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PROMOTING PHOTOVOICE AS A TOOL AND GUIDANCE TO WRITE

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Abstract: Writing a text is still regarded as one of the most difficult skills for students dealing with planning and organizing their ideas before beginning the actual writing process. However, a teacher should provide interesting activities to motivate students to solve those writing difficulties. As a critical pedagogy in education, because photovoice inspires students to express their perceptions, emotions, and learning experiences, it is possible to promote photovoice as a tool and writing guidance. It may help the students find an idea by using photographs, and following its guidance may lead the students to write.

Keywords: *photovoice, writing tool, writing guidance*

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1. INTRODUCTION

Writing is always regarded as the most difficult of the four language skills because it requires complex mental processes such as analysis, synthesis, and evaluation (Tompkins & Jones, 2019). As a result, writing is often overlooked by both English teachers and students because it takes more time to produce and grade than reading, speaking, and listening (Kao & Reynolds, 2017). Writers must use pens or computers to write, spend time thinking about how to develop the ideas in their writing, and assess whether the written language is accurate, appropriate, and logical. These are some of the reasons why writing is the most difficult skill to learn.

An increasing number of publications and empirical studies have investigated what writing difficulties students have faced in order to better understand how to support their English writing development. According to a number of studies, the most common cause of writing difficulty is a lack of lexical knowledge, with a small vocabulary and poor spelling (Farooq et al., 2020; Bulqiyah et al., 2021; Reynolds, 2015). Students are frequently unsure of what words or phrases to use and have difficulty determining whether the words chosen are accurate (Reynolds, 2015; Reynolds, 2016). Even when these student writers discover that they can express their ideas with precise words, they find themselves repeatedly using a

limited number of words or phrases (Reynolds & Anderson, 2015). In addition to lexical issues, most student writers struggle with planning and organizing their ideas before beginning the actual writing process (Dwivedi & Chakravarthy, 2015; Mohamed & Zouaoui, 2014). Even after spending time brainstorming to encourage coherence in writing, students often feel unsure of how to logically arrange their ideas in an essay to, for example, build an argument. Instead, they usually end up writing down ideas one by one. As a result, a big challenge for teachers has been determining how to assist students in developing writing competence through the relevant strategies. One possible way how to assist students in developing writing competence is photovoice since it encourages students to speak up about their learning beliefs, values, emotions, or perceptions (Joyce, 2018).

Photovoice, as a part of Participatory Action Research (PAR) has been used to document both participants' and learners' lived experiences in critical qualitative research. PAR's key epistemological commitment is for all participants to fully feel and understand the reality and personal experiences of community members, as well as to have an authentic commitment to stimulating social transformation (Fals-Borda & Rahman, 1991). Learners' experiences are captured in photographs, which have recently taken the form of digital photographs. Using digital photography, some qualitative researchers used photovoice as a qualitative data collection method in which participants are asked to document their lives (Call-Cummings et al., 2019; Fisher-Borne & Brown, 2018; Lockyer & Koenig, 2020). In term of education, photovoice has been used to capture teacher and students' activity both in and outside classroom (Ferdiansyah et al., 2020; Grant, 2019). Photovoice is viewed as a critical pedagogy in the educational landscape (Joyce, 2018) because it encourages students to speak up about their learning experiences (e.g., beliefs, values, emotions, or perceptions). As a result, this digital photography methodology can assist both teachers and students in expressing their lived experiences in a way that recognizes their agency and identity (Tsang & Lian, 2021; Wass et al., 2020).

Writing projects are related to photo-voice as self-reflective. According to Adams and Brooks (2014), photo-voice can provide an instructional approach that helps students analyze the issues that impact their lives, question structures, and improve their beliefs through their perspective. People's experiences influence how students organize an idea into a sentence. Students with a higher level of intelligence may demonstrate a commitment to how they write based on prior knowledge and make a significant effort by providing comprehensive understanding such as summarizing and synthesizing discussion points. Students with low levels may show little effort in what they write, such as general knowledge, and may post a similar message of the content. Recognizing the benefit used of Photovoice in education in which helps the students in expressing their experiences, emotions, and perception, this article aims to propose photovoice as a tool and guidance to write.

2. PHOTOVOICE AS A TOOL TO WRITE

How photograph can be a tool to write? Wang & Burris (1994) coined the term photo novella in the early 1990s to describe a research methodology that later became known as photovoice. The goal of photo novella is to use people's photographic documentation of their

everyday lives as an educational tool to record and to reflect their needs, promote dialogue, encourage action, and inform policy. Photo-voice, according to Wang & Burris (1997), has three main goals: (1) to allow people to record and reflect their concern, (2) to raise critical understanding about an important issue through small and large group discussion of a photograph, and (3) to reach policymakers. As a result, photo-voice assists people in deeper analysis and exploration.

In most cases, photovoice participants are actively involved in the research process, and this involvement can take many forms, ranging from assisting in the creation of photography prompts to analyzing the data. Participants in photovoice are invited to take photographs in their daily lives to capture their emotions, ideas, and thoughts about a phenomenon, and then to share these photographs in a research session, explaining the images and why they took them (Wang et al., 2004; Wang & Burris, 1997). Notably, the emphasis of photovoice research is not on capturing images as isolated artifacts, but on using images to convey ideas and provoke 'critical dialogue' (Wang & Burris, 1997 p. 370). The process is 'grounded in the practices and culture of the informants' because it is the participants, not the teacher, who decide which photographs are important and the meaning behind the photographs (Green & Kloos, 2009).

Using photograph as a tool to write means that students have to take photographs, we may call it as being a photographer. Before asking the students to take photographs, a

teacher should understand how to explain the use of photograph for writing. In line with the use of photograph in photovoice research, participants are the ones to take the ownership of designing the research, taking, deciding, and analyzing the photograph, in addition to interpreting and doing continuous reflection on the images in order that they can decide the meaning behind the photograph where process of the investigation is grounded on the cultural background and daily routines of participants (Green & Kloos, 2009). It aims to provide research participants with venues to document and identify "their emotions, ideas and thoughts about the phenomenon" (Wass et al., 2020 p.2). It implies that the teacher should ensure that the students take photographs in order to document and identify their emotions, ideas, and thoughts about the phenomenon.

In some cases, the teacher may invite a professional photographer. They can be profoundly helpful in some instances (Latz, 2017). First, they assisted participants in learning how to take photographs by providing tips and guidance. Second, they provided new and positive perspectives on the photographs' contents and artistic elements, which boosted participants' confidence. This was a brilliant way to allay participants' fears about not being skilled in photography techniques. The presence of a professional photographer, on the other hand, may be intimidating to participants, especially if there is an expectation for a certain level of artistry in the photographs' participants produce. The goal of photovoice is not to produce aesthetically pleasing, artistic, or precise photographs. This should be made clear that the goal is to create space for participants to express themselves on their own terms, and what that looks like is entirely up to them.

Having enough knowledge how to take a photograph, the teacher may use any prompts before the students take some photographs. Developing effective photography prompts is critical to ensuring that participants successfully navigate the documentation phase (Latz, 2017). Prompts should be sensitive to the characteristics and personhoods of the participants while also addressing the topic under study. Open-ended prompts can take the form of questions, directive statements, or fill-in-the-blank statements. Here are a couple of examples:

- What motivates you to achieve your educational goal?
- What do you like best about your hometown?
- Describe how you learn best
- Take pictures of your favourite places to study
- A typical day at school includes ... (fill in the blank by taking some photographs)
- Before I do my homework, I must ... (fill in the blank by taking some photographs)

A thorough understanding of the context in which the writing project takes place is also essential. Furthermore, students' ages, abilities, and interests must be taken into account. Ask whether the photography questions/prompts will be difficult to understand or irrelevant to the lives of the students. When possible, discuss the prompts with students and ask for feedback. Changes can be made along the way depending on how the writing project progresses and the number of photography sessions. The ability of students to engage with the prompts and take photographs in response is a critical component of the overall process.

In taking photograph, the students of course need cameras. In photovoice studies, nearly every type of modern camera has been used: disposable cameras, point-and-shoot cameras, Holga cameras (Wang et al., 2000), and digital cameras. Will students bring their own cameras, or will they be provided with cameras? It depends on the students access whether they have it or not. In fact, most of the students have a handphone in which a digital camera is available. However, teacher should make sure that every student has a camera to take the photograph.

3. PHOTOVOICE AS A GUIDANCE TO WRITE

Several studies have shown that teaching students to write by guided questions is helpful (Maharaj & Alsolami, 2018; Pertiwi (2013). Guided questions are the fundamental questions that direct the search for understanding. Units of study benefit from having guiding questions to help them stay focused and coherent (Traver, 1998). Guided questions are questions that mentally affect and lead the students' ideas to find the entire thing that the teacher is questioning (Wilhelm, 2007). By using guided questions students answer carefully constructed questions that have been prepared by the teacher so that students have a guide in writing a text. Carefully constructed questions will result in a coherent text.

Similar to this guided questions, photovoice protocols are some questions raised by researcher to be answered by participants to catch and understand the participants emotions, ideas, and thoughts about the phenomenon. Photographic practices can teach us a lot about how and why photos are made (Tinkler, 2013). If we accept that every photograph is

manipulated, the more interesting question is often why the photographer made these choices. The "why" of a photograph cannot be known without the photographer's explanation. However, within photovoice, interviewers can question participant photographers about the whys. Both sides of the lens can come together in this context. Photovoice, then, is a methodology with great potential for generating new knowledge in the form of counter-stories, or stories that differ from dominant narratives (Latz, 2017). There are some 4 different photovoice protocols or model in which some questions are elaborated that can be used as a guidance to write some text types:

3.1 SHOWeD photovoice protocols of Wang & Burris (1997)

From the first photovoice SHOWeD protocols of Wang & Burris (1997) students may write a story text by answering the following questions : (1) What do you See here? (2) What is really Happening here? (3) How does this relate to Our lives? (4) Why does this situation, concern or strength Exist? (5) What can we Do about it? Students will explain a story orientation by answering the question "What do you See here?" Students will write about the background of the story, who is in the story, when, where, and in what situation the story begins. To answer the second and third questions, "What is really Happening here?" and "How does this relate to Our lives?" students are asked to write the story sequences and express their feelings or opinions about their lives. The fourth question is, "Why does this situation, concern or strength Exist?" leads the students to elaborate the situation in which the problem or complication existed so that by answering the final question "What can we Do about it?" the students will provide a solution to the problem raising.

Tabel 1. SHOWeD photovoice protocols and story aspect

Question	Aspect
What do you See here?	Orientation
What is really Happening here?	Story sequences
How does this relate to Our lives?	Feeling, opinion, raising problem
Why does this situation, concern or strength Exist?	Complication
What can we Do about it?	Resolution, reorientation

3.2 PHOTO protocols of Graziano (2004)

One important text that the students should be able to write is recount text. It is a text that tells the reader about one story, action, or activity that retells a past event or experience. Graziano (2004)'s PHOTO protocols are some questions that may be answered to explain photographs taken by a student as guidance to write a recount text. This PHOTO protocol may elaborate on photographs of the students' experiences or activities. PHOTO stands for: Describe your Picture. What is Happening in your picture? Why did you take a picture Of this? What does this Tell us about your life? How can this picture provide Opportunities for us to improve life? These questions simply asking students to "tell me about your pictures" along with a gentle reminder of the prompts yielded robust storytelling.

Table 2. Photo protocols and experience aspect

Question	Aspect
Describe your Picture	Orientation
What is Happening in your picture?	Events
Why did you take a picture Of this?	Reason
What does this Tell us about your life?	Feeling, emotions
How can this picture provide Opportunities for us to improve life?	Reorientations

3.3 Photovoice model of Koltz et al. (2010)

For a beginning writer, Koltz et al. (2010) model of photovoice may be very helpful to write an exposition text. There are three questions should be answered after taking the photograph. The first question is "What was the context in which the photo took place?". The students are asked to write the context behind a photograph that they documented. The next question is "Why did you take the picture?". It asked about the reasons why the photo was taken. The last question is "What were your emotional reactions?" which focusing on the emotional reactions the students felt while engaging in the writing process.

Table 3. Photovoice models and exposition aspect

Question	Aspect
What was the context in which the photo took place?	Context
Why did you take the picture?	Reasons
What were your emotional reactions?	Emotions

3.4 The 3Ws photovoice protocols of Mitchell et al. (2018)

Following the acquisition of the photograph, students can begin writing a phenomenon in the form of an explanatory text using the 3Ws to help them think about their photographs. The three Ws are as follows: (1) What do you see? (2) How does it affect you? (3) What are our options? (Mitchell et al., 2018). Students will begin writing about what they see in the photograph with the first "W" (What do you see?). It is about the phenomenon that the students are documenting. The next "W" (What does it mean to you?) prompts students to explain why they took the photograph, as well as why and how the phenomenon occurred. The final "W" (What can we do about it?) prompts students to brainstorm possible solutions or reactions.

Table 3. The 3Ws photovoice protocols and explanatory aspect

Question	Aspect
What do you see?	Context, the phenomenon occurred
What does it mean to you?	Why and how the phenomenon occurred
What can we do about it?	Possible solutions or reactions

4. DISCUSSION SESSION AFTER WRITING

According to photovoice procedure, the next step after writing about the photograph following one of photovoice protocols or model is interview or discussion. The teachers may

use this procedure if they want to give feedback or have such kind of peer review. Through this kind of activities, the students may get feedback from the teacher or other students. If it is possible, the teacher may interview the students in which the teacher will clarify any unclear sentences or check any wrong sentences. Through this interview, the students may get feedback directly from the teacher and be able to improve their writing. Although it takes time, but it may give beneficial improvement of the students writing result. Another way of photovoice procedure is discussion session in which the students may do peer review of their writing. But still, the teachers should provide a guidance how to review the students writing and control this discussion to get a better students' writing result.

5. CONCLUSION

This paper promotes photovoice as a writing tool and guide. Teachers can use a meaning maker tool, such as photovoice, in learning to write to empower both teachers and students to become reflective thinkers. Photovoice can be a valuable tool for maximizing student learning while minimizing student stress. By taking one or some photographs, students may find their own topic of a text they are going to write. Through photovoice protocols or model, the students have a guide to write step by step sentences that at last become a text. Teachers and may also use interview or discussion session as a way to get feedback from the teacher or their peer. Language teachers can use this classroom-based methodology to easily interact and engage with their students. Future research should be conducted to determine how photovoice can be used to capture how language learners learn to write an academic essay in a writing classroom.

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