

# Pedagogical Perspectives on Viewing Skills in Indonesian Language Learning: A Systematic Literature Review

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**Abstract:** This study examines pedagogical perspectives on viewing skills (*keterampilan memirsa*) in Indonesian language education through a Systematic Literature Review (SLR) of studies published between 2021 and 2024. Guided by the PRISMA 2020 protocol, sixteen empirical and conceptual articles were selected from major academic databases to analyze how viewing is conceptualized, taught, and integrated within the Kurikulum Merdeka framework. The findings reveal that viewing has shifted from a peripheral literacy component to a central pedagogical construct that supports multimodal, critical, and character-based learning. Across educational levels, viewing activities—such as video-based storytelling, interactive H5P modules, digital game-based learning, and multimodal text analysis—were shown to enhance students' cognitive comprehension, affective engagement, and digital literacy. Teachers played a pivotal role as facilitators who scaffold interpretation, guide moral reflection, and design multimedia-rich learning environments. Despite these advancements, challenges remain in teacher preparedness, uneven technological access, and the absence of standardized assessment instruments. Overall, this review highlights the growing importance of viewing skills as a foundational element of multimodal literacy and offers pedagogical insights for strengthening curriculum design, instructional practice, and teacher development in Indonesian language learning.

**Keywords:** Viewing skills; *memirsa*; Indonesian language learning; multimodal literacy; digital literacy; pedagogical models

## 1. Introduction

The twenty-first century has marked a profound shift in the nature of literacy and learning. In the age of digital communication and ubiquitous media, literacy is no longer confined to reading and writing but extends to the capacity to interpret and produce meaning through multimodal channels involving text, image, and sound (Azzahra & Septiaji, 2023). Within this paradigm, *viewing skills*—the ability to understand, analyze, and critically evaluate audiovisual messages—have become an essential component of language education. These skills equip learners not only to comprehend visual information but also to engage ethically and reflectively with media that shape their social and cultural consciousness (Syahrul Zyam & Umam, 2022).

In Indonesia, viewing (*memirsa*) has been formally recognized in the Kurikulum Merdeka as one of the four macro language competencies in Bahasa Indonesia learning, alongside listening, speaking, reading, and writing. This inclusion reflects a pedagogical transformation from traditional textual literacy toward multimodal and digital literacy (Mulyadi & Wikanengsih, 2022). Such transformation aligns with the realities of students' lives, where visual and audiovisual content—videos, advertisements, and online media—dominate both learning and leisure. Consequently, the mastery of viewing skills is increasingly linked with the development of critical thinking, aesthetic appreciation, and character formation.

Nevertheless, recent empirical studies reveal that the pedagogical integration of viewing skills remains uneven. Many educators continue to privilege reading comprehension and writing exercises as central elements of linguistic competence, while activities involving audiovisual interpretation are often considered supplementary or recreational (Purnanto et al., 2023). As a result, students tend to be passive consumers of visual information and exhibit limited awareness of how images construct meaning, influence perception, and transmit values (Ulfiyani et al., 2024). This pedagogical imbalance calls for deeper exploration into how viewing can be effectively taught, practiced, and assessed in the Indonesian language classroom.

The emergence of viewing as a recognized literacy skill coincides with the increasing importance of multimodal learning in education. Azzahra and Septiaji (2023) developed an interactive video-assisted evaluation model using HTML5 Package (H5P), demonstrating how digital tools can enhance engagement, comprehension, and interactivity in the learning process. Their findings highlight that technological mediation enables learners to connect visual stimuli with linguistic understanding in real time, strengthening both cognitive and affective dimensions of learning. Similarly, Syahrul Zyam and Umam (2022) investigated the use of WhatsApp-based storytelling videos as a learning medium and found that accessibility, personalization, and collaborative interpretation substantially improve students' motivation and critical response.

At the school level, several studies have focused on analyzing viewing-based instructional models in primary education. Research conducted by Purnanto and colleagues (2023) at Muhammadiyah elementary schools showed that integrating audiovisual materials into storytelling lessons fosters inferential comprehension, empathy, and moral reasoning. In contrast, classes relying on conventional text-based instruction displayed limited development in students' interpretative skills. These findings affirm that viewing is not merely a technical or perceptual skill but a pedagogical strategy for cultivating character and value-based literacy. It empowers students to construct meaning collaboratively, reflect upon moral narratives, and internalize social ethics presented through visual language.

The pedagogical value of viewing skills also extends to the higher education context. In university-level language and teacher training programs, viewing is increasingly incorporated into courses on media literacy, communication, and digital pedagogy (Azzahra, Sobari, & Suhara, 2022). For instance, the application of game-based learning through the Gather Town platform has shown that interactive environments encourage students to participate actively in visual analysis, fostering both creativity and teamwork. The shift toward integrating digital storytelling, film analysis, and advertisement interpretation into tertiary-level curricula demonstrates a growing recognition that viewing contributes significantly to students' reflective and communicative competence.

From a broader educational perspective, the inclusion of viewing skills aligns with the goals of 21st-century education, which emphasizes the integration of the four essential competencies: critical thinking, creativity, communication, and collaboration (Mardhiyah et al., 2021). Viewing inherently involves all these competencies: students must think critically about visual messages, collaborate in group analyses, communicate interpretations, and creatively reconstruct meaning. Therefore, teaching viewing skills not only strengthens linguistic proficiency but also develops transversal skills necessary for lifelong learning and civic engagement.

Despite these developments, the conceptual understanding and practical implementation of viewing pedagogy remain fragmented. Studies vary in focus—from media-based evaluation (Azzahra & Septiaji, 2023) and digital platform use (Syahrul Zyam & Umam, 2022) to classroom-based model development (Purnanto et al., 2023; Prabawaningtyas & Purnanto, 2023)—but rarely provide a coherent synthesis of pedagogical approaches. Some works explore character education through viewing, such as the reinforcement of moral literacy and empathy in audiovisual narratives (Ulfiyani et al., 2024), while others emphasize technical aspects of assessment and curriculum alignment (Mulyadi & Wikanengsih, 2022). Consequently, teachers often lack comprehensive guidance on how to integrate viewing effectively into daily teaching, assessment, and reflection activities.

Moreover, there remains a research gap in mapping how viewing skills contribute to holistic language learning outcomes across educational levels—from primary to higher education. For example, while early studies at the elementary level emphasize the role of contextual storytelling and visual stimuli in comprehension, studies at the university level highlight the cognitive and metacognitive dimensions of viewing. The absence of cross-level pedagogical mapping limits the continuity of instructional strategies and weakens the development of viewing as a sustained literacy practice.

Given these considerations, there is a need for a systematic synthesis of empirical findings related to the pedagogy of viewing in Indonesian language education. A Systematic Literature Review (SLR) enables a comprehensive analysis of existing research trends, pedagogical models, and technological innovations, offering an integrated framework for understanding how viewing can be effectively nurtured as a language skill. By consolidating studies across diverse educational contexts and methodological orientations, this review seeks to identify key pedagogical themes, challenges, and future directions in teaching viewing skills.

Therefore, this study aims to explore pedagogical perspectives on viewing skills in Indonesian language learning through a systematic review of relevant literature published between 2021 and 2024. The synthesis focuses on three analytical dimensions: (1) conceptualization of viewing as a pedagogical construct; (2) instructional models and technological mediations employed to enhance viewing competence; and (3) implications for teacher practice and curriculum design under the Kurikulum Merdeka framework. Through this analysis, the study contributes to strengthening the pedagogical foundation of multimodal literacy and advancing Indonesia's vision of producing digitally literate, ethically aware, and critically reflective learners.

## **2. Metode**

This study employed a Systematic Literature Review (SLR) approach to synthesize and analyze empirical and conceptual studies on the pedagogy of viewing skills (*memirsa*) within Indonesian language learning. The design followed the PRISMA 2020 protocol, which provides a transparent framework for identifying, screening, and synthesizing research evidence systematically. The SLR approach was selected because recent studies on viewing skills remain scattered across different levels of education and publication types. Therefore, a structured synthesis was essential to provide comprehensive insights into pedagogical models, media integration, and learning outcomes related to viewing as a literacy competence in the Kurikulum Merdeka context.

The literature search was conducted between January and September 2024 using major academic databases, including Google Scholar, DOAJ, and Garuda (Garba Rujukan Digital). Additional searches were performed directly through journal repositories such as Semantik, Diglosia, Collase, Parole, Archive: Jurnal Pengabdian kepada Masyarakat, and JIIP (Jurnal Ilmiah Ilmu Pendidikan). Keywords and Boolean operators were combined to ensure comprehensive coverage, including: "viewing skills," "memirsa," "language learning," "Bahasa Indonesia," "digital literacy," and "pedagogical model." These terms were refined to capture studies explicitly addressing viewing as part of language education rather than media production or general literacy.

The inclusion criteria required that studies (1) focused on viewing skills within Indonesian language learning, (2) were published between 2021 and 2024 in peer-reviewed journals, (3) discussed pedagogical design or classroom application, and (4) provided sufficient methodological or conceptual detail for analysis. Exclusion criteria involved studies focusing exclusively on other language skills, publications outside Indonesia, and non-academic materials such as opinion essays or partial reports. After an initial search yielding 62 publications, duplicates and irrelevant titles were removed, leaving 37 eligible articles. Following abstract and full-text screening, 16 studies met all criteria and were included in the synthesis. These consisted of empirical studies (e.g., Syahrul Zyam & Umam, 2022; Purnanto et al., 2023), model-development research (Azzahra & Septiaji, 2023), and conceptual reviews addressing curriculum or digital literacy (Mulyadi & Wikanengsih, 2022; Ulfiyani et al., 2024).

The data extraction process involved reviewing each selected article for its bibliographic details, educational level, methodology, focus, instructional design, and pedagogical implications. The data were tabulated into a synthesis matrix to enable comparison across studies. Through this process, three major analytical dimensions were identified: (1) conceptual understanding of viewing as part of multimodal literacy; (2) pedagogical strategies and digital media integration; and (3) learning outcomes and character development associated with viewing activities. The analysis was conducted through thematic synthesis,

To ensure rigor and trustworthiness, each article underwent a quality appraisal using three evaluative dimensions: relevance, methodological soundness, and pedagogical contribution. Studies were rated on a three-point scale (high, moderate, low). Fourteen articles achieved high to moderate ratings and were therefore included in the interpretative synthesis. Reliability was strengthened through cross-checking among multiple sources, while transparency was maintained by recording each screening stage following PRISMA guidelines. The process ensured that only credible and pedagogically meaningful studies formed the basis of analysis.

Finally, the limitations of this review must be acknowledged. The corpus was restricted to open-access studies in Bahasa Indonesia and English, potentially excluding international comparative works. Additionally, publication bias might have influenced the inclusion of more positive results on viewing integration. Nevertheless, the selected studies provide a sufficiently comprehensive representation of pedagogical practices, from primary to tertiary education, in both classroom and digital environments. Overall, this methodological design ensures that the review offers an evidence-based understanding of how viewing skills are conceptualized, taught, and assessed in Indonesian language education, forming a robust foundation for the subsequent analysis of results and pedagogical implications.

3. Results

a. Overview of the Selected Studies

Following the PRISMA 2020 screening protocol, sixteen articles were retained for synthesis after applying inclusion and exclusion criteria. The majority were published between 2021 and 2024, coinciding with the implementation of *Kurikulum Merdeka*, which formally introduced *memirsa* (viewing) as one of the five integrated language skills. The studies represented various educational levels—six at the elementary level, five at the secondary level, and five at the tertiary level—and used either qualitative descriptive or classroom action research methods.

To provide a structured overview, the main findings from representative studies are summarized in Table 1, highlighting author(s), year, educational level, research design, media used, and pedagogical outcomes.

| Table 1. Summary of Reviewed Studies on Viewing Skills (2021–2024) |                               |                    |                 |                         |                         |       |                                               |                                                                                                     |
|--------------------------------------------------------------------|-------------------------------|--------------------|-----------------|-------------------------|-------------------------|-------|-----------------------------------------------|-----------------------------------------------------------------------------------------------------|
| No                                                                 | Author(s) & Year              |                    | Education Level | Research Design         | Media/Platform          |       | Pedagogical Focus                             | Main Findings                                                                                       |
| 1                                                                  | Nira Syahrul & Nanang K. Umam | Sari Zyam (2022)   | Elementary      | Qualitative Descriptive | WhatsApp-based learning | video | Viewing comprehension through local folktales | Students demonstrated increased focus and interpretive ability through video-assisted storytelling. |
| 2                                                                  | Iis Azzahra & Septiaji        | Siti S. Aji (2023) | Secondary       | Developmental (R&D)     | Interactive video       | H5P   | Evaluation of viewing skills                  | H5P-based videos improved engagement and comprehensio                                               |

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|---|----------------------------------------------------------|------------------------|-------------------------|--------------------------------------------------|----------------------------------|-----------------------------------------------------------------------------------------------|
|   |                                                          |                        |                         |                                                  |                                  | n, providing formative assessment tools.                                                      |
| 3 | Yadi Mulyadi & Wikanengsih (2022)                        | Secondary (Vocational) | Content Analysis        | Teaching materials from <i>Sekolah Penggerak</i> | Curriculum prototype integration | Viewing skills were embedded in the curriculum but inconsistently implemented across schools. |
| 4 | Iis Siti S. Azzahra, Teti Sobari & Alfa M. Suhara (2022) | Higher Education       | Experimental            | <i>Gather Town</i> & Game-Based Learning         | Interactive digital learning     | Game-based viewing tasks enhanced collaboration and student motivation.                       |
| 5 | Prahasiwi Cahya & Arif W. Purnanto (2023)                | Elementary             | Case Study              | Audio-visual stories                             | Model of viewing instruction     | Teachers used short videos to build moral understanding and creative expression.              |
| 6 | Indriya Prabawaningtyas & Arif W. Purnanto (2023)        | Elementary             | Qualitative             | Classroom observation                            | Visual storytelling              | Systematic guidance in viewing improved literacy and empathy among learners.                  |
| 7 | D. Lestari & Arif W. Purnanto (2023)                     | Elementary             | Descriptive Qualitative | Local video materials                            | Early grade viewing model        | Younger students developed vocabulary and visual comprehension simultaneously.                |
| 8 | Siti Ulfiyani et al. (2024)                              | Cross-Level            | Community Engagement    | Social media literacy                            | Critical viewing and ethics      | Training programs built critical awareness toward media messages                              |

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|----|----------------------------|------------------|---------------------------|---------------------------|--------------------------------|-------------------------------------------------------------------------------------------|--------------------|
|    |                            |                  |                           |                           |                                |                                                                                           | among adolescents. |
| 9  | Daman Huri (2022)          | Higher Education | Multimodal Analysis       | Commercial advertisements | Critical interpretation        | Viewing skill expanded into semiotic literacy via multimodal text analysis.               |                    |
| 10 | Arda Sedyoko et al. (2023) | Secondary        | Classroom Action Research | Audiovisual poetry videos | Integration of art and viewing | Using musicalized poetry strengthened aesthetic appreciation and multimodal understanding |                    |

b. Conceptual Patterns

The data synthesis shows that *memirsa* has evolved from a peripheral skill into a central pedagogical construct in Indonesian language education. It is conceptualized as both a receptive and interpretive literacy, bridging listening and reading competencies. Most researchers align viewing with critical literacy, emphasizing its role in teaching students how to analyze images, sounds, and symbols critically. The integration of visual media such as animated stories, short films, and digital advertisements demonstrates that viewing fosters not only linguistic comprehension but also moral and cultural reflection.

Furthermore, the studies illustrate a strong relationship between viewing activities and character education, particularly through visual storytelling that conveys ethical, religious, and social messages. In elementary settings, teachers utilized folk-based narratives to promote empathy and honesty, while at the tertiary level, the focus shifted to analytical interpretation and digital discourse awareness.

c. Pedagogical Models and Media Integration

Pedagogical applications varied across studies. The most frequent strategy was the story-based model, combining narrative videos with guided questioning and reflective writing. Teachers functioned as facilitators who scaffolded students’ interpretive thinking. Another trend was the technology-mediated model, which included platforms such as *H5P*, *Gather Town*, and WhatsApp video sharing. These platforms supported active learning through gamified interaction, peer discussion, and self-evaluation.

In several cases, *viewing tasks* were integrated into broader project-based or art-based learning activities. For instance, audiovisual poetry and advertisement analysis were used to build cross-modal connections between visual, auditory, and linguistic stimuli. Collectively, these approaches transformed viewing from a passive consumption activity into an active process of meaning construction and multiliteracy engagement.

d. Learning Outcomes and Trends

Across the 16 studies, improvements were observed in three key areas: cognitive comprehension, affective engagement, and digital literacy. Cognitive gains included enhanced vocabulary retention, text interpretation, and visual inferencing. Affective outcomes manifested as greater motivation, empathy, and confidence in expressing opinions. Meanwhile, the integration of digital tools improved students’ ability to navigate and critique media messages, aligning with the *21st-century skills framework* emphasized in current curricula.

Despite these positive outcomes, several studies also noted persistent challenges. Teachers often required more training to design effective visual learning materials, and technical constraints such as limited bandwidth or outdated devices hindered implementation, particularly in rural schools. Nevertheless, the convergence of digital pedagogy and linguistic objectives marked a significant shift toward holistic language learning in Indonesia.

#### e. Summary of Findings

In summary, the reviewed literature demonstrates a growing pedagogical recognition of viewing as a legitimate and necessary skill in Indonesian language education. The synthesis highlights a movement from text-centered instruction toward multimodal and visually enriched pedagogy, where learners actively interpret meaning through integrated sensory experiences. Viewing is no longer supplementary but foundational to the development of critical, ethical, and creative communication skills among Indonesian students.

The consistent emphasis on visual literacy, character development, and technology-based learning confirms that *memirsa* serves as both a language competence and a moral literacy pathway, reflecting the broader transformation of Indonesian education in the digital era.

## 4. Discussion

The findings of this review indicate that viewing skills (*keterampilan memirsa*) have become an integral dimension of language pedagogy in Indonesia, particularly within the *Kurikulum Merdeka* framework. This shift reflects the growing recognition that language learning is no longer limited to text or oral modes but extends to the interpretation of multimodal information sources. As argued by Mulyadi and Wikanengsih (2022), the prototype curriculum embeds *memirsa* as a formal outcome, aligning it with listening, reading, speaking, and writing. Such recognition situates viewing as a receptive yet interpretive activity that cultivates analytical and aesthetic literacy. Through classroom practices described by Zyam and Umam (2022), it becomes clear that viewing is not merely about understanding visual content but about constructing meaning through interaction between text, image, and emotion.

From a pedagogical standpoint, this transformation demonstrates a transition from traditional comprehension-based models toward multimodal and participatory learning frameworks. Azzahra and Septiaji (2023) highlight that the use of H5P-based interactive videos facilitates learners' autonomy and reflective engagement, while maintaining the scaffolding role of the teacher. The digital environment fosters dialogic interaction, as observed by Azzahra, Sobari, and Suhara (2022) in their application of Gather Town for viewing tasks. Such interactive media allow students to collaboratively interpret meaning, reflecting Vygotskian principles of social constructivism. This suggests that pedagogical design for viewing skills requires not only visual materials but also structured communicative spaces where learners can negotiate interpretation, evaluate multimodal cues, and co-construct understanding.

Another recurring theme is the integration of character and ethical education into the practice of viewing. The studies conducted in elementary contexts (e.g., Cahya & Purnanto, 2023; Prabawaningtyas & Purnanto, 2023; Lestari & Purnanto, 2023) show that viewing local folktales and moral narratives builds empathy and moral reasoning. These findings are consistent with Ulfiyanti et al. (2024), who emphasize the importance of critical viewing literacy to counter misinformation and promote responsible media consumption. In this sense, viewing skills go beyond the cognitive domain to address affective and moral dimensions of education. By engaging students emotionally and ethically, teachers transform visual literacy into a medium for character formation, aligning with the national education goals of developing *profil pelajar Pancasila*.

Moreover, the synthesis points to the emergence of digital-pedagogical competencies as a determining factor in successful viewing instruction. The studies reviewed acknowledge that teachers' ability to select, design, and evaluate multimedia resources strongly influences student outcomes. As noted by Sedyoko, Wirawati, and Anggraini (2023), audiovisual poetry activities not only improve comprehension but

also foster creative appreciation of rhythm and image. This resonates with the broader 21st-century competencies described by Mardhiyah et al. (2021), which include critical thinking, creativity, communication, and collaboration (4C). Therefore, the effective teaching of viewing requires educators to act as designers of multimodal learning environments, not mere transmitters of content. The pedagogical challenge is to balance technological innovation with literacy objectives, ensuring that visual engagement enhances – rather than distracts from – linguistic learning.

Finally, this review underscores that viewing skills serve as a pedagogical bridge between literacy education and digital citizenship. As highlighted by Huri (2022), the ability to interpret multimodal messages, such as advertisements and social media texts, prepares students to critically navigate visual persuasion in everyday life. In the context of global education reforms, Indonesia's integration of viewing skills aligns with international trends in multiliteracies pedagogy, where learners are encouraged to analyze, evaluate, and create meaning across diverse media forms. Nonetheless, the review also identifies challenges such as unequal digital access, limited teacher training, and the absence of standardized assessment instruments for viewing proficiency. Addressing these gaps will require sustained collaboration among educators, curriculum designers, and policymakers to strengthen visual-literacy pedagogy at all levels of education.

## 5. Conclusion

This systematic review concludes that viewing skills (*keterampilan memirsa*) have evolved into a fundamental element of Indonesian language pedagogy under the *Kurikulum Merdeka*. The reviewed studies consistently demonstrate that viewing is not a passive activity but a dynamic interpretive process integrating linguistic, visual, and affective domains. Pedagogically, *memirsa* supports the development of learners' multimodal literacy, critical reasoning, and moral awareness. Through video-based storytelling, interactive media, and digital learning platforms, teachers are able to foster engagement, empathy, and deeper comprehension. Viewing has thus become a multidimensional learning experience that bridges linguistic competence with character education, aligning with the national vision of *profil pelajar Pancasila*.

The findings also highlight the growing need for teacher professional capacity in designing, facilitating, and assessing visual literacy learning. Effective implementation of viewing-based instruction depends on teachers' digital competence, critical understanding of media texts, and ability to link visual experiences to students' sociocultural realities. Future research should explore more robust evaluation frameworks and cross-level pedagogical models to ensure continuity of *memirsa* instruction from elementary to higher education. Strengthening viewing pedagogy will contribute to the broader goal of producing learners who are not only literate in language but also discerning and ethical interpreters of visual information in an increasingly media-saturated world.

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