Arts-based responses to teaching poetry: A literature review of dance and visual arts in poetry education

Jusslin, Sofia; Höglund, Heidi

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Sofia Jusslin (iD) and Heidi Höglund (iD)

Abstract

This study investigates the use of dance and visual arts in poetry education by systematically reviewing peer-reviewed articles published on the topic from 2000 to 2019. The review focuses on empirical results in studies concerned with using dance and visual arts in poetry education and implications for poetry pedagogy in research and practice. The review encompasses 21 articles that were analysed thematically. The thematic analysis yielded seven themes: expand and deepen understandings of poetry; break curricular boundaries; interaction and collaboration; personal knowledge, reflection and experience; increase interest, motivation and confidence; challenges, limitations and constraints; and disciplinary knowledge. With research on this topic having increased in the 2010s, the findings show the potentials and challenges of using dance and visual arts in different ways in poetry education. Still, the research field is understudied, and many questions remain unanswered. Consequently, this study concludes with suggestions for future research on arts-based responses in poetry education. The study adds to the dialogue on poetry education and contributes to raising awareness of the possibilities and challenges of using dance and visual arts in the poetry classroom.

Key words: poetry education, dance, visual arts, literature education, literature review

Introduction

Currently, there is a growing interest in researching poetry in educational contexts. Partly, this interest emerges from reports indicating that poetry teaching has experienced somewhat of a decline (Creely, 2019) and that poetry seemingly lacks a solid position in education (Dahlbäck et al., 2018; Elster and Hanauer, 2002). Consequently, researchers recognise a need to address the values and purposes of poetry explicitly; "without a clear argument for the inclusion of poetry, there is a real concern that poetry could lose its place in the study of literature in schools" (Simecek and Rumbold, 2016, p. 309). Several studies have explored students' and teachers' conceptions of poetry and poetry education (e.g. Dahlbäck et al., 2018; Kelly, 2005; Sigvardsson, 2020), and many scholars have argued that poetry is a pedagogical necessity in regard to its intrinsic value

as an art form and its cross-curricular potential (Hennessy et al., 2011; Kleppe and Sorby, 2018; Lambirth et al., 2012; Locke, 2010). In some poetry classrooms, poetry is alive and thriving (Dymoke, 2017). Nevertheless, research has indicated that poetry has been perceived as inaccessible by both teachers and students. Teachers often feel inexperienced as poetry readers (Benton, 2000b; Certo et al., 2012; Delchamps, 2018; Ofsted, 2007; Dahlbäck et al., 2018), and students have perceived poetry as elitist and difficult (Dressman, 2015).

Consequently, several scholars have recognised a need for changing the traditional poetry teaching. Creely (2019) argued that poetry pedagogy needs to challenge traditional notions of what constitutes poetry, and he called for "a more radical and disruptive pedagogy for bringing poetry to the classroom" (p. 116). Similarly, Dressman (2015) urged for investigations that contribute to renewing and reinvigorating the place of poetry in education. Arts-based approaches can contribute to conceptualising new pedagogical practices beyond text-based literacies (see Huber et al., 2015). Initiatives to expand poetry teaching using art forms are visible in previous literature, for example, through film (Höglund, 2017; Schwartz, 2009), photography (Dressman, 2015) and painting (Kleppe, 2018; Newfield, 2014; Wolf, 2006) as well as creative movement and improvisation (Delchamps, 2018; Jusslin, 2020; Jusslin and Höglund, 2020; Smagorinsky and Coppock, 1995; Trammell, 1982). Given these points, poetry teaching using arts-based responses such as dance and visual arts could answer calls about reinvigorating and renewing poetry education. Adding to previous literature reviews on poetry pedagogy (Cui et al., 2015; Dressman and Faust, 2014; Hanauer, 2001; Sigvardsson, 2017), this study provides an investigation of the use of dance and visual arts in poetry education by systematically aggregating and reviewing previous articles published on the topic during the last 20 years.

Arts-based responses: dance and visual arts

The guiding theoretical premise is that of arts-based responses, which in this study means using art forms to respond to a literary or written text. The basic idea

of an arts-based response builds methodologically on arts-based research (Leavy, 2018) and goes beyond merely reproducing texts to focus on doing, making, creating and performing something new (Finley, 2018). Arts-based approaches to researching educational practices have recently seen a large growth worldwide (e.g. Bayley, 2018; Cooke et al., 2020; Jusslin, 2020; Jusslin and Höglund, 2020), thus challenging conceptions of learning, knowledge and literacies. Another premise is that poetry can surface different kinds of knowledge (Hoult et al., 2020; Wiseman, 2011). Arts-based responses to poetry can utilise and challenge epistemological stances in poetry education as knowledge produced through arts-based responses can enhance and make visible diversities in teaching poetry (cf. Santos and Meneses, 2019). Accordingly, when conceptions of and approaches towards poetry evolve, so does what counts as knowledge in the poetry classroom.

Several art forms can be used as arts-based responses, but because of the large variety of possible art forms, we decided to build on our previous research (Höglund, 2017; Jusslin, 2019, 2020; Jusslin and Höglund, 2020) and teaching experiences and limited the study to dance and visual arts. These art forms are usually characterised as nonverbal – even though they do not necessarily have to be – and investigating them can shed light on the contributions of nonverbal, arts-based responses in the traditionally verbal context of poetry education. Contemporising poetry education using dance and visual arts does not mean sacrificing its disciplinarity or abandoning academic contexts (Kleppe and Sorby, 2018). Instead, it adds new, aesthetic and creative elements to poetry education.

We understand dance broadly as "human behavior composed of purposeful, intentionally rhythmical, and culturally influenced sequences of nonverbal body movements and stillness in time and space and with effort" (Hanna, 2008, p. 492), and this review is open towards different dance styles. In the 21st century, combining poetry and dance in the literature classroom has received increased visibility in anecdotal reports and teaching tips for teachers (e.g. Cleland Donnelly and Millar, 2019; Hughes, 2007; Karsten, 2019; TeachingChannel, 2011; Zimmerman, 2002). Additionally, poetry and dance are often combined by dancers in dance education settings (e.g. Anderson, 2010; Babcock, 2016; Casey, 2017). Delchamps (2018) stated that dancing in the poetry classroom might meet some resistance, but any teacher, regardless of previous dance experience, may find dance a valuable teaching tool that can expand how students think about poetry.

Our understanding of visual arts refers broadly to art forms, such as painting, film-making, photography, drawing, sculpture, graphics, as well as media, cartoon and video art (e.g. Flood et al., 2005). The pairing of poetry and painting, also known as ekphrasis, is established in literary and art theory, but teaching poetry with painting is also a pedagogical approach

(Benton, 2000a; Kleppe, 2018). Regardless of the position of poetry as one of the oldest literary genres, researchers have acknowledged its interdisciplinary and multimodal character to enable a contemporary view of poetry in the age of digital media (Alghadeer, 2014; Dymoke and Hughes, 2009; Xerri, 2012). Poetry is often referred to as a flexible, dynamic and multimodal medium. Xerri (2012) suggested that the blending of visual and print media is perhaps the most popular form of multimodality, and to some extent, scholars have elaborated on the use of multimodal approaches in poetry education (e.g. Höglund, 2017; Hughes, 2008).

Against this background, we were interested in reviewing current research using dance and visual arts as arts-based responses in the poetry classroom.

Aim and research questions

A systematic review is necessary to advance the field and to advise teachers and researchers interested in taking advantage of arts-based responses to teaching poetry. This study aims to aggregate and review original research published during the past 20 years that uses dance and visual arts in poetry education. The following questions guide the literature review: What are the empirical results in studies concerned with using dance and visual arts in poetry education; and what are the implications for poetry pedagogy in research and practice?

Method

We conducted a literature review (Booth et al., 2016; Grant and Booth, 2009) to gain insight into research investigating the use of dance and visual arts in poetry education. The review includes an examination of "[p]ublished materials which provide an examination of recent or current literature" (Grant and Booth, 2009, p. 97) to create a narrative synthesis (Booth et al., 2016).

We systematically performed an exhaustive literature search and combined three clusters of search terms. The first cluster focused on the main topic of the literature review, namely, poetry education, using poetry teaching, poetry reading, poetry writing and poem as the search terms. The second cluster focused on dance and visual arts. The search terms included dance, movement, embodied, visual and visual arts. The third cluster included terms regarding the intended educational level, namely, primary education, elementary school, secondary education and high school.

The literature searches were conducted on six different databases in December 2018 (articles published 2000–2018) and March 2020 (articles published 2019): ERIC, Finna,[1] JSTOR, ScienceDirect, Scopus and Web

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[1]Finna is a collection of search services for Finnish universities that includes several sites.

of Science. Boolean operators were modified in all databases, and each search was documented. The search yielded 1,687 results after removing duplicates.

The selection of articles for the literature review was determined by the inclusion and exclusion criteria presented in Table 1. For the first criterion, we limited the literature review to primary and secondary education. As teacher education has an effect on teaching practices in school, we also included articles addressing poetry education for preservice teachers studying to become primary or secondary school teachers. We considered all school subjects, as poetry can be used across the curriculum. The second criterion framed the scope to include only articles that combined poetry with dance or visual arts; the art forms had to be explicitly combined in the teaching. The last three criteria limited the study to English peer-reviewed empirical articles with different research designs published from 2000 to 2019. The scientific quality was appraised with the prompt proposed by Dixon-Woods et al. (2004) and referred to making significant empirical contributions and following a methodological and theoretical framework.

The selection procedure is illustrated in Figure 1. We conducted the whole selection procedure to avoid selection bias and ensure that the inclusion and exclusion criteria were met. Many articles were excluded in the first round of screening titles because they clearly deviated from the inclusion criteria. If the title did not provide the necessary information, the abstract was screened. Possible differences of opinion in the screening process were finally discussed until a consensus was reached. We initially disagreed on 29 articles. After we discussed the 29 titles and abstracts, 19 were excluded, and 10 were included for eligibility assessment.

A total of 39 articles were read for eligibility. After the inclusion and exclusion criteria were applied, 11 articles from the database searches were assessed as eligible for the review. To expand the search, we applied citation tracking to these 11 articles. This was done by screening the references to assess if they referred to relevant articles and if they were cited in other relevant articles. We found six relevant articles through citation tracking. The expansion also included consulting experts in the field, which resulted in four articles. Hence, 10 articles were added from the expansion for a total of 21 articles in the synthesis (see Table 2).

The analysis was conducted thematically (Braun and Clarke, 2006). Initially, we performed the analysis individually by marking sections of interest in the articles. These sections were developed into subthemes. Articles could be placed within several themes. The subthemes were then compared in our analyses and clustered into initial themes using NVivo 12 as a tool for data extraction and analysis. We discussed possible differences of opinion until reaching a consensus. Key themes were evaluated and compared against each other and the reviewed articles, resulting in seven themes.

Findings

Table 2 presents an overview of the included articles. Most of the articles were published in the 2010s, indicating the growing interest in the topic during the past decade.

Expand and deepen understandings of poetry

The most prominent theme, encompassing 12 articles, referred to paying special attention to texts and expanding understandings of poetry through dance and visual arts. This theme pinpointed a pedagogical value of using arts-based responses connected to the objectives of poetry education. The overall trend showed that using dance and visual arts in response to poetry enabled discussions and investigations about different elements of the poem (Coles and Bryer, 2018; Eilam and Poyas, 2012; Giovanelli, 2017; Jusslin, 2019; McCormick, 2011; Smith, 2019). It could contribute to sharpening students' awareness of details in the texts (Coles and Bryer, 2018; Eilam and Poyas, 2012), detect something partially hidden in texts (McCormick, 2011) and require close reading of texts with accompanying art forms (Batič and Haramija, 2015; Jusslin, 2019). Such articles were

Table 1: Inclusion and exclusion criteria.

| Criteria	Included	Excluded
1. Educational level	Primary and secondary education (or preservice primary and secondary teacher education)	Other educational levels or outside an educational context
2. Teaching approach	Combining poetry with dance or visual arts	Poetry without dance or visual arts
3. Scientific quality and type of article	Peer-reviewed empirical articles	Meta-analyses, literature reviews, unpublished studies and descriptions of practice
4. Year of publication	2000–2019	Before 2000 and after 2019
5. Language	Articles published in English	Articles published in other languages
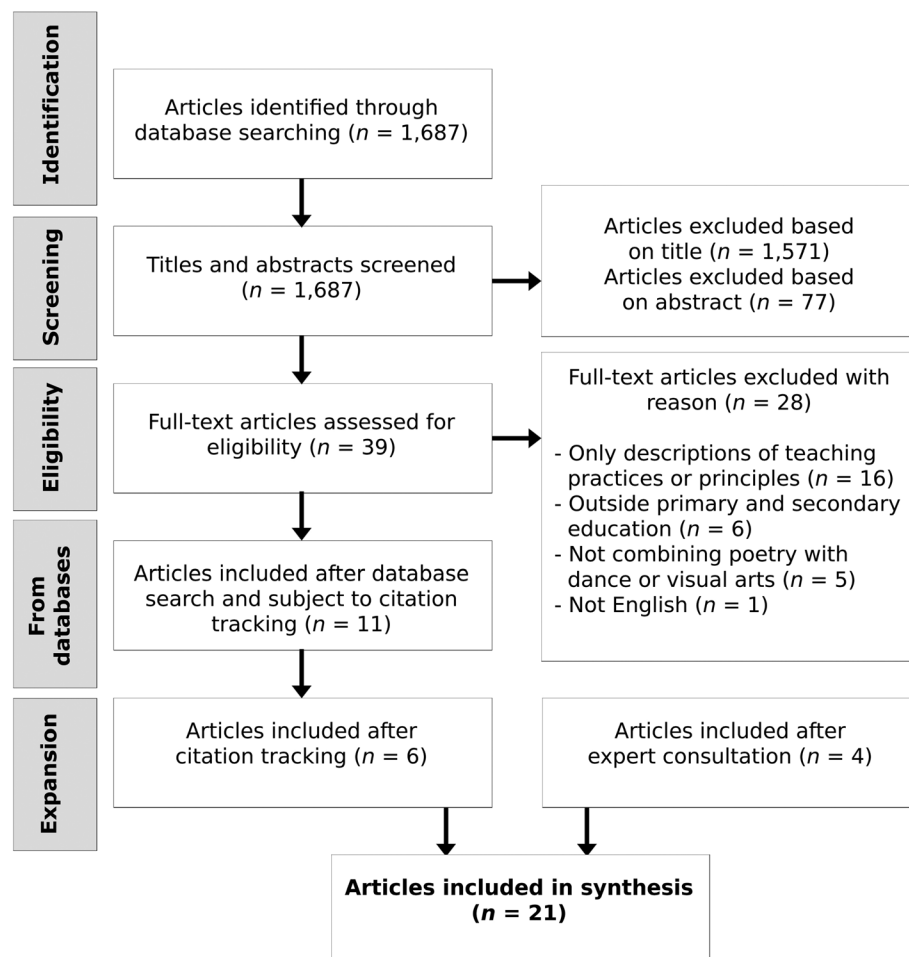
Figure 1: Overview of the selection procedure.

mostly framed within either literary theories (reader response theory and text-image relationships) or multimodal literacy theories (social semiotics and transmediation).

The analysis revealed that arts-based responses have the potential to deepen students' understandings of poetry. Such approaches required knowledge and understanding of both art forms (Archambault and Carlson, 2011; Jusslin, 2019; McCormick, 2011). Different art forms could then facilitate, demonstrate and/or change understandings of poetry (Batič and Haramija, 2015, 2018; Bryer et al., 2014; Curwood and Cowell, 2011; Jusslin, 2019; McVee et al., 2008; Smith, 2019), make students reflect critically about the text (Giovanelli, 2017) and show range and depth in interpretative responses (Bryer et al., 2014; Jusslin, 2019). The implications for expanding and deepening understandings of poetry through arts-based responses mark the abilities to create new interpretations of poetry and explore aspects of poetry that otherwise may be overlooked.

Break curricular boundaries

The second theme, explicated in 11 articles, highlighted how arts-based responses could affect existing curricula. The most prevalent manifestation was that dance and visual arts could enrich, expand and reinvent the poetry curriculum (Bryer et al., 2014; Coles and Bryer, 2018; Curwood and Cowell, 2011; Eilam and Poyas, 2012; Jusslin, 2019; McCormick, 2011). Regardless of whether the focus was on enrichment, expansion or reinvention, the commonality lied within changes that could become 'default pedagogy' (Bryer et al., 2014, p. 249) in the poetry classroom. An extension of the poetry curriculum was also evident in relation to interdisciplinary teaching across subjects (Callahan and King, 2011; Eilam and Poyas, 2012) and access to poetry outside the classroom (Archambault and Carlson, 2011).

This theme highlighted a movement beyond a mere focus on alphabetic texts and allowed for creative responses to poetry, which can allow students to demonstrate poetry reading and writing skills in different ways. Such responses challenged conventional written responses to poetry (Bryer et al., 2014; Callahan and King, 2011; Curwood and Cowell, 2011; Smith, 2019), enabled meaning-making with poetry despite students' linguistic limitations (Jusslin, 2019; Viana and Zyngier, 2019) and deviated from assessing students' understanding of poetry with heavily scaffolded written essays (Bryer et al., 2014).

Table 2: Included articles in the review.

Study	Aim	Theory	Research Design	Focus	Context
Archambault and Carlson (2011)	Investigate the integration of VoiceThread into a preservice secondary English methods course to help future educators build their efficacy with teaching poetry and to introduce them to the benefits of technology-use in the 21st century classroom.	Pedagogical and technological content knowledge	Mixed methods study with self-report survey and VoiceThread projects.	Visual arts and reading	21 preservice and in-service undergraduate and graduate students, USA.
Batič and Haramija (2015)	Study picture books that included a large number of illustrations of a dedicated text focusing on what was the narrative power of a single illustration of a specific poem or could a single illustration influence the interpretation of the corresponding poem and in what way.	Text-image relationships	Quantitative research survey after reading illustrated poems.	Visual arts and reading	301 preschool and primary teacher students (Slovenia).
Batič and Haramija (2018)	Establish the impact of illustration on the reading and interpreting of a poem in the case when only one illustration is provided with the text.	Text-image relationships	Quantitative research survey after reading illustrated poems.	Visual arts and reading	408 preschool teacher primary teacher, fine arts and Slovenian language students (Slovenia).
Bryer et al. (2014)	Explore how pupils responded to the process, developing their interpretations of a pre-twentieth century text with originality and creativity while drawing on their knowledge of wider culture.	Reader response theory	Qualitative analysis of students' film response to poetry.	Visual arts and reading	Preservice student teachers making films with a class of 12- and 13-year-old pupils (UK).
Callahan and King (2011)	Study the enactment of a co-constructed curriculum, whose purpose was to have students use PowerPoint to creatively interpret poetry rather than to present analysis, considering how new technologies mixed with old mindsets.	Techno-literacies	Qualitative observation study.	Visual arts and writing	Four-week project in public urban arts high school. Collaboration with two high school creative writing teachers and their 9–10th grade classes (USA).
Chen (2001)	Investigate how an expert teacher implemented constructivist-oriented teaching strategies to engage students' critical thinking skills in learning Icreative dance.	Constructivist-oriented teaching	Qualitative observation study.	Dance and reading	Dance lessons taught by an expert teacher to two kindergarten, 2 first-grade and 4 third-grade classes (USA).

(Continues)

Table 2: (Continued)

Study	Aim	Theory	Research Design	Focus	Context
Coles and Bryer (2018)	Focus is on reading and the reception of a canonical text using a transmedia approach.	Reader response theory, transmediation	Qualitative observation study	Visual arts and reading and writing	Two-day workshop with 25 postgraduate certificate of education, English and English with drama students (UK).
Cowan and Albers (2006)	Study sign systems in the composing processes of students.	Social semiotics	Qualitative study with teacher-researchers and inquiry-based curriculum.	Visual arts and writing	Teacher-researchers in fourth- and fifth-grade classes (USA).
Curwood and Cowell (2011)	Examine how students' engagement with digital poetry can facilitate identity expression and multimodal composition.	New literacies	Qualitative practitioner inquiry and case study.	Visual arts and reading and writing	Sophomore students in English classes, focus on one student (USA).
Curwood and Gibbons (2010)	Study a digital poem produced by a high school sophomore who identifies as gay, Asian and a second-generation immigrant.	Counterstories, master narratives, social semiotics, critical pedagogy	Qualitative action research, analysis of student's digital poem.	Visual arts and reading and writing	1 sophomore student, high school (USA).
Eilam and Poyas (2012)	Examine expert literature teachers' coping with a novel textbook integrating literature with visual arts.	Text-image relations	Qualitative phenomenological interview study.	Visual arts and reading	11 literature teachers (Israel).
Giguere (2006)	Examine the cognitive experiences of children as they engage in creative projects in both dance and poetry.	Cognitive psychology	Qualitative observation study.	Dance and writing	Three-session artist-in-residence classes with 100 fifth-graders in elementary school (interviews with 15 students; USA).
Giovanelli (2017)	Explores the complex nature of the literature classroom by drawing on the cognitive linguistic framework *Text World Theory* to examine the teacher's role as facilitator and mediator of reading.	Cognitive linguistic framework *Text World Theory*	Qualitative case study.	Visual arts and reading	1 secondary English teacher teaching a 7th-grade class (UK).
Jocius (2018)	Explore the ways in which artefacts, spaces and structures became entangled as two fifth-grade students collaboratively composed multimodal responses to literature.	Social semiotic view on multimodality	Qualitative study with multimodal process and product analysis.	Visual arts and reading	Community centre, 9 fifth-grade students, 2 were focus students (USA).
Jusslin (2019)	Explore the integration of creative dance in students' meaning-making processes in the literature classroom.	New materialism Transmediation	Qualitative educational design research.	Dance and reading	13 fifth-graders participate in dance lessons held by one teacher/researcher and one dance artist (Finland).

(Continues)

Table 2: (Continued)

Study	Aim	Theory	Research Design	Focus	Context
McCormick (2011)	Highlight how transmediation can foster analytical conversations among middle school students and enhance their ability to engage in a complex language function central to academic discourse.	Transmediation	Qualitative observation study.	Dance and visual arts and reading	40 sixth-graders, 5 were focus students (USA).
McVee et al. (2008)	Investigate how preservice and in-service teachers enrolled in a new literacies master's course began to interpret poetry multimodally, through PowerPoint.	Multimodality	Qualitative study with multimodal analysis on digital poetry interpretations.	Visual arts and reading	15-week course with 16 preservice and in-service teachers enrolled in a graduate course (USA).
Sears (2012)	Determine whether students who struggle with writing would benefit from using images as the inspiration for their literary expression.	Literacy, drawing as prewriting strategy	Qualitative student survey and observations.	Visual arts and reading	12-week workshop with 6 third-grade students (USA).
Smith (2019)	Explore how culturally and linguistically diverse 10th-grade students collaboratively interpreted literature by creating two digital projects – a hypertext literary analysis and a video literary analysis.	Social semiotic theory, New Literacy Studies	Qualitative hypertext poetry analysis and video literary analysis.	Visual arts and reading	Two literature units with four 10th-grade classes, focus on 27 students (USA).
Viana and Zyngier (2019)	Investigate the creative production of Brazilian high school students after a workshop unit on iconicity.	Threshold concepts of creative writing	Qualitative visual, thematical and stylistical text analysis of iconic poems	Visual arts and writing	Three creative writing workshops with 40 high school students (Brazil).
Wandera (2016)	Examine four instances of class interactions where cooperation between images and language was crucial for achieving curricular ends.	Multimodality and transformative learning	Qualitative ethnographic study.	Visual arts and reading	14-week poetry course with 20 high school students in an International Baccalaureate programme (Kenya).

In addition, the role of poetry differed in these approaches. One way was to use poetry as inspiration for meaning-making in another art form (Chen, 2001), whereas another way was that the art forms mutually informed meaning-making in one another (Jusslin, 2019). Altogether, this theme concerned implications for poetry education from an interdisciplinary and innovative perspective, where scholars ultimately sought a change in the existing poetry curricula.

Interaction and collaboration

This theme, encompassing 10 articles, noted how arts-based responses bring interactive and collaborative elements to poetry education. The theme accentuated teaching approaches that make poetry education student-centred. Many articles explicitly built the arts-based responses on students interacting and working collaboratively to respond to poetry (Coles and Bryer, 2018; Curwood and Cowell, 2011; Jocius, 2018; Jusslin, 2019; Smith, 2019). Through arts-based responses, the reading and creation of poetry interpretations could become more complex (Cowan and Albers, 2006; Jusslin, 2019), and students had active roles in the classroom (Viana and Zyngier, 2019). This prompted meaningful interaction among students (Curwood and Cowell, 2011) and stimulated students' engagement in teaching (Wandera, 2016). Additionally, collaboration when using arts-based responses could promote and deepen students' understandings of poetry and facilitate their meaning-making if they were unfamiliar with the used art form (Jusslin, 2019).

This theme highlighted how arts-based responses included creating, sharing and viewing poetry interpretations through different art forms with other students. In relation to this, students could develop audience awareness when working with art forms in their poetry interpretations (Curwood and Cowell, 2011; Curwood and Gibbons, 2010; McVee et al., 2008) as well as note the value of viewing other students' poetry interpretations (McVee et al., 2008). Consequently, poetry interpretations could invite audiences to interact and empathise with personal experiences and feelings (Curwood and Gibbons, 2010). Accordingly, the analysis pointed to implications of how poetry education could become student-centred and to positive aspects of working both individually and collaboratively when using dance and visual arts in poetry education.

Personal knowledge, reflection and experience

The fourth theme, emergent in 10 articles, concerned students on a personal level by accentuating how dance and visual arts draw on and utilise students' personal knowledge, reflection and experience in the classroom. Using art-based responses could relate poetry to students' prior experiences and feelings (Archambault and Carlson, 2011; Smith, 2019; Viana and Zyngier, 2019) as well as let them express and share their identities with others (Curwood and Cowell 2011; Curwood and Gibbons, 2010). Students were also enabled to draw inspiration from personal contexts in their poetry interpretations (Bryer et al., 2014; Curwood and Gibbons, 2010; Giovanelli, 2017). As such, arts-based responses to poetry built a bridge between school and students' personal lives.

These approaches could empower students to critically reflect on and extend perspectives on themselves and their lives (Curwood and Cowell, 2011; McVee et al., 2008; Wandera, 2016). Responding to poetry through arts could enable students to create a personal relationship with a poem and feel ownership of the poem (Archambault and Carlson, 2011; McVee et al., 2008). Personal experiences also referred to previous encounters with poetry; poetry that students had experienced before helped them to create compositions in other art forms (Chen, 2001). Taken together, this theme implied that arts-based responses to poetry education could act as a vehicle for appreciating, valuing and utilising students' personal knowledge and experiences, which, in turn, showcases their interpretation or creation of poetry in different ways.

Increase interest, motivation and confidence

This theme, reflected in seven articles, related to how arts-based responses could have a positive influence students' interest and confidence in, as well as motivation for, poetry. Using visual arts in poetry education could spark the students' interest in poetry education and enhance both teachers' and students' appreciation, and even passion, for poetry when working with visual arts in digital poetry interpretations (Callahan and King, 2011; Cowan and Albers, 2006; McVee et al., 2008). Using digital tools also served as a motivating factor for some students (Archambault and Carlson, 2011). Similarly, dancing was considered fun, and the transmedial activity increased students' motivation towards poetry (Jusslin, 2019). Through arts-based responses, students with negative feelings about poetry redirected their emotions more towards communicating their understanding, which moved them away from fears of not producing a 'correct' interpretation (McVee et al., 2008). Also, using images in poetry writing was perceived as enjoyable (Sears, 2012) and beneficial as a means to stimulate students' engagement in poetry (Wandera, 2016).

Using arts-based responses in poetry education could raise students' confidence, as both poetry readers and writers (Sears, 2012; Smith, 2019). It could also serve as a counternarrative in exploring the master narratives surrounding the students and offering ways to critically analyse and push back against them

in an effort to (re)present their own identities (Curwood and Gibbons, 2010). Consequently, this theme highlighted the use of arts-based responses as a promoter of inclusive and permissive poetry education, with the potential for giving students opportunities to respond to poetry with multiple interpretations and providing counternarratives to established canonical narratives. Given these points, this theme covered an emotional and self-confident shift in personal feelings to a more positive attitude towards poetry.

Challenges, limitations and constraints

The sixth theme, revealed in seven articles, emphasised challenges, limitations and constraints of using arts-based responses to teaching poetry. Several studies incorporated digital tools as media when creating visual arts in poetry teaching: for instance, VoiceThread (Archambault and Carlson, 2011), iMovie (Curwood and Cowell, 2011) and PowerPoint (Callahan and King, 2011; Jocius, 2018; McVee et al., 2008). These articles reported on both the effectiveness and the limitations of the digital tools. A prominent aspect was that material properties of the digital tools could limit and constrain, rather than enable, compositions of responses to poetry (Jocius, 2018; Smith, 2019). Also, the students' technological proficiency (McVee et al., 2008) and self-consciousness about artistic skills (Giovanelli, 2017) could constrain, which, in turn, imposed the risk of stifling individual interpretations.

There were challenges in these kinds of projects as they often were time-consuming, requiring extended time for students to analyse and compose across modalities (Callahan and King, 2011; Curwood and Cowell, 2011). There was also a concern that most language arts teachers have traditionally been trained to focus almost exclusively on text-based literacies, leading to some discomfort with – and perhaps resistance to – new literacies that demand some expertise with multimodal forms of expression (Callahan and King, 2011). Furthermore, the perception of such approaches being mere 'add-ons' and 'distractions' from the serious classroom work and the fear of students not taking the work seriously (Callahan and King, 2011) were presented as challenges.

As a result, this theme recognised the value of critically examining the challenges, limitations and constraints using arts-based responses, and not only with regard to poetry education but also with regard to language arts education in general.

Disciplinary knowledge

This last theme, emergent in five articles, referred to teachers' disciplinary knowledge and how art forms have disciplinary similarities. A prominent trend was the question of what knowledge teachers need of different art forms to teach arts-based responses (Batič and Haramija, 2015, 2018; Cowan and Albers, 2006; Eilam and Poyas, 2012). Teachers of poetry are often certified and trained in literary knowledge, but not necessarily other art forms. Presented arguments were that teachers need literary knowledge as well as adequate knowledge of the other art forms (Batič and Haramija, 2018). Consequently, there was an expressed need for language arts teachers to let go of possible fears of teaching other art forms (Cowan and Albers, 2006) while enhancing their knowledge about arts, which, in turn, was a prerequisite for successful implementation of arts-based responses in poetry education (Eilam and Poyas, 2012).

Furthermore, teachers' disciplinary knowledge had consequences for students' learning in poetry. An argument raised was that students will recognise the connection between poetry and art forms only if properly guided by teachers (Batič and Haramija, 2015). Another perspective to disciplinary knowledge concerned bridging poetry and the other art form; when creating dance and writing poetry, there were similarities in how students think, reason and problem-solve (Giguere, 2006). Altogether, this theme emphasised how teachers' knowledge has implications for the successful teaching of arts-based responses in poetry education.

Discussion

This review gathers and furthers the current understanding of arts-based responses in poetry pedagogy, which can advise teachers and researchers in utilising arts-based responses in poetry education in research and practice. Arts-based responses can fulfil curricular objectives of poetry education, which is interesting given that arts-based and creative approaches, to some extent, have been questioned and regarded as mostly therapeutic and decorative, and even unnecessary, in educational settings (Cooke et al., 2020; Eisner, 2008; Lindström, 2012). Arts-based responses can also raise interest in and confidence about studying poetry. Given that previous research has shown that poetry teaching has been perceived as inaccessible and difficult (e.g. Benton, 2000b; Dressman, 2015), raising students' interest, motivation and confidence in the genre through dance and visual arts can be seen as a favourable way for poetry education to gain recognition. In fact, raising interest in poetry is needed to reinvigorate poetry education. Based on this review, arts-based responses can be a valuable teaching approach in poetry education.

Overall, we recognise a vast variety in the included articles regarding the number of participants and different research designs. Although the included articles were theoretically underpinned,

some articles were vague in explicitly stating their methodological approach. We underline the need for theoretically and methodologically sound research for the field to gain recognition as well as to strengthen the theoretical and practical contributions. Accordingly, based on the current review, we recommend these specific directions for research and practice.

First, the findings demonstrate how arts-based responses could promote academic purposes while simultaneously attending to students' interests, knowledge and previous experiences. Arts-based responses to teaching poetry enable and appreciate affective, emotional and experiential aspects needed for students to feel a connection to poetry. Scholars (e.g. Creely, 2019; Hennessy et al., 2011; Sigvardsson, 2020) regard such aspects as necessities to reinvigorate poetry education. Still, we see the need for further research on this matter, building a sound body of knowledge in order to further teaching approaches, teacher education and the research field.

Second, whereas dance was emphasised as a metacognitive and artistic tool in overall teaching, the aesthetic aspects of visual arts sometimes took a backseat to the technological aspects of creating visual arts compositions. Visual arts responses to poetry echo the contemporary movement to acknowledge several forms of expression. This movement has been visible in different theoretical perspectives, for example, multimodal literacy and new literacies. Many of these theoretical and pedagogical perspectives are visible in the current review. However, the aesthetic aspects of poetry and visual arts should not be forgotten in favour of technological aspects.

Third, arts-based responses to poetry through dance are non-existent in secondary education and teacher education, according to this review. Although the combination of dance and poetry is common in artistic settings (e.g. Anderson, 2010; Babcock, 2016), dance in school is an understudied research area mostly due to its marginalised position in many curricula worldwide (e.g. Jusslin, 2020). Based on this review, we deduce that the increased visibility of combining dance and poetry is more visible in descriptions of practice than in empirical, published research. Yet we maintain that there is a value in practice-based reports provided by teachers and practitioners. This review points to contributions of using dance in poetry education in primary grade levels, but more research is needed to provide a rationale for responding to poetry through dance in secondary grade levels.

Finally, there is an already expressed need to consider how to prepare teachers to teach arts-based pedagogies (e.g. Buck and Snook, 2020; Dahlbäck et al., 2018; Jusslin, 2020), which consequently is a concern directed towards teacher education. In order to renew and reinvigorate poetry education, measures are necessary in teacher education programs to affect school practices.

Limitations

We acknowledge some limitations to this study. The first is its comprehensiveness. Although we systematically searched databases, used citation tracking and consulted experts, relevant articles may have escaped our attention. The literature review excluded unpublished, ongoing research or 'grey literature' (Booth et al., 2016), which can impact the results presented in the review. Our focus was limited to peer-reviewed, published empirical articles, thereby excluding original research published in, for example, doctoral dissertations, which can be considered as a limitation to the study. Articles concerned with using dance and visual arts in combination with poetry outside school were not included (e.g. Kovalik and Curwood, 2019; Root-Bernstein, 2001) due to the educational framing of the literature review. The comprehensiveness is also limited due to the focus on articles published only in English, thus excluding relevant research published in other languages. As dance and visual arts are broad concepts containing different styles, our seemingly narrow search terms can be considered a limitation. However, we avoided limiting the search terms to specific styles, as this would limit the scope of the study (e.g. the search term 'dance' yields more results than a specified dance style would).

Another limitation is that we only touched upon dance and visual arts as arts-based responses in poetry education. We admit that we cannot cover all art forms within this review because of the multiplicity of existing art forms. We acknowledge that investigating, for example, spoken-word poetry and the use of music, drama and creative writing in poetry education, would be interesting for the field of poetry pedagogy. There are, for example, studies that have explored hip-hop and spoken-word poetry in the poetry classroom (Dressman, 2015; Dymoke, 2017; Scarbrough and Allen, 2014; Xerri, 2017). Accordingly, we recognise a need to further systematically review and investigate other arts-based responses in poetry education. We recommend further research on this area. Ultimately, due to the variety in used research designs in the included articles, we cannot draw generalisations regarding how arts-based responses are approached in, for example, different grade levels.

Conclusions

This review demonstrates that there are potentials and challenges of using dance and visual arts in poetry education. Arts-based responses can theorise and conceptualise poetry pedagogy in new, engaging and interdisciplinary ways while still attuning to the curricular objectives of poetry education. However, the empirical base on arts-based responses in poetry education is narrow and does not provide a generalisable understanding; this review points to the

current situation and suggests directions for future research. This study reveals that research on using these art forms in poetry education has increased in the 2010s. The research field is still emerging, and we expect that the field of poetry pedagogy will continue to change and develop.

In conclusion, arts-based responses constitute a step towards reinventing the poetry curriculum and creating new ways of teaching poetry that engage and activate students and teachers. Taking up on the call from scholars recognising a need for changing the traditional poetry teaching, we hope that this study contributes to raising awareness of the possibilities and challenges of using dance and visual arts in the poetry classroom.

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CONTACT THE AUTHORS
Sofia Jusslin, Faculty of Education and Welfare Studies, Åbo Akademi University, Vaasa, Finland.
e-mail: sofia.jusslin@abo.fi

Heidi Höglund, Faculty of Education and Welfare Studies, Åbo Akademi University, Vaasa, Finland.