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## Abstract

What people see through their eyes may touch their hearts. Their reflection shows how emphatic they are about their surroundings. This study aims to identify the reflection shown in the writing of English for Foreign Language (EFL) learners on what they see and feel through the photovoice technique. Given that senses and emotions are linked and can be measured through *emotioncy* levels, photovoice is used to lead EFL learners to experience the world around them and then reflect on it. By taking pictures and making use of them as ways of developing a piece of descriptive writing, this study found that reflection through photovoice SHOWed could give positive results. The students' senses and emotions are blended to enhance the level of involvement that makes them able to describe things captured by their eyes as the visual sense and involve their hearts as the core of emotion to contribute to showing the actions of caring for their surroundings.

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## 1. Introduction

Taking authentic activities performed by customary communities to the classroom discussion is a way of making meaning in learning processes, including English for Foreign Language (EFL) in Bali, the island of a thousand temples where the relationship with God, other people, and nature becomes the philosophy of life. The values of *Tri Hita Karana,* 'three balanced relationships for harmonious life', and other local wisdom can be integrated into the student-teachers activities to make more contextual learning of EFL in Bali (Puspadina & Sari, 2021; Sari, 2016). In the era of *Merdeka Belajar Kampus Merdeka* (MBKM), 'Independent Learning-Independent Campus' in Indonesia, there must be a synergetic activity among university students, lecturers, and the stakeholders, including the community (Surata, 2013; Surata et al., 2014). With close observation of the nature where the students could get cultural values, they made themselves aware of the significant aspects of local wisdom, which are the outstanding values people live by (Adawiah & Putri, 2021; Aglasi & Casta, 2017; Hasyim & Puspita, 2021; Nur, 2013). Thus, the synergy must be creatively designed by teachers to help the students see their surroundings so that learning can give more value other than just gaining knowledge in the classroom.

In the process of learning, reflection is an intersubjective activity that involves a good level of calculative thinking (Pierson, 1998). Reflection in foreign language settings gives a chance for self-voice to be accommodated, which seems important in writing since this skill assists learners in expressing their feelings, ideas, experiences as well as knowledge (Karimi et al., 2018; Nugrahani, 2020). In EFL settings, improvement in writing can be gained through reflective learning because the students are able to comprehend the teaching materials better. Comprehension helps the students to express their ideas in writing on the basis of their experiences (Nugrahani, 2020). More importantly, reflection leads the students to an atmosphere of reflective learning with the goal of enabling the students to describe the actions in their writing (Husnun et al., 2018; Moon, 2004).

In investigating the students' reflection, this study utilizes the photovoice method to involve the EFL learners in researching Bali's local values to gain more benefits in learning, not only to enhance their skills but also to raise students' awareness of their environment and culture. Photovoice helps people understand their surrounding world. This method involves people's emotions that can be expressed in language, like metaphors, statements of beliefs, encouraging ideas, etc. Grounded in this perspective, photovoice is related to emotioncy. Emotioncy shows the ways individuals experience the world, visually or kinesthetically, that influence and form their mindsets (Pishghadam, 2015; Pishghadam, 2016). Since it is a newly developed concept involving education and psychology, *emotioncy* is demonstrated through a hierarchical model showing that a special type of emotion can be generated based on the senses through which individuals receive information (Shayesteh et al., 2019).

Many studies have employed photovoice SHOW in EFL classrooms to give a fascinating experience while improving the learners' language skills (Drajati, 2018; Pupah et al., 2019; Ronzi et al., 2016). However, little exploration has been made to stimulate the learners' critical thinking with the aim of making photovoice useful to promote sustainable living by including the issues of the environment and culture in the students' task. Previous studies have reported that the students are able to develop the topic as an aspect of improvement in learning, but not many are directed to environmental issues. So far, photovoice SHOWed has been used as a vehicle for idea exploration and skill improvement. This study attempts to develop the use of photovoice SHOWED to raise environmental and cultural awareness, which is grounded in the framework of reflective learning (Moon, 2004). Photovoice SHOWed helps to shape the students' ideas by showing what they are thinking in accordance with six questions, namely: what is **S**een here?, (2) what is really **H**appening?, (3) how does this relate to **O**ur lives?, (4) why are things this **W**ay?, (5) how could this image **E**ducate people?, (6) What can I **D**o about it?

All in all, the present research is hoped to contribute to a learning breakthrough with the mission of involving students to explore nature and culture in EFL settings. By giving experience to a field study that combines the

classroom activity, the students could reflect on their vital role in treating nature well for the continuous maintenance of culture in their EFL writing. Thus, this study concerns the following research questions:

1. What do the EFL learners see in their surroundings that are able to help them compose their writing?
2. How do they feel about what they see that is supportive of evoking their environmental and cultural awareness?

## 2. Theoretical Framework

### 2.1. Multisensory Education

The photovoice method cannot be separated from the fundamental idea of multisensory teaching. As the name suggests, multisensory teaching involves the senses in ways that help learners understand concepts better. In this way, the students can improve their academic performance. To clarify the idea and maintain a more thorough understanding of the function of the senses in education, Shayesteh et al. (2019) proposed a thick and thin education dual-continuum model of sensory education. It is an inclusive model in which the two terms are introduced, showing that thick education is related to conventional multimodal approaches and thin education is adopted through a unimodal outlook that produces similar learning outcomes to those of multimodal teaching activities. The model progresses from sensorial education to abstract thought in a variety of ways and aspects. It genuinely defines itself by fostering a sensory-rich atmosphere or by incorporating sensory elements into subject-matter instruction (Shayesteh et al., 2019).

The involvement of learners' senses, although not all of them at once, contributes to constructing learning modalities. Then various pedagogical approaches, which are specifically covered by multisensory teaching, are created as the efforts of teachers establish natural learning environments. Thick education is somehow about multisensory instruction. Thin education is twofold, namely imagery-driven thin education and imagery-deficient thin education. Imagery that involves human senses plays a significant role as a thickening strategy, demonstrating how the movement from thin to thick education occurs. It can be concluded that

a deep understanding needs sensory and mental representations to fill in the missing sensory input (Pishghadam et al., 2015; Shayesteh et al., 2019).

### 2.2. Reflective Learning

Many studies report that students still need comprehensive guidance in their early years of English writing practice at the tertiary education level. As an alternative, they can be involved in reflective learning, letting experiences, theories, and actions help the students compose well-developed essays. Reflective learning involves students' reflection that combines thinking and action processes to gain new values and active participation (Husnun et al., 2018; Sani et al., 2017). Reflection can be greatly aided by participatory learning (Karimi et al., 2018). Given the feature of reflective learning that encourages participation, photovoice may suit the need to involve students to reflect on what they see and feel.

In the Indonesian context, reflective learning was found effective in ELF activities (Husnun et al., 2018) and for agricultural work (Hidayah et al., 2020). Similar to the present study, Husnun et al. (2017) focused on the interconnection between reflective learning and photovoice as a tool to apply this learning concept. As applied in speaking class, photovoice SHOWeD assisted the teachers in measuring to what extent the students gained knowledge. All these two aspects could increase a better understanding of the phenomena taking place in the learners' surroundings (Aryani et al., 2017).

### 2.3. The Benefits of Photovoice in Learning

Photovoice has been beneficially utilized in many studies focusing on involving participants stimulate critical thinking and to develop other skills like expressing beliefs and perceptions, stimulating creativity, developing research skills, strengthening ties with colleagues, and attracting attention (Andina-Díaz, 2020; Ciolan & Manasia, 2017; Graziano, 2011; Liebenberg, 2018, Simanjuntak, 2020). Introduced by Wang and Burris, who first led the method "photo novella" (Liebenberg, 2018), photovoice is participatory action research (PAR) aiming to encourage participation to connect researchers, participants, and the communities. To conduct research in higher

education level, photovoice gives a useful methodology despite all limitations in data collection approaches that researchers need to be mindful of (Wass et al., 2020).

The application of the participatory approach through the photovoice method is the most appropriate method to empower the participants. To play a more significant role, the learners can be positioned as the agents of change through their participation (Husnun et al., 2020). Photovoice is realized by asking the participants to take photographs and use the photos to develop the topic. The participants are positively engaged in learning activities that lead the students to think about the process of learning, which is called metacognition (Ciolan & Manasia, 2017). Interestingly, photovoice gives benefits to English preservice teachers to sense the enhanced learning atmosphere. Three main themes emerged when photovoice was used. In their photographs and stories, photovoice was strategically powerful to (a) meaningful and fun instruction, (b) struggles and happiness with literature, and (c) determination to excel and be supportive to others (Graziano, 2011).

The design of photovoice by providing questions to guide the learners to logically interpret things seen in the photos is photovoice SHOWeD. The acronym is gathered from the alphabet of the bold and capitalized words, that is (1) what do you **S**ee here; (2) What is **H**appening; (3) how does this relate to **O**ur lives; (4) why are things this **W**ay; (5) how could this image **E**ducate people? (Drajati, 2018; Nisa, 2021; Pupah et al, 2019;). The use of questioning can improve the students' speaking fluency. In academic settings, the method was found effective. It implied that the teachers could give questions to invite learners to speak, followed by feedback. This can provide encouragement to improve the students' fluency (Drajati, 2018). Not only in higher education, but photovoice SHOWed is also a relevant tool to evoke students' motivation in high schools (Megawati et al., 2018; Pupah et al., 2020).

## 3. Methodology

### 3.1. Context

This research applied a qualitative approach with the triangulation method (Patton, 1999; Carter et al., 2014), namely observation,

content analysis, and in-depth interview. Respectively, it focuses on three aspects, i.e., the observation of phenomena that occurred in the learning process inside and outside the classroom, (ii) the content of EFL learners' writing after being involved in a field study, and (iii) the investigation on how the students perceive what they see described in their writing. The present study involved EFL learners at undergraduate level. They were the English department students in one university in Bali.

While many studies utilized photovoice SHOWed to enhance the students' writing fluency, this study attempts to give more impact, that is, evoke environmental and cultural awareness through what students see and feel. To be close to this objective, the students were taken to a field study prior to their writing activity. It was conducted on June 5, 2021. The students were given a target in writing; they had to make a descriptive essay about a customary village in Bali with the potential of preserving plants for ceremonies. A village named Demulih in Bangli, the landlocked regency in Bali, was intentionally chosen for several reasons, namely (i) the village is rich in biocultural diversity; (ii) the village was surrounded by a sacred hill with its dense forest; and (iii) cultural values, events, and ceremonies were strongly preserved by all components of social organizations in the village.

The students in this research were instructed to write a descriptive essay consisting of three paragraphs of around 500 words with the following steps: (i) *pre-writing* was done by collecting photos of any objects that the students were interested in. They could capture the plants and other things found during the field study and a discussion session with the offering makers in Demulih village, (ii) *while-writing* was started by reporting the findings during the field study. Three students, as the representatives, were asked to talk about what they found. Then, the students worked individually to compose their descriptive writing using the photovoice SHOWed method, (iii) *post writing*. In the post-writing, the students were asked to recheck their writing and do proofreading. They had to make sure that the three paragraphs they made were composed of three parts: The first paragraph is to answer the

questions. "what is **S**een here?" and "what is really **H**appening," second paragraph contains the description of "how does this relates to **O**ur lives?" and "why are things this **W**ay?" and the third paragraph consists of "how could this image **E**ducate people?" and "what can I **D**o about it? The design of this research can be presented in Figure 1.
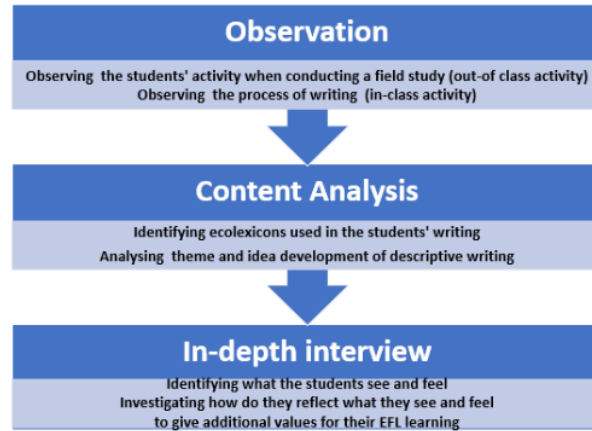


**Figure 1**
*Triangulation of the Method Involved in This Study*

Figure 1 demonstrates the triangulation of methods of research. The students' reflections that assist them in expressing their ideas through writing give them an opportunity to describe what they see and how they feel about things captured by their eyes.

*1. Observation*

It is the stage of collecting data by observing the students' activities when conducting the field study (an out-of-class activity) and the classroom activity. Two observation activities were carried out: one outside of the classroom, where students identified the plants for ceremonies grown on Demulih Hill, and the other in-class, where students observed the writing process and presentation.

*2. Content Analysis*

This is the stage that focuses on identifying the words, phrases, and clauses used in the students' writing. This was also the time for analyzing the theme and idea development of the students' descriptive writing. There are three paragraphs in the students' essays that must show the presentation of ideas for the six questions in photovoice SHOWed.

*3. In-depth Interview*

An in-depth interview was conducted to identify what the students see and feel. It was also to investigate how they reflect what they see and feel. In this way, the reflective learning was meant to give additional value to their EFL learning, i.e., the students' attention to environmental issues and cultural preservation.

**3.2. Participants**

Sixteen English language students in the second semester taking the "Writing for Social Discourse" course were involved in this research. They were eight males and eight females, whose ages ranged from 20 to 25 years old. Purposive sampling is a way of selecting participants who meet certain criteria to be involved in a research project. Since this research was a pilot study, purposive sampling was implemented by selecting half of the students in the class. All of them joined this reflective learning research willingly. This study was planned to make the students more critical. Besides, the students were also expected to be able to raise their environmental and cultural awareness through writing activities.

### 3.3. Data Collection and Analysis

The collected data were then analyzed in accordance with the photovoice model of analysis. The presentation of the results is done in tables. The interpretation of the categories for each of the photovoice SHOWed questions is made with regard to the coding determined in the process of content analysis. The categories are possibly made by highlighting the linguistic units, mostly words, and phrases, that the students use in their writing. The highlighted words and phrases as the key terms were then stored in ATLAS.ti, a software for qualitative analysis. Based on the word clouds of ATLAS.ti, the subcategories are made in line with the design of qualitative study realized through photovoice (Andina-Díaz, 2019), while discussion on the students' writing in each excerpt was inspired by the presentation of teaching writing through photovoice (Ferdiansyah et al., 2020).



(a)                          (b)

**Figure 2**
*Data Collection in the Student's Essay (a) and World Cloud of ATLAS.ti (b)*

The collected data are depicted in two Figures 2a and 2b), which were saved in ATLAS.ti. The highlighted words and phrases are the keys to leading the researchers to the interpretation of the results of reflective learning. The word cloud showing the answer to the six questions of SHOWed was carefully observed and analyzed to make the categories of reflection clear. Two classifications were possibly made to show the reflection gained by involving the visual senses and feelings. The interpretation of each category was then composed after highlighting the keywords that the students used in their writing. The highlighted words and phrases lead to two major discussions showing the significant use of photovoice, i.e., to gain (1) reflection to stimulate visual senses and (2) reflection to raise environmental and cultural awareness.

### 4. Results

This study found two major results: a reflection that helps the students compose a descriptive essay through photovoice and a reflection that stimulates the students' visual senses and hearts, showing the application of *emotioncy* as the concept of dynamic changes of involvement in a short time (Pishghadam, 2015). The two tables (Table 1 and 2) demonstrate the identification through observation of the field study and classroom activity, content analysis, and interview. The features of photovoice support the core ideas of *emotioncy* and reflective learning, which enables them to transfer what they see and feel to their writing. It is kind of a way of improving their writing fluency in EFL settings. Reflection through photovoice SHOWed with the help of Atlas.ti's s mapping could have a positive impact. In this research, the involvement of their emotions encourages the learners to get a better understanding of the philosophy of balanced life, mythology, religious events, ceremonies, and life, which are examples of the world they live in.

Generally speaking, the design of this study can be adopted in different settings of cultures and languages. It is because the phases and the core ideas of this study utilize the students' visual senses and hearts that represent the moving of exvolvement to involvement stages. The excerpts presented in this section support the interpretation of the original works of the students. Their identities are replaced by pseudonyms of typical Balinese names showing the order of their birth, i.e., Putu and Wayan for the first born, Kadek and Made are the second born, while Komang and Nyoman are for the third born.

**Table 1**
*Identification of "What Students See" through Photovoice SHOWed*

| Photovoice SHOWed | Categories | Statement of Reflection |
|---|---|---|
| **Visual Aspect** | | |
| What is **S**een here? | 1. Sacred Hills<br>2. Customary Forest<br>3. Plantation<br>4. Ethnobotany<br>5. Plants for Ceremonies<br>6. Temples and Holy Water | Balinese use several kinds of plants to perform many different ceremonies. |
| What is really happening | 1. People respect the philosophy of balanced life.<br>2. People trust the existence of mythology related to the village's name "Demulih" (De derives from "daha" which means 'young' and "mulih" which literally means going home).<br>3. Religious events and ceremonies are regularly performed.<br>4. People live a religious life | Balinese people perform religious events, conduct ceremonies in the temple they respect, and find meaning from the mythology they inherit. |

Table 1 reports the first two categories of photovoice SHOWed. All these categories were identified in the students' writing, focusing on the answers to two questions, i.e., "what is **Seen** there in the village" and "what is really happening". Students can reflect upon six classifications of what students can reflect upon: (1) sacred hills, (2) customary forest, (3) plantation, (4) ethnobotany, (5) plants for ceremonies, (6) temples and holy water as the representations of "what the learners **See**". Meanwhile, four categories are found as the reflections of "what is really happening," namely (1) the philosophy of balanced life; (2) the mythology of the village's name; (3) religious events and ceremonies; and (4) religious life.

**Table 2**
*Identification of "How The Students Feel" through Photovoice SHOWed*

| Photovoice SHOWed | Categories | Statement of Reflection |
|---|---|---|
| **Affective Aspect** | | |
| How does this relate to Our lives? | 1. People must respect nature<br>2. People must preserve their culture<br>3. People live a balanced life<br>4. Plants for ceremonies must be protected and continuously planted. | Many plants are needed to perform ceremonies; thus, people must respect nature, preserve culture, live a balanced life, and grow plants for ceremonies. |
| Why are things this **W**ay? | 1. People believe in their *Tri Hita Karana* philosophy.<br>2. People have a strong connection with nature and culture.<br>3. People maintain values through the social organization of the customary village.<br>4. Balinese people live a religious life. | Because people believe in the philosophical values of *Hita Karana*, people realize that they have to participate in all religious events determined by the customary village, making a connection to nature and other people to work together in their social organization. |

| How could this image **E**ducate people? | 1. Raise awareness that nature is rich in natural resources for ceremonies<br>2. The regular need for plants for the ceremony<br>3. Obey the customary village's rules and regulation | The young generation must raise awareness that nature is rich. Understanding the fact that the plants for the ceremony are regularly needed, people must obey the customary village's rules and regulations to protect nature and culture. |
| What can I **D**o about it? | 1. Help to raise environmental awareness and spread it.<br>2. Grow plants for the ceremony.<br>3. Keep the holy places-the, the temples and springs that people respect and honor. | Balinese young people can help to raise environmental awareness, spread it, grow plants for the ceremony and keep the holy places, i.e., temples and springs. |

Table 2 reports the first two categories of photovoice SHOWed, involving the answers to four questions as reflected in the students' writing. First, the reflection derived from the category for "how does this relate to our lives?" is (1) respect nature, (2) preserve culture, (3) live a balanced life, and (4) protection of plants for ceremonies. Second, the question "why are things this way?" shows the reflection that (1) people believe in the philosophy of *Tri Hita Karana*, (2) people have a strong connection with nature and culture, (3) people maintain values through the social organization of their customary village, and (4) people live a religious life. Third, the reflection showing "how the photos the students take could educate people" is found in three categories, i.e., (1) raising awareness that nature is rich, (2) the regular need for plants for the ceremony, and (3) obey the customary village's rules and regulations. Lastly, the reflection of "what the learners do about it" is shown in the students' writing, namely (1) helping to raise environmental awareness, (2) growing plants for the ceremony, and (3) keeping the holy place safe and clean. All categories of reflection were created after analyzing the collected data with the help of ATLAS.ti software that is also of use to visually present the interconnection among all aspects of reflection, as shown in Figure 3.
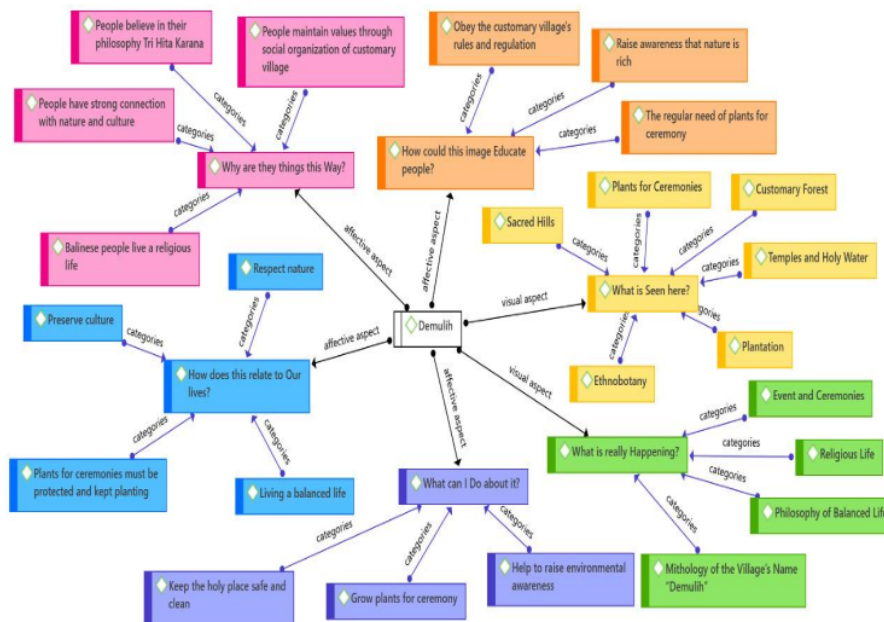


**Figure 3**
*ATLAS.ti's Mapping on Reflection found in the Students' Descriptive Writing.*

Figure 3 presents the connection between one aspect and the other aspects of reflection. It shows what the learners could see and how they perceived the phenomena after undergoing reflective learning using photovoice. This study reveals that the connection between the six questions and their answers is the reflections involving what the students see with their eyes and what phenomena touch their hearts. The findings support the study's positive contribution to the use of photovoice to help students write by expanding their minds and horizons on what to express in their work. More importantly, this study could be used as a model for designing reflective learning to raise EFL students' awareness of social issues, including education (Moon, 2004; Nugrahani, 2021), humanities (Husnun et al., 2018; Karimi et al., 2018) and this study, environment, and culture.

### 4.1. Reflection Stimulating Visual Senses

The questions "what is seen and what is really happening?" are represented by excerpts 1 and 2, respectively, i.e., the students' writing as the reflection that stimulates their visual senses. All submitted writings include a description of the village's biocultural richness, seen by the students when experiencing their field study. The biocultural richness found in their writing is sacred hills, customary forests, plantations, ethnobotany, plants for ceremonies, as well as temples, and holy water.

#### Excerpt #1 (Wayan's writing)

*Not just temple, Demulih Village also has Upakara Plant that Balinese use in their ceremony,the first one is Panjang ilang that consists of 9 plants, such as **Daun Sente, Daun Kumbang, Daun Keladi Togog, Ambengan, Gelaga, Miana Cemeng, Pradnyan, Adas, and Dag-dag. Another Upakara plants that grow there are Daun Intaran, Daun Menuh, Daun Tilasa, Daun Ancak, Daun Sirih, Daun Tulak, Daun Sudamala, Daun Dinding Ai, Terong Hijau, Putih, Ungu & Not just Upakara** plant, there are also common plants there, like coconut, banana, reed, and many more."*
*Note: Upakara is Balinese Hindu ceremony*

Despite its weaknesses in capitalization, punctuation, and grammar, Wayan's writing showed that his reflection helps him to mention and involve kinds of plants for ceremonies. He

observed nature and listened to the offering makers' explanations. By taking pictures of the plants, he was able to present them in his writing. He could mention the names of the ritual plants used by the Balinese in Demulih village for different kinds of ceremonies. Most of them are leaves (*daun*) of different plants. All the plants in bold type were regularly needed to perform the ceremonies. As a Balinese, he was not even familiar with the plants needed for the ceremonies. The design of reflective learning with photovoice activities helps them to see and investigate the use of various plants for different ceremonies that are specifically devoted to God (*Dewa Yadnya*), ancestors (*Pitra Yadnya*), and human life (*Manusa Yadnya*). The writing is representative of what the students witness from the sacred hill, customary forest, and plantation. The names of the plants are the inventory of ecolexicons as the identification of Bali's ethnobotany. The existence of the plants for ceremonies is connected to the religious life circle that can be seen from the temples, the use of holy water for purification, and plants for ceremonies, not to mention temples and holy water.

#### Excerpt #2 (Putu's writing)

*The majority of the population are farmers, breeders, and traders. Nature is the source of their life; they get the water in **Kayuan**. **Kayuan** is a bathing place; the water comes from the top of the Demulih hill. This kayuan is called **Tirta Tri Komala Guna**. Tri means three, which means very important and useful for the life of the Demulih community, such as for irrigating the rice field, for the household needs, and many more. **Tirta Tri Komala Guna** is also used to clean the body both physically and spiritually.*

To reveal the question "what is really happening," excpet #2 described what the writer (Putu) had seen during his field study in Demulih hill. He observed the natural resources of Demulih people called *Tirta Tri Komala Guna,* which is used by the local people to irrigate their fields and complement their daily activity. Putu's competence in writing about *Tirta Tri Komala Guna* showed his understanding of what local people have in Demulih hill. He noticed that natural resources like fountains could support people's need for water supply; moreover, he might learn how the water source

could be managed properly not only to fulfill local people's demands but also to maintain the water sources. Putu's work is one example of writing that reflects how the Balinese live their religious life. Other students enriched their writing by reflecting on "what really happens" as other aspects of religious life, like people who respect the philosophy of balanced life and people in the village who trust the existence of mythology for their village's name.

## 4.2. Reflection Raising Environmental and Cultural Awareness

The reflection concerning the other four questions of SHOWed leads to the learners' awareness of social issues, showing what the students may feel and how the tangible things the students see relate to the religious life of the Balinese. Excerpts 3 and 4 demonstrate how the students were potentially raising environmental and cultural awareness by constructing their descriptive writing led by the photovoice SHOWED method.

### Excerpt #3 (Kadek's writing)

*Bali cannot be separated from religious ceremonies because the majority of the population is Hindu. Hindu religious ceremonies usually involve many plants for ceremonial purposes. These plants are called **upakara** plants. **Upakara** plants can be found in the area around Demulih hill. There are many Hindu religious ceremonies that use upakara plants.*

This writing reflected Kadek's understanding that Hindus in Bali always make offerings made of plants, which are usually called *upakara* plants. Using plants in ritual ceremonies is actually the implementation of a Balinese concept to maintain a relationship between man and nature called *Tri Hita Karana*. The sentence "Hindu religious ceremonies usually involve many plants for ceremonial purposes" in this piece emphasizes the concept of Hindus in Bali. As written in the other writings, the students reflect on what they perceive concerning how all the categories they reported in their first paragraph of writing (as represented in excerpts 1 and 2) relate to people's lives. The people of Demulih village, described by the students, utilize specific and meaningful plants to complete the worship. This implies that people must respect nature

that provides them with plants for ceremonies. The plants must be protected and continuously planted to make people able to perform the ceremonies, preserve their culture, and live a balanced life.

### Excerpt #4 (Made's writing)

*When the Demulih community performs traditional events, they usually buy the sacred offering in the market, or they can take it from their neighboring villages. Hindu Balinese always needed leaves, animals, and fruits as a means of the ceremony. Nowadays, ceremonial plants are rarely found in Bali, and in any traditional ceremony, people should always buy them in the market because of the shortage of supplies. But it's different with the people of Demulih. They actually took on a good way to use the village land to plant a variety of ceremonial plants.*

Made's writing shared the fact that not many local people in Bali planted the ritual vegetation in their yards. If possible, they might plant the common plants to use, such as bananas, palms, or some flowers like frangipani and ylang-ylang. Made noticed that local people in Demulih hill tried to optimize the surrounding hill of Demulih village to be planted with various vegetation after observing the photos he took and conducting the field study. Most of them are used for religious rituals. He also implicitly wrote a persuasive objective to follow what people do in Demulih related to maintaining ritual plants. The preservation of plants for ceremonies was motivated by people's belief in *Tri Hita Karana* values. This is the vital point that people realize as the reason why the existence of plants for ceremonies is significantly important. In addition to Made's writing, the reflection done by the students implied that Balinese people have to participate in all religious events determined by the customary village. Making a connection to God, nature, and other people is in line with their social organization. The excerpts (3 and 4) show that the use of photovoice in writing as a productive skill is proven to be beneficial. Supporting the previous studies' finding, this study agrees that learning treatment for EFL writing by means of photovoice helps to widen the students' ideas in descriptive writing. This is considered a good result of learning activity. Photovoice

also gave the students a better score on writing explanation text (Anwar, 2021). Photovoice engaged the learners in learning activities by writing and recording their emotional experiences. It was utilized as a learning platform to help the students to go through different stages of writing (Ferdiansyah et al., 2020). In line with Graziano (2011), the excerpts (3 and 4) are possibly expressed after the field study with photovoice that was used as a methodology in learning since it provided an opportunity for involvement and participation. It allows the participants to gather and reflect on their experiences. Thus, teachers can employ innovative methods such as photovoice as a participatory learning tool to improve critical reflection (Simka, 2019).

**Excerpt #5** (Nyoman's writing)

*From the pictures of these plants, we can learn about new things that we have never learned before, namely how important culture or traditions are passed down from generation to generation. Therefore, we should appreciate what was handed down by our ancestors. In this era of globalization, we as cultured humans still have to preserve what has become our culture, not to be influenced by foreign cultures, and never forget our culture on the grounds that it has been influenced by foreign cultures.*

Nyoman's writing is an explicit statement describing the fifth question of SHOWed, i.e., "how the image educates people". The statements, "the important culture or traditions that are passed down from generation to generation", "we should appreciate what was handed down by our ancestors", and "In this era of globalization, we as cultured humans still have to preserve what has become our culture", show the reflection of awareness. The students were able to express their awareness that nature is rich. The students reflect on their role as the next generation who must raise awareness and understanding of the fact that the plants for the ceremony are regularly needed. Thus, people must obey the customary village's rules and regulations to protect nature and culture.

**Excerpt #6** (Komang's writing)

*Now it can open our minds about plants that we use for upakara. There are a bunch of plants that we can find in nature for **upakara**, and there are a lot of species too. It expands our knowledge about plants and their function in Balinese upakara, and the young generation right now mostly don't know about **Banten** (one of upakara medium) or **upakara** needs. It's really important to learn about the plant that mostly Balinese use for **upakara** because the young generation will be the next who will pay attention to something like this, and keep our culture and belief until the next generation.*

To show that the students can involve their feelings and emotions to express "what they can do about the environment they see", excerpt 6 can be a representative data point. Here, the writer, Komang, was able to successfully deliver his thoughts on what he could learn after observing ritual plants. He explained the limited knowledge possessed by young people nowadays about traditional Balinese offerings. As a part of this generation, he also advised himself that it may be shared with others to be aware of the ritual plant's existence to be preserved for future life.

## 5. Discussion

This study confirmed that photovoice could be a mediating tool to bridge the need to make the students' experience more attractive and hope that students can reflect on what they experience and express it in their writing. The design of evoking the emotion through the photovoice relates to emotioncy, which is a blend of emotion and frequency of senses. It is connected to the senses' produced emotions, which relativize thought. When taking to the field study, collecting the pictures, observing nature, and interviewing the source persons in the site research, the EFL students, in fact, include more senses. In this process, the students increase their level of emotioncy. They move from exvolvement to involvement (Pishghadam, 2015; Pishghadam, 2016; Pishghadam et al., 2015).

This study develops activities that involve the students' senses and emotions through a field study as the pre-writing activity, specifically through their eyes, which is the level of exvolvement (Pishghadam, 2015; Pishghadam et al., 2015; Pishghadam et al., 2019; Pishghadam et al., 2022). Then exvolvement

moves toward involvement since the photovoice SHOWED is also designed to make the students do their own research to perceive the world they see and experience. In this study, the adoption of emotioncy circle is practically represented in the photovoice method that is utilized in the writing class of EFL students. To achieve the goal, photovoice is used as a means of learning, which is believed to be beneficial in EFL writing classes (Anwar, 2021; Ferdiansyah, Widodo, Elyas, 2020; Nisa, 2021). To be more specific, the present research adopts the type of photovoice SHOWed (Pupah et al., 2019) that is assumed to give a clearer guide in writing due to its set of questions that help the learners get some inspiration in writing.

To be more visible in demonstrating the role of visual senses' involvement, which is the main design of the photovoice, the results of this study are in line with the exploration of emotioncy in an attempt to offer sensory relativism as a fresh viewpoint on which one's perception of the world can be relativized by his/her senses (Pishghadam et al., 2015). This study tries to relate what visual senses represented by eyes can capture, which then influence the students' emotion that is logically perceived as ways to raise their awareness of environmental and cultural issues. Here, the transfer from the eyes to the heart is in the same framework as how the six-level model is used to show that there are two categories of individuals. They are the exvolved individuals who employ auditory, visual, and kinesthetic emotioncies and the involved individuals who hold inner and arch emotioncies. The two groups are characterized by the use of hedges, the period of talking time, proximal emotion, vocabulary inventory, and the use of analogies (Pishghadam et al., 2015). Similar to Pishghadam et al.'s (2015) findings that provide empirical support to sensory relativism, this study also found the connection between senses and cognition. This refers to how the features SHOWed investigated in the present research results in two categories involving the students' reflections gained from their eyes to see and their hearts to perceive. This is a movement from the exvolved individuals toward involved individuals.

Meanwhile, in line with the concept of reflective learning, the creativity is shown by the students in the form of descriptive writing is in line with several studies conducted to apply the characteristics of photovoice in language learning. Photovoice is thought to make convincing visual representations as well as investigate existing social issues as participatory action research. Levels of reflection in learning were identified through the use of photovoice. As for comparison, it was found that the Iranian EFL learners were also able to employ innovative methods like photovoice to realize a participatory learning activity that resulted in improved critical reflection (Karimi et al., 2018).

The expected results of utilizing photovoice also support the previous study conducted by Nugrahani (2020). It was found that reflective learning could be defined as an activity that linked the materials and their experiences. Through reflective learning, the EFL students could develop their writing skills. With the utilization of Moon's reflective learning concept, four strategies were adopted, namely conceptions of knowledge, emotion, and reflection; an approach to learning and reflection; and characterizing depth in reflection. The stages encourage the students to go more deeply into their reflection and understanding. Starting from the conception of conveying their ideas based on their experience, it is easier for the students to make a composition in English (Moon, 2004)

To sum up, the features of reflective learning realized through photovoice could help the EFL learners compose a descriptive essay that presents the phenomena and how things in their environment make meaning to raise the students' awareness of environmental and cultural issues. Photovoice shown in writing class had helped the EFL students to use things they see and report on the crucial issues that need careful attention. The students' writing activities confirm three significant contributions of the learning method, i.e., reflection is used to help the students develop their ideas and to stimulate participation (Andina-Díaz, 2019; Simanjuntak, 2020). Despite its connection to the use of photovoice that moves the senses to emotion, further research needs to be developed into a comprehensive analysis on developing multisensory education for other EFL learning activities and utilizing emotioncy in the design of EFL research frameworks. In this way, the

sensory-emotion-based research on EFL teaching and learning is expected to be beneficial for all stakeholders to create a better atmosphere in learning where students can be more emotionally involved in achieving the learning outcomes.

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