p-ISSN 2301-7554, e-ISSN 2541-3643
Volume 13, Issue 3, October 2025

ENGLISH REVIEW
Journal of English Education
Published by
English Language Study Program, Faculty of Teachers Training & Education, Universitas Kuningan, Indonesia in collaboration with AISEE (The Association of Indonesian Scholars of English Education)
AISEE

TEACHING LITERATURE TO ADOLESCENTS: FROM TEXT TO MULTILITERACIES AND DIGITAL MEDIA

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APA Citation: Charisma, D. Haryanti, R. P., & Kafia, A. A. (2025). Teaching literature to adolescents: From text to multiliteracies and digital media. *English Review: Journal of English Education, 13*(3), 849-860. https://doi.org/10.25134/erjee.v13i3.4

Received: 26-06-2025 Accepted: 21-08-2025 Published: 30-10-2025

Abstract: In an era when adolescents are immersed in digital spaces, traditional practices of teaching literature in class fail to address their multimodal beings. Multiliteracies pedagogy is growing to be known, yet it has not been extensively developed in tertiary EFL settings, especially in Southeast Asia. There has been little investigation into how undergraduate students make sense of traditional texts in digital spaces. This study investigates the integration of online poster creation and character monologue video production in the teaching of traditional short stories to adolescent EFL students for enhanced literary comprehension and personal identification. With a classroom qualitative design, 24 Indonesian fourth-semester English Education students from Muhammadiyah University in West Java reviewed two stories, Araby and Mademoiselle Fifi, through Canva-based posters and performative video monologues. Student work and interview data were examined thematically to look for engagement and interpretation trends. The results indicate that the students not only accessed deeper symbolic meaning and empathic understanding but also enacted and represented personal and cultural identities through the visual and performative modes. The multimodal tasks enabled critical reading of themes such as disillusionment, gender, and nationalism, and transformed the students into active readers of literature. This research establishes the pedagogic worth of digital technology in teaching literature. By leveraging the digital literacy of adolescent students, instructors can facilitate more sophisticated literary consciousness and construct critical, creative readers in EFL environments.
Keywords: *Adolescents; teaching literature; multiliteracies; digital media*

INTRODUCTION

Adolescence is a period of cognitive, emotional, and identity development. It is also a period that is ever more defined by digital interaction, as youth make meaning across digital platforms, sites that integrate visual, aural, gestural, and textual modes, such as TikTok, Instagram, YouTube, and Canva (Linder & Falk-Ross, 2024; Y. Zhang et al., 2025). Raised creating, curating, and communicating with multimedia, this generation of purported "digital natives" (Han, 2021) is multiliterate. They are literate in symbol systems beyond standard language, namely memes, transitions, filters, and aesthetic layouts, which are not just visual "add-ons" but are basic building blocks of their meaning-making.

Yet, such multimodal literacy is typically contrasted with what occurs in their classrooms, more specifically in English as a Foreign Language (EFL) classrooms in Indonesia. Teaching literature in these contexts typically focuses on printed canonical texts, teacher-fronted lectures, and static writing tasks. As a result, students often experience literature as abstract, linguistically inaccessible, or irrelevant to their own realities, despite its potential to illuminate universal human experiences. Carhill-Poza (2017), Jocius (2022), and Zhurakovskaya et al. (2020) note that such instructional dissonance leads to student disengagement, particularly among adolescents whose daily literacy practices are digital and interactive. Cultural adaptation is

essential when selecting texts; while works like Araby and Mademoiselle Fifi offer rich opportunities for critical literacy, their colonial contexts can conflict with Indonesian students' postcolonial identities. Selecting such texts intentionally paired with guided discussion can serve not to reinforce colonial narratives, but to interrogate them, encouraging students to question historical power structures and connect them to local or national experiences. Thus, more reflection is needed on text selection criteria to ensure that literature invites students77 into meaningful critique rather than cultural dissonance.

Several barriers hinder effective teacher development in multiliteracies pedagogy. Limited digital literacy and lack of confidence with technology remain common, especially in contexts where teacher training has focused on traditional print-based instruction (Charisma et al., 2025). Institutional constraints, such as rigid, exam-oriented curricula and limited support, also restrict innovation (Linder & Falk-Ross, 2024; Poudel, 2022). These challenges are compounded in the Indonesian context by unequal access to digital resources, including inconsistent internet connectivity, limited access to laptops or tablets, and reliance on smartphones with basic functionality. In many rural or under-resourced areas, even teachers may struggle with stable digital infrastructure, which hinders both professional learning and classroom application. Furthermore, ideological resistance, time constraints, and the absence of sustained, localized training continue to limit the adoption of multimodal, student-centered practices across diverse Indonesian classrooms.

Conventional EFL tertiary education models of teaching literature emphasize close reading of Western literary classics through monomodal modes, including essay writing, vocabulary exercises, and plot summaries. While these activities are intended to promote analytic minds and scholarly gravity, they rarely consider the emotional, cultural, and semiotic filters that students bring with them to class. For most teenage EFL learners, the interpretive resources they employ to decipher literary motifs are very far from the way they probe narrative sense in typical digital life.

As Ty (2018) and Kukkonen (2013) explain issue is not that students are apathetic to literature, but that they are rarely engaged with it in personally relevant or culturally affirming ways. Traditional pedagogy has a natural tendency to deny students' visual, performative, and affective modes of literacy for abstraction, linearity, and "neutrality" within academic discourse. This life-to-school literacy gap can lead to what New Literacy Studies researchers describe as a literacy deficit model, a model that is short-sighted to the dense multimodal capabilities students already possess.

And so, authors have spoken of a reconceptualization of literacy education, one that is analogous to the rich reality of communicative practice in the 21st century. The multiliteracies frame, first put forward by the New London Group (1996) and then further elaborated by Linder & Falk-Ross, (2024), Nuroh et al. (2020), and Zhang & Zou (2020), extends the definition of literacy to include an array of modes of meaning-making. This model encourages instructors to design learning opportunities that combine time-honored text analysis with student-generated content, graphic narratives, and digital composition, thereby making room for creativity, identity construction, and critical thinking. Closely aligned with this is the concept of critical digital pedagogy, which according to (Masood & Haque, 2021), emphasizes the ethical, political, and participatory dimensions of digital learning. It pushes educators to move beyond using digital tools for efficiency or engagement, and instead use them to question power, encourage agency, and democratize classroom discourse. Both frameworks converge in their call to expand what counts as literacy and who gets to produce knowledge in the digital age.

Digital multimodal composition (DMC), the prominent outgrowth of multiliteracies pedagogy, provides learners with tools to express interpretation in video, image, color, motion, and voice. With DMC, learners are transformed from passive recipient consumers into active maker-producers of meaning. Jocius (2022), Linder & Falk-Ross (2024), and Ilham et al. (2023) have demonstrated in their research how applications such as Canva and video editors can support literary experience by mediating ethereal themes into digital images and evocative feelings.

Unlike extrinsically optional or additional enrichment, these technologies, when used strategically in the teaching of literature, enable richer and more diverse learning modalities. With Canva, for example, students can incorporate theme, tone, and symbolism into composition, typeface, and visual metaphor. Video presentations, through actor-based learning, require the assumption of character voice, emotional tone, and critical outlook that all

p-ISSN 2301-7554, e-ISSN 2541-3643
Volume 13, Issue 3, October 2025

required to develop literary empathy and analytical levels.

While pedagogy in multiliteracies has been widely advocated, much of the current research continues to focus on young learners at primary or lower secondary school levels and often in Western contexts. Serafini (2024) demonstrated the affordances of graphic novels for teaching visual analysis, and Namoun et al. (2024)) showed how reflection based on vlogs improved character knowledge among EFL learners. These studies are conducted largely in resource-rich contexts with more curricular autonomy. Less research has examined how undergraduate students, particularly in Southeast Asian contexts of EFL, read classical literary works through formal digital routes as their initial point of interpretation.

Moreover, the majority of documented interventions are short-term, superficially embedded in the curriculum, and considered "creative extras" rather than basic tests. Following Al-khresheh (2024), Hannaway & Steyn (2017), and Madsen et al. (2023), when there is no clear pedagogical design, the use of digital tools can be visually motivated and epistemically poor. That is, students may be encouraged to "dress up" ideas rather than probe them. There remains a pressing need for empirical research conducted in the classroom that demonstrates how technology can be used to build literary richness, identity search, and critical literacy in university-level EFL classrooms.

This study fills these gaps by investigating how digital poster projects created using Canva and video monologues can be utilized as central pedagogical instruments in teaching literature to adolescent EFL learners. This study was conducted in the fourth semester of literature perspective in ELT course, in which the students studied typical short stories (James Joyce's Araby and Guy de Maupassant's Mademoiselle Fifi). Rather than treating poster-making and video production as peripheral creative tasks, these formats were integrated into the core instructional strategy for text interpretation, thematic synthesis, and student-led analysis.

Through visual design, students represented character psychology, narrative symbolism, and social critique (Serafini et al., 2020; Yuhana et al., 2022). They carried out internal monologues in video, recording perspective, tone, and emotional nuance. These tasks were not only expressive but analytical, requiring close reading, inferencing, and symbolic thinking. They also allowed students to connect literature to personal experience, cultural context, and social commentary, thus transforming them from passive readers into critical interpreters and creative writers. However, some students initially showed resistance, particularly toward video-based monologues due to shyness, fear of judgment, or discomfort with performance. This was mitigated by offering flexible options, such as using voiceovers, avatars, filters, or background visuals, allowing students to focus on expressive delivery without revealing their identity. Supportive peer feedback sessions and modeling by the instructor also helped normalize the task and reduce anxiety.

This study offers a novel contribution to the field by demonstrating how two low-cost, high-accessibility digital tools, namely Canva and video editing platforms can be used not simply for engagement, but for rigorous literary education in a non-Western EFL undergraduate setting. It reaffirms that adolescent learners are capable of producing profound literary interpretations when given multimodal avenues for expression (Rahayu et al., 2024; Sari et al., 2023). It also provides a replicable instructional model, grounded in multiliteracies theory, for integrating visual and performative tasks into the teaching of canonical texts. To ensure academic rigor, multimodal projects were assessed using clearly defined criteria, including depth of literary analysis, relevance of visual or performative elements, originality, and coherence of message. Rubrics or evaluative frameworks were essential in guiding both instruction and evaluation, making expectations transparent to students and enabling consistent assessment across diverse project formats. Such tools not only validate creative responses but also uphold academic standards within alternative literacy practices.

More importantly, this research challenges the prevailing assumption that critical literary thinking must be expressed solely through formal essays or written tests. It argues that design, visual sequencing, and tone, when framed within an analytical context, are equally valid and intellectually demanding forms of literary discourse. This reconceptualization has important implications for pedagogy, curriculum development, and assessment design, particularly in regions where digital media is widely used socially but underutilized academically.

Furthermore, the objective of this study is to examine how Canva-based poster creation and video presentations, as instruments of multiliteracies pedagogy, influence the literary engagement, comprehension, and identity

expression of third-semester undergraduate EFL students in Indonesia.

Through this inquiry, the study proposes a sustainable, classroom-tested framework for literature instruction that leverages students' digital fluency to foster deeper textual understanding, creativity, and academic agency.

METHOD

This classroom-based qualitative study (Creswell, 2014) explored the application of multiliteracies through two targeted tools, creating digital posters on Canva and monologues for video presentation, as the principal means of enhancing literary reading and interpretation among university undergraduate EFL students. The research was carried out over a few weeks in an Exploring Petry, Prose, and Drama course at a private university in West Java, Indonesia. The research was replicable in design and rooted in pedagogy in multiliteracies with a concern for accessibility, creativity, and independence of students.

The participants were 24 fourth-semester undergraduate students studying English Education. The participants' ages ranged between 18 and 20 years, and all had previously completed foundation courses in Literature Perspective in ELT. The students' frequent use of social media and familiarity with digital platforms in everyday contexts positioned them as ideal participants for a study emphasizing multimodal and digital engagement.

Informed consent was obtained from all students, and the study received ethical clearance from the university's research ethics board. To maintain confidentiality, pseudonyms were assigned to all participants in the reported data. The two main instruments, namely interview and students' artifacts employed to collect information on student engagement, comprehension, and focus on character monologues. A small group of students designed a poster in Canva to visually represent their interpretation of one of the literary texts assigned (Araby or Mademoiselles Fifi). The posters incorporated significant themes, character development, and symbolism using images, color, layout, font, and textual quotes. Students were requested to turn in their posters along with a short-written explanation of the choices they made in the design.

Then, the character monologues through video presentations were done by recording a 1–2-minute video of themselves performing a dramatic monologue as the selected character. These videos were designed to capture tone, internal conflict, and emotional nuances. Students were free to use filters, music, props, and backdrops to reinforce mood and meaning. The monologues were based on textual evidence and had to demonstrate understanding of literary context and voice. Both instruments were collected, archived, and used as qualitative data reflecting how students engaged with literature through multimodal composition. These tasks also served as summative assessments in the course. In terms of ethical considerations, student privacy was protected through various measures. Participants were given the option to blur their faces, anonymize their voices, or use avatars and visual effects to conceal identity where preferred. In any public dissemination of data (e.g., research reports or presentations), videos were either excluded or edited to remove identifiable features. Informed consent was obtained prior to participation, ensuring students understood how their data would be used and stored.

The intervention took a few weeks after the midterm test and was fully embedded in the course content. During the first week, the students were taught the concept of multiliteracies and how to use Canva and basic video editing apps on their mobile phones. Example posters and video monologues were explored and analyzed to offer an example of expectations.

Week 2 saw students reading James Joyce's Araby and exploring its themes of disillusionment, idealism, and inner conflict. As a return exercise, they created video monologues as the nameless narrator in different locations throughout the story where emotions are in change. These were viewed and peer-edited in class, noting tone, motivation of characters, and literary context.

During week 3, Mademoiselle Fifi by Guy de Maupassant was read by the students, with emphasis on themes of nationalism, gender, and resistance. Students, in teams, created digital posters using Canva to depict their understanding of the principal conflicts and character arcs of the story. Particular care was taken with visual metaphor and symbolic design.

In week 4, students revised and presented their concluding poster or video project. They shared their design or performance process in small groups and responded to peer comments. Electronic submission of final artifacts was made, and they were examined by the researcher as qualitative information.

All instructional tasks were designed to scaffold meaning through visual and performative choice-making, allowing students to make

p-ISSN 2301-7554, e-ISSN 2541-3643
Volume 13, Issue 3, October 2025

meaning emotionally and critically with texts. Teacher feedback and reflective guidance occurred ongoing basis, focusing on how students were making meaning in the modes. The student projects (Canva posters and video monologues) and accompanying design or performance rationales were analyzed using thematic qualitative analysis, following Braun et al. (2019).

RESULTS AND DISCUSSION

This section explains how students reacted to Araby and Mademoiselle Fifi through two multimodal instruments, namely digital projects (video monologues and Canva posters) and semi-structured interviews. Three general themes emerged from the analysis: (1) interaction and symbolic visualization, (2) identity reflection in narrative performance, and (3) critical construction of gender, power, and cultural tension. These are discussed in the context of current scholarship on multiliteracies and digital media in EFL settings.

Interaction and symbolic visualization of classic texts

Student projects demonstrated that even canonical short stories can become accessible and meaningful when interpreted through multimodal composition. *Araby* and *Mademoiselle Fifi*, often considered abstract or linguistically dense, became fertile ground for students to apply color, imagery, and spatial layout to convey deeper meanings.

For *Araby*, students focused on themes of disillusionment, romantic idealism, and spiritual epiphany. One poster designed in Canva used a grayscale palette with a glowing street lamp in the center. Around it, fragmented images of a boy's face, a church, and market stalls suggested confusion and broken ideals.

The caption read, *"The light of love became shadows. His dream, just a vendor's lie."*

This aligns with Serafini (2024) observation that visual narratives enable students to "layer emotional responses with symbolic representation." In the interview, SV, one of the designers, reflected:

> "In this story, it's hard to explain in words why the ending is sad. But using broken mirror visuals helped me show that he loses something inside."

Similarly, a group working on *Mademoiselle Fifi* used red and grey contrast in their poster. Red symbolized both seduction and blood, central to Maupassant's critique of war, gender, and nationalism. Quotes from the story were layered around an image of the female protagonist holding a rosary and dagger, illustrating her paradoxical roles as religious, sexual, and political agent. These designs transformed abstract analysis into concrete visual storytelling, validating Howell (2025) claims that multimodal composition invites deeper semiotic decision-making in literary interpretation.

Identity reflection in narrative performance

The video monologues allowed students to inhabit the voices of characters such as the unnamed narrator in *Araby* or Rachel in *Mademoiselle Fifi*. This performative engagement moved students beyond surface comprehension and into empathic, identity-based reflection.

In one striking example, SR recorded a monologue as the narrator of *Araby*, filmed at night under a streetlamp.

He whispered, *"I thought my journey would be holy. But I saw… only a girl, and coins, and the dark."*

In the post-project reflection, he explained:

> "He is not angry. He's ashamed. I also know this feeling, when you hope too much and then you feel stupid. It's not easy to say, but in the video, I said it with my tone and face."

Such an effective interpretation aligns with Adara & Haqiyyah (2020), and Hébert et al. (2022) argument that digital storytelling allows learners to emotionally embody the internal landscape of the narrative. The character voice becomes a vehicle for students' emotional literacy, something rarely fostered in traditional written tasks.

In another project, SN portrayed Rachel from *Mademoiselle Fifi*. Wearing a veil and holding a candle, she delivered lines from the text with added reflections: *"They used me, but I made the choice. I prayed… and I punished."*

This monologue shows Rachel not only as a victim or heroine but also as a layered character who negotiates faith, body, and power. SN commented in her interview:

> "I feel this character has many identities. Woman, French, sex worker, Christian, patriot. She is brave. I respect her more after acting as her."

Such nuanced readings demonstrate how performance can expand feminist and postcolonial interpretations, even in beginner EFL contexts. This supports Hutapea et al. (2024) claim that literature becomes transformative when students

use performance to critique power and embody resistance.

Critical construction of gender, power, and cultural tension.

Through posters and performance, students identified emotional subtext and social and political undercurrents in the texts. Several posters on *Mademoiselle Fifi* framed the narrative as a feminist act of defiance against colonial power. One group overlaid a broken Prussian flag and blood-red hands around Rachel's image, accompanied by the quote:

> "In the end, a woman brought down their pride."

Interview responses revealed how students used design to critique historical injustices. SM shared:

> "This story surprised me. It shows that women can take the strongest action. We chose to show that power is not always with the gun."

For *Araby*, students emphasized the subtle violence of consumerism and religious guilt. One poster reimagined the bazaar as a prison, with a blurred image of the girl seen through barred gates. The designers explained:

> "We used these bars to show that love is not free. The boy is trapped in an illusion."

These interpretations reflect a level of critical literacy that goes beyond summary or character description. As Stefanova et al. (2017) assert, critical literacy involves uncovering the power structures embedded in texts, ideologies, and narratives. The multimodal tasks in this study enabled students to perform such analyses, even when language skills were developing, through symbolic choices, design metaphors, and audiovisual framing. The compilation of all the results and is interpreted in the table of the results summary.

Table 1. *The results summary*

Participant	Gender	Project Type	Literary Text Focus	Key Themes Explored	Interview Reflection Summary
SM	Male	Poster (Canva)	*Mademoiselle Fifi*	Resistance, Feminine Power	Discussed how the poster symbolized "power not from a gun, but from bravery." Found literature more exciting when connected to history and visual design.
SR	Male	Video Monologue	*Araby*	Romantic Disillusionment, Spiritual Crisis	Felt emotionally connected by performing as the narrator. Understood irony and loss better through voice and silence.
SD	Male	Poster (Canva)	*Araby*	Coming of Age, Lost Innocence	Appreciated using visuals to show abstract feelings. Gained confidence through creative decision-making.
SV	Female	Video Monologue	*Mademoiselle Fifi*	Identity, Resistance, Agency	Related Rachel's strength to her own experiences. Found acting empowering, especially for complex female roles.
SN	Female	Poster (Canva)	*Araby*	Idealism vs Reality, Cultural Constraint	Expressed preference for design-based interpretation. Felt freer to show feelings through visual layout than essays.
ST	Female	Video Monologue	*Araby*	Emotional Awakening, Personal Reflection	Reported emotional depth and memory enhancement. Found it easier to perform the mood than explain it in writing.

The conclusions of this study have echoes in earlier research on multimodal pedagogy but draw upon them for canonical texts and EFL undergraduate students, which are typically under-represented in multiliteracies research. In contrast to Serafini, 2024 and Serafini et al., 2020, use of visual texts like picture books, this study applied multiliteracies to dense, canonical prose. Students succeeded not by simplifying the text, but by reimagining its complexities visually. An

p-ISSN 2301-7554, e-ISSN 2541-3643
Volume 13, Issue 3, October 2025

important consideration moving forward is task differentiation, whether students equally benefit from different multimodal formats, such as video-based monologues versus visual posters. Some learners, particularly extroverted or performance-oriented students, may thrive in expressive, spoken tasks like video, while more introverted students might feel more confident crafting visually detailed, text-rich posters. This aligns with Selander (2024), who emphasized that students bring diverse semiotic strengths to the classroom and learn best when allowed to choose modes that match their communicative preferences. XIE & JIANG (2025) similarly, argue that multimodal composition can serve as a form of "identity expression" and engagement, particularly when learners are empowered to select the format that best suits their cognitive and emotional strengths. In EFL contexts, Feng & Liu (2024 and Zenouzagh et al. (2023) both report that students demonstrate higher motivation and deeper engagement when given autonomy in mode selection, especially when tasks are aligned with learners' comfort zones and digital literacy backgrounds. A comparative analysis of student engagement and performance across modalities could thus offer insights into designing differentiated instruction that honors varied learner profiles and supports equitable access to critical literacy development.

Although DeWaard & Roberts, (2021) and Jones & Rice (2017) employed student blogging to examine social justice issues, it is clear in this research that posters and video narratives can also be spaces of reflection and critique. As recommended by Škobo (2020) in calling for expressing emotion with digital options, the present study confirms that multimodal styles foster individual voice, moral thought, and political awareness when understanding literature. Moreover, since most previous research has been focused on Western or L1 students, the present study demonstrates that EFL learners, if they are well scaffolded, can provide emotionally rich and politically engaged meanings with free and open digital resources.

This expanded focus on Araby and Mademoiselle Fifi confirms that digital multimodal composition enables deeper, richer experiences of such canonical works. Students used design and performance not just to reinterpret the texts, but to claim them as their own, criticize them, and re-make them, conflating the past and present, the distant and the nearby. These outcomes underscore the need for teacher professional development that equips educators with the theoretical grounding and practical strategies to implement multiliteracies pedagogy effectively. As Han (2021) argues, many educators are still oriented toward traditional literacy practices and require targeted support to shift toward multimodal, student-centered approaches. Similarly, Nuroh et al. (2020) emphasize that implementing a multiliteracies framework involves a rethinking of classroom roles, assessment practices, and text engagement, changes that require sustained institutional and pedagogical investment. Razak et al. (2022) highlights the importance of hands-on training in digital tools, noting that teachers who feel confident with platforms such as Canva or video editors are more likely to design meaningful and rigorous multimodal tasks. DeWaard & Roberts (2021) further stress the importance of professional learning communities where educators can collaboratively explore digital pedagogy, share student samples, and reflect on the challenges of evaluating multimodal work. Training programs should therefore include modeling of multimodal lesson design, exploration of digital platforms, and guidance on fostering critical engagement with canonical texts through contemporary forms of expression. In doing so, teachers can move beyond traditional print-based paradigms and create inclusive, student-centered classrooms that honor diverse ways of knowing and expressing.

By shifting teaching literature from text-bound response to multimodal reading, instructors can enable adolescent learners to develop to be more skilled, thinking, and critical readers. Through this manner, short stories a century old can also be windows, mirrors, and canvases for digitally literate teenagers today.

CONCLUSION

The purpose of this study was to explore the utilization of multiliteracies pedagogy and digital media tools, such as digital poster design and character monologue videos, specifically in teaching literature to adolescent students in an EFL classroom. By analyzing students' multimodal projects and students' reflections through interviews, the findings demonstrate that when students respond to literary texts through digital and visual media, they produce more elaborated interpretive insights, convey personal and cultural identities, and sustain affective and cognitive engagement more than in conventional text-only methods. In particular, Canva-based poster and

video monologue tasks allowed students to externalize symbolic analysis and internalize character voice, thus supporting both literary comprehension and identity exploration. These findings suggest that multiliteracies-based pedagogy does not simply enrich literature teaching but transforms it by placing students at the center of meaning-making through the modes of communication that are most relevant in their digital lives.

This study advances the field of English literature education by offering a model that combines canonical literary texts with student-generated digital responses, grounded in contemporary literacy theory. While prior research has largely emphasized multiliteracies in primary or general EFL instruction, this study confirms its pedagogical value in higher education literature classrooms, a domain still underexplored in Southeast Asia. It also shows that multimodal outputs can achieve rigorous literary outcomes, challenging the misconception that digital assignments are less academically demanding than traditional essays.

The findings offer practical implications for educators, curriculum designers, and teacher trainers. First, literature instructors should be encouraged to move beyond print-dominated tasks and experiment with multimodal design, performance, and digital storytelling. Second, assessment frameworks should be adapted to value symbolic reasoning, interpretive creativity, and personal relevance, hallmarks of critical multiliteracies. Third, teacher education programs must integrate digital pedagogy so that prospective teachers will be able to teach and assess multimodal literary engagement competently.

The scope of this project was limited to one classroom with a specific set of texts (*Araby* and *Mademoiselle Fifi*) and technology (Canva, smartphone apps). In classrooms with limited access to Canva, due to device compatibility or account restrictions, alternative tools like Padlet can be used to support similar multimodal outcomes. Padlet allows students to collaboratively create digital posters, timelines, and mood boards using a simple, mobile-friendly interface**.** Other low-bandwidth tools, such as Google Slides or Jam board, can also provide flexible platforms for visual interpretation and group collaboration, making multimodal composition more accessible across diverse technological contexts. Subsequent research will need to expand this model by analyzing how other forms of literature, such as poetry, drama, or postcolonial novels, respond to multimodal treatment. Longitudinal data - collected over an extended period - can provide insights beyond immediate outcomes. While short-term gains in critical literacy were observed, questions remain about skill retention and transferability. A follow-up study, for instance semester-end reflections or delayed assessments - could explore whether students maintain and deepen their critical literacy skills over time. Additionally, cross-institutional partnerships may contrast public and private university deployments, or city versus countryside deployments.

The participants, who consist of 24 students from a single university, in the context of this study limit the generalizability of the findings. While the study offers rich insights into how multimodal pedagogy can foster critical literacy in a specific EFL context, broader conclusions should be drawn with caution. More diverse participants, including students from multiple institutions, regions, or educational backgrounds, would allow for more robust comparisons and findings. Furthermore, acknowledging regional and cultural specificities, such as differences in urban versus rural digital access, levels of technological literacy, or local attitudes toward Western literature, would deepen the analysis. These contextual factors can significantly shape how students engage with multimodal tasks and should be considered when adapting the instructional model to other settings.

Other experiments the author is undertaking involve combining interactive spaces, such as Flipgrid or digital storytelling programs, and exploring collaborative literary podcasting to facilitate scaffolding peer talk, narrative fluency, and genre variety. These extensions will continue to test the generalizability of the multiliteracies model across different linguistic, cultural, and technological backgrounds.

Therefore, in summary, this study presents strong evidence that multiliteracies and literature instruction based on digital media do not simply engage but empower. It repositions students as producers, interpreters, and narrators of narratives whose voices matter and whose meaning-making processes deserve to be seen, heard, and valued.

ACKNOWLEDGEMENT

The authors would like to extend their sincerest appreciation to everyone who helped bring this study to a successful conclusion. First and foremost, our utmost gratitude is to the academic reviewers and advisors whose insightful comments steered our research path and refined the analytical

p-ISSN 2301-7554, e-ISSN 2541-3643
Volume 13, Issue 3, October 2025

spectacles. Heartfelt thanks are to be extended by the fourth-semester students of the English Education Department, whose creativity, enthusiasm, and eagerness to participate in this study made the research more vibrant.

Acknowledgement for the contributions of proofreaders, who helped polish the manuscript for publication. Our appreciation extends to those who assisted with digital tools and materials, including Canva tutorials and video editing guidance, that enriched the practical implementation of the project. This work stands as a collaborative testament to what can be achieved when dedication, support, and shared educational goals come together.

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