



Video as A Tool in Studying Literature: A Case Study of Learning Literature in Grade VII in Bantul Regency

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ABSTRACT

This research is based on community service conducted for seventh grade teachers in Kabupaten Bantul, DIY. Based on the the problem that the teachers face in teaching literature in Bahasa Indonesia class, teachers are trained how to take video by learning frame, shot and angle so that they can motivate students to not only like studying literature but also enjoy learning it. However, the teachers knowledge on the the video taking are not edequate. With the workshop entitled “Literary Appreciation and Teaching Material Development”, teachers are expected to know not only how to use video in literary appreciation but also how to make video to increase students’ motivation in learning literature. After the teachers are trained how to make video with the emphasis on frame, shot, and angle, the teachers practiced it in their classes by taking their students reciting poetry, pantun, or story narration. 30 videos were successfully made, 26 poetry reading video, 1 pantun video, 3 fantasy story reading. There were two frames chosen, vertical and horizontal. Compared to full shot, knee shot are chosen more often. Meanwhile, the most chosen angle is eye level. The selections of frame, shot, and angle produce a number of implications. The vertical frame was often disproporitione as it makes the upper part of the head too close to the frame border. Knee shot makes students’ expression more clear compard to full shot. Eye level induces the students’ gaze to focus on the camera in front of them, while low angle and high angle make the students’ gaze divided between downward, upward, of frontward. Other problem is that many teachers do not use tripod during the recording, resulting in unstable videos.

Keywords: frame; shot; angle; poetry; teaching material

1. INTRODUCTION

Teaching literature is always a problem faced by almost all teachers. Two inportant reasons found out are in the followings. First, there is no sufficient external motivation. It is due to the development of technology that students are usually offered by audiovisual object provided by their gadget. This makes reading, especially reading literature which are verbal language are their preferences. Therefore, they are reluctant to read. Second, the lack of passion for literature. This is seen from the choice of genre that they like. Whenever it comes to the legendary fantasy genre, they are eager to respond teachers’ questions. This choice shows that literature which is regarded as serious reading needs critical thinking but it is not the case with fantasy genre. They are not thinking but fantazising the story. This problem results in the choice of activity as the workshop suggests, using video as teaching material in order not only increase students’ motivation but also increase their capability in literary appreciation.

Literary appreciation is creation or rather learning to ccreate. Literary appreciation itself can be defined as the activityof studying literary works seriously until understanding, appreciation, critical thinking and good sensitivity towards literatry works grow. (S. Effendi).

Etimologically, appreciation comes from english word *appreciation*, which means appreciation, assessment, understanding, a for that comes from the work *verjato appreciate*, meaning to appreciate, assess, understand. In the context of creating, a teacher who teaches language and literature does not become a creator like a writer, but carries out creative activities, for example making reproduction of works in various forms. This reproduction is known as literary performance art, for example reading peotry, declamation, musicalizing poetry, or dramatization. In essence, changing literature which was originally a text is changed into a performance.

In the development of science and technology, forms of performance are no longer presented directly, but use various media. One of the most popular product is audio-visual. The choice of audio-visual media is considered more interesting because it is able to present a lot of variations. This is also associated with oral culture, which is present in the second form of orality (Ong: 1983) where the form of text is spoken in audio-visual form. However, in reality creating audio-visual learning media has challenges that are not easy. *First*, how to interpret the text and then teach the interpretation of the text to students, and *second*, how the interpretation is realized in an audio-visual form.

Although the use of audio-visual technology is not new, understanding the technology itself is not something that is popular. Almost every teacher has a mobile phone equipped with an audio-visual recording device, but the use of this technology tends to be slow and not accompanied by adequate knowledge and skills. In the world of films, this knowledge is known as cinematography. There are three important things in cinematography related to taking pictures, namely the selection of frame, shot and angle. These three things will affect the final result of quality of the audio visual product.

In fact, there are many abilities required or needed by Indonesian human resources for this purpose, all of which are included in three skills, namely learning skills, literacy skills, and life skills. From the Community Service (PkM) activities that have been carried out, the results can be seen through the video products that have been produced by the teachers. This video is a recording of poetry readings and fantasy stories which are the results of activities in the workshop. As in general, the process of making videographic works, such as films, advertisements, documentary videos, video clips, and others, cannot be separated from the use of cinematographic techniques, such as shot type or shot size, camera movement, and shot angle or image direction.

Cinematography itself comes from the word *cinematography*, which consists of two words cinema and graphy which come from Greek; *kinema* which means movement and *graphoo* which means writing (Geovani, 2013). Cinematography can be interpreted as writing with moving pictures or the craft of making moving pictures as stated by Peter Jarvis in his Teletalk dictionary. Cinematography techniques are the methods/methods used to take pictures so that it is easy for the audience to capture the meaning/messages that is conveyed through an image. Cinematographic elements are very influential in conveying messages to the audience. Cinematographic elements in the forms of shooting techniques are able to determine how a message contained in a scene reaches the audience, even if the scene does not have narration or dialogue. Baksin (2006) says there are five things that need to be considered in shooting techniques, namely camera angle, frame size, camera movement, object movement and composition. In making videos of literary performances (poetry or *pantun*/rhyme reading). These cinematographic elements also influence the performances. In order not to expand too much, this article limits the description to of using frame, shot and angle, where these three elements have the most influence in making poetry videos.

Frames can be divided into two, namely horizontal and vertical. In the frame it is also determined what is included and what is not included so as to produce a balanced composition. The composition in the frame is determined by three factors. First, headroom, namely the empty space above the head. The top of the head and the border of the frame must be set neither too high nor too low. Second, noseroom, namely the distance a person can see other objects, both to the left and to the right which means a person interacting with another person or object. Third, walking room, that is, a person running or walking always leaves space in front of in the direction of someone who is moving forward and empty space (Sari, 2020)

According to Pratista (2017), the *shot*, which is the dimension of the camera's distance to the object, is divided into seven types or shots, namely extreme *long shot*, *medium long shot*, *medium shot*, *medium close up*, *close up*, and *extreme close up*. Meanwhile, Sari (2020) states that there are at least nine types of shots. *First*, extreme close up, which is taking pictures that are very close and only show certain parts of the object's body. Its function is to detail an object. *Second*, big close up, namely taking pictures that only over the head to the chin of the object. Its function is to highlight the expression given by the object. *Third*, close up. The size of the close-up image is only from the head to the neck. Its function is to provide a clear picture of the object. *Fourth*, medium close up, namely images taken from the top of the head to the chest. Its function is to emphasize a person's profile so that the audience can see it clearly. *Fifth*, medium shot, namely taking a picture from the head to the waist so that it shows the object clearly. *Sixth*, knee shot, namely taking pictures from the head to the knees. Its function is almost the same as medium shot. *Seventh*, full shot, which is a full shot from head to toe showing the object and its environment. *Eighth*, long shot which is a wider shot than a full shot so that it can show the object and the background, *ninth*, extreme long shot, namely taking pictures that exceed long shots.

Angle or point of view is the perspective recorded by the camera. The camera angle is the viewer's point of view (Giovanni, 2013).. In this case, the camera's eye means the viewer's eye, the camera's point of view represents the viewer, and the placement of the camera determines the viewer's point of view and the area covered in one shot. Choosing the right angle will heighten the dramatic visualization for a story and conversely, taking it carelessly will damage and confuse the audience or obscure the meaning that the audience perceives. In cinematography, there are various shooting techniques that are taken based on the camera's point of view or angle. Camera angle is the position of the camera in capturing the angle of taking a picture, each angle has a certain meaning (Baksin, 2006). According to Pratista (2017) camera angles can be divided into three, namely high angle, straight-on angle, low angle, and these three angles are used according to the narrative context. 1) *Low angle*, is a camera spotlight technique that highlights objects in the frame that are above it, low angle can give the impression of an object looking more dominant, strong and powerful, 2) *High angle*, is a technique for taking pictures from above the object, which as long as the camera is positioned above the highlighted object, it is considered a high angle. High angle is a camera technique that highlights object in the frame that below it. Apart from that, this technique can also give impression that an object look weak, small and intimidated. 3) *Straight-on angle* or *eye level*, highlighting objects that are in the frame straight, therefore, this technique is an angle commonly used by filmmakers.

2. OBJECTIVES

For class VII Indonesian language teachers in Bantul Regency, the cinematography problem above is a part of the problems of creating literary teaching media in addition to other classic problem such as the lack of time allocated for studying literature which much less than Bahasan Indonesia. The policy of the Indonesia government, in this case the Ministry of Education, namely *Merdeka Belajar-Kampus Merdeka* which is accompanied by the termination of the National Examination system opens up wider opportunities for teacher creativity. This policy is basically to generate enthusiasm for learning in students (passion) and at the same time give students the ability to be ready to enter the job market which will change rapidly due to the development of disruptive cutting-edge technology. The concept of cutting-edge technology also provides an illustration that the above policy is also the government's anticipation to prepare Indonesian human resources who are ready to face and adapt to these developments. The concept of independent learning—Independent Campus is the right concept to achieve this goal. However, as class managers, both teachers and lecturers must also be free from the pressure of a rigid and bureaucratic learning structure or climate. Because, only with independence, both teachers, lecturers and students can know and develop themselves and their abilities in adapting to the times above.

3. METHOD

This research uses descriptive content analysis. The data for this research are videos made by the participants in a literature appreciation and teaching materials development workshop which was attended by 30 Indonesian language teachers at grade VII middle school level in Bantul Regency. The video created is a literary appreciation video in the form of reading poetry or narrative text by students. The average video length is 3 to 4 minutes. Data analysis is carried out by looking closely at each scene so that the frame, shot and angle used are known.

4. FINDINGS AND DISCUSSION

Of the 30 videos made by workshop participants, there were 26 poetries reading videos, 1 pantun video, 3 fantasy story reading videos and one class control video. Workshop participants are given the freedom to choose frames, shots and angles according to the subject being recorded. There two frames used by participants in taking videos, namely horizontally and vertically. Shots are also done in various ways. There are participants who use medium shots, known shots, and full shots. As for angle, in general participants use an eye level angle. The use of frames, shots, angles for workshop participants can be seen in the following charts.

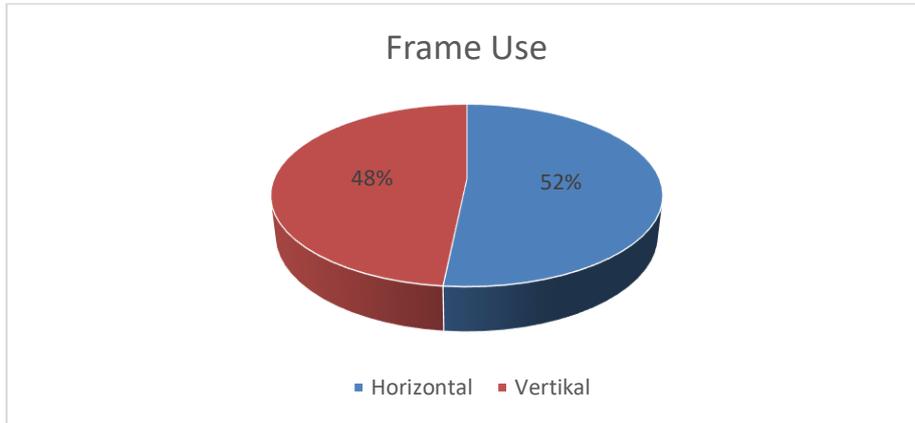


Figure. 1 Frame Use Chart
(Source: Research Data Analysis, 2022)

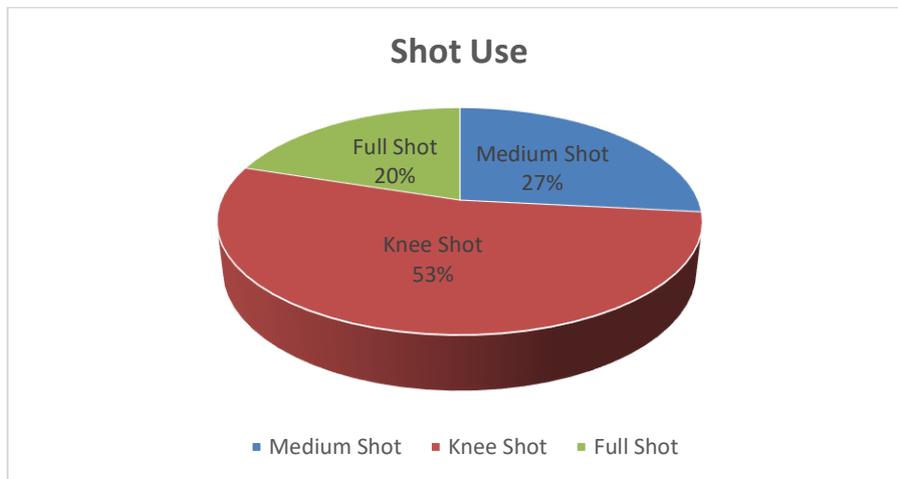


Figure.2 Shot Use Chart
(Source: Research Data Analysis, 2022)

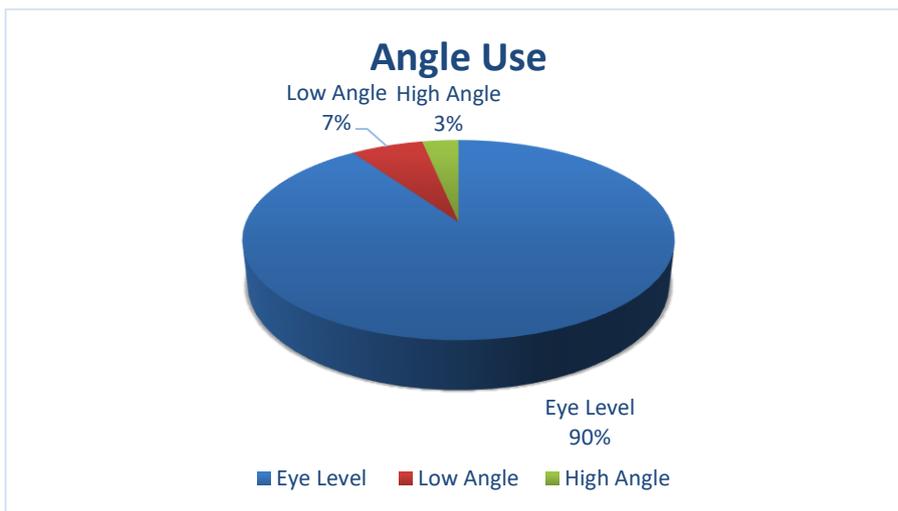


Figure.3 Angle Use Chart
(Source: Research Data Analysis, 2022)

4.1. Frame

There are two types of frames used by participants in taking video, namely video with horizontal frames and vertical frames. Videos with horizontal frames, among others, were made by Sudaluwan. Before showing a video of students reading poetry, he first shows several activities carried out by students when they are at the school gate and entering the classroom so that the video shown is not static. The poetry reading is carried out by a student who is right in middle of the frame. Faty Astuti also took videos with horizontal frames, who also recorded videos of poetry reading. The horizontal frame was chosen because the poetry reading was carried out by two students. However, the subject's position is not exactly in the center. Diah Mulyaningsih also did the same. The difference is, only one student reads poetry. Even though there is only one student, the subject is not right in the middle because to the student there is a bookcase.

Other videos using horizontal frames were made by Tri Suhardi, Sri Nasriah, Siti Ekasari, Raden Roro Suwasati, Wulan Rahmawati, Adhietya Arie, and Is Susilaningtyas. There is a tendency in the videos made shows unbalanced frame composition. The head of the student reading the poem coincides with the top frame and the side of the body. Apart from that, there are videos with slanted frames. The video with a horizontal frame made by Mairina Mislamatul Umaroh, Indri Astuti, Budi Sih Rumianti, Dzakirotun Nafisah, Rusmantara, and Fatimatuz Zahro, looks proportional. Neither the top nor the side frames coincide. Meanwhile, Yoli Ekawati did something different by making a video with a vertical frame. Only one student read poetry. However, the frame looks disproportionate. The head is very close to the top frame. Additionally, when the student's hand moves up of the side, it does not fit completely into the frame. The results of the video are different from those recorded by Wuri Sukma Jati. Even though it uses a vertical frame, the boundary between the head and the top frame does not coincide. Students who read poetry do not move their hands, but if this student moves his hands up or to the side, it is likely that part of his hand is also not included in the frame

In general, the tendency that appears in the videos recorded with vertical frame is an imbalance of left and right side space. Apart from that, the top (head) space is also very close to the top frame. This can be seen in the video made by Melinda Puspitasari, Dyah Sukrisetyani, Aitnal Ilma, Laras Rian Nurfahmi, Suprihatin, Kartika Fitri Kurnia, Budi Purnomo, Hermina Kurniatun, and Mudyastuti Wiraningrum.

However, there are several videos with vertical frames that appear proportional before taking videos of students reading poetry, Prabanayu Puspita Dewi first recorded the school environment where the students read their poetry. The school environment would be more appropriate if it was recorded using a horizontal frame, then moving to a vertical frame for the poetry reading. Prabanayu seem to pay attention to the frame composition so that the video he makes have proportional frames. This can also be seen in the video made by Ratna Jakti. Briefly, Ratna Jakti shows the school environment before the students read poetry. The frames in the video that Ratna made look proportional.

4.2. Shot

Most of the shots chosen by the participants were knee shots, namely shots taken from head to knee, this shot selection has implication for a certain distance that must be determined. If the distance is too close, it will allow frame imbalance to occur. On the other hand, if the distance is too far, it is possible that the student's voice cannot be heard if a loudspeaker is not used. The knee shot was chosen by Yuli Ekawati, Wuri Sukmajati, Tri Suhardi, Siti Ekasari, Raden Roro Suwasati, Mudyastuti, Wiraningrum, Melinda Puspitasari, Mairina Mislamatul Umaroh, Indri Astuti, Dyah Sukrisetyani Budi Sih Rumanti, Atina Ilma, Ratna, Laras Rian Nurfahmi, Rismantara, and Kartika. Several participants also chose medium shot and full shot.

Medium shots allow students reading poetry to look larger so that the emotions displayed can be seen more clearly. The audience will be better able to judge whether students who read poetry have a deep understanding or not of the poetry they read. However, choosing this medium shot often results in parts of the student's body, for example hands being moved to the side or up, out of the frame. This choice of medium shot was made by Sudaluwan, Fety Astuti, Dyah Mulyaningsih, Sri Nasriah, Wulan Rahmawati, Adhietya Ari, Budi Purnomo, Fatimatuz Zahro, and Hermina Kurniatun. If a medium shot allows the expression to be seen more clearly, the opposite is true with a full shot. A full shot, especially when the frame used is horizontal, will allow the environment where students read poetry to be seen more widely. Apart from that, full shot also allows the frame looks more proportional. However, the students' expressions in the full shot are not clearly visible. This, for example, can be seen in the video made by Prabanayu Puspita Dewi. A student read poetry in front of a gazebo. The student's body parts are fully visible from head to toe. Even though the frame is not perfect because the left side of the gazebo is slightly cut off, the right, left, top and

bottom sides of the frame look balanced. Another problem emerged in the video recording carried out by the participants was unstable or shaky images. This happened because a tripod or camera support was not used.

4.3. Angle

The selection of angles in the videos made by participants, for the most part, uses eye level. Eye level is normal viewpoint, which is adjusted to the height of the student reading the poetry so that the results obtained will be the same as what the student's eyes see. It is not surprising that this eye level is the most widely used among the 30 videos, only 3 participants used low angle, namely videos made by Wuri Sukma Jati, Indri Astuti, and Suprihatin.

In the video made by Wuri Sukma Jati, students look down to adjust the direction of the camera. This made the students who read the poem look down. The same thing can also be seen in the video made by Indri Astuti. Even though the student who reads the poem looks up and to the side, the student cannot avoid the position of the camera so he often looks down. This low angle makes the lower body look more dominant than the other parts. The video that Suprihatin made was not much different. Students concentrate on the camera which is placed at the bottom so that their view is downwards. Apart from that, the students' expressions cannot be seen clearly because the camera focuses on the lower part of the body.

Adhiteya tried experimenting with two angles. First, at the beginning of the video, namely the learning process with many students. Adhiteya uses a high angle so that the students' heads can be seen. However, students also cannot avoid camera so they often look upwards. When a student reads a narrative story, the angle chosen is eye level. Eye level prevents students from having their concentration stolen, either up or down. Nevertheless, his and the students' effort in participating in this video making shows their enthusiasm.

5. CONCLUSION

The frames, shots and angles used by the Literary Appreciation and Teaching Material Development workshop were quite diverse. The problem that arises in framing is the imbalance between the space above the head and the side space that coincides with the border of the frame. The choice of frame also influences the type of shot. In general, horizontal frames with knee shot are often chosen so that the audience can see quite clearly the students expressing when reading poetry. The eye level angle is more desirable because the student will focus on the camera in front of him or her compared to low angle or high angle that divided the student's focus during the reading. However, the increase of capability of the teachers in video taking cannot be seen as only the benefit for the teachers as material development increases but it will also result in increasing both students and teachers' motivation in learning literature.

6. COMPETING INTEREST STATEMENT

This article is free from any conflict of interest regarding the data collection, analysis, and the publication process itself. Either replicate or modify the previous sentence for this part.

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