student-authored poems produced through three distinct techniques within a single assignment sequence. The focus lies on the structure and poetic expression of the texts, rather than on measuring improvements in student proficiency. Through this approach, the study offers educators a more detailed understanding of the poetic tendencies associated with each technique—insights that can serve as a theoretical basis or a source of hypotheses for future research.

Accordingly, this study seeks to answer three research questions: (1) what is the structure of student poems written using the UKABA, acrostic, and "tree root" (akar pohon) techniques; (2) what forms of poetic expression are present in the poems generated via these three techniques; and (3) what are the similarities and differences in structure and poetic expression among the poems produced by these techniques?

In line with these questions, the study aims to describe the structure of the poems, analyze their poetic expression, and compare the characteristics of the resulting poems based on the writing techniques used. Theoretically, this study is expected to broaden the scope of analysis for student poetry by integrating structural readings with an examination of poetic expression within a comparative framework. Practically, the findings are intended to provide educators with concrete insights to inform the selection and development of poetry-writing activities in higher education.

METHOD

This study employs a qualitative approach with a descriptive-comparative design. A qualitative approach was chosen because the research data consist of literary texts that require in-depth reading, coding, and contextual interpretation. The descriptive-comparative design is used to describe and compare the structural elements and poetic expressions within the poems produced through three creative writing techniques: UKABA, acrostic, and "tree root" (akar pohon). The analysis aims to identify the characteristics of each technique while mapping the similarities and differences found within the corpus of poems. The methodological foundation of this study draws upon the theory of Moleong (2018), specifically regarding the holistic understanding of phenomena through descriptive, word-based accounts.

The population for this study comprises 85 fifth-semester students (from classes A, B, and C) enrolled in the "Poetry Writing" course within the Indonesian Language and Literature Education Study Program, Faculty of Teacher Training and Education, University of Jambi, during the odd semester of the 2025/2026 academic year. The unit

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of analysis consists of the poems produced by these students using the three aforementioned creative writing techniques: UKABA, acrostic, and "tree root." The data corpus was compiled using purposive sampling—selecting texts based on criteria relevant to the research objectives. These selection criteria include the alignment of the poem with the specific writing technique employed, the clarity of the poem's structural elements, and aesthetic aspects relevant to the focus of the analysis. These criteria ensure that the selected texts can be analyzed according to the established indicators of poetic structure and expression.

The research corpus consists of 90 poems selected purposively based on the established criteria: 30 poems using the UKABA technique, 30 using the acrostic technique, and 30 using the "tree root" technique. This total does not correspond to the number of students, as an individual student may have contributed more than one poem to the research corpus. The distribution and coding of the poetry corpus are presented in Table 1.

Table 1
Distribution and Coding of the Poetry Corpus

Poem Code	Poem Title	Writing Technique
T-UKB-01	Belajar Bernama Rantau	UKABA
T-AKR-01	Indonesia	Acrostic
T-AP-01	Ibu	Akar Pohon)

Notes
1. Codes T-UKB-01 through T-UKB-30 are for the UKABA technique.
2. Codes T-AKR-01 through T-AKR-30 are for the Acrostic technique.
3. Codes T-AP-01 through T-AP-30 are for the Tree Root (Akar Pohon) technique.

Data collection was conducted from August to December 2025 through three poetry-writing sessions using the UKABA, acrostic, and "tree root" (akar pohon) techniques, with an interval of at least one week between sessions. All student work was collected as digital files to serve as the data source, from which a purposive selection was made based on established criteria. This selection process yielded 90 poems—30 for each writing technique. Throughout the data collection phase, the original textual form and layout of the poems were preserved, as these visual structures serve as key components for typographic analysis.

The instructions for the assignments varied in terms of themes: the acrostic poetry assignment was restricted to the theme of nature, whereas the "tree root" and UKABA techniques allowed for free-choice themes. To avoid bias, this study explicitly distinguishes between two types of themes: (1) themes specified in the assignment instructions, and (2) themes identified independently based on the content of the poems. This distinction provides a basis for a comprehensive interpretation of the analysis results.

In this study, the researcher serves as the primary instrument for data collection, selection, coding, and interpretation. Two types of instruments were employed: first, an instrument for analyzing poetic structure—covering indicators such as diction, imagery, figurative language, rhyme, rhythm, and typography—and second, an instrument for analyzing poetic expression—covering indicators such as tone and atmosphere, as well as sentiment and emotion, as detailed in Table 2.

Table 2
Indicators and Guidelines for the Analysis of Poetic Structure and Expression

Indicators	Operational Definition	Coding Criteria	Analysis Code
A. Poetry Structure			
Diction	The choice of words and phrases that construct meaning, atmosphere, or the distinctive quality of poetic expression.	Concrete or abstract words, connotative terms, contextual precision, lexical repetition, and salient expressions.	ST-DK
Imagery	The use of words or expressions that evoke sensory experiences for the reader.	Visual, auditory, tactile, olfactory, and gustatory imagery, as well as kinetic or kinesthetic elements, where supported by the text.	ST-CR
Figures of speech	The use of expressions that create figurative meaning or indirect semantic relationships.	Identifiable figures of speech, supporting quotations, and their potential functions as interpreted within the context of the poem.	ST-MJ
Rhyme Rhythm	The recurrence or similarity of sounds within specific parts of words or lines.	Placement of recurring sounds, patterns of occurrence, and the consistency of such patterns, if present.	ST-RM
Typography	The regulation of the rhythm of reading through the length of lines, pauses, repetition, and observable patterns of stress or sound.	Variations in line length, pauses, repetition, and the effects on reading as evidenced by the text.	ST-RT
	The arrangement of the poem's visual form on the page.	Line breaks, stanzas, spacing, indentation, and the visual arrangement as they appear in the original source.	ST-TP
B. Poetic Expression			
Tone & Atmosphere	The poet's attitude toward the reader (tone) and the state of mind that emerges after reading a poem (atmosphere).	The character of the tone that emerges (patronizing, rebellious, lamenting, romantic, etc.) and the atmosphere created (joyful, sad, solitary, tense).	EK-NS
Feelings and Emotions	The emotional expression and depth of feeling brought by students into the themes of their poems.	The type of dominant emotion (anger, longing, existential anxiety) and the authenticity of the students' expression of their feelings.	EK-RE

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Note:
1. The code ST refers to the dimension of Poetic Structure, while EK refers to the dimension of Poetic Expression.
2. The two-letter abbreviation following the hyphen denotes a specific indicator (e.g., DK = Diction; NS = Tone and Atmosphere).

The data analysis process in this study employs the model developed by Miles, Huberman, and Saldana (2014), which comprises three primary stages: data reduction, data display, and conclusion drawing and verification. Operationally, these three stages are carried out through two levels of reading the poetic texts. First, a heuristic reading is performed to dissect the linguistic structure of the poems literally. Second, a hermeneutic reading is applied to interpret the poetic meaning embedded beneath the text in greater depth. Each line and stanza of the poems is analyzed to identify its structural elements—using the code (ST)—and its dimensions of poetic expression—using the code (EK). The partial findings from the 90 poems are subsequently categorized, their patterns reduced, and mapped in an integrated manner into a comparative matrix, as presented below:

1) Structure
   Diction (ST-DK)
   Imagery (ST-CR)
   Figures of Speech (ST-MJ)
   Rhyme (ST-RM)
   Rhythm (ST-RT)
   Typography (ST-TP)
2) Expression
   Tone & Atmosphere (EK-NS)
   Feeling & Emotion (EK-RE)

The analysis of patterns across the three groups of poems in this study is presented in a descriptive-narrative manner, without the use of statistical calculations. Consequently, this study makes no claims regarding statistical significance or generalizability. The determination of these tendencies is based on repeated readings of all the poems and a coding process (referencing Table 2), which is further substantiated by including coded stanza excerpts as authentic data evidence. Furthermore, to ensure data validity and minimize researcher subjectivity bias, theoretical triangulation and prolonged engagement with the texts were employed. The consistency of the coding process was also reinforced through focused discussions with peers.

RESULTS

The research findings are presented systematically, following the order of the research questions. The corpus analyzed consists of 30 poems for each technique—specifically, the T-UKB, T-AKR, and T-AP sets. Excerpts are accompanied by poem codes, while the authors' identities are omitted; a forward slash (/) within the excerpts indicates a line break. The analysis of patterns across all these poems is presented descriptively and narratively, based on repeated readings, without involving statistical calculations.

1. Structural Characteristics of Poems Based on the UKABA, Acrostic, and 'Tree Root' (Akar Pohon) Techniques

1.1 Structure of UKABA-Technique Poems: Repetitive Frameworks Forming Long Stanzas

Typography (ST-TP). The UKABA poems constitute the longest group among the three techniques. Most of these poems are composed of multiple stanzas, with four-line stanzas being the most common unit. Some poems are presented as a single block without stanza breaks (e.g., T-UKB-11, T-UKB-13, T-UKB-20, and T-UKB-27), yet they still exhibit distinct, recurring units of meaning. T-UKB-27, for instance, consists of three groups of four lines, each containing three subordinate clauses—all beginning with the word "If"—and one main clause. Lines beginning with a lowercase letter are quite common; in several poems, the majority of the lines start with a lowercase letter (e.g., T-UKB-01, T-UKB-04, and T-UKB-07). In T-UKB-13, every word in every line begins with a capital letter (“Di Bulan Yang Paling Kunantikan” [In the Month I Await the Most] (T-UKB-13)).

Regarding diction (ST-DK) and imagery (ST-CR), the diction centers on recurring abstract,

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reflective terms—notably sunyi (silence/quiet), belajar (learning), waktu (time), tanpa (without), and pernah (ever/once). These abstract terms are frequently anchored to concrete, everyday objects, such as a fan, a bedroom lamp, a coffee cup, a wall clock, or a window: “from the creaking sound of a fan, / from a bedroom lamp left on, / and the pages of a book opened again and again” (T-UKB-20), and “The coffee on the table has lost its warmth” (T-UKB-07). Vocabulary related to the praise of beauty is almost entirely absent, while terms denoting pain, silence, and loss appear in the majority of the poems. The imagery is dominated by visual and auditory elements drawn from domestic spaces—for example, “The wall clock in that old house ticks softly” (T-UKB-22)—as well as sensory imagery related to temperature, as seen in T-UKB-07. While imagery of the natural world is present in some poems, it does not serve as the central mode of expression.

Figures of Speech (ST-MJ). The dominant figure of speech is repetition—specifically anaphora—which appears in the majority of the poems; in many cases, this repetition serves as the structural backbone of the entire piece. It manifests in various forms: the repetition of a single word at the beginning of a line (e.g., in T-UKB-15, where the word "Sunyi" [Silence] begins the line); the repetition of phrases (e.g., in T-UKB-14); the repetition of clauses (e.g., in T-UKB-28); and the repetition of a word at the end of successive lines (epiphora), as seen with the word "malam" [night] in T-UKB-03. Anadiplosis—where the final word of one line becomes the first word of the next—is present in T-UKB-26: "Kamu adalah jawaban / Jawaban dari doa-doaku / Doa yang kupanjatkan agar bertemu orang manis" [You are the answer / The answer to my prayers / Prayers I offered to meet a sweet person]. Beyond this framework of repetition, the poems employ definitive metaphors following an "X is Y" pattern (e.g., "Waktu adalah guru sunyi..." [Time is a silent teacher...], T-UKB-18), the personification of abstract concepts, and paradoxes (e.g., "Sebab retak mengajariku pulih" [For the cracks taught me how to heal], T-UKB-03).

Rhyme (ST-RM) and Rhythm (ST-RT). End-rhyme is not a common convention here. Intentional rhyming appears in only a few poems—most notably in T-UKB-18, where nearly every line ends with the "-am" sound (silam, lebam, tajam, kelam, dalam, padam, bersemayam, tenggelam), and in T-UKB-02, which repeats the "-ang" sound across several of its lines (riang, karang, pulang, bintang, panjang). The rhythm is primarily established through the repetition of the beginnings of lines, creating a litany-like movement, with varying line lengths; the longest line in T-UKB-29 slows the pace of reading toward the poem's conclusion.

1.2 Acrostic Poetic Structure: Initial-Letter Framework and Concise Form

Typography (ST-TP). All the poems adhere to the fundamental principle of an acrostic: the initial letters of the lines, when read vertically, form a keyword that also serves as the title (e.g., INDONESIA, KEBUN TEH, SABDA ALAM, and MENJAGA INDAH). In most of these poems, one key letter corresponds to a single line, though some include subsequent or additional lines that do not begin with a key letter (T-AKR-03, T-AKR-12, T-AKR-18, and T-AKR-27). The number of lines corresponds to the length of the keyword, making this group the most concise; nearly all the poems consist of a single stanza. The initial letters function as formal markers—rendered in capital letters, bolded, or explicitly labeled (e.g., T-AKR-06, T-AKR-12, T-AKR-13, T-AKR-14, and T-AKR-29). Lines beginning with lowercase letters are rare, with the exception of T-AKR-22, which is written entirely in lowercase (“ini nusantara / nama yang terajut dalam ragam budaya” [this is the archipelago / a name woven into a diversity of cultures] (T-AKR-22)).

Diction (ST-DK) and imagery (ST-CR). The diction relies on a lexicon drawn from nature and aesthetic evaluation. A lexicon of nature—encompassing terms such as sky, wind, and waves—appears in nearly all the poems, as does a lexicon of aesthetic praise—including words like beautiful, beauty, lovely, charm, enchanting, and

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captivating—which features in many of them; conversely, these terms are almost entirely absent from the other two techniques. Words such as "gentle" and "dancing" recur as descriptors and verbs with aesthetic nuances—for instance: "Dew dances gently at the tip of a leaf, brushing against the mist-shrouded ridge of a mountain" (T-AKR-14). Visual imagery (colors like blue, green, orange, and golden) and imagery of motion (dancing, stretching, dripping) are the most prominent; tactile and olfactory imagery are rare ("The scent of twilight spreads a golden light," (T-AKR-21); "The fragrance of mud carries the story of steadfast hands" (T-AKR-10)). Gustatory (taste-related) imagery is not found in this group.

Figures of Speech (ST-MJ). The dominant figures of speech include personification ("The darkness of night bows down, awaiting your arrival" (T-AKR-08); "Nature whispers through a sacred silence" (T-AKR-21)), explicit comparisons ("Fish shimmer like the jewels of nature" (T-AKR-15)), hyperbole ("Nothing can compare to your beauty" (T-AKR-20)), and apostrophe—direct address to elements of nature ("Beholding your beauty—thank you, oh nature" (T-AKR-12)). The use of second-person pronouns (kau, engkau) and the possessive clitic -mu appears in approximately half of the poems, occurring more frequently than other techniques.

Rhyme (ST-RM) and Rhythm (ST-RT). End rhyme is not a requirement for this technique and is generally irregular. Rhyming pairs are only clearly evident in T-AKR-21 (teduh–utuh, menari–nurani, keemasan–kehangatan, suci–sunyi). The rhythm tends to be stable: the lines are relatively short and mostly consist of single, self-contained clauses, resulting in minimal enjambment. Exceptions occur in poems that utilize run-on lines—for instance, in T-AKR-27, where sentences continue into the following lines.

1.3 Poetic Structure of the "Tree Root" Technique: Four-Line Stanzas with a Botanical Metaphorical Field

Typography (ST-TP). Poems utilizing the "tree root" technique are of medium length—falling between the concise acrostic poems and the generally longer UKABA poems. Almost all poems in this group consist of multiple stanzas, with the four-line stanza being the most common form. The lines themselves tend to be the shortest among the three techniques discussed. Furthermore, the use of lowercase letters at the beginning of lines is quite common. In fact, in several poems—such as T-AP-01, T-AP-03, T-AP-06, T-AP-14, T-AP-19, T-AP-21, and T-AP-23—most lines begin with a lowercase letter. Visually, this writing style reinforces the impression of a free-flowing sequence of thoughts. Poem T-AP-05, titled "Persahabatan" (Friendship), features a cohesive typographic structure, consisting of two stanzas with five and four short lines, respectively. The poem is characterized primarily by the use of an uppercase letter at the start of each stanza, followed by lowercase letters for the subsequent lines—a choice that facilitates a seamless flow of ideas from one line to the next.

Regarding diction (ST-DK) and imagery (ST-CR): the diction draws from the realm of vegetation—lexical items such as *akar* (root), pohon (tree), batang (trunk/stem), ranting (twig), cabang (branch), daun (leaf), and tumbuh (to grow/grow) appear in most of the poems, with the word akar (root) itself appearing explicitly in some. Conversely, a few poems contain no botanical vocabulary at all (e.g., T-AP-01, T-AP-04, T-AP-08, T-AP-13, and T-AP-14). Other instances of diction center on abstract experiences—such as waktu (time), pernah (once/ever), and kenangan (memories)—as well as terms denoting kinship or relationships (e.g., ibu [mother], ayah [father], rumah [home], sahabat [friend]). Visual and kinetic imagery are predominant. Tactile-thermal imagery is embedded within personal relationships ("The warmth of your embrace is still clearly remembered" (T-AP-05)), olfactory imagery appears in "Carrying the fragrance of memories from the past" (T-AP-05), and gustatory imagery emerges figuratively ("He is the sea with its salty water, / and I am a sailor who delights in seeking its salt." (T-AP-24)).

Figures of Speech (ST-MJ). The characteristic figure of speech in this group is the extended metaphor, which maps human experience onto the parts of a tree. Family is mapped as a tree ("Family / is a tree growing within the chest," (T-AP-15); "Mother plants it with prayers, / Father waters it with labor and steadfast silence." (T-AP-15)), friendship as the trunk and branches ("Trust stands as a firm trunk, / Support reaches out like branches that embrace tightly." (T-AP-07)), and the self as roots working unseen ("I, / Roots unseen yet ever at work" (T-AP-12)). Among the three techniques, explicit comparisons appear most frequently. Also present are self-reflexive poetic metaphors ("It is sorrow disguised as discourse / affection becoming rhyme / emotion becoming metaphor" (T-AP-14)), antithesis ("In a hand that pats while it stabs" (T-AP-16)), and limited-scale anaphora in several poems—for instance, the recurring phrase "He is the sea" in T-AP-24.

Rhyme (ST-RM) and Rhythm (ST-RT). The "tree-root" poems are essentially written in free verse. End rhymes are sporadic; they are most evident in T-AP-08, where they appear in pairs (berjalan–pelan, kata–berdua, menua–sirna, tanya–nyata). Rhythm is shaped by quatrains, enjambment, and limited repetition; variations in stanza length appear in longer poems focused on internal struggle (such as T-AP-12 and T-AP-16). The poem T-AP-05 consists of two stanzas (of five and four lines, respectively) and lacks a consistent end-rhyme scheme. The diction blends abstract, affective terms (longing, memory, time) with sensory elements. The figures of speech include personification ("The night wind greets softly" (T-AP-05)) and metaphors ("Touching the leaves of longing" (T-AP-05); "You are a home in the midst of a journey" (T-AP-05)). The imagery encompasses tactile-thermal sensations ("The warmth of your embrace is still clearly remembered" (T-AP-05)) and olfactory elements ("Bringing the fragrance of memories from the past" (T-AP-05)). The speaker addresses a second person ("you") and recalls their time together in the past ("About us, who were always together back then" (T-AP-05)), resulting in a soft, subdued tone, with longing as the dominant emotion.

2. Poetic Expression in Student Poetry

2.1 Poetic Expression in Poetry by UKABA Engineering Students

Tone and atmosphere (EK-NS). The dominant tone is reflective-contemplative, characterized by an attitude of "learning": the speaker positions themselves as a learner who derives meaning from experience ("I learned that even wounds know the way home." (T-UKB-30); "I learned from the shadow / That falls before my own steps arrive." (T-UKB-23)). The prevailing atmosphere is quiet and melancholic; however, most of the poems move toward a soothing conclusion ("a crack is not always a sign of destruction; / it can become an opening for light" (T-UKB-22); "there, I shall grow into light" (T-UKB-27)). There are also tones of prayer and a search for the divine ("I seek You in the cracks of the walls of arrogance," (T-UKB-17)), social-ecological critique ("This land is excavated, logged, and sold without a shred of care," (T-UKB-16)), grief over disasters alongside solidarity ("we do not bow before the ruins, / we rise together with hope." (T-UKB-28)), tributes to heroes ("O noble soul" (T-UKB-19)), as well as romantic tones (T-UKB-11, T-UKB-24, and T-UKB-26).

Feelings and emotions (EK-RE). The dominant emotions include existential anxiety and self-introspection ("This scale is never fair, for I / Am both the judge and the accused." (T-UKB-06)), a longing for and the loss of family figures ("When the world turns into a storm, / Father chooses to be the shore." (T-UKB-08)), the daily struggles of a university student ("for being a student is not about perfection, / but about enduring, learning, and keeping moving forward." (T-UKB-07)), as well as romantic love. The authenticity of the expression is particularly strong when emotions are anchored to specific, everyday objects and events (T-UKB-07, T-UKB-20, and T-UKB-22). In contrast, the expression appears more formulaic in poems that rely on a accumulation of generic phrases—such as T-UKB-11, which repeats a four-

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line sequence beginning with the words Umpama (Suppose), Kata-kata (Words), Bunyi (Sound), and Aksi (Action)—centered on an idealization of love ("An act of love that carries us to heaven" (T-UKB-11)).

2.2 Poetic Expression in Acrostic Poems

Tone and atmosphere (EK-NS). The dominant tone is one of adoration and admiration, often manifested as a direct address to elements of nature ("My eyes are fixed, gazing at the reflection of your glow" (T-AKR-06); "My heart grows restless should you be harmed" (T-AKR-05)). The prevailing atmosphere is one of tranquility and wonder, sometimes expressed through a more casual, familiar register ("Peaceful, calm—yes... this is like therapy" (T-AKR-29)). In some poems, the tone shifts toward religious gratitude ("Ensnared and swept away by His handiwork" (T-AKR-06)) and national pride ("Indonesia is my homeland, eternal before my eyes" (T-AKR-02)). A critical tone appears in only a handful of poems: T-AKR-01 ("Yet now, the river is strewn with trash" (T-AKR-01)), T-AKR-05 ("Yet many are ungrateful" (T-AKR-05)), and T-AKR-30 ("Will we be able to look after one another?" (T-AKR-30)).

Sentiment and emotion (EK-RE). The dominant emotions are admiration, gratitude, and pride, alongside a longing for nature or the homeland ("I come, carrying a yearning in my heart" (T-AKR-28)). The expression tends to be general and descriptive, relying on recurring evaluative vocabulary (beautiful, lovely, enchanting), which obscures the individuality of the experience. This individuality is more apparent in poems that incorporate personal experience, such as T-AKR-03 ("I ask, O God... is this an illusion or reality?" (T-AKR-03)) and T-AKR-13 ("My tears cease once more. / I begin to see a light in the distance." (T-AKR-13)).

2.3 Poetic Expression in the "Tree Root" (Akar Pohon) Technique

Tone and atmosphere (EK-NS). The dominant tone is soft, confessional, and elegiac. A first-person speaker ("I") is present in most of the poems; meanwhile, the pronouns "we" (exclusive kami or inclusive kita) appear more frequently here than in the other two techniques, lending a collective tone to themes of family and friendship ("Beneath the shade, we find shelter," (T-AP-15)). The prevailing atmosphere is warm yet wistful ("Mother entrusts her prayers at every dawn," (T-AP-02)). A tone of anger or disgust emerges in T-AP-16 ("But because I spent too long loving the wrong person" (T-AP-16)), a metapoetic tone in T-AP-14, and an encouraging tone in T-AP-12 and T-AP-18 ("I grow from the dark earth, / seeking light while remaining unseen." (T-AP-18)).

Feelings and emotions (EK-RE). This category encompasses the broadest range of emotions among the three techniques: familial affection (e.g., T-AP-01, T-AP-13, T-AP-15, T-AP-23, and T-AP-25), friendship (T-AP-07, T-AP-08, T-AP-09, and T-AP-11), longing and loss (T-AP-04, T-AP-05, T-AP-06, T-AP-10, and T-AP-22), as well as existential anxiety and the determination to grow (T-AP-12, T-AP-17, T-AP-18, T-AP-27, and T-AP-30). Emotions are frequently manifested through "tree mapping"—for instance, the ambivalence between longing and hatred, as seen in the lines: "I wish to pluck your name from the trunk of memory / Yet the roots of these feelings have permeated my entire life" (T-AP-10). Authenticity is evident in personal details—such as "Father held his blessing within his clenched hand" (T-AP-02)—and in the depiction of internal struggles (T-AP-10 and T-AP-16).

3. Comparative Analysis of Poetic Structure and Expression Across Techniques

A comparison of the characteristics of the poems written by students using the three techniques under study is presented in Table 3. This mapping covers eight key indicators that highlight both the commonalities and the differences among the techniques. A detailed discussion of these similarities and differences follows the table below.

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Table 3
Comparative Analysis of the Structure and Poetic Expression of Student Poems

Dimension	Analytical Aspects	Trends in Poetic Characteristics Based on Writing Techniques		
		UKABA Technique	Acrostic Technique	Tree Root Technique
Structure	Diction (ST-DK)	Abstract-reflective (silence, learning, time, absence) anchored in domestic objects; praise is virtually absent.	A lexicon of nature and praise for beauty; recurring poetic terms (soft, dancing).	The realm of plants (roots, stems, leaves, growth) and kinship; abstractions of time and memory.
	Imagery (ST-CR) Figures of	Visual-auditory elements of domestic space (wall clocks, fans, coffee); imagery of temperature.	Visual elements (color) and motion; tactile and olfactory imagery are rare; gustatory imagery is absent.	Visual-kinesthetic; tactile-thermal elements within personal relationships; figurative olfactory and gustatory imagery.
	Speech (ST-MJ) Rhyme (ST-	Repetition or anaphora throughout most poems, along with anadiplosis, epiphora, the “X is Y” metaphor, and paradox.	Personification, explicit comparisons, hyperbole, and apostrophe; no instances of anaphora.	Extended metaphors of trees and human experience; frequent explicit comparisons; limited use of anaphora.
	RM) Rhythm (ST-	Free verse; intentional rhyme is rare (T-UKB-18, T-UKB-02).	Free verse; rhyming couplets are rare (T-AKR-21).	Free verse; occasional rhyming couplets (T-AP-08).
	RT) Typography	A litany of repetitions; long lines that slow down the conclusion.	Stable, self-contained lines; minimal enjambment.	Fluid, utilizing enjambment and quatrains; lines tend toward the shorter side.
	(ST-TP) Tone and	Generally longer; mostly multi-stanza; quatrains are common.	Highly concise; almost entirely single-stanza; initial letters serve as formal markers.	Intermediate length; predominantly multi-stanza; quatrains are common; lines frequently begin with lowercase letters.
Expression	Atmosphere (EK-NS) Feeling and	Reflective-contemplative (“learning”); a transition from quiet melancholy toward recovery; a tonal range spanning prayer, social critique, and the grief of catastrophe.	Adoration and admiration (apostrophe); a sense of calm wonder; a critical tone appears in a few poems (T-AKR-01, -05, -30).	Softly confessional and elegiac; warm yet melancholic; a collective "we" voice, reflecting on family and friendship.
	Emotion (EK-RE)	Existential unease, introspection, loss, the struggles of daily life; a strong sense of authenticity rooted in specific details.	Admiration, gratitude, and national pride; generally broad in scope, though personal in T-AKR-03 and T-AKR-13.	Familial love, friendship, longing and loss, the resolve to grow; a broad emotional spectrum.

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3.1 Similarities in Structure and Poetic Expression Across Techniques

The similarities in structure and poetic expression across the techniques examined in this study can be mapped through six key characteristics. First, in terms of form, all three techniques consistently produce free-verse poems; intentional end-rhymes appear only as exceptions in specific poems, such as T-UKB-18, T-AKR-21, and T-AP-08. Second, there are shared lexical motifs—specifically the words "light," "night," "sky," "silence," and "time"—across all three data groups. However, the intensity varies: "silence" and "time" are dominant in the UKABA group, "sky" in the acrostic group, and "time" and "light" in the "tree root" (akar pohon) group. Third, regarding the lyrical speaker, the "I" persona (first-person perspective) is predominantly present in most poems across all three groups. Fourth, in terms of figurative language, personification and explicit comparisons are used consistently across all writing techniques. Fifth, regarding shared emotional themes, expressions of longing, hope, and religious elements or prayers appear throughout all three groups of poems. Sixth, concerning a critical tone, while critiques of human behavior do emerge within all three techniques, they occur very infrequently—appearing only in a handful of works, such as T-UKB-16, T-AKR-30, and T-AP-16.

3.2 Differences in Structure and Poetic Expression Across Techniques

The differences in structure and poetic expression across the techniques in this study can be identified through five key aspects. First, in terms of the source of structure and scale, acrostic poems are derived from the arrangement of initial letters (an external, graphic element) and result in the most concise forms. UKABA poems are characterized by the repetition of words and lines (lexical-syntactic), resulting in the longest texts, whereas the "tree root" technique relies on the association of meanings (semantic), producing poems of medium length. Regarding lexical fields, expressions praising beauty are concentrated in acrostic poems; the domain of plants dominates the "tree root" technique; and themes of pain, solitude, and loss are frequently found in both UKABA and "tree root" poems. Kinship-related vocabulary appears only in "tree root" and UKABA poems—absent in acrostics—while themes of nationalism are most prominent in acrostic poems. These differences in lexical fields and emotional tone are significantly influenced by the thematic assignment: acrostic poems were specifically tasked with a nature theme, whereas the other two techniques allowed for free-choice themes. Third, the dominant figures of speech include personification and hyperbole in acrostic poems, repetition in UKABA poems, and extended metaphors in "tree root" poems. Fourth, the expressive orientation of acrostic poems is appreciative toward external objects; UKABA poems focus on inner experience and time; and "tree root" poems center on personal relationships and self-growth. Fifth, in terms of address, the use of second-person pronouns appears more frequently in acrostic poems, while the first-person plural pronouns (kami or kita—"we/us") predominate in poems created using the "tree root" technique.

DISCUSSAION

Poetic Structure in the UKABA, Acrostic, and "Tree Root" (Akar Pohon) Techniques

The length of the poems and the prevalence of anaphora in those produced using the UKABA technique can be explained through a model of the writing process as problem-solving. From a pedagogical standpoint, the use of a recurring framework significantly reduces the decision-making burden on the writer. Consistent structural patterns—such as anchor phrases like "Rantau itu..." (That distant land...), "Sunyi..." (Silence/ Quiet...), or "Aku belajar..." (I learn...)—provide a starting point for each line. The presence of these formal constraints minimizes the effort required to search for opening words, allowing students to focus their attention entirely on developing the

content of each line. This phenomenon aligns with the concept of "scaffolding" (van de Pol et al., 2010) and supports the view that formal constraints can, in fact, expand the possibilities for creative expression. The benefit of this reduced cognitive load is further reinforced by accounts of practical assignments, which suggest that the periodic repetition of words or lines makes the process of writing poetry feel more accessible to beginners (Mahmudah, 2026).

From an aesthetic perspective, such repetition serves as a clear manifestation of the principle of equivalence, which characterizes the poetic function of language. This repetition creates a litany-like rhythm while simultaneously deepening the emphasis on meaning. For instance, in the poem T-UKB-15, where every line begins with the word "Sunyi" (Silence/Quiet), that single word functions as a stylistic lens through which various atmospheres, feelings, and emotions are explored from multiple angles. This pattern of repetition manifests as anaphora in most of the poems, as well as through end-line repetition—as seen in poem T-UKB-03—which aligns with the classification of initial and terminal repetition forms proposed by Mahmudah (2026). However, employing this framework carries an aesthetic risk: if these structural constraints are filled with generic, clichéd phrases, the repetition devolves into a mechanical, formulaic exercise, as observed in poem T-UKB-11. Consequently, the aesthetic value of the UKABA technique depends heavily on the variation of content within the fixed framework, rather than on the framework itself.

In acrostic poetry, the requirement that the entire text adhere to the initial-letter constraint underscores the technique's nature as a rigid external boundary. From a pedagogical perspective, such mechanical constraints offer a low barrier to entry, as students can complete the writing task—with guidance—simply by composing one line of text for each vertical letter. This procedural ease aligns with the potential of the acrostic technique to serve as an effective scaffold for early-stage poetry writing, as noted by Hamsa et al. (2019). From an aesthetic standpoint, however, these strict graphic constraints risk overriding the author's creative autonomy in selecting the opening words of each line. Diction choices often become dictated by the availability of vocabulary beginning with a specific letter, rather than by the requirements of profound poetic imagery. As a result, safe, clichéd, and evaluative terms—such as "beautiful," "lovely," or "charming"—frequently end up filling the lines of the poem.

Within Shklovsky's theoretical framework (Pradopo, 2020), expressions used repeatedly tend to become "automatized," causing readers to lose the sensitivity required to perceive ordinary things in a fresh way. Art, by contrast, should function to liberate perception from such automatization through a process of "defamiliarization." This formalist concept explains why a lexicon of conventional praise is so heavily concentrated within the group of acrostic poems. It should be noted that a literature review has yet to uncover empirical research specifically measuring the use of clichés in student poetry; therefore, this textual interpretation relies solely on the aforementioned theoretical conceptualization and the authentic data gathered in this study. Nevertheless, these external constraints do not preclude the possibility of personal expression. Certain poems—such as T-AKR-03, T-AKR-12, T-AKR-18, and T-AKR-27—circumvent the "one letter per line" rule by employing enjambement (carrying a sentence over into the next line), thereby creating space for more complex sentence structures. Furthermore, poem T-AKR-21 demonstrates that the aesthetic appeal of rhyming couplets can still be achieved even within the rigid confines of an acrostic framework.

In the "tree root" technique, the use of intermediate-length poetic forms and free verse—incorporating extended metaphors—suggests that this method is particularly effective during the idea-generation stage, or the "planning" phase as defined in the writing process theory of Flower and Hayes (1981). The core word placed at the beginning serves to trigger branches of semantic

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association, from which the writer can then select the most promising path for further development. Consequently, a botanical semantic field does not necessarily appear explicitly in the final draft; some poems contain no plant-related lexicon at all, and the "root" word appears in its literal sense in only a small fraction of the poems. This approach aligns with studies on mind mapping, which position the mapping of concepts as a tool for developing ideas when writing poetry—both among elementary school students (Dahliana et al., 2019) and university students (Haliq et al., 2017). The fundamental difference lies in the focus of the inquiry: while the aforementioned studies assessed the subjects' writing proficiency, the present study focuses on describing the textual characteristics of the resulting poems. From an aesthetic perspective, "tree-root" poems that consistently maintain a specific metaphorical domain—such as T-AP-15 and T-AP-12—succeed in establishing robust textual coherence through a systematic mapping framework, consistent with the theory of conceptual metaphor (Lakoff & Johnson, 1980). Consequently, the coherence of poems created using the "tree-root" technique relies entirely on the structured mapping of semantic meanings, rather than on sound patterns or repetition.

The findings regarding physical structure reveal both interesting points of convergence and divergence when compared to the analysis of poems by junior high school (MTs) students conducted by Ekawati et al. (2024). Both studies show consistent results concerning rhyme; consistent end-rhymes are almost entirely absent from the corpus of this study, with the exception of specific cases such as T-UKB-18, T-AKR-21, and T-AP-08. Both studies also identify personification and hyperbole as prominent figures of speech—in the present study, these are particularly concentrated within the acrostic technique. A striking difference, however, emerges in the dimension of typography. Iksan et al. (2024) reported that the visual layout or typography of poems by junior high students remains conventional. In contrast, the corpus of university students' poems in this study exhibits a rich variety of typography, adapted to the specific techniques employed—ranging from the use of formal initial letters in the acrostic technique to lines beginning with lowercase letters, as well as block-style formatting without stanza breaks in the UKABA and "tree root" techniques. These typographic differences are likely influenced by the educational maturity level of the subjects, the presence of specific writing techniques acting as stimuli, or an interplay between both factors. Regarding the concept of scaffolding, Andriani et al. (2024) noted that poster-based scaffolding effectively helps elementary school students identify and understand various figures of speech in poetry. The findings of the current study extend this context by demonstrating that, at the university level, the framework provided by constrained writing techniques serves not only as an aid to comprehension but also as a catalyst for generating ideas. Nevertheless, the presence of such structural scaffolding does not automatically guarantee the immediate emergence of novel diction, as evidenced by the prevalence of clichés within the students' acrostic poems.

Poetic Expression in Poems Produced via Three Techniques

The variations in poetic expression observed in this study indicate that the author's stance is closely linked to the technique employed, although it cannot be claimed that the technique alone is the sole determining factor. Viewed through the lens of poetic expression within the inner structure of a poem (Waluyo, 2010; Kultsum, 2025), the acrostic technique tends to foster a sense of admiration toward the subject matter (feeling) and encourages the reader to engage in appreciation (tone). This is evidenced textually by the prevalence of expressions of praise and direct address toward elements of the natural world. Meanwhile, the UKABA technique consistently evokes a reflective, learner-oriented tone, whereas the "tree root" technique tends to produce a tone that is more confessional and relational. From the

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perspective of teaching poetic expression, these distinct styles are significantly influenced by the scope of choices provided within the assignment instructions. The requirement to focus on a nature-related theme in the acrostic poem assignment directs the author toward a form of expression that is appreciative, public, and descriptive. Conversely, the open-themed approach permitted in the UKABA and "tree root" assignments allows students to explore intimate, personal experiences—ranging from themes of family and the solitude brought by loss to the search for one's own identity.

Beyond the personal domain, expressions containing a critical tone toward social issues also emerge across all three writing techniques, as identified in codes T-AKR-01, T-AKR-05, T-AKR-30, T-UKB-16, T-UKB-28, and T-AP-16. The presence of this data demonstrates that any technical framework can, in principle, be adapted to convey social content. Aesthetically, however, each technique yields a different rhetorical impact. The anaphoric pattern "This country..." in T-UKB-16, for instance, cumulatively builds a series of accusations and aspirations; the resulting social critique carries a more potent persuasive force than the relatively flat, isolated lines of criticism found in the acrostic technique—such as, "Yet the river is now strewn with trash" (T-AKR-01). From a pedagogical perspective, these findings suggest that repetition-based techniques can serve as scaffolding for educators to guide students in constructing more expressive, socially-themed poetry. Finally, regarding lexical novelty, certain recurring motifs—specifically the words *cahaya* (light), *malam* (night), *langit* (sky), *sunyi* (silence/stillness), and *waktu* (time)—appear across the different technical groups. Within Shklovsky's framework (Pradopo, 2020), these conventional motifs offer potential for aesthetic renewal, while simultaneously carrying the risk of linguistic automatization—resulting in clichés.

Similarities and Differences in Structure and Poetic Expression Across Techniques

The shared characteristics observed across the techniques in this study point to a common poetic repertoire among novice students. All three data sets consistently yielded free-verse poems, employing a lyrical "I" persona and incorporating recurring lexical motifs—such as "light," "night," "sky," "silence," and "time"—alongside the use of personification and explicit comparisons. From an aesthetic perspective, the emergence of these collective motifs indicates a mastery of lyrical imagery already well-established within the literary tradition. From a pedagogical standpoint, however, this uniformity suggests a need for intervention—specifically, a phase dedicated to refreshing diction during the text-revision process. This is because the three techniques tested, despite their unique procedural designs, do not automatically guarantee the creation of novel or original poetic expressions.

Conversely, the differences observed among the sets gave rise to three distinct profiles. The acrostic technique produces a concise formal structure oriented toward the appreciative expression of objects external to the self. The UKABA technique fosters a repetitive-reflective profile, centered on the depth of inner experience and the dimensions of time and space. Meanwhile, the "tree root" technique yields an associative-relational profile, strongly oriented toward personal relationships and the process of self-growth. These three profiles are not arranged in a hierarchy from inferior to superior; rather, each presents its own unique advantages and risks. The acrostic offers structural certainty but is prone to clichéd diction; the UKABA technique builds rhythm and depth of meaning but risks becoming rigid and monotonous; and the "tree root" technique allows for broad thematic exploration but does not guarantee a robust, coherent metaphorical structure within the poem.

This comparative analysis is intended to complement the existing body of research rather than to test or refute it. Studies by Errnawati and

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Utami (2017), Hidayat and Indihadi (2018), and Hamsa et al. (2019) generally focus on the instructional effectiveness and practical application of the acrostic technique. Since the present study examines only the textual characteristics—without measuring effectiveness—its findings are not intended to confirm or challenge the claims made in those earlier studies. It can be noted that the adherence of the entire corpus of acrostic poems to the initial-letter constraint aligns with the role of the acrostic as a mechanical structural guide; however, this external structural framework does not necessarily guarantee a rich variety of figurative language.

Furthermore, the study on typography by Iswari and Indihadi (2021) and the analysis of figurative language and imagery by Fransiska et al. (2023) provide a relevant foundation for this research. The current findings supplement these earlier works by demonstrating that typography, figurative language, and imagery are distributed differently depending on the specific technique employed—for instance, the use of lowercase letters at the beginning of poetic lines is highly common in the "UKABA" and "tree-root" (akar pohon) techniques, yet it is rarely found in the standard acrostic technique. Unlike the approach taken by Setiana and Azizah (2019), who evaluated students' poetic performance as a single, undifferentiated group, this study offers a new contribution by mapping textual characteristics classified specifically according to each writing technique. This comparative map can serve as a robust basis for formulating hypotheses in future research.

In practical terms, these findings suggest five significant recommendations for educators involved in teaching creative writing. First, the acrostic can be utilized as a warm-up exercise based on strict formal constraints; during the revision phase, the focus shifts to challenging students to replace generic evaluative terms with specific sensory imagery. Second, the UKABA technique is highly effective for practicing rhythm and exploring a single, central idea—though educators must ensure a variety of content within the constraints of its repetitive framework. Third, the "tree root" technique is ideal for the idea-generation or planning phase of the writing process; during revision, students can be guided to determine whether a given metaphor should be retained or replaced. Fourth, a pedagogical sequence—moving from the acrostic to the UKABA, and finally to the "tree root" technique—reflects a gradual learning process. Students are encouraged to transition from highly rigid rules toward a more open space for expression, consistent with the principle of "scaffolding" (the gradual withdrawal of support). Nevertheless, the effectiveness of this sequence remains a hypothesis that requires further empirical testing. Fifth, educators must implement rigorous controls to verify the originality of students' work, thereby preserving the authenticity of their textual expression.

CONCLUSION

The research conducted concludes that multimodal learning is best understood in terms of the quality of the experience undergone by learners, rather than the specific types of media presented. From a Deweyan perspective, multimodality functions as a learning environment that prompts learners to act, interpret, and create. Learning experiences become meaningful when a learner's actions are connected to their consequences, and growth occurs when these experiences are interconnected.

A reflective multimodal conceptual framework can be formulated based on three cyclically interacting elements: the multimodal environment, the experience of taking action and bearing its consequences, and reflection, which serv the framework has not yet been tested in a classroom setting. Future research should aim to test this framework through classroom action research or the development of instructional materials, using changes in the quality of students' reflection and their choices of modes as indicators of growth.

CONCLUSION

Based on the analysis of 90 poems written by students, it can be concluded that the UKABA, acrostic, and "tree root" techniques yield distinct structural characteristics and poetic expressions, despite sharing several commonalities. These commonalities include a tendency toward free verse, the dominance of the lyrical persona "I," the recurring presence of lexical motifs—such as light, night, the sky, silence, and time—as well as the use of personification and explicit comparisons.

Structurally, the UKABA technique tends to produce the longest poems, utilizing repetition—particularly anaphora—to establish rhythm and emphasize meaning. The acrostic technique results in the most concise poems, using the initial letters as a formal framework, often accompanied by nature-related diction and appreciative expressions. Meanwhile, the "tree root" technique produces medium-length poems that highlight botanical metaphors, associative meanings, and the connection between human experience and personal growth. In terms of poetic expression, UKABA tends to evoke a reflective-contemplative tone; the acrostic conveys a tone of adoration and admiration for nature; and the "tree root" technique presents a soft, confessional tone encompassing a broader range of emotions—such as affection, friendship, longing, loss, and the determination to grow.

Thus, each of the three techniques possesses unique characteristics and aesthetic potential, alongside specific textual risks. Acrostics may lead to clichéd diction, UKABA carries the risk of monotonous repetition, and the "tree root" technique requires careful attention to the coherence of its metaphors. These differences should be interpreted with the understanding that the acrostic assignments were based on the theme of nature, whereas the UKABA and "tree root" assignments allowed for free themes. Consequently, this study provides a comparative overview of the textual tendencies found in student poetry, rather than empirical evidence regarding the superiority or effectiveness of any single writing technique.

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