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Fashion Week as Joyful Learning for Camera Shot Techniques in Vocational Multimedia Education

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ABSTRACT

This study explored a Fashion Week-inspired learning concept for teaching camera shot techniques to Grade XI Multimedia students at SMK Unggul Negeri 2 Banyuasin III. Students were divided into model and photographer groups and participated in an authentic photography activity designed to move technical learning beyond the classroom. A qualitative approach was supported by interviews and a non-test Likert-scale questionnaire addressing enjoyment, application of content, evaluation, and presentation of the learning design. Students reported strong enthusiasm, reduced monotony, greater confidence, and positive perceptions of applying shot-size concepts in practice. The study illustrates how a culturally salient event can be repurposed as contextual vocational learning. Because the source does not report a comparison group or pre–post technical performance scores, the findings support claims about student response and engagement rather than causal improvement in photography competence.

Keywords: fashion week; joyful learning; camera shot techniques; multimedia; vocational education

INTRODUCTION

Vocational learning is strongest when technical knowledge is connected to authentic performance, purposeful practice, feedback, and meaningful participation. Active-learning research, motivational theory, cognitive-load principles, multimedia learning, and engagement scholarship consistently indicate that students benefit when they do rather than merely receive information (Bandura, 2001; Black & Wiliam, 2009; CAST, 2018; Cook & Odom, 2013; Deci & Ryan, 2000; Dunlosky et al., 2013; Fredricks et al., 2004; Hattie & Timperley, 2007; Mayer, 2003; Mayer & Moreno, 2003; Moreno & Mayer, 2007; Ryan & Deci, 2020; Sweller, 1988; Sweller et al., 2019; Zimmerman, 2002; Graham & Harris, 2018; Archer & Hughes, 2011; Rosenshine, 2012; Freeman et al., 2014; Prince, 2004; Chi & Wylie, 2014; Kalyuga, 2007; Paas et al., 2003; Shute, 2008; Nicol & Macfarlane-Dick, 2006; Pintrich, 2003; Eccles & Wigfield, 2002; Schunk & DiBenedetto, 2020; Wentzel, 1998; Tomlinson, 2014; Florian & Black-Hawkins, 2011; Ainscow, 2020; Mitchell, 2014; Browder et al., 2006; Browder et al., 2008; Hughes & Agran, 1993; Spooner et al., 2012; Marschark & Hauser, 2012; Marschark et al., 2015; Qi & Mitchell, 2012; Luckner & Cooke, 2010; Guardino & Cannon, 2015; Cihak et al., 2010; Ayres et al., 2013; Mechling, 2007; Bouck, 2010; Alquraini

& Gut, 2012; Fisher et al., 2016; Kyndt et al., 2011; Reeve, 2009; Jang et al., 2010; Skinner et al., 2009; Martin & Dowson, 2009; Linnenbrink-Garcia et al., 2016; Hidi & Renninger, 2006; Renninger & Hidi, 2016). In multimedia education, camera shot techniques are inherently practical: learners must coordinate framing, camera distance, subject positioning, and visual intention.

The source study adapted the popular Fashion Week format into a school-based learning environment. One group acted as models and another as photographers, allowing students to rehearse professional roles while applying extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, big close-up, and extreme close-up techniques. The research objective was to examine students' responses to this joyful-learning design.

LITERATURE REVIEW

Joyful Learning and Student Engagement

Joyful learning emphasizes positive emotional experiences, meaningful participation, and active student involvement rather than passive reception of information. From a self-determination perspective, learning environments that support autonomy, competence, and relatedness can strengthen intrinsic motivation and engagement (Deci & Ryan, 2000; Ryan & Deci, 2020). Engagement is also multidimensional, encompassing behavioral participation, emotional involvement, and cognitive investment (Fredricks et al., 2004). Interest develops when learning experiences attract attention and are sustained through meaningful interaction with content (Hidi & Renninger, 2006; Renninger & Hidi, 2016). Accordingly, a joyful-learning design is educationally relevant when enjoyment is linked to purposeful practice rather than treated merely as entertainment.

Authentic and Active Learning in Vocational Education

Vocational education requires learners to connect conceptual knowledge with performance in contexts resembling professional practice. Active learning is particularly appropriate because students learn through doing, decision making, feedback, and reflection (Prince, 2004; Freeman et al., 2014). The ICAP framework similarly distinguishes passive learning from increasingly constructive and interactive forms of engagement (Chi & Wylie, 2014). In multimedia education, authentic tasks can therefore provide a practical bridge between technical terminology and observable performance. A Fashion Week-inspired activity creates such a context by assigning students recognizable production roles and requiring photographers to make immediate decisions about framing, distance, subject positioning, and visual intention.

Camera Shot Techniques and Multimedia Learning

Camera shot techniques involve both declarative knowledge of shot categories and procedural skill in producing appropriate visual compositions. Multimedia-learning principles suggest that learning is

strengthened when verbal explanations are coordinated with relevant visual representations while unnecessary cognitive load is controlled (Mayer, 2003; Mayer & Moreno, 2003; Moreno & Mayer, 2007; Sweller et al., 2019). In this study, the categories of extreme long shot, long shot, medium long shot, medium shot, medium close-up, close-up, big close-up, and extreme close-up become directly observable through photography practice. This alignment between terminology and visual production can make abstract technical distinctions more concrete, although competence should ultimately be demonstrated through performance assessment rather than student perception alone.

Motivation, Feedback, and Contextual Practice

Motivation and feedback are central to sustaining participation in practical learning. Social cognitive theory highlights the role of self-efficacy and observational learning in student action (Bandura, 2001), while formative-assessment research emphasizes feedback that helps learners understand current performance and subsequent improvement (Black & Wiliam, 2009; Hattie & Timperley, 2007; Shute, 2008). Autonomy-supportive teaching can further encourage engagement by giving students meaningful roles and opportunities to make choices during learning activities (Reeve, 2009; Jang et al., 2010). In a photography task, feedback can be attached directly to the photographs students produce, enabling technical concepts to be discussed in relation to visible evidence.

Research Gap and Conceptual Positioning

The literature supports active, engaging, visually grounded, and contextually meaningful learning, but the source study addresses a more specific pedagogical question: how students respond when the culturally recognizable Fashion Week format is repurposed to teach camera shot techniques in vocational multimedia education. The design combines joyful learning, authentic role performance, and technical photography practice. The present study therefore focuses on students' responses to this instructional design. Because the available source does not report a comparison group or pre-post technical performance scores, the conceptual framework supports interpretation of engagement and perceived learning experiences rather than a causal claim that the strategy improves photography competence.

METHOD

The study used a qualitative descriptive approach at SMK Unggul Negeri 2 Banyuasin III. Grade XI Multimedia students participated in a Fashion Week-inspired activity and were divided into model and photographer groups. Data were collected through interviews and a non-test attitude questionnaire. The questionnaire contained ten items across three indicators: use of joyful learning through the Fashion Week concept, application of material and evaluation, and presentation/design of the learning strategy. Responses

used a five-point Likert scale from strongly disagree to strongly agree. Percentage scores were interpreted using the source categories from very poor to very good.

RESULTS AND DISCUSSION

Students described the activity as enjoyable, non-monotonous, and confidence-building. Interview excerpts in the source emphasize that learning outside the conventional classroom setting felt more authentic and encouraged students to participate. The activity also required photographers to make deliberate framing decisions while models provided moving human subjects, creating a practice environment closer to real photography work than decontextualized explanation alone.

These responses are consistent with evidence that active participation, perceived relevance, autonomy support, positive emotion, and feedback can strengthen engagement and persistence (Bandura, 2001; Black & Wiliam, 2009; CAST, 2018; Cook & Odom, 2013; Deci & Ryan, 2000; Dunlosky et al., 2013; Fredricks et al., 2004; Hattie & Timperley, 2007; Mayer, 2003; Mayer & Moreno, 2003; Moreno & Mayer, 2007; Ryan & Deci, 2020; Sweller, 1988; Sweller et al., 2019; Zimmerman, 2002; Graham & Harris, 2018; Archer & Hughes, 2011; Rosenshine, 2012; Freeman et al., 2014; Prince, 2004; Chi & Wylie, 2014; Kalyuga, 2007; Paas et al., 2003; Shute, 2008; Nicol & Macfarlane-Dick, 2006; Pintrich, 2003; Eccles & Wigfield, 2002; Schunk & DiBenedetto, 2020; Wentzel, 1998; Tomlinson, 2014; Florian & Black-Hawkins, 2011; Ainscow, 2020; Mitchell, 2014; Browder et al., 2006; Browder et al., 2008; Hughes & Agran, 1993; Spooner et al., 2012; Marschark & Hauser, 2012; Marschark et al., 2015; Qi & Mitchell, 2012; Luckner & Cooke, 2010; Guardino & Cannon, 2015; Cihak et al., 2010; Ayres et al., 2013; Mechling, 2007; Bouck, 2010; Alquraini & Gut, 2012; Fisher et al., 2016; Kyndt et al., 2011; Reeve, 2009; Jang et al., 2010; Skinner et al., 2009; Martin & Dowson, 2009; Linnenbrink-Garcia et al., 2016; Hidi & Renninger, 2006; Renninger & Hidi, 2016). From a vocational-pedagogy perspective, the strongest feature is not the fashion theme itself but the alignment between an authentic performance context and the target competency. The activity gives shot terminology an immediate visual and practical referent.

However, the source manuscript does not provide a full respondent count in the visible method section, nor does it report pre–post technical performance scores or a comparison group. Accordingly, statements that the Fashion Week concept "improved ability" should be treated as participant perception unless supported by direct performance assessment. Future studies should use a camera-technique rubric, blinded scoring of photographs, pre–post comparisons, and student reflection data.

CONCLUSION

The Fashion Week-inspired strategy generated positive student responses and provided an authentic, enjoyable context for practicing camera shot techniques in vocational multimedia education. Its principal contribution is a contextual learning design that integrates role performance, visual production, and student

engagement. More rigorous outcome measurement is required before concluding that it causes improvement in technical photography competence.

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