A GENRE-BASED APPROACH IN TEACHING MULTIMODAL TEXTS

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Abstract: This research aims to investigate how the teaching and learning processes of English Education Program Students occur in creating multimodal texts using the Genre Based Approach teaching method. Participatory Case Study is employed as the research design, aiming to delve deeper into the phenomenon of teaching and learning processes within it. This study provides evidence that the analysis based on the Image Framework analysis (O'Halloran, 2008) in collaboration with the Transitivity System from Systemic Functional Linguistics (Emilia, 2014) enables students to comprehend multimodal texts, analyze them, and ultimately create their own multimodal texts using the genre of analytical exposition. This research found that the Genre-Based Approach (GBA) implemented in the Academic Reading and Writing course at a university in Garut has significantly improved students' ability to write analytical exposition texts incorporating multimodal pictures. Based on these findings, it is recommended that further research on the GBA approach be conducted using diverse samples. The GBA is a pedagogical approach that requires continuous development and in-depth research to ensure its effective implementation. Despite its widespread use, there are instances of misapplication, often leading to confusion with other teaching techniques.
Keywords: *multimodal text, genre based approach, image framework analysis, systemic functional*

INTRODUCTION
English has been recognized as the most important foreign language in Indonesia (Hamied, 2012; Hidayat et al., 2024; Nurjamin et al., 2023). English is an important subject in the national curriculum, since it is part of the junior and senior high school national test processes and college admission exams (Emilia et al., 2014; Romios et al., 2024). However, this is not matched by English language learning that is current with the times (Devi et al., 2015; Fatimah et al., 2019). Students are no longer content to memorize English vocabulary for reading and writing without being interested in the topics or discussions. Learning English in the twenty-first century has an inherent connection to multimedia and multimodality. Traditional teaching approaches have changed by integrating the interactive character of multimedia platforms as technology has advanced rapidly (Mandarani, 2024; Nugraha, 2023; Sugianto, 2023; Tan et al., 2023). Students nowadays have access to various resources, such as movies, audio recordings, interactive websites, and online language-learning platforms. These multimedia technologies not only improve the language learning experience but also accommodate various learning styles and preferences, allowing learners to interact with the various ways (Nurjamin et al., 2023; Nurviyani et al., 2020). Furthermore, using multimodal such as text, images, and audio provides a full knowledge of the language, allowing learners to simultaneously enhance their listening, speaking, reading, and writing abilities.

In the context of teaching English, multimodal texts impact student involvement because Multimodal texts combine words and images, attracting viewers' attention and conveying the information instantly (Hendrawaty et al., 2024). They are more effective in engaging students and are particularly beneficial for students who develop language and social abilities outside of school. Multimodal texts also support the development of new literacy competencies, such as creating short, purposeful, and engaging texts in different forms and media formats (Sutrisno, 2024). Additionally, research has shown that students produced longer texts for digital multimodal composing tasks, indicating significant gains in writing development over time for both types of tasks (Cope & Kalantzis, 2009; Davies et al., 2022; Lim, 2020). Understanding the impact of multimodal texts on student engagement is important for educators to effectively utilize them in the teaching process (Kaminski, 2019). The very limited usage of multimodal texts in Indonesian classrooms, particularly at the junior high and primary school levels, is a problem that must be addressed so that English reading courses are not always monotonous by simply giving texts.

The teaching model is closely linked to the school curriculum. The curriculum, as an educational administration device that serves as the foundation for the construction of school-based learning models, has a considerable impact on both teachers and students. *Kurikulum Merdeka*, Indonesia's current curriculum, stresses the use of a genre-based approach to English language teaching. This approach is one of the methods recommended for teaching English under *Kurikulum Merdeka*. It focuses on teaching English through different genres to improve students' language skills, particularly reading and writing. The genre-based approach is considered effective in enhancing students' writing performance and is a valuable tool for addressing the challenges faced in English language education (Putra et al., 2023; Ripalga & Fitrawati, 2023). The mastery of this approach is recommended for English teachers, as it is aligned with the principles of *Kurikulum Merdeka* and is projected to be applied in the coming years. Therefore, the relationship between *Kurikulum Merdeka* and the genre-based approach lies in the curriculum's endorsement of the approach as a means to improve English language teaching and learning (Hasibuan & Agustina, 2023; Hidayati & Rahmah, 2023).

Based on initial observations made from June 2022 to November 2022 at one of the campuses in Garut that offered the PLP (Pengenalan Lapangan Persekolahan) program, it was found that 82,5 % of the total students (86 students of English Education Department) who participated in the program only received the form of teaching lectures, discussions, and collaborative teaching and learning. This information was derived from the teaching approach that Garut students received from one of the educational universities in Garut. 17,5 % of these students have prior knowledge of Genre Based Approach, but their understanding of how it should be implemented from Genre Based Approach in the classroom is limited. Students have not been taught using GBA that stresses the importance of genre conventions in multimodal texts and the integration of visual and written elements in communication (Lv et al., 2024).

A preliminary observation was also conducted with teachers who have been teaching for more than five years and are currently pursuing PPG education at the Institut Pendidikan Indonesia (IPI) Garut. The preliminary observation was conducted in December 2023 with 30 in-service PPG teachers and found that they had no prior information about the Genre-Based Approach for teaching English and were also unaware of the existence of multimodal text learning media in teaching Genre-Based.

The genre-based approach in English language teaching has its roots in the systemic functional linguistics (SFL) framework, developed by Michael Halliday and his colleagues in the 1960s. The application of the genre-based approach to language teaching emerged in the 1980s and gained momentum in the 1990s (Emilia et al., 2014; Halliday & Matthiessen, 2013; Kartika-Ningsih & Gunawan, 2019; Suharyadi et al., 2021).

Implementing Genre-Based Approach (GBA) in teaching English, as *"Kurikulum Merdeka"* recommends, may greatly improve students' language abilities. GBA emphasizes the use of multimodal texts and systemic functional linguistics to educate a variety of writing genres, including academic, narrative, and advertising writings. Studies have demonstrated GBA to improve students' speech and writing abilities (Emilia, 2005; Fan, 2023; Herman et al., 2020; Liu & Chen, 2022; Syarifah & Gunawan, 2016). By integrating GBA into the English curriculum, teachers can help students analyze and produce writing works using systemic functional linguistics, improving their language proficiency.

This approach aligns with the government's recommendations and can be a valuable addition to the English teaching techniques employed under the "*Kurikulum Merdeka*" (Hidayati & Rahmah, 2023). Therefore, this study will focus on how GBA teaching can be incorporated into English reading instruction in English language teaching, which will use multimodal text learning media. The results of this instruction will be analyzed using Systemic Functional Linguistics to assess students' comprehension of the reading passages assigned to them.

Based on the preceding discussion, it can be concluded that teaching using the Genre-Based Approach (GBA) will have a significantly positive impact on students' ability to write multimodal texts, which aligns closely with the current Merdeka curriculum implemented by the government.

The concept of multimodality, which emphasizes the importance of connecting different modes of communication in teaching and learning, can be integrated with the genre-based approach to create a more effective and engaging learning environment. By incorporating multimodal pedagogy into the genre-based approach, students can engage in literacy practices that are meaningful to them and relevant to different learning contexts. This can help students develop their language and literacy skills more effectively by allowing them to connect different modes of communication, such as visual, auditory, and kinesthetic. This will enable them to produce meaning. Overall, the genre-based approach provides a powerful framework for language and literacy development that caters to diverse learners.

The Genre Based Approach is a teaching and learning strategy that focuses on the genres of the text. The method emphasizes accurate and systematic explanations of how language functions in social contexts (Emilia et al., 2014). A genre-based approach is a teaching method that focuses on different types of texts, or genres, as the basis for learning and development. Instead of focusing on individual skills like grammar or vocabulary in isolation, it emphasizes understanding each genre's specific features and conventions and using those to create and analyze texts effectively (Maolida & Salsabila, 2019; Rahayu & Ningsih, 2023; Suherdi, 2015).
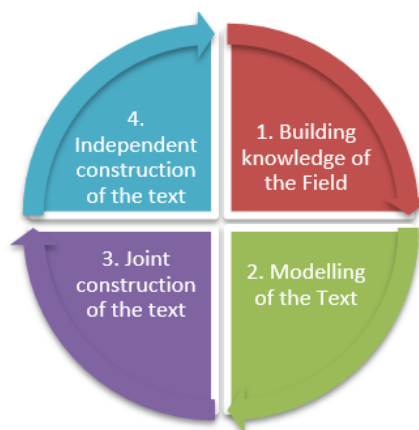

Figure 1. *Genre based approach stages (Derewianka, 2003; Emilia et al., 2014)*

Genre based approach has four stages (Derewianka, 2003; Emilia et al., 2014) as follows:

Building Knowledge of Field (BKoF) involves teaching students how to recognize the different types of texts that are used in a particular field, and how to produce those texts themselves. In this approach, students are taught the language features and structures that are typical of a particular genre, as well as the social and cultural context in which those texts are produced and interpreted. Learning through images, films, and simulations, for example. It tries to enhance student participation in the topic's discussion. Students will process current information about the issue in this way, making it easier for them to process input.

Modelling of the Text (MoT) involves providing students with examples of the types of texts that are commonly used in a particular field, and analyzing those texts to identify their key features and structures. Through this process, students are able to develop an understanding of the conventions and expectations of the genre, and learn how to produce their own texts that meet these expectations. Modelling of the Text is often done through a process of deconstruction, in which the text is broken down into its component parts and analyzed in detail. The modelling process may also involve joint construction, in which the teacher and students work together to produce a text that meets the requirements of the genre. This collaborative process allows students to see how the language features and structures they have learned can be applied in practice.

Joint Construction of the Text (JcoT) involves a collaborative process in which the teacher and students work together to produce a text that meets the requirements of a particular genre. During Joint Construction, students are actively

involved in the process of creating the text, with the teacher providing guidance and support as needed. This process allows students to see how the language features and structures they have learned can be applied in practice, and provides them with an opportunity to practice using these features in a meaningful context. Joint Construction is often done in small groups, with each group working on a different aspect of the text. For example, one group might focus on developing the introduction, while another group works on the body of the text. This allows students to work collaboratively, and ensures that everyone has a role to play in the creation of the final text.

Independent Construction of the Text (IcoT) is the final stage of the genre-based approach to teaching language. It involves having students work independently to produce a text that meets the requirements of a particular genre. During Independent Construction, students are expected to apply the knowledge and skills they have learned during the previous stages of the genre-based approach, including their understanding of the conventions and expectations of the genre, and their ability to use language features and structures in a meaningful way. Independent Construction is an important step in the learning process, as it allows students to demonstrate their mastery of the genre, and provides them with an opportunity to apply their knowledge in a real-world context. It also helps to develop their independence as writers, and encourages them to take ownership of their learning.

An integrated multimodal approach to TEFL based on a gender-based approach will improve students' critical thinking in reading, which will result in a better outcome in writing texts (Ajayi, 2012; Emilia et al., 2014; Emilia & Hamied, 2015; Kartika-Ningsih & Gunawan, 2019; Murtadho et al., 2024; Syarifah & Gunawan, 2016).

Such an approach will help students develop their own understanding of texts, practice their own writing style and build their confidence in writing. It will also provide students with a better understanding of gender-related topics and their impact on communication. This approach will also help create an inclusive environment in the classroom. Furthermore, it can encourage students to think more critically about the texts they read and communicate.

METHOD
This study used qualitative method. In the Qualitative method, the case study research design will be applied in collecting and analyzing data since (Dörnyei, 2007) it involved 57 students of 4th semester English Education Program from *Institut Pendidikan Indonesia Garut*. Participatory Case Study used to investigate the effect of teaching reading and writing techniques using Genre Based Approach in producing multimodal text with analytical Exposition Genre.
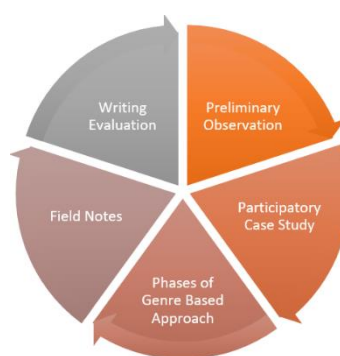

Figure 2. *Participatory case study (Dörnyei, 2007; Greenwood, DavyddJ; Whyte, William and Harkavy, 1986)*

RESULT AND DISCUSSION
After conducting research from February 21 to April 10, 2024, in the Academic Reading and Writing course, the stages provided were;

Preliminary observation
It's a crucial tool to examine real-world phenomena before embarking on a research study. In this instance, preliminary observation provided the stimulus for investigating multimodal text and the Genre-Based Approach (GBA). As initially mentioned, only 17.5% of the 86 English education students had any knowledge of GBA, and their understanding was limited to general concepts rather than the practical application of GBA phases in instruction. Additionally, preliminary observation involved 30 teachers with over five years of teaching experience in Garut. These teachers expressed challenges in fostering student-teacher engagement in the classroom and lacked prior exposure to GBA and multimodal text. The findings of this preliminary observation underscore the urgent need to introduce and delve into the GBA approach in classrooms and in the context of multimodal text production. The research employed.

A participatory case study
The Design where the researcher assumed the role of the instructor, specifically teaching multimodal

text creation through the Genre-Based Approach (GBA) framework. Here's how the process unfolded:
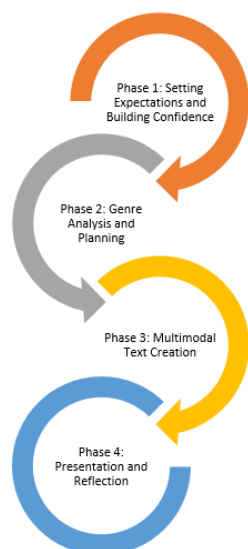

Figure 4. *Phases of genre based approach*
Before getting to the phases of Genre based Approach the students were set by four phases.

Setting expectations and building confidence (2 meetings, 21st&28th February 2024)
In this phase students were informed about the class activities, including necessary preparation throughout the course. This emphasis ensured students understood their learning goals. In this phase also, students participated in choosing the topic for their analytical exposition texts. To streamline the process, the teacher pre-selected relevant topics that students could choose from, fostering confidence with the subject matter and upcoming activities. After the students choose one of the topics given, they were then asked to write an independent analytical exposition text on any topic. This activity served to establish a baseline of their English writing skills.

The result from this, a significant number of students continue to write in a disorganized style and have a tendency to repeat nearly similar sentences. Moreover, a significant number of students encounter difficulties in generating ideas for constructing topic sentences, resulting in paragraphs that lack structure which then produce disengaged writings.

Genre analysis and planning (8 meetings, 7th until 28th March 2024)
The students were introduced the concept of GBA and its stages. Students collaboratively discussed the chosen analytical exposition genre, analyzing its typical structure, language features, and visuals used in real-world examples.
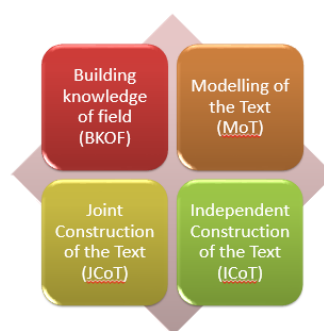

Figure 5. *Stages of GBA (Derewianka & Jones, 2012; Emilia, 2011; Gibbons, 2015)*

Genre Based Approach's first phase;
Building Knowledge of the Field (BKoF). The students' chosen topic was learning from television, thus we showed them multiple photos of people studying in front of the TV. After that, everyone in the class gave their thoughts on the pictures. A number of questions were put to them in order to get them thinking: First, what is the subject of the photo probably doing? Second, what show is he or she watching on TV? Third, what feelings are they probably going through? The students' native language, Indonesian, was given alongside English instructions to make sure they understood the materials and could participate in the activities, as English is being used as a foreign language. Students studying English as a second language often find that they need to resort to their original language when thinking of thoughts and phrases to express themselves. Therefore, it is the responsibility of the instructor to keep the class atmosphere positive and to push the students to show what they can do in English. Following the presentation of multimodal texts with images, the next stage of the learning process is to view a video titled "learning from TV." Students are asked to reflect on what they learned from the film after watching it closely by answering questions like: What insights did you obtain from the video?

Figure 6. *Picture for topic" learning from Television"*

Figure 7. *Screenshot from youtube video for topic "learning from television"*

Table 1. *Interview result*

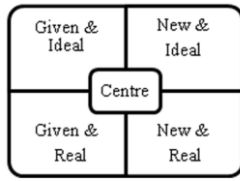| Questions (picture)	Answers	Key points
1. what is the subject of the photo probably doing?	The majority of students correctly identified the activity depicted in the image: two children working on their assignments. The female student is observing explanations on the TV screen, while the male student is focused on his work without looking at the TV.	Students demonstrated a strong understanding of the image's content and they accurately described the actions of both children and their respective approaches to their tasks. This indicates that students were able to effectively interpret the multimodal elements of the image, demonstrating their comprehension of the visual cues and their ability to draw inferences from the scene.
2. what show is he or she watching on TV?	The majority of students correctly identified the action of the female student in the image: she is watching an explanation on how to solve a math problem.	Students demonstrated a clear understanding of the female student's activity. They accurately described her purpose in watching the TV screen, connecting it to her math assignment. This indicates that students were able to effectively interpret the multimodal elements related to the female student, demonstrating their comprehension of the visual cues and their ability to draw inferences from her actions and the context of the image.
3. what feelings are they probably going through?	While most students accurately identified the overall actions of the children in the image, their responses to questions about their gestures and body positions revealed limitations in multimodal analysis.	The limited interpretation of the children's expressions by students can be attributed to their unfamiliarity with the Framework Analysis of Image (O'Halloran, 2008). This framework provides a structured approach to analyzing visual elements, including facial expressions, body language, and their interaction with the overall context.
4. What insights did you obtain from the video?	A majority of students expressed gaining significant insight from the video due to its extended duration (approximately 4-5 minutes) and the integration of animation with text.	This combination of visual and auditory elements enhanced comprehension: a. The synchronization of animation and text supported understanding by providing multiple representations of the information. b. The longer video length allowed for a more in-depth explanation of the concepts, fostering deeper comprehension. These factors contributed to a positive learning experience for the students.

In the Building Knowledge of the Field stage, by showing images and videos, it becomes apparent how students struggle to analyze the gestures and facial expressions of the characters depicted in the images. Additionally, in BKoF, it is evident that students have a strong grasp of the content and its explanations when the text and video are combined into an interactive animation.

At this phase, students also get study about the framework analysis of multimodal text from O'Halloran.

Table 2. *Framework analysis*

IMAGE		
Orienta	Contact:	Demanding: positive eye contact.

tion	Demanding or offering.	The gaze of participants is directly to the viewers. The image tries to engaged viewers.
		Offering: Negative eye contact. No gaze, when participants isn't directly to the viewers. The viewers are only observer.
	Affect: Degree of expressions, gestures, stances as well as emotional responses. Affect = Address (kress & leewen,2006) Address: - Presence of Gaze (Hight address) - Balance (Moderate address) - Absence (Low address)	1. Smiling. Asking viewers to enter the social relation 2. Cold Staring. Demanding readers to consider the participants as the inferior 3. Seductive pouting. Asking the viewers to desire the participants 4. Looking up leading. Demanding readers to have empathy 5. Finger pointed at viewer. Inviting viewers to come closer 6. Defensive Gesture. Asking readers/ audiences to be far (Kress & Leewen, 2006; Leewen & Jewit, 2001).
	Involvement: Inclusion and exclusion.	Inclusion is seen from the use of frontal angle. Exclusion is revealed by the use of oblique or looking back at viewers.
	Involvement: oblique (weak), balanced (moderate) and frontal (strong) (kress & leewen, 2006)	
	Angle in images divided into vertical and horizontal modes. (kress&leewen, 2006; Li and Jung, 2015; Hermawan&Sukiyadi, 2017)	Frontal vertical angle is when viewers are in the above position to the image, indicating that viewers are more powerful than the represented participants. Horizontal modes are depicted when the position of represented objects (images) and viewers (audience) is similar, showing that the social position between interaction is similar.
	Social distance: This category is identified through the choice of image shot.	*(see nested table below)*

FRAME SIZE	CHARACTERISTICS	SOCIAL RELATION
very close up	less than head and shoulders of subject	intimate
close shot	head and shoulders of subject	friendly or personal
medium close	cuts off subject approximately at waist	social or 'one of us'
medium shot	cuts off subject approximately at knee level	'familiar' social
medium	shows full figure	general
long		social
long shot	human figure fills half image height	public, largely impersonal
very long shot	and anything beyond (wider) than half height	little or no (wider) social connection

(Kress & Leeuwen, 1996)

Representation	1. covering process/ actions (what participants do), 2. the relation between/ among participants, and 3. circumstances/ the environment (see Gao, 2017).	The process itself is broken down into *narrative and* conceptual *process.* Narrative is usually represented by vector (a connector of participants) consists of five types (Kress & Leewen, 2006); action process, reactional process, mental process, conversion process, and geometrical symbolism.
	Representational structure	Narrative representation	Processes	-Action Reactional Speech & Mental Conversion Geometrical symbolism
			circumstance	-setting -Means -Accompaniment
		Conceptual Representation	Classificational processes	-Covert -Overt
			Analytical process	• Unstructured • Structured 1. Temporal 2. Exhausted and inclusive 3. Conjoined & compounded exhausted structures 4. Topopgraphical & topography 5. Dimensional & Quantitative topopgraphy 6. Spatio-temporal
			Symbolic processes	-attributive -suggestive

(adapted from Kress and Leewen, 2006)

Narrative is usually represented by vector (a connector of participants	1. action process in image is defined as the physical activities (see also Emilia, 2014; Gerot & Wignel, 1996). Therefore, the potential participants in this process are Actor (the doer of the action), goal (the recipient of the action), and range (Eggins, 2004).

) consists of five types (Kress & Leewen, 2006); action process, reactional process, mental process, conversion process, and geometrical symbolism.	The actor is visualized from which the vector arises, and goal is pictured at whom the vector is directed. Besides, the characterization of narratives is transactional and non-transactional process. Transactional process is classified when there are two participants in the image (actor and goal); meanwhile, non-transactional type is when there is only a single participant in that event (actor) and no goal, meaning that the activity is not addressed to anything/ anyone (Kress & Leeuwen, 2006). 2. Reactional process is like a part of mental process (see Emilia, 2014), referring to the activities as perceived by the participants. The process is identified when the vector is built by an eyeline (Kress & Leeuwen, 2006). Peculiarly, the possible participants are reacter/ senser, and phenomenon. Reacter refers to participant who does looking. In keeping with Kress & Leeuwen (2006), reactional process happens when the vector is formed by the direction of represented participants. The sample reactional process as depicted in the images covers the process of seeing, knowing, understanding, liking or disliking, and other mental processes. Similar to action process, this process could be either transactional or non-transactional. 3. Another type of narratives is speech/ verbal process. Similar to language, this process is something dealing with what is said by a particular participant (Eggins, 2004); such as, saying, answering, asking, praising, and others. Like transactional reaction, the verbal process makes a vector line between participants (sayer) and the speech as the content (see Kress & Leeuwen, 2006). This process is often found when an image is completed by dialogue, showing the communication among participants. 4.Next is conversion process. Kress & Leeuwen (2006) explain that this process is reflected through the representation of natural events; such as, graph, diagram, chart. More than that, this process also could be about the human interaction which is described as the natural process. Examples of this process are photosynthesis cycle and water cycle as described in chart/ diagrams. 5.Geometrical symbolism in narrative process refers to the use of geometric symbols, such as shapes, lines, and angles, to construct meaning and convey messages in a story. These symbols can be used to: • Depict spatial relationships: For example, vertical lines can be used to depict hierarchy or horizontal lines to depict balance. • Depict temporal relationships: For example, circles can be used to depict cycles or spiral lines to depict development. • Characterize: For example,	triangular shapes can be used to depict strong and stable characters, while circular shapes can be used to depict flexible and adaptable characters Examples: • In a story about a child climbing a mountain, vertical lines can be used to depict the height of the mountain and horizontal lines to depict the child's journey. • In a story about a dancer, circles can be used to depict the dancer's swirling movements. • In a story about a superhero, triangular shapes can be used to depict the superhero's strength and determination.
	Conceptual process is approximately positioned as existential and relational process in language (see Kress & Leewen, 2006). Basically, this part is divided into three kinds; classificational process, analytical process, and symbolic processes.	1.Classificational processes refer to types of classes (such as visually described; somebody is a bully). 2.Analytical process is closed to attributive process in which the participant is categorized as carrier and the part is called possessive attribute (see Kress & Leewen, 2006), involving unstructured, temporal, exhausted & inclusive, conjoined & compounded exhaustive structures, topographical and topological processes, dimensional and quantitative topography, and spatio-temporal. 3.Symbolic process is closed to attributive and suggestive. The attribute type is closely related to the existence of symbolic attributes on the participants; while, suggestive model is about the characterization through de-emphasizing of images in sense of mood and atmosphere (Kress & Leewen, 2006).
Presentation In language, presentation in images is about textual metafunction	This analysis deals with how ideas in images are formed and arranged through three big system; salience, information value, and framing.	in this study, the aspect of focused presentation is information value. Information value is directed to the arrangement/ compositional structure of ideas. This category is split into Given-New, Ideal-Real, and Centre (Kress & Leewen, 1996). Figure. The compositional structure (Kress & Leewen, 1996) First, Given-New. This form (left-right) is used to show the position of ideas. It is definitely presented that an element in the left side (Given) is what is already known by addressee, while what is in the right side (New) is the unpredictable/ new things (Eggins, 2004; Emilia, 2014; Kress & Leewen, 2006). Second, Ideal-Real. This form is selected when the delivery of message is seen from what is general, followed by details. Ideal is the capture of general information; while Real is what is the details of the information (Kress & Leewen, 2006).

The last one, centre. This type is chosen when the writer wants to highlight what is the most prominent element to discuss in the figure (Kress & Leewen, 2006).

Framework SFMDA form O'Halloran

After being introduced to and understanding O'Halloran's Framework Analysis of Multimodal, most students were able to grasp how to analyze facial expressions and body positions in human images. The O'Halloran framework is limited in its applicability to non-human images. It is primarily designed to analyze human gestures and positions, not objects or abstract representations.

Modelling of The Text (MoT)

In the modelling stage of the text analysis, students were introduced to various examples of analytical exposition texts focusing on the topic "learning from television." These examples were collected from the internet and included sources with diverse perspectives:

Example 1: The Limited Educational Value of Television (reference: Rideout, V. J., & Hamel, B. (2006). The media environment in the home: Relationships with children's age, race, socioeconomic status, television use, and behavior. Pediatrics, 118(2), 680-685. https://www.aap.org/en/patient-care/media-and-children/)

Example 2: Utilizing Educational Programming for Effective Learning (references: Fisch, S. M. (2005). Entertainment-education: A model for the media industry. Journal of Broadcasting & Electronic Media, 49(2), 201-224. https://www.researchgate.net/publication/297956012_Entertainment-Education_A_Communication_Strategy_for_Social_Change;

Singer, D. G., & Singer, J. L. (2007). Television and its effects on children's development.DevelopmentalPsychology, 43(1), 121-141. https://www.apa.org/monitor/2020/04/cover-kids-screens).

From these text examples, students are given explanations regarding the thesis - argument - reiteration parts, which are explained by providing examples where they collectively analyze which parts belong to the thesis - argument - reiteration. Once students understand the thesis - argument - reiteration components, they are then provided with explanations regarding the generic structure and language features that should be present in analytical exposition texts.

From the comprehension exercises on language features and generic structure, which involved fill-in-the-blank exercises and matching sentences and paragraphs with language features and generic structures for the analytical exposition text genre, the following results were obtained:
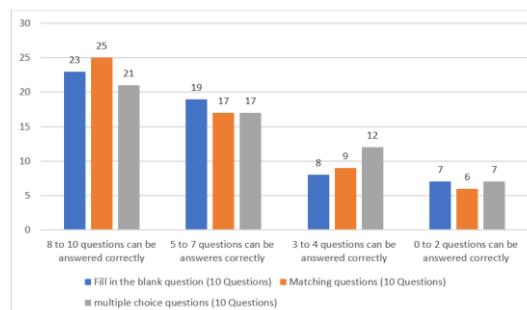

Figure 8. *Exercises result*

Based on the students' responses after the discussion on generic structure and language features, incorporating analytical exposition text examples, the following results were obtained:

23 students (40%) can answer 8 to 10 questions of the fill in the blank type correctly. 25 students (43%) can answer 8 to 10 questions of the matching type correctly. 21 students (36%) can answer 8 to 10 multiple-choice questions correctly.

19 students (34%) can answer 5 to 7 questions of the fill in the blank type correctly. 17 students (30%) can answer 5 to 7 questions of the matching type correctly. 17 students (30%) can answer 5 to 7 multiple-choice questions correctly.

8 students (14%) can answer 3 to 4 questions of the fill in the blank type correctly. 9 students (16%) can answer 3 to 4 questions of the matching type correctly. 12 students (22%) can answer 3 to 4 multiple-choice questions correctly.

7 students (12%) can answer 0 to 2 questions of the fill in the blank type correctly. 6 students (11%) can answer 0 to 2 questions of the matching type correctly. 7 students (12%) can answer 0 to 2 multiple-choice questions correctly.

Overall, it appears that students performed well on matching questions, with the highest percentage (43%) answering 8-10 questions correctly. Performance on fill-in-the-blank and multiple-choice questions was similar, with around 40% of students answering 8-10 questions correctly in each category.

Still in the same phase but different meetings, students get introduced to framework of transitivity that belongs to systemic functional linguistics. Transitivity system to do with the "content" that is expressed in language: all the doing, sensing, being, saying activities that

happen in the world (Emilia, 2005). Six different types of process in English: material, mental, verbal, relational, behavioral, and existential. For each process Halliday (1994: p. 107) suggests three components: Process, participants and circumstances.

In this phase, after the students have been introduced to and explained the transitivity framework from Prof. Emi Emilia's book "Introducing Functional Grammar," they try to analyze examples of analytical exposition text that have been provided.

Out of the 57 students enrolled in the academic reading and writing course, 32 were able to grasp the concept of the transitivity system based on the analysis of sentences from sample analytical exposition texts. Of the 10 sentences they were tasked with analyzing, they correctly analyzed 8 sentences and successfully identified the transitivity system. Meanwhile, 15 students could only analyze 5 sentences out of 10, and 10 students could only analyze 3 sentences correctly. The results can be visualized in the graph below.
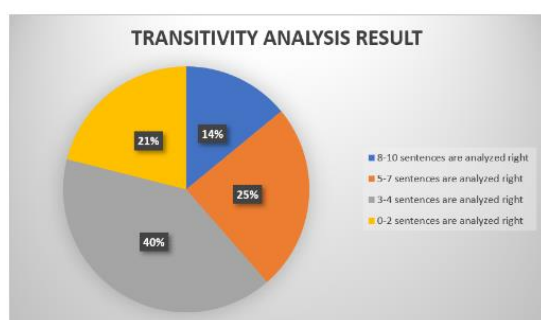

Figure 9. *Transitivity analysis result*

As can be seen from the diagram above: 8 students (14%) were able to correctly analyze 8-10 sentences using the transitivity system framework. 14 students (25%) were able to correctly analyze 5-7 sentences. 23 students (40%) were able to correctly analyze 3-4 sentences. 12 students (21%) were only able to correctly analyze 0-2 sentences.

Overall, student performance on analyzing sentences using the transitivity system framework varied. While a small group (14%) excelled, a larger group (21%) needs improvement.

Through the "Modelling of the Text" process, students can grasp the construction of sentences and the combination of sentences into paragraphs, which are then further combined into texts for the analytical exposition genre. This can be observed in the Q&A sessions conducted at the end of each lecture.

Joint Construction of The Text (JCoT)

During the joint construction phase of the text, students collaborated on the information they had gathered on the topic of learning from TV. They were divided into 5 groups of 10-12 students each. In these groups, they were tasked with creating an outline, structuring arguments, and implementing language features and generic structure for analytical exposition text based on the videos and images provided as brainstorming ideas.

There were some steps that conducted by these students in the class:

In this JCOT activity, students first gained an understanding of the information from the provided images and videos based on the topic of learning from TV.

They were then given 10-15 minutes to brainstorm ideas for creating main points to serve as the basis for an outline.

Once they had the main points, they created an outline for 30-45 minutes, including a topic sentence for each outline they obtained.

In the next meeting, each group was instructed to distribute the outline and topic sentence to the thesis, argumentation, and reiteration sections.

After the distribution, the next task for the students was to find images that were relevant and appropriate to the points and explanations of each thesis, argumentation, and reiteration section.

All of this was done in 2-3 meetings.

And in the final meeting, these students were asked to write an analytical exposition text together with their respective group members.

This JCOT activity promotes teamwork and facilitates the writing process by breaking it down into smaller, collaborative tasks.

During the JCOT stage, 57 students were divided into 5 groups and produced analytical exposition texts. These texts were analyzed based on the following criteria: Generic structure and language features. Four groups achieved an 'excellent' rating with a total score of 35 out of 40. The majority of these points were earned Clear and well-defined thesis statement and Logical organization with distinct introduction, body paragraphs, and conclusion, both of which received a score of 5. The remaining high scores were attributed to the evidence, which was highly relevant to everyday life and closely aligned with the topic 'learning from digital media'.

Table 3. *JCOT stage*

Criteria	Excellent (4 points)	Good (3 points)	Fair (2 points)	Poor (1 point)
Generic Structure	1. Clear and well-defined thesis statement 2. Logical organization with distinct introduction, body paragraphs, and conclusion 3. Transitions effectively connect ideas	1. Thesis statement is present but may need improvement in clarity 2. Organization is mostly logical but may lack flow in some parts 3. Transitions are used but could be more varied or specific	1. Thesis statement is unclear or missing 2. Organization is weak with unclear transitions 3. Limited use of transitions	1. Text lacks a clear structure or thesis statement
Language Features	1. Primarily uses simple present tense 2. Uses modal verbs strategically 3. Abundant and varied connectives to show relationships between ideas 4. Formal language with minimal informality 5. Technical vocabulary used appropriately	1. Mostly uses simple present tense but may have some inconsistencies 2. Uses some modal verbs but could be more varied 3. Uses connectives but may lack variety or specificity 4. Mostly formal but may have some informality 5. Some technical vocabulary used but may be inaccurate or misused	1. Tense usage is inconsistent 2. Limited use of modal verbs 3. Few connectives or generic ones used 4. Informal language is prominent 5. Limited or no technical vocabulary	1. Text uses incorrect tenses and lacks formality

Rubric of writing

Table 4. *Result of 4 groups with high scores in JCot Phase*

Group	Please upload a clear photo or scan of your analytical exposition text here. Please ensure the image is clear and easy to read. the topic is "learning English with technology"	Clear and well-defined thesis statement	Logical organization with distinct introduction, body paragraphs, and conclusion	Transitions effectively connect ideas	Primarily uses simple present tense	Uses modal verbs strategically	Abundant and varied connectives to show relationships between ideas	Formal language with minimal informality	Technical vocabulary used appropriately	Total Score	
1	https://bit.ly/4eETIj9	5	5	4	4	4	4	5	4	35	Excellent`
2	https://bit.ly/3BoowGB	5	5	4	4	5	4	5	4	36	Excellent
3	https://bit.ly/3TKJNAx	5	5	4	4	4	4	5	4	35	Excellent
4	https://bit.ly/3N643bW	5	5	4	4	4	4	5	4	35	Excellent

Independent construction of the text

In the Independent Construction of the Text activity phase, students are instructed to carry out the following steps:

Students gather information relevant to analytical exposition texts on their own. This may involve watching educational programs, reading articles, or reviewing notes from the JCOT activity.

Students independently choose a topic suitable for an analytical exposition text based on their interests or what they learned during JCOT.

Students conduct research on their chosen topic. This may involve searching for scholarly articles, reliable websites, or other relevant sources.

Students independently organize the information they gather through various methods like creating mind maps, outlining key points, or summarizing findings.

Students write a draft of their analytical exposition text independently. They should follow the learned structure from JCOT and incorporate language features while presenting their analysis of the chosen topic.

Students review their own work independently, checking for clarity, coherence, grammar, and adherence to the analytical exposition text format. They revise their drafts accordingly.

While optional, students can exchange their drafts with peers for feedback. This allows for constructive criticism and additional suggestions for improvement.

The combination of GBA phases activities has the potential to be an effective approach for developing students' skills in producing multimodal text with the analytical exposition genre. GBA provides a structured framework for collaboration and scaffolding and also promotes independent learning and application of knowledge. This approach could lead to improved understanding of the genre's structure and language features, enhanced analytical writing skills, and potentially stronger multimodal elements integrated into the text.

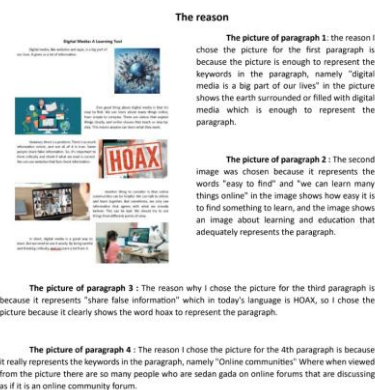Figure 10. *The example of multimodal analytical exposition text*

Figure 11. *One of the result of student's interpretation relate with how they give multimodal in text*

CONCLUSION

Genre-Based Approach (GBA) Shows Promise for Multimodal Analytical Exposition Texts. This research investigated the effectiveness of using a Genre-Based Approach (GBA) to teach students how to create multimodal analytical exposition texts. The study involved students in a participatory case study where they learned about the genre and its features through various activities aligned with the GBA framework.

Students initially lacked knowledge of GBA and struggled with aspects like topic sentence generation and text organization.

By analyzing multimodal examples and deconstructing analytical exposition texts, students improved their understanding of the genre's structure and language features.

The combination of Joint Construction of Text (JCOT) and Independent Construction of the Text (ICOT) activities fostered collaboration, independent learning, and application of knowledge.

Overall, the GBA approach shows promise for developing students' skills in producing analytical exposition texts that incorporate multimodal elements.

The study focused on a specific group of students and a limited timeframe. The effectiveness of GBA for multimodal texts needs further evaluation with larger and more diverse student populations.

The suggestion for the future researches: Investigate the long-term impact of GBA on student learning and multimodal text production. Explore how to adapt the GBA framework for different multimodal text genres. This research suggests that GBA can be a valuable tool for educators aiming to improve student proficiency in creating analytical exposition texts with multimodal elements. However, further research is needed to solidify its effectiveness and explore its broader applicability.

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