



Transforming Poetry Instruction: Emerging Pedagogies and New Directions in Literary Education (2020–2026)

Amna Mohammed Al Fallah Al Karmaji 

English Department, Faculty of Arts, University of Zawia, Zawia, Libya

Corresponding Author's Email: a.alkarmaji@zu.edu.ly

Received: 20/7/2026 Revised: 30/7/2026 Accepted: 28/8/2026 Publication: 14/9/2026

Abstract

Poetry instruction has undergone significant transformation in recent years as educators increasingly move beyond traditional teacher-centered and text-focused approaches toward learner-centered, creative, multimodal, dialogic, and technology-enhanced pedagogies. This literature review examines emerging approaches to poetry instruction published between 2020 and 2026, focusing on digital and technology-enhanced learning, multimodality, creative and experiential pedagogy, spoken word and performance, collaborative and dialogic learning, reader-centered approaches, culturally responsive pedagogy, and generative artificial intelligence. The review synthesizes the potential educational benefits and challenges associated with these approaches and considers their implications for contemporary language and literature education. The findings indicate that emerging pedagogies can enhance learner engagement, creativity, critical thinking, literary competence, language development, collaboration, cultural awareness, learner autonomy, and digital literacy. At the same time, challenges include unequal access to technology, limited teacher preparation, assessment difficulties, linguistic and cultural considerations, student participation barriers, and ethical concerns related to generative artificial intelligence. The review argues that innovation should complement rather than replace established practices such as close reading, textual analysis, and attention to poetic form and language. An integrated approach combining literary analysis with creative, dialogic, performative, multimodal, culturally responsive, and responsible technology-supported practices may provide a more comprehensive model of contemporary poetry education. Future research should prioritize empirical, longitudinal, comparative, and EFL-focused studies.

Keywords: poetry instruction; emerging pedagogies; multimodality; generative artificial intelligence; EFL education

1. Introduction

Poetry has long occupied an important position in literary and language education because it provides learners with opportunities to engage simultaneously with language, imagination, emotion, culture, and aesthetic experience. Unlike many other forms of literary discourse, poetry often compresses meaning into carefully selected words, figurative expressions, sound patterns, rhythm, imagery, and structural choices. Consequently, poetry instruction can contribute not only to literary appreciation but also to the development of vocabulary, interpretive skills, critical thinking, creativity, and sensitivity to language. Nevertheless, poetry has traditionally been regarded as one of the more challenging areas of literary education, particularly in second- and foreign-language contexts. Difficult vocabulary, figurative language, cultural references, ambiguity, and unfamiliar poetic conventions may create barriers to learners' comprehension and participation. These challenges have encouraged educators and researchers to reconsider how poetry should be taught and how learners should interact with poetic texts.

The period from 2020 to 2026 has been particularly significant for the development of new approaches to poetry instruction. Several educational and technological developments have accelerated changes in classroom practice, including digital learning environments, multimodal resources, online collaboration, creative and performance-based pedagogies, and generative artificial intelligence (GenAI). The rapid expansion of digital technologies has enabled poetry to be encountered beyond the printed page through audio recordings, video performances, digital poetry platforms, visual representations, interactive activities, and online communities. Such developments have broadened the ways in which students can access and respond to poetry while creating opportunities for teachers to integrate multiple modes of communication into literary learning.

At the same time, the growing prominence of generative AI has introduced a new dimension to poetry education. AI systems can generate poems, explain literary devices, suggest interpretations, provide language support, and assist learners in experimenting with poetic language. These capabilities potentially support creative exploration and individualized learning, but they also raise important pedagogical and ethical questions concerning authorship, originality, critical thinking, dependence on automated interpretation, and the role of the teacher. Rather than treating AI simply as a replacement for traditional literary activities, emerging pedagogies increasingly invite learners to critically evaluate, revise, challenge, and respond to AI-generated content. This development suggests that the pedagogical value of AI may lie not only in what it produces but also in the critical and creative learning processes that arise when students interact with its outputs.

Another important development during this period has been the increasing emphasis on multimodal, experiential, and participatory approaches. Poetry can be taught through performance, spoken-word activities, music, visual art, digital storytelling, creative writing, drama, and collaborative interpretation. These approaches can provide learners with alternative ways of experiencing and expressing meaning, particularly for students who may find conventional text-based analysis difficult or disengaging. Performance and creative production, for example, can shift students from analyzing poetry as an external object to experiencing language through voice, movement, emotion, and personal expression. Similarly, multimodal activities can encourage learners to reinterpret a poem by combining linguistic, visual, auditory, and performative resources.

These developments indicate that poetry instruction is undergoing a broader pedagogical transformation. The central question is increasingly shifting from “How should a poem be explained?” to “How can learners actively experience, interpret, discuss, create, and critically evaluate poetry?” This transformation does not necessarily imply the rejection of established literary approaches. Rather, it suggests the possibility of integrating textual analysis with creative, collaborative, technological, multimodal, and learner-centered practices. Such integration may be particularly valuable in English as a Foreign Language (EFL) contexts, where poetry can simultaneously function as a source of linguistic input, literary knowledge, cultural exploration, and communicative practice.

Accordingly, this literature review examines emerging pedagogies in poetry instruction published or developed between 2020 and 2026. It focuses on the movement toward learner-centered, digital, multimodal, creative, collaborative, culturally responsive, inclusive, and AI-supported approaches. The review considers how these pedagogies influence learners’ engagement, literary understanding, language development, creativity, critical thinking, and learner autonomy, while also examining the technological, pedagogical, ethical, and assessment-related challenges associated with their implementation. By synthesizing recent developments, the review aims to

provide a contemporary understanding of how poetry pedagogy is evolving and to identify directions for future research and practice in literary and EFL education.

2. Conceptualizing Poetry Instruction in Contemporary Education

Poetry instruction in contemporary education is increasingly understood as a multidimensional process that extends beyond the transmission of information about poets, poetic forms, and literary devices. Poetry can function simultaneously as a literary text, a linguistic resource, a means of creative expression, and a space for emotional and cultural engagement.

2.1 From Text-Centered to Learner-Centered Poetry Instruction

Traditional approaches to poetry teaching have often positioned the poem as an object of expert analysis. Teachers may explain the poet's biography, historical context, vocabulary, themes, figures of speech, rhyme, meter, and other formal characteristics, while students reproduce or apply the interpretations provided in class (Ayad et al., 2026). Such approaches can provide important foundational literary knowledge, but an excessive emphasis on predetermined interpretations may restrict students' opportunities to develop independent responses and critical perspectives. Research in EFL poetry classrooms has similarly identified the persistence of teacher-centered practices in which students may become passive recipients of information rather than active interpreters of literary texts (Alvi & Alvi, 2020). Contemporary poetry pedagogy increasingly conceptualizes learners as participants in the construction of meaning. From this perspective, a poem does not necessarily have only one interpretation that students must discover; rather, meaning can emerge through interaction among the text, the reader, the social context, and the learner's previous experiences (Ahn, 2025; Alvi & Alvi, 2020). Reader-response approaches are particularly relevant to this shift because they recognize learners' personal and affective responses as legitimate components of literary learning. Digital reader-response activities, for example, have been shown to provide opportunities for EFL learners to plan, express, and evaluate their responses to texts while developing greater learner autonomy (Pasaribu, 2020). Thus, contemporary poetry instruction can move from asking students *what a poem means* toward asking how and why they construct particular meanings from their engagement with the poem.

2.2 Poetry as Language, Literature, and Creative Practice

A contemporary conceptualization of poetry instruction also recognizes the interconnectedness of linguistic, literary, and creative learning. Poetry exposes learners to concentrated forms of language in which vocabulary, syntax, sound, metaphor, imagery, rhythm, and ambiguity interact to create meaning. Consequently, poetry can provide a rich context for developing language awareness while simultaneously fostering literary competence (Hmouma, 2025). However, poetry should not be reduced to a collection of linguistic structures or vocabulary items. Its pedagogical value also derives from opportunities for learners to experiment with language and express ideas in imaginative ways. Recent work in teacher education, for instance, presents poetry as a creative and literacy practice that can support metaphorical thinking, creativity, dialogue, and affective engagement (Misson et al., 2022). Such a perspective positions poetry not simply as something learners analyze but also as something they can *do*. Writing poems, transforming existing poems, performing verse, responding creatively to poetic imagery, and producing alternative versions of texts can therefore become legitimate components of poetry instruction. This conceptualization is particularly important in EFL education, where creative engagement with poetry can integrate literary learning with language production.

2.3 From Single-Mode to Multimodal Poetry Learning

Another major conceptual shift concerns the movement from viewing poetry exclusively as written language toward understanding it as a potentially multimodal form of communication.

Contemporary learners increasingly encounter poetry through printed texts, websites, digital platforms, recordings, videos, images, performances, and social media. Consequently, poetry instruction can incorporate visual, auditory, spatial, and performative modes alongside conventional textual analysis. Ahn (2025), for example, described multimodality and aesthetic response as promising approaches to making poetry more accessible to learners who may perceive verse as abstract or difficult. Multimodal activities can allow students to visualize imagery, hear rhythm and intonation, observe performance, or represent their interpretations through images and other media. This can expand the ways in which students demonstrate understanding and may provide alternative entry points into complex poetic texts. Multimodality also changes the nature of interpretation (Hmouma et al., 2026). Instead of merely explaining an image in a poem, learners might represent that image visually, select music that reflects its mood, record a spoken interpretation, create a digital presentation, or combine several modes to communicate their response. Poetry instruction consequently becomes more experiential and participatory. The poem remains central, but students engage with it through multiple representational resources rather than through written analysis alone.

2.4 Poetry Instruction as Collaborative and Dialogic Learning

Contemporary poetry pedagogy also emphasizes interaction and collaboration. Literary interpretation can be treated as a social process in which students compare responses, question interpretations, justify claims, and negotiate meaning with classmates. Such practices challenge the assumption that literary expertise belongs exclusively to the teacher and create opportunities for students to develop interpretive confidence. Collaboration can take many forms, including pair discussions, small-group interpretation, peer feedback, collaborative creative writing, online discussion forums, and group performances (Klella, 2024). Digital environments can further extend these possibilities by enabling learners to share responses and creative products beyond the physical classroom. Pasaribu's (2020) study of digital reader-response tasks demonstrated how technology-supported literary response can encourage learners to take greater responsibility for planning, carrying out, and evaluating their learning. From this perspective, the teacher's role also changes. Rather than functioning primarily as the authoritative source of the correct interpretation, the teacher can act as facilitator, mediator, scaffold, and designer of learning experiences.

2.5 Poetry, Technology, and Generative Artificial Intelligence

The emergence of generative artificial intelligence has further expanded contemporary conceptions of poetry instruction. AI technologies can generate poetic texts, provide explanations of literary features, offer alternative interpretations, produce images associated with poetic descriptions, and provide feedback on students' creative writing. These possibilities create opportunities for individualized and interactive learning, but they also require teachers to reconsider what constitutes meaningful literary learning in an AI-mediated environment. Recent research illustrates this emerging direction. Wang et al. (2025) investigated generative-AI-supported Chinese poetry instruction using text-to-image and image-to-poetry activities and reported improvements in students' learning interest and writing-related outcomes. The study illustrates how AI can be incorporated into poetry learning not simply as a source of automated answers but as a multimodal resource through which learners explore relationships between images, language, interpretation, and creative production. At the same time, AI-supported poetry instruction requires a critical pedagogical framework. Generative systems may produce plausible but inaccurate interpretations, imitate existing styles, or generate texts that students may submit without meaningful engagement. Recent research on ChatGPT in English poetry classes consequently emphasizes the need for responsible use and strategies to address the possibility of

AI functioning as a substitute for students' own creative work (Shalevska, 2024; Wang et al., 2025). The educational value of AI therefore depends substantially on how teachers structure its use. Klella (2026) stated that activities that ask students to compare AI-generated interpretations with the original poem, identify weaknesses in AI responses, revise generated poetry, or explain their own creative decisions can transform AI from an answer-producing tool into an object of critical inquiry.

3. Emerging Pedagogies in Poetry Instruction (2020–2026)

The period from 2020 to 2026 has witnessed an increasing diversification of approaches to poetry instruction. Although close reading, textual analysis, and teacher-guided interpretation remain important, recent scholarship increasingly emphasizes learner participation, creativity, multimodality, embodied experience, dialogue, cultural identity, and technology-mediated learning.

3.1 Digital and Technology-Enhanced Poetry Pedagogy

Digital technology has expanded the ways in which poetry can be accessed, interpreted, produced, and shared. Contemporary poetry instruction can make use of digital libraries, online discussion environments, multimedia resources, interactive applications, audio recordings, video performances, and digital publication platforms. These technologies can extend poetry beyond the physical classroom and provide students with opportunities to encounter poetic texts through multiple channels (Ahn, 2025; Creely et al., 2022; Jusslin & Höglund, 2021). One important development is the integration of digital platforms with students' own poetry production. Rather than limiting technology to presenting poems on a screen, emerging practices use digital tools as spaces for students to write, record, publish, perform, and respond to poetry. Ahn (2025), for example, discussed the use of PhoneMe, a digital platform that allows users to publish poems, record recitations, and locate poems on an interactive map. Such practices demonstrate how digital technology can connect written poetry with voice, place, audience, and visual representation. This approach potentially makes poetry more accessible to students who may find conventional print-based instruction abstract or disconnected from their everyday digital experiences. Technology-enhanced poetry instruction can also support learner participation and autonomy. Digital environments enable students to make choices about the texts they encounter, the forms through which they respond, and the audiences with whom they share their work (Ahn, 2025). Consequently, technology can shift students from passive consumption of literary texts toward more active forms of literary production. However, the pedagogical value of digital tools depends on how they are integrated into learning objectives.

3.2 Multimodal Approaches to Poetry Instruction

Multimodality represents one of the most significant developments in contemporary poetry pedagogy. A multimodal approach recognizes that meaning can be constructed through the interaction of linguistic, visual, auditory, spatial, and embodied resources. In poetry education, this may involve combining written texts with images, music, video, oral performance, drawing, animation, or digital composition. Jusslin and Höglund (2021), in their review of arts-based responses to poetry education, demonstrated the pedagogical potential of integrating poetry with dance and visual arts. Their review indicates that arts-based activities can expand students' ways of responding to poetry by encouraging embodied, affective, and creative engagement. Rather than treating literary interpretation as an exclusively verbal or analytical activity, arts-based pedagogy provides alternative forms through which students can demonstrate their understanding (Karrar et al., 2026). More recent work has extended this perspective through digital multimodality. Ahn (2025) argued that multimodal and aesthetic responses can provide more engaging ways of reading

and writing poetry, particularly when students can move between written, spoken, visual, and digital forms. Similarly, recent research in EFL education has explored multimodal and dialogic poetry teaching in which auditory, visual, bilingual, and contextual variations encourage learners to reconsider apparently fixed interpretations (Gonczar, 2026). Multimodality, therefore, can serve not merely as an attractive supplement to textual analysis but as a pedagogical mechanism for generating alternative interpretations and deeper engagement with poetic meaning.

3.3 Creative and Experiential Poetry Pedagogy

Another emerging direction is the treatment of poetry as a creative practice rather than solely as an object of interpretation. Creative poetry pedagogy involves activities such as composing poems, rewriting existing poems, responding creatively to poetic images, experimenting with poetic forms, and transforming poems into other genres or media. Such activities can encourage learners to experience the processes through which poetic meaning is constructed. Creely et al. (2022) demonstrated the potential of poetry as a creative practice in teacher education. Their work positions poetry as a resource for developing creative, metaphorical, and critical thinking and identifies affective, social, and cognitive benefits associated with engaging students in poetry-based activities (Klella & Al Garaghoolie, 2026). Importantly, this approach changes the relationship between learner and poem. Students are not only readers who analyze an author's choices; they become writers who make linguistic and aesthetic choices themselves. This experience can deepen their awareness of poetic techniques because students encounter the difficulties and possibilities of poetic composition from the perspective of the creator. Recent research similarly supports integrating poetry reading with creative writing. Sierpe et al. (2025) described a classroom sequence designed to expose students to a range of poetic forms, including sonnets and slam poetry, while emphasizing textual production and the development of aesthetic sensitivity and original poetry writing.

3.4 Spoken Word, Performance, and Embodied Poetry Pedagogy

Spoken word poetry has emerged as another influential pedagogical practice during the period under review. Unlike approaches that treat poetry primarily as silent written text, spoken word emphasizes voice, rhythm, performance, audience, gesture, identity, and social communication. It can therefore provide opportunities for students to experience poetry as an embodied and interactive form of language. Burton and Van Viegen (2021), for example, reported on spoken word poetry workshops involving multilingual youth from refugee backgrounds. The workshops encouraged student voice, creative self-expression, and engagement with sociopolitical issues relevant to students' experiences. The activities also recognized learners' linguistic and cultural resources, including translanguaging practices. Such findings are particularly relevant to language education because spoken word can combine creative expression with oral language development and opportunities for learners to negotiate identity. Spoken word can also transform classroom discussion. Bagwell (2021) conceptualized spoken word as a discussion-based practice that enables students to engage with multiple perspectives, formulate critical arguments, exercise agency, and develop empathy, active listening, and community. In this sense, performance is not simply an alternative way of presenting a poem after analysis; it can become a pedagogical process through which students formulate and communicate interpretations. The social and identity dimensions of spoken word have also received increasing attention. Curwood (2022) demonstrated how spoken word can enable young people to explore identity, challenge oppression, and construct counternarratives. More recently, Curwood (2024) examined culturally sustaining pedagogy in spoken word workshops and highlighted the role of mentors in supporting young poets' exploration of identity and inequity.

3.5 Dialogic and Collaborative Poetry Learning

Emerging poetry pedagogy increasingly emphasizes dialogue rather than one-directional transmission of literary knowledge. A dialogic approach creates opportunities for students to compare interpretations, question assumptions, respond to peers, justify textual claims, and negotiate meaning collectively. This approach is particularly compatible with poetry because poetic texts frequently contain ambiguity, figurative language, and multiple possible interpretations. Collaborative poetry activities can include group interpretation, peer response, collaborative writing, performance preparation, online discussion, and group creative projects. Such practices can reduce students' dependence on the teacher as the sole authority on literary meaning. Instead, the teacher becomes a facilitator who creates conditions for productive literary dialogue and helps students connect their interpretations to textual evidence. Creely et al. (2022) emphasized dialogue, creativity, and critical thinking in their exploration of poetry-based teacher education. Similarly, Bagwell (2021) demonstrated how spoken word can provide a space for multiple perspectives and student agency. These studies suggest that poetry instruction can become a form of collaborative meaning-making in which differences in interpretation are not necessarily treated as problems but as resources for learning.

3.6 Reader-Centered and Affective Approaches

Reader-centered pedagogy places learners' responses, experiences, emotions, and interpretations at the center of poetry learning. This approach challenges the assumption that successful poetry instruction requires students to reproduce a single authoritative interpretation. Instead, learners are encouraged to explain what a poem evokes for them, how they interpret its imagery, and how their experiences influence their understanding. The affective dimension is particularly important because poetry frequently deals with memory, identity, love, loss, conflict, place, and other experiences that can invite emotional responses. Contemporary approaches therefore increasingly recognize that literary learning involves cognitive and affective processes simultaneously. Creely et al. (2022) identify affective as well as social and cognitive benefits associated with poetry-based pedagogy, while Ahn (2025) emphasized aesthetic response as an important component of contemporary poetry education. Reader-centered approaches can also support learner agency. When students are given opportunities to formulate and defend their own interpretations, they can develop greater confidence in their capacity to participate in literary discussions.

3.7 Culturally Responsive and Culturally Sustaining Poetry Pedagogy

Culture has become increasingly prominent in contemporary approaches to poetry instruction. Culturally responsive pedagogy seeks to connect learning with students' cultural knowledge, identities, experiences, and communities. Poetry is particularly suitable for such an approach because it can represent cultural memory, language, identity, place, social struggle, and individual experience. Mahani (2024) conceptualized poetry as a culturally relevant pedagogical practice through which embodied experiences and social identities can be explored. This perspective suggests that poetry can provide learners with opportunities to connect academic learning with lived experience and to articulate knowledge that may not be easily represented through conventional academic discourse. Spoken word provides a particularly strong example of culturally sustaining poetry pedagogy. Curwood (2024) showed how spoken word workshops can amplify young people's voices and encourage them to explore their identities and social realities. Burton and Van Viegen (2021) similarly demonstrated the potential of spoken word to recognize multilingual and cultural resources among students from refugee backgrounds. These approaches broaden the purposes of poetry instruction beyond literary appreciation by positioning poetry as a means of identity formation, cultural expression, and social participation.

3.8 Generative AI and AI-Supported Poetry Pedagogy

Generative AI represents one of the newest developments in poetry education during the 2020–2026 period. AI systems can generate poetic texts, transform prompts into poems, analyze poetic features, generate visual representations of poetic imagery, and support students during creative writing processes. These capabilities create new possibilities for experimentation and interaction. Wang et al. (2025) provided a particularly relevant example through their investigation of generative AI in Chinese poetry instruction. Their study incorporated text-to-image and image-to-poetry processes and examined effects on learning interest, collaboration, and poetry writing. The findings contribute to an emerging understanding of AI as a multimodal learning resource capable of connecting visual imagery with poetic composition. AI-supported poetry pedagogy, however, requires critical rather than purely instrumental use (Klella & Mrghem, 2024). If students simply ask an AI system to interpret or write poems for them, opportunities for independent literary thinking and creative production may be reduced. Conversely, teachers can design activities in which students evaluate AI-generated poems, identify inappropriate interpretations, compare AI responses with their own readings, revise generated texts, or explain why particular poetic choices are effective or ineffective. In such activities, AI becomes an object of critical literacy as well as a creative resource (Wang et al., 2025). The emerging role of AI therefore changes the teacher's responsibilities rather than eliminating them. Teachers need to establish appropriate boundaries for AI use, encourage verification and critical evaluation, and preserve opportunities for students to make independent creative and interpretive decisions.

3.9 Linguistic Stylistics and Renewed Attention to the Text

Linake (2026) demonstrated how linguistic stylistics can be used to examine graphological, phonological, syntactic, and lexico-semantic features while also connecting these features to cultural and historical meanings. Such an approach can provide a useful bridge between formal textual analysis and contemporary learner-centered pedagogy. Students can investigate how particular linguistic choices produce meaning while simultaneously considering how those meanings relate to cultural experience and reader response. This integrated perspective is especially valuable in EFL contexts. Poetry can provide concentrated examples of how language operates at multiple levels, allowing learners to examine vocabulary, syntax, sound, figurative language, and discourse while also engaging with interpretation and cultural meaning. Thus, emerging pedagogy should not be understood as a complete rejection of formal analysis; rather, it can reposition formal analysis as one component of a broader and more meaningful learning process.

4. Pedagogical Outcomes and Educational Benefits

The emerging pedagogies discussed above suggest that contemporary poetry instruction can produce educational benefits extending beyond conventional literary knowledge. When poetry is taught through creative, multimodal, collaborative, performance-based, culturally responsive, and technology-enhanced approaches, learners may develop simultaneously across cognitive, linguistic, affective, social, creative, and technological dimensions.

4.1 Increased Learner Engagement and Motivation

One of the most frequently identified benefits of emerging poetry pedagogies is their potential to increase students' engagement with poetry. Conventional approaches based predominantly on explanation, memorization, and examination of literary terminology may cause some learners to perceive poetry as difficult, abstract, or disconnected from their experiences. In contrast, creative and multimodal activities can provide more accessible and varied ways of entering a poem. The integration of visual, auditory, performative, and digital resources can make poetic meaning more

concrete and interactive. Ahn (2025), for example, argued that multimodal and aesthetic responses can make poetry more accessible and engaging by allowing learners to experience verse through multiple modes. Similarly, Wang et al. (2025) found that generative-AI-supported Chinese poetry instruction had a positive effect on students' learning interest and effectiveness (Creely et al., 2022; Jusslin & Höglund, 2021). Their intervention combined text-to-image and image-to-poetry activities, creating opportunities for students to move between visual and linguistic representations. The findings suggest that technology can increase interest when it is connected directly to meaningful literary and creative tasks rather than being introduced simply as an additional classroom tool. Engagement can also emerge from giving learners greater control over the learning process. When students select images, create poems, perform texts, collaborate with peers, or respond personally to poetry, they become active participants rather than passive recipients.

4.2 Development of Creativity and Creative Agency

Creativity is one of the most important educational outcomes associated with contemporary poetry instruction. Poetry inherently involves experimentation with language, imagery, metaphor, sound, perspective, and form. Pedagogies that ask students to compose, transform, perform, or visually reinterpret poems therefore provide direct opportunities for creative production. Creely et al. (2022) argued that poetry can function as a creativity modality and literacy practice in teacher education, with potential benefits for creative agency, metaphorical thinking, and critical thinking. Their study further identifies affective, social, and cognitive benefits associated with poetry-based pedagogical practices. These findings support a view of poetry not merely as an object of literary appreciation but as a practice through which learners can experiment with ideas and language. Creative poetry activities can also help students understand literary techniques more deeply. For example, asking learners to write a poem using metaphor may provide a more experiential understanding of metaphor than simply defining the term. Similarly, rewriting a poem from another perspective can help students recognize how point of view, diction, imagery, and tone influence meaning.

4.3 Development of Critical Thinking and Interpretation

Poetry instruction can also contribute to the development of critical thinking. Poems frequently contain ambiguity, figurative language, contradictions, multiple perspectives, and implicit meanings. Interpreting such texts requires learners to examine linguistic choices, evaluate possible meanings, formulate interpretations, and support claims with textual evidence. Emerging pedagogies can strengthen these processes by encouraging students to compare interpretations rather than simply reproduce a teacher-provided explanation. Collaborative discussion, reader-response activities, and dialogic interpretation can require learners to explain why they understand a poem in a particular way and to reconsider their interpretations in response to alternative perspectives. The integration of generative AI introduces an additional opportunity for critical thinking. Rather than accepting an AI-generated interpretation as authoritative, students can be asked to examine its accuracy, identify unsupported claims, compare it with their own reading, and revise it using textual evidence. Wang et al. (2025) similarly incorporated critical engagement with AI-generated content within an AI-supported poetry learning environment. Their study indicates that generative AI can be integrated with poetry writing while still requiring students to engage in creative and evaluative processes.

4.4 Enhanced Literary Competence

Another important outcome is the development of literary competence. Contemporary approaches do not necessarily abandon formal literary analysis; rather, they can make such analysis more

meaningful by connecting it to creative and experiential activities. Learners can develop greater awareness of poetic form, imagery, metaphor, symbolism, rhythm, sound, diction, syntax, tone, and voice when these features are explored through actual reading and production. Jusslin and Höglund (2021) demonstrated that students who write their own poems may become more conscious of word choice and rhythm because they experience the challenges involved in constructing poetic language. Similarly, performance activities can make learners more attentive to sound, stress, rhythm, intonation, and emotional expression. Arts-based approaches further broaden literary competence by encouraging students to represent poetic meaning through movement, visual art, sound, and other forms. the potential of dance and visual arts as responses to poetry, suggesting that literary understanding can be developed through embodied and artistic engagement rather than through written interpretation alone.

4.5 Language Development in EFL Contexts

Poetry can provide particularly rich opportunities for language learning because poetic texts concentrate linguistic features within relatively short passages. Learners encounter vocabulary, collocations, grammatical structures, figurative language, sound patterns, and pragmatic meanings in meaningful contexts. Emerging pedagogies can extend these benefits by requiring learners to use language productively rather than merely identify linguistic features. Creative writing activities, for instance, encourage students to manipulate vocabulary and grammatical structures for communicative and aesthetic purposes. Spoken word and poetry performance can provide opportunities to develop pronunciation, rhythm, intonation, fluency, and oral confidence. Collaborative interpretation can encourage negotiation of meaning and communicative interaction, while multimodal activities can provide additional contextual support for difficult vocabulary and abstract concepts. AI-supported poetry activities may also provide additional scaffolding for language learners. Wang et al. (2025) reported improvements associated with AI-supported poetry writing and describe the technology as supporting linguistic creativity and poetic expression. However, the effectiveness of such tools depends on maintaining students' active involvement in language production rather than allowing automated systems to perform the central creative task.

4.6 Affective and Emotional Benefits

Poetry can engage learners emotionally as well as cognitively. Themes involving identity, relationships, memory, loss, place, culture, injustice, and personal experience can create opportunities for learners to connect literary texts with their own lives. Emerging pedagogies can make this affective dimension more visible by encouraging personal responses, creative expression, performance, and reflective activities. Creely et al. (2022) explicitly identified affective, social, and cognitive benefits associated with poetry as a pedagogical practice. Such benefits are significant because emotional engagement may influence learners' willingness to participate, interpret, and create (Mrghem & Klella, 2026). When students perceive poetry as relevant to their experiences, they may be more willing to discuss complex ideas and take risks with language. The affective dimension should nevertheless be approached carefully. Teachers need to create supportive classroom environments in which students can choose the degree to which they disclose personal experiences. Poetry can provide opportunities for self-expression without requiring learners to reveal private or sensitive information.

5. Challenges and Limitations

Although emerging pedagogies have expanded the possibilities of poetry instruction, their implementation is accompanied by significant pedagogical, technological, cultural, ethical, and assessment-related challenges. The shift from teacher-centered textual analysis toward creative, multimodal, collaborative, and technology-mediated learning requires changes not only in

classroom activities but also in teachers' roles, students' expectations, institutional resources, and assessment practices.

5.1 Teachers' Pedagogical and Technological Competence

One of the most significant challenges concerns teachers' ability to design and implement emerging pedagogies effectively. Digital poetry activities, multimodal projects, creative writing tasks, performance-based learning, and AI-supported instruction require teachers to possess competencies that extend beyond conventional literary knowledge (Ahn, 2025; Jusslin & Höglund, 2021). Teachers may need to select appropriate digital resources, design meaningful multimodal activities, facilitate collaborative learning, support creative production, and critically evaluate technology-generated content. This expanded role can create considerable professional demands. Creely et al. (2022) demonstrated that poetry-based pedagogy can require teachers to reconsider conventional classroom practices and develop confidence in creative and dialogic approaches. Teachers who have received limited preparation in creative writing, performance, digital technologies, or arts-based pedagogy may find such approaches difficult to implement consistently. The problem is particularly relevant in educational contexts where professional development opportunities and technological support are limited. Therefore, the introduction of new poetry pedagogies should be accompanied by appropriate teacher education and professional development.

5.2 Access to Technology and Digital Inequality

Technology-enhanced poetry pedagogy depends partly on students' and institutions' access to reliable digital infrastructure. Devices, internet connectivity, appropriate software, technical support, and digital learning platforms cannot be assumed to be equally available to all learners. Digital inequality may therefore reproduce or intensify existing educational inequalities. The problem becomes more complex when poetry instruction requires students to produce multimedia content involving video, audio, images, or AI-generated materials. Students with limited access to appropriate devices or high-speed internet may have fewer opportunities to participate fully. Consequently, digital poetry pedagogy can unintentionally privilege students with greater technological resources. Ahn (2025) demonstrated the pedagogical potential of digital and multimodal poetry environments, but such approaches also highlight the importance of considering accessibility and the practical conditions under which technology is used. Digital innovation should therefore be accompanied by alternative pathways for participation so that technology does not become a prerequisite for demonstrating literary understanding.

5.3 The Risk of Technology Becoming an End Rather Than a Means

Another challenge is the possibility that technology may receive greater attention than the poetry itself. Digital platforms, multimedia applications, and AI tools can be engaging, but technological novelty does not automatically produce meaningful learning. Students may become more concerned with producing visually attractive presentations, videos, or digital artifacts than with interpreting the poem carefully. This issue is particularly important in multimodal pedagogy. Although combining visual, auditory, and textual resources can deepen engagement, activities need to remain connected to clearly defined literary and linguistic objectives. Jusslin and Höglund (2021) emphasized the potential of arts-based responses to poetry, but such approaches require thoughtful pedagogical design to ensure that artistic activity contributes to rather than replaces literary learning. Consequently, technology should be selected according to the learning objective. If an application does not contribute meaningfully to interpretation, creativity, language development, or critical engagement, its inclusion may add complexity without producing corresponding educational benefits.

5.4 Cultural and Contextual Challenges

Poetry is closely connected to cultural and historical contexts, and texts selected for classroom use may contain cultural references that are unfamiliar to learners. This can create difficulties in interpretation, particularly when poems emerge from cultural experiences significantly different from those of the students. At the same time, culturally responsive approaches may introduce difficult questions about representation, selection, and curriculum balance (Curwood, 2024). Teachers must decide which poetic traditions and voices to include and how to avoid presenting cultures as homogeneous or stereotypical. Mahani (2024) highlighted the value of poetry as a culturally relevant pedagogical practice, but culturally responsive poetry teaching requires teachers to recognize the complexity of students' identities and experiences. Similarly, culturally sustaining spoken-word practices demonstrate the importance of allowing learners to draw on their own cultural and linguistic resources rather than treating the dominant literary tradition as the only legitimate source of knowledge.

5.5 Limited Empirical Evidence

Despite growing interest in innovative poetry pedagogy, the empirical evidence base remains relatively limited compared with research on more established areas of language and literacy education. Many studies focus on individual classroom interventions, small groups, particular educational levels, or specific technologies. As a result, it is difficult to generalize findings across educational systems and learner populations. Jusslin and Höglund's (2021) identified promising possibilities for arts-based poetry education while also demonstrating the need for further research into how such practices affect learning. Similarly, emerging research on generative AI and poetry is still developing, and findings from specific interventions should not automatically be generalized to all contexts (Wang et al., 2025). More longitudinal, comparative, and mixed-methods research is therefore needed to determine whether the benefits associated with emerging pedagogies are sustained over time and whether they translate into measurable improvements in literary competence, language proficiency, creativity, and critical thinking.

5.6 Balancing Innovation with Established Literary Practices

Perhaps the central challenge is achieving an appropriate balance between pedagogical innovation and established literary practices. New technologies and creative methods can enrich poetry instruction, but they should not eliminate close reading, linguistic analysis, contextual knowledge, or sustained engagement with the poetic text. Ahn (2025) and Jusslin and Höglund (2021) illustrated how multimodal and arts-based responses can complement rather than necessarily replace conventional literary engagement. Similarly, AI can be incorporated as a resource for comparison and critical inquiry without becoming the primary source of interpretation or creative production (Klila, 2025). The most sustainable approach, therefore, is likely to be an integrated model in which traditional and emerging practices serve complementary purposes. Close reading can provide textual depth; creative writing can encourage production; performance can develop oral and embodied engagement; multimodality can broaden representation; collaborative learning can support dialogue; and AI can provide opportunities for critical digital literacy.

6. Discussion

The literature reviewed in this study indicates that poetry instruction underwent a notable pedagogical transformation between 2020 and 2026. Although established practices such as close reading, textual analysis, contextualization, and teacher-guided interpretation continue to have an important role, recent scholarship increasingly conceptualizes poetry learning as a participatory, creative, multimodal, culturally situated, and technologically mediated process.

6.1 From Poetry as an Object of Analysis to Poetry as an Experience

One of the most important developments identified in the review is the changing conceptualization of poetry itself. Traditional approaches have often treated poetry primarily as an object to be explained and analyzed. In contrast, emerging approaches increasingly position poetry as an experience involving intellectual, emotional, creative, social, and embodied dimensions. This development is particularly evident in arts-based poetry pedagogy. Jusslin and Höglund (2021) demonstrate that dance and visual arts can provide alternative forms of response to poetry, allowing learners to engage with poems through movement, visual representation, and embodied experience. Similarly, Creely et al. (2022) emphasized the affective, social, and cognitive possibilities of poetry as a pedagogical practice. These perspectives suggest that understanding a poem does not necessarily have to be demonstrated exclusively through a written analytical response. Learners may also demonstrate understanding through performance, artistic representation, creative writing, discussion, or other forms of response. This broader conceptualization is particularly relevant to learners who may struggle with conventional literary analysis.

6.2 The Continuing Importance of Close Reading

Despite the growing emphasis on creativity and technology, the reviewed literature does not justify abandoning traditional close reading. Rather, it suggests that close reading can be repositioned within a broader pedagogical framework. Students still need to attend carefully to diction, syntax, imagery, sound, rhythm, metaphor, symbolism, tone, structure, and other textual features if they are to develop sophisticated literary competence. Linake (2026) demonstrated that the emerging approaches can actually strengthen close reading when they require students to connect creative or multimodal responses to textual evidence. For example, a student creating a visual representation of a poem must make decisions about which images, emotions, or symbols to emphasize. A student performing a poem must interpret rhythm, tone, emphasis, and voice.

6.3 Creativity as Both a Means and an Outcome

The reviewed literature also suggests that creativity occupies a dual position in emerging poetry pedagogy. It is both a means through which students learn poetry and an educational outcome in its own right. When students compose poetry, transform existing poems, create performances, or produce multimodal representations, they learn through creative activity. At the same time, these activities can develop creative thinking, experimentation, flexibility, and individual voice. Creely et al. (2022) emphasized poetry's potential to support creative agency and metaphorical thinking, while Sierpe et al. (2025) demonstrated how poetry reading can be connected to creative writing and multimodal production. This finding has implications for curriculum design. Poetry instruction should not restrict creativity to occasional enrichment activities after the "real" analytical work has been completed. Creative production can itself be a form of literary analysis. Writing a poem in the style of a particular form, rewriting a poem from another perspective, or transforming a poem into a performance requires students to understand its formal and semantic characteristics.

6.4 Multimodality Expands but Does Not Replace Literary Meaning

The growing role of multimodality represents another important development. Poetry can now be experienced through combinations of written language, sound, images, video, performance, and digital interaction. This development expands the representational possibilities available to learners and may be particularly valuable in increasingly digital learning environments. However, the literature also suggests that multimodality should be approached critically. The addition of images, music, or digital effects does not automatically deepen literary understanding. A multimodal activity becomes pedagogically meaningful when the additional modes encourage students to notice, question, reinterpret, or communicate aspects of the poem that might otherwise

remain implicit (Ahn, 2025; Jusslin & Höglund, 2021). Thus, multimodality should not be understood simply as making poetry more entertaining. Its deeper value lies in enabling students to explore how meaning changes when a poetic idea is represented through different modes.

6.5 Performance and Spoken Word Reposition the Learner's Voice

The literature on spoken word suggests that performance can transform the social and pedagogical function of poetry. Rather than treating poetry as private written expression, spoken word positions poetry as communication between a speaker and an audience. Bagwell (2021) demonstrated the potential of spoken word as a discussion-based practice that supports student voice, perspective-taking, and community. Burton and Van Viegen (2021) similarly showed how spoken word poetry can provide multilingual youth with opportunities for creative expression and identity-related engagement. Curwood (2024) further illustrated the relationship between spoken word and culturally sustaining pedagogy. These findings suggest that performance can be especially valuable when poetry instruction aims to develop communication and identity as well as literary knowledge. In EFL classrooms, spoken poetry may simultaneously provide opportunities for pronunciation, rhythm, intonation, fluency, vocabulary development, oral confidence, and creative expression.

6.6 Cultural Responsiveness Broadens the Purpose of Poetry Education

The increasing attention to culturally responsive and culturally sustaining approaches represents an important expansion of poetry education. Poetry can provide learners with access to diverse cultural experiences while also giving them opportunities to represent their own identities and communities. Mahani (2024) conceptualized poetry as a culturally relevant pedagogical practice through which embodied knowledge and social identities can be explored. Curwood (2024) similarly demonstrated how spoken word can support culturally sustaining pedagogy. These perspectives challenge a narrow conception of poetry education in which students primarily encounter a fixed canon of texts detached from their own experiences. For EFL education, this development is particularly significant. English-language poetry instruction does not have to mean exclusive exposure to British or American canonical traditions. A more inclusive curriculum can incorporate poets from different linguistic, geographical, cultural, and historical contexts.

6.7 The Teacher's Role Is Changing Rather Than Disappearing

The teacher increasingly functions as a facilitator, designer, curator, scaffold, discussion leader, and critical mediator. Teachers must select appropriate texts and technologies, design meaningful tasks, guide interpretation, establish ethical boundaries for AI use, provide feedback, and create inclusive learning environments. Creely et al. (2022) illustrated how poetry-based pedagogy can require teachers to adopt more creative and dialogic professional practices. This changing role has implications for teacher education. Preparing teachers to teach poetry effectively in contemporary classrooms requires more than knowledge of poetic terminology and literary history. Teachers also need competencies in creative pedagogy, multimodal literacy, digital technologies, assessment, culturally responsive teaching, and AI literacy. Without such preparation, the implementation of emerging pedagogies may remain fragmented or superficial.

7. Research Gaps and Future Directions

Although research published between 2020 and 2026 demonstrates growing interest in learner-centered, multimodal, creative, dialogic, performance-based, culturally responsive, and technology-supported approaches to poetry instruction, several important gaps remain. The existing literature suggests that the field is developing rapidly, but the empirical evidence is still uneven and fragmented.

7.1 Limited Longitudinal and Large-Scale Research

One of the most important gaps concerns the limited number of longitudinal and large-scale studies of emerging poetry pedagogies. Much of the recent literature consists of classroom-based explorations, qualitative studies, literature reviews, case studies, or relatively small interventions. For example, recent work on multimodal and dialogic poetry pedagogy has provided valuable insights into students' interpretive experiences, but such findings need to be tested across larger populations and over longer periods (Gonczar, 2026; Sierpe et al., 2025). Future research should therefore examine whether the benefits associated with innovative poetry instruction are maintained beyond individual lessons or short teaching sequences. Longitudinal studies could investigate changes in literary competence, motivation, creative confidence, language proficiency, learner autonomy, and attitudes toward poetry over an academic year or across several educational levels.

7.2 Need for More Empirical Research in EFL Contexts

A second major gap concerns the relative scarcity of empirical research specifically examining emerging poetry pedagogies in EFL contexts. Although poetry has considerable potential for vocabulary development, pronunciation, oral expression, creative writing, interpretation, and cultural learning, much of the contemporary discussion has emerged from broader literature education or general educational contexts. Recent studies are beginning to address this issue. Gonczar (2026), for example, examined dialogic and multimodal poetry instruction in an EFL setting, while Kim (2026) specifically investigated guided and unguided GenAI use in EFL poetry writing. Kim's study is particularly significant because it connects poetry writing with multimodal literacy and learner agency. Nevertheless, more research is required across different EFL populations, proficiency levels, educational systems, and cultural settings. Future studies should investigate whether emerging pedagogies are equally effective for beginner, intermediate, and advanced learners and how linguistic proficiency influences students' ability to engage with complex poetic language.

7.3 Insufficient Comparative Research Between Pedagogical Approaches

Another gap is the limited number of studies directly comparing emerging pedagogies with more established approaches to poetry instruction. The literature increasingly demonstrates the potential of multimodal, creative, collaborative, and technology-enhanced learning, but it is less clear how these approaches compare with carefully implemented close reading, stylistic analysis, teacher-guided interpretation, or traditional literary discussion. Future research should therefore employ comparative designs to examine different instructional models. For example, Gonczar (2026), for instance, demonstrated that studies could compare a conventional close-reading group with a multimodal group, a creative-writing group, a performance-based group, or an integrated approach combining close reading with creative and digital activities. Such comparisons would help determine whether emerging approaches actually produce stronger learning outcomes or simply provide different forms of engagement. Importantly, future research should avoid framing traditional and innovative approaches as mutually exclusive. The evidence reviewed in this paper suggests that close reading can coexist productively with multimodality, creative production, dialogue, and performance.

7.4 The Need for Stronger Research on Generative AI

GenAI represents one of the most rapidly developing areas of poetry education, but it also constitutes one of the field's largest research gaps. Recent studies have demonstrated that AI can generate poetry, support creative production, produce visual representations of poetic ideas, and potentially stimulate discussion about poetic form and meaning (van Staden, 2025; Wang et al., 2025). However, AI-generated poetry may also contain factual, stylistic, or analytical errors,

meaning that students need sufficient literary knowledge to evaluate AI output critically. A particularly important direction is research comparing guided and unguided AI use. Kim (2026) explicitly addresses this issue by examining guided versus unguided GenAI use in EFL poetry writing and connecting the comparison to learner agency and multimodal literacy. Future research should investigate which forms of teacher guidance, prompting, peer interaction, and critical evaluation enable AI to function as a learning tool rather than as a substitute for student thinking and writing. Research is also needed on AI-assisted interpretation, AI-generated feedback, AI-supported poetry performance, AI-generated images accompanying poems, and the use of multiple AI models.

7.5 Assessment of Creative and Multimodal Poetry Work

Assessment represents another significant research gap. Traditional poetry assessment often emphasizes interpretation, textual analysis, terminology, and written responses. Emerging pedagogies, however, may require students to produce performances, visual poems, digital compositions, recordings, creative rewritings, multimodal presentations, or AI-supported artifacts. The challenge is determining how such diverse products can be assessed fairly and consistently. Future research should develop and validate assessment frameworks that recognize both literary understanding and creative production. Such frameworks could include dimensions such as textual interpretation, use of evidence, linguistic accuracy, creativity, originality, multimodal coherence, critical reflection, and effective communication. The development of assessment criteria is particularly important in AI-supported poetry education. Van Staden (2025) argued for learning-oriented approaches in which students evaluate AI-generated poetry rather than simply submitting AI-generated texts as their own work. This suggests that assessment could shift from evaluating only the final poetic product toward evaluating the process of interpretation, creation, revision, reflection, and critical evaluation.

7.6 Cultural Diversity and Underrepresented Poetry Traditions

A further gap concerns the cultural scope of poetry education research. Contemporary approaches increasingly recognize poetry as a medium through which learners explore identity, memory, community, culture, and social experience. Nevertheless, research remains disproportionately concentrated in particular linguistic, educational, and cultural contexts. Future studies should therefore examine poetry pedagogy involving African, Arab, Asian, Indigenous, migrant, multilingual, and other underrepresented poetic traditions. Such research is particularly relevant to EFL education because learners may respond more meaningfully when poetry instruction includes both English-language literary traditions and poems that connect with their own cultural experiences. Research should also examine how culturally responsive poetry instruction can avoid superficial cultural representation. Mahani (2024) and Curwood (2024), for example, highlighted the relationship between poetry, cultural experience, identity, and embodied knowledge. Future research could investigate how teachers select texts, facilitate cultural dialogue, and create classrooms in which different interpretations and identities are treated as legitimate sources of knowledge.

8. Conclusion

Poetry instruction is undergoing a significant transformation as contemporary education moves beyond teacher-centered and exclusively text-based approaches toward more learner-centered, creative, participatory, multimodal, and technologically supported practices. This literature review examined emerging pedagogies in poetry instruction between 2020 and 2026, with particular attention to digital learning, multimodality, creative and experiential approaches, spoken word and

performance, dialogic learning, culturally responsive pedagogy, and generative artificial intelligence.

The review demonstrates that contemporary poetry pedagogy increasingly positions learners as active participants rather than passive recipients of literary interpretation. Students are encouraged not only to read and analyze poems but also to respond creatively, discuss alternative interpretations, compose their own poetry, perform texts, use visual and digital modes, and connect poetry with personal, cultural, and social experiences. This shift expands the educational role of poetry by connecting literary learning with language development, creativity, critical thinking, collaboration, identity, and learner autonomy.

At the same time, the review indicates that innovation should not replace established literary practices. Close reading, attention to poetic language and form, textual evidence, and sustained interpretation remain essential components of effective poetry education. The most productive direction appears to be an integrated approach in which traditional literary analysis is complemented by creative, dialogic, performative, multimodal, and technology-enhanced activities. Such integration can preserve the intellectual and aesthetic complexity of poetry while creating more meaningful opportunities for student participation.

Generative artificial intelligence represents a particularly important development in contemporary poetry instruction. It can provide new opportunities for creative experimentation, comparison, feedback, multimodal composition, and critical discussion. However, its educational value depends largely on how it is introduced and controlled by teachers. Uncritical reliance on AI may undermine originality, learner agency, critical thinking, and authentic creative expression. Therefore, AI should function primarily as a tool for exploration and critical engagement rather than as a replacement for students' intellectual and creative work.

The review also highlights several continuing challenges, including unequal access to technology, insufficient teacher preparation, difficulties in assessing creative and multimodal work, student resistance, linguistic barriers in EFL contexts, cultural considerations, ethical concerns surrounding AI, and the limited amount of longitudinal and large-scale empirical research. These challenges demonstrate that pedagogical innovation requires careful planning, teacher expertise, institutional support, and appropriate assessment practices.

Future developments in poetry education should therefore focus not simply on adopting new technologies or innovative classroom activities, but on determining how these practices can contribute meaningfully to learning. The future of poetry instruction lies in creating learning environments in which students can read poetry critically, experience it aesthetically, respond to it personally and culturally, create with it, perform it, discuss it, and question it. Through this broader conception of poetry education, poetry can remain both a significant literary form and a powerful medium for language learning, creativity, critical inquiry, and human expression.

References

- Ahn, C. (2025). Poetry unveiled: Multimodality and aesthetic responses as a fresh approach to teaching and reading verse. *Journal of Adolescent & Adult Literacy*, 68(5), 506–511.
<https://doi.org/10.1002/jaal.1381>
- Alvi, A. H., & Alvi, R. (2020). Text, reader & pedagogy: A reflection upon teaching English poetry to EFL female students at a Saudi Arabian university. *Arab World English Journal*.
- Ayad, N., Alrumayh, S., Hasan, L., Omar, Z., Hmuma, M., Alouzi, K., Kasheem, M., & Masuwd, M. (2026). The integration of Islamic values in teaching and learning practices at the University of Zawia. *Cigarskruie: Journal of Educational and Islamic Research*, 3(2), 192–202.
<https://doi.org/10.65190/cigarskruie.v3i2.472>

- Bagwell, L. (2021). Write, speak, listen: Spoken word poetry as discussion. *The Social Studies*, 112(6), 271–280. <https://doi.org/10.1080/00377996.2021.1918616>
- Burton, J., & Van Viegen, S. (2021). Spoken word poetry with multilingual youth from refugee backgrounds. *Journal of Adolescent & Adult Literacy*, 65(1), 75–84. <https://doi.org/10.1002/jaal.1178>
- Creely, E., Bao, D., & Waterhouse, P. (2022). Enhancing initial teacher education through poetry: Explorations of the pedagogical practices of three poet-educators. *Teaching and Teacher Education*, 119, Article 103847. <https://doi.org/10.1016/j.tate.2022.103847>
- Curwood, J. S. (2022). A bridge across our fears: Understanding spoken word poetry in troubled times. *Literacy*. <https://doi.org/10.1111/lit.12270>
- Curwood, J. S. (2024). “My beating and bleeding heart for all of you”: Enacting culturally sustaining pedagogy through spoken word poetry. *Journal of Adolescent & Adult Literacy*. <https://doi.org/10.1002/jaal.1374>
- Gonczar, H. (2026). Dialogic and multimodal approaches to teaching poetry: Theoretical and experimental insights. *Dialogic Pedagogy: A Journal for Studies of Dialogic Education*, 14(1), A85–A103. <https://doi.org/10.5195/dpj.2026.713>
- Hmouma, M., Sumia Albuisi, & Tahani Hamoma. (2026). The Efficacy of Designing a Human versus Automated Voice Advance Organizer within an E-Book on Developing Some Scientific Concepts among Visually Impaired Students in Tripoli – Libya. *University of Zawia Journal of Educational and Psychological Sciences*, 15(1). <https://doi.org/10.26629/uzjeps.2026.10>
- Hmouma, Mohamed (2025). Analyzing Trump’s 2025 inaugural address using Fairclough’s Critical discourse analysis model. *International Journal of Research Publication and Reviews*, 6(1), 4630–4636.
- Jusslin, S., & Höglund, H. (2021). Arts-based responses to teaching poetry: A literature review of dance and visual arts in poetry education. *Literacy*, 55(1), 39–51. <https://doi.org/10.1111/lit.12236>
- Karrar RKF, Abdelrady AH, Ibrahim DOO, Masuwd M, Nsaif RA, Alouzi K, Hmouma M, Zeat T, Aladi SHR and Alfallah B (2026). Automating language input: investigating the effect of AI-generated contextual flashcards delivered via Anki on EFL learners’ sentence-level fluency. *Frontiers in Education*. 11:1862047. doi: 10.3389/educ.2026.1862047
- Kim, R. (2026). Guided GenAI use in EFL poetry writing: Multimodal literacy and learner agency. *Language Research*, 62(2), 265–302. <https://doi.org/10.30961/lr.2026.62.2.265>
- Klella, A. S. (2024). Accessibility and inclusivity in digital language education. *University of Zawia Journal of Educational and Psychological Sciences*, 13(2). <https://journals.zu.edu.ly/index.php/UZJEPS/article/view/1063>
- Klella, A. S. (2026). Artificial intelligence in higher education and its transformative role in educational technologies and learning systems. *University of Zawia Journal of Educational and Psychological Sciences*, 15(1). <https://doi.org/10.26629/uzjeps.2026.05>
- Klella, A. S. A., & Al Garaghoolee, I. S. D. (2026). Cognitive and functional approaches to English language futurity in EFL contexts. *Al-Farooq Journal of Sciences*, 2(Supplement 3), 401–416.
- Klella, A. S. A., & Mrghem, Z. M. O. (2024). Artificial intelligence and human cognition: A systematic review of thought provocation through AI ChatGPT prompts. *ATRAS Journal*, 5(3), 432–444. <https://asjp.cerist.dz/en/article/253661>
- Klila, A. S. A. (2025). From Thought to Speech: A Critical Review of Levelt’s Speech Production Model and Its Applications. *Al-Qurtas Journal for Human and Applied Sciences*, 4(26). <https://alqurtas.alandalus-libya.org.ly/ojs/index.php/qjhar/article/view/1217>
- Linake, M. A. (2026). Enhancing the pedagogy of poetry study through linguistic stylistics: A textual case study of Diop’s “Africa” with culturally responsive pedagogical implications. *Journal of Culture and Values in Education*, 9(2), 292–302. <https://doi.org/10.46303/jcve.2026.30>
- Mahani, S. (2024). Accessing embodied knowledges: Poetry as culturally relevant pedagogy. *Qualitative Inquiry*, 30(2), 184–190. <https://doi.org/10.1177/10778004231176104>

- Mrghem, Z. M. O., & Klella, A. S. A. (2026). Cybersecurity Awareness in Higher Education: A Literature Review of Educational Practices and Digital Safety. *North African Journal of Scientific Publishing (NAJSP)*, 4(2), 264-274. <https://najsp.com/index.php/home/article/view/892>
- Pasaribu, T. A. (2020). Challenging EFL students to read: Digital reader response tasks to foster learner autonomy. *Teaching English with Technology*, 20(2), 21–41.
- Shalevska, E. (2024). The digital laureate: Examining AI generated poetry. *Romanian Association of Teachers of English*, 31(1), 1–13. <https://doi.org/10.69475/RATEI.2024.1.3>
- Sierpe, E. C., Martinelle, M., & Martinelli Filho, N. (2025). The multimodality of reading poetry and its creative writing in the classroom. *The ESPecialist*, 46(1), 186–213. <https://doi.org/10.23925/2318-7115.2025v46i1e69113>
- van Staden, C. J. (2025). ChatGPT's English poems and justifications, adoption driving factors, and strategies to promote responsible usage in English poetry classes. *Discover Artificial Intelligence*, 5(1), Article 143. <https://doi.org/10.1007/s44163-025-00338-1>
- Wang, S. B., Wang, S. I. C., & Liu, E. Z. F. (2025). The impact of generative AI on Chinese poetry instruction: Enhancing students' learning interest, collaboration, and writing ability. *International Journal of Online Pedagogy and Course Design*, 15(1), 1–21. <https://doi.org/10.4018/IJOPCD.375626>