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MULTIMODALITY IN ENGLISH EDUCATION A Review of Research (2013–2023)

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MULTIMODALITY IN ENGLISH EDUCATION

A Review of Research (2013–2023)

Didi Sukyadi and Yusnita Febrianti

Introduction

Amidst the superdiverse linguistic ecology of Indonesia (Zein, 2020), English has become more prominent as a new superposed high linguistic variety relevant to the increasing prestige within society and social discourse (Zein et al., 2020). Further, Zein et al. (2020) observed that English has been a part of the Indonesian school curriculum, bringing impact to both teachers and students with multilingual backgrounds, allowing for translanguaging to occur (Zein, 2018a). In his example, Zein (2018b) argued that translanguaging may come as a result of the integration of Javanese, Indonesian, and English, with various discursive resources (e.g., photographs, board drawings, videos). This clearly hints at the role of the combination of semiotic modes in developing language skills and practices. Elsewhere, research results have also indicated the urgency of investigation into multimodality, for example as a movement to include digital technologies (Zein, 2022) or to apply multi-modes in English language pedagogy, such as applying songs, incorporating ICT, and utilizing culturally appropriate teaching materials (Zein et al., 2020) through images, for instance.

In recent years, exploration into multimodal texts and its dimensions has been gaining momentum in Indonesia. Emilia et al. (2019) acknowledged that the advancement of technology had led to the creation of text which is represented not only verbally but also visually. Recognition of the importance of multimodality research is related to the Indonesian government's establishment of *Kurikulum Merdeka* [Emancipated Curriculum] in 2022, which explicitly mentions the use of multimodal texts to support students' language skill development. Thus, this demands changes in literacy, entailing the need to equip teachers and students with the necessary skills to understand multimodal texts. Consequently, multimodality research needs to be developed in order to get ready for the multimodal literacy situation in English language education in Indonesia (Trisanti et al., 2022) (see also Chapters 15 and 19, this volume, on teaching reading and using literature, respectively).

In Indonesia, we found that one notable first work on multimodality is that of Hermawan (2013) on the interpretation of verbal, images, and texts in education. In the next iteration, similar works are identified to belong in the multimodal research strands. In our preliminary observation, multimodality research in Indonesia has only been conducted sporadically

using various data sources from many different contexts. Hence, the works are still scattered, making it difficult to draw a general picture of what multimodality studies in Indonesia look like, what has been done, and what the future directions are. For the purpose of this review chapter, we are particularly interested in multimodality research in the context of English language education in Indonesia.

This chapter is intended to present a review of research in multimodality within the scope of English language education in Indonesia. The chapter starts with the clarification of concepts related to multimodality, such as meaning making, mode, resources, semiotic resources, affordances, multimodality, and multiliteracy. Then, it is followed by the review on the development of multimodal studies, the article selection approach, the results of the analysis, a discussion, and the conclusion. We also note that one important outcome of the study is the findings of multimodal research using data from the media. The implications will be set out at the conclusion of the study.

Theoretical Framework

The efforts towards defining the concept of multimodality will be more fruitful by first defining what we mean by meaning making. Zittoun and Brinkmann (2012) define meaning making as the process by which people interpret situations, events, objects, or discourses, in the light of their previous knowledge and experience. We can simply say that a process of making meaning is a process of communication. We make meaning or communicate using a tool called a mode or modality, and we do it in a variety of different ways or modes. Mode itself is a regularized organised set of resources for meaning making, including, image, gaze, gesture, movement, music, speech and sound effect (Jewitt & Kress, 2003, p. 1). Modes according to Lyons (2015) are created through social processes, and thus fluid and context-dependent. In order for a particular resource to be a mode, the community in which they are used needs to recognize them as modes and share a cultural sense of how these resources can be organized to construct and convey meanings (p. 1). The basic understanding of mode is central to the study of multimodality.

While the concept of multimodality is not entirely novel, it brings a fresh perspective to the examination of the use of more than one mode of meaning. It was hinted in the work of Charles Goodwin (1979, 1981) that the concept of multimodality is a study which observed that the construction of an ordinary “sentence” depended on the gaze behavior of the speaker and her recipients (as cited in Thompson, 2019, p. 15). We feel that linking the operational concepts offered by Bezemer and Jewitt (2012) and Lyons (2015) is particularly useful to understand the basic elements in multimodality. Bezemer and Jewitt (2012) defined multimodality as the recognition of the fact that people use multiple means or modes of meaning making. The modes that we use to make meanings do not operate in isolation, but they are almost always present together (image with writing, speech with gesture, maths symbolism with writing, visual with audio, etc.). They identified that to refer to modes, the term resource or semiotic resource is often used. In social semiotics, the terms mode and resource or semiotic resource are both used and defined differently. In conversation analysis, (semiotic) resource is used, but mode is not, or very rarely; and some attempts at defining (semiotic) resource have been made. Lyons (2015) added to how modes actually appear in texts by emphasizing the concept of affordance. He stated that in addition to the co-occurrence and ensemble among different means of making meaning, each mode offers different possibilities and constraints, which is often referred to as modal affordance (p. 2).

It is then important to understand that affordance refers to the materially, culturally, socially and historically developed ways in which meaning is made with particular semiotic resources. Overall, to function as modes, semiotic resources need to be able to represent 1) states, actions, or events (ideational function); 2) social relations of participants in a given communicative act (interpersonal function), and 3) both of the above need to be represented as coherent (both internally and within their environments) texts (textual function). All of these aspects are also bounded by affordance, in that the probability of how semiotic resources are used in making meaning is just “different”, which does not mean that one semiotic resource has less or more potential than the other.

In another light, Adami (2016) sees multimodality more generally as a phenomenon of communication and as a field of inquiry. For her, as a phenomenon of communication, multimodality defines the combination of different semiotic resources, or modes, in texts and communicative events, such as still and moving image, speech, writing, layout, gesture, and/or proxemics. As a phenomenon of communication, the term is used not only by multimodal analysts, but also by works in disciplines concerned with texts and meaning, such as linguistics and communication studies (Adami, 2016). All communication is, and has always been, multimodal (Kress & van Leeuwen, 2006), and any communicative event entails simultaneous use of multiple modes which may realize meanings that complement, extend, and/or contradict each other (Kress, 2010), whether it is conducted as either face-to-face or at a distance, synchronous or asynchronous (Adami, 2016).

Adami (2016) went on to describe that, as a field of inquiry, multimodality studies deal with developing theories, analytical tools, and descriptions that approach the study of representation and communication with modes as an organizing principle. In multimodal studies, the phenomenon of multimodality is approached from different theoretical frameworks based on the assumption that all communication is multimodal, analysis focusing only on verbal mode is not sufficient in explaining meaning making processes, each mode has its own affordances, and modes concur together, each with a specialized role, to meaning-making; hence relations among modes are key to understand every instance of communication.

In our explanation of theoretical ground in multimodality, we aim for the simple direction from the theory to the implementation into research in multimodality in pedagogy. However, it is important to note that in multimodality studies, representation and communication rely on various modes that have been socially developed to make meaning. Modes such as gesture, sound, image, colour, or layout are defined as sets of organized resources that societies have developed to make meaning and to express and shape values, ideologies, and power relations. When one mode is combined with another, it is not a mere accompaniment, support, or label, but each concurs with a specific functional load to the meaning made by the overall text (Adami, 2016).

In addition to “meaning making”, other terms are used including multimodal communication, multimodal discourse, and multimodal interaction, depending on the background of the discipline in which someone is working. Bezemer and Jewitt (2012) highlight that multimodality has been taken up by Discourse Analysis, Conversation Analysis, Systemic Functional Linguistics, and Cognitive Linguistics. Consequently, the traditional discipline is no longer suitable to describe what they are doing. New terms such as multimodal discourse analysis (MDC) and multimodal conversational analysis (MCA) have been proposed. In multimodality studies, there are also variations in methodology. Some studies use in-depth analysis of single cases (e.g., texts or strips of interaction); others draw on large corpora and aim to test hypotheses. In many studies, according to Bezemer and Jewitt (2012), selected

elements of different approaches have been adopted and brought into connection with concepts and methods derived from other disciplines, such as eye-tracking technology to “test” certain concepts proposed in social semiotics, or to bring together concepts from social semiotics with ethnography. In terms of theory and epistemology, multimodality scholars take various positions. Bezemer and Jewitt (2012) claim that some “multimodalists” look at human artefacts – technologies, tools, and objects – when they are involved in interactions, while others have studied artefacts away from specific situated interactions, such as textbooks or ads.

As noted, this review chapter is built upon the operational concepts of multimodal studies which are particularly anchored in the theory of multimodality adapted from the social semiotic theory of communication developed by Halliday (1978), Systemic Functional Linguistics (SFL) (see also Halliday, 1985). As a language theory, it has been adapted into the methodologies to analyze other modes such as displayed arts (O’Toole, 1994), visual images (Kress & van Leeuwen, 1996), films (Baldry & Thibault, 2006), and music (2010), among others. In all of these applications, SFL-based multimodality emphasizes the importance of contexts to determine the meaning potentials of a semiotic mode and/or its combination with other semiotic modes (Flewitt et al., 2018; Hodge & Kress, 1998; Kress & van Leeuwen, 1996, 2006). Based on the principle of SFL, two multimodal studies can be identified: visual signs and semiotics (Romero, 2012). The most outstanding adoption of the language theory into other modes of meaning is the work of Gunther Kress and Theo van Leeuwen (2006, [1996]), entitled *Reading Images: The Grammar of Visual Design*, that laid the foundations of one of the major multimodal branches regarding ideational, interpersonal, and compositional meanings on visual images. Almost at the same time, the most noticeable author to use SFL theory in modes like arts, paintings, sculpture, and architectural design is Michael O’Toole (1994), with his main work *The Language of Displayed Art*. The following works using the same theory expanded into multimodal studies on other domains such as: research on interaction, semiotics, metaphor, discourse, identity, genre, technology, transcription, speech, and music (Romero, 2012).

In our way to understand the link between multimodality and multiliteracy, we took on the idea posited by Kendrick and Potts (2015) that scholars of multimodality have long argued that understanding the contemporary communicative landscape requires addressing the full range of semiotic resources used within a community and/or society. The landscape includes the constantly shifting digital technologies that mediate many of our daily interactions, as well as changes in transportation and employment (p. 448). In contrast, conventional texts mostly employ language or verbal mode and being literate in a traditional sense refers to being able read and write verbal texts only. Now, entering into the concept of multiliteracy, Rosswell and Walsh (2011) suggested that in modern texts, meanings are conveyed multimodally through verbal, visual, audio, gesture, emoticon, stickers, or emojis, that being literate is conceived as being able to use and understand multiple modes, and those having this trait are called multiliterate. Hence, they stated the concept that literacy is multiple and demands different modes.

The New London Group (1996) refers to the multiplicity and use of different modes as new literacy or multiliteracy. The Group pioneered the concept of multiliteracy in pedagogy, with their manifesto being launched in the mid-1990s. They argue that the notions of design, available designs, and redesign are fundamental to how we make meaning with modern texts. Among the next reiteration of this first work is that of Roswell and Walsh (2011), who highlight that multimodality comes first in that it informs how we make meaning,

while multiliteracy, as a possible pedagogy, gives us tools for doing so. For more emphasis on the important difference between multimodality and multiliteracy, Jewitt (2008) explains that multimodality deals with forms of representation within the sphere of design, while multiliteracy entails certain characteristics to become linguistically, culturally, and technologically educated within the sphere of pedagogy.

In relation to multimodality and education, several studies have been done, including multimodal communicative competence, multimodality, and multiliteracies within the current media age, educational settings, and foreign languages. In the fields of new literacies studies, multiliteracies and multimodality are derived from a range of traditions, disciplines, and histories such as critical literacy and discourse studies, genre studies based on SFL, gender studies, and critical cultural studies (Romero, 2012; Asriyama & Sari, 2022). In a different research, Kendrick and Potts (2015) conclude that many of the beginning educational studies on multimodality dealt with the construction of literacy education for and in locally diverse, globally connected societies (e.g. Thompson, 2019), followed by detailed studies of multimodality in educational contexts including research, on the evolution of image and writing in 20th- and 21st-century textbooks, the place of interest in authoring and interpreting student texts, and the objectification of disciplinary identities in classroom configurations and ensembles. Kendrick and Potts also see that studies into the transformations of texts and practices have influenced research on content-based instruction in K–12 contexts, academic language skills, and on the disciplinary texts of higher education. They also found that research in those areas have been expanded to the role of modal affordances and multimodal practices of transduction and transformation in reading comprehension, which have been reported to enhance critical reasoning and problem solving, as well as to support mastery of written genres and apprenticeship in new literacies. Multimodality studies also deal with cultural and linguistic diversity in multimodal meaning making processes, the construction of multimodal dual-language books, multimodal transformations of children's family narratives, the use of digital media to develop writing, the use of multimodal dual-language books in content areas, out-of-school literacies practices of 1.5 Generation students, multiple positionings taken up by second language (L2) writers of fan fiction, analysis of the interplay of identity and sociocultural worlds, and the benefit of multimodal text production in countering proper school topics and in validating students' cultures, literacies, and identities (Kendrick & Potts, 2015, pp. 448–450).

Current Research Issues

In the same vein, the present review chapter is developed based on the observation and review of articles on multimodal research as it is applied in the broad topic of education in the contexts of Indonesia. The review focuses on articles published between 2013 and 2023 on multimodality in English language education contexts in Indonesia. The articles cover various aspects such as linguistics, teaching pedagogy, learning materials, assessment, technology, and more. We use as parameters that the articles are written in English and/or discuss multimodality in English language education in Indonesian contexts, whether they are written by Indonesian or by global scholars. The data bases used in the article search were, among others, Science and Technology Index (SINTA) prepared and managed by the Indonesian government, the Directory of Open Access Journal (DOAJ), Google Scholar, and direct search in the data base of 67 English language education journals published in Indonesia. Using keywords such as “multimodal” and “multimodality”, we collected 113

articles, 66 of which were selected for review. In the next process of data analysis, we arranged the data in a table with four columns containing number of articles, references, summary of the content, and category derived from the data. In this way, the articles were categorized, discussed, and concluded.

In our observation, we found that the application of multimodal theories and methodologies in pedagogy falls into different areas; for example, the use of textbooks, picture books, digital resources, and other multimodal aspects in their integration into different language skills.

Exploration into textbooks, in this case English school textbooks, has been a popular site of multimodal studies. A study conducted by Fitriana and Wirza (2020) shows that the aspects of verbal and visual elements in the textbook help the learner in understanding the text, especially when the visual elements' colour and size are of improved qualities. This is especially relevant for young learners (Yunita et al., 2022). Interestingly, some studies also focused on the importance of the book cover. For example, Muhassin et al. (2022) stated that textbook covers contain both narrative and conceptual representational meanings in their visual resources, to build cohesion so as to convey meaningful messages of the covers. In a similar line, Yanuar et al. (2021) argued that the visual-verbal relationship in textbook covers enables students to comprehend the messages communicated by the texts, and effective design of intersemiosis in an ELT textbook potentially helps students not only understand the delivered teaching materials but also sharpen their multimodal literacy (see also Nisak & Rukmini, 2021; Pahlevi & Warsono, 2018; Purwaningtyas, 2020). However, Purba (2023) noted that the representation of the visuals on textbook covers tend to show the native-centered orientation of the English language teaching in Indonesia, where correctness was the focus of the process. He further criticized that this practice would not prepare Indonesian students to have cross cultural communication where English was used as the *Lingua Franca*. In this case, Prihatiningsih et al. (2021) showed that culture can be represented multimodally in school textbooks, making it apt for the learning of culture through English.

As multimodal texts are involved in reading skill improvement, a number of researchers argue that they are a good support for this skill. In general, Januarty et al. (2018) reported that when teachers provide reading texts which consist of graphs, pictures, or figures, students become more interested in reading the text as they help predict the main idea of a passage using the pictures, graphs, or figures provided. In this way, Amalia et al. (2021) noted that multimodal reading texts may be able to develop their critical reading skills, for example, by a retelling, finding key information, discussing the main ideas, and mostly answering questions about the text they read. In a classroom action research, Nurviyani et al. (2020) found that students achieved meaningful progress of reading skills through making multimodal inferences from visual and verbal cues in texts and integrating them with their background knowledge, creating mental images in their minds, distinguishing between literal and implied meanings, and implementing some reading strategies before, during, and after reading the text. As more and more reading materials are presented multimodally, it was also found that using reading materials in the form of storyboards, that is similar to a comic in that they combine a sequence of storyline pictures and texts such as dialogues and narration, has many advantages in improving students' reading comprehension, thanks to students' engagement with the storyboarding activities (Mawaddah & Heriyawati, 2022).

Specific to English for Specific Purpose (ESP) contexts, multimodal practice has been found to promote the role of student teachers as designers and navigators in reading English disciplinary texts and to encourage them to become autonomous language learners. In

some ways, multimodal reading tasks can scaffold students in comprehending academic language and in increasing students' academic vocabulary development (Yanto & Pravitasari, 2020) using reading materials in the form of non-print multimodal texts (Cahyaningati & Lestari, 2018). This is perceived positively by the teachers in ESP programs (Julinar, 2018). Multimodal reading texts are also helpful to facilitate reading activities for special needs. Tungka's (2018) found multimodal texts are useful in guided literacy instruction using multiple texts. He found that guided literacy instruction promotes the role of a student reader as a designer, navigator, interrogator, and interpreter in reading multimodal texts (see also Margaretha & Panjaitan, 2020). For low achieving students, Manalu and Wirza (2020) found that by using metacognitive reading strategies, low proficient students utilize visual, audio, and linguistic resources to support their reading skill development. Still in a special case, Ikasari et al. (2019) found that heard-of-hearing learners' engagement in the classroom activities improved when the activities involved reading materials in the form of multimodal texts which were built with diverse modes to ease the teacher in helping the students perform better in the area of reading comprehension.

The impacts of multimodal texts in the teaching of writing have also been reported in a number of studies. In the process of writing descriptive texts, Kusuma et al. (2021) found that the uses of visual aids as multimodal teaching media could improve students' skill in writing descriptive text in that they helped with idea development, providing detailed information, using more appropriate vocabulary, and writing grammatically correct sentences in well-organized paragraphs. While teaching writing may have been done using different approaches such as a process approach, Nabhan (2019) found that when the principles of multiliteracies are incorporated into the procedures of process writing approach, the opportunities to embrace the multiple modes of meaning making and digital technology enable students to produce texts in multimodal and creative ways as well as decrease the chance of plagiarism.

Coming from the root theory of SFL, the acknowledgement of multimodality in pedagogy as a research area has also been observed in the teaching activities, primarily those using genre-based principles. Abdullah et al. (2022) noted that the use of Genre-Based Multimodal Texts Analysis (GBMTA) in higher education was perceived by the students as a way to facilitate them in the building of multimodal discourse analysis, challenges and solutions of comprehending multimodal teaching materials, planning better learning strategies in the future, engagement on multimodal learning issues, and multimodal text analysis practices. In general, there is a positive trend in using multimodal resources, especially with the aid of technology in the classroom (Rahmanu et al., 2020). Another study also found that the implementation of a multiliteracies-based pedagogy can foster the development of competencies that are essential to multimodal communicative competence, namely linguistic, sociocultural, interactional, discourse, and multimodal competence (Prihantoro et al., 2022). From the perspective of the teachers, on the other hand, multimodal resources (speech, body language or gesture, auditory elements, verbal expression, facial expression, music, writing, layout, graphics, pictures or photographs, animations or moving images, and videos) are viewed as essential elements in developing meaningful English instructions for the students (Apriani et al., 2021). This view entails a demand for in-service teachers to develop adaptability in implementing multimodal literacy in their instructional materials, in order to be aware of the need to switch from traditional to digital modes of teaching. Despite the positive views from both students and teachers, Sidik (2021) criticizes that the extent of the integration of multimodality in classroom-level practices of the English teaching and learning

process is still limited to the use of multimodal texts to support the print-based literacy, particularly to improve students' interest and participation in English lesson. He noted that there is no sufficient evidence on the use of multimodality to develop the students' multimodal understanding and ability because the focus of their activities remains on English.

While textbooks are more commonly found as a data source for research situated in schools involving students who receive English as a mandatory subject, other researchers are concerned with the urgency of multimodal resources in picture books. Reading paths, as Damayanti and Febrianti (2020) argued, are built from one page to another to allow for a linear and non-linear trajectory represented in different layouts of information value. They claimed that information on reading paths is valuable for the practical use of picture books in English classrooms. In another study, Damayanti et al. (2021) found that the relations between visual-verbal in children's picture books may be complementary or have divergent relationships to one another to suit the need of the targeted readers. Since picture books are used largely in English classrooms to enhance students' reading experiences, this study may help teachers develop students' ability to make meaning from verbal and visual texts and inspire their visual thinking strategies (see also Sugianto et al., 2021). In another light, Haris et al. (2023) explored comic books revealing that the repetition and collocation in the verbal-visual resources of comic are actually an effective tool in learning a language. The overall implications from the studies using picture books and comics are the need to utilize both visual and verbal resources to create a talk-around-text discussion with young readers to facilitate better reading activities between teachers or parents and children.

With the advent of technology, digital materials come under the lens of multimodal research as data resources. To some extent, the emergence of digital multimodal texts motivated teachers to develop ways in using them for teaching activities (Drajati et al., 2019; Early et al., 2015). Then, Kustini et al. (2019) investigated the ways multimodal pedagogy helps improve students' digital literacy skills in an English for Specific Purposes (ESP) setting in a vocational higher education. By observing students' engagement with projects to create digital texts of different genres, they found that multimodal pedagogy is an effective instructional method for digital literacy learning (see also Da Silva & Helnywati, 2021). Meanwhile, Aisyah and Nuraeni (2022) reported the use of a digital multimodal textbook to foster students' English proficiency and found that the use of a digital multimodal textbook gave improvement to most of the student's English language proficiency. Digital materials such as digital fiction support students' multimodal literacy level. Fiftinova et al. (2022) reported that when given a task on developing digital fiction, the students had a positive attitude towards multimodal writing and hence making their multimodal digital fiction successful. In the other aspect, students' experience in using digital materials for learning through social media, according to Muntaha et al. (2023), has a positive impact due to their familiarity with the paralinguistic features afforded by the multimodal Instagram channels – such as emojis, GIFs, images in text chat, intonation in voice chat, and gestures in video chat – that facilitated effective communication. Moving images or films are also potential to use in the classrooms (Rakhmawati, 2016). Overall, this provides language learners with the ways to communicate using rich semiotic resources. They can strategically draw upon their digital literacy skills to convey messages during meaningful task interaction.

In addition, a few studies were found to link the use of multimodal data and their integration into the teaching of different language skills. The urgency of using multimodal texts in the classroom is evident in a range of situations. First, Kusrin et al. (2023) stated that the

multimodal learning environment has been facilitating teachers to present information rich in technical words and symbols to non-native learners. Picture-word materials were used to understand consonants' phonetic symbols and facilitate sound production practices (Sulistyo et al., 2021). The motivation to acquire intelligibility and comprehensibility is shaped by identity, as pre-service English teachers believe correct pronunciation improves confidence. Secondly, a study by Yanto and Kusrin (2020) claims that multimodal reading has the potential to promote the role of student teachers as designers and navigators in reading English disciplinary texts, creating interactive content learning, and encouraging students to become autonomous language learners. It can also support communication, academic writing, and vocabulary development. In a more specific area of inquiry, Antoni and Puspita (2019) investigated the ways non-native speakers use English proximal deictic expressions "this/these/here". In this observation, multimodality is useful to show the combination of various movements of body parts like fingers, head, palm, and postures. The use of various modes in the technical process can function as a sign for locating what has been mentioned through verbal discourses, a clarification of the technicalities in the presentation materials, or compensation for certain vocabularies.

Conclusion and Future Directions

In the early part of this chapter, we have noted that the development of multimodal research in Indonesia was a part of Indonesian superdiverse linguistic ecology, in which English has been gaining an important position (Zein, 2020; Zein et al., 2020). The results of this review project resonate with Zein (2018a) and Zein et al. (2020) that the majority of multimodal studies in Indonesia revolve around their application in pedagogy, that is mostly on the use of different types of multimodal texts and teacher or students' perceptions in using them, for example in the use of digital technologies, songs, and ICT. An important implication of the study is the need for further research on multimodality in pedagogy, especially now that Indonesian's *Kurikulum Merdeka* has included the explicit statement on the use of multimodal texts in English education for primary and secondary schools (see Chapter 8, this volume, on curriculum and materials development). This entails the need to see how multimodal texts, or multimodality in general, applies to teacher's practices and students' learning process in the classroom. This is nudged in Sidik's (2021) study where he highlighted that there should be more research to provide evidence on the use of multimodality in developing the students' understanding and ability, as opposed to only focusing on its impact on language development. In light of this, we would recommend more in-depth studies into and a more holistic approach to the use of multimodal texts in the teaching and learning activities, including the topics within *Kurikulum Merdeka*.

On a final note, as we explored the online databases, we found that research on multimodality might build some overlaps with translanguaging (see Chapter 35, this volume). For example, Zein (2018b) suggested that translanguaging practices in various discursive resources may appear in the form of photographs, board drawings, and videos. In our observation, multimodality research in Indonesia is also found to use data from the media as they are more and more commonly found in today's digital life. For example, Ansori and Taopan (2019) used the visual grammar framework to analyze *Wonderful Indonesia* videos, which indicate the construal of the meaning as well as the representations of the hospitality of local people, the diversity of culture, the beauty of nature, and the modernity of Indonesia. In other research, Ananda et al. (2019) proved the useful application

of multimodal methodology in Indonesian cigarette advertisements to attract customers. Content in advertisements is often used as a point of consideration in multimodal analysis. In today's context, for instance, cosmetic product advertisements are a prevalent part of our daily life, making it an interesting topic of exploration in multimodal research. Sample research includes metaphor in advertisements (Silalahi & Rerung, 2022), ideologies in cosmetic advertisements for females (Raharjo et al., 2020) and for males (Alhadi et al., 2022). Then, despite the small number, research using multimodal data from social media was also found, resulting in findings that imply a multimodal manifestation of leadership portrayal in social media (Asidiky et al., 2022) and the way influencers portray their image in social media (Hidarto & Andrieza, 2022; Fajriyah et al., 2021).

With these additional findings, we agree with Kusumastuti (2018) that it is becoming more and more important to stimulate students' critical thinking to become aware of the use of multimodal texts in any forms in public use. This is one direction that Indonesian multimodal research can delve into. Other opportunities for further studies are also available, for example, to cover multimodality within the context of pluricentric English (see Chapter 33, this volume). It can also be directed to fill the gap in the interdisciplinary studies. Multimodality can actually be useful for application in different areas of inquiries such as arts, medical studies, music, film, and a range of topics in social studies, including their pedagogical aspects. Broadly speaking, with the social, economic, and cultural situations in the context of Indonesia, there are still a lot of areas that can benefit from research using the principles of multimodality.

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