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Reflexive Pedagogy: A Closer Look at Saudi College Students' Responses to English Poetry

التدريس الانعكاسي: نظرة عن كُتب على استجابات طلاب الجامعات السعودية
للشعر الإنجليزي

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Abstract

This study aims to explore Saudi college students' analytical abilities by focusing on their engagement with English poetry through reflective learning practices. The study employed a multimodal approach and multimedia to interpret poetry, focusing on enhancing students' understanding of poetry while also examining the effectiveness of this instructional method. The poems selected for the study are from the British Romantic Period (1789–1830). It is a strategic implementation of a culturally appropriate pedagogy that utilises visual language to interpret poems in English. Independently constructing their own videos provided students with a chance to replace traditional written interpretation of poems in the classroom. Allowing multilingual students to communicate and express emotions visually gives them access to their creative potential, from which they can construct more meaningful interpretations. The study demonstrates through their personalised videos, that Saudi student are open to composing and explorations using technology and multimedia that liberate them from traditional teaching techniques and allow them to unlock their interpretive skills and represent their interpretations in original ways. Furthermore, these findings might also have greater relevance to wider debates on extending the use of technology and multimedia as a key element for educators hoping to engage students with reading and responding to poetry in a second language.

Keywords: Reflexive pedagogy, technology, multimedia, poetry, visual language, interpretive skills

مستخلص البحث

تقدم هذه الورقة دراسة تستكشف طرق تحسين تفاعل الطلاب السعوديين مع الشعر باللغة الإنجليزية من خلال تزويدهم بفرص بديلة للتحليل والتعبير عن أنفسهم باستخدام التكنولوجيا والوسائط المتعددة. إنها استراتيجية لعلم أصول التدريس المناسب ثقافياً والذي يستخدم اللغة المرئية لتفسير القصائد باللغة الإنجليزية. قدم إنشاء مقاطع الفيديو الخاصة بهم بشكل مستقل للطلاب فرصة لاستبدال التفسير المكتوب التقليدي للقصائد و السماح للطلاب التي لم تكن اللغة الانجليزية هي اللغة الاصلية بالتواصل والتعبير عن المشاعر بصرياً و يمنحهم إمكانية الوصول إلى إمكاناتهم الإبداعية ، والتي يمكنهم من خلالها بناء تفسيرات أكثر وضوحاً. وهذا يدعم مفهوم عدم وجود إجابات خاطئة في قراءة الشعر وتحليله ويسمح للطلاب بإنشاء علاقة استكشافية نحو قراءة الشعر. هذا مهم للطلاب السعوديين على وجه الخصوص ، لأنهم ليسوا بارعين في اللغة الإنجليزية المكتوبة مثل طلاب اللغة الإنجليزية الأصليين. تتناول هذه المقالة أيضاً تصورات الطلاب لتحديد فعالية الشعر المرئي كبديل للتحليل المكتوب للشعر.

في هذا البحث أقوم بالتحقيق في العلاقة بين الشعر وطرق التدريس للسماح بمحاولات فردية لتقديم إطار معين كوسيلة لدراسة الشعر. وأظهرت الدراسة ، من خلال مقاطع الفيديو الخاصة بهم ، أن الطلاب السعوديين منفتحون على استخدام التكنولوجيا والوسائط المتعددة التي تحررهم من تقنيات التدريس التقليدية وتسمح لهم بإطلاق العنان لمهاراتهم التفسيرية وتمثيل تفسيراتهم بطرق متميزة .

الكلمات المفتاحية: التدريس الانعكاسي, تكنولوجيا, الوسائط المتعددة, شعر, لغة بصرية , مهارات التفسيرية

Introduction

This study is rooted in my passion for broadening Saudi students' analytical abilities in poetry in English. Dating back centuries, Arabs have been at the forefront of the poetic world, and the skillset to comprehend poetry is ingrained within their culture. However, Arab students have a difficult time applying that same skillset when presented with English poetry due to the vast phonological and structural differences. Over the last 20 years, I have strived to develop different techniques to aid them in the poetry classroom after observing their lack of interest in the subject, which stems from their inability to appreciate and analyse the text due to a number of factors which cause disengagement with poetry in English. This inspired me to explore the ways in which meaning and interpretation can be constructed through the use of visual and auditory language to reinforce their appreciation of the reading and analysis of poetry in English. A Romantic poetry class was designed to explore how students independently reshape the traditional interpretation of a poem by creating individual personalised videos to represent their critical thinking and creativity. The students combined sound, music and images to synthesise their ideas. This paper outlines the methods applied when facilitating this pedagogy in the Romantic poetry class at King Saud University, Saudi Arabia, 2020–2021. Teaching online during the 2020–2021 academic year significantly influenced the use of multimodal approaches to teach poetry, as it necessitated creative methods to engage students in a virtual environment. The limitations of traditional in-person interactions prompted the integration of multimedia elements, such as visual aids, audio recordings, and interactive digital tools, to replicate the immersive experience of analyzing and interpreting poetry. These approaches helped bridge the gap created by physical distance, enhancing students' understanding and appreciation of poetry by catering to diverse learning styles and fostering active participation in the online classroom.

It is vital to integrate innovative teaching techniques, especially for L2 students studying poetry in English, to help create an exploratory relationship towards poetry. This opportunity to move beyond pen and paper compels me to question what it might look like to strategically implement a pedagogy that explores the “strong bond between poetry and visual arts” (Verdonk, 2005, p. 234). Hughes (2007) explained that digital poetry enables us to maximise our ideas with regard to poetry performed in the classroom and a poem followed by visual images can be seen as a new text and a different way of performing it.

Finally, this study adopts a novel approach to exploring the shift away from traditional written analysis to incorporating technology and multimedia for interpreting poems. The main purpose of this is to demonstrate the connection between visual language and literature within the context of a poetry class to create original artwork, Sui explains that this allows the students to showcase their innovative projects and explore various interdisciplinary approaches across the boundaries between poetry and videos (2019).

Literature Review

A portrayal of historical development and expression of the human psyche, reflecting complexity and manifesting the profound need for morality and virtue; literature is often perceived as phenomena open to exploration. Following the teleology of human perception and comprehension, the analysis of works poses a difficulty for anyone who does not share an identical schema with the writer. As with any other art form, literature is only as potent and resonant as the reader wills it to be, and its potency is limited to the extent of each individual's ability to interpret the message encoded within each work. To help students understand the enduring sociological and psychological significance of literature, interpretation through multi-modal composition allows them to evoke a response by transforming a theoretical idea into one grounded in dimensions they are able to relate to.

The importance of exploring digital modes of literal interpretation prevails through the numerous studies that have been undertaken in this specific field. Studies of digital modes of interpretation include Jocius (2013); and Ringler et al.'s (2014) study of students' composition of slideshows from novels, creating an interwoven and multifaceted representation using music, sound and images. Utilizing the accessibility and comprehension of digital videos, Dallacqua and Sheahan (2020) employed this medium to elevate the voice of the student in discussions encompassing various literary narratives and forms, while Vasudevan et al. (2010) discussed their composition as a means of enhancing student engagement in similar contexts. The creation of cogent compositions was prioritized in Smith's (2018) study of utilizing contextual cues in the classroom, creating a multidimensional knowledge of students' distinct and interacting multimodal composition objectives through precise modal matching. For example, visual representations of key scenes were aligned with corresponding excerpts from the text and supported by soundtracks that evoke the emotional tone of the narrative, ultimately developing thematic meaning and producing a multisensory experience that was representative of the narrative universe of the novel. In Kesler et al.'s (2016) study, the interpretive process is seen under the foundational notion of transactional reading as a series of exchanges between the reader and the text in question. A reader's contribution to the transaction is described by Rosenblatt (1938/1995, 1978/1994) as a lived-through experience of a text that solidifies into a reaction. This notion was then displayed in each student's digital story.

In the application of different modes of expression with regards to student's response in the classroom, an apparent increase in the ability to explore literary devices, characterization and themes was observed, aligning with the conclusions drawn by Curwood and Gibbons (2009), Jocius (2013) and Smith (2019). Miller (2011) discusses an ideology characterized by students' limitations in areas, including analysis, synthesis, symbolic and metaphoric thinking, and thematic abstraction, and how multimodal composition offers students ways to engage with literary texts on a level

they have yet to access. To specify even further, multimodal compositions play a significant role in translating the extent of students' comprehension of poetic texts through facilitating an in-depth exploration of the poetic text and fostering analytical and interpretive thinking. This phenomenon is showcased in Coles and Bryer (2018), through granting students opportunities to closely examine not only the meaning of the text, but its structure and thus encouraging critical interpretive acts. Shifting away from a poetry curriculum that focuses on written analysis, prompt and meaningful interactions between students was observed to be a turning point in encouraging student enjoyment and helping them overcome the fears of not being able to produce an interpretation that is deemed as correct. Through this subtle change, Curwood and Cowell (2011), were able to come closer to creating a more inclusive poetry education experience. McBride (2004) stated that those who teach the humanities need to "reconceptualise the intersections between the humanities classroom and visual rhetoric" (p. xix); while Miller (2012) notes that "preparing teachers for the 21st-century digital world [...] requires teacher educators to take up the pressing issue of effective pedagogical frameworks for multimodal composing" (p. 198).

Nelson (2014) defined digital poetry as a medium in its most basic form and stated that digital poems were born from a combination of technology and poetry. Poets and writers use all forms of multimedia elements (sounds, images, movement, video and interface/interactivity) as critical texts to bring forth new poetic forms and experiences. He further explained that digital poetry communicates the exceptional perception of the ordinary by infusing colour, reader interaction and art.

Dymoke (2016) argued that "poetry is a playful" genre that should not be "destined to be stranded forever on the printed page." Similarly, Xerri (2012) emphasized the importance of moving beyond the page, urging teachers to actively engage with poetry in dynamic ways: "If you leave poetry on the page in your classroom, you will be in danger of sounding its death knell: it is an organic, enriching communication tool, which taps into all our senses and is constantly renewing and reinventing itself to afford us new ways to express ourselves" (pp. 80–81). Further agreement is noticed with the claim

that “Teachers also know that poetry can be “brought to life” for students by translating it from the printed page to other media” (Snapper, 2009, p. 2).

This study approaches poetry teaching and learning with potential for multiple interpretations. Poetry thus becomes a creative activity to be viewed as a relationship between text and a student’s personal schema. In the present study, literary responses are understood as a meaning-making process that is intertwined with social and cultural factors. This study attempts to implement a new teaching strategy that explores Saudi college students’ analytical abilities by emphasizing their English poetry interpretive practices.

According to Cope and Kalantzis (2015), reflexive pedagogy sets out to balance a range of learning activities, designing learning sequences where activity orientations are alternately experiential, conceptual, analytical and applied. Reflexive pedagogy is centred around the self-awareness of learning and is focused not only on what is learned but why it is learned and what is to be achieved out of this knowledge. This approach to learning is supportive of self-reflection as a way to develop critical thinking skills.

Cope and Kalantzis (2015) explain that reflexive practice is where a person reflects on what they have learned and considers how the implications of their learning can impact the broader context they work. It provides students with choice and possible real life applications above and beyond resume or essay writing. It focuses on promoting and celebrating the background of each student, embracing their mother tongue, and seeing value in the process of differentiation. This pedagogy allows teachers to reflect upon the teaching techniques in an effort to venture towards a variety of learning opportunities.

Cazden et al. (1996) present a similar experience with multiliteracies pedagogy and state that it is the element of design which allows students the opportunity to create something in a mode of their choice: students are able to show their identities more, and use knowledge to design and create.

Since students will then be more familiar with the content, it leaves more room for the teacher to move freely, and facilitate the learning, breaking down these 'barriers' of multiliteracies.

Miller and McVee (2012) suggest that in multiliteracies practice, "learners become co-designers of knowledge, developing habits of mind in which they are comfortable members of knowledge-producing and knowledge-sharing communities" (p. 29). It is also suggested that through learning together, and creating together, there is a sense of community and that community should be judgement free, where students feel safe to create meaning, and design. With students feeling safe to create multimodally in a way that suits them, barriers will be brought down (Miller & McVee, 2012).

The present paper focuses on the above mentioned issues concerning bringing down barriers created from traditional teaching and attempts to allow students to display their identities more, and use knowledge to design and create through a teaching intervention supported through technology and multimedia to create an exploratory relationship towards reading poetry. This entails the use of visual and audial language, evolving from methods of communication that contemporary students can utilise to communicate and analyse a poetic text without using written language. This gives them a chance to express and analyse artistic works artistically.

In order to provide a framework for the case study, as well as to provide a theoretical lens for data analysis, this research is located in the following areas of enquiry:

1. Technology and multimedia
2. Reflexive thematic analysis

The present study aims to explore a pedagogy which encourages students' to bring poetry to life in the poetry classroom through the strategic implementation of illustrative videos. It questions whether such activities improve students' learning of poetry in English and how they perceive this

approach. Students were asked to create these videos to encourage an alternative approach to the conventional word-bound analysis of a poem mostly used in the poetry classes at King Saud University. It constitutes an innovative form of representation based on each student's own schemata and world experience. The main focus of attention in this approach is the text itself and how the students draw on whatever resources they need to convey their meanings of it, rather than commentary or extensive background knowledge of the poet and their period. My contribution will attempt to address a gap in the literature by dealing with an area that is understudied and based on my knowledge has not been given enough attention in Saudi universities. There is a need for research and new pedagogy regarding Saudi students who face difficulties in the poetry classroom. The teaching method I have formulated responds to a particular problem within a specific context.

This study addresses the following question:

How do Saudi college students respond to the use of digitized videos and multimodal approaches in poetry instruction?

Subquestions:

- A. How do Saudi students respond to poetry using multimodal literacy tools?
- B. How do Saudi students learn by redesigning their written English poetry analysis by creating sequel responses?

Methodology

A case study research design was employed. Students were asked to create videos to express themselves after reading a poem, instead of using conventional word-bound analysis. After they created their videos, a survey was conducted to understand their perceptions and evaluate the impact of the innovative teaching technique and the use of visual instead of written analysis. Feedback from the students is important to gather quantitative

data to supplement the video portion of the project. Therefore, I distributed open-ended questions to record the voices of the participants and determine their overall perceptions of the project and learning experience. Knowledge of students' views can be instrumental in identifying the problems that arise when studying poetry in English, which could be improved by using the proposed pedagogy.

This case study was implemented in a literature course at King Saud University (KSU). Students' video productions and their responses about the project form the data for this study. Due to the high subjectivity of the data collected, it seemed most suitable to implement the framework of reflexive thematic analysis (RTA) to answer the proposed research questions. To accurately collect, assess and analyse the data provided, I chose to move forth with a constructionist epistemology. This is critical in creating a paradigm that reiterates the importance of recognizing that the perceptions of the students are not merely a tool for expressing pre-truths, but rather an expression of meaning and experience. To highlight the experiences of the participating students and understand how their expression reflected their internal state, I opted for an exploratory action research orientation by providing a novel, hands-on learning experience. Instead of following traditional methods of written analysis, students were encouraged to express their understanding of poetry through the creation of videos. This experimental approach allowed me to observe how students engaged with and interpreted the material in a more dynamic and creative manner, offering insights into their thought processes and emotional responses. By analyzing their video productions and feedback, I was able to explore the deeper connections between their internal perceptions and the innovative method of instruction. In analysis of the data, I used both inductive and deductive analysis to ensure the full scope of the data was analysed accurately. The themes discussed were extracted from the data itself, then a loose framework was used to ensure the themes held significance in

relation to the content and data. With that said, the study did lean towards a respondent/data based approach.

The following sections describe how the project was implemented in the course.

Sampling and procedures

The population for this study consisted of literature students studying poetry in English, their second language. The sample included 30 female students enrolled at an all-female campus at King Saud University (KSU). These students were enrolled in a Romanticism course that spanned one academic year, with classes held for three hours weekly over 14 weeks. The course provided a comprehensive introduction to the literature of the British Romantic Period (1789–1830), featuring a wide selection of texts by prominent poets, novelists, and thinkers, as well as exploring the historical, cultural, political, and aesthetic contexts of the era. During the first half of the course, which focused exclusively on poetry from the British Romantic Period, students studied its major themes and works.

For the research, all 30 students participated in the multimodal poetry tasks, and their work formed the primary dataset. However, a sub-sample of 10 students was selected for more detailed analysis using purposive sampling, which involves selecting participants based on their ability to provide rich, relevant data (Lunenburg, 2008). The 10 students in the sub-sample were chosen because they were actively engaged with the course material and demonstrated the potential to reflect deeply on the experimental approach of expressing poetry analysis through video creation. Their work allowed for a focused exploration of how this innovative method influenced their understanding and interpretation of poetry.

The larger sample of 30 students contributed to an overall understanding of the effectiveness and reception of the multimodal

approach, while the sub-sample of 10 provided detailed insights into students' creative and cognitive engagement. All 30 students were female, aged 19–23, pursuing a Bachelor's degree in English at KSU. They were all Muslims with Arabic as their first language, and they represented diverse social backgrounds and varying levels of familiarity with English cultural and literary traditions.

Ethical considerations were a critical part of the study. All students provided written and oral consent for their coursework to be used as part of the research. They were informed about the study's purpose, assured of anonymity, and given the option to withdraw at any time. Inclusion criteria required that content must analyze elements relevant to the course curriculum, with videos lasting at least 60 seconds to ensure sufficient depth of analysis. Submissions with high audio and visual quality were prioritized for easier comprehension, while videos containing inappropriate content or those not aligning with KSU regulations were excluded.

By studying this sample, the research aimed to examine how multimodal and creative teaching methods could enhance the engagement and learning outcomes of literature students studying poetry in a second-language context. This approach provided valuable insights into the potential of digital tools to transform traditional literary analysis.

Introductory stage

It is vital for this study to find meaningful ways to engage students with poetry. It is important to move beyond pen and paper and provide them with a variety of strategies to express themselves in alternative ways. With the current advances in technology, students in this study were given a chance to respond to poems using technology and multimedia, which is appropriate for this generation. The purpose was presented very clearly to the students at the beginning of the case study. They were informed that they were being introduced to an innovative teaching method that allowed

for more direct and personal involvement in their discourse about poetry. The students were given lectures to introduce and practice with technology and multimedia and the potential for its usage for expressing themselves instead of writing, to inspire an exploration between text and combining sound, music, colour and images to orchestrate their ideas. Many of the students who chose to participate were experienced and confident in their skills in technology and eager to explore this novel experience.

To conduct the case study, the chosen pedagogy was applied in multiple classes with the students in my Romantic poetry class in the period 2020–2021. One of the issues encountered was the difficulty in coming to an agreement about whether to allow students to choose their own poems or assign one for the group. Upon consideration of the need to balance student autonomy with a cohesive learning experience, it was deemed appropriate to implement both strategies. Allowing students to choose their own poems would foster creativity and personal connection to the material, while assigning a poem for the group would ensure a common focus and facilitate structured discussion. This combination was seen as the best way to achieve optimum engagement and diverse perspectives.

Classroom procedure

After the introduction, the students were asked to read and research the poem for the pedagogic application in preparation for creating the videos. Group one was given two weeks to choose a poem of their interest which was not specific to the Romantic age; they could choose from any of the centuries, while group two was assigned “Tomorrow, at Dawn” by Victor Marie Hugo. The first group was given the choice to select their own poems because most of them had studied more than one literary course prior to taking this course and chosen accordingly. In the first semester of the academic year 2020-2021, the students were asked to choose their own poems that were of significant meaning to them. In the second semester, all

students in the group were given the same poem for the purpose of exploring and comparing their individual responses through their creative videos. For the purpose of this study, students in the first semester will be referred to as group one and the second semester students as group two.

In subsequent meetings, the classroom procedures for class practice were explained. The class practice was based on multiple activities. I worked with the students for one hour twice a week for two weeks during the research phase. They were given relevant preparatory guidance to provide them with technological support. This was achieved by forming groups in which all students were encouraged to ask questions and provide support for each other. They could use Photo Story, Movie Maker or any existing multimedia software to create their own videos in response to the poems. Students were also allowed to use images, sound effects, music or clips from movies or any visual or auditory digital recordings for composing their videos.

The students were also given questions to guide their responses to the poems, which included the following:

1. What do you think this poem is about?
2. What does the poet use to deliver their ideas?
3. What do you imagine when you read their words?
4. Does the poem remind you of anything, or can you connect it to any event in your life or to any historical event?
5. What do you picture in your mind/imagination in response to this poem?
6. What sound or sounds do you hear?

Students continued their work on their videos at home; and after four weeks, the projects were completed and links to their videos were provided with references. In addition, the students wrote a paragraph

explaining how they represented their analysis of the poem in their videos. This aimed to discern the students' perceptions regarding the following:

1. Their experience of technology and multimedia-based pedagogy.
2. Their discovery of general problems regarding their overall experience.

Reflexive Thematic Analysis

To begin the analytical process, I focused on reflexive thematic analysis (Kalantzis & Cope, 2020), matching the questionnaire responses to their respective videos to make sense of the data. The data being analyzed included the students' written commentary as well as their videos.

Getting familiar with the data

Once the data was organized and completed, I viewed the students' videos and took note of the following elements: audio, colour scheme, utilization of light in the clips and spatial movement. This was done to ensure that the analysis provided to me in the questionnaire was related to the content.

Generating codes

The second step involved revisiting the content yet another time; however, this time I began with reading the student's explanation, to be able to perceive their work from their perspective. Once I reviewed the correlating video and explanation, I was able to find a slight trend in the elements that the students focused on in their explanation of work. To generate these trends and codes, I created an excel spreadsheet to collect the main ideas the students were bringing up and their frequency.

Generating initial themes

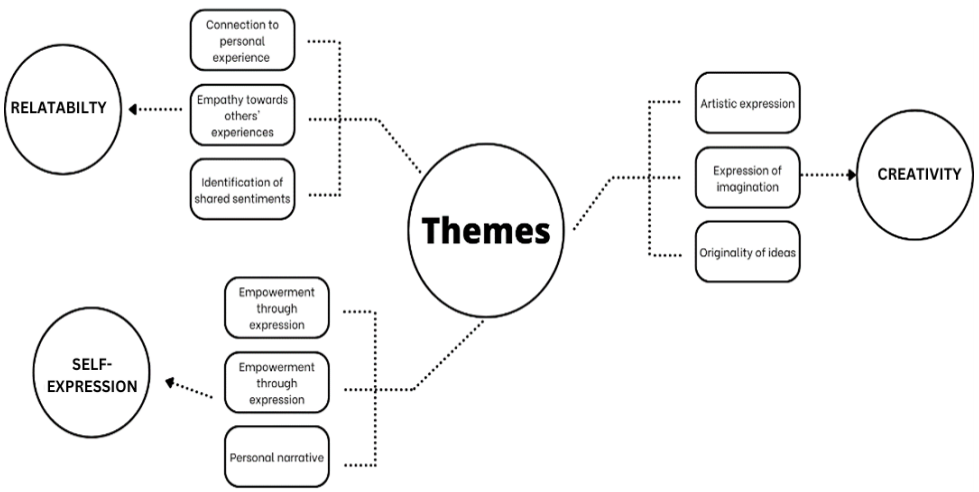
From the codes I had generated, I was able to deduce which ideas or codes were most frequently repeated. This duplication helped build the

basis of the initial themes I extracted. The following figure displays the general main ideas and the potential themes I extracted.

Refining, defining, and naming themes

The initial grounds set for the themes included slight duplication among the four categories, to overcome this and avoid repetition. I combined two of the themes and represented as one comprehensive theme. The refined themes were then named according to the main concepts it captures. Figure 1 showcases the refined themes with their suitable names and their underlying codes.

Figure 1
Redefining themes



Producing the report

The final section of this analytical framework comprises the process of reporting findings that are in line with the chosen and extracted themes. Discussed in the upcoming sections, is when my theory begins to come to

life and take shape. Whilst writing the section that entails the report, the themes were constantly revisited to ensure that they truly represent the students' work.

Data Analysis and Discussion

The videos completed and presented for this case study were clearly experimental and varied in technique. As creative output, the students eventually generated poetry-inspired visual representations that brought out independent interpretations and talent. Although 30 students originally participated, 10 were chosen randomly to represent originality of thought. The first section presents the first group, who were allowed to choose their own poems.

To address the comparison of students' interpretations of poetic works in the traditional written form and the video representations, I depended on the students' comments and perceptions regarding their experience with this innovative approach. Additionally, to explore the strengths of the association between visual and written interpretations, I depended on my 20-year work experience teaching poetry to Saudi students.

Videos

Group one (that chose a poem of their interest).

Video 1.

Video 1 exhibits the portrayal of Safia Elhillo's "Yasmeen" and its nostalgic longing for a childhood that was spent in diaspora. The student explains that "Arab girlhood is not often an experience we see outside the framework of feminism, which I thought was refreshing to read as it explores themes of motherhood and grief," leading us to believe that the student's incandescent emotions are derivative of their personal experience. This is

further demonstrated when the student states that this poem represents a “collective experience to girlhood in West Asia, her mother is all our mothers, the land she longs for is also a land we long for, only because it no longer exists. Safia documents what it means to be an Arab girl in the 21st century, bringing forth all the images that led to what makes us who we are today.” The video reflects some of these themes, creating a sense of borderline through the shakiness and tainted colour scheme the student chose to include in the clips, a metaphor to viewing the world through rose-coloured glasses. The student’s ability to envision the poem manifested in the imagery created both from the video and the poem itself. The visual representation of working women in the video, combined with the poetic themes, portrayed their stories whispered from one ear to another, carrying the history, sadness, and weight of what it means to be an Arab in diaspora. She says, “I see displacement and longing, but without the grief the topic usually carries,” clarifying that while the student was able to resonate with the helplessness and sorrow the poem emits, the student also noticed the buoyant undertone.

Video 2.

Video 2 expressed the poem “There Was a Child Went Forth” by Walt Whitman strictly through paintings. The student uses paintings from different artists and time periods to reflect the different emotions and imagery the poem incited in them. The audio component of the video consisted of the poem being read aloud, with a soft instrumental background music that complemented the themes of the poem. The student explains:

The video carries my imagination when I hear the words. Some are clear images, and some are abstract emotions, such as becoming part of an object for days or years (00:16), when parents give a child more of themselves (1:36), the thoughts and sense of what is real (2:17), the

question whether life is real or is it flashes (2:25), all objects becoming part of the child (3:20). All these images, abstract or concrete, deliver the idea that everything is equal, and it taught me that we put value to objects.

Unlike other videos we have seen, this student has chosen to express her conflicting emotions through more than one colour scheme and theme. The interplay of auditory, visual, and thematic elements created a layered experience, allowing the audience to immerse themselves in the student's interpretation of the poem.

Video 3.

Video 3 focuses on the poem "London" by William Blake. In this visual representation, the student strongly relates the historical context of the poem to their own analysis. This is easily recognised in the black and white theme the student incorporated into their video, as well as the apparent time period the clips were taken from. Despite the fact that the student might have had some difficulty relating to the poem, they clarify that "As a non-native English poem reader, sometimes it is hard and takes time to find an exact word that can convey my view and express my feeling towards the poem, which I can do better by using a picture."

Video 4.

Video 4 brings to life the poem "An Autumn" by John Keats. The most prominent element in this video is the colour scheme, an array of warm colours. It is said that the colours orange, yellow and red emit strong feelings of creativity, enjoyment and freedom. The student further demonstrates this point by saying, "I have chosen images to describe autumn, harvest, apple fruit, songs of spring, twined flowers and redbreast and used intense, sensuous imagery to raise the moment's fleeting beauty. Also, I have added sounds of birds and river to represent the major theme, nature." In Keats'

personification of the season autumn, this student found a strong sense of flamboyance and enlightenment.

Video 5.

Video 5 portrays the journey into adulthood in the poem "In the waiting room" by Elizabeth Bishop. The student chose to express her perception of this poem through using video clips of children participating in what seem like mundane everyday activities. The clips showcase the children experiencing an array of emotions, varying from joy to confusion and then to sadness. When asked about this, the student mentioned that "the poem took me through a journey of overwhelming emotions, and even though I have already made the initial transition into adulthood, this poem made me feel emotions that felt too big for my understanding. This is why I chose to use videos of children; I believe they move through stages of life with little understanding of the feelings they hold." The student used music that she described as "light and airy", and she felt that this element expresses how "carefree a child feels when faced with issues that are too frightening for them".

Video 6.

Video 6 encompasses the trials and tribulations faced by woman in the poem "Mushrooms" by Sylvia Plath. The student uses alternating videos of women in solidarity and women in union, she explains that "while the pressure placed on us by society isolates us from those around us, it also unites us with other women. That even though we feel lonely and like the world cast us aside, we gained each other's trust and company". The student focuses on both feelings of sadness and strength in the clips, showcasing that a women can be both emotional and strong. She further explains that "I do not feel like women are less than men in our society, I am empowered in my strength and also my weakness. I can be sensitive and resilient at the same time." She uses music that is fast paced and lulls in the background, to

help express the anxiety that women endure on a daily basis that is overlooked by those around them.

The following section presents the second group, which was given the same poem for the purpose of exploring and comparing their individual responses through their creative videos. The poem discussed in this section is "Tomorrow at Dawn" by Victor Hugo, a poem exploring the loss and grief of a loved one.

Group two (that was given the same poem).

Video 1.

In Video 1, the student was immediately reminded of "the incident of George Floyd's murder. I think the poem captures the collective grief the world has witnessed in 2020." The student also mentions, "This poem captures the experience of grief. It also reflects one's solitude when they grieve. In addition, it features elements of nature such as the 'dawn', 'forest', 'mountain', and 'night' (Hugo, line 1, 3, and 8). The poet uses these exact elements of nature to capture grief as the words carry connotations of sadness and loneliness." It is evident in the video that the student has chosen to use sombre clips and music, attaining a high level of grief while telling the story of the treacherous murder of George Floyd. In their explanation of their work, the student states that they "picture the speaker of the poem as one of Floyd's sisters. In my interpretation, the speaker is having a monologue where she narrates her justice-seeking fight to her brother, George Floyd" - setting an entirely different tone to a poem written over a century ago.

Video 2.

Video 2 clearly depicts emotions through the changing seasons and transitions of nature throughout the year. This student chose to include clips of a child growing up through their parents' eyes, introducing a slow and

tender piece of music around that same time. The student states, "I imagine a beautiful love story blooming between two people that eventually took a sad and tragic turn. His words were absolutely magnificent in my opinion and I think it's so powerful how he used his words to share his idea." The voiceover used in this video is the student's own, adding a sense of attachment and an unwavering element of intimacy.

Video 3.

Video 3 includes a myriad of clips taken in a forest at different times of the day and year; however, the incessant element of fog is constant throughout these clips. This casts a dim and sombre ambiance over the video. The music goes on to demonstrate this with a mellow and resonant piano that fades when the student's chosen vocal element is introduced: sounds of people mourning and crying. The student comments, "I have imagined a sad, depressed person who is detached from this world and cannot wait to meet with his loved one that he lost once again," and that through reading this poem and truly understanding it, they "felt a sense of loneliness and depression."

Video 4.

Video 4, on the other hand, is full of clips that appear to be joyous; whether children are playing or flowers blooming, it is with ease that these emotions are noticed. Towards the end of the video, the student begins to add clips depicting loneliness through the solitude of both people and nature. The music begins to sound distant, increasing in volume at times and decreasing at others. The student states, "This poem makes me feel both sad and hopeful," which may explain the use of the opposing and conflicting elements in their work. They go on to explain, "I perceive loss as a difficult time, but with that said, I also believe that we should be happy we got to spend time with that person."

Throughout conducting this part of the study, I have come to understand that not only did all of these students view loss and grief differently, they also expressed it differently. In Video 2, the student seems to understand that grief is an ever-evolving emotion, one that follows us and adapts the way nature does with the changing of seasons. In Video 3, the student perceives emotions of grief as overwhelming, depicted with the repeated use of clips of a forest—a large area with no path or guidance and the fear of not being able to make it out without being hurt by the surroundings. Video 4, however, addresses a different perspective: mourning a loved one should include the process of celebrating the life they lived and the memories they shared.

Recurrent themes

This section presents and analyses the findings from the students' comments and perceptions regarding their individual experience with this innovative approach thematically according to the most recurrent themes. The major themes addressed by the students in their discussion are: RELATABILITY; SELF-EXPRESSION; and INDEPENDENT ANALYSIS. The tables presented in this study include an illustrative sample of the mentions of the theme, rather than all instances from the data. This helps highlight the key patterns and responses related to the theme of relatability.

Theme One – RELATABILITY.

The theme of RELATABILITY emerges from students' comments when they show a sense of understanding or have sympathy for issues raised in the poems triggered by their own experiences, for example: connection to personal experience, empathy towards others experience, identification of shared sentiments.

Table 1*Representation of the theme RELATABILITY amongst students*

	Group	Quote
Student 1	1	"collective experience to girlhood in West Asia... Safia documents what it means to be an Arab girl in the 21st century"
Student 5	1	the poem took me through a journey of overwhelming emotions, and even though I have already made the initial transition into adulthood, this poem made me feel emotions that felt too big for my understanding.
Student 1	2	the incident of George Floyd's murder. I think the poem captures the collective grief the world has witnessed in 2020." "This poem captures the experience of grief.
Student 4	2	Infusing it to the way a person should perceive his life....however, addresses a different perspective: mourning a loved one should include the process of celebrating the life they lived and the memories they shared

Theme Two – CREATIVITY.

The theme of CREATIVITY refers to freedom and independence in creating content for their videos based on their personal choice of sound, color, images and feeling a sense of satisfaction for creating something innovative, for example: expression of imagination, artistic expression, and originality of ideas.

Table 2*Representation of the theme CREATIVITY amongst students*

	Group	Quote
Student 1	1	The video reflects some of these themes, creating a sense of borderline through the shakiness and tainted colour scheme the student chose to include in the clips, a metaphor to viewing the world through rose-coloured glasses.
Student 2	1	The video carries my imagination when I hear the words. Some are clear images, and some are abstract emotions, such as becoming part of an object for days or years". - Unlike other videos we have seen, this student has chosen to express her conflicting emotions through more than one colour scheme and theme.

	Group	Quote
Student 3	1	The student strongly relates the historical context of the poem to their own analysis. This is easily recognised in the black and white theme the student incorporated into their video
Student 4	1	The student used colour scheme, an array of warm colours. It is said that the colours orange, yellow and red emit strong feelings of creativity, enjoyment and freedom
Student 5	1	The student used music that she described as "light and airy", and she felt that this element expresses how "carefree a child feels when faced with issues that are too frightening for them".
Student 6	1	She uses music that is fast paced and lulls in the background, this is to help express the anxiety that women endure on a daily basis that is overlooked by those around them
Student 1	2	It is evident in the video that the student has chosen to use sombre clips and music, attaining a high level of grief while telling the story of the treacherous murder of George Floyd.
Student 2	2	This student chose to include clips of a child growing up through their parents' eyes, introducing a slow and tender piece of music around that same time. The voiceover used in this video is the student's own, adding a sense of attachment and an unwavering element of intimacy.
Student 3	2	Includes a myriad of clips taken in a forest at different times of the day and year; however, the incessant element of fog is constant throughout these clips. This casts a dim and sombre ambiance over the video. the music goes on to demonstrate this with a mellow and resonant piano that fades when the student's chosen vocal element is introduced: sounds of people mourning and crying. The student comments.
Student 4	2	on the other hand, is full of clips that appear to be joyous; whether children are playing or flowers blooming, it is with ease that these emotions are noticed. Towards the end of the video, the student begins to add clips depicting loneliness through the solitude of both people and nature. The music begins to sound distant, increasing in volume at times and decreasing at others.

Theme Three – SELF-EXPRESSION.

The third theme refers to eradicating the didactic written analysis imposed on them in the traditional teaching pedagogy. The freedom of

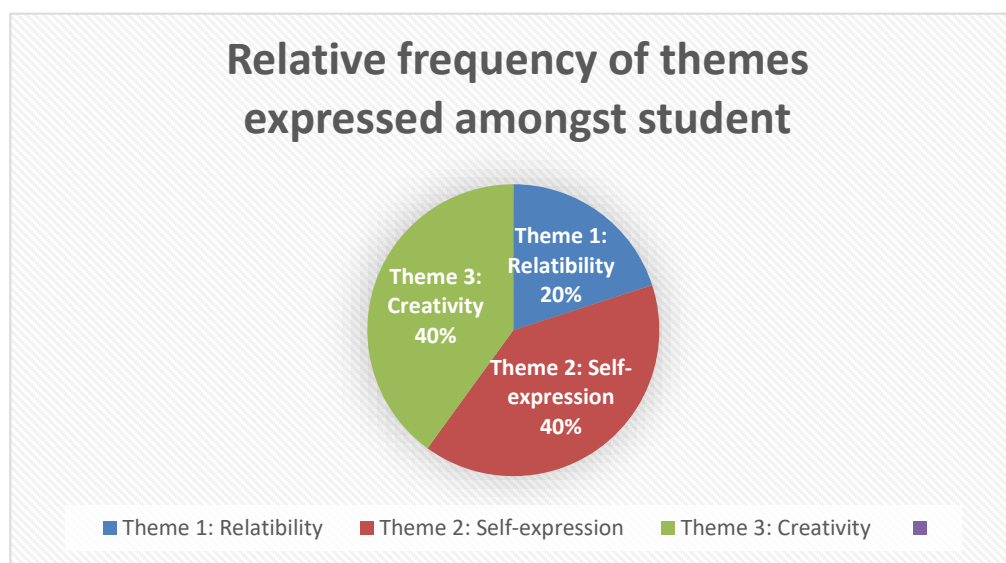
SELF-EXPRESSION has no right or wrong answer, for example: empowerment through expression, personal narrative, and emotional honesty.

Table 3

Representation of the theme SELF-EXPRESSION amongst students

	Group	Quote
Student 1	1	The student's ability to envision the poem manifested in the imagery of working women, their stories whispered from one ear to another, carrying the history, sadness and weight of what it means to be an Arab in diaspora. She says, "I see displacement and longing, but without the grief the topic usually carries," clarifying that while they were able to resonate with the helplessness and sorrow the poem emits, they also noticed the buoyant undertone.
Student 2	1	All these images, abstract or concrete, deliver the idea that everything is equal, and it taught me that we put value to objects."
Student 3	1	As a non-native English poem reader, sometimes it is hard and takes time to find an exact word that can convey my view and express my feeling towards the poem, which I can do better by using a picture."
Student 4	1	I have added sounds of birds and river to represent the major theme, nature." In Keats' personification of the season autumn, this student found a strong sense of flamboyance and enlightenment
Student 5	1	When inquired about this, the student mentioned that "the poem took me through a journey of overwhelming emotions, and even though I have already made the initial transition into adulthood, this poem made me feel emotions that felt too big for my understanding.
Student 6	1	The student focuses on both feelings of sadness and strength in the clips, showcasing that a women can be both emotional and strong. She further explains that "I do not feel like women are less than men in our society; I am empowered in my strength and also my weakness. I can be sensitive and resilient at the same time."
Student 1	2	It also reflects one's solitude when they grieve. In their explanation of their work, the student states that they "picture the speaker of the poem as one of Floyd's sisters. In my interpretation, the speaker is having a monologue where she narrates her justice-seeking fight to her brother, George Floyd," setting an entirely different tone to a poem written over a century ago.

	Group	Quote
Student 2	2	The student states, "I imagine a beautiful love story blooming between two people that eventually took a sad and tragic turn. His words were absolutely magnificent in my opinion and I think it's so powerful how he used his words to share his idea."
Student 3	2	I have imagined a sad, depressed person who is detached from this world and cannot wait to meet with his loved one that he lost once again," and that through reading this poem and truly understanding it, they "felt a sense of loneliness and depression.
Student 4	2	The student states, "This poem makes me feel both sad and hopeful," which may explain the use of the opposing and conflicting elements in their work. They go on to explain, "I perceive loss as a difficult time, but with that said, I also believe that we should be happy we got to spend time with that person."

Figure 2*Relative frequency of themes expressed amongst student*

The first segment includes the students' perceptions pertaining to the theme of RELATIBILITY. Table 1 shows the results that half of the students (50%) identified and shared similar sentiments in their analysis of the poem. The fact that half of the students show emotion and empathy is a

significant percentage in a classroom which faced problems regarding the reading and analysis of poetry in English in English.

The second segment includes the students' perceptions pertaining to the theme of CREATIVITY. Table 2 shows that all of the students (100%) experienced a sense of freedom and independence in creating content for their videos and valued the ability to express originality of ideas in their analysis of poetry in English.

The third segment includes the students' perceptions pertaining to the theme of SELF-EXPRESSION. Table 3 shows that all of the students (100%) valued the freedom of SELF-EXPRESSION and the empowerment through expression, personal narrative, and emotional honesty.

Conclusion

This research began with a class practice at King Saud University; this research presents significant findings as it investigates the application of a reflexive pedagogy through technology and multimedia for Saudi students to become more creative and independent. Overall, students expressed positive feedback on the effectiveness of responding to poetry in English through textual analysis in unique. The videos draw on different details of the poem, envisioned and manifested through multimedia components that engaged students and allowed freedom of response, which textual language often limits (McBride, 2004). The findings show that three major themes are prevalent in all of the students' responses: RELATIBILITY, CREATIVITY and the freedom of SELF-EXPRESSION. Half of the students were able to identify with the content of the poem and displayed this in their personal videos. This point is significant regarding creating appropriate curriculum for the students and understanding the connection of poetry in English and the Arab and Saudi schema. This is despite the students during class not showing much interest in the subject matter being studied, which I had previously believed was due to lack of appropriate schemata. This finding indicates that

when students are given freedom to analyse independently, 50% of the students were able to connect with the poems as individual thinkers.

The second important finding is in the students' perceptions pertaining to the theme of CREATIVITY and SELF-EXPRESSION. All of the students (100%) experienced a sense of freedom and independence in creating content for their videos and valued the ability to express originality of ideas in their analysis of poetry in English. They showed interest in having an alternative method for analysing poems. This emphasizes that they want to learn new ideas and to be empowered with tools of interpretation so that they can work independently on analysing poems. As one of the students exclaimed, "It is hard to find an exact word that can convey my view and express my feeling, which I can do better by using a picture." The videos also illustrate the importance of students' imagination in response to poetry, and some go beyond regular images to abstract ones. It is evident in the personal choices of sounds, shades, colour schemes and clips or paintings that students were attempting to convey emotions specific to their own schemata to create a personalised response.

This finding will be instrumental for supporting students since this shows that they need a tailored teaching approach which can transform students from traditional passive learners of critical commentaries into more independent critical analysts and thinkers who are capable of elaborating on poetry and its content. While this cohort of students demonstrated these shifts, it is possible that similar approaches could be effective in other courses, universities, or educational contexts. However, further research would be needed to determine the extent to which these findings can be generalized to other student populations, disciplines, or cultural settings. This implies that acknowledging students' needs and providing interdisciplinary techniques may develop their skills and imagination for reading and analysing poetry and other forms of literature. It can create a supportive pedagogy that recognizes and incorporates artistic teaching by blending creative methods like multimedia, video production, and visual storytelling with traditional academic content. This approach

fosters critical thinking, CREATIVITY, and SELF-EXPRESSION, skills that are increasingly valued in a wide range of professions. By engaging students in innovative learning methods, this pedagogy helps them develop competencies that align with the evolving demands of the job market, where CREATIVITY, digital literacy, and interdisciplinary knowledge are essential. These findings might also have greater relevance to wider debates on extending the use of technology and multimedia as a key element for educators hoping to engage L2 students with reading and responding to poetry in English.

Recommendations for further research

Finally, this research serves to support teachers of poetry and other English literature courses. Since students are always looking for change and independent learning, as is demonstrated by the students' perceptions, traditional techniques for teaching poetry should be reevaluated, and the main responsibility for doing so lies with teachers. Educators must encourage participation by making knowledge accessible and interesting. This can be done by researching new theoretical frameworks for reading poetry. Students need extra assistance in the form of new teaching techniques, and educators must take on these challenges. The connection in this research between the theory of poetry and a reflexive teaching of poetry highlights the importance of innovation in research and in teaching. This perspective of reflexive pedagogy as a combined pedagogical and analytic tool should be researched in other academic disciplines. Cope and Kalantzis (2015), explain that reflexive practice is where a person reflects on what they have learned and considers how the implications of their learning can impact the broader context they work.

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