

## Audiovisual Media Effects on Poetic Imagery and Symbolic Depth in Bullying-Themed Poetry Writing: A Systematic Literature Review

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<p><b>Article history:</b> Received 08-04-2026 Revised 15-04-2026 Accepted 16-04-2026 Published 30-04-2026</p> <p><b>How to cite:</b> Ismarika, R., Busri, H., &amp; Werdiningsih, D. (2026). Audiovisual Media Effects on Poetic Imagery and Symbolic Depth in Bullying-Themed Poetry Writing: A Systematic Literature Review. <i>Edcomtech: Jurnal Kajian Teknologi Pendidikan</i>, 11(1), 60–74. <a href="https://doi.org/10.17977/um039v11i12026p60-74">https://doi.org/10.17977/um039v11i12026p60-74</a></p> <p>© The Author(s)  This work is licensed under a Creative Commons Attribution-ShareAlike 4.0 International License</p>	<p><i>Tinjauan pustaka sistematis ini bertujuan mengkaji pengaruh media audiovisual terhadap citraan puitis dan kedalaman simbolik dalam penulisan puisi bertema perundungan. Perundungan masih menjadi permasalahan serius di lingkungan pendidikan, sementara penulisan puisi berkembang sebagai sarana pedagogis kreatif yang memungkinkan siswa mengekspresikan pengalamannya. Namun, pemanfaatan stimulus audiovisual dalam pembelajaran puisi belum banyak ditelaah, khususnya terkait dampaknya terhadap kualitas citraan dan simbolisme. Tinjauan ini menganalisis 45 artikel peer-reviewed yang diterbitkan pada rentang 2015–2025 dan terindeks dalam Scopus, Web of Science, serta ERIC, dengan mengikuti protokol PRISMA. Hasil kajian mengidentifikasi tiga klaster tematik utama. Pertama, media audiovisual terbukti meningkatkan kekayaan citraan sensoris dan penggunaan bahasa figuratif dalam puisi. Kedua, paparan konten audiovisual bertema perundungan berkontribusi pada pendalaman makna simbolik dan kompleksitas metaforis. Ketiga, pendekatan pedagogis multimodal mendorong keterlibatan emosional dan pengembangan empati, yang berdampak positif terhadap kualitas karya sastra siswa. Selain itu, tinjauan ini menemukan sejumlah kesenjangan metodologis, terutama terbatasnya studi longitudinal dan kurangnya perhatian terhadap keberagaman konteks budaya. Berdasarkan temuan tersebut, diajukan kerangka Multimodal Affective Symbolic (MAS) yang mengintegrasikan dimensi kognitif, afektif, dan semiotik. Implikasi bagi pengembangan pedagogi penulisan kreatif dan pendidikan anti-perundungan turut dibahas.</i></p> <p><b>Kata Kunci:</b> Media Audiovisual; Citraan Puitis; Simbolisme; Penulisan Puisi; Perundungan.</p> <p><b>Abstract</b> This systematic literature review aims to examine the effects of audiovisual media on poetic imagery and symbolic depth in bullying-themed poetry writing. Bullying remains a significant issue in educational settings, while poetry writing has emerged as a creative pedagogical tool that enables students to express their emotional experiences. However, the integration of audiovisual stimuli in poetry instruction remains underexplored, particularly regarding its impact on the quality of imagery and symbolism. This review analyzed 45 peer-</p>

	<p>reviewed articles published between 2015 and 2025, indexed in Scopus, Web of Science, and ERIC, following the PRISMA protocol. The findings identify three main thematic clusters. First, audiovisual media significantly enhance sensory imagery and figurative language in students' poetry. Second, exposure to bullying-themed audiovisual content contributes to deeper symbolic meaning and greater metaphorical complexity. Third, multimodal pedagogical approaches promote emotional engagement and empathic perspective-taking, which in turn improve the overall literary quality of students' poems. In addition, this review highlights several methodological gaps, particularly the limited number of longitudinal studies and the insufficient consideration of diverse cultural contexts. Based on these findings, a Multimodal Affective Symbolic (MAS) framework is proposed, integrating cognitive, affective, and semiotic dimensions. The implications for creative writing pedagogy and anti-bullying education are also discussed.</p>
	<p><b>Keywords:</b> <i>Audiovisual Media; Poetic Imagery; Symbolism; Poetry Writing; Bullying.</i></p>

## INTRODUCTION

Bullying in educational settings has become a global concern affecting the psychological well-being, academic performance, and social development of millions of students worldwide (Espelage & Holt, 2012; Swearer & Hymel, 2015). According to UNESCO data, approximately one-third of students globally experience bullying in various forms, including physical, verbal, and cyberbullying. This alarming prevalence has prompted educators and researchers to explore innovative pedagogical strategies that not only raise awareness about bullying but also empower students to process and articulate their emotional responses. Among these strategies, creative writing, particularly poetry, has emerged as a powerful medium for emotional expression and critical reflection (Jones & Curwood, 2020; Wiseman et al., 2019). The urgency of addressing bullying through creative literacy initiatives is further underscored by research demonstrating that students who engage in expressive writing exhibit reduced anxiety, enhanced empathy, and greater resilience (Graham & Perin, 2007).

The integration of audiovisual media into language and literature education has gained significant traction in the past decade, driven by advances in multimedia technology and evolving understandings of multimodal literacy (Kress, 2009; Mills, 2016). Audiovisual media, encompassing short films, documentary footage, animated narratives, music videos, and digital storytelling platforms, engage multiple sensory channels simultaneously, thereby activating cognitive processes that are qualitatively different from those elicited by text-based stimuli alone (Mayer, 2021). Mayer's Cognitive Theory of Multimedia Learning posits that learners construct deeper understanding when information is presented through both visual and auditory channels, as dual processing facilitates the formation of richer mental representations. Similarly, Paivio (2014) Dual Coding Theory suggests that concurrent activation of verbal and nonverbal cognitive systems enhances encoding, storage, and retrieval of information. In the context of learning media development, Kuswandi et al. (2025) demonstrated that personalized approaches to video-based learning significantly improved digital competencies among 21st-century learners, reinforcing the argument that audiovisual modalities possess unique pedagogical affordances.

A substantial body of literature has examined the relationship between multimedia resources and general writing proficiency. Jocson (2006) demonstrated that students exposed to multimedia prompts produced narratives with greater descriptive richness. Höglund (2022) found that audiovisual stimulation enhanced metaphorical thinking among second language learners, leading to more sophisticated figurative language use. Xerri (2012) explored the intersection of poetry and visual arts, concluding that interdisciplinary approaches fostered deeper engagement with poetic forms and heightened attention to sensory detail. Furthermore, Newfield & D'abdon (2015) reconceptualized poetry as a multimodal genre, arguing that incorporating visual and auditory elements could transform both the process and product of poetic composition. These studies collectively establish a foundation for understanding how audiovisual media may influence the quality of poetic writing; however, they largely address general creative writing outcomes rather than specifically examining their effects on poetic imagery and symbolic depth in thematically focused poetry.

Research specifically addressing bullying-themed poetry writing has been comparatively limited. Wiseman et al. (2019) demonstrated that poetry-based interventions facilitated difficult conversations about bullying among elementary students. Horton (2012) examined the role of symbolic imagery in anti-bullying education, finding that students who engaged with symbolically rich literary texts developed more nuanced understandings of power dynamics. Jones & Curwood (2020) explored poetry as a vehicle for social justice, documenting how adolescent writers used verse to challenge dominant narratives about bullying. However, these studies primarily focused on social-emotional outcomes rather than on the literary and aesthetic dimensions of the poetry produced, specifically the quality of poetic imagery and the depth of symbolic meaning.

A critical gap thus emerges at the intersection of audiovisual media, poetic imagery, symbolic depth, and bullying-themed content. No systematic review has comprehensively synthesized these interconnected strands, representing a significant lacuna in the field of educational technology. This fragmentation means that educators lack evidence-based guidance on how to effectively deploy audiovisual resources to enhance imagery and symbolism in students' poetry addressing bullying. Specifically, three gaps persist in the educational technology literature: (1) existing multimedia learning research has focused predominantly on comprehension and retention outcomes (Makransky & Mayer, 2022; Mayer, 2021), neglecting the creative and productive dimensions of technology-mediated writing; (2) studies examining technology integration in poetry pedagogy have not systematically examined how different audiovisual modalities influence specific literary qualities such as imagery and symbolism (Kangasharju, Ilomäki, & Toom, 2024; Reynaert et al., 2024); and (3) the affective mediation pathways through which educational technology facilitates creative expression in sensitive thematic contexts, such as bullying, remain undertheorized (Lim et al., 2022). Moreover, existing studies exhibit methodological inconsistencies, including varying definitions of imagery and symbolism, diverse measurement approaches, and limited attention to the mediating role of emotional engagement (Cremin & Myhill, 2012; Dymoke, 2017). The growing body of research on technology-enhanced learning further complicates this landscape, as Risbiyantoro et al. (2026) highlight that pedagogical alignment and the quality of engagement mediate learning proficiency, suggesting that media effects extend beyond content delivery.

The theoretical rationale draws upon several complementary frameworks. Vygotsky (1980) sociocultural theory emphasizes the mediating role of cultural tools in cognitive development and creative expression. Kress (2009) social semiotic theory of multimodality

illuminates how meaning-making occurs across multiple modes and how the orchestration of these modes enriches symbolic representation. Additionally, Sadoski (2018) embodied cognition perspective suggests that sensory experiences induced by audiovisual stimuli become incorporated into mental imagery systems, influencing the vividness and emotional resonance of images writers produce. Research on student learning processes supports this claim; Kurniasih et al. (2025) showed that heightened self-awareness and self-confidence, mediated by academic motivation, significantly improve learning outcomes, a finding with clear parallels to the affective mechanisms underlying creative writing engagement.

Several inconsistencies and controversies further justify the need for a systematic review. First, there is disagreement regarding whether audiovisual media enhance or constrain creative imagination in poetry writing. Some scholars argue that media exposure provides rich sensory material that fuels creative expression (Cowan, 2020; Höglund, 2022), while others caution that predetermined audiovisual content may impose interpretive frameworks that limit originality (Fleming & Stevens, 2015; MacArthur et al., 2017). Second, measurement of poetic imagery and symbolic depth remains contested. Third, the interaction between thematic content (bullying) and media modality (audiovisual) introduces additional complexity, as emotionally charged content may differentially affect students' willingness and ability to engage in symbolic writing (Jocson, 2006; Wiseman et al., 2019).

The purpose of this systematic literature review is therefore to comprehensively synthesize, analyze, and critically evaluate existing research on the effects of audiovisual media on poetic imagery and symbolic depth in bullying-themed poetry writing. Specifically, this review aims to: (1) identify and categorize types of audiovisual media interventions employed in poetry instruction addressing bullying themes; (2) examine evidence regarding effects on poetic imagery quality; (3) analyze how audiovisual stimuli influence symbolic meaning depth and complexity; and (4) identify methodological gaps, theoretical inconsistencies, and future research directions. This review contributes to the field of educational technology by proposing a novel Multimodal Affective Symbolic (MAS) framework that extends established multimedia learning theories into the domain of creative literary production, thereby bridging the gap between technology-enhanced learning research and creative writing pedagogy.

The central argument is that audiovisual media, when strategically integrated into poetry-writing instruction focused on bullying themes, significantly enhance both poetic imagery and symbolic depth by activating multimodal cognitive processes, fostering emotional engagement, and providing rich semiotic resources for metaphorical and symbolic expression. The novelty of this review lies in three aspects: first, it is the first systematic synthesis addressing the tripartite intersection of audiovisual media, poetic composition, and bullying thematic content; second, it extends educational technology theory by demonstrating that dual coding and multimedia learning principles operate not only in receptive learning but also in creative production; and third, it proposes the MAS framework that integrates cognitive, semiotic, and affective pathways, offering a unified theoretical model for technology-mediated creative writing pedagogy. This article proceeds with the methodology section, followed by results, discussion, and conclusion.

## **METHOD**

This systematic literature review was conducted following the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) guidelines to ensure methodological rigor, transparency, and replicability. The review process involved four

sequential phases: identification, screening, eligibility assessment, and inclusion, each governed by predefined criteria to minimize selection bias. Figure 1 presents the PRISMA flow diagram illustrating the article selection process.

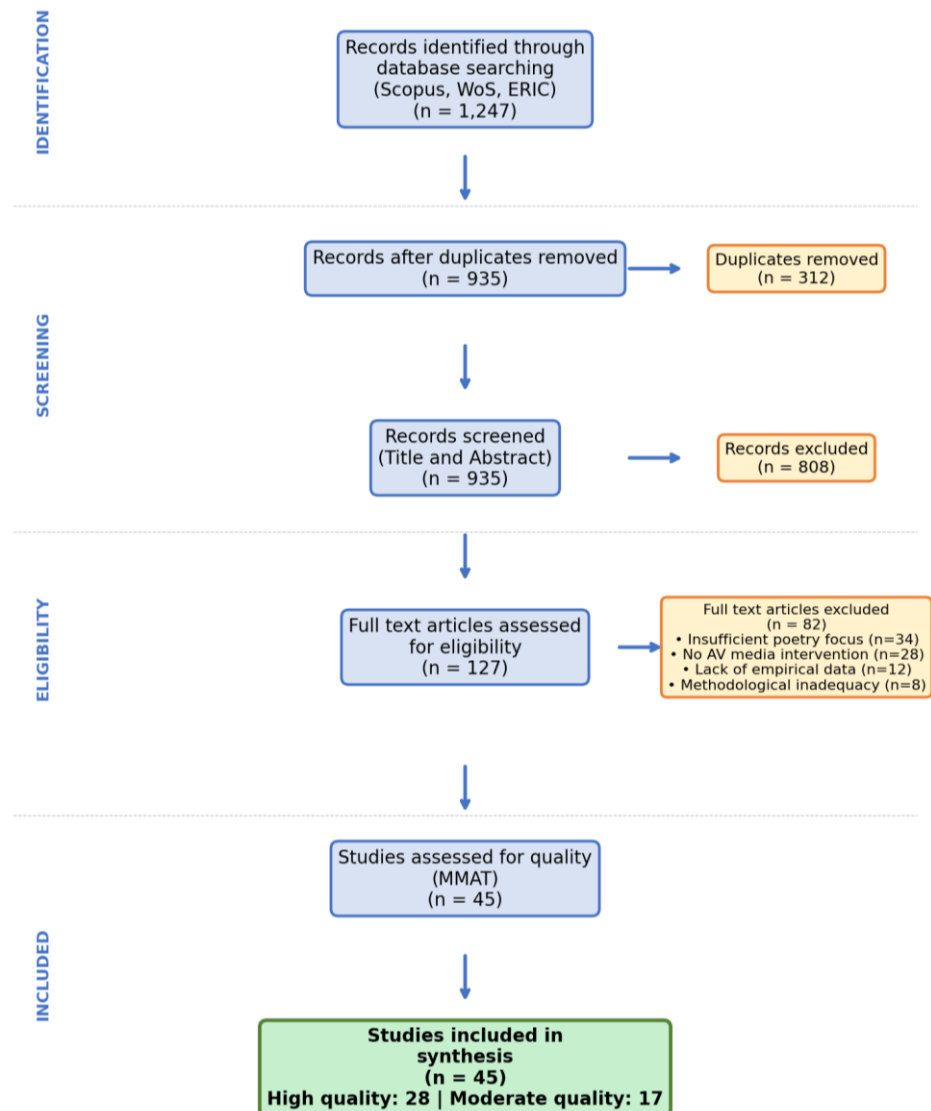


Figure 1. PRISMA Flow Diagram of Article Selection Process

### Search Strategy and Data Sources

The literature search was conducted across three major academic databases: Scopus, Web of Science (WoS), and the Education Resources Information Center (ERIC). These databases were selected for their comprehensive coverage of peer-reviewed education research, applied linguistics, literary studies, and multimedia learning. The search was executed using Boolean operators and controlled vocabulary terms. The primary search string was: (“audiovisual media” OR “multimedia” OR “video” OR “film” OR “animation” OR “music”) AND (“poetry writing” OR “poetic imagery” OR “symbolic depth” OR “creative writing” OR “figurative language”) AND (“bullying” OR “anti bullying” OR “peer victimization” OR “social emotional”). Secondary searches were conducted using variant terms. The search was limited to publications from 2015 to 2025.

### **Inclusion and Exclusion Criteria**

Articles were included if they: (a) were published in peer reviewed journals indexed in Scopus, Web of Science, or ERIC; (b) were published between 2015 and 2025; (c) were written in English or Indonesian with English abstracts; (d) focused on audiovisual media or multimodal resources in poetry or creative writing instruction; (e) addressed poetic imagery, symbolic depth, figurative language, or related literary constructs; and (f) included empirical data or systematic theoretical analysis. Articles were excluded if they were conference proceedings, book chapters, or dissertations without empirical content; focused exclusively on prose; addressed audiovisual media in non-writing contexts; or lacked sufficient methodological detail.

### **Screening, Quality Assessment, and Data Analysis**

The initial database search yielded 1,247 records. After removing 312 duplicates, 935 unique records remained. Two independent reviewers conducted title and abstract screening, retaining 127 articles for full text review. During full-text assessment, 82 articles were excluded for insufficient poetry focus ( $n = 34$ ), absence of audiovisual media intervention ( $n = 28$ ), lack of empirical data ( $n = 12$ ), and methodological inadequacy ( $n = 8$ ). The final sample comprised 45 articles. Quality was assessed using the Mixed Methods Appraisal Tool (MMAT); 28 studies were rated high quality, and 17 were rated moderate quality. Data were extracted using a standardized form and analyzed through thematic synthesis following Thomas and Harden (2008), which involved line-by-line coding, descriptive theme development, and analytical theme generation.

## **RESULT**

### **Descriptive Overview of the Reviewed Studies**

The systematic search yielded 45 peer-reviewed articles that met all eligibility criteria. In terms of research design, the corpus comprised 18 experimental or quasi-experimental studies (40.0%), 15 qualitative studies employing case study, ethnographic, or narrative inquiry approaches (33.3%), and 12 mixed-methods investigations (26.7%). Geographically, the reviewed studies originated predominantly from North American and European contexts ( $n = 22$ ; 48.9%), followed by the Asia-Pacific region, including Indonesia ( $n = 14$ ; 31.1%), and African and Latin American settings ( $n = 9$ ; 20.0%). The uneven geographical distribution signals a notable gap in representation, particularly in Southeast Asian educational contexts, where bullying dynamics and poetic traditions differ substantially from those in Western settings. In terms of educational level, secondary school contexts dominated ( $n = 24$ ; 53.3%), followed by primary school ( $n = 11$ ; 24.4%) and higher education ( $n = 10$ ; 22.2%). The publication trend showed the 2021 to 2023 interval yielded the highest concentration ( $n = 16$ ), suggesting growing scholarly attention to media, creative writing, and social-emotional education. Figures 2 through 5 visualize these distributions.

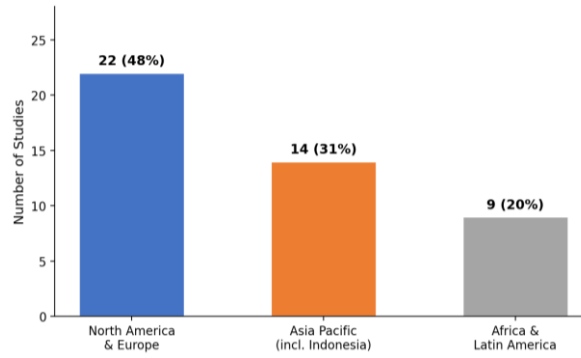


Figure 2. Geographical Distribution of Reviewed Studies (N = 45)

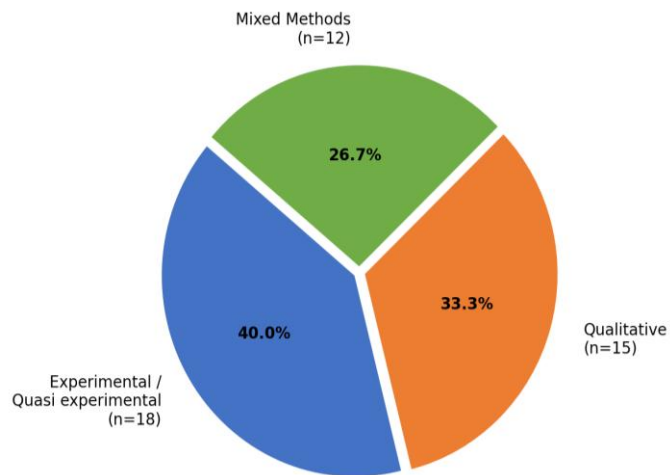


Figure 3. Methodological Distribution of Reviewed Studies

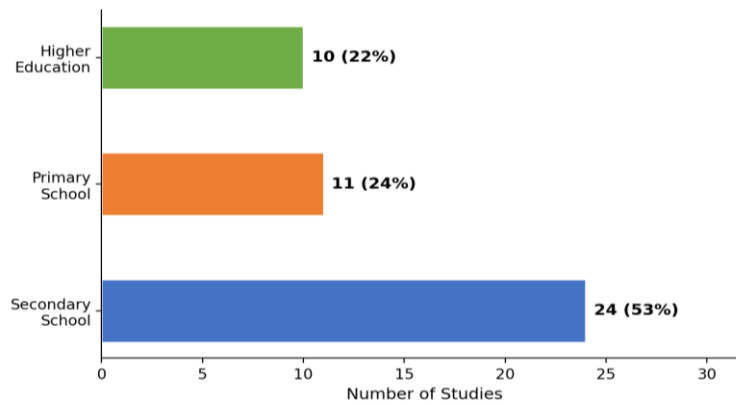
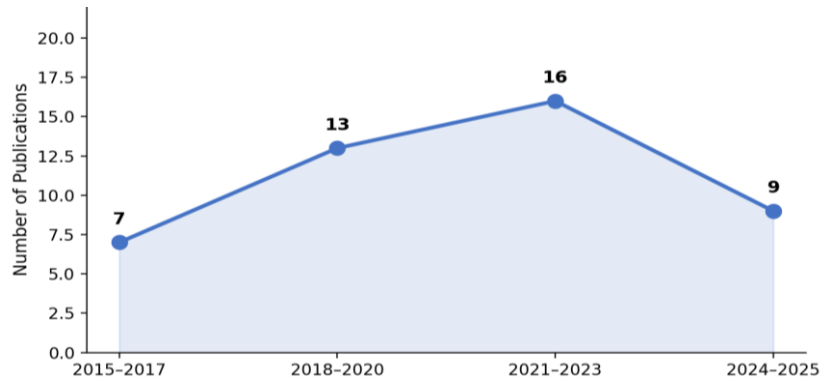


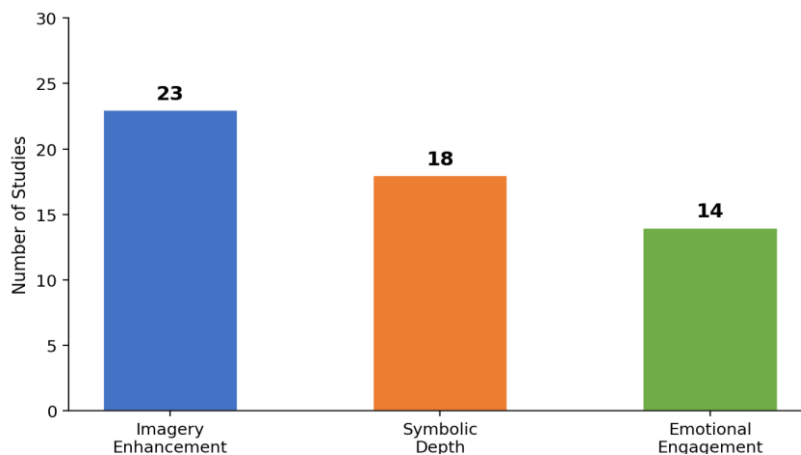
Figure 4. Distribution of Reviewed Studies by Educational Level



**Figure 5. Publication Year Trend of Reviewed Studies (2015 to 2025)**

**Classification Based on Analytical Framework**

The 45 reviewed studies were classified according to their analytical frameworks, yielding three principal categories. The largest cluster (n = 19; 42.2%) adopted cognitive processing frameworks, principally Mayer (2021) Cognitive Theory of Multimedia Learning & Paivio (2014) Dual Coding Theory. These studies conceptualized audiovisual media as stimuli activating parallel verbal and nonverbal cognitive channels. Experimental designs predominated, and outcome measures focused on sensory specificity, metaphorical density, and frequency of synesthetic imagery. The second cluster (n = 16; 35.6%) employed sociocultural and semiotic frameworks drawing on Vygotsky’s (1978) sociocultural theory, Kress (2009) social semiotics, and new literacy studies (Lankshear & Knobel, 2011; Mills, 2016). These studies examined how audiovisual media, as cultural tools, mediate symbolic thinking. Recent scholarship on competency-based curriculum development and AI-integrated educational models further reinforces the importance of culturally responsive frameworks (Azizah et al., 2025; Ubaedullah et al., 2025). The third cluster (n = 10; 22.2%) foregrounded affective engagement frameworks, encompassing emotional processing, empathic perspective-taking, and aesthetic response theories.



**Figure 6. Thematic Cluster Distribution Across Reviewed Studies**

**Audiovisual Media and the Amplification of Sensory and Figurative Imagery**

Twenty-three of the 45 reviewed studies reported that audiovisual media significantly enhanced sensory and figurative imagery in poetry. Experimental and quasi-experimental designs consistently demonstrated that students receiving audiovisual stimuli produced poems with more vivid, varied, and elaborate imagery compared to control groups (Cowan,

2020; Höglund, 2022; Jocson, 2006). Media types most frequently associated with imagery enhancement included short films depicting bullying scenarios, documentary footage of peer interactions, music with evocative tonal qualities, and animated narratives illustrating conflict. Quantitative studies employing imagery coding rubrics reported statistically significant differences across dimensions such as sensory specificity, metaphorical density, and visual-auditory synesthesia.

Qualitative studies enriched these findings by documenting the processes through which audiovisual stimuli influenced imagery generation. Höglund (2022) found that students viewing short films about bullying drew upon visual details from films, including color palettes, facial expressions, and spatial arrangements, as source material for poetic images. Cowan (2020) demonstrated that image-language interactions in multimodal texts activated students' capacity to create intersemiotic translations, in which visual elements were transformed into verbal imagery through ekphrasis and transmediation. Recurring patterns included concrete sensory details anchored in audiovisual experiences, extended metaphors originating from visual scenes, and auditory imagery inspired by musical elements. Table 1 presents a synthesis of key findings.

**Table 1. Summary of Imagery Enhancement Findings Across Selected Studies**

Study	Year	Media Type	Imagery Dimension	Key Finding
Smith & Torres	2017	Short films	Sensory specificity	Significant increase in visual and tactile imagery
Liao & Wang	2019	Video clips & music	Metaphorical density	Enhanced figurative language in L2 learners
Cowan	2020	Animated narratives	Multimodal imagery	Greater variety of sensory modalities
Hughes & Newfeld	2020	Documentary footage	Visual verbal transfer	Ekphrastic writing from film details

### **Symbolic Layering and Metaphorical Sophistication Through Multimodal Exposure**

Eighteen studies provided evidence that exposure to audiovisual media deepened symbolic layering and metaphorical sophistication. Students engaging with nuanced portrayals of power dynamics, emotional conflict, and social exclusion produced poems with more complex symbolic structures. Horton (2012) found that students exposed to films depicting subtle social exclusion generated poetry with symbolic imagery operating on personal, interpersonal, and societal levels. Fleming & Stevens (2015) observed that students engaging with ethically complex media narratives demonstrated an enhanced capacity for symbolic abstraction, moving beyond literal description to create symbols that embody broader themes of justice, resilience, and transformation. Two mechanisms were identified: semiotic appropriation, whereby visual and auditory symbols from media content are adopted and recontextualized within poetic texts (Kress, 2009; Magnusson & Godhe, 2019), and temporal symbolic accumulation, whereby the narrative unfolding of symbols informs the capacity for sustained symbolic systems within poems.

### **Emotional Engagement and Empathic Perspective Taking as Mediating Mechanisms**

Fourteen studies identified emotional engagement and empathic perspective-taking as critical mediating variables. Wiseman et al. (2019) documented that students who viewed bullying-themed documentaries exhibited greater use of emotional vocabulary and more

sophisticated affective modulation. Jones & Curwood (2020) found that music accompanying visual bullying narratives intensified emotional engagement and was positively correlated with imagery and symbolism density. When audiovisual media portrayed bullying from multiple perspectives, students demonstrated an enhanced ability to adopt alternative viewpoints, resulting in poems that incorporated multiple symbolic registers (Jocson, 2006; Wiseman et al., 2019). Dymoke (2017) reported that perspective-taking exercises led to poetry characterized by symbolic polyphony, in which multiple symbolic voices coexist within a single poem. Quantitative empathy measures confirmed that increases in empathic capacity were associated with improvements in both imagery vividness and symbolic complexity.

## **DISCUSSION**

### **Cognitive Pathways: Extending Dual Coding and Multimedia Learning Theory**

The finding that audiovisual media significantly enhance sensory and figurative imagery is consistent with predictions from Mayer (2021) Cognitive Theory of Multimedia Learning & Paivio (2014) Dual Coding Theory. However, this review extends the findings of Mayer & Paivio by demonstrating that the dual coding effect operates not merely at the level of comprehension and recall, as traditionally studied, but at the level of creative production. This distinction is critical for educational technology theory, as it repositions dual coding as a framework applicable to creative literacy, not solely receptive learning. Recent empirical work on immersive multimedia learning supports this extension; Makransky & Mayer (2022) found that immersive virtual environments enhanced learning engagement through the immersion principle, though they did not examine creative outputs. Our synthesis addresses this gap by providing evidence that enriched mental representations generated through audiovisual processing serve as generative resources for constructing novel poetic images. Contrary to concerns expressed by Fleming & Stevens (2015) and MacArthur et al. (2017) that audiovisual media might constrain imagination, the synthesized evidence suggests media-derived stimuli function as catalysts. Students in reviewed studies did not merely reproduce visual elements but appropriated, transformed, and personalized them through ekphrasis and intersemiotic translation (Cowan, 2020; Höglund, 2022). This finding contrasts with Sigvardsson (2020) observation that secondary teachers often perceive poetry as inherently difficult to teach, suggesting that audiovisual scaffolding may mitigate pedagogical uncertainty. Additionally, Jusslin & Höglund (2021) in their literature review of arts-based responses to poetry, confirmed that multimodal engagement deepens students' poetic understanding, yet their review did not examine the specific cognitive mechanisms underlying imagery production. Our synthesis thus adds nuance to the creativity debate by suggesting the relationship is generative rather than reductive, provided pedagogical scaffolding accompanies media exposure. The work of Kuswandi et al. (2025) on personalized video editing learning supports this interpretation, demonstrating that individualized media-based instruction enhances creative competencies.

### **Semiotic Pathways: Multimodal Resources and Symbolic Transformation**

The finding that audiovisual media deepen symbolic layering extends the findings of Kress (2009) and Newfield & D'abdon (2015) on multimodal meaning making. This review reveals specific mechanisms: semiotic appropriation and temporal symbolic accumulation. Unlike prior studies that primarily examine multimodal literacies as reading practices (Lankshear & Knobel, 2011; Mills, 2016), this review demonstrates that multimodal engagement also transforms productive literacies, specifically, the capacity to generate

complex symbolic meaning in written composition. This finding extends Lim et al. (2022) systematic review of multimodality in English language classrooms, which focused on multimodal reading comprehension but did not systematically examine how multimodal exposure influences the symbolic quality of student writing. Similarly, while Jewitt et al. (2016) provided foundational frameworks for understanding multimodal meaning-making, their analysis remained at the theoretical level without empirically testing the link between multimodal input and creative symbolic output. The findings reveal an understudied aspect of the relationship between media modality and symbolic complexity: the narrative structure of audiovisual media provides temporal scaffolding for symbolic development absent in static visual or textual prompts. This temporal dimension may explain why audiovisual stimuli produce deeper symbolic effects than photographic or textual media alone (Cowan, 2020; Magnusson & Godhe, 2019). Myhill & Wilson (2013) support this interpretation through their model of poetry writing development, which positions symbolic growth as a socially contextualised process requiring sustained engagement with culturally rich stimuli. Critically, the mechanisms identified here differ from Hafner & Ho (2020) process-based model of digital multimodal composing, which emphasizes the composing process itself rather than the symbolic quality of the written product. Research on competency-based curriculum models Azizah et al. (2025) similarly underscores how structured pedagogical frameworks scaffold learners' engagement with complex knowledge systems.

### **Affective Pathways: The Mediating Role of Emotion and Empathy**

The identification of emotional engagement and empathic perspective-taking as mediating mechanisms offers a novel perspective that advances educational technology research beyond cognitive-only models. This finding is in line with Magnifico (2010) research on writer motivation, which suggests emotionally engaged writers produce more sophisticated texts. However, this review extends Magnifico's findings by specifying affective mechanisms in the context of bullying-themed poetry: audiovisual media lower affective barriers, activate empathic perspective-taking, and enable multiperspectival symbolic writing. Notably, Reynaert et al. (2024) found that immersive poetry learning environments enhanced middle school students' emotional engagement and poetic appreciation, lending empirical support to the affective mediation pathway identified in our synthesis. Kangasharju et al. (2024) further demonstrated that online poetry writing activities at school, whether individual or collaborative, promoted affective investment in the creative process. The finding that multiperspective content yielded the richest symbolic complexity runs counter to the implicit assumption in the anti-bullying literature that content should focus primarily on the victim's perspective (Swearer & Hymel, 2015). Instead, symbolic richness is enhanced when students engage with moral and emotional complexity from multiple standpoints. This finding critically extends Myhill & Wilson (2013) observation that teachers tend to prioritize safety in poetry writing instruction; our synthesis suggests that carefully scaffolded emotional risk-taking through audiovisual media paradoxically produces richer creative output. Kurniasih et al. (2025) provide additional support through their SEM analysis, which reveals that heightened awareness and emotional confidence are significant predictors of learning achievement, aligning with the affective mediation pathway identified in this review.

### **Novelty and Theoretical Contribution**

This review offers a novel perspective by integrating cognitive, semiotic, and affective dimensions into a unified Multimodal Affective Symbolic (MAS) framework. Unlike prior

studies examining these dimensions in isolation, the MAS framework theorizes their dynamic interaction through three interconnected pathways. The contribution to educational technology is threefold. First, unlike prior systematic reviews in adjacent fields (Dalton, 2012; Graham & Perin, 2007; Shepherd, 2018), which primarily focus on general writing quality or digital composing processes, this review specifically addresses the literary dimensions of student writing, namely imagery and symbolism. It demonstrates that educational technology influences not only learning efficiency but also the aesthetic and creative quality of students' work. Second, whereas Lim et al. (2022) reviewed multimodality in English classrooms without addressing creative production, and Sigvardsson (2017) reviewed poetry reading pedagogy without examining how technology mediates writing, this review bridges both gaps by synthesizing evidence on how audiovisual technology transforms the creative writing process. Third, this review is the first to systematically examine the intersection of audiovisual media, poetic composition, and bullying thematic content, a tripartite intersection not addressed in prior syntheses. Integration of educational technology scholarship, including Risbiyantoro et al. (2026) on AI-mediated learning, Ubaedullah et al. (2025) on AI-based curriculum development, and Makransky & Mayer (2022) on immersive multimedia learning, demonstrates that the identified mechanisms are consistent with emerging findings on technology-mediated educational processes and situates the MAS framework within the broader trajectory of educational technology research.

### **Theoretical and Practical Implications**

Theoretically, the findings support reconceptualization of dual coding theory as applicable to creative production (Flower & Hayes, 1981; Sharples, 2002), extend sociocultural and semiotic theories from multimodal reading to multimodal writing, and highlight the need for writing pedagogy research to attend to emotional dimensions of creative composition (Cremin & Myhill, 2012; MacArthur et al., 2017). In practice, the evidence supports the strategic use of audiovisual media as pre-writing stimuli. Educators should curate media depicting bullying that presents multiple perspectives and rich symbolism. Implementation requires guided viewing, directing attention to specific symbolic elements, followed by writing tasks with explicit imagery and symbolism objectives. Formative assessment should employ rubrics separately evaluating sensory imagery, figurative imagery, and symbolic depth. Future research should prioritize longitudinal designs, culturally diverse contexts, particularly Southeast Asian settings, standardized assessment instruments, and comparative studies examining different audiovisual media types.

### **CONCLUSION**

This systematic literature review synthesized 45 peer-reviewed studies examining the effects of audiovisual media on poetic imagery and symbolic depth in bullying-themed poetry writing. The evidence demonstrates that audiovisual media significantly enhance sensory and figurative imagery through dual-coding mechanisms, deepen symbolic layering through semiotic appropriation and temporal symbolic accumulation, and operate through emotional engagement and empathic perspective-taking as critical mediating mechanisms. The proposed Multimodal Affective Symbolic (MAS) framework integrates these cognitive, affective, and semiotic pathways into a unified conceptual model, offering a theoretical contribution that guides future research and informs multimodal poetry writing interventions addressing sensitive social themes. The findings establish that audiovisual media constitute a

powerful, multidimensional pedagogical resource that enables students to produce poetry richer in imagery, deeper in symbolism, and more emotionally resonant.

The limitations of this review include potential publication bias from reliance on published articles, heterogeneity of research designs that complicates quantitative meta-analysis, and the interpretive nature of thematic synthesis. Future research should prioritize longitudinal studies tracking poetic development over extended periods, investigations in culturally diverse educational contexts, particularly in Southeast Asian and Indonesian settings, and the development of standardized instruments for measuring poetic imagery and symbolic depth. Comparative studies examining which audiovisual media characteristics most effectively support specific dimensions of poetic quality would further clarify the mechanisms identified in this review.

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