

A MULTIMODAL DISCOURSE OF PROMOTIONAL VIDEO WONDERFUL INDONESIA

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ABSTRACT

This study aimed to explore the ideational and representational meaning of a promotional video Wonderful Indonesia. By applying the Systemic Functional Linguistics and Visual Grammar framework, this study views how the verbal and visual modes construe the meaning in the video. It is concluded that verbal mode contributes to building ideational meaning that intended to promote tourism as well as to persuade the tourists to visit Indonesia. Besides, the visual modes successfully depict both conceptual and narrative representation that are the hospitality of local people, the diversity of culture, the beauty of nature, and the modernity of Indonesia. At the end of the discussion, this study shows how to implement the dynamic modes in the context of English language teaching that will be beneficial for teaching ESP and vocational school.

Keywords: Multimodal discourse analysis, ideational meaning, representational meaning, promotional video

ABSTRAK

Penelitian ini bertujuan untuk mengeksplorasi makna ideasional dan representasional dari video promosi Wonderful Indonesia. Dengan menerapkan Linguistik Fungsional Sistem dan bingkai Tata Bahasa Visual, penelitian ini melihat bagaimana mode verbal dan visual menafsirkan makna dalam video. Dapat disimpulkan bahwa mode verbal berkontribusi untuk membangun makna ideasional yang dimaksudkan untuk mempromosikan pariwisata serta membujuk para wisatawan untuk mengunjungi Indonesia. Selain itu, mode visual berhasil menggambarkan representasi konseptual dan naratif yang ramah masyarakat setempat, keanekaragaman budaya, keindahan alam, dan modernitas Indonesia. Pada akhir diskusi, penelitian ini menunjukkan bagaimana menerapkan mode dinamis dalam konteks pengajaran bahasa Inggris yang akan bermanfaat untuk pengajaran ESP dan sekolah kejuruan.

Kata kunci: Analisis wacana multimodal, makna ideasional, makna representasional, video promosi

INTRODUCTION

The rapid development of technology has changed the way information and communication spread. This phenomenon compelled the Ministry of Tourism of Indonesia to maximize using video as one of the interactive tools to promote the tourism sector. The video is believed as more attractive compared to conventional

promotional tools such as pamphlets, posters, brochures, and so on. Moreover, the ability to combine verbal elements, sounds, and image made it the most attractive tool to present the content.

Promotional videos have been employed by the Ministry of Tourism of Indonesia several years ago. With the slogan “Wonderful Indonesia”, these videos, since January 2011, have been an effective tool of the international marketing campaign to promote tourism. One of the promotional video entitled “The Journey to a Wonderful World” has successfully attracted the public’s attention. The video won two awards in the event of the United Nations World Tourism Organization (UNWTO) 2017. In addition, Indonesia won the best tourism category in the East Asia and Pacific region, and the People Choice Award (<https://travel.kompas.com> December 2018). The beauty of nature, culture, and modernity of Indonesia are well-displayed through the combination of multimodality of the source in the video.

Multimodal discourse analysis is a new rapidly developing research field. It has been developed in the early 1990s. Moreover, it widely applied in the various field of study from literature, art, classroom teaching, and so on. The term multimodality views communication and representation as more than language. It places more attention on other modes of communication such as the visual mode of images, gesture, gaze, posture, color, typography, or composition (Kress & Leeuwen, 2006). Kress and Leeuwen propose visual grammar that is a framework to analyze visual modes. In visual grammar, the three metafunctions are renamed as representational, interactive, and compositional. This social semiotic approach to the analysis of images is grounded in Halliday’s approach to language as a social semiotic. In this approach, language is not seen from the ideational meaning which is the concept of the situation, process, or states of affairs, but it is seen as being one of the semiotic frameworks that represent a culture. It is understood by reference to its place in the social procedures and displayed as a resource for creating the meaning and is organized in response to the three metafunctions it serves in the society (Halliday 1978; cited in Djonov and Zhao 2014 in Brad 2015). These metafunctions are the ideational, interpersonal, and textual function (Halliday, 2004).

Many scholars have been interested to conduct the research on multimodal analysis. Their research mainly focused on analyzing multimodality in advertisement (Hu & Luo, 2016; Sari, 2017), interpersonal meaning of TV advertisement (Li, 2016), ideational meaning of spoken discourse (Anggraeni, 2017), ideational intersemiotic relation in magazine’s cover (Nurjannah, 2018), online promotional branding (Kristina, 2018), movie (Bo, 2018), and video (Yao & Zhuo, 2018). Although the exploration in multimodal discourse has been widely employed, the exploration of research in dynamic mode (video) is still in the early stage. Surely, there is still a need to explore in deep about the multimodality in dynamic mode.

This study aims to investigate the multimodality modes in the official version of the promotional video “Wonderful Indonesia” of 2017. The video becomes interesting to be investigated since it successfully attracted the public’s attention as well as promoted Indonesia’s tourism. Specifically, this study will explore what the

ideational meaning in linguistics modes as well as the representational meaning in visual modes constructed from the video. In the last discussion of the research, there are some additions about how to implement the result of the study in the language teaching process, especially in tourism vocational high school context.

LITERATURE REVIEW

Multimodality refers to a combination of writing, speaking, visualization, sound, music, and many others for communication purposes (Ventola, et.al in Kristina, 2018). Multimodal discourse approach views that different modes are combined together to construct meaning in a multimodal text. Using single theory to analyze multimodal discourse, of course, is inadequate. The combination of two or more theories is needed to reach a deeper understanding of meaning.

This study is grounded by Halliday's Systemic Functional Linguistics theory that it is specifically focused on the ideational meaning. As stated by Kress and Leeuwen (2006), in using Halliday's terms, every social semiotic fulfills both an ideational function, a function of representing the world around and inside us and an interpersonal function, a function of enacting social interactions as social relations. Moreover, all message entities (texts) also attempt to present a coherent 'world of the text', what Halliday calls the as a textual function – a world in which all the elements of the text cohere internally, and which itself coheres with its relevant environment.

Kress and Leeuwen (2006) propose a social semiotic approach to analyzing visual grammar based on Halliday's theory. In Kress and Leeuwen approach, the three metafunctions adapted and renamed as representational, interactive, and compositional. The experiential (representational) metafunction concerns with the representation of interactions and conceptual relations between the people, places, and things depicted in images (p. 114). Meanwhile, the interpersonal metafunction in their approach deals with the social relations between the producer, the viewer and the object represented. In addition, the compositional refers to the ways elements in a visual or text are arranged to give a sense of structural coherence (Royce, 1999).

Ideational Meaning

According to Eggins (2004), the ideational meaning is meanings about how we represent our experience. For Gerot and Wignell (1994), the ideational meaning is meanings about phenomena about things (living and nonliving, abstract, and concrete). Meanwhile, according to Halliday and Matthiessen (2004), the ideational meaning is language as reflection, language provides a theory of human experience. It is the way the truth is represented for and the linguistics sources for understanding our experience of the world around us, concerning what is happening, who is engaged in the goings-on, and when, where, and how the goings-on are going on.

The ideational meaning allows us to express patterns of experience as well as to conceptualize the situation, process, or states of affairs. The pattern of ideational

meanings is realized by the transitivity system. Eggins (2004) as cited in Anggraeni (2017) views that the forming elements of transitivity system are the participant, process, and circumstance configuration which represent the real-life experiences who is doing what, to whom, when, where, why and how.

The Framework of Transitivity System

Transitivity system is the overall grammatical resources for construing goings on (Martin, Mattiessen, Painter, 1997: 100). According to Suzanne (1994: 229), in analyzing the transitivity system, it is concerned with describing three aspects of the clause:

a. Participants

It is realized in the nominal group of the clauses. It is the doer of the action. Participants can also be defined as the people, ideas, or things that participate in the processes. The participants carry out the processes under circumstances. The participants are realized by the nominal groups. According to Gerrot and Wignell in Anggraeni (2017), There are twenty types of participants in realizing the ideational meanings; Actor, Goal, Initiator, Beneficiary, Range (material process), Behaver, Range (behavioral process), Sensor, Phenomenon, Inducer, Sayer, Verbiage, Target, Token, Value, Assigner, Carrier, Attribute, Attributor, and Existent.

b. Process

In the transitivity system, processes are central. Meanwhile, the participants and circumstances are incumbent upon the processes. The process is realized in the verbal group of the clauses. It includes the physical activities, mental and verbal activities, state of being and having been referred to as processes. Processes are realized by the verbal group of the clause (Gerrot & Wignell in Anggraeni (2017). There are six different types of processes identified by Halliday (1985). The types of processes are material, behavioral, mental, verbal, relational, and existential.

c. Circumstances

Circumstantial meanings are expressed through adverbial groups or prepositional phrases. Circumstances are the conditions in which processes are occurring. Circumstances also answer such as when, where, why, how, how many and as what. Circumstantial elements are represented by the prepositional phrases or adverbial groups. The types of circumstance are time, place, manner, cause, accompaniment, matter, and role (Gerrot & Wignell in Anggraeni, 2017).

Representational Meaning

According to Kress and Leeuwen (2006), representational meaning refers to how semiotic systems represent the objects and relations between them outside the representational system or in the context of a culture. Moreover, they state that any semiotic mode has to be able to represent aspects of the world as it is experienced by

humans. In other words, it has to be able to represent objects and their relationships in a world outside the representational system.

Representational meaning can be classified into two categories: conceptual representation and narrative representation.

a. Conceptual representation

In conceptual visuals, Kress and Leeuwen (2006) mentioned that conceptual representation is a non-narrative process involving representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning. Compared with narrative representation, conceptual representation has no vector and also has three structures involved. Conceptual processes include *classificational*, *analytical* and *symbolic processes*.

1. Classificational process

The classificational processes relate participants to each other in term of a 'kind of' relation, a taxonomy: at least one set of participants will play the role of Subordinates with respect to at least one other participant, the Superordinate" (Kress & Leeuwen, 2006: 79).

2. Analytical process

According to Yang et al. (2014), the analytical processes connect the participants in terms of a part-whole structure. Two participants involved in these processes are respectively one Carrier (the whole) and any number of Possessive Attributes (the parts).

3. Symbolic process

The symbolic process focuses on what the participant means or is. If two participants are included in this structure, the Carrier achieves its meaning or fulfills its identity in this process while the Symbolic Attribute represents the meaning or identity itself. This type of structure is called a symbolic attributive. If only one participant exists in this structure, it is the Carrier. This kind of process is named Symbolic Suggestive (Yang et al., 2014).

b. Narrative representation

The narrative representation occurred when participants are connected by a vector, they are represented as doing something to or for each other. Those kinds of vectorial patterns focus on illustrating unfolding actions and events, processes of change, transitory spatial arrangements. Vector, as the distinctive feature of narrative processes, is usually realized by elements appearing in pictures that form "an oblique line, often a quite strong, diagonal line"(Kress & Leeuwen, 2006: 59).

Based on the kinds of vectors and the number and the kind of participants included in visual images, different kinds of narrative processes could be distinguished. Narrative processes can be distinguished into action processes, reactional processes, speech process, and mental process, conversion processes based on the types of vector and participants involved; the circumstances are categorized into the setting, means, and accompaniment; conceptual processes

include classificational, analytical and symbolic processes (Kress & Leeuwen, 2006).

1. Action process

In the narrative process, one participant from which vector departs is named "Actor". If visual images only include one participant, it is usually an Actor. The process is non-transactional in which action has no Goal and "is not 'done to' or 'aimed at' anyone or anything" (Kress & Leeuwen, 2006: 63). However, the transactional structure consists of both Actor and Goal. The goal is "the participant at whom or which the vector is directed" (Kress & Leeuwen, 2006: 64).

2. Reactional processes

The process is reactional in which "the vector is formed by an eye line, by the direction of the glance of one or more of the represented participants" (Kress & Leeuwen, 2006: 67). It contains two components: Reactor and Phenomenon. The Reactor is one who conducts the looking behavior. It could be a human or a human-like animal. The Phenomenon is "the participant at whom or which the reactor is looking" (Kress & Leeuwen, 2006: 67).

3. Speech processes and mental processes

A special vector appears in comic strips, quotes in school textbooks, on the screens of automatic bank tellers, etc. "The oblique protrusions of the thought balloons and dialogue balloons that connect drawings of speakers or thinkers to their speech or thought" (Kress & Leeuwen, 2006: 68).

The purpose of this research is to investigate what are the ideational meaning as well as the visual meaning constructed from the video. The framework that is employed to analyze ideational meaning is based on Halliday's SFL theory (2004). Meanwhile, the visual aspect will be analyzed based on Kress and Leeuwen's Visual Grammar theory. Specifically, this study only focuses on the representational meaning of visual resources in the video.

Previous Studies

Many scholars have conducted research in multimodal discourse analysis. Yao and Zhuo (2018) investigated how the ideational, the interpersonal and the textual meanings are construed by each of the multimodality modes and how they interact with each other to create multiplying meaning. By working the theory Visual Grammar (Kress & Leeuwen, 2006), Zhang's (2009), and Royce's (1999) framework of intersemiotic complementarity, they examine how the visual, audio and verbal modes construe meanings and how they work together to create synergy in the promotional video of Hangzhou. The result of their study shows that the spread of various modes in this dynamic discourse contributes to constructing city images that are glorious in history, unique in culture, beautiful in landscapes, innovative in spirits, vital in city life, and beautiful in people's heart. The video also proves to be effective

in engaging and aligning the viewers, thus functioning as a vital tool to market the city.

Using the framework of Zhang's theory (2009) namely the theoretical framework of multimodal discourse analysis, Bo (2018) analyzed some shots in the movie *Argo* from the perspective of the context of culture, the context of situation and the meaning of the image. He applied Zhang's theory which includes five levels: culture, context, meaning, form, and media. He mainly focuses analyze from the perspective of the context of culture, the context of the situation and meaning of the image. The results showed the clip constructs multimodal discourse through specific context (namely context of culture and context of situation), language, image, and consequently, advocates western mainstream ideology successfully.

Another researcher, Li (2016), studied the interpersonal meaning in the of TV advertisements with the hilltop of *Coca Cola* jingle. She applied both multimodal theory and systemic functional linguistics with the aim to see how various semiotics or modes such as speech, color, movement, image, and sound work together to create and enhance the interpersonal meaning. She found that the concomitant multiple semiotic modes in the dynamic unfolding of the digitalized text are co-working to generate and communicate the interpersonal meaning that is enacted between the depicted participants and the viewer or audience.

In the real spoken discourse context, Anggraeni (2017) studied an ideational meaning in students' self-introduction. By applying Halliday's framework of systemic functional linguistics, she studied twenty participants in realizing the ideational meanings. She found that participant of *Senser*, the process of relational, and circumstance of place and cause are dominantly realized in students' self-introduction. The realization of ideational meaning helps the students to realize the importance of ideational meaning in their self-introduction.

Compared to the previous studies, this study differs in term of exploring the ideational meaning of linguistics mode and representational meaning of visual modes in the promotional video *Wonderful Indonesia*. Another part that makes this research different is the implication of the result of the study as a beneficial material or media in teaching English.

RESEARCH METHOD

This study belongs to qualitative descriptive and focused on transitivity analysis on the ideational meaning and the representational meaning of visual modes. Cresswell (2009) defines qualitative research is a form of interpretive inquiry in which the researchers make interpretations of what they see, hear, and understand. The main instrument in this study was the researchers. Bogdan and Biklen (1997) state that in qualitative research, the human investigator is the primary instrument for gathering and analyzing data. Hence, the main instrument is the researchers who gather and analyze the data. The secondary instrument was books, journals, and computer. Books and journals are used to collect information about the relevant

theories. Meanwhile, the computer is used to type the data, watch the video, and make a final research report. The source of data was the promotional video of Wonderful Indonesia title “The Journey to a Wonderful World” in the year 2017 lasting 5 minutes 0 second. Besides, the script of the verbal modes in the video become another source of data. The data was then collected through observation. The verbal data was analyzed linguistically by using SFL theory proposed by Halliday (1994), and the visual data was analyzed by employing Kress and Leeuwen’s theory (2006).

FINDING AND DISCUSSION

This section provides the findings and discussions of the research based on the research questions. It covers both *ideational* and *representational meaning* found in the tourism promotional video of Wonderful Indonesia.

A. Ideational Meaning

Indonesian tourism promotional video won two awards in the event the United Nations World Tourism Organization (UNWTO) Video Competition 2017. Indonesia won the best tourism video category in the East Asia and Pacific region, and the People Choice Award. The video showed the various beauty of Indonesian tourism destinations such as Yogyakarta, Bali, Jakarta, Lombok, Toraja, Raja Ampat, and Wakatobi. The script of the video in Appendix 1 is trying to show the beauty of Indonesia by using the word “wonder”. Indonesia is a wonderful country with its natural beauty, its cultural richness, and the hospitality of its people. The speaker is trying to convince people to come and visit Indonesia to explore the wonders of Indonesia. The findings of this study are highlighted as follows.

1. Participants

The realization of the participant in the script of video wonderful Indonesia: “journey to a wonderful world” was six out of twenty participants as shown in Table 1. They covered Phenomenon, Behavior, Carrier, Senser, Attributive, and Existent.

Table 1. The Realization of Participant

No	Participants	Total number
1	Phenomenon	10
2	Behaver	4
3	Carrier	2
4	Senser	2
5	Attribute	2
6	Existent	1

Regarding the table displayed, it showed that the Phenomenon is the most dominant participant in the verbal mode of the video. The phenomenon appeared 10 times followed by another participant; Behavior, Carrier, Senser, Attributive, and Existent.

Datum 1. *Do you believe in wonders?*

Do	You	Believe	In wonders?
Pro-	Senser	-Mental	Phenomenon

In defining the participant, it is important to consider the process that occurs in this clause. Datum 1, for example, encoded the word “believe” was the mental process “you” the was Senser participant and ‘wonders’ was a Phenomenon which is something that can be felt, can be seen, or perceived by the senser.

2. *Processes*

Two out of six processes and two combinations of processes appeared in the script of video wonderful Indonesia: “journey to a wonderful world” namely: Mental, Mental behavior, Attributive relational, and Existential. See Table 2 for the detail description.

Table 2. The Realization of Processes

No	Processes	Total number
1	Mental	5
2	Mental behaviour	5
3	Attributive relational	2
4	Existential	1

Datum 5: *Awaken all of your senses.*

Awaken	all of your senses
Proc: Mental Behavioral	Phenomenon

Table 2 showed that the realization of the process appeared as four of six processes. The mental process appeared as five times followed by mental behavior, attributive relational, and existential process. Datum 5 is one of the examples of Process appeared in the script of the video, the word “awaken” showed the mental behavioral process.

3. *Circumstances*

Two out of the seven circumstances appeared in the script. The circumstances found were the circumstance of place and manner.

Table 3. The Realization of Circumstances

No	Circumstances	Total number
1	Place	5
2	Manner	1

Datum 7. *Your heart leaps to a land that takes you into its heritage, in the richness of its culture, to the lifelines of its people.*

Your heart	leaps	to a land that takes you into its heritage, in the richness of its culture, to the lifelines of its people
Behaver	MBP	Cir: Loc. Place

Datum 9. *Over there, the path lies before you.*

Over there,	the path	lies before	You
Cir: Place	Loc. Phenomenon	MBP	Behaver

Datum 10. *The beauty draws you to the color in life to imagination.*

The beauty	Draws	You	to the colour in life to imagination
Phenomenon	MBP	Behaver	Cir: Loc. Place

Datum: 17a. *It's like finding yourself and see what is line within.*

It	's	Like	finding yourself
Carrier	ARP	Cir: Man. Quality	Attribute

Table 3 indicated that the Circumstance of Place appeared dominantly followed by the Circumstance of Manner. Datum7, 9, and 10 showed the examples of Circumstance of Places found in the script. Meanwhile, datum 17a is the only Circumstance of Manner appeared in the script.

Based on the transitivity analysis above, it can be concluded that the dominant *participant* is the Phenomenon. The phenomenon is something which is sensed that can be thought, felt, seen, or perceived by the conscious senser. The phenomenon is marked by the following words: *wonders, senses, path, the beauty, and the simple sound*. Since the video is a promotional video about Indonesia, the choice of words in the script are trying to persuade the audience and bring up the curiosity about the natural beauty of Indonesia.

Meanwhile, the dominant *processes* of the ideational meanings in the script of promotional video is mental processes. The key term of mental process is sensing. It means that mental process deals with feeling, thinking, and perceiving. In the script, the words like *sense, feel, and believe* are used to show the mental processes. In the element of circumstances, the most dominant is the *place circumstances*. The speaker tries to show where we can find the beauty of Indonesia. The circumstances are the condition in which the processes are occurring.

B. Representational Meaning

1. Conceptual Representation

In visual grammar, Kress and Leeuwen (2006) divided the representational meaning into two aspects: conceptual and narrative representations. Then, the conceptual representation is classified into the classificational, analytical, and symbolic process. The symbolic process is mostly used in such promotional video. In this promotional video, it conceptually describes the symbolic icons of the tourism in Indonesia such as its magnificent natural scenery, culture, and its natural resources. Frame 1 at the beginning of the video, clearly shows about the man stands under the sun. Implicitly, this describes that Indonesia as a tropical country has good weather so it is worth to be visited. Frame 2 and 3 represent Indonesia's original cultural heritage namely Batik. Since Batik is one of Indonesia's precious heritage, so it is shown to the world at the beginning of the video. Frame 4, 5, and 6 conceptually told that Indonesia has both active and passive mountains. These, of course, become a huge potential attraction for tourist to visit Indonesia. Besides, as an archipelago, Indonesia has many potentials of marine tourism. These are shown in frame 7, 8, and 9. These are also implicitly showing that there are still many "hidden" marine tourism that could be explored by the tourists. Another symbolic process occurred in this video is shown in Frame 10 and 11, two heritages of Rumah Adat are displayed that implicitly to show the richness of traditional houses Indonesia. In Frame 12, Wayang as the original Heritage showed as the symbolic process. While, in Frame 13 and 14, this video tries to display the symbolic process of Indonesia as one of the biggest countries which produce the best coffee in the world. Frame 15 and 16 displays the highways and skyscrapers as the representative of modernity. The last Frame 17 shows the concept of *Halal* food. This is a representative of international promotion of The Ministry of Trade of the Republic of Indonesia for promoting *Halal* product.



Frame 1



Frame 2



Frame 3



Frame 4



Frame 5



Frame 6



Frame 7



Frame 8



Frame 9



Frame 10



Frame 11



Frame 12



Frame 13

Frame 14



Frame 15



Frame 16



Frame 17

2. Narrative Representation

Narrative processes, in this video, mainly belong to action processes and reactional processes. In action processes, the Actor is the participant from which the vector emanates, or which itself, in whole or in part, forms the vector (Kress & Leeuwen, 2006). Action processes could be transactional processes and non-transactional processes. Transactional processes have both goal and actor, while non-transactional processes have no goal. Frames 3, 4, 5, 6, 7, 9, 10, and 11 show some action processes both transactional and non-transactional processes. The tourist and the local people play as the Actors, while their activities such as *dancing*, *painting*, *singing*, and *surfing* represent their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia. Frames 1, 2, 8, 12, 13, and 14 are reactional processes. These could be seen through their smiles and eye line of the people as the reactional process that sincerely comes from their heart. Kress and Leeuwen (2006) stated that the process is reactional in which the vector is formed by an eye line, by the direction of the glance of one or more of the represented participants.



Frame 1



Frame 2



Frame 3



Frame 4



Frame 5



Frame 6



Frame 7



Frame 8



Frame 9



Frame 10



Frame 11



Frame 12



Frame 13



Frame 14

3. *The Implication for English Teaching*

In national-based Curriculum 2013 (K13), teaching and learning process should be based on Scientific Approach. Then, for supporting the success of the current curriculum, teachers should implement various methods, media, and material resources to achieve students' competence. One of the interactive media is video. According to Cakir (2006), a great advantage of video is that it provides authentic language input. Thus, the video becomes one of the alternative teaching media to be implemented properly in the teaching and learning process.

The video used in this study can be used in English language teaching specifically for tourism vocational high school students in writing functional text and create a promotional tourism video. The existence of vocational high school made teachers have to integrate various kinds of the medium of teaching since competences to be achieved are differ from the senior high school. In the Scientific Approach context, teachers can apply some teaching methods such as project-based learning, problem-based learning, and discovery learning.

Project-based learning is one of the teaching methods that are suitable for this kind of promotional video. It is beneficial for students since it helps to develop communication skill, critical thinking, and problem-solving skill. It also refers to the approach of teaching which is student-centered and driven by the need to create an end-project (Fried-Booth as cited in Fauziati, 2014). According to Stanley in Fauziati (2014), the procedures of project-based learning are as follows:

- a. Starting the project
This includes selecting the topic that is interest and relevance to the students guided by the teacher
- b. Developing the project
This procedure includes the research which is undertaken by all group member either individually, in pairs, or as a group.
- c. Reporting to the class
This includes presenting and receiving feedback from other students on the progress and improvements to the project.
- d. Assessing the project
This stage allows students to apply and present what they have learned.

Some Steps for conducting Project-Based Learning

Project: Producing English functional text in the form of a promotional video.

Procedures:

1. Teachers give guiding questions such as “do you like traveling?”, “have you ever seen a promotional video?”, and so on.
2. Teachers play the promotional video as an example. Then, teachers divide the students into groups.
3. Starting the project. Each group appoints a person in charge. Teachers, with each of the representative of the group, discuss the relevant project such as various promotional video project about tourism destinations.
4. The head of the group and his members arrange the schedule to complete the project. The role of the teachers here is as a facilitator. Each of the members has to search for the relevant information about the project including the function of the promotional video, selecting appropriate diction, and composing interactive functional text.
5. The head of the group should monitor the obstacle during the project and report to the teachers.
6. Each of the group reports and presents the result of the project in front of the class by reading aloud and showing the project video.
7. Another group should pay attention and give feedback for every presentation. The teacher plays as a moderator.
8. At the end of the learning, teachers make a conclusion, reflection, and feedback.

CONCLUSION

By drawing on Halliday’s Systemic Functional Linguistics theory and Kress and Leeuwen’ Visual Grammar theory to examine the ideational and representational meaning, it can be concluded that the video represented three elements of ideational meaning which are the participant, process, and circumstance. The participant is dominated by the phenomenon. It is marked by words such as *wonders*, *senses*, *path*, and *beauty*. Meanwhile, the process is dominated by the mental process. It deals with feeling, thinking, and perceiving. In the video, words like *sense*, *feel*, and *believe* are stated to show the mental processes. In the element of circumstances, the most dominant is the place circumstances. The speaker tries to show where we can find the beauty of Indonesia. The circumstances are the condition in which the processes are occurring.

The representational meaning in the visual mode displayed both conceptual and narrative representation. The conceptual representation displayed in the video is categorized into the symbolic process. This video conceptually describes the symbolic icons of the tourism in Indonesia such as its magnificent natural scenery, culture, and its natural resources, for example, Batik, *Rumah Adat*, and *Wayang* displayed clearly as one of Indonesia’s precious heritage, and so on. Meanwhile, the narrative

representation mainly belongs to action processes and reactional processes. The action processes are represented by the tourist and local people that play as the actors, while their activities such as dancing, painting, singing, and surfing are represented their actions. This video not only shows the hospitality of local people, but also the diversity of its culture, the beauty of nature, and the modernity of Indonesia. Besides, the smile of the local people that sincerely come from their heart displayed as the reactional process.

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