# How to Make Multimodal Text Based on Multimedia Arts From Oral Literature for Language Learning

Adita Widara Putra[1], Syihabuddin[2], Sumiyadi[3]

[1]Universitas Pendidikan Indonesia & Universitas Siliwangi, Indonesia
[2]Universitas Pendidikan Indonesia
[3]Universitas Pendidikan Indonesia
`adita.widara@unsil.ac.id, syihabuddin@upi.edu, sumiyadi@upi.edu`

**Abstract.** Making multimodal texts in Indonesian language learning is something that cannot be avoided by educational practitioners in Indonesia as a result of the development of world education and the development of fifth-generation literacy or what is known as multiliteracy. The legend of *Puragabaya* is part of the *Galunggung* folklore of *Tasikmalaya* which has the potential for the richness of Sundanese culture that needs to be revitalized and can be used as content to create multimodal text in the form of multimedia arts. This research uses Art-Based Research (ABR) which begins with ethnography and ends with the art process. The resulting product is multimedia art in the form of poetry and musical performances. The making of multimodal texts in this study is an effort to provide language teaching materials in which there is an effort to revitalize the *Puragabaya* legend through art-based research by representing it in the form of videography and musical poetry. The results show that there is a parallel in the creative process between the creation of multimodal texts based on multimedia art and efforts to revitalize oral literature and art-based research. Based on that results, this study proves that oral literature can be used as a creative source to create multimodal texts that can represent the content and cultural values of oral literature for language learning as teaching material.

**Keywords:** Text Multimodal, Multimedia Arts, Oral Literature, Language Learning, Art-Based Research

## 1    Introduction

The birth of the term multiliteracy is a sign of the development of the concept of literacy. Multiliteracy is the skill of using various ways to express and understand ideas and information using conventional text forms as well as innovative texts, symbols, and multimedia (Abidin, 2015). In this context, language functions as a carrier, initiator, and developer of knowledge. Each scientific discipline is taught to students not only concerning the body of knowledge but also how to see, how think, and how communicate it. Furthermore, whatever knowledge students learn, language is used as the main

tool for thinking (Burke, 2013). About the 2013 curriculum, Indonesian language learning is directed at developing knowledge of the text which then leads to the ability to compose texts, to be communicated orally and in writing.

Based on the facts above, the position of multimodal texts has an important role in problems in learning related to the use of verbal language to present teaching materials in the classroom (Kress, et.al., 2001; Moreno & Mayer, 2007). This is because language learning in a multiliterate context will be meaningful if it intersects with context, culture, and technology (Abidin, 2015). This is what causes the issue of multimodality to be of great interest to academics, which is marked by the proliferation of writings in the form of books, journals, and others that discuss multimodal and its research (Jewitt, 2016)

Based on the facts above, efforts are needed to present teaching materials in the form of multimodal texts that can be used in language learning. To create multimodal texts, you can take advantage of content that is in synergy with education and learning, one of which is oral literature. The use of regional oral literature as multimodal text content is an effort that is in line with oral literature research within the scope of revitalization.

Oral literature research is something that needs to be done considering the problems that occur related to the existence of oral literature. The death of oral literature which is usually followed by the death of oral tradition will harm the traditional community through the loss of cultural wealth in the form of ethnic wisdom (Rusyana, 2006; Sibarani, 2012; Godoy, 1998; Reyes-García, et.al., 2005; Reyes-García, et.al., 2007; Ross, 2002). Integrating oral literature revitalization efforts into multimodal text-making efforts to increase cultural values in language teaching. So that cultural values that contain ethnic wisdom are always preserved.

Few studies attempt to revitalize oral literature by concretizing it in the form of works of art as multimodal texts. Research conducted by Darma, (2011) and Riswandi et al., (2021) on the myth of *Ambu Hawuk* and *Galunggung* oral literature has only attempted to transform oral literature into the form of drama scripts. Research conducted by Setiartin, (2018) tries to create a learning model centered on making animated comics based on the *Ambu Hawuk* myth. The novelty of this research is the creation of a multimodal text based on the Puragabaya Legend oral literature in the form of Poetry and Musical Videography as a concrete effort to revitalize oral literature through the transfer process.

## 1.1 Multiliteracy and Multimodality

The term multiliteracy was introduced by the New London Group in 1996. In that paper, a team of literacy educators called for literacy pedagogy to respond to changing social conditions, especially regarding the demands on the workforce. Multiliteracy highlights two things, namely the diversity of culture and language in the era of the global economy and the complexity of texts as a form of non-linguistic or multimodal representation and communication. Multiliteracy seeks to expand the meaning of the text. Therefore, multiliteracy is a response to the limits of literacy that are adapted to the era or era of globalization associated with the curriculum (Jewitt, 2008). Based on this descrip-

tion, multiliteracy can be interpreted as language skills that are themed on context, culture, and media. Language, in this case, is a language skill that is of course divided into four skills, namely reading, writing, listening, and speaking skills. As a result of technological developments, these four skills are combined with skills in using information and communication technology. In addition, related to the content, the four language skills will be related to various disciplines in their development. The conception of the formation of language skills undergoes various adjustments of meaning (Abidin, 2015).

Multimodality emerged as a response to the development of social semiotics. The main point of view of multimodal literacy is the basic assumption that meaning is created (and distributed, interpreted, and regenerated) through multiple representational and communicative resources. Multimodality pays attention to meaning because it is made through configurations contained in images, movements, gazes, body postures, sounds, writings, music, speech, and so on. From a multimodal perspective, images, actions, and so on are referred to as modes, as a collection of semiotic sources organized to form meaning (Jewitt, 2008).

Multimodality has different meanings as expressed by some experts. Multimodality means a variety of different semiotic modes (van Leuween, 2005). Multimodality is also defined as two means of representation and communication such as pictures, gestures, music, writing, or whatever is contained in these elements (Jewitt, 2016). Therefore, multimodality is interpreted as a combination of several semiotic modes, which almost always exist in communication. The combination of these modes causes a semiotic activity, especially the use of meaning modes other than linguistics (Bao, 2017).

## 1.2    Revitalization, Transformation, and Transfer of Rides

Revitalization according to the (*KBBI*, 2013) is stated as "a process, act of reviving or re-activating." In the process of revitalizing oral literature, there will be a reciprocal process that occurs between the perpetrators and the audience of the oral tradition which will ultimately strengthen the existence of the oral tradition itself (Sibarani, 2012). Supanggah (Sumiyadi, 2016) states "revitalization can be done with a pattern of reconstruction, re-functionalization, representation, reform, reinterpretation, reorientation, and recreation." World Bank (Sumiyadi, 2016), "the revitalization pattern can follow the following steps: recognition and identification, validation, recording and documentation, document storage, transfer (socialization, externalization, internalization), and dissemination." In essence, an oral literature revitalization process puts forward the goal of strengthening the existence of oral literature in people's lives, especially the people who own it. The parties that need to be included in the revitalization process are the actors and the community of users or connoisseurs of oral literature. Concrete revitalization of oral literature can be found in several forms. In this case, the form of revitalization as stated by Durachman (2016) is in the form of natural and engineered. Sibarani (2012) states that "a tradition will not live if it does not transform. In oral literature that is transforming, there are innovations due to the intersection of oral literature with 'modernization' or as a result of an adjustment to the context of the times."

Oral literature as a form of traditional art allows for changes or diversions to produce a certain genre of art. This creative process involves the creator's imagination with aesthetic qualities. Regarding this matter, Damono (2009) reveals that "a large number of folk tales have also been transformed into children's stories in various forms." Various ways of transformation allow for both intentional and unintentional shifts and changes, both thematic, structural, and stylistic shifts. In line with the above, "Efforts to transform or compose the form of classical stories into modern Indonesian literature have been carried out by many authors" (Santosa, 1993). The proof of the transformation of oral literature is the existence of various efforts to change the form of folklore into other forms of art, such as film, drama, dance, and performing arts. This shows that the transformation of oral literature has become a trend for young creators.

The concept of transformation above is in line with the term transfer of rides as expressed by Damono, (2009) "Transformation of vehicles is a change from one type of art to another." This is in line with Damono's opinion which states "Transferring of rides includes activities of translation, adaptation, and transfer from one type of art to another." Transfer of vehicle can also mean the transfer of media or transfer of means of communication. Media consists of text, audio, visual, video, engineering, and humans. The combination of various media with a computer as the controller is called multimedia (Sumiyadi, 2019).

Other terms related to the transfer of rides that are specific and describe a process of concretization are transliteration or transliteration, language transfer, genre transfer, art transfer, and media transfer (Sumiyadi, 2019). In this regard, the legend of *Puragabaya* in this study underwent language switching, genre switching, art transfer, and media transfer. The legend of *Puragabaya*, which was originally in Sundanese, was translated into Indonesian and then changed its genre from oral literature to poetry. *Puragabaya's* poetry was then converted into art and converted into a musicalization of poetry, painting, dance, and performing arts (poetry reading and acting), which were then collaborated into videography.

## 1.3    Art-Based Research

Making multimodal texts as a concrete effort to revitalize oral literature using the concept of Art-Based Research (ABR). ABR is a set of methodological and epistemological approaches that combine research with one or more works of art in social research. The position of art is used as a tool to find out and as a means of investigation and proper representation of a social phenomenon (Eisner, 1998, 2002; Jagodzinski, 2013; Knowles & A. L. Cole., 2008; Parsons & Boydel, 2012; Leavy, 2015, 2017, 2020; Burnard, 2018; Greenwood, 2019). ABR emerged from the combination of artistic practice in the arts with scientific or social scientific practice (Gergen, 2018; Jones, 2006, 2010, 2013). Research is based on the belief that the arts and humanities can facilitate social scientific goals (Jones, 2010). Art-based research can be done by involving several works of art (Leavy, 2020).

The division of ABR types can be seen from various points of view. Based on the initial research approach used, ABR is divided into quantitative, qualitative, and mixed. Meanwhile, in terms of objectives, ABR is divided into researching social problems,

researching the process of making art, and involving aspects of teaching, therapy, and community development (Leavy, 2017; Greenwood, 2019). Based on the above, the art mediums used as representation tools in this research are literature (poetry), music, dance, painting, acting, and performances.

## 2    Method

Art-based research in this study begins with qualitative research (ethnography) which functions to explore oral data about the legend of Puragabaya. Data exploration was carried out by collecting and analyzing oral data to study the culture and society of Galunggung. The data obtained through this research is more unstructured or in other words, data that has not been formulated in code form as a set of categories that still receive opportunities for certain analysis (Koentjaraningrat, 2002; Fathoni, 2005; Spradley, 2007; Herdiansyah, 2010). The ultimate goal of the research is to find out the content, function, and value of the Puragabaya legend

Furthermore, the research continued with art-based research which aims to make videography of poetry musicals a multimodal text in language teaching. The selection of poetry and musical videography as a form of representation is adjusted to the purpose of revitalizing oral literature that is relevant to efforts to update teaching materials in language teaching. This is in line with Leavy's (2017, p. 222) explanation that the selection of artistic representation media needs to be selected and considered based on its ability to produce and represent the content and convey it aesthetically. Based on the things above, for technical purposes, the research design in this study is described as follows.
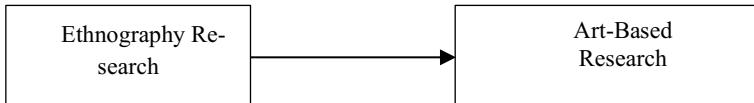


**Fig. 1.** Research Design

The ethnographic research was carried out in Leuwisari District, Tasikmalaya Regency. This district is located in the Galunggung area, Tasikmalaya regency. Sources of research data regarding Puragabaya oral literature came from Abah Anong (age 90), Ajengan Ali (aged 60), and Kang Gun Gun (aged 40) as one the practitioners of oral literature in the area. The participant involved in ethnographic research is Dede Rahmat (age 40) as an intermediary or liaison between the author and the data source. The research data obtained is the oral data of the Puragabaya legend based on the results of interviews with the main participants. The research data were analyzed using inductive techniques with the stages (1) collecting, analyzing, reading, and studying data through tagging keywords and ideas in the data; (2) data classification based on data themes; and (3) interpreting the resulting data.

Art-based research is conducted by collaborating with participants who are performers of the arts, including Yana S. Atmawiharja as a poetry writer, Alfin Nurul Azmi as a poetry musical composer, and Septia Pahlawan as a painter, Kurniawan as a dancer, and several others as actors, poetry readers, and videography editors. The artworks produced by the participants are research data that are composed to form complete videography.

The technique of collecting qualitative research data (ethnography) in this study was carried out in a "natural setting". Some of the methods used are the method of participant observation, interviews (interviews), and documentation commonly known as the triangulation method. In addition, this research data collection also uses the art process/art-making process. In the process of making art, research data is collected through the art process on certain mediums (Greenwood, 2019).

This study produces qualitative data types that are generated through the exploration of the Puragabaya legend in the Galunggung Tasikmalaya area. In addition, this research produces art process data in the form of a creative process of making videography of poetry musicals. The data from the exploration of the Puragabaya legend in the form of oral speech were analyzed based on content, function, and value. Data on the creative process of creating literary arts (poetry text), musical poetry, dance, painting, and performing arts are collaborated to represent the legend of Puragabaya.

## 3      Result and Discussion

The process of making multimodal texts in this study is a creative process that focuses on extracting ideas based on the Puragabaya legend that has been explored and analyzed. The creative process was preceded by the process of making a poem that represented the legend of Puragabaya. Furthermore, the process of composition of the tone in the poem hereinafter referred to as the musicalization of poetry. The composition process along with the creative process represents the Puragabaya legend in the form of painting. Furthermore, the creative process was continued in designing the concept of dance as a form of representation of the Puragabaya legend which was adapted to the strains of musical poetry. Furthermore, the creative process continued with the design of the concept of poetry reading performances and poetry dramatization. After everything is designed, then a picture is taken on the stage. The overall sequence of the process can be visualized in the following chart.
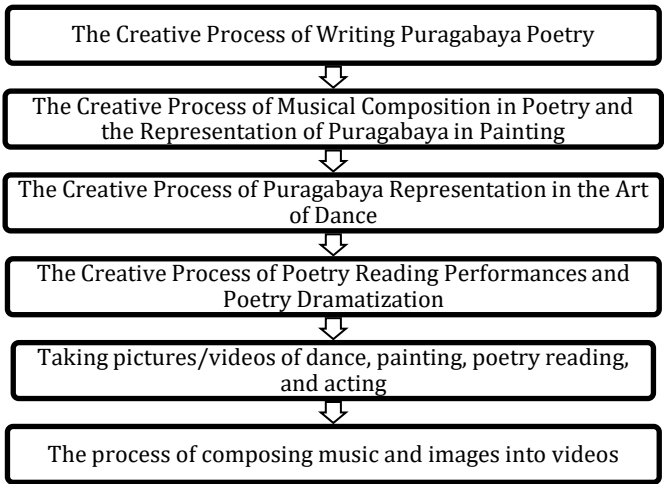
```
┌─────────────────────────────────────────────────────────┐
│     The Creative Process of Writing Puragabaya Poetry     │
└─────────────────────────────────────────────────────────┘
                            ⇩
┌─────────────────────────────────────────────────────────┐
│  The Creative Process of Musical Composition in Poetry and │
│     the Representation of Puragabaya in Painting          │
└─────────────────────────────────────────────────────────┘
                            ⇩
┌─────────────────────────────────────────────────────────┐
│  The Creative Process of Puragabaya Representation in the Art │
│                       of Dance                            │
└─────────────────────────────────────────────────────────┘
                            ⇩
┌─────────────────────────────────────────────────────────┐
│  The Creative Process of Poetry Reading Performances and  │
│                  Poetry Dramatization                     │
└─────────────────────────────────────────────────────────┘
                            ⇩
┌─────────────────────────────────────────────────────────┐
│  Taking pictures/videos of dance, painting, poetry reading, │
│                       and acting                          │
└─────────────────────────────────────────────────────────┘
                            ⇩
┌─────────────────────────────────────────────────────────┐
│  The process of composing music and images into videos    │
└─────────────────────────────────────────────────────────┘
```

**Fig. 2.** The sequence of the creative process of creating multimodal text

## 3.1    The Creative Process of Writing Puragabaya Poetry

The creative process of writing poetry was carried out by one of the performers of literary arts in Tasikmalaya, Yana S. Atmawiharja. Before the writing process, writers and literary performers met and discussed the author's findings of the Puragabaya legend as an idea or theme for writing poetry. This process is useful for equalizing perceptions about the idea of writing poetry that represents the contents of the Puragabaya legend. The following is a Puragabaya poem composed by Yana S. Atmawiharja.

**Table 1.** Puragabaya Poetry in Indonesian

***GALUNGGUNG***
***—Puragabaya***

*Ketika tatapanku menelisik*
*lembah dan ranggasan daun,*
*cintalah yang kutemukan*
*memantik kesetiaan*
*Bayang-bayang sonder dan kujang*
*menjelma api*
*dalam dada para puragabaya*

*Ketika penciumanku*
*bersitegang dengan belerang*
*dan bau tanah basah*
*ikrarlah yang kupahami*

*sebagai sumbu masa keemasan*
*Kelepat jurus dan rampak gerak-gerak*
*serupa rajah yang meresap dalam tulang*
*para puragabaya*

*Puragabaya silih berganti*
*dengan zaman dan kekuasaan*
*Puragabaya silih wangi*
*dengan waktu dan elegi*

*Puragabaya*
*sondermu, kujangmu, jurusmu,*
*cintamu, kesetiaanmu*
*ikrar dan rajahmu adalah kejayaan*
*para prabu*

**2020**

Puragabaya's poem above uses the main title Galunggung as a marker that the poem written has the main object of Galunggung or the richness of the stories contained in Galunggung. The Puragabaya subtitle indicates the specifics of the story represented through poetry. The poem consists of four stanzas with a different number of lines in each stanza. The first stanza consists of seven lines, the second stanza consists of eight lines, the third stanza consists of four lines and the fourth stanza consists of five lines.

The first stanza contains an image that describes the Galunggung area which consists of hills and valleys and is decorated with trees that shed their leaves. The author imagines finding love that underlies loyalty when enjoying the natural beauty of Galunggung. The image then continued by entering the gates of the Puragabaya legend with the phrase "Bayang-bayang sonder dan kujang, menjelma api, dalam dada Puragabaya (Shadows of sonder and cleaver, turned into fire, in Puragabaya's chest)" Sonder refers to the Silk Shawl and Kujang refers to a Sundanese weapon that is or is believed to be familiar with Puragabaya as the clothes and weapons used. Then the two objects are likened to "api (fire)" "dalam dada Puragabaya (in Puragabaya's chest)", symbolizing ferocity, and valor when defending the banner.

The second stanza of the poem still begins with an image that expresses what we find and feel when we are in the Galunggung crater, namely the smell of "belerang (sulfur)" and "tanah basah (wet soil)". The image of the author's sense of smell when he is "bersitegang dengan belerang dan bau tanah basah (stricken with sulfur and the smell of wet earth)" he understands a "pledge" which describes Puragabaya's loyalty to his leader or his kingdom. The "pledge" for the author is a "sumbu keemasan (golden axis)" that symbolizes the progress of an era during the reign of a king. The image is continued on the visual senses as if witnessing "kelepat jurus dan rampak gerak-gerak (flickering moves and rampaks motion)" which marks the supernatural quality of the Puragabaya's which is juxtaposed with the parable of the "rajah" as sacred writing that has a certain magical power and "meresap dalam tulang para Puragabaya (permeates into the bones of

the Puragabaya's)" which means that the magic is born from a belief in God and the King as the leader.

The third stanza of the poem says "Puragabaya silih berganti dengan zaman dan kekuasaan. Puragabaya silih wangi dengan waktu dan elegi (Puragabaya has changed with time and power. Puragabaya is fragrant with time and elegance)" This expression is a form of representation of the Puragabaya legend which tells, it is said that Puragabaya is still alive and exists today. Waiting for the incarnation of Prabu Siliwangi's order to "go down the mountain" to repair the damaged order in society or defend the community when facing external threats that have the potential to destroy the order.

The fourth stanza of the poem is the closing which reveals how the existence of Puragabaya was a marker and determinant of the glory of Prabu Siliwangi in his golden age which was marked by the re-disclosure of "sonder", "kujang", "jurus" "cinta", "ikrar", "kesetiaan, "rajah" (sonder, cleaver, moves, love, loyalty, pledge", "rajah") as things that are closely related to Puragabaya and juxtaposed with "is the glory of the kings."

Overall, the content of the poem has been able to represent the contents of the Puragabaya legend as described in the content analysis section of this article. The poetry written by Yana S. Atmawiharja uses a lot of terms that represent the identity of the Puragabaya troops such as the terms "sonder", "cleaver", and "Jutsu" plus the terms "love", "pledge", and "loyalty" which describe the figure of Puragabaya. exemplary. Yana S. Atmawiharja's composition of creative ideas in the writing of Puragabaya poetry focuses on the process of contemplation, imagination, and the author's physical journey in the Galunggung area to spark, explore, and finalize ideas to be poured into poetry.

## 3.2    The Creative Process of Musical Composition in Poetry and the Representation of Puragabaya in Painting

After the poem has been written, the next step is to process the composition of the poetry musical and the design of the painting to represent Puragabaya. The following are the results of the musical composition of Puragabaya's poetry in the form of a musical score.

**Fig. 3.** Music Score in *Puragabaya* Poem

The composition of musical poetry is a composition made by Alfin Nurul Azmi, one of the musicians in Tasikmalaya. The composition of the notes used by Alfin is on the basic tone of G Major. This is because the basic tone is a tone that is used in the ears of the Sundanese. This is based on Sundanese songs that exist in the community, the laras pelog degung with Surupan 56 (Suparli, 2010). The selection of the basic tone is adjusted to the origin of the poem, which represents the legend of Puragabaya, a Sundanese cultural treasure. The composition of the music produced by Alfin has a 6/4 bar which indicates that this musical has a moderate tempo. The instruments used in the creative process of the musical composition of the poem above use Vocals, Piano, Violin, Bass, Sundanese Flute, and Kendang assisted by digital music using the Logic Pro X DAW (Digital Audio Workstation) application. These instruments collaborate to transform poetry into poetry musicals. The genre of Puragabaya poetry musicalization above is a World Music genre due to the involvement of ethnic instruments in its composition.

The creative process continued with the representation of Puragabaya in painting. The painting representation was carried out by Septia Pahlawan, one of the visual arts performers in Tasikmalaya. The form of painting displayed by Septia further emphasizes the figure of Puragabaya as a troop that has won the war thanks to his supernatural powers and intelligence. The background of the painting is the battlefield after the figure of Puragabaya won the war with the dominant color being golden decorated with black to depict the sky and clouds and the golden moon. Behind the figure of Puragabaya, there are several shadows of other troops. The painting made by Septia is dominated by gold color which is related to the content of Puragabaya's poem which states that the figure of Puragabaya is a symbol of the glory of the kings (Prabu Siliwangi).
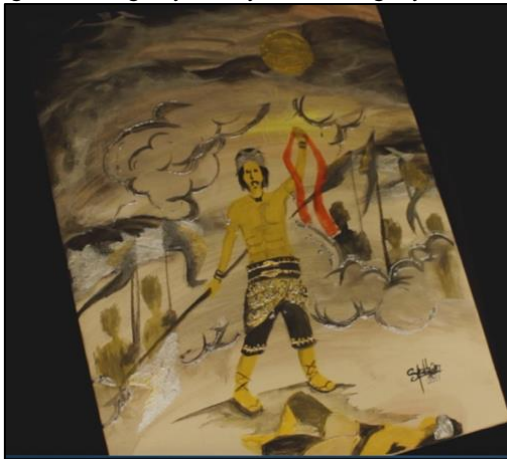


**Fig. 4.** Puragabaya in Painting

The painting technique used by Septia is the Aquarel technique to get a lighter painting result which is also known as the stroke technique with the use of materials that are not too complicated or complex. The media used is watercolor on canvas. Painting using a nylon hairbrush with a wooden handle of 20 cm (some details use fingers). The type of brush used is the Flat No.12 brush (1.9 x 1.2 cm) for the background and dominant colors while the Pointed Round No.2 (1.1 x 0.2 cm) brush is for some details.

## 3.3    The Creative Process of *Puragabaya* Representation in the Art of Dance

The next process is to design a dance that represents the legend of Puragabaya. The performer of dance in this research is Kurniawan, one of the performers of dance in Tasikmalaya. The initial stage of the creative process carried out by Kurniawan started by exploring the contents of the Puragabaya legend and listening to the musicalization of Puragabaya's poetry. On the stage of Kurniawan's exploration to stimulate the creativity of dance movements for himself (Hadi, 2017). In this exploration stage, Kurniawan focuses his imagination on the figure of Puragabaya as a Siliwangi special force who has the impression of being brave and good at practicing silat moves.

This is a description of the process of understanding culture based on legend oral literature. This process of understanding was then continued by Kurniawan by reflecting on the figure and circumstances of Puragabaya in the past.

At the improvisation stage, which functions to find and develop movements into structured dance movement patterns, Kurniawan undergoes the process freely and spontaneously with an open mind and body that follows the flow of ideas stimulated. This improvisation process is inspired by traditional silat moves' stylized or refined movements. Furthermore, at the composition stage, Kurniawan began compiling, assembling, or arranging motion motifs into a unified whole, or what is called choreography (Hadi, 2017). At this stage, Kurniawan's creative ideas are centered on the aspect of considering the choice of motion to be able to represent or project the figure of Puragabaya aesthetically. Then at the final stage or evaluation stage, Kurniawan uses the video recording of the dance he has done to sharpen his creative ideas to perfect the dance moves he does. The following is a dance collage created by Kurniawan.
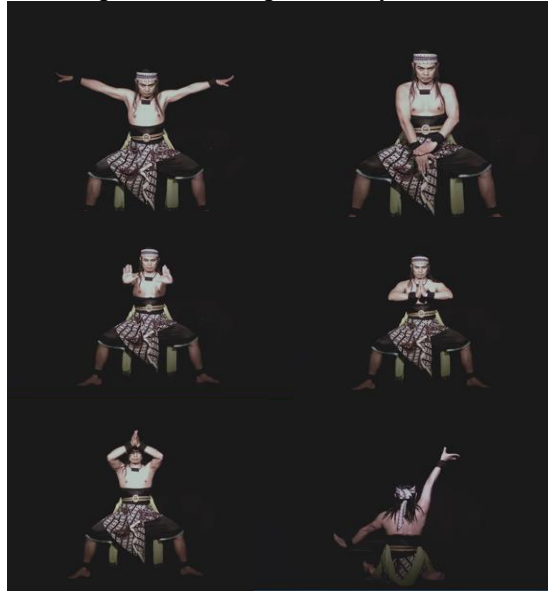


**Fig. 5.** Puragabaya Representation in Dancing

### 3.4 The Creative Process of Poetry Reading Performances and Poetry Dramatization

The next process is designing the form of poetry reading and dramatization of poetry. The poetry reading uses the concept of aesthetically expressive reading which is carried out by one person, Ersya Nurul Ihza, a student of Indonesian Language Education FKIP Siliwangi University. Meanwhile, the dramatization of the poems focuses on the roles that tell how Puragabaya was forged and when he was on the battlefield. The actors come from UKM Teater 28, University of Siliwangi. The following is a collage of the reading and dramatization of Puragabaya's poetry.

**Fig. 6.** Poetry Reading and Dramatization Performance

Ersya's appreciation as a poetry reader describes the story about the figure of Puragabaya with all his duties and responsibilities in carrying the burden of progressing a kingdom. The analogy of appreciation that is relevant to what Ersya describes is how we live the struggle of TNI soldiers who guard the border areas with all possible risks that will be accepted. That is how Ersya reads Puragabaya's poetry. This is also reflected in the minimalistic gesture that Ersya uses when reading poetry.

The dramatization scene of the poem shown by the director in this videography uses two events that became the basic idea: Events of Education and Training of Kanuragan of Puragabaya troops and Events of Puragabaya troops fighting against enemies or pirates. The event was then developed into several scenes for the needs of images in videography.

### 3.5    Taking Videos and Composition with the Musicalization of Poetry

After each of the above works of art has been created, the process of taking pictures on stage begins. Taking pictures is done separately by taking the full design form. The pictures were taken at the Indonesian Language Education Literature Laboratory, Siliwangi University.

After the shooting process is complete, Dani Ramadhan (concurrently as cameraman) performs the music and picture composition process. Image arrangement using the Adobe Premiere Pro 2021 application with the final video in Full HD format. The arrangement of the drawings is adjusted to the initial design which consists of;

a.    Before the entry of the poetry musical, an opening credit in the form of a title is displayed, followed by a painting process combined with a poetry reading. This scene is

limited to the completion of the poetry reading and ends with the results of *Puragabaya's* painting.

b. Dance scenes combined with poetry dramatization are shown from the opening to the end of the poetry musical. The selection of images used is adjusted to the visualization needs to represent the text's elements and the poem's musicalization.

c. At the end of the videography, the parties who took an active role in the preparation of the videography of the musicalization of *Puragabaya* poetry are shown.



**Fig. 7.** The Adobe Premiere Pro 2021 App For Musical Compositions and Videos

Broadly speaking, the concept of image arrangement in the videography of the musicalization of Puragabaya poetry is a video collage arranged in such a way as to represent the contents and values of the Puragabaya legend. By dichotomy, the time setting in videography is divided into the past and present backgrounds which are marked by the background color. The past is in gray color (scenes of dramatization of poetry) while the present is in color (scenes of painting, reading expressive poetry, and dancing).

## 4    Conclusion

Efforts to create multimodal texts for language teaching can be done in various ways and content. One of the contents that can be raised is regional oral literature as a form of the concrete revitalization of oral literature through a transfer process, both language transfer, genre transfer, art transfer, and media transfer. This is done so that students can come into direct contact with revitalization products by utilizing technology to strengthen traditional and modern values in language teaching. Art-based research is a research approach that can realize the above efforts, collaboratively with art actors. This is related to the position of art in ABR, one of which is considered a medium to represent research findings. This form of representation becomes a multimodal text in language teaching with educative and aesthetic values to open a wider interaction space. The implication of this research is the use of multimedia art as teaching material in the form of multimodal text in language teaching. Other researchers can follow the pattern of research that the author has done on oral literature in their respective regions.

## ACKNOWLEDGMENTS

## REFERENCES

1. Abidin, Y. (2015). *Pembelajaran Multiliterasi*. Bandung: Refika Aditama.
2. Amir, A. (2013). *Sastra Lisan Indonesia*. Yogyakarta: Penerbit Andi.
3. Bao, X. (2017). *Application of Multimodality to Teaching Reading. English Language and Literature Studies*. 7(3) 78.
4. Burnard, P., C. Holliday, S. Jasilek, and A. Nikolova. (2018). "Artists and Arts-Based Method Use in Higher Education: A Living Inquiry of an Academic Programme in a Faculty of Education." In Arts-based Methods and Organizational Learning, edited by T. Chemi and X. Du, Cham: Palgrave Macmillan. (291–325)
5. Burke, J. (2013). *The English Teacher's Companion. Fourth Edition*. Portsmouth: Heinemann.
6. Bird-David, N. (1999). "'Animism' Revisited: Personhood, Environment, and Relational Epistemology." Current Anthropology 40 (S1): S67–S91.
7. Cashman, K.V., dan Cronin, S.J. (2008). "Welcoming a monster to the world: Myths, oral tradition, and modern societal response to volcanic disasters". Journal of Volcanology and Geothermal Research 176 (2008) 407–418.
8. Damono, Sapardi Djoko. (2009). *Sastra Bandingan*. Jakarta: Editum.
9. Darma, B. (2011). "Penciptaan Naskah Drama Ambu Hawuk berdasarkan Tradisi Lisan dan Perpektif Jender". Jurnal Resital, Vol. 12, No. 1, Juni 2011.
10. Durachman, M. (2016). "Revitalisasi Cerita Si Kabayan." Prosiding Seminar Nasional dan Kongres ke-3 Ikatan Pengajar Bahasa Indonesia, Desember 2016.
11. Eisner, E. (1998). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. Upper Saddle River, NJ: Merrill.
12. Eisner, E. (2002). *The arts and the creation of mind*. New Haven, CT: Yale University Press.
13. Fathoni, A. (2005). *Antropologi Sosial Budaya*. Jakarta: Rineka Cipta.
14. Gergen, K. J., & Gergen, M. (2018). "The performative movement in social science." In P. Leavy (Ed.). Handbook of arts-based research (pp. 54–67). New York: Guilford Press.
15. Godoy, R., N. Brokaw, D. Wilkie, D. Colon, A. Palermo, S. Lye, and S. Wei. (1998). "Of Trade and Cognition: Markets and the Loss of Folk Knowledge among the Tawahka Indians of the Honduran Rain Forest." Journal of Anthropological Research 54: 219–233.
16. Greenwood, J. (2019). "Arts-Based Research." Oxford Research Encyclopedia of Education. 1-21.
17. Hadi, Y.S., (2017). *Koreografi Bentuk Teknik Isi*. Yogyakarta: Cipta Media.

18. Herdiansyah, H. (2010). *Metode Penelitian untuk Ilmu-ilmu Sosial*. Jakarta: Salemba Humanika.

19. Jagodzinski, J., and J. Wallin. (2013). *Arts-based Research: A Critique and a Proposal*. Rotterdam: Sense Publishing.

20. Jewitt, C. (2006). *Technology, Literacy, and Learning: A Multimodal Approach*. New York: Routledge.

21. Jewitt, C., et.al. (2016). *Introducing Multimodality*. London and New York: Routledge.

22. Jewitt, C. (2008). "Multimodality and Literacy in School Classrooms." Review of Research in Education. 32: 241 – 267.

23. Jones, K. (2006). "A biographic researcher in pursuit of an aesthetic: The use of arts-based (re)presentations in "performative" dissemination of life stories." Qualitative Sociology Review, 1(2).

24. Jones, K. (2010). What it is. What it isn't. Seminar Performative Social Science. Available at www.academia.edu/4769877/Performative_SocSci_What_it_is_What_it_isnt_Seminar_script.

25. Jones, K. (2013). Infusing biography with the personal: Writing Rufus Stone. Creative Approaches to Research, 6(2), 6–23.

26. Kamus Besar Bahasa Indonesia. (2013). Edisi ke-4. Jakarta: Depdikbud RI.

27. Knowles, J. G., and A. L. Cole. (2008). *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*. Thousand Oaks, CA: Sage Publications.

28. Kress, et.al. (2001). *Multimodal Teaching and Learning*. London and Newyork: Continuum.

29. Koentjaraningrat. (2002). *Pengantar Ilmu Antropologi*. Bandung: Rineka Cipta.

30. Leavy, P. (2015). *Method Meets Art. Second Edition*. New York: Guilford Press.

31. Leavy, P. (2017). *Research Design*. New York: Guilford Press.

32. Leavy, P. (2020). *Method Meets Art. Third Edition*. New York: Guilford Press.

33. Moreno, R., & Mayer, R. (2007). "Interactive Multimodal Learning Environments." Educational Psychology Review, 19, 309-326.

34. McDade, T.W., V. Reyes-Garcia, P. Blackinton, S. Tanner, T. Huanca, and W. R. Leonard. (2007). "Ethnobotanical Knowledge is Associated with Indices of Child Health in the Bolivian Amazon." Proceedings of the National Academy of Sciences of the United States of America 104 (15): 6134–6139.

35. Rao, K.K. (2016). "Cultural ecology in the erosion of local knowledge: folklore among KondaReddis of South India." Journal of Asian Anthropology. 1 – 14.

36. Reyes-García, V., V. Vadez, E. Byron, L. Apaza, W. R. Leonard, E. Pérez, and D. Wilkie. (2005). "Market Economy and the Loss of Folk Knowledge of Plant Uses Estimates from the Tsi-mane' of the Bolivian Amazon." Current Anthropology 46 (4): 651–656.

37. Reyes-García, V., V. Vadez, T. Huanca, W. R. Leonard, and T. McDade. (2007). "Economic Development and Local Ecological Knowledge: A Deadlock? Quantitative Research from a Native Amazonian Society." Human Ecology 35 (3): 371–377.

38. Riswandi, B., Ai Siti Nurjamilah, & Nanda Saputra. (2021). Transfer of Oral Literature: The Folk Story of Galunggung Tasikmalaya into Drama Text as a Culture Conservation Effort. Lakhomi Journal Scientific Journal of Culture, 2(2), 54-64.

39. Ross, N. (2002). "Lacandon Maya Intergenerational Change and the Erosion of Folk Biological Knowledge." In Ethnobiology and Biocultural Diversity, edited by J. R.

40. Rusyana, Y. (2006). "Peranan Tradisi Lisan Dalam Ketahanan Budaya." Makalah disampaikan dalam Festival dan Workshop Tradisi Lisan Nusantara. Jakarta: Direktori Jenderal Nilai Budaya, Seni dan Film Departemen Kebudayaan dan Pariwisata.

41. Santosa, P. (1993). *Ancangan Semiotika dan Pengkajian Susastra*. Bandung: Penerbit Angkasa.

42. Setiartin, T. (2018). "Intertextual Folklore in Animated Comics As a Learning Model of Appreciative Reading." KnE Social Sciences. 3. 619.
43. Sibarani, R. (2012). *Kearifan Lokal. Hakikat, Peran, dan Metode Tradisi Lisan*. Jakarta: Asosiasi Tradisi Lisan (ATL).
44. Suparli, L. (2010). *Gamelan pelog salendro: induk teori karawitan Sunda*. Bandung: Sunan Ambu Press.
45. Sumiyadi. (2016). "Revitalisasi Novel Burak Siluman karya Mohamad Ambri ke dalam Cerpen "Burak Siluman" karya Ajip Rosidi." Jurnal Litera, Vol. 15 No.2, Oktober 2016.
46. Sumiyadi. (2019). "Kajian Budaya dalam Perspektif Sastra Bandingan dan Kebermanfatannya Terhadap Pembelajaran Sastra Indonesia." Prosiding Sembasa (Seminar Bahasa dan Sastra Tiga Kementerian) 2019.
47. Spradley, J.P. (2007). *Metode Etnografi*. Yogyakarta: Tiara Wacana.
48. Van Leeuwen, T. (2005). *Introducing Social Semiotics*. London and New York: Routledge.