

**EXPLORING GENDER EQUALITY, DISABILITY, AND SOCIAL INCLUSION
REPRESENTATION IN ENGLISH LANGUAGE TEXTBOOK FOR
INDONESIA JUNIOR HIGHSCHOOL**

A Thesis

**Presented to the Department of English Language Education as Partial
Fulfilment of the Requirements to Obtain the Sarjana Pendidikan Degree in
English Language Education**



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2025**

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**EXPLORING GENDER EQUALITY, DISABILITY, AND SOCIAL INCLUSION
REPRESENTATION IN ENGLISH LANGUAGE TEXTBOOK FOR
INDONESIA JUNIOR HIGH SCHOOL**

By

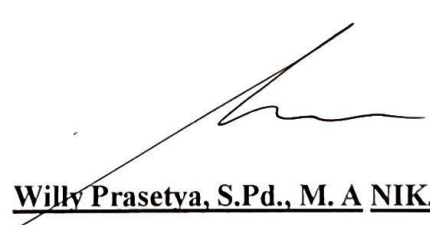
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EXPLORING GENDER EQUALITY, DISABILITY, AND SOCIAL
INCLUSION REPRESENTATION IN ENGLISH LANGUAGE
TEXTBOOK FOR INDONESIA JUNIOR HIGHSCHOOL

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STATEMENT OF WORK'S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and references, as a scientific paper should.

Yogyakarta, 8th July 2025

The Writer,



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MOTTO

“So, surely with hardship comes ease. Surely with hardship comes ease”

[94: 5-6]

DEDICATION

With all the grace and will of Allah, I dedicate this thesis to my father, Diana Rubiana, who has worked diligently and sacrificed so much from the very beginning for me to reach this point. To *mama Susanti* and *papa Herry Wibowo*, who have always strived to give their best, offered endless support, and stood by me every step of the way. And to my siblings and best friends, who have always encouraged and remained by my side throughout this journey.

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ABSTRACT

This study aims to explore how GEDSI is represented in two Grade 9 ELT textbooks, one government-published and one privately published. The research adopts a qualitative content analysis approach to analyze gender, disability representations, and elements of social inclusion in the textbooks. Data were collected through a visual coding framework and analyzed using Kress and van Leeuwen's Visual Grammar theory. Findings indicate that government-published textbooks demonstrate stronger visual inclusivity across gender, disability, and social diversity dimensions, while privately published textbooks tend to feature more decorative and less meaningful representations due to limited representation of disability and social interaction. This study highlights the importance of intentional visual design to support inclusive education that aligns with national curriculum goals.

Keywords: GEDSI, Visual Representation, ELT Textbook.

CHAPTER I

INTRODUCTION

1.1 Background of the study

Inclusive education become an important aspect of education globally in recent years. It is seen as a step to creating an equal dan responsive education system to diversity. Ainscow (2020) explain that inclusivity and equality in education go beyond just accommodating certain groups like students with disability, but it is about how education system can serve all student regardless of their social, economic, gender, or ability background.

In Indonesia, government has shown its commitment to inclusion by participating in various international agreements and supporting the Sustainable Development Goals (SDGs), particularly Goal 4 (Quality Education), Goal 5 (Gender Equality), and Goal 10 (Reduced Inequalities). One example is the INOVASI program, which promotes the GEDSI strategy Gender Equality, Disability, and Social Inclusion in basic education. This initiative aims to provide equal opportunities in learning for everyone, regardless of their social or personal background.

One real example of inclusive education in practice is by providing textbooks that show diversity in a fair way. Romney (2019) explains that images in textbooks often ignore the representation of vulnerable groups, such as women or people from certain racial backgrounds like non-white individuals. This lack of representation, according to the study, can influence how students see who is considered normal or appropriate as a language learner. As Nieto & Bode (2017) emphasize, multicultural education must include various aspects of identity, such as race, gender, disability,

language, and social class, to support a more inclusive and fair learning environment. In this way, textbooks can be a medium for promoting social justice inside and outside the classroom. UNESCO (2020) also encourages the use of textbooks that reflect student diversity and avoid stereotypes.

According to Bandura (1977), students learn not only from direct instruction but also from observing behaviors and interactions shown such as visual in textbook. These representations can affect their attitudes and perceptions. In this sense, visuals in textbooks are more than just illustrations they can deliver social messages and values that help shape students' mindset. Indeed, an inclusive textbook not only supports learning but also helps shape a student's perspective on diversity.

While many studies have examined inclusivity in English textbooks, most of them focus more on written content, such as dialogues, reading texts, and vocabulary. For example, Zahra et al., (2024) explored gender bias through textual narratives, and Fidyaningsih & Oktavianti (2024) analyzed how disability is shown in written explanations. However, these studies rarely look at how visuals, like illustrations or pictures, represent inclusive values. Only a few researchers in the Indonesian context have specifically focused on how visuals in textbooks reflect GEDSI principles. This shows that there is still a clear gap in the literature, especially in analyzing visuals using an integrated GEDSI framework in English textbooks.

Therefore, this study was conducted to address that gap by exploring how visuals in English textbooks reflect the values of gender equality, disability, and social inclusion. The aim is to support the development of learning materials that are not only informative but also equitable and inclusive.

1.2 Limitation of the Problem

This study is limited to analyzing the visual elements found in two Grade 9 English textbooks: English for Nusantara (published by the government) and Bright English (published by a private publisher). The focus is specifically on how gender, disability, and social inclusion are represented visually, using a structured visual analysis framework. Verbal or written content, as well as audio components in the teaching materials, are not included in the scope of this research.

1.3 Formulation of the problem

Based on the background, the study formulates the following research questions:

1. How are Gender Equality, Disability, and Social Inclusion visually represented in Indonesia English Textbook?
2. Which book shows a more inclusive visual representation of GEDSI between government-published or privately published textbook?

1.4 Objectives of the Study

The main objective of this study is to explore how the principles of Gender Equality, Disability, and Social Inclusion (GEDSI) are represented through visual elements in two Grade 9 English textbooks. The research aims to analyse how gender equality and disability are portrayed visually, as well as to examine the extent to which social inclusion is reflected in the illustrations. Additionally, this study aims to compare the differences in GEDSI representation between a government-published textbook and a privately published one.

1.5 Significance of the Study

This study is expected to contribute both theoretically and practically. Theoretically, it adds to the existing literature on visual representation and inclusive education, especially within the context of English Language Teaching (ELT) in Indonesia. Practically, the findings may offer useful insights for textbook authors, curriculum developers, and education policymakers to create teaching materials that are more inclusive and representative of student diversity, in line with the national curriculum and global standards on equity and inclusion.

CHAPTER II

LITERATURE REVIEW

2.1 EFL Textbook

Textbook has an important role in English Language Teaching as EFL. (Jack C, 2001) state textbook is often as the core of language program, because serve material that organized systematically and as a main guide for teacher and students in learning process. The textbook also reflects a curriculum applicable to achieving the learning goals already established.

However, textbooks are not only pedagogical tools. They are also tools that have cultural and social values. Nieto & Bode (2017) state that education cannot be separated from the social context. Multicultural education must consciously incorporate identity dimensions such as race, gender, social class, language, and ability to create an equal, inclusive, and socially justice-oriented learning environment. Textbooks have great potential to be tools that strengthen equality and respect for diversity. Yatağanbaba & Gümüş (2024) stated that teaching materials, including textbooks, need to be critically examined because they may contain dominant views that do not represent the diversity of learners. They emphasized that inclusive practices in English teaching are not only about classroom strategies but also closely related to the content and representations presented in the textbooks themselves. Inclusive textbooks are able to fairly represent students' identities, experiences, and backgrounds, and are an important tool in building a sense of belonging and engagement in the learning process.

Furthermore, (Al-Obaydi, 2019) explains that language and culture are two

inseparable elements in foreign language learning. Cultural representation in textbooks, both local and global, plays a crucial role in fostering cross-cultural awareness and inclusive attitudes in students. When students see values and diversity relevant to their lives highlighted in textbooks, they tend to be more engaged and feel recognized as part of the learning community.

Textbooks serve not only as a source of linguistic material, but also as an important tool in promoting the values of inclusivity. Textbooks can reflect diversity and social justice and can demonstrate respect for each student's identity and support equal participation in the classroom.

2.2 EFL Textbook Analysis

Textbook analysis is an important and widely used approach in educational studies. In the context of teaching English as a Foreign Language (EFL), textbooks not only serve as the primary source of linguistic material but also contain social and cultural values. Therefore, a critical analysis of textbook content and presentation is necessary to assess the extent to which teaching materials support the principles of inclusivity and diversity in education.

One of the key aspects of textbook analysis is social representation on how groups, identities, and values are presented in text and visuals. This representation can either strengthen inclusion or reinforce social exclusion in the classroom. To examine this, various theoretical approaches are used. For example, multimodal analysis such as conducted by Elmiana (2019) adopting Kress and van Leeuwen's Visual Grammar framework, which examines the representational, interactive, and compositional meanings of images in textbooks. This analysis helps reveal whether the images in the book actually serve to convey an inclusive social message, or are

merely decorative. Derakhshan (2024) use a critical approach to the role of visuals in textbooks and emphasize the importance of the pedagogical function of images. They criticize that visuals that only serve as decoration do not contribute to supporting social values such as equality and student participation. In a different context, Aoumeur & Ziani (2022) used content analysis to assess cultural representation in EFL textbooks in Algeria. Their findings revealed the dominance of national symbols and the absence of representation of minority ethnic groups, reflecting how textbooks can shape and reproduce exclusionary social ideologies. These studies demonstrate that analyzing representation in textbooks is not just about evaluating content, but also about how textbooks contribute to building an inclusive learning environment. In the Indonesian context, Sprunt (2022) also emphasizes the importance of textbooks that reflect principles of inclusivity and diversity. The document states that teaching materials need to be reviewed to prevent them from reproducing gender stereotypes or ignoring the presence of children with disabilities and marginalized groups. Textbooks that fail to adequately address social representation have the potential to reinforce exclusion in education.

Therefore, it is important to critically assess social representations in English textbooks, particularly through the Gender Equality, Disability, and Social Inclusion (GEDSI) framework which is the main focus of this study.

2.3 Review of Relevant Studies

The Gender Equality, Disability, and Social Inclusion (GEDSI) framework is part of the effort to realize inclusive education that is responsive to the diversity of students. The core values of GEDSI align with the principles of multicultural education, which, according to Nieto & Bode (2017), emphasize that education

cannot be separated from its social context. They state that equitable education must consciously encompass the dimensions of multiple identities. Multicultural education is not simply a symbolic representation of diversity but must also encourage social transformation that favors historically marginalized groups.

In line with the INOVASI (2020) document emphasizes that the GEDSI approach in Indonesian education aims to ensure that the education system supports the participation and learning success of all children, including those from historically marginalized groups such as women, people with disabilities, and groups with diverse social, economic, or cultural backgrounds. The GEDSI strategy also calls for teaching materials, curricula, and textbooks to reflect the principles of inclusivity, avoid perpetuating stereotypes, and provide a fair representation of student diversity.

A study by Muafiah et al., (2025) explored how GEDSI principles are being implemented in Indonesian schools and identified key challenges that hinder their application. One of the core problems is the lack of integration of inclusive values into learning materials, including textbooks and curricula that still contain gender stereotypes and underrepresentation of people with disabilities and marginalized groups. This is reinforced by the finding that many teachers struggle to adapt inclusive teaching materials due to limited resources, training, and knowledge of learning strategies responsive to student diversity. This study underscores the need for systemic improvements, including the provision of textbooks that are able to represent diversity fairly and without bias, so that the GEDSI principles are truly implemented in classroom learning practices.

In the area of gender representation, Zahra et al., (2024) analysed three junior high school English textbooks and found that male characters were far more

dominant both in written text and illustrations. Female characters were mostly shown in domestic or passive roles, while males appeared as active or leading figures. The language used also reflected a masculine bias. These imbalances can shape students' views about gender roles, potentially influencing their attitudes, aspirations, and behaviour in social life.

Several studies have been conducted to examine gender representation in English language (EFL) textbooks, both in global and Indonesian contexts. One such study is by Nisak et al., (2020), which analyzed gender representation in internationally curricula EFL textbooks in Indonesia for elementary school students. This study focuses exclusively on gender issues, using categories such as activities, household tasks, occupations, and adjective use to reveal the representation of men and women. Although quantitatively, the proportions appear almost equal, the study results indicate a tendency towards bias, particularly in the division of domestic roles and character stereotypes. However, this study does not examine visual aspects in depth or through a visual semiotic approach, thus failing to illustrate how gender identity is constructed through images and illustrations in books.

Furthermore, Nurwahyuningsih et al., (2023) conducted a literature review of various studies on gender representation in EFL/ESL textbooks in Indonesia. They found that most existing studies only address gender aspects, focusing on lexical content such as the frequency of the words "he" and "she." Only a few address the visual dimension, and even those that do are not conducted critically and systematically. The study also highlights the lack of a consistent multimodal or visual semiotic approach to analyzing textbook illustrations containing gender

representations.

In terms of disability representation, Aleidan & Alharbi (2025) examined twelve EFL textbooks from Saudi Arabia. They found that depictions of persons with disabilities whether visual or textual, were extremely rare it is appearing on less than 0.5% of pages. When representation does exist it largely focuses on physical disabilities, with no mention of sensory, cognitive, or learning disabilities. While a few illustrations portrayed people with disabilities positively the overall representation is minimal, highlighting the lack of inclusive content in educational materials.

In Indonesia, several studies have discussed either gender (Nisak et al., 2020; Nurwahyuningsih et al., 2023; Zahra et al., 2024) or disability (Fidyaningsih & Oktavianti, 2024) in English textbooks. The study also highlights the lack of a consistent multimodal or visual semiotic approach to analyzing textbook illustrations containing gender representations, disability and social inclusion. However, most of these studies concentrate on the written content and often examine each GEDSI aspect separately. There is still limited research that looks at how GEDSI values are reflected visually and even less that uses an integrated approach to analyse them. This study aims to fill that gap.

2.4 Theoretical Framework

This study adopts the Visual Grammar theory proposed by Kress & van Leeuwen (2006), which sees images as a semiotic system that a way of making meaning through visual elements. The theory breaks down image analysis into three key dimensions: representational meaning (what is shown in the image), interactive

meaning (how the image engages with the viewer), and compositional meaning (how elements are arranged to convey emphasis or structure). Using this framework allows for a deeper understanding of how visual features in textbooks convey social messages and reflect the principles of inclusion and equality.

2.5 Operational Framework of GEDSI

To identify how Gender Equality, Disability, and Social Inclusion (GEDSI) are visually represented in Grade 9 English textbooks, this study uses a visual analysis framework adapted from Lestariyana et al. (2020), Gulya & Fehérvári (2023), and (Fuchs et al., 2020).

The principle of gender equality in this study refers to the GEDSI framework outlined in the INOVASI, (2020), which states that teaching materials must provide equal opportunities for men and women, including in terms of visibility, roles, and unbiased depictions in illustrations and stories. Based on this principle, this study developed three operational visual indicators to observe gender representation in textbooks.

The first indicator is Gender Visibility, which examines how often male and female characters appear in images and how prominently they are depicted (e.g., by size, position, or foreground location). This indicator is adapted from the findings of Lestariyana et al. (2020), which showed that female characters tend to appear less frequently or are visually passive in EFL textbooks.

The second indicator is Gender Activity, which assesses the types of activities undertaken by male and female characters. These include whether they are depicted in active roles such as speaking, leading, or working, or in passive roles such as helping, remaining silent, or simply being present. This aspect also refers

to the activity representation patterns in Lestariyana's study, which found a tendency for female characters to be depicted in domestic or supporting roles.

The third indicator is Gender Power, which assesses a character's dominant position or visual leadership based on gestures, expressions, or placement within the image composition. This indicator was developed by researchers based on Lestariyana's findings regarding the tendency for female characters to be depicted in less visually dominant positions.

The representation of disability in this study was analyzed using three visual indicators developed based on the GEDSI principles from INOVASI (2020) and reinforced by the visual analysis framework from Gulya & Fehérvári (2023). The INOVASI document emphasizes the importance of equitable and positive representation of people with disabilities in teaching materials, including textbook illustrations, with the aim of creating an inclusive and empowering learning environment. This aligns with Gulya's research, which systematically examines the representation of people with disabilities in EFL textbooks through visual dimensions such as presence, activity, and social interaction.

The first indicator is Disability Presence, which examines whether characters with disabilities are present in textbook illustrations. This identification includes the use of assistive devices (such as wheelchairs, hearing aids, canes), as well as the depiction of characteristics that may indicate physical, sensory, cognitive, or emotional disabilities. This indicator is adapted directly from the "type of disability" category used by Gulya & Fehérvári (2023) which divides disability types into five main categories and emphasizes the importance of visual presence that is not merely symbolic.

The second indicator is Disability Role, which examines the social roles of

characters with disabilities in the images. Whether they are depicted as passive accompaniments or actively participating in social contexts such as learning or collaborating. In Gulya's study, this dimension is represented through the coding of "physical activity" (active vs. inactive), which indicates the social roles and dynamics of characters with disabilities. This study adopts this principle to assess the level of visual participation of characters with disabilities in textbooks.

The third indicator is Disability Interaction, which assesses the extent to which characters with disabilities engage in social interactions with other characters. This assessment is based on the relationships depicted in the illustrations, both physically (distance) and joint activities (teamwork, dialogue, playing together). This indicator is an adaptation of the "relationship" and "participation" categories in Gulya's study, which emphasize whether characters with disabilities are depicted alone, interacting with other groups, or being indirectly excluded.

The representation of social inclusion in this study was analyzed through three groups of visual indicators developed based on Fuchs et al., (2020) UNESCO guidelines in the Textbooks and Inclusive Education document, and linked to the principle of inclusivity in the GEDSI framework version of INOVASI (2020). Fuchs et al., (2020) states that inclusive textbooks should showcase social diversity, facilitate equal participation between characters, and represent an open, safe, and collaborative learning environment.

The first indicator is Social Diversity, which examines the extent to which illustrations in textbooks display character diversity based on race, ethnicity, religion, and socioeconomic background. This representation aligns with the principles outlined by Fuchs et al., (2020) which shows that all social groups are

equally present in learning spaces and social life.

The second indicator is Social Interaction, which assesses whether characters from different social backgrounds interact positively and equally. The assessment includes participation in shared activities, cross-cultural collaboration, intergenerational social relationships, and how they participate in learning outside the classroom, as recommended by UNESCO guidelines to avoid symbolic segregation.

The third indicator is Inclusive Environment, which examines the extent to which illustrations reflect a safe, open, and collaborative space for all learners. This includes inclusive classroom settings or public spaces that demonstrate social openness. This aspect reinforces the importance of a visual environment that not only showcases diversity but also encourages active participation from all participants.

CHAPTER III

RESEARCH METHODOLOGY

3.1 Research Design

This study applies a qualitative content analysis approach to examine how Gender Equality, Disability, and Social Inclusion (GEDSI) values are visually represented in English textbooks. Content analysis is used as a method to systematically identify, categorize, and interpret visual data. This approach enables the researcher to explore patterns and meanings related to GEDSI representation across different types of textbooks.

To guide the analysis, this study uses a set of visual indicators adapted from previous studies and frameworks. These indicators were developed based on the works of Fuchs et al., (2020); Gulya & Fehérvári, (2023); Lestariyana et al., (2020), and aligned with the GEDSI principles from (INOVASI, 2020). Additionally, this study incorporates the Visual Grammar theory by Kress & van Leeuwen (2006) to interpret the social meanings within images through three key aspects: representational, interactive, and compositional meanings. A comparative approach is also applied to examine differences in visual GEDSI representation between the two textbooks.

3.2 Research Objects

The objects of this study are two Grade 9 English language teaching textbooks: English for Nusantara 9, published by the Ministry of Education and Culture, and Bright English 3, published by Erlangga. These books were chosen because they are widely used in Indonesian schools and represent two different publishing backgrounds, government and private, while still following the same national curriculum, the Kurikulum Merdeka.

3.3 Data Collecting Techniques

Data in this study were collected using a visual coding table developed based on the GEDSI Criteria of Inclusion. This coding instrument was adapted from previous research Fuchs et al., (2020); Gulya & Fehérvári (2023); Lestariyana et al., (2020) and was designed to systematically classify and analyse the visual content found in the textbooks. The coding categories were organized into three domains: gender, disability, and social inclusion. In particular, the analysis was supported with the Visual Grammar framework by Kress and van Leeuwen (2006). Their three metafunctions of representational, interactive, and compositional meanings were used to interpret how social meaning is constructed through the image elements.

The data collection process began by reviewing each page of both textbooks to identify images containing human characters and visual indicators related to social identity. Images that were abstract, blurry, or icons or symbols were excluded from the analysis as part of the sampling process.

Importantly, the unit of analysis used in this study is not the full-page image

but each individual panel within an illustration. This panel-by-panel approach was adopted because a single image may include several characters with different roles, actions, or interactions. Analyzing per panel reduces the risk of misinterpretation or overgeneralization and allows for more accurate coding of GEDSI indicators.

Each panel is recorded in a descriptive table that includes the page number, image, number of panels analysed and a brief description. GEDSI indicators are then coded to consider each panel in the image by looking at how gender, disability and social inclusion are visually represented. To obtain more detailed representation patterns, each key indicator in the GEDSI framework was broken down into subcategories. For instance, the visibility of male and female characters, gender activity was coded separately for active female, passive female, active male, and passive male roles. Disability representation included disability visibility, role (active or passive), and level of interaction (integrated or isolated). Social inclusion was also categorized into dimensions such as ethnicity/religion/socioeconomic status, interaction with peers or authorities, and inclusive learning environment. These subcategories were used for more in-depth coding and to enable comparative visual interpretation between the two books.

3.4 Data Analysis

The data in this study were analyzed using a qualitative content analysis approach. Each selected image was examined using a coding scheme based on the GEDSI Criteria of Inclusion, which includes three main components: gender representation, disability representation, and social inclusion. Each relevant image was divided into individual panels and examined one by one. This was done to capture more precise representations, since a single image may contain multiple

characters or interactions that reflect different indicators of gender, disability, or social inclusion.

The analysis involved systematically counting how often each GEDSI element appeared in every panel. All of the data were recorded in a spreadsheet to track frequencies for each indicator across both textbooks. These frequencies allowed the researcher to identify patterns of representation and compare the portrayal of GEDSI values between the government-issued and privately published books.

To further interpret the visual content, this study applied the Visual Grammar framework by Kress and van Leeuwen (2006). This theory views images as systems of meaning and analyses them through three metafunctions: representational meaning (what the image shows), interactive meaning (how the image connects with the viewer), and compositional meaning (how elements are organized to emphasize certain aspects). This framework helped the researcher explore how visual elements in the textbooks communicate ideas about identity, power, and inclusion in educational settings.

3.5 Trustworthiness

To ensure the credibility and reliability of this qualitative research, this study use investigator triangulation strategy. Investigator triangulation was applied by involving the research supervisor during the data coding and interpretation process. This step was taken to minimize researcher bias and validate findings from multiple perspectives. As suggested by Denzin (2001), triangulation helps to increase the accuracy of qualitative data by comparing input from more than one observer. In

this study, the supervisor acted as a peer reader who reviewed the visual coding results and provided critical feedback that could ensure that interpretations were not based solely on the researcher's own judgment.

CHAPTER IV

FINDINGS AND DISCUSSION

4.1 Findings

This chapter presents the findings of the study and the discussion of visual representations of Gender Equality, Disability, and Social Inclusion (GEDSI) in two English textbooks: one published by the government (English for Nusantara) and the other by a private publisher (Bright English). The analysis is based on 212 selected images from the government textbook and 55 from the private textbook that met the inclusion criteria. In this study, the analysis focuses on each image panel separately. This is because it helps to avoid the risk of bias in interpreting the representation, because each panel can depict different characters, actions, or interactions. In terms of pages, there is a difference between the two textbooks; the government-issued textbook contains 368 pages, while the private textbook only contains 184 pages. This variation in the number of pages may affect the number of illustrations, which in turn may affect the appearance of the GEDSI indicators.

Each image was analyzed using a frequency-based coding method, where each occurrence of a GEDSI indicator was counted based on the number of characters or actions.

Table 1. Tally of Data Collection

No	Indicator	Codes	Government	Private
1	Gender Visibility	Female visibility	187	52
		Male Visibility	238	43
2	Gender Activity	Female active	149	18
		Male active	192	11
		Female passive	40	34
		Male passive	58	33
3	Gender Power	Female power	10	1
		Male power	12	3
4	Disability Presence	Disability visibility	11	0
5	Disability Role	Disability active	9	0
		Disability passive	0	0
6	Disability Interaction	Disability integrated	9	0
		Disability Isolated	0	0
7	Social Diversity	Ethnicity	105	4
		Religion	14	4
		Socioeconomic Background	12	2
8	Social Interaction	Peer interaction	85	3
		Authority Figure	7	4
		Beyond Classroom	19	0
9	Inclusion Environment	Social Setting	49	0

Table 1 below summarizes the frequency of appearance for each GEDSI indicator across the two textbooks. The "Codes" column shows the specific categories used in the coding process.

The gender category in this study consists of three visual indicators developed based on gender equality principles in the GEDSI framework INOVASI (2020) and adapted from Lestariyana et al., (2020).

The first indicator is Gender Visibility, which assesses how frequently male and female characters appear in the illustrations and how prominent their visual positions are. To capture representation distribution clearly, this indicator is divided into two sub-codes: female visibility and male visibility. The second indicator, Gender Activity, evaluates the types of activities performed by characters, whether in active roles (e.g., speaking, leading, working) or passive ones (e.g., helping, staying silent, or merely being present). Four sub-codes were used: female active, female passive, male active, and male passive. The third indicator is Gender Power, which analyzes characters' dominance or leadership through gestures, facial expressions, or positional composition within the image. The sub-codes applied are female power and male power.

The disability category includes three key indicators derived from the inclusivity principles of the GEDSI framework and visual analysis categories from Gulya & Fehérvári (2023). The first is Disability Presence, which identifies whether characters with disabilities are present in the illustrations, indicated by assistive devices (such as wheelchairs, hearing aids, or canes) or other visual traits representing physical, sensory, cognitive, or emotional disabilities. The second,

Disability Role, evaluates whether characters with disabilities are portrayed in active or passive social roles within learning or collaborative settings. Two sub-codes are used: disability active and disability passive. The third indicator, Disability Interaction, measures the degree of interaction between characters with disabilities and others, based on proximity and involvement in shared activities (e.g., group work, playing, or conversing). It is categorized into disability integrated and disability isolated.

The social inclusion category consists of three visual indicators: Social Diversity, Social Interaction, and Inclusive Environment. The Social Diversity indicator evaluates how much the textbook illustrations reflect diversity in race, ethnicity, religion, and socioeconomic background, based on the idea that inclusive materials should represent all social groups equally. The sub-codes are: ethnicity, religion, socioeconomic background, and other visible diversity Fuchs et al., (2020). Social Interaction assesses whether characters from different social backgrounds interact positively and equally. This includes shared activities, cross-cultural collaboration, intergenerational relations, and participation in out-of-class learning. The three sub-codes used are: peer interaction, authority figure, and beyond classroom. The final indicator of social inclusion, Inclusive Environment, evaluates how well the illustration portrays a safe, open, and collaborative learning space. This is represented by one main sub-code, social setting, which emphasizes active participation and positive engagement in socially inclusive environments.

The following table shows how often characters appear in the image and is calculated based on the appearance of each character. This method was chosen because it is more accurate in seeing how much representation is shown, not only

from its presence, but also from how often and how strong its emphasis is. To explain why the analysis was carried out per panel, two examples are presented, each from both textbooks which show that in one panel or one page more than one GEDSI indicator can appear depending on the number and activity of the characters in the image.



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Figure 1. A comic strip from English for Nusantara.

This image from the government-issued textbook is a comic strip consisting of four panels. It presents a dialogue between a male and a female student, who both appear in three out of the four panels. In these panels, both characters are visually present and verbally active. This justifies calculating the two GEDSI indicators of gender visibility and active participation for two different genders within the same panel.

Activity 8

Complete the sentence with *said* or *told*.

1. The king _____ that he was tired.
2. Ron _____ Harry that Hermione was ill.
3. The girl _____ us that she was a princess.
4. The girl _____ that she was a princess.
5. Bambi _____ that he didn't like his new house.

Activity 9

Use the pictures to complete the sentences.

1.  I'm enjoying my singing course.	2.  I'm not hungry.	3.  I need it.	4.  I don't want to go.
5.  You can have it.	6.  I want to watch TV.	7.  John has gone home.	8.  We'll be home late.
9.  I'm going to the ball.	10.  I've just come back from holiday.		

1. I met Ika yesterday. She said she was enjoying her singing course.
2. Doni didn't want anything to eat. He said _____.
3. I wanted to borrow Ananta's racket but he said _____.

Figure 2. An image from Bright English.

The image from this privately published book consists of several separate panels, each featuring a single character. These characters are visually present but do not interact with each other. This justifies coding only for gender visibility. It also shows the different forms of illustration between the two books.

4.2 Gender Representation

4.2.1 Gender Visibility

The analysis of gender visibility reveals that the government-published textbook features male characters slightly more frequently, with 238 images, compared to 187 images featuring female characters. This pattern aligns with the findings of Lestariyana et al., (2020), who noted that Indonesian textbooks often give more visual space and active roles to male characters. In contrast, the privately published textbook presents a slightly different pattern. Female characters appear in 52 images, while male characters are shown in 43.

This section discusses gender visibility based on the analysis of visual materials from the government-issued textbook. The analysis focuses on how male and female characters are visually represented across various illustrations.

Using the Visual Grammar framework by Kress & van Leeuwen (2006), the image analysed through three metafunctions: representational, interactive, and compositional meanings.

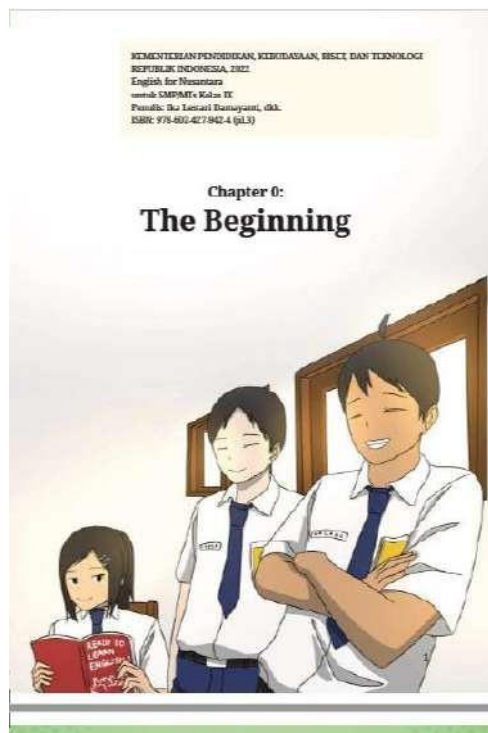


Figure 3



Figure 4

Figure 3 portrays one female student sitting on a chair reading a book titled Ready to Learn English while two male students stand beside her. All three students are wearing a school uniform and smiling.

In terms of representational meaning, this image depicts a school scene where all three characters are presented with equal prominence. The female character is shown engaged in reading, representing cognitive activity, while the two male characters are standing and smiling, representing social presence. The scene reflects a typical classroom atmosphere with equal gender representation.

From interactive meaning, none of the characters look directly at the viewer, which categorizes this as an "offer" image. The audience is placed in an

observational position invited to view the situation without being directly addressed. These framing invites readers to observe than engage with it personally.

From compositional meaning, the three characters are arranged in a balanced triangular composition. The female student is seated in the lower left, creating a visual anchor through her red book and posture. Meanwhile, the male characters are placed higher and more centered, suggesting slight visual dominance due to vertical positioning. However, the female character's bright red book and reading activity draw attention back to her, establishing a shared visual importance across genders.

Figure 4 is a comic strip consisting of four panels, showing the appearance of a male and female student. In all the panels, the female character appears three times, while the male character appears twice. They are shown discussing Bekantan, exchanging information, and taking notes.

For representational meaning, this image presents a dialog and collaborative interaction between a male and a female student. Across the comic strip, both characters take turns speaking, listening, and responding to each other. The female student is seen writing notes, while the male explains the monkey's scientific name. This indicates balanced participation and equal visibility across multiple sequential actions.

In terms of interactive Meaning, similar to the previous image, none of the characters make direct eye contact with the viewer. This is an “offer” image where the viewer is invited to observe an ongoing interaction.

From compositional meaning, the two characters are placed side by side consistently across several panels. The equal number of appearances and equal positions reflect a balanced visual with no one dominating the layout. The colour tone, distribution of speech bubbles, and sequence of actions support the impression of gender balance. Each character is given equal space, prominence, and textual function in the comic strip.



Figure 5

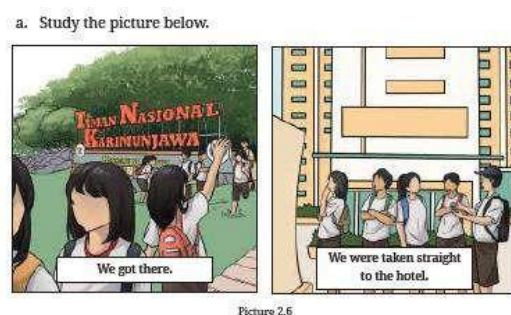


Figure 6

Figure 5, the image shows a group of students standing near a bus, preparing for a trip. At the front, a female student is smiling and holding a water bottle and winking. Behind her, another female student wearing a hijab is pointing toward the viewer, and a male student is smiling while pointing at the bus. More students are visible in the background boarding the bus.

From the representational meaning, this image depicts a casual scene where both male and female students are preparing for a field trip. The most visually prominent character is a female student. She is placed in the foreground and shown in a playful pose. This scene highlights gender diversity and inclusion in shared and informal environments.

From interactive meaning, the female student in the foreground looks directly at the viewer with a wink and a smile, creating a "demand" image. This direct gaze creates a sense of interaction that makes the audience feel addressed and included. Her body language and confident challenge the passive female stereotype.

From compositional meaning, the female character is dominant in the composition. She is the largest figure, most forward, and framed separately from others. Her water bottle and facial expression draw immediate attention, making her as the main focus. The balance of male and female characters in the background maintains visual diversity, but the foreground focuses on a female student, representing strong gender visibility.

Figure 6, the image shows a group of students, both male and female, standing together at the entrance of Karimunjawa National Park. They are dressed in the school's informal uniform and holding backpacks. The students were seen taking part in outdoor activities or field trips.

In term of representational meaning, this illustration portrays a group activity in a public and natural setting. Both male and female students are present they dressed similarly in the school's informal uniform, and engaged in nonverbal

social interaction. The scene shows that both male and female are involved in the school trip without any clear division of roles. However, the actions depicted are neutral, no learning or leadership behaviour is demonstrated.

For interactive meaning, none of the students makes eye contact with the viewer. The scene is an “offer” image, where the audience observes the interaction from a distance. The image invites viewers to see a typical school outing rather than directly inviting interaction.

For the compositional meaning, the students are arranged in linear groups, spread across the visual frame. There is no one main figure, and no character stands out in terms of size or position. The equal size and placement of the male and female figures indicate balanced visibility. The composition suggests group cohesion rather than focusing on individual identity.

Next, this section discusses the representation of gender visibility in the private published books of Bright English. The analysis is conducted on several illustrations using the same Visual Grammar framework.

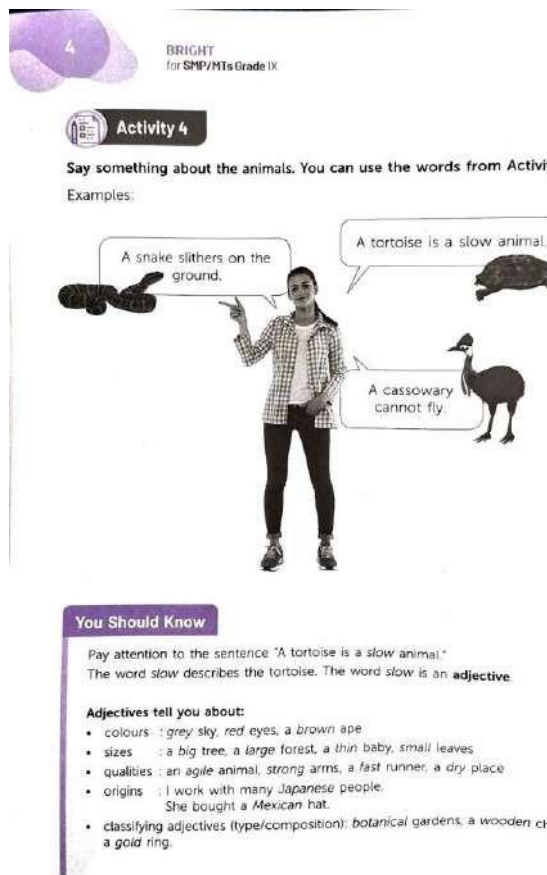


Figure 7

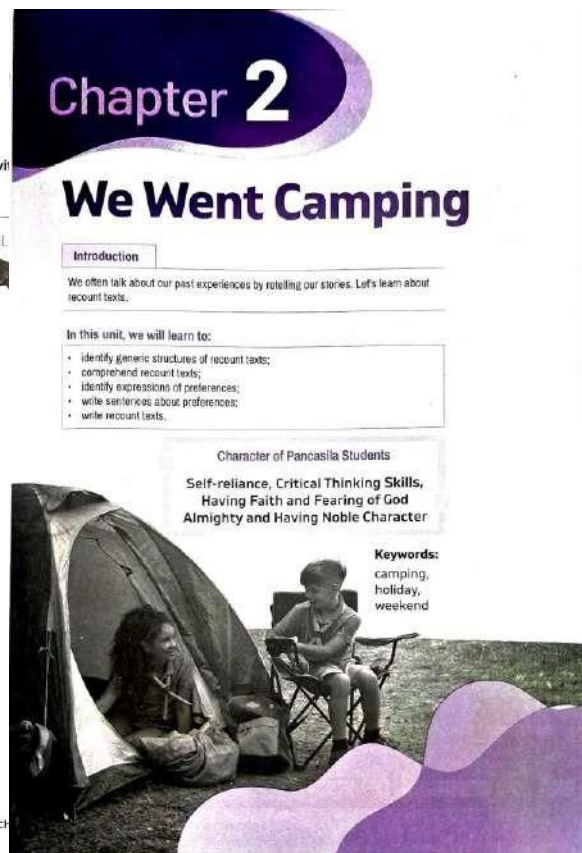


Figure 8

Figure 7. A young female character is standing at the centre of the page, wearing casual clothing, and pointing toward images of animals. The speech bubbles show her saying sentences like "A snake slithers on the ground." The image is part of an instructional example for sentence construction.

In terms of representational meaning, the female character is shown performing explanatory actions while pointing at objects and delivering example sentences. She is shown alone which gives her full narrative space.

For interactive meaning, she is looking directly at the viewer, creating a “demand” image. This direct view strengthens the visual presence of the female character and draws the viewer's attention directly to her. Rather than appearing as a decorative figure, she is visually highlighted.

For compositional meaning, the female character is placed in centre and it is giving an immediate attention. The speech bubbles, gesture lines, and animal images all radiate from her position. this image shows his role as the anchor of the activity. The layout emphasizes her as the primary communicator.

Figure 8 portrays a female and a male sitting in front of a camping tent. The female student sits on the ground, smiling and looking toward the boy. The male student sits on a camping chair and looks at the girl. Both of them are wearing scout uniforms.

In terms of representational meaning, this image depicts a casual outdoor moment between two students. Although both are present, the girl is seen sitting on the ground and the boy in a chair, indicating a slight difference in social status. However, their shared focus and proximity suggest equal involvement in the same context. Although no specific leadership roles or actions are depicted, the composition suggests that both characters contribute equally to the visual narrative.

For interactive meaning, neither character makes eye contact with the viewer. This makes an “offer” image that inviting the audience to passively observe their moment of interaction.

For compositional meaning, the characters are placed side by side, with balanced visual proportions. The layout of the image directs the viewer from the tent on the left to the boy sitting on the right. Both the boy and the girl are positioned equally. Although the boy is sitting in a chair and appears slightly taller, the girl is smiling and relaxed it looks them equally visible. This makes the image seem equal, without making one gender seem more important than the other.



Figure 9

Figure 9 features three teenage characters. Jordan, a 16 year-old girl running an online jewelry business, Mia, a 14 year-old manga artist with an online shop, Ethan, a 15 year-old boy running a gaming YouTube channel. Each character is accompanied by a short biography and a portrait.

In terms of representation, the image features male and female characters in empowered roles. Jordan and Mia are shown as young entrepreneurs, creators, and

self-learners. Ethan is depicted as a gaming expert and content creator. The inclusion of two females and one male also illustrates the balance in gender representation, while still highlighting the visibility and competence of female.

From an interactive meaning perspective, all three characters make direct eye contact with the viewer, which indicates this image as “demand.” This type of gaze invites the viewer into the narrative, encouraging a sense of personal connection and involvement. Jordan's use of facial expressions and thumbs-up gestures reinforces engagement in the visual which can create a visual tone that invites the audience to feel socially inspired.

In terms of compositional meaning, all three portraits are arranged with the same visuals, but Jordan and Mia are placed above Ethan in the layout. This arrangement draws the viewer's attention to the female characters first. This arrangement suggests enhancing the perception of the female characters by emphasizing their role in leading the narrative. Meanwhile, the consistent framing and lighting across the three characters reflect the compositional equality.

Although the private textbook includes fewer illustrations than the government-issued textbook, it presents a slightly higher proportion of female visibility. Based on the overall tally, female characters appear in 52 out of 55 images, while male characters appear in 43. This contrasts with the government-issued textbook, where female visibility accounts for 187 out of 238 images. These proportions indicate that, despite having fewer total images, the private textbook offers relatively stronger representation of female characters in terms of frequency.

4.2.2 *Gender Activity*

In terms of activity, male characters in government-issued textbooks are shown engaging in actions such as talking and discussing in 192 images. Female characters are also depicted actively in 149 images, indicating a fairly balanced representation, although male characters still slightly dominate in active roles.

In comparison, private textbooks show a much lower frequency of active depictions. Only 18 images show female characters in active roles, while male characters appear actively in only 11 images. Although the gap in numbers is narrow, the overall level of activity is quite low. Most female characters are shown in passive situations, such as sitting or standing without interacting. Furthermore, many of the visuals appear decorative rather than functional, thus lacking any real social engagement. Specifically, 34 female characters and 33 male characters are depicted passively or as filler elements, in contrast to the very minimal active representation. Although private textbooks show a higher proportion of female characters in terms of frequency, many of these appearances are decorative or simply serve as filler. These depictions tend not to have a meaningful role or narrative significance in the visual content.

Here are examples of selected images from government-issued textbooks to illustrate how gender activities are conveyed, both in active and passive representations.

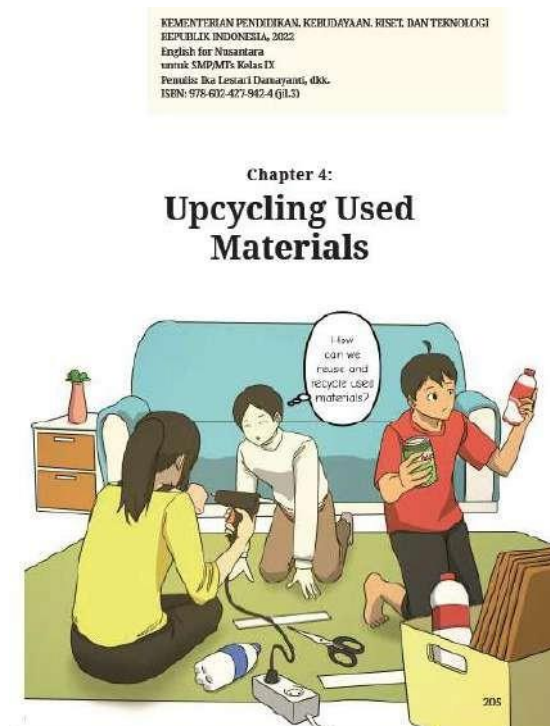


Figure 10



Figure 11

In figure 10, The image shows three students, one female and two male sitting on the floor and working on a project about recycling materials. The female student, who sits with her back to the viewer, holds a glue gun and appears to be working on the project. One male student observes while holding a plastic bottle, and another male student, facing forward and asking the female student questions.

In terms of representational meaning, this image shows different types of engagement between the three characters. The female student is engaged in a physical action using a glue gun to work on an object. Although her face is not visible, her posture and hand movements indicate active participation. One male student appears to be observing while holding a bottle, while the others contribute

verbally asking reflective questions. These roles highlight the different observational and verbal actions that contribute to collaborative learning.

For interactive meaning, none of the students make direct eye contact with the audience this type of “offer” image. The characters in this image are focused on their task and not directed at the viewer which supports the impression of being engaged in a learning activity.

For compositional meaning, the students are arranged like a triangle shape in the image. While the female student appears slightly larger and is positioned closer to the foreground her backward-facing pose limits her visual visibility. In contrast, the male student on the right who is fully visible and speaking is more visible. However, the image remains balanced because each character contributes in a different and meaningful way. The female student’s actions indicating that she is doing something.

In Figure 11, a comic strip consisting of five panels. The female character appears in four of the five panels, and she is shown actively speaking and gesturing, while the two male students appear as listeners or observers. The scene takes place in a school setting which appears as a discussion session.

For representational meaning, this image shows a scenario in a school where the female student plays a dominant communicative role. She is shown in four panels and in three panels is consistently shown speaking and gesturing it is indicating clear verbal involvement. In contrast, the male character appears in every panel and mostly acts as a listener, asking questions, and observing. This is in

contrast to traditional classroom representations where male characters are often given leadership or speaking roles.

For interactive meaning, none of the characters look directly at the viewer, making this an "offer" image. This supports the role of the scene as part of a classroom interaction where verbal and collaborative learning occurs naturally.

In terms of compositional meaning, the layout draws attention to the female character speaking by placing her in the center of the largest and most expressive panel. Her gestures and speech bubbles are represented in the most visual form. The male characters are positioned as supporting, visually smaller and depicted in questioning, listening, and observing roles. This compositional arrangement shows the representation that the female students are the most actively involved in the conversation.

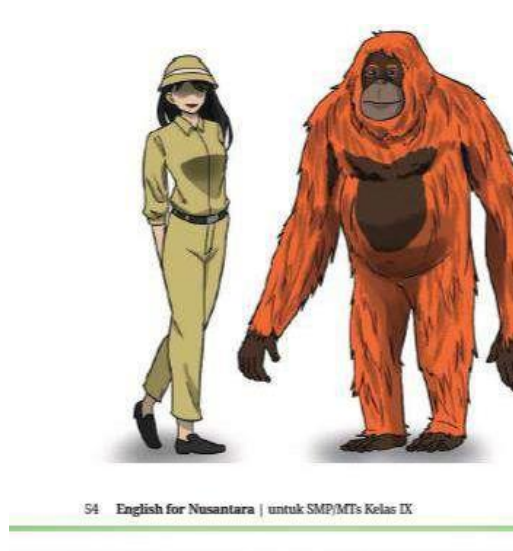


Figure 12



Figure 13

Figure 12, The image depicts two characters, a female ranger and an orangutan. The female character stands next to the orangutan, looking forward with a neutral expression. She is dressed in with a safari uniform, including a hat, and has her hands behind her back. There is no dialogue, movement, or interaction shown between the two characters, or between the characters and the viewer.

From a representational meaning, the image depicts the female character in a passive position. She is not seen speaking, gesturing, or performing any visible action. Her role in the visual is decorative or illustrative perhaps meant to fit the theme of the reading about orangutans. However, her presence is not accompanied by any narrative action or interaction, and she does not engage with any objects or characters in the image.

For interactive meaning, the character does not look at the viewer, nor at the orangutan, so this image is concluded in the category of "offer" image. The viewer is positioned as an observer of a static moment, without an invitation to engage.

For the meaning of the composition, the female character is placed on the left side of the image with the orangutan on the right. Both characters are the same size and in a vertical layout in the centre.

For figure 13, The image shows a female character sitting alone in a chair reading a magazine. Around her are three small panels showing other images assumed to depict the contents of the magazine she is reading.

For the representational meaning, the female character is depicted in a passive role. She does not speak, gesture, or interact with anyone. This activity does not indicate social or verbal activity in the visual sense. Her position as a single figure indicates the absence of participatory activity or collaborative action.

For the interactive meaning, she does not look at the viewer, nor does she react to the other characters. This makes the image an "offer" means positioning the viewer as an observer.

In terms of compositional meaning, the female character is placed in the centre of the main panel with smaller supporting visuals around her. Although she appears visually prominent, her act of reading in a relaxed pose is static. The composition suggests her presence. Her figure functions more as an anchor or observer than the magazine she is reading.

The following section presents an analysis of private publisher textbooks that depict active and passive gender depictions in terms of visual activity.



Figure 14

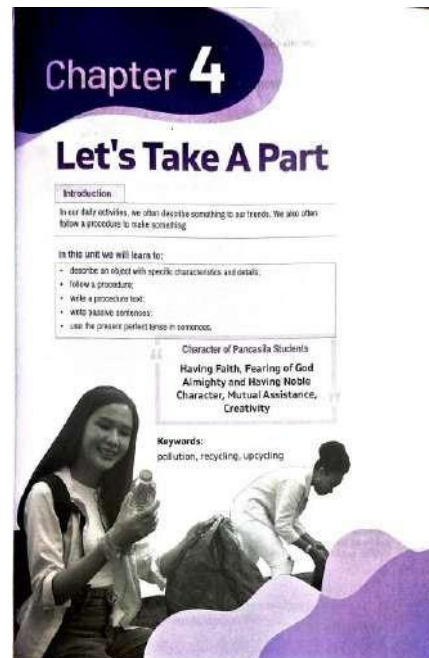


Figure 15

Figure 14, The image shows two students, Dina and Lena they sitting next to each other and engaged in a discussion about recycling and upcycling. Lena explains the differences between the two concepts, while Dina listens attentively and responds during the conversation.

In a representational meaning, the scene depicts a clear exchange of ideas between the two students based on the text next to the image. Lena plays an active verbal role, providing explanations about environmental concepts, while Dina asks questions and responds. Both characters are seen engaged in the dialogue, indicating equal participation in the interaction.

In interactive meaning, none of the characters look directly at the viewer, which categorizes this image as an "offer." The viewer is positioned as an observer of the conversation between friends.

For compositional meaning, both characters are placed on the right side of the page end and given the same visual position. However, Lena, who provides the main explanation she sits on the right side of the composition, which in Kress and van Leeuwen's framework represents "new" information. Dina, who initiates the dialogue sits on the left, representing the "given" context. This arrangement reinforces the interpretation that Lena is offering new knowledge in response to Dina's initial question.

For image 15, the image shows two female students engaged in an environmental activity. One girl is smiling while holding a plastic bottle and the other picking up trash bag. Both are engaged in concrete actions that support the theme of recycling or cleaning.

For representational meaning, the image depicts both characters in physically active roles. The girl on the left is holding a plastic bottle while smiling indicating joy or satisfaction in her participation. The girl on the right is bending down to pick up trash that directly engaged in a meaningful task. Both are shown not as observers but as active participants in an environmental activity. This reinforces the idea that the female students are actively contributing in a real-world context.

For interactive meaning, none of the students are looking directly at the audience, making this a “offer” image. The audience is placed in an observational role, watching the students engage in the task without being directly involved.

For the composition meaning, the students are arranged diagonally with one girl upright and the other in a lowered position. This composition suggests cooperation. Although the girl on the left is visually more prominent because of her upright posture and clear facial expression the balance between the two actions suggests a shared focus. The equal distance and clear roles suggest an image of shared participation. The image emphasizes that both girls are equally engaged in a meaningful action.

While some visuals in private publisher textbooks depict female characters in active roles, other images show characters in more passive or static situations. These illustrations demonstrate the varying levels of participation depicted in textbooks. The following images show how female characters are present but not always actively engaged in communicative, social, or physical activities.

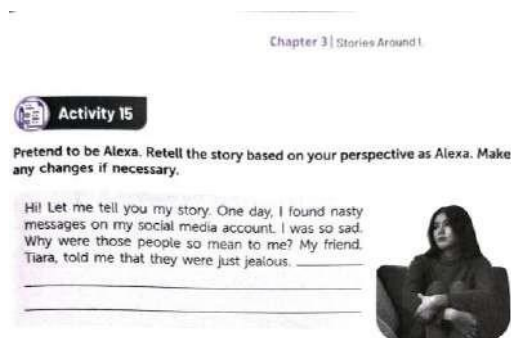


Figure 16

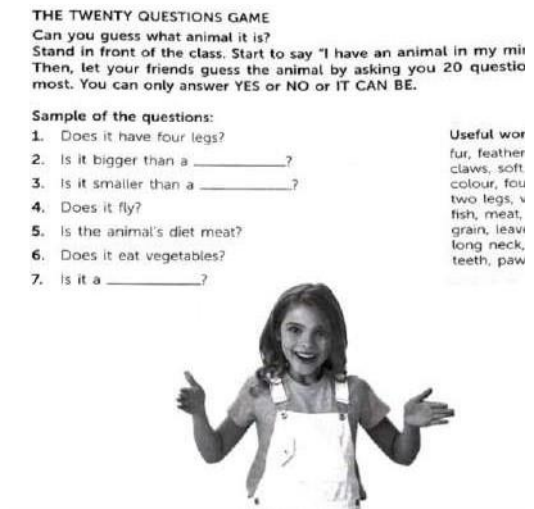


Figure 17

In image 16, the image shows a girl sitting on the sofa hugging her knees. Her expression is sad and her posture is closed. The visual accompanies the story of cyberbullying that happened to the character in the image.

From a representational meaning, this image shows the character in a passive state. She does not take any action, speak, or interact with others. Her posture reflects withdrawal. There is no representation of the image other than herself so in this image there is no involvement which makes her presence visually passive.

From an interactive meaning, the character does not make eye contact with the viewer, which classifies this as an "offering" image.

In terms of compositional meaning, the character is placed in the upper right corner of the page with a plain white background. Her sitting pose with her knees pulled up to her chest minimizes her presence and creates a visual image of

emotional withdrawal. The composition reinforces the sense of passivity and vulnerability, which is in line with the emotional context of the text.

On figure 17, The image shows a girl character standing alone in a neutral pose. Her arms are slightly raised out to the sides and her expression is smiling. There is no interaction, no accompanying objects around her and no contextual background.

In terms of representational meaning. This image depicts a female character in a passive role. She does not speak, gesture in a meaningful way, or engage in any physical, social, or educational activity. Her presence in the illustration can be described as merely decorative that only serving more as visual filler than as part of the educational narrative. There is no indication of movement or meaningful engagement.

For interactive meaning, she is looking directly at the viewer, creating a “demand” image Her facial expressions and gestures show an attempt to engage the audience. However, these interactions are only visual and do not involve any narrative action or specific activity which places their role in a non-functional and decorative context within the context of gender activity.

For compositional meaning, the female character is placed in the centre of the page without any background. Her placement draws attention because of her position and direct gaze, but the absence of contextual elements, objects, or other characters minimizes the meaning of the image. Although she raises her hand and smiles these movements are not associated with any particular action or activity.

This standing figure layout is seen as contributing to visual decoration rather than a communicative or educational function. This composition reinforces her limited role on the page because the image suggests presence rather than participation.

Although Bright English still includes some active depictions of girls, passive appearances are more common. This suggests that representations of girls playing an active role are still minimal. The government-issued textbook shows a relatively balanced portrayal of gender activity with both male and female characters engaged in active roles such as speaking, leading discussions, or performing tasks. Although male characters appear slightly more often in active roles (192 vs. 149), the visuals demonstrate diverse and meaningful participation across genders.

In contrast, the private textbooks depict fewer active roles overall with female characters appearing in 18 active images and male characters in only 11. However, many of these women's appearances are passive or decorative, lacking interaction or narrative meaning. This suggests that although women are more visible in privately published books, their active involvement remains limited.

The government-issued textbook provides stronger representations of female and male characters as active participants rather than portraying them as passive figures. While the private textbook still tends to associate female characters with passive or non-functional roles.

4.2.3 Gender Power

In the gender power category, government-issued textbooks provide a relatively balanced depiction, with 12 male characters and 10 female characters depicted in positions of authority or leadership. This suggests some level of effort toward equal representation of power, although male characters still slightly outnumber their female counterparts in dominant roles. In contrast, private textbooks show minimal representation in this category. Only 3 male characters and 1 female character are depicted in authoritarian roles. This limited depiction suggests that leadership and decision-making roles are rare, especially for female characters.

In short, government-issued textbooks present a more balanced representation of gender. They include both male and female characters, not only in visible roles but also in meaningful interactions and in terms of power. Meanwhile, private textbooks, while showing greater visibility for female characters, tend to present them in static or passive positions, with limited social participation or leadership representation.

The following images illustrate how leadership and power are represented visually in both textbooks. Using the Visual Grammar framework, this analysis explores how power is communicated through composition, posture, gaze, and interaction.



Figure 18



Figure 19

Figure 18 The image shows a female student pointing her finger confidently upward, with a wide smile and closed eyes in an expression of confidence. A male student stands next to her, appearing much smaller. The girl's speech bubble indicates that she is making a motivational statement.

For representational meaning, the female character is depicted as the dominant speaker and authority figure in this scene. Her confident expression, upright posture, and movement reinforce her verbal message. The male student next to her appears silent, visually smaller, and is positioned lower in the frame, emphasizing the contrast in roles.

In interactive meaning, her dramatic pointing gesture and bold speech bubble classify this image as “demand” in terms of visual presence. She is not just speaking, she is also showing confidence.

In terms of composition meaning, the composition reinforces her authority. She is prominently placed in the centre, taking up most of the frame, and her pointing hand extends upwards beyond the panel, drawing visual attention. In contrast, the male figure is positioned in the lower right, smaller in size, with little visual weight. This image reinforces her dominance and female presence.

Figure 19 presents a comic strip showing two students, Monita (female) and Galang (male), having a conversation in a computer lab. In the scene, Monita explains how to verify information online, while Galang listens and asks questions.

From a representational perspective, the image portrays a clear narrative interaction. Monita is the one providing information, positioning her as the actor, while Galang acts as the receiver or goal. This dynamic puts Monita in an authoritative position, challenging the stereotype that positions men as more knowledgeable in technological contexts.

In terms of interactive meaning, neither character makes eye contact with the viewer, making it an "offer" image. This means that the audience is placed as an observer rather than an active participant in the scene.

At compositional meaning, the layout of the image emphasizes Monita's central role. She is consistently placed on the right side of each panel this position associated with new or important information. Her presence is also visually dominant, with more speech bubbles and more central positioning than Galang.

These elements together highlight Monita as the main character and knowledge holder in this context.



Figure 20



Figure 21

Figure 20 is a comic strip consisting of six panels, featuring a male teacher and a group of students participating in a virtual reality (VR) learning session. In first panel, the male teacher stands in front of the students, holding a remote and instructing the students to put on their VR. The following panels show the students reacting to the VR experience and identifying various birds based on what they see.

From a representational perspective, the teacher is the main authority figure in first panel. He initiates the activity and guides the lesson using technology. His command establishes him as the leader. Although the focus shifts to the students in the next panels, the teacher's role at the beginning sets the tone for the whole

activity. This setup reflects a more traditional depiction of gendered authority, where a male figure leads and directs the learning process.

In terms of interactive meaning, the teacher doesn't look directly at the viewer, but his upright posture, extended arm, and assertive tone make the image an "offer." The viewer is invited to observe rather than participate. His gesture and speech bubble draw attention to his role as an instructor.

For the compositional meaning, the teacher is alone in the first panel, placed prominently in the centre and occupying most of the vertical space. This upper placement gives him visual authority and frames him as the one setting the lesson in motion. The students appear in the lower panels, reinforcing the structure that the teacher leads while students follow. His position in the top-left corner also places him in the "given" space, which in visual grammar suggests something familiar or authoritative.

Figure 21 is a comic strip consisting of four panels, featuring a young boy and his mother having a conversation at home. The boy takes the role of explaining how to verify online information, while the mother listens and asks clarifying questions.

From a representational point of view, the male student is clearly positioned as the one with knowledge. He explains, answers questions, and leads the conversation. The mother plays a more passive role, asking for clarification and showing appreciation. This scene reverses the typical age and gender dynamic, placing the boy in the position of authority and expertise.

In terms of interactive meaning, the characters interact only with each other and not with the viewer, making this another “offer” image. The audience observes their conversation without being directly involved.

In terms of compositional meaning, the boy is consistently placed in a visually dominant position. He consistently appears on the left side of the panel, considered the “given” side according to Kress and Van, while his mother is placed on the right side, associated with the “new” or receiving side. The boy is also often cantered, slightly larger, and shown facing forward. His speech bubble takes up more space, indicating his role as the primary speaker. In contrast, his mother is often shown sitting lower, leaning in, or turning toward him, visually reinforcing her position as the listener.

Then, the representation of power or leadership positions in private books was also analysed to see whether there was a visual balance similar to government-issued textbook.



Activity 8

Present the result of your discussion. You may enrich your presentation with pictures or short videos.



Figure 22

Figure 22, This image depicts a male student stands at the front of the class, gesturing with open hands as if delivering a presentation. Beside him stands a female adult clearly identifiable as the teacher, looking at the student with attention. Several other students are seated at their desks watching the front of the class. The setting and body language indicate a formal academic environment, with the teacher facilitating the activity.

From a representational point of view, even though the male student is the one speaking, the teacher is shown as the main authority. She stands next to him and observes carefully, showing her role as someone who guides and evaluates the activity. Her presence shows institutional power, as someone who supervises, supports, and assesses. The student may be active in this moment, but the structure and control of the classroom still come from the teacher.

In terms of interaction, neither the student nor the teacher looks directly at the viewer, which makes this an offer image. The audience is simply observing what is happening without being directly involved.

Looking at the composition, the teacher is placed prominently in the vertical space. She is standing tall and near the whiteboard, which is often a position of control in a classroom. Even though the male student appears more expressive and draws attention for a moment, the teacher's central and position gives her a quiet authority. Her placement beside the student shows her role as supportive but still higher in status, which is a common way teacher are represented in visuals.

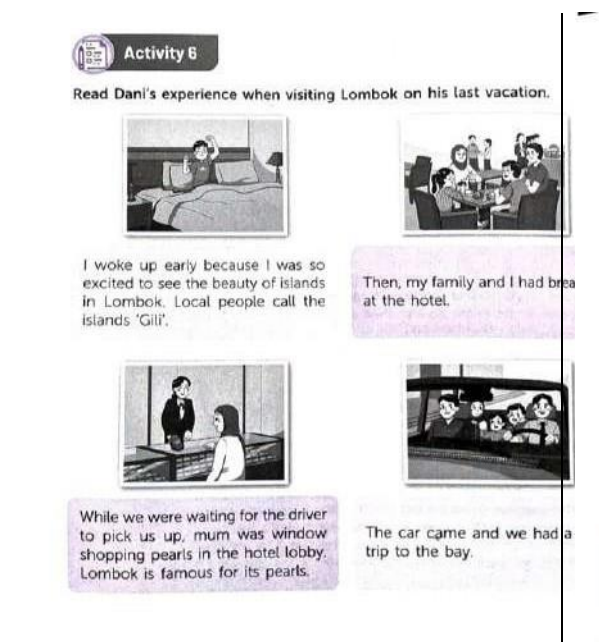


Figure 23

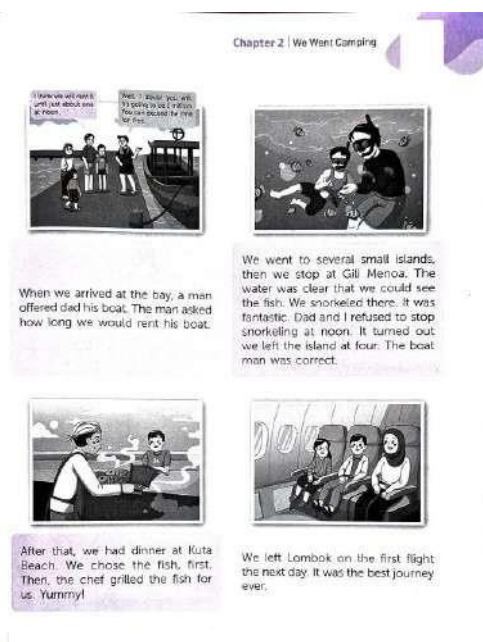


Figure 24

Figure 23 at panel four shows a family sitting inside a car. A male driver is in the front-left seat, and the father sits next to him in the front passenger seat. In the back seat are the mother and two children, one boy and one girl. No one is speaking or interacting, and their facial expressions are neutral. The scene is seems to be part of a travel story.

From a representational point of view, this image reflects a traditional family setup. Even though the father is not driving, sitting in the front seat places him in a position of importance. Meanwhile, the mother and children are in the back, which visually puts them in a more passive role. This arrangement supports typical gender roles, where the father is seen as closer to action or decision-making, and the mother is placed behind.

In terms of interaction, none of the characters look at the viewer. This makes it an “offer” image, meaning the viewer is only observing not directly involved in the scene.

Looking at the composition, the father's position in the front row, closer to the driver and the road gives a sense of proximity to control. The mother and children sitting behind are shown as passengers rather than active participants. Even though the father isn't doing anything in particular, his placement supports the idea that men are associated with control or leadership. The image quietly reinforces traditional gender roles, where the man is closer to power and the woman is in the background.

Figure 24 at first panel of the images. A family has just arrived at a bay and a male boat owner offers his services. The father talks directly to him. The mother and children are standing nearby but do not take part in the conversation. Even though it's part of a larger story this panel focuses only on the two adult men, showing a public decision-making moment.

From a representational view, the father is clearly the main speaker and decision-maker. He responds to the boat owner's offer and speaks on behalf of the family. The mother and children are silent and watch from behind which continues the pattern of showing men as the ones in control of decisions.

In terms of interaction, no one looks at the viewer, so this is another "offer" image. The audience is placed as an observer watching the father handle the conversation. The boat owner uses body language to guide the exchange and the father responds, while the rest of the family remains passive in the background.

Looking at the composition meaning, the father and the boat owner are in the front and get the most attention. The father is near the centre and stands upright, which makes him look important. The mother and children are behind him. This layout clearly shows a visual hierarchy, where male figures lead and others follow.

In general, government-issued textbooks present a relatively balanced depiction of gender power, with 12 male and 10 female characters depicted in leadership or authoritarian roles. These depictions appear in a variety of academic and social contexts, indicating an effort to challenge traditional gender roles and promote women's roles. In comparison, the private textbook shows minimal representation of power dynamics, with only 3 male and 1 female character depicted in positions of authority. The lack of female authority figures supports conventional power structures that limit women's roles in leadership and shows that gender power is still underrepresented in privately published book.

The government-issued textbook offers a more balanced and inclusive portrayal of gendered authority. In contrast, private textbooks still lean towards traditional depictions where power and authority are largely associated with male figures.

4.3 Disability Representation

4.3.1 *Disability Presence*

According to the indicators for disability representation, the government-published textbook includes character with a disability several times. Made is a male student who uses a wheelchair. He appears in seven illustrations spread across multiple pages it is suggesting an intentional effort to normalize the presence of students with disabilities within the school environment. His consistent appearance sends a visual message that disability is a natural part of the classroom and school community.

On the other hand, the privately published textbook contains no visual representation of individuals with disabilities. There are no characters shown using assistive tools such as wheelchairs or walking aids or any indirect indicators of physical or cognitive impairments. This absence indicates that disability inclusion has not been considered in the visual content either explicitly or implicitly in privately published textbooks it is indicating that these textbooks have not incorporated the principles of inclusive representation in this area. The following images analyse how disability is represented in government-published textbooks.

These images show Made, a student who uses a wheelchair engaging in school-related activities with his friends.



Figure 25



Figure 26



Figure 27

Figure 25 appears on the first page of the government-issued textbook and introduces the main characters of the book. It shows six students and one adult. One of the students is Made Wirawan, who is seated in a wheelchair and holding a red lantern decoration.

From a representational perspective, Made is wearing a school uniform and looks smiling in the scene. His posture and expression show that he is involved in school activities. Made appears confident in this introduction scene and he is included. This challenges common stereotypes about students with disabilities and supports the idea that they can be equal participants in school life.

In terms of interaction, Made looks directly at the viewer. This makes it a “demand” image. His eye contact, combined with his raised arm it creates a sense of connection and encourages the viewer to notice his presence. It shows that he is not just in the background, but is someone who has something to contribute.

Looking at the composition meaning, Made is placed in the lower right part of the panel but is framed with a bright yellow background that draws attention to him. There are no visual barriers between him and the rest of the group, which supports the idea of equal inclusion. His placement and background help make him stand out while still being part of the group.

Figure 26 shows a group of four students two boys and two girls working together on a classroom activity. One of them is Made, who is sitting in a wheelchair and reaching toward the centre of the table, where the students appear to be discussing about fish.

In representational meaning Made is not just included in the scene but is clearly taking part. His arm is stretched forward, just like his peers which shows he is contributing equally to the task. His posture and engagement are similar to the other students, showing that he is not treated as different or “special,” but as a regular member of the group. This kind of portrayal supports inclusive values by showing disability as part of everyday life at school.

For interactive meaning, none of the students look at the viewer, so it is an “offer” image. The viewer is placed as an observer, watching a natural classroom moment.

In terms of composition, Made is placed on the left side of the image. His wheelchair is visible but not highlighted. The focus is on the group activity not on his disability. The students are spaced evenly and facing the task in the middle, creating a balanced layout. This shows that Made is included without being set apart.

Figure 27 shows Made alone in the frame. He is sitting in a wheelchair, holding a lantern and is placed in the center of the image. His posture is confident, and the background is plain.

In representational meaning Made is clearly shown as a student with a disability. The wheelchair is fully visible, but his body language is open and expressive. His upward gaze and the lantern in his hand suggest involvement and purpose even though no one else is present in the scene.

For interactive meaning, Made looks directly at the viewer. This makes it a “demand” image. He looked at the audience and raised his hand to show the red lantern in his hand. He looks at the audience and raises his hand to show the red lantern in his hand. This encourages the audience to recognize his presence as he is also participating in the school activity.

In terms of composition, Made is placed in the centre of the image, which naturally draws attention to him. The plain background helps focus the viewer’s eye on him and his wheelchair. His upright posture and extended arm give him a sense of purpose and dignity.

The government-issued textbook features a several images character with a physical disability named Made Wirawan who is featured in various illustrations in different contexts. His presence seems normal and integrated, not isolated or merely symbolic it is indicating that disability is part of everyday school life.

In contrast, the private textbook shows no representation of characters with disabilities. There are no visible assistive devices, inclusive scenarios, or indirect indicators of disability. This absence reflects a lack of attention to visual inclusivity in the private textbook. Thus, the government-issued textbook demonstrates a more inclusive approach by visibly representing students with disabilities as part of the learning community

4.3.2 *Disability Role*

In terms of disability role, Made is shown as an active participant. He takes part in class discussions and contributes ideas during group work and other learning activities. These depictions highlight that he is not just present in the illustrations, but is also portrayed as someone with agency and the ability to contribute meaningfully to academic and social settings. Made's involvement in these roles challenges the stereotype that people with disabilities are dependent or inactive, and instead reflects empowerment, capability, and inclusion.

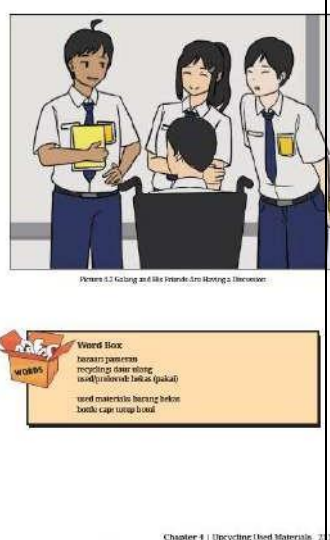


Figure 28

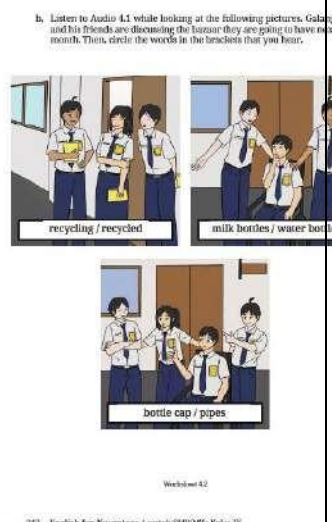


Figure 29



Figure 30

Figure 28 shows four students standing in a small group. One of them, Made Wirawan is in a wheelchair facing away from the viewer. The other three students two boys and one girl are standing in front of him they appearing to be in the middle of a group discussion. Their body language suggests they are listening and interacting with each other.

From a representational perspective, Made is clearly involved in the conversation. Even though visually his face is not visible, his body is turned toward the group and his classmates' posture shows that he is included in the exchange. He's not isolated or pushed aside. Instead, he's positioned at the centre of a collaborative moment. His wheelchair is part of the image, but it's not the focus his role in the group is.

For interactive meaning, none of the characters look at the viewer. This makes it an "offer" image, where we are simply invited to observe. Made's

position and inclusion show that he's not just present but actively engaged. This reinforces his role as a learner who participates in the classroom community.

In terms of composition, Made is placed in the centre front area, while the other students are grouped around him. He's not shown as dependent or secondary his position supports the idea that he is equally valued in the interaction.

Figure 29 includes three panels. In the second and third panels, Made appears in his wheelchair as part of a group discussion. His facial expression and gestures suggest he is speaking and contributing. Other students are shown listening and reacting to what he says.

In representational meaning, Made is clearly active in the conversation. He's speaking, and making gestures that suggest he is explaining or sharing something. His face shows engagement and energy and his peers are visibly paying attention. This shows that he plays a meaningful role in the group and is not just present in the background.

From an interactive meaning, none of the characters make eye contact with the viewer, so this is also an "offer" image. However, the image captures peer-to-peer engagement. Made not only observed but he was fully involved in communicating with his friends who responded to him.

From compositional meaning, Made is centred and clearly visible in the two panels where he appears. His wheelchair is included, but the focus remains on his action and expression. He is aligned with his peers and given the same visual space,

which supports the idea of equal representation. There's no sign of separation or marginalization.

Figure 30 is a comic strip with several panels. Made appears in the middle in every panels, where he is participating in a classroom discussion. In one panel, he raises his hand slightly while speaking, with a confident expression. In the next panel, classmates respond to what he said. This image shows that a two-way conversation is taking place.

From a representational meaning, Made is shown as someone who contributes actively. His gestures and expression show that he is sharing an idea, not just observing. The fact that a peer responds to him reinforces that his voice is heard and valued. He is not just included he plays a role in shaping the discussion.

For interactive meaning, There is no direct eye contact with the viewer, so it is another "offer" image. However, within the scene, Made is clearly engaging with his classmates. His posture and expression reflect confidence and participation.

In terms of composition, Made is placed in the centre of the speaking panel. He is fully visible, with no elements blocking him from view. His wheelchair is shown naturally, not as something that separates him from the others. The scene gives him equal space and importance and confirms that his presence and contribution matter.

In the government-issued textbook, the character Made is not only present but actively participates in classroom discussions, group tasks, and learning activities. His gestures, expressions, and interactions position him as an engaged contributor, not a passive observer. This portrayal challenges stereotypes and supports the idea of empowerment and capability.

Meanwhile, the private textbook includes no characters with disabilities, and therefore no opportunities to depict them in active roles. The absence limits students' exposure to inclusive narratives where individuals with disabilities are seen as capable participants.

4.3.3 *Disability Interaction*

The same figure presented in the previous section Figure 30 in this section is examined from a different perspective. This indicator focuses not only on the representation of student with disabilities, but also on the quality of the interactions with other his peers.

From a representational perspective, Made is shown as an equal and active participant. He shares an idea, and one of his classmates responds directly. This exchange of opinions shows that what he has to say is important to the group. He's not there just for appearance or diversity he is a real voice in the conversation, included and respected by his peers. The peer's response reinforces that his presence is meaningful and his ideas are taken seriously.

In terms of interaction, no character makes eye contact with the viewer, so this is an “offer” image. However, the students are clearly engaging with each other. Their body positions and the sequence of speech bubbles show a genuine two-way conversation. This reflects real communication it’s not forced or staged, but natural and mutual.

Looking at the composition meaning, Made is placed in the centre of the panel where he speaks, and in the next panel the focus shifts to another student. This panel-to-panel layout reflects a real discussion where people are depicted taking turns to speak. It also shows that Made is part of that cycle he speaks and others respond. His position in the layout supports the idea that his contribution was important.

A similar pattern is seen in Figure 29, where Made appears in two panels actively involved in group discussions. While he is not the main focus here, it reinforces the overall message that Made is engaged both socially and academically. He actively participates, shares, and is listened to.

The government-issued textbook presents a thoughtful and realistic example of disability inclusion through Made Wirawan. In the images discussed, he is not just present, but truly involved in class discussions. His classmates respond to him, which shows mutual respect and equal participation. Rather than being shown as an observer or a background figure, Made is clearly a part of the learning process. He contributes meaningfully to group work and is treated just like his peers. This kind

of portrayal sends a strong message that students with disabilities belong in the classroom, not just physically, but as valued members of the community.

The government-issued textbook depicts meaningful peer interactions involving a character with a disability, Made. This depiction reinforces the values of participation, belonging, and equal opportunity in the school environment.

In contrast, private textbooks do not depict students with disabilities, and thus, there is no observable interaction. This lack of representation not only erases disability representation but also ignores the importance of inclusive peer relationships.

4.4 Social Inclusion

4.4.1 Social Diversity

The government-published textbook demonstrates a clear and intentional effort to portray social diversity through its visual content, which is categorized into three main aspects: ethnic and racial diversity, religious diversity, and socioeconomic diversity. In terms of ethnic and racial diversity, a total of 105 images depicts individuals with varying skin tones, facial features, and names that suggest specific ethnic backgrounds across Indonesia. These include visual cues such as traditional attire, darker or lighter skin variations, and regionally distinctive names, e.g., *Made*, *Komang*, *Hutasuhut*, which reflect the country's multicultural reality. This representation is important not only to promote inclusivity but also to

challenge dominant narratives that often privilege lighter-skinned or urban-centric images in learning materials.

On religious diversity, the government-issued textbook includes 14 illustrations, though most are limited to female characters wearing hijab. While this represents a step forward toward recognizing religious identity, the depictions remain rather narrow and do not include broader expressions of religious life, such as places of worship, rituals, or other religious attire.

In terms of socio-economic diversity, the government-issued textbook features 12 images depicting different professions, including farmers, fishermen, teachers and shepherds. This helps to normalize different job roles and validates the lived experiences of students from working-class families.

In contrast, privately published textbooks show limited attention to these dimensions of diversity. In terms of ethnic and racial representation, only 4 images depict characters with non-white skin tones or textured hair, and most visuals still rely on foreign-looking characters which can reinforce the perception of the global white race as normal. These choices can remove local cultural identity and fail to reflect the true ethnic landscape of Indonesian society.

Regarding religious diversity, only 4 illustrations feature female characters wearing hijabs, which is also limited in scope and context. For socioeconomic diversity, only 2 images are found, one showing a chef and another a boat rental worker. The absence of characters from other labor sectors, such as farming,

teaching, or manual work, suggests a lack of exposure to real-life professions encountered by many Indonesian students.



Figure 31

Figure 25 and Figure 31 appears in the introductory pages of the textbook and presents the main characters who appear throughout the book. Although Figure 25 has been discussed previously, both images are analysed together to capture the full context. Across the two pages, there are 12 individuals in total, including both students and adults. Each character is illustrated with a unique name, appearance, and clothing style. Some characters wear school uniforms, while others are dressed in traditional clothing or work-related outfits. Notably, Pipit Safitri wears a hijab, Made Wirawan is shown in a wheelchair, and several characters have culturally diverse names such as Ida Ayu Komang, Posma Hutasuhut, Edo Salosa, and Monita Turangan.

From a representational perspective, this image reflects the diversity of Indonesian society. The characters show a mix of ethnic, religious, and social backgrounds as well as different abilities. The names signal regional and cultural identities Balinese, Batak, Papuan, and more. Made's presence adds representation of physical disability, while Pipit's hijab reflects religious inclusion. There is also an adult male figure, Pak Rahmansyah, shown with a cow and farming tool, suggesting a working-class or rural background. These characters are not just for decoration they continue to appear throughout the textbook it is showing that diversity is part of the core narrative.

In terms of interaction, all characters make direct eye contact with the viewer, which is a "demand" image. This gaze creates an interactive connection, inviting the viewer to engage with the characters. The characters are also clearly designed to be recognizable by clothing features, and their detailed names help the audience feel connected, and allow them to see parts of themselves or others reflected in the learning material.

Looking at the composition, the characters are placed in colourful, balanced panels. Each figure is given equal space and attention. No one is pushed to the side or shown as less important. Diversity is not shown as something separate it is built into the structure of the image itself. The bright backgrounds and front-facing portraits give each person a sense of value and identity, reinforcing that everyone has an equal place in the story.

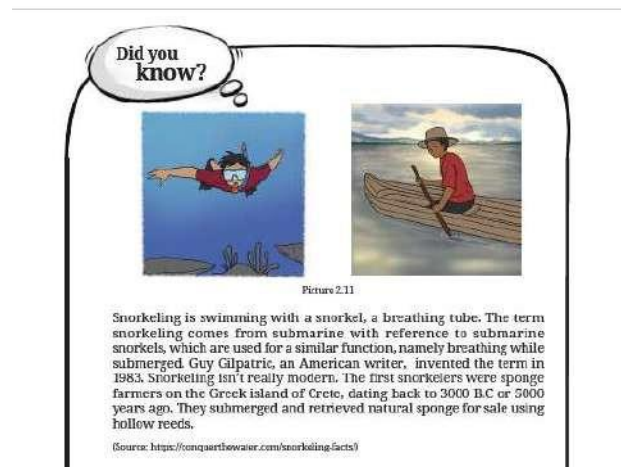


Figure 32

Figure 32 appears in a “Did You Know?” section that explains the history of snorkeling. On the right side of the page, there’s an illustration of a man sitting on a small wooden boat. He was wearing hat and ordinary clothes and was rowing a boat. The background shows a river. Although the text talks about the origins of snorkeling in Western countries, the image presents a culturally familiar local scene.

From a representational perspective, the man appears to be a traditional fisherman. His outfit, posture, and surroundings suggest that he’s working in a rural, coastal environment. This local imagery provides a visual connection for students who may come from similar communities. Even though the main topic is Western history, This image shows something more familiar and relatable.

In terms of interaction, the fisherman doesn’t look at the viewer, so it’s considered an “offer” image. The audience are invited to observe, not interact directly.

Looking at the composition meaning, the man is placed in the upper right part of the page, near the text and a small cartoon. He's not the biggest element on the page, but he stands out clearly. Traditional clothing and the details of its setting give meaning to the image. Involving someone in rural work like this can challenge the common focus on urban or elite roles.

Next, the following analysis turns to private books to see to what extent the dimensions of social diversity are represented visually.



Figure 33

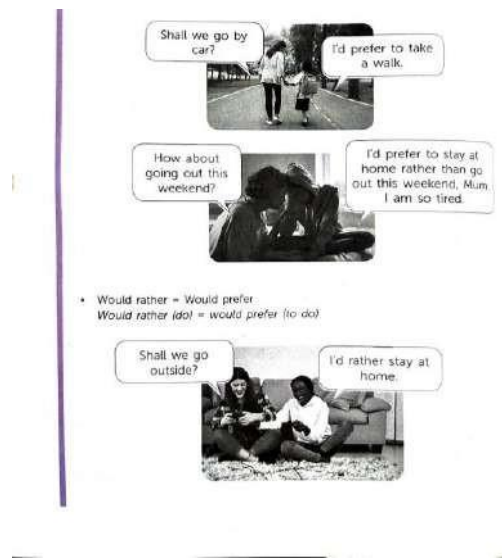


Figure 34

Figure 33 it shows two female students sitting at a table, possibly in a school cafeteria or a casual dining area. One of them is looking down at her phone, while the other wearing a hijab looks at her with a slightly sad expression.

From a representational perspective, the hijab is the most visible signifier of religious identity in this image. Although the setting is casual and unrelated to religious activities, the presence of the hijab in this scene shows the normalization of religious clothing as part of the life of students. The figure is not shown in a religious role, but simply as a student who highlights a passive but meaningful representation. Her identity is acknowledged without being the focus.

In terms of interaction, the hijab-wearing student looks directly at her friend and delivers an assertive comment. She doesn't look at the viewer, so this is an "offer" image.

Looking at the composition, the two girls are shown side by side with equal space and focus. The girl in the hijab is not pushed to the edge or made to stand out as "different." Her presence feels natural, and there are no stereotypical design elements. This reinforces the idea that she is simply an equal and present.

Figure 34 appears several panels in a grammar section about expressing preferences (e.g., would rather, would prefer). In last panel it shows two students sitting on the floor they holding a game controller. One student has light skin and straight hair, while the other has dark skin. The visual clearly shows racial diversity.

In terms of representational meaning, this image indirectly shows the existence of racial differences. The characters with dark skin are both visually seen as equal to the light-skinned characters. However, there are no additional clues such as language, clothing, or setting that connect the characters to a particular nationality or culture. Their racial identities are simply visible.

In terms of interaction, the two students appear to be playing and speaking

casually, engaged in equal and friendly interaction. No one looks at the viewer, so this is also an “offer” image. This scene depicts the relationship between peers, where differences do exist but are not a barrier.

From a compositional point of view, both students are placed equally within the frame. They are seated side by side, with relaxed posture and similar expressions. This image does not generalize their physical characteristics, it simply shows the diversity of races through their natural appearance. The visual balance supports equal social presence and avoids placing one character in a superior or dominant role.

Figure 24, which was analysed previously, is a section of a multi-panel page that tells the story of a family. In one panel, a male boat rental worker is shown speaking with the family. In another, a chef is seen serving food to a child. Both are dressed in attire that matches their professions and are shown briefly in service-related settings.

From a representational perspective, the boatman and chef are the only adult characters outside the family who are shown performing labor-oriented tasks. Their roles reflect working-class jobs commonly found in tourism and hospitality. However, these characters are not central to the plot. They appear briefly and are

not seen again, which limits the depth of the story and reduces the opportunity to connect with students who may come from similar social or economic backgrounds.

In terms of interaction, neither character looks at the viewer, making this an “offer” image. The interactions between workers and families are brief and primarily functional, limited to specific tasks such as offering services or serving food. These depictions frame workers as subordinate figures, with minimal narrative presence and no further development of their roles. While these scenes reflect realistic service encounters, they offer little social or emotional depth, depicting workers more as background facilitators than as individuals with meaningful relationships with the main characters.

Looking at the composition meaning, both the chef and the boat rental worker are shown in isolated panels, separate from the main characters. They often appear on the edges of the layout with minimal background context. This placement reinforces their status as supporting characters, present to serve the family rather than being part of the narrative.

The government-issued textbooks demonstrate a commitment to representing the diversity of Indonesia's social structure. The books feature characters from various ethnicities, skin colours, regional names, religious symbols (hijab), and occupational backgrounds, such as farmers and fishermen. These depictions normalize cultural, religious, and economic diversity in the learning environment. In contrast, private textbooks offer limited social diversity. Ethnic and racial diversity is minimal, almost all images use only Western characters, and

religious identity is only symbolized by a few characters wearing hijab. Socio-economic roles are only described to a limited extent, mostly in a service-related context. This suggests that government-issued textbooks offer a richer and more in-depth visual representation of Indonesian society, while private textbooks remain limited in scope and depth and still Western-centred.

4.4.2 Social Interaction

Social interaction in the textbook visuals was analysed through three categories: peer interaction, authority interaction, and learning beyond the classroom. These dimensions capture not only who appears in the illustrations, but how characters engage in meaningful ways within educational and social settings.

In the government-issued textbook, peer interaction is widely represented, with 85 illustrations showing students collaborating in discussions, group tasks, and classroom exchanges often involving characters from diverse backgrounds. Authority interactions are shown in 7 images, involving teachers or parents, including a scene where a mother learns from her child, illustrating intergenerational collaboration. Additionally, 19 illustrations depict learning beyond the classroom, such as field trips or outdoor group activities, in line with UNESCO's emphasis on real-world experiential learning.

In contrast, privately published books only contain 2 images of peer interactions and 4 images of authority interactions, most of which are domestic and unrelated to education. No illustrations show learning outside the classroom. This

In terms of interaction, neither student looks at the viewer, so this is an “offer” image. However, their body language and facial expressions show that they are focused on each other. Their engagement reflects meaningful peer interaction, where learning and connection happen through dialogue.

Looking at the composition meaning, the two characters are placed side by side. Each panel gives equal attention to their contribution. The layout avoids the impression of dominance or imbalance, which emphasizes that both students have an equal role in the learning process.

Figure 36 shows four students participating in outdoor learning activities using VR glasses. They observe bird species. The students exchange facts, ask questions, and discuss the habitats of the birds. The conversation takes place equally among the four students.

From a representational perspective, this image shows real-world hands-on learning. Students are discussing an environmental science topic while using technology, and everyone is engaged. Each student brings something to the conversation, which shows collaborative learning.

In terms of interaction, no one looks at the viewer it’s another “offer” image but the students are clearly engaged with one another.

In compositional meaning, all four students are placed equally within the frame. They wear the same uniforms and VR devices, emphasizing that they have equal access to tools and opportunities. Its natural setting combines classroom learning with life experiences.

Figure 37 features a boy and his mother sitting on a couch, discussing how to check information online. The boy leads the conversation and explaining digital literacy skills like checking facts and looking at URLs. The mother listens carefully, and responds to him.

From a representational perspective, this comic shows a role reversal where the child teaches the adult. Instead of the adult being the one who share knowledge, the child is shown as the one who shares useful information. This shows that anyone, regardless of age, can be a source of knowledge. The conversation in this image shows respect with a focus on everyday skills.

In interactive meaning, this is “offer” image, with both characters focused on each other. The mother’s posture shows openness and interest, while the child speaks confidently. This scene presents a powerful example of intergenerational learning, where teaching and learning occur across age lines in a natural way.

In terms of composition, the boy is visually central in most panels, often facing his mother directly. Their eye levels remain even, and their body language reflects equality and comfort. There’s no power imbalance just two people engaged in meaningful communication. The layout reinforces mutual respect and shared understanding.

Then the following is an analysis of social interactions followed by illustrations in the private publisher book Bright English.

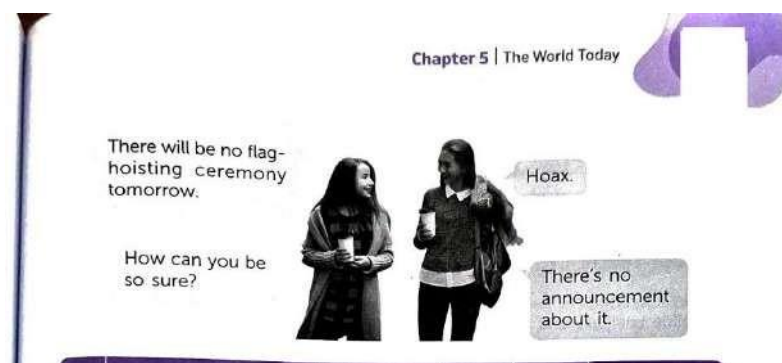


Figure 38

Figure 38 shows two female students standing and holding drinks while talking about a school rumor. One of them confidently says that there won't be a flag-hoisting ceremony, while the other questions her claim.

From a representational perspective, the image depicts a narrative process involving two students in a peer-to-peer exchange. The action is conveyed through their body orientation and movement, supported by speech bubbles indicating dialogue. One student expresses a misunderstanding, and the other student challenges it. This interaction illustrates a reactionary process, which signifies engagement and meaning-making between peers.

In terms of interactive meaning, no character makes direct eye contact with the audience, which classifies the image as an 'offer' image. This means that the audience is positioned as an observer to watch the scene unfold. The focus is on showing interactions between students that highlight peer involvement as a learning model.

From compositional meaning, the image is balanced. The two girls are given equal space and are drawn at the same size, with no signs of visual dominance.

Their interaction is equal and natural, reflecting the relationship that usually exists between peers.

Government-published textbooks present rich and diverse depictions of social interactions. Students are shown engaging in peer discussions, intergenerational learning such as teaching digital skills to parents, outdoor group work, and collaborative class assignments. These visuals reflect the values of inclusive learning promoted by (UNESCO, 2020) which depicts education as dynamic, social, and not confined to teacher-led environments. In contrast, private textbooks offer minimal representations of social interactions. Most illustrations feature isolated characters with little collaboration or dialogue, and interactions with authority figures are rare and mostly domestic in nature. This contrast highlights how government-issued textbooks support more inclusive and participatory models of learning, while private textbooks underrepresent the social aspects of education.

4.4.3 *Inclusive Environment*

The concept of inclusive environment is analysed through Social setting. This aspect reflects the extent to which the learning space supports equal participation and belonging for all students, including those from different ethnicities, religions, and socio-economic backgrounds. For this aspect, the government-published book is much more representative that featuring 49 illustrations depicting diverse students collaborating, engaging and interacting in positive ways. These visuals often show students working in mixed groups, or

helping each other, demonstrating belonging, cooperation and respect. These images reinforce the idea that inclusion is more than just access but also includes active participation and acceptance within the school.

In contrast, privately published textbooks lack visual representations of Social setting. Privately published textbooks contain few illustrations of student interaction or collaboration, but do not reflect diverse social backgrounds. The students depicted often share the same appearance and context, lacking clear indicators of ethnic, religious, or socioeconomic diversity. As a result, these visuals fail to depict inclusive social environments. Characters are often depicted in isolated or decorative scenarios, with little evidence of peer support or meaningful cross-group interactions. This lack of inclusive representation undermines the educational values of participation, diversity, and belonging promoted in the current framework.

The following image illustrates how a supportive and inclusive learning environment is visually represented in a textbook that focuses on collaboration, peer support, and a sense of belonging among students.



Figure 39

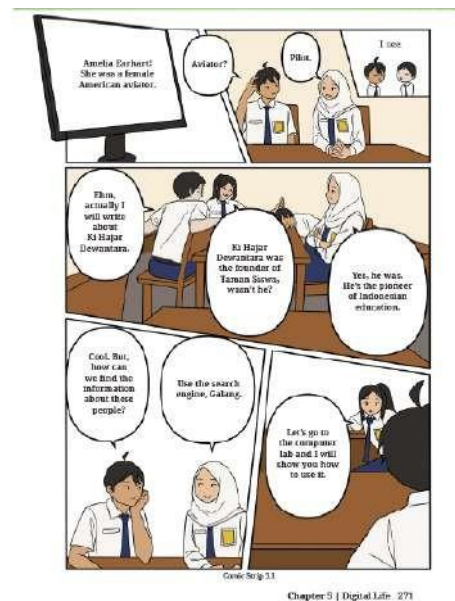


Figure 40

Figure 39 is a comic strip showing a friendly interaction between two students in the school cafeteria. A female student approaches *Andre Tanudjaja* and expresses concern about his recent absence and he responds positively and engages in the conversation by sharing photos from the trip.

From a representational perspective, the interaction is reciprocal this image reflecting social inclusion through empathy and shared interests. Andre's light skin and slanted eyes may subtly suggest minority ethnicity, such as Chinese-Indonesian, though not explicitly stated. His equal presence and active participation in the exchange demonstrates intentional inclusivity in both the dialogue and the visual framing.

For interactive meaning, both students are facing each other and making eye contact. Their expressions and gestures show they are genuinely engaged with one

another. This makes it an “offer” image, where the viewer is positioned as an observer of the interaction, rather than a participant in it.

In terms of compositional meaning, both characters are centred and given equal visual space. The female student appears on the left, occupying the “Given” position, while Andre is on the right, parallel to the “New” position. This arrangement subtly suggests that the girl initiates the interaction, while Andre becomes the focus of the viewer’s attention and narrative development. Both characters are placed at the same viewing level and framed symmetrically, indicating balance and equality.

Figure 40 shows a group of students discussing their assignment to write a short biography. One male student says he’s not sure how to start, and a female student wearing a hijab offers help. She suggests looking for information online and even offers to go to the computer lab with him to show him how to do it.

In representational meaning, the hijab-wearing student is shown as capable, and supportive. She doesn’t just give advice she takes the initiative to guide her peer and invites him to collaborate. The male student, although initially unsure, responded positively. These exchanges demonstrate collaborative learning across gender and perhaps religious differences and reinforce inclusive peer-driven support.

In terms of interaction, the characters make eye contact, smile, and are clearly focused on each other. Their dialogue flows naturally and shows mutual respect. The girl’s role is to help and offer leadership in a supportive way. This

image represents an offer type, as the participants are fully engaged with one another rather than with the viewer

In term of compositional, the students are depicted sitting in a row, with equal distance around them. The hijab-wearing girl who provides the solution in the final panel of the image makes a significant contribution. This subtle emphasis supports the idea of collaborative learning and equal contribution.

Government-issued textbooks consistently present inclusive learning environments, with 49 visuals showing students working together, helping each other, and engaging in positive relationships with peers from different backgrounds. These scenes promote the values of cooperation, belonging, and equal participation that align with the principles of inclusive education.

In contrast, private publisher textbook lack of representation in this indicator reflects a lack of social diversity, as characters tend to appear homogenous in terms of ethnicity, religion, or socio-economic background. As such, these visuals miss opportunities to model meaningful inclusion through collaboration across backgrounds. Many illustrations still show characters alone or in static, decorative poses, with minimal interaction, reducing the potential for depicting real-world inclusive school environments.

4.5 Discussion

This section discusses the findings on the research questions and previous studies. This study examines three key characteristics of GEDSI consisting of gender representation, disability representation, and social inclusion with a focus on how they are depicted in two junior high school English textbooks.

The research findings show different patterns of gender equality in the two textbooks, which answers the first research question on how gender is represented visually. While private textbooks more often include female characters, these characters are mostly depicted as passive, decorative, or lacking meaningful interactions. In contrast, government-published textbooks depict female students in more active roles such as engaging in experiments, discussions, and collaborative learning, which is in line with Lestariyana et al., (2020), who emphasize that true gender equality is not only about visibility but also about agency and power.

This difference is evident when applied using Kress & van Leeuwen, (2006) Visual Grammar framework. In privately published textbooks, female characters are often positioned at the edges of the image, it using a detached gaze that minimizes their interactive and compositional depiction. Meanwhile, in government-issued textbooks, female characters are often cantered, using an offer gaze, and participating in the action, indicating greater agency and involvement.

This finding is a clear improvement compared to the findings of Yulistiana et al., (2022), who analysed the government-published textbook *When English Rings a Bell* and found that female characters were still often depicted in passive or domestic roles. In contrast, this study revealed that government-published

textbooks are beginning to depict female students more frequently, but also in empowering roles such as leading discussions or mentoring peers in academic and collaborative settings. This development marks a significant advance in the way gender power is represented visually.

Meanwhile, representation of disability was only found in government-published textbooks. This finding discusses how disability is visually depicted through the character of Made, a student who uses a wheelchair. He is consistently depicted as a confident, socially integrated, and compositionally prominent figure. His character is often placed in the main frame, uses expressive gestures, and actively participates in class activities. This is in contrast to what Aleidan & Alharbi (2025) found in Saudi Arabian textbooks, where characters with disabilities are only vaguely visible or barely visible. While his research highlights the absence of meaningful representation, Made's depiction shows a more significant effort towards inclusion. Rather than being framed as an inspirational figure, Made is depicted as an ordinary student involved in everyday school life that reflecting a more normal and inclusive approach. However, this progress also has limitations similar to the findings of Ulya et al., (2025), who analysed three government-published English textbooks and identified eleven illustrations and one written text representing disability, most of which featured Made, a male character with a physical disability. Similarly, in this study, Made was the only character coded visually with a disability. His repeated presence signifies an attempt towards normalization, but his representation remains narrowly focused on one type of disability, namely physical and male. Furthermore, other forms of disability such

as cognitive, sensory, or mental are not represented. Representations of students who use assistive devices such as hearing aids, prosthetic limbs are also absent, despite the possibility of being visually represented. These similarities emphasize that while visual inclusion has increased in frequency and prominence, diversity in disability representation is still lacking. Social inclusion is well visualized in the government-issued textbook with 49 images showing collaborative learning, mixed-gender and ethnic interactions, and peer support. These depictions are in line with Fuchs et al., (2020), which emphasize that inclusion requires participation and belonging, not just access. The visuals in the textbook go beyond surface diversity to present real interactions and shared academic engagement.

The GEDSI framework encourages visualizations that show students from different backgrounds working together. This is reflected in government-published textbooks, which show students from different ethnicities working together. Private published textbooks do not show the same level of diversity. Aside from one example of collaboration, most of the images are decorative, show characters separately, and tend to be western-oriented.

These findings support previous research on social inclusion. Juvonen et al., (2019) pointed out that many school materials only show “surface diversity” where differences are visible but not supported by meaningful interaction or inclusive messages. This aligns with what was found in the privately published textbooks in this study. Although the students shown may look diverse, they are often pictured alone, without collaboration or emotional connection. The visuals rarely show strong relationships like cooperation or support between students. This

reflects Juvonen et al., (2019) concern that showing these kinds of interactions is important to help create a more inclusive and supportive school environment. Furthermore, Nurbayanti et al., (2024) observed a similar phenomenon in Indonesian textbook content, where the progressive goals of the Merdeka Curriculum were not always realized in practice. Their findings suggest a gap between policy and implementation, particularly regarding the visualization of social inclusion in the classroom environment. This reflects the limited and often decorative representation of inclusion in privately published textbooks. INOVASI (2020) further highlights this implementation gap by criticizing how GEDSI values, although integrated into the curriculum framework, are not consistently reflected in actual teaching materials.

These critiques highlight that inclusion is more than simply featuring diverse characters in illustrations. As Juvonen et al. (2019) explain, inclusion must be reflected through visual storytelling that fosters a sense of belonging, encourages interactions between groups, and promotes equitable and respectful relationships. Without visual designs that represent these values, textbooks may continue to reinforce exclusionary norms even as the curriculum itself promotes inclusivity.

The comparison between the government-published and privately published textbooks reveals a clear difference in the level of visual inclusion represented across all three GEDSI areas. In terms of gender representation, both textbooks display female characters, but with different qualities. The private textbook includes more frequent appearances of female characters, yet many of these depictions are passive or decorative in nature. The female characters are often placed at the edge of illustrations and lack dynamic roles. In contrast, the government-issued textbook

includes female characters in more active and empowered roles, such as engaging in class discussions, performing science experiments, or collaborating with peers. This shows a stronger alignment with the GEDSI principle that emphasizes both visibility and agency. Regarding disability representation, only the government-issued textbook presents a character with a visible disability. The character, Made, is portrayed in multiple illustrations as a confident, expressive, and socially integrated student using a wheelchair. No visual representation of disability is found in the private textbook. This indicates that the private textbook fails to address the aspect of disability entirely, while the government-issued textbook makes a deliberate attempt to normalize physical disability, even though it remains limited to a single male character with a physical impairment.

For social inclusion, the government-issued textbook again demonstrates stronger commitment through a higher number of images showing diverse student interactions. These include collaborative learning across gender and ethnicity, peer support, and shared activities both inside and outside the classroom. The private textbook, on the other hand, includes only a few images that depict collaboration or social interaction. Most of its illustrations are decorative, showing characters in isolation without emotional connection or shared activity, and tend to have a more westernized orientation. Based on the frequency findings the government-published textbook shows a more inclusive visual representation of GEDSI. It consistently includes illustrations that reflect agency (particularly for female students), visibility and participation of students with disabilities, and social settings that promote collaboration and diversity. The privately published textbook shows efforts in surface diversity, especially in gender visibility, but lacks meaningful representation in terms of agency, disability, and interaction, making its inclusivity

more symbolic than substantive.

CHAPTER V

CONCLUSION

5.1 Implication

The results of this study are expected to provide valuable implications for textbook authors, curriculum designers, educators, and policy makers in Indonesia. The government-published textbooks demonstrate steps towards visual inclusion across gender, disability, and social diversity. This suggests that when GEDSI principles are intentionally integrated, visuals can reflect not only access but also agency, participation, and belonging. However, the differences between government and private textbooks highlight the need for standard guidelines for visual inclusion in educational materials. Publishers, especially in the private sector, must begin designing visuals that authentically represent all learners. Curriculum developers should collaborate with experts in gender studies, disability inclusion, and multicultural education to ensure textbook visuals reinforce inclusive values. For educators, these findings highlight the importance of critically engaging with textbook images in classroom discourse because it can encourage students to reflect on inclusion and equality beyond written texts.

5.2 Direction for Future Research

This study focused on visual representations in two junior high school English textbooks, but there are many opportunities for future research. One direction is to explore textbooks at other levels of education such as primary or

senior high school to better understand how inclusion is represented across the broader Indonesian education system. Longitudinal studies could also examine how visual inclusion evolves across different editions of the same textbook. In addition, researchers could investigate how students perceive and respond to textbook visuals and what impact these images have on teaching and learning. Lastly, comparing Indonesian textbooks with textbooks from other countries undergoing similar curriculum reforms can provide a useful global perspective on how visuals support inclusive education.

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APPENDIX

Content Analysis

Title of Book: English for Nusantara untuk SMP/Mts Kelas IX

Length of pages: 368 pages

Sources: <https://buku.kemdikbud.go.id/katalog/english-for-nusantara-untuk-smpmts-kelas-ix>

Publisher: Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi

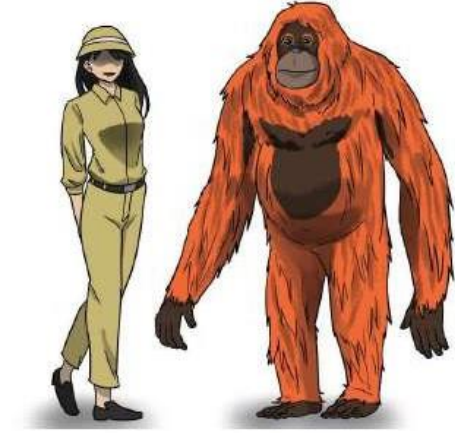
Table 2. Data Collection Visual for Government-issued publisher

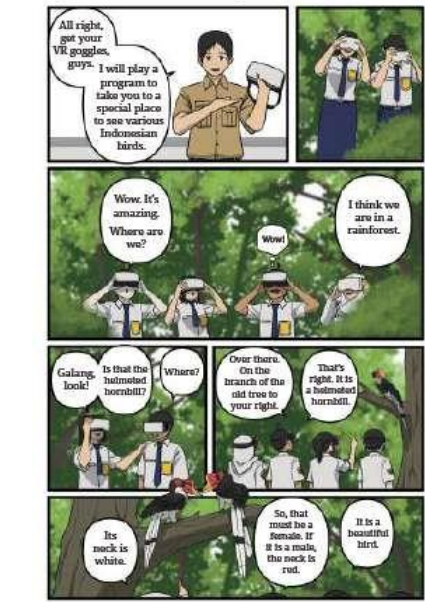
Page Number	Images	Analyzed panels	Description
xxii-xxiii		10	<p>Introduction of characters: 7 female, 5 male.</p> <p>Includes a teacher (teacher uniforms), mother (casual clothes), young girl (casual clothes), 4 female students (school uniform, 1 with hijab), 3 male students (school uniform, 1 in wheelchair), 1 male with cow/goat (farmer with farming tools).</p>

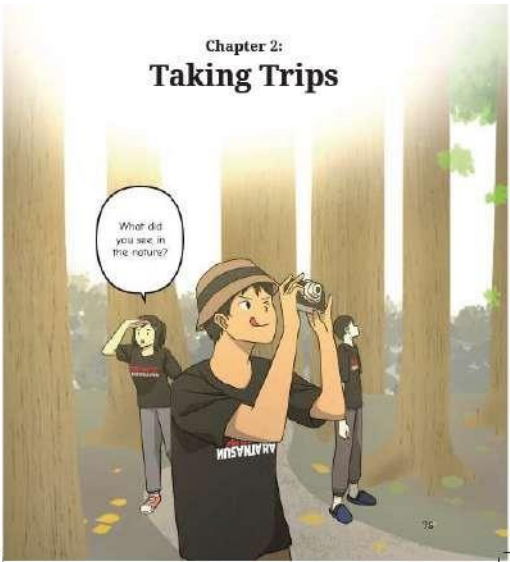
xxiv	 <p>xxiv English for Nusantara untuk SMP/MTs Kelas IX</p>	1	A woman in casual clothes with black hair tied back.
1		1	Cover Chapter 1. 3 students in school uniforms: 1 girl sitting reading the book 'Ready to Learn English', and 2 boys standing beside her, one fair-skinned and one brown skinned
19		1	Chapter 1 cover: 3 students in the forest, 1 female in the foreground, 1 male with fair skin, and 1 blurred figure in the background.

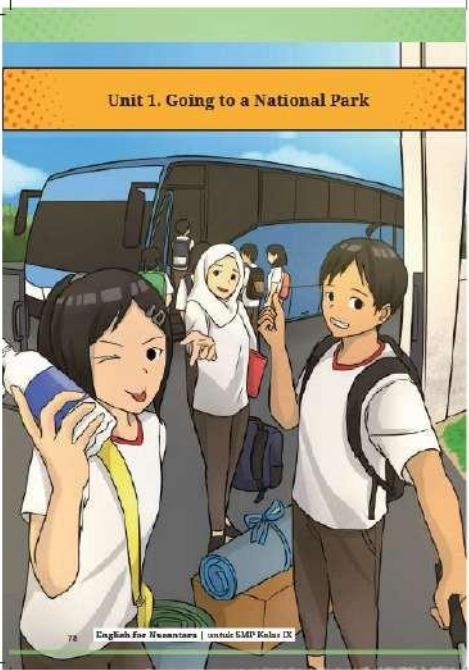
25	<p>Part 1 What's in a name? This is Bekantan</p>  <p>What's that thing, now... The book says Bekantan is a proboscis monkey.</p> <p>Yes! It's the redish-brown monkey with a long and big nose, right?</p> <p>You are! Bekantan is quite big. Its weight is about 6-12 kilograms and its height is around 50 to 70 cm.</p> <p>Interestingly, its tail is almost as long as its body!</p>	3	<p>A comic strip of two students in school uniform engaged in conversation: a girl with tied-back hair and medium brown skin, and a boy with short hair and fair skin. Both are standing in the library, discussing the bekantan (proboscis monkey). Both characters are shown actively speaking</p>
26	 <p>What's that thing, now... The book says Bekantan is a proboscis monkey.</p> <p>Yes! It's the redish-brown monkey with a long and big nose, right?</p> <p>You are! Bekantan is quite big. Its weight is about 6-12 kilograms and its height is around 50 to 70 cm.</p> <p>Interestingly, its tail is almost as long as its body!</p>	4	<p>A comic strip of two junior high school students in school uniform engaged in conversation. Discussing Bekantan, both characters are shown actively speaking. The girl student is taking notes while the boy is giving information about the bekantan.</p>
28	<p>Part 2 Habitat Where does it live?</p>  <p>Bekantan are found in Sumatra, right? So, we can find them in Indonesia, Malaysia, and Brunei.</p> <p>Yes, but we can find them mostly in the Indonesian side.</p> <p>Really?</p> <p>The place where Bekantan are found is the forest of Borneo, South Kalimantan.</p> <p>Wait, I believe we can find these monkeys in Borneo forests.</p> <p>Right, specifically in mangroves. Yes, because mangroves are a type of woodland that meet the sea.</p>	2	<p>A comic strip of two junior high school students in school uniform engaged in conversation. Discussing Bekantan, both characters are shown actively speaking. The girl student is giving information.</p>

32	 <p>Awesomeness! But I guess because Bekantans live in trees.</p> <p>they (eat / ate) leaves, not fish. Am I right?</p> <p>Yes, you're right. Bekantans eat almost all parts of the plant.</p> <p>They (consume / consume) young leaves, fruits, and flowers.</p> <p>Comic Strip 1.3</p>	1	<p>A comic strip of two junior high school students in school uniform engaged in conversation. Discussing Bekantan, both characters are shown actively speaking.</p>
34	 <p>Part 4 Predator and threat <i>Bekantan is endangered</i></p> <p>Did you know that Bekantans are endangered?</p> <p>Oh, not why? But, the book says Bekantans can live up to 25 years in the wild.</p> <p>So, what makes them endangered?</p> <p>Well...</p> <p>Well, many predators, such as clouded leopards,</p> <p>leopards,</p> <p>pythons, eat Bekantans.</p> <p>monkeys birds</p> <p>34 English for Nusantara untuk SMP Kelas IX</p>	3	<p>A comic strip of two junior high school students in school uniform engaged in conversation. Discussing Bekantan, both characters are shown actively speaking. The girl student is giving information.</p>

<p>35</p>	 <p>The comic strip consists of four panels. The first panel shows a landscape with dead trees and a speech bubble: "But, the major threat is habitat destruction." The second panel shows a person lying on the ground with a speech bubble: "It means they lose their home—their mangrove trees." The third panel shows a person looking distressed with a speech bubble: "Sadly, human activities make their home disappear." The fourth panel shows two people in a library. One person says: "To save Bekantans we have to save the mangroves!" The other person responds: "I agree with you!" and then asks: "So, what animals are you going to talk about in our science project next week?"</p>	<p>3</p>	<p>A comic strip of two junior high school students in school uniform engaged in conversation. Discussing Bekantan, both characters are shown actively speaking.</p>
<p>54</p>	 <p>The illustration shows a woman with long black hair wearing a light brown uniform and a hat, standing next to a large orangutan. The woman is looking at the orangutan. The background is plain white.</p>	<p>1</p>	<p>A woman with long black hair wearing a light brown uniform stands an orangutan. Her attire suggests a zookeeper or wildlife guide.</p>

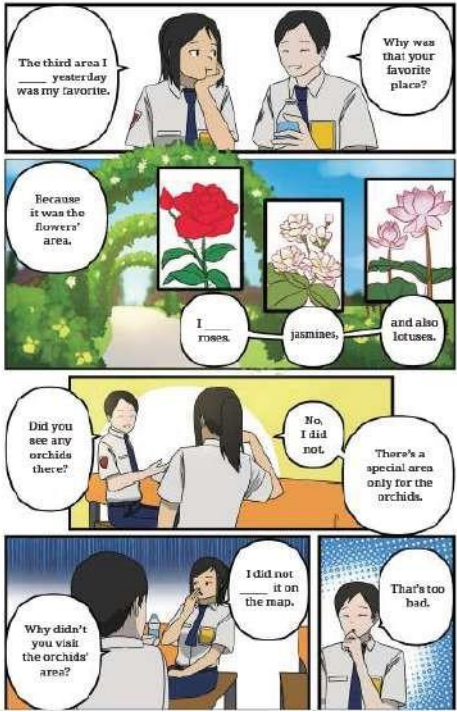
<p>59</p>	<div data-bbox="251 220 714 693"><p>Section 1 - Say What You Know Unit 3. Indonesian Birds</p><p>Picture 1.8 Indonesian Birds</p></div>	<p>1</p>	<p>A student uses VR.</p>
<p>60</p>	<div data-bbox="251 756 673 1354"><p>All right, get your VR goggles, guys. I will play a program to take you to a special place to see various Indonesian birds.</p><p>Wow, it's amazing. Where are we?</p><p>I think we are in a rainforest.</p><p>Wow!</p><p>Galang, look! Is that the helmeted hornbill?</p><p>Where?</p><p>Over there. On the branch of the old tree to your right.</p><p>That's right. It is a helmeted hornbill.</p><p>Its neck is white.</p><p>So, that must be a female. If it is a male, the neck is red.</p><p>It is a beautiful bird!</p></div> <p>60 English for Nusantara untuk SMP/MTs Kelas IX</p>	<p>5</p>	<p>Hal 60. A comic strip of a male teacher and four junior high school students (two boys and two girls, one wearing a hijab) using VR devices. The students are actively engaged in exchanging information.</p>

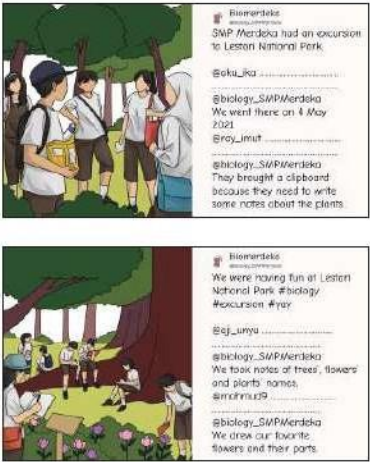
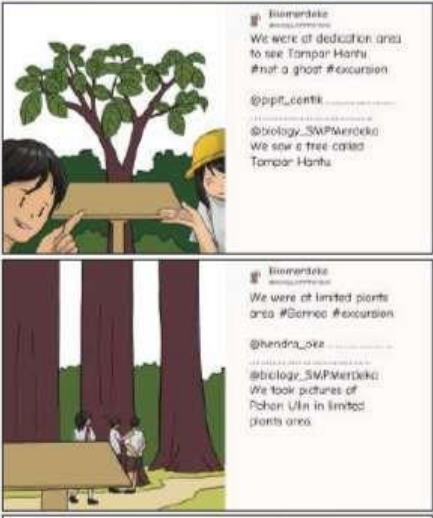
<p>61</p>	 <p>It is also a unique bird. It is the only hornbill with a casque made of keratin.</p> <p>What is casque?</p> <p>The bird's helmet.</p> <p>I think she is feeding her chicks now.</p> <p>What do they eat?</p> <p>I'm not sure, but their main foods are figs.</p> <p>Is it an endangered animal?</p> <p>It is critically endangered now.</p> <p>Illegal hunting makes hornbills' numbers decrease rapidly.</p> <p>come stop!</p> <p>Chapter 1 Bekantan 61</p>	<p>A comic strip of four junior high school students (two boys and two girls, one wearing a hijab) using VR devices. They appear to be exchanging information in a classroom environment.</p> <p>2</p>
<p>75</p>	 <p>Chapter 2: Taking Trips</p> <p>What did you see in the nature?</p> <p>75</p>	<p>Chapter 2 cover: three students (two boys and one girl). One of the boys is holding a camera.</p> <p>1</p>

<p>78</p>		<p>Unit 1 cover illustration of students preparing to board a bus. Clearly visible are four girls (one wearing a hijab) and three boys, all in school uniforms</p> <p>1</p>
<p>81</p>	 <p>Chapter 2 Taking Trips 81</p>	<p>A comic strip of a brown-skin male student and a medium-skin female student discussing in a school hallway. Three additional girls are present, though one character is not clearly identifiable.</p> <p>4</p>

82	 <p>There were a lot of orchids.</p> <p>The most interesting orchid that I ... was the black orchid.</p> <p>I wish I had not missed that place.</p> <p>The moon orchid was very beautiful. It was blooming.</p> <p>Really? I ... that we can only see the black colored part when the flower blooms.</p> <p>That's right. I was lucky to see it yesterday.</p> <p>Comic Strip 2.1</p>	3	<p>. A comic strip of a brown-skin male student and a medium-skin female student in discussion. The boy is sharing information.</p>
84	 <p>Two weeks ago...</p> <p>Comic strip 2.2 A trip to a national park</p>	6	<p>A comic strip in flashback style, showing a brown-skin male student and a medium-skinned female student discussing a park trip from two weeks ago.</p>

<p>89</p>	<div data-bbox="261 220 690 871"><p>Andre, you did not join the trip to Lestari National Park, did you?</p><p>No, I had a stomach ache.</p><p>Oh, I'm sorry to hear that. So, how are you doing now?</p><p>I'm ok now, thanks. So, tell me about the excursion.</p><p>At the park, I went to six different areas to see different kinds of plants.</p><p>Let me show you my photos.</p><p>First, I went to a dedication area.</p><p>You said dedication area. What's that?</p></div> <p>Chapter 2 Taking Trips 89</p>	<p>3</p>	<p>A comic strip of a brown-skinned female student with long hair tied back, and a fair-skinned male student chatting in the school canteen.</p>
<p>90</p>	<div data-bbox="261 972 711 1654"><p>That is the area</p><p>where important people planted some trees there.</p><p>Interestingly, I saw a tree with a unique name.</p><p>People call it Tampar Bantu.</p><p>The name sounds scary. What about the second area you visited?</p><p>I visited the limited plants area.</p><p>What did you see there?</p><p>I saw some endangered trees from Kalimantan.</p><p>I saw pohon ulin there. People sometimes call it kayu besi.</p></div> <p>Comic strip 2.3</p>	<p>3</p>	<p>A comic strip: a brown-skinned female student is seen giving information to the fair-skinned male student in the school canteen.</p>

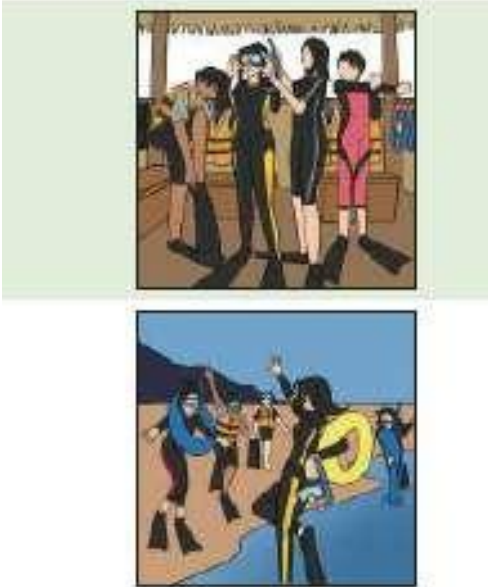
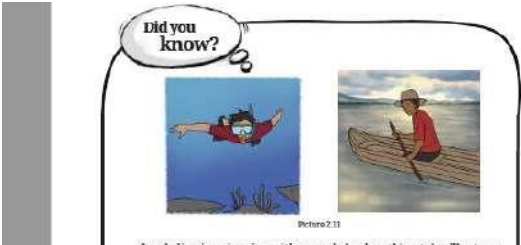
<p>92</p>	 <p>The third area I _____ yesterday was my favorite.</p> <p>Why was that your favorite place?</p> <p>Because it was the flowers' area.</p> <p>I _____ roses. _____ and also lotuses.</p> <p>Did you see any orchids there?</p> <p>No, I did not.</p> <p>There's a special area only for the orchids.</p> <p>Why didn't you visit the orchids' area?</p> <p>I did not _____ it on the map.</p> <p>That's too bad.</p>	<p>4</p>	<p>A brown-skinned female student is seen giving information to the fair-skinned male student in the school canteen.</p>
<p>93</p>	 <p>I visited the fruit's area. I picked out _____ some fruit there.</p> <p>What about the last area you visited?</p> <p>Cool.</p> <p>I ate durians and also waffles.</p> <p>Waffles? What's that?</p> <p>The shape of the fruit was just like mango but the flesh was white.</p> <p>Well, your experience sounds interesting.</p> <p>I _____ it _____ and _____.</p> <p>I hope I can visit Lonsdale National Park one day.</p>	<p>3</p>	<p>brown-skinned female student is seen giving information to the fair-skinned male student in the school canteen.</p>

95	 <p>Picture 2.2</p>	1	Chapter cover showing five students (three boys and two girls with long hair) lining up inside a classroom.
96		2	Instagram-style images of male and female students gathering in a park to study. Both hijabi and non-hijabi female students are present.
97		2	Two Instagram-style images. The first shows male and female students together. The second shows three students walking, with gender not clearly identified.

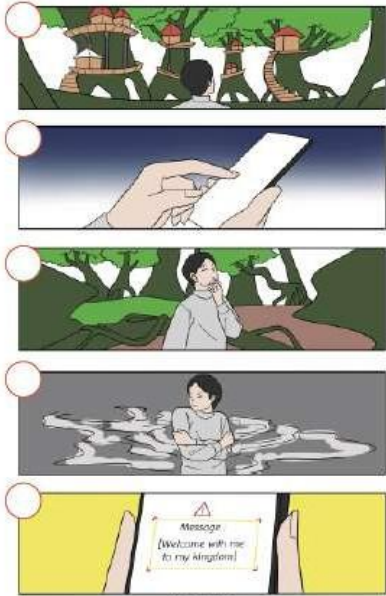
100	 <p>100 English for Nusantara untuk SMP/MTs Kelas 10</p>	1	A female student holding a fruit.
101	 <p>Chapter 2 Taking Trips 101</p>	1	A casually dressed male standing on the beach of Karimun Jawa.
102	 <p>4 On the beach</p>	1	Instagram-style image of four people: two males and two females. Two are sitting by the beach, while the other two are taking a photo, with one male holding a surfboard and one female posing in a beach hat and sunglasses.

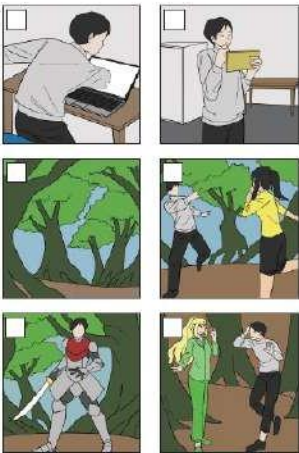
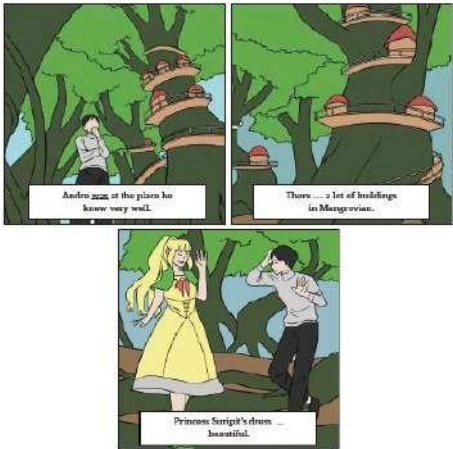
<p>103</p>	 <p>Chapter 2 Taking Trips 103</p>	<p>4</p>	<p>Comic strip: A female and a male student are having a conversation. The male student is telling a story about winning a poster competition.</p>
<p>104</p>	<p>#Karimunjawa #holiday</p>  <p>Me enjoying the sea #snorkeling #Karimunjawa</p>	<p>1</p>	<p>A male snorkeling.</p>
<p>109</p>	<p>do this, we use connectors. In this section, we are going to learn about connectors.</p> <p>a. Study the picture below.</p>  <p>Picture 26</p> <p>Look at how the word <i>once</i> connects the two events.</p>	<p>2</p>	<p>A photo of male and female students at Karimunjawa National Park.</p>

113		1	A female student reading with a computer.
119		1	Chapter 3 cover: Two females snorkeling.

122	<div></div> <div>122 English for Nusantara untuk SMP</div>	2	Several males and females wearing snorkeling outfits are boarding a speedboat.
123	<div></div> <div>World Read the following diary en</div>	2	Two images. First: a female snorkeling. Second: a small eatery scene with several males and females, a woman vendor, and someone shooing away a cat on the table.
126	<div></div> <div>Picture 2.11 Pembelajaran 2: memahami dan menggunakan informasi dari teks deskriptif dan narasi. 'What's new?'</div>	2	Two images. First: a male snorkeling. Second: a male rowing a boat, dark-skinned and casually dressed with a hat.

133	<div><div><p>* Departed from Marina Ancol at 8:00 by a speedboat.</p></div><div><p>* _____ at Putri Island at 9:30. * _____ to the cottage. * _____ lunch.</p></div></div> <div><p>Day 1 Afternoon</p><div><p>* _____ snorkeling with my family. * _____ the beautiful corals and fishes with my own eyes.</p></div><div><p>* _____ sunset. * _____ around the beach. * _____ collect.</p></div></div> <div><p>Day 2 Afternoon</p><div><p>* _____ Undersea Tunnel Aquarium. * _____ amazing marine life.</p></div><div><p>* _____ to Marina Ancol by a speedboat.</p></div></div> <div><p>Worksheet 3.18</p></div>	4	<p>A worksheet with several images.</p> <ul style="list-style-type: none">- Image 2: dining at a cottage (2 males and 2 females, one taking food photos).- Image 3: male snorkeling.- Image 4: one male and two females waiting for sunset by the beach.- Image 5: visiting an undersea aquarium.
152	<div><div><p>Unit 1. Andre and Princess Suripit</p></div><div><p>102 English for Nonusers Unit 1 SMP Kelas IV</p></div></div>	1	<p>Unit 1 cover (fantasy characters): Two males and two females. One male in armor with a sword, another in a white uniform with glasses and a book. One female dressed as a princess, the other in casual wear.</p>

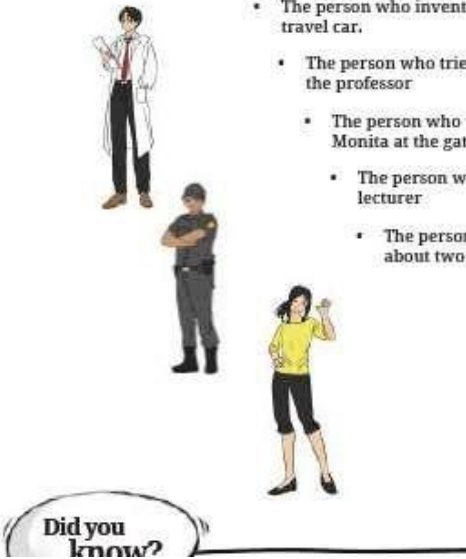
153	<div>Picture 3.3 Kingdom in the Fantasy Worlds</div> 	1	Fantasy characters: Two males (one in armor, one as a king), and two females (a queen and a princess).
154	<div>FROM AN IMAGE THE ONLY BY GIVING THE SMALL MESSAGE IN THE comic strip.</div>  <div>Worksheet 3.1</div>	2	A male character in a fantasy world.

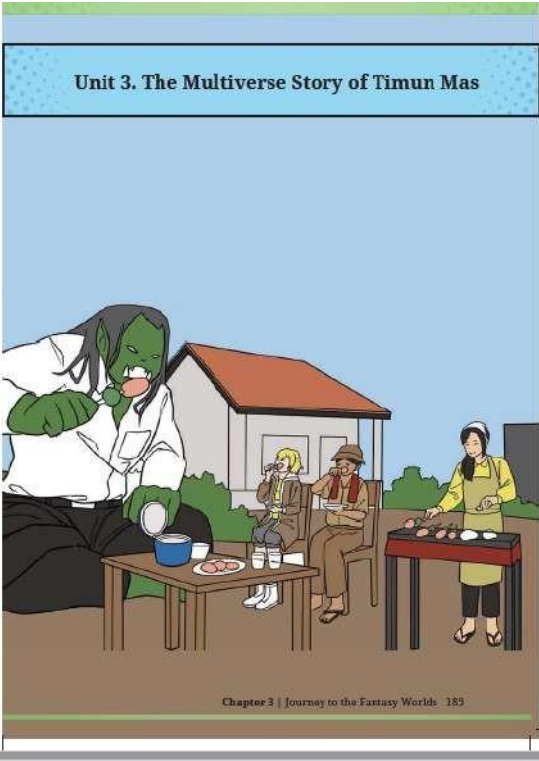
156	<p>c. Tick the correct picture based on the summary of the story you heard.</p> <div></div> <p>Worksheet 13</p> <p>136 English for Nonusers Unit 13 MT's Rules II</p>	5	<p>Comic strip: A male at his laptop transforms into armored attire. Two females are present—one in casual clothing, another as a blonde fantasy character.</p>
158	<div></div>	2	<p>A casually dressed male and a princess in a dress with blonde hair.</p>

159	<div><p>Andre ... amazed to see Mangrovia kingdom.</p><p>Andre's armor ... shiny because it was made of metal.</p><p>Worksheet 3.4</p></div>	2	A male is putting on his armor.
160	<div><p>32.</p><p>Unfortunately, you can go home only after you complete your first mission. The mission is to find the endangered black orchid. That plant is the only plant that can bring you back to your world!</p><p>You have the skill. Let me show you.</p><p>Continued on the next page!</p></div>	4	Comic strip: The armored male and the princess.
162	<div><p>Picture 3.3 Andre and Princess Surlitt Going to the Dark Forest</p></div>	1	The armored male and the princess. in the fantasy world.

163	<p>Number one has been done for you.</p>  <p>Worksheet 37</p>	6	<p>The armored male and the princess in the fantasy world. continuing in the fantasy world.</p>
164	<p>Write your story here:</p>  <p>Picture 3.4 Andre When He Got Back Home</p>	1	<p>The male back in his room wearing casual clothes.</p>
168	<p>Study the following picture and then answer the questions.</p>  <p>Worksheet 3.5 Different Times Culture</p>	3	<p>A casually dressed female sits with an open book showing drawings of cars, bicycles, fast food places like McD, and two women carrying shopping bags.</p>

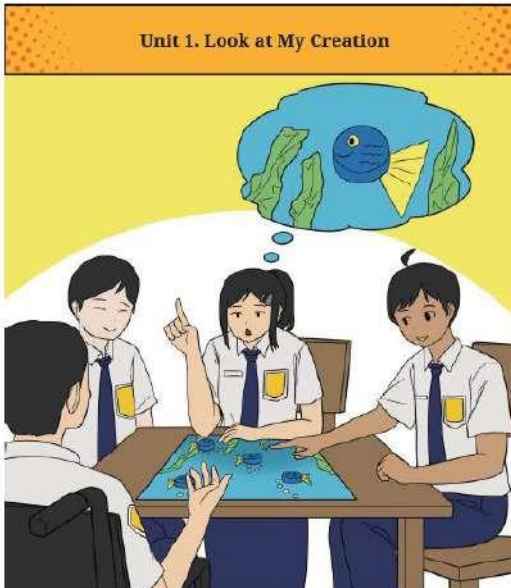
170	 <p>A woman with dark hair tied back, wearing a yellow long-sleeved shirt and dark pants, is seen from behind. She is pulling a light blue curtain to the left, opening a large window. Outside the window, a white car with a black roof rack is parked. The room has light-colored walls and a wooden desk or table is visible to the right of the window.</p>	1	A female opening a window in her room
172	 <p>An outdoor scene in front of a two-story building with a grey exterior and a black metal staircase. An elderly man with white hair, wearing a light-colored shirt and dark pants, is sitting on a black folding chair, reading a newspaper. To his right is a red barrel. A woman in a yellow shirt and dark pants stands in the foreground, looking towards the man. A white car is partially visible in the bottom right corner. The sky is blue with some clouds.</p>	1	An old man reading a newspaper outside a warehouse, and a female with her car.

173	<p>"SMP Merdeka? There is no SMP Merdeka here."</p> <p>"This is Banjarmasin, isn't it?"</p> <p>"Yes. This is Banjarmasin but there is no SMP Merdeka here."</p> <p>"Is that new newspaper? May I borrow it? What date is it today?" asked Monita.</p> <p>"Today is the first of May 1990."</p> <p>"No. I must be dreaming," Monita read the date in the newspaper. Monita then read the headline in the newspaper.</p> <p>The title was "A Professor from Banjarmasin Discovered A Time Travel Machine".</p>  <p>"Where can I buy this newspaper?"</p> <p>"You can have it. I have read all the news."</p> <p>"Thank you."</p> <p>In the newspaper, Monita saw a picture of a car that looked exactly like what she was riding. Next to the car, there was a picture of a professor. His name was Prof. Mahmud. He was a lecturer in Science State University. The newspaper said that he was an expert in electrical engineering. "I must see this man," said Monita to herself. "Sir, how do I get to Science State University?"</p> <p>"Just go straight down this street, turn left. The university is on</p> 	1	The old man and female, and a male security guard.
175	<p>c. Draw a line to match each sentence with the chara</p>  <ul style="list-style-type: none">• The person who invent travel car.• The person who trie the professor• The person who Monita at the gat• The person w lecturer• The person about two <p>Did you know?</p>	1	A male in a white outfit (professor), a male security guard, and a female.

183	<p>to happen next? You can use the picture below as a clue.</p>  <p>Picture 3.6</p>	1	A male and a female with a car.
185	 <p>Unit 3. The Multiverse Story of Timun Mas</p> <p>Chapter 3 Journey to the Fantasy Worlds 183</p>	1	Unit 3 cover. One fictional male character (Buto Ijo), a blonde female eating at a table with a male in a red towel and cap, and a woman cooking.

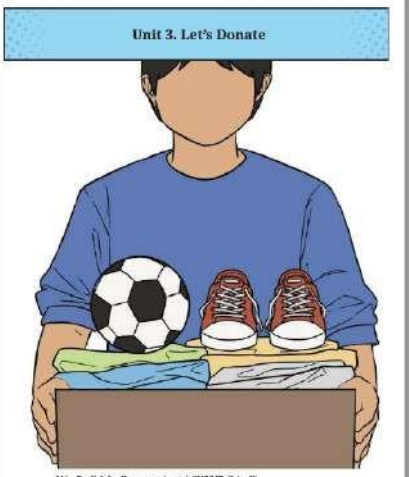
186	 <p>Picture 1.7 The Story of Timun Mas</p>	1	Timun Mas story. A husband, wife (carrying a baby), and Buto Ijo.
188	<p>Timun Mas - Growing Up (Part 1)</p>  <p>Once upon a time, in a village, a couple was working on their farm when</p>	1	A husband, wife (carrying a baby) in a garden.

189	<p>"Oh mighty Giant, can we keep her please?"</p> <p>"Well, if you want her so badly, you can keep her but I will take her again when she is seventeen. I am going to make her work in my factory."</p> 	1	Buto Ijo, the husband, and the wife protects the baby.
190	 <p>he mother said."These items have special powers to help you heal</p>	1	The wife (wearing an apron and head wrap) gives a bag to her child, Timun Mas.
205	<p>Chapter 4: Upcycling Used Materials</p> 	1	Chapter 4 cover. One female and two males at home recycling. The female holds a glue gun, one male asks a question, another sorts items. There's male with fair skin, and brown skin.

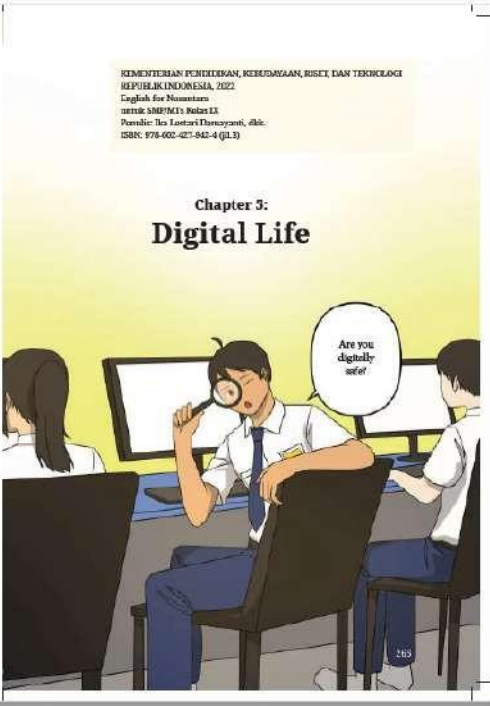
208	<div><div>Unit 1. Look at My Creation</div></div>	1	Unit 1 cover. Three males and one female in school uniforms having a discussion. One male is in a wheelchair, with both light and dark-skinned students.
211	<div><p>Picture 4.2 Galing and His Friends Are Having a Discussion</p></div>	1	The student in the wheelchair and three others standing in front of him having a discussion.
212	<div><p>b. Listen to Audio 4.1 while looking at the following pictures. Galing and his friends are discussing the hazard they are going to have next month. Then, circle the words in the brackets that you hear.</p><div><div><p>recycling / recycled</p></div><div><p>milk bottles / water bottles</p></div><div><p>bottle cap / pipes</p></div></div></div>	3	The student in the wheelchair and three others students having a discussion.

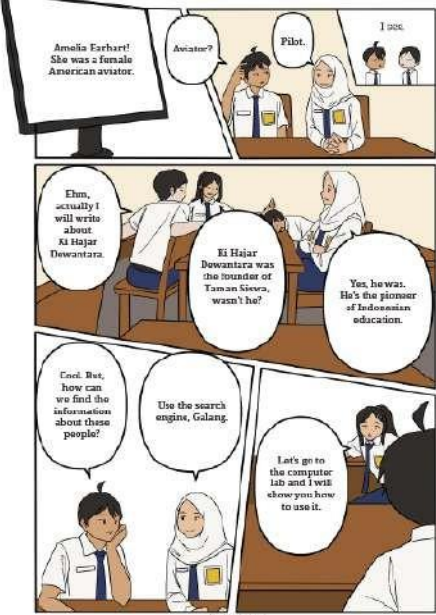
213	 <p>Comic strip 213</p>	5	Comic strip: three students one female and two males. The female gives an idea for a recycling project.
214	 <p>Comic strip 214</p>	3	Comic strip: three males student one student in a wheelchair contributes an opinion.

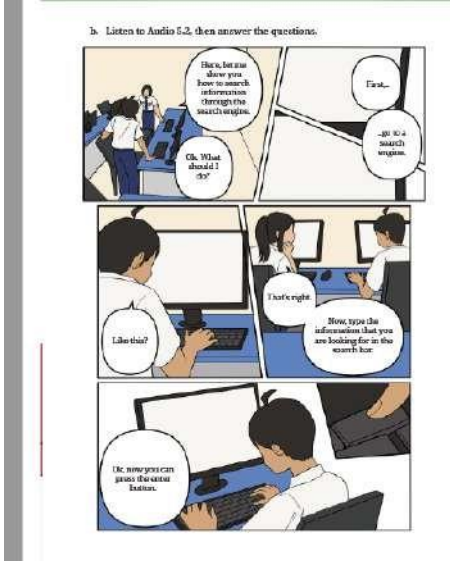
215	 <p>Comic Strip 6.3</p>	5	Comic strip: three males student one student in a wheelchair and one female student the female suggests an idea that is approved by the others.
223	 <p>Picture 4.4 Andre and His Robotic Arm</p>	1	A male junior high school student using a robotic arm device.
225	<p>Listen to Audio 4.4. Made is talking about his creation. Then, answer the questions that follow. Number one has been done for you.</p>  <p>Picture 4.5</p>	1	A male student in a wheelchair showcasing his plastic lantern creation. (ditunjukkan dengan text intstruksi diatasnya (MAded is talking about his creation..))

230	 <p>Unit 2. They're on sale!</p> <p>Smart spending is awesome!</p> <p>Unit 2 cover illustration. A female student in a school uniform is pointing upwards with a speech bubble saying 'Smart spending is awesome!'. A male student in a school uniform is looking up at her. The background is yellow with a white circle.</p>	1	Unit 2 cover. A male and a female student in school uniforms.
244	 <p>Unit 3. Let's Donate</p> <p>Unit 3 cover illustration. A male student in a blue shirt is holding a box containing a soccer ball, a pair of red sneakers, and some folded clothes. The background is white.</p>	1	Unit 3 cover. A male carrying clothes, shoes, and a ball.

246	<div><div><div><div><div></div><div></div><div></div></div><div><div>charity</div><div>to donate</div><div>a volunteer</div><div>a shopper</div><div>to purchase</div><div>stationery</div></div><div><div></div><div></div><div></div></div></div><div>Worksheet 4.19</div></div></div>	5	<p>Worksheet with several images.</p> <ul style="list-style-type: none">- Image 1: A short-haired woman in a skirt selecting clothes in a store.- Image 2: A woman at the cashier and a female cashier.- Image 3: A female store clerk with a name tag.- Image 4: Same as p. 244.- Image 5: A group carrying a donation banner (mixed genders).
247	<div><div></div><div>Picture 4.8 School Charity Shop</div></div>	1	<p>Image of a school charity shop. A hijabi female cashier and many students are shopping.</p>

<p>265</p>		<p>1</p>	<p>Chapter 5 cover. Three students (two males and one female) in front of a computer.</p>
<p>268</p>		<p>2</p>	<p>Unit 1 cover. A male student at the computer, and a female looking over.</p>

<p>270</p>	<div data-bbox="277 212 526 264"><p>Section 2 - Listening Unit 1: Digital Life</p></div> <div data-bbox="302 277 547 294"><p>2. Listen to Audio 3.1, then answer the questions.</p></div>  <p>270 English for Nusantara unmk 188/18 Is Kalis II</p>	<p>3</p>	<p>Comic strip: Four students chatting in class (two males, two females one hijabi and one not).</p>
<p>271</p>	 <p>Comic strip 3.1 Chapter 5 Digital Life 271</p>	<p>5</p>	<p>Comic strip Continuation. The female students give information and invite others to use the computer lab.</p>

<p>272</p>	 <p>Worksheet 5.1</p> <p>272 English for Nusantara untuk SMP Kelas IX</p>	<p>Image of a female character.</p> <p>1</p>
<p>273</p>	 <p>Listen to Audio 5.2, then answer the questions.</p> <p>Here, let me show you how to search information through the search engine.</p> <p>Oh, what should I do?</p> <p>First...</p> <p>...go to a search engine.</p> <p>Like this?</p> <p>I had to type.</p> <p>How, type the information that you are looking for in the search box.</p> <p>Oh, now you can press the enter button.</p>	<p>Comic strip: One male and one female student in the computer lab. The female is giving instructions.</p> <p>4</p>
<p>274</p>	 <p>Wow, there are so many websites that provide information about B.J. Habibie.</p> <p>Well, rephrase your keywords.</p> <p>Oh, what about if I change my "Biography of B.J. Habibie".</p> <p>Comic strip 5.3</p> <p>274 English for Nusantara untuk SMP/MTs Kelas IX</p>	<p>Comic strip: One male and one female student in the computer lab. The female is giving instructions.</p> <p>3</p>

<p>276</p>	<div data-bbox="227 205 695 808"><p> Section 3 Listening Unit 1 Digital Life</p><p>a. Listen to Audio 3.3 and practice the dialogue with your friend.</p><p>Human... Which one should I choose? There are more than three million websites here.</p><p>Well, first you can check the date of the article.</p><p>I'm sorry, but I'm not sure that I understand.</p><p>You can check the date.</p><p>If it is not of date then you should not use it.</p><p>Oh, I see. Let me check it first.</p><p>After that, use the article that gives you full information.</p></div>	<p>3</p>	<p>Comic strip: One male and one female student in the computer lab. The female is giving instructions.</p>
<p>277</p>	<div data-bbox="227 852 716 1476"><p>Why should I do that?</p><p>You should do that in order to avoid using false information.</p><p>What else should I do?</p><p>Check the source of the information.</p><p>Sorry, I'm not sure that I know what you mean.</p><p>You can check whether the website is from an official organization or not.</p><p>For example, the website ending .gov means that it is operated by the government.</p><p>Alright. Thank you. Monica.</p><p>Anytime.</p><p>Comic strip 3.3</p><p>Chapter 3 Digital Life 277</p></div>	<p>3</p>	<p>Comic strip: One male and one female student in the computer lab. The female is giving instructions.</p>



280 English for Nusantara | Unit 3 SMP/MTs Kelas IX

280

Comic strip: A casually dressed male lying on a sofa with earphones. A woman in an apron asks a question (a mother).

6



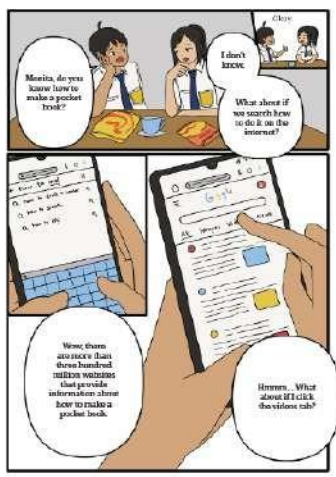
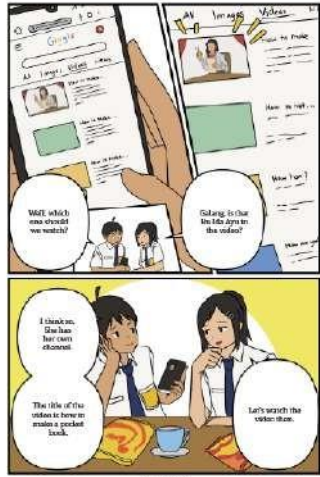
Worksheet 3.3

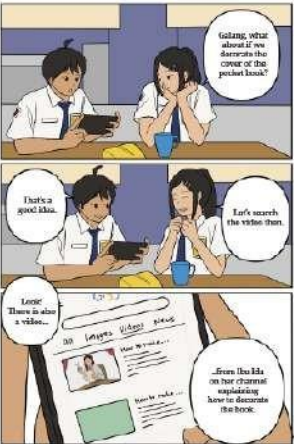
Chapter 3 | Digital Life 281

281

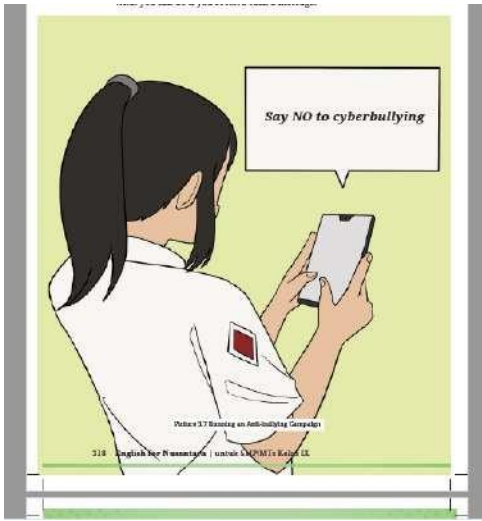
Comic strip: The male responds and gives information to the woman.

4

<p>282</p>	<p>a. Listen to Audio 5.4 and answer the questions.</p>  <p>282 English for Nusantara Unit 6 SMP/MTs Kelas IX</p>	<p>2</p>	<p>Comic strip: A female and male student searching for information on a smartphone.</p>
<p>283</p>	 <p>Comic Strip 5.4</p>	<p>2</p>	<p>Comic strip: A female and male student searching for information on a smartphone.</p>
<p>293</p>	<p>5. Your teacher will give you ten questions, for example: Who was the discoverer of science?</p> 	<p>1</p>	<p>A female teacher holding a book and wearing glasses.</p>

<p>296</p>	<p>Listen to Jim Lee's explanation of decorating the pocket book and fill in the blanks.</p>  <p>296 English for Nusantara Unit 5 SMP/MTs Kelas IX</p>	<p>2</p>	<p>A female and a male student watching YouTube videos on a smartphone.</p>
<p>300</p>	<p>Unit 2. Staying safe in the digital world</p>  <p>300 English for Nusantara Unit 2 SMP/MTs Kelas IX</p>	<p>1</p>	<p>Unit 2 cover. A female and male character dressed as thieves (striped shirts, hats, eye masks).</p>
<p>301</p>	<p>Look at the pictures and answer the questions that follow.</p>  <p>Picture 3.2 On Social Media</p>	<p>1</p>	<p>A male student holding his ID card.</p>

304	<p>c. Study the words in Worksheet 5.13 and then read the text to answer the questions that follow. You don't have to write in full sentences. Number one has been done for you.</p>  <p>Picture 5.3 Using the Internet</p>	1	A male student using a computer.
307	 <p>English for ... Picture 5.4 Using the Internet Chapter 5 Digital Life 307</p>	1	A male holding a tablet.
308	 <p>Picture 5.4 Infographic: Poster</p>	1	A male junior high school student.

314		1	A female junior high school student using a computer.
317		1	Hal 317. A casually dressed male on his bed using a laptop.
318		1	A female student in school uniform using a smartphone.

324	<div data-bbox="240 220 680 285" data-label="Section-Header"><p>Unit 3. Turn back hoax!</p></div> <div data-bbox="263 291 660 747" data-label="Image"></div> <div data-bbox="302 753 532 768" data-label="Text"><p>324 English for Nusantara buku SMA/MA Kelas IX</p></div>	1	Unit 3 cover. A surprised male on a sofa wearing earphones.
325	<div data-bbox="290 833 548 869" data-label="Text"><p>Study the picture and then answer the questions. Work in a group of four.</p></div> <div data-bbox="269 875 680 1201" data-label="Image"></div> <div data-bbox="410 1203 539 1215" data-label="Caption"><p>Picture 5.10 Reading a Newspaper</p></div>	1	A male is reading a newspaper.

Table 3. Data Collection Coding for Government-issued publisher

Page Number	Analyzed panels	Gender Visibility		Gender Activity				Gender Power		Disability Presence	Disability Role		Disability Interaction		Social Diversity			Social Interaction			Inclusive Environment
Codes		F	M	F Active	M Active	F Passive	M Passive	F	M	D visibility	Active	Passive	Integrated	Isolated	Ethnic	Religion	Socioeconomic	Peers	Authority figure	Beyond classroom	Social setting
xxii-xxiii	10	7	5	-	-	7	5	-	-	1	-	-	-	-	3	1	3	-	-	-	-
xxiv	1	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
1	1	1	2	-	-	1	3	-	-	-	-	-	-	-	3	-	-	1	-	-	1
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247	1	6	5	6	5	-	5	-	-	-	-	-	-	-	-	1	-	-	-	1	1

Page Number	Analyzed panels	Gender Visibility		Gender Activity				Gender Power		Disability Presence	Disability Role		Disability Interaction		Social Diversity			Social Interaction			Inclusive Environment
Codes		F	M	F Active	M Active	F Passive	M Passive	F	M	D visibility	Active	Passive	Integrated	Isolated	Ethnic	Religion	Socioeconomic	Peers	Authority figure	Beyond classroom	Social setting
265	1	1	2	1	2	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-	-
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325	1	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
TOTAL	212	187	238	149	192	40	58	10	12	11	9	0	9	0	105	14	12	85	7	19	49

Content Analysis

Title of Book: BRIGHT AN ENGLISH COURSE 3 for SMP/MTs Grade IX (K-MERDEKA)

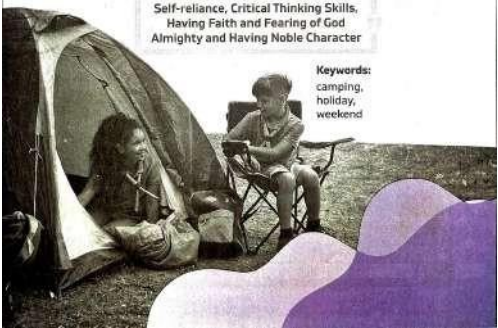
Length of pages: 184 pages

Sources: <https://e-library.erlanggaonline.co.id>

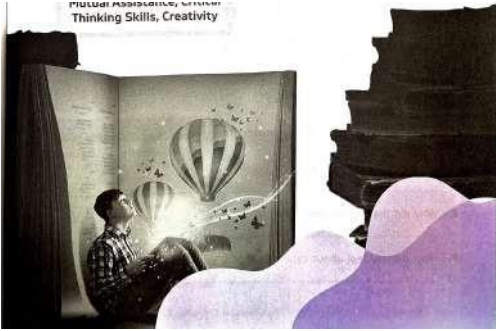
Publisher: Penerbit Erlangga

Table 4. Data Collection Visual for Private publisher

Page Number	Images	Analyzed panels	Description
4		1	A woman with ordinary clothing and long hair tied back.
14		1	A girl wearing ordinary clothes.

25	<div data-bbox="321 199 714 451"> <div> <div> <div>nook-shaped</div> <div>coarse, long, reddish-brown</div> <div>puffy</div> <div>a hanging</div> <div>a groaning, bubbling</div> <div>young</div> <div>solitary</div> <div>massive</div> <div>a single</div> </div> <div> <div>leaves</div> <div>fur</div> <div>forest fires</div> <div>arms</div> <div>creatures</div> <div>infant</div> <div>hands and feet</div> <div>call</div> <div>throat-pouch</div> </div> <div> <div>The words on Column A are called adjectives. They describe the nouns they go with.</div> <div>  </div> </div> </div> </div>	1	A cartoon-style woman with short hair.
43	<div data-bbox="292 520 787 892"> <div> <div>Character of Pancasila Students</div> <div>Self-reliance, Critical Thinking Skills, Having Faith and Fearing of God Almighty and Having Noble Character</div> <div>Keywords: camping, holiday, weekend</div> </div> <div>  </div> </div>	1	Chapter 2 cover. A boy and a girl inside a camping tent.
54	<div data-bbox="292 930 876 1480"> <div>Read Dani's experience when visiting Lombok on his last vacation.</div> <div> <div>  <div>I woke up early because I was so excited to see the beauty of islands in Lombok. Local people call the islands 'Gili'.</div> </div> <div>  <div>Then, my family and I had breakfast at the hotel.</div> </div> <div>  <div>While we were waiting for the driver to pick us up, mum was window shopping pearls in the hotel lobby. Lombok is famous for its pearls.</div> </div> <div>  <div>The car came and we had a trip to the bay.</div> </div> </div> </div>	4	<p>Several cartoon images.</p> <ul style="list-style-type: none"> - First, a boy wakes up in his hotel room. - Second, he eats with his family (a mother in hijab, a father, a younger sister, and the boy) at the hotel. - Third, the mother is window shopping for pearls in the hotel lobby with a female cashier. - Fourth, the family is picked up by a car and accompanied

			by a driver.
55	<div>Chapter 2 We Went Camping 55</div> <div><p>When we arrived at the bay, a man offered dad his boat. The man asked how long we would rent his boat.</p></div> <div><p>We went to several small islands, then we stop at Gili Menoa. The water was clear that we could see the fish. We snorkeled there. It was fantastic. Dad and I refused to stop snorkeling at noon. It turned out we left the island at four. The boat man was correct.</p></div> <div><p>After that, we had dinner at Kuta Beach. We chose the fish, first. Then, the chef grilled the fish for us. Yummy!</p></div> <div><p>We left Lombok on the first flight the next day. It was the best journey ever.</p></div>	4	<p>Cartoon-style.</p> <ul style="list-style-type: none">- First, the family arrives at a bay where a man offers to rent a boat for 1 million.- Second, the boy goes snorkeling with his father.- Third, a man grills food while the boy waits.- Fourth, the family (without the father) .
59	<div>Activity 3</div> <div>Watch the video and answer the questions.</div> <div></div> <div>1. What are they talking about?</div>	1	<p>Animated-style image of a woman and a man sitting on a sofa in the living room.</p>

60	<div data-bbox="305 241 873 457"><p>Shall we go by car?</p><p>I'd prefer to take a walk.</p></div> <div data-bbox="292 478 896 709"><p>How about going out this weekend?</p><p>I'd prefer to stay home rather than go out this weekend. I am so tired.</p></div> <p>rather = Would prefer rather (do) = would prefer (to do)</p> <div data-bbox="289 856 860 1119"><p>Shall we go outside?</p><p>I'd rather stay at home.</p></div>	3	<p>Several pictures.</p> <ul style="list-style-type: none">- First, a mother and daughter walk hand-in-hand.- Second, a man and a woman.- Third, two girls holding game consoles in a living room with a sofa; one has darker skin and the other has lighter skin.
73	<p>THINKING SKILLS, CREATIVITY</p> 	1	A man.

74	<p>Activity 1</p> <p>Pay attention to the following poster.</p> 	1	Cartoon-style man wearing a hoodie and holding a smartphone.
75	<p>auty and personality. er town, Cyberlandia had its dark corners. One of e to use the internet as a media to hurt people. Alexa's social media accounts and words. Hurtful messages and Alexa's social media accounts. gnore the cyberbullying. ally stop. "Why do they t. ous," answered her best it, OK." persisted, leaving Alexa ed.</p>  <p>100% PR/GR</p>	1	Image of a woman holding a smartphone.

79

You Should Know

Indirect Speech

We use indirect speech to report what someone has said.

1. Statement

 Yuni	I am enjoying my new school. My sister isn't very well.	am is } → v
 Rina Rini	We are going to launch our new album.	are → v
 Jaka	I have to finish my project. My father has gone to China.	have had }
 Shanti	I can't understand Math.	can → c
 Rahmad	I will visit you someday.	will → v
 Dani	I don't like durian. My brother doesn't like guava.	do does }

Cartoon character group. Four girls and three boys.

6

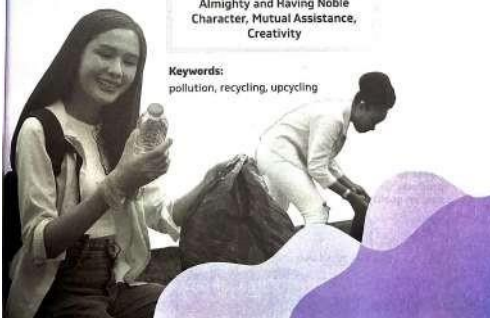
80

 Aldo	You look great. I work out in a gym.	 You	look work etc (present tense)
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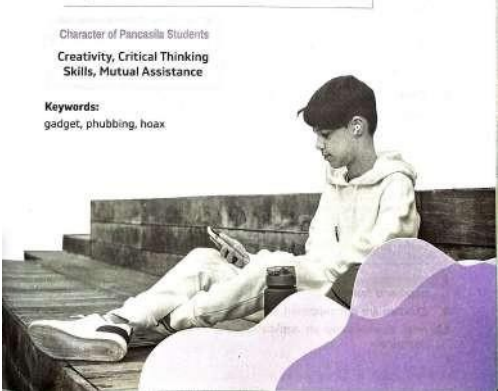
2

Cartoon of two boys.

81	<p>Activity 8</p> <p>Use the pictures to complete the sentences.</p> <p>1.  I'm enjoying my singing course.</p> <p>2.  I'm not hungry.</p> <p>3.  I need it.</p> <p>4.  I don't want to go.</p> <p>5.  You can have it.</p> <p>6.  I want to watch TV.</p> <p>7.  John has gone home.</p> <p>8.  We'll be home late.</p> <p>9.  I'm going to the ball.</p> <p>10.  I've just come back from holiday.</p>	10	Several images. Seven girls and four boys (including children).
85	<p>tory based on your perspective as Alexa. Make</p> <p>One day, I found nasty account. I was so sad. ean to me? My friend, just jealous. _____</p> <p>_____</p> <p>_____</p> 	1	a woman with long hair.
90	<p>Activity 7</p>  <p>Stories are interesting. They also have pattern. Complete the table with the information in the boxes.</p>	1	One cartoon boy with casual clothes

96	<div><div>96</div><div>BRIGHT for SMP/MTs Grade IX</div><div>UNIT 3 STORIES FROM AROUND THE WORLD</div><div>Activity 1</div><div>Read the following story carefully.</div><div>THE FARMER AND THE MAGIC BOX</div><div><p>Once upon a time, there lived a poor farmer with his wife. One day, while working in his field, he found a large box.</p><p>"What's this?" he asked, bringing the box home to show his wife. Perplexed, they pondered what to do with it and eventually decided to clean it before placing it in their house.</p><p>One morning, the farmer's wife accidentally dropped an apple into the box. Miraculously, the apple multiplied rapidly, filling the box. Amazed, she removed an apple, only to find it instantly replaced. The box seemed inexhaustible.</p><p>"How about dropping a coin into this box?" proposed the farmer. To their surprise, the apple vanished, and coins began multiplying inside the box until it was brimming with wealth.</p><p>Ecstatic, the farmer and his wife collected a daily fortune from the box, rapidly becoming rich. One day, the farmer's elderly grandfather came to live with them. Despite being frail and old, the farmer asked him to extract coins from the box. After some days, the exhausted grandfather requested a break, leading the farmer to express anger.</p><p>"You're so lazy! You should work harder," scolded the farmer.</p><p>The old man remained silent, continuing to work until he unexpectedly fell into the box and passed away. Instantly, all the money vanished, and the box was filled with lifeless grandfathers. Regret filled the farmer as he attempted to pull them out, realizing he had to spend all his money on their funeral.</p></div><div></div></div>	3	Cartoon-style images in a story. Image 1: A man (a poor farmer) pulls a large box home. Image 2: The farmer and his wife. Image 3: just the farmer.
99	<div><div>Activity 4</div><div>Read what Robin Hood said. Complete his sentences using the verbs in brackets.</div><div><p>I went back to my hometown after many years. Well, I found that many things were different. Most of my friends were no longer there. They had left (leave). My best friend, Tom, was no longer there either.</p><p>1) _____ (go) away. The coffee shop was no longer open. It 2) _____ (close) down.</p><p>My favourite neighbour, Mr. Walker, was no longer alive. He 3) _____ (die). I didn't recognize Mrs. Walker. She 4) _____ (change) a lot.</p><p>Maria no longer had her white horse. She 5) _____ (sell) it.</p></div><div></div></div>	1	Cartoon-style animated image of Robin Hood.
109	<div><div>Character of Pancasila Students</div><div>Having Faith, Fearing of God Almighty and Having Noble Character, Mutual Assistance, Creativity</div><div>Keywords: pollution, recycling, upcycling</div><div></div></div>	1	Two women are picking up trash.

111	<p>Dina : Hi, Lena. I got confused with the term of recycling and You know, Mr. Budi just talked about it.</p> <p>Lena : Yes, we can save our world by doing recycling and upcycling.</p> <p>Dina : What are the differences between the two terms?</p> <p>Lena : OK, listen up. Recycling involves the destruction of waste in order to create something new, whereas upcycling takes waste and creates something new from it in its current state. When upcycling, the original form is retained and the object is recognisable, it can be seen what it has been and also what it has become.</p> <p>Dina : Oh, I see.</p> <p>Lena : Look at this infographic.</p> <p>Dina : I got the point. Thanks, Dina.</p> 	1	Two women are talking while holding their smartphones.
126	<p>3.</p> 	1	A photo of a family: parents, one son, and one daughter.
141	<p>Chapter 4 LET'S BREAK A PLAN</p> 	1	Cover illustration. A cartoon-style girl drinking.

147	<p>Character of Pancasila Students Creativity, Critical Thinking Skills, Mutual Assistance</p> <p>Keywords: gadget, phubbing, hoax</p> 	1	A boy sitting while holding his phone and wearing AirPods.
152		1	A classroom scene. Several boys and girls in casual clothes and a female teacher.
165	<p>Chapter 5 The World Today</p> <p>165</p> <p>There will be no flag-raising ceremony tomorrow.</p> <p>How can you be sure?</p> <p>Hoax.</p> <p>There's no announcement about it.</p> <p>News True Hoax I don't know</p>	1	Two girls talking. One has dark skin and the other has light skin.

166	<p>The following text is for questions 1 to 10.</p> <p>Cool Teens Crushing It in Online Business!</p> <p>Hey there, awesome readers! Today, we're diving into the exciting world of online business and meeting some super cool teenagers who are rocking it in the digital empire. These teens have turned their passions into successful online businesses, proving that age is just a number when it comes to chasing your dreams!</p> <p>Jordan's Jazzy Jewelry: Meet Jordan, a 16-year-old with a passion for crafting beautiful jewelry. Instead of just making bracelets for friends, Jordan decided to share the sparkle with the world. With the help of online platforms, Jordan opened an online store, "Jordan's Jazzy Jewelry," where people from all over the globe can order unique and sparkling handmade accessories. Now, Jordan's creations adorn people everywhere!</p> <p>Mia's Magical Manga: Mia, a 14-year-old manga enthusiast, didn't stop at just reading her favorite comics. She started creating her own magical manga stories and illustrations. Mia set up a website to showcase her art and stories, and, to her surprise, people loved it! Now, Mia has a devoted online following, and she even sells her artwork as prints and merchandise. Who knew drawing could turn into a dream business?</p> <p>Ethan's Epic Gaming Guides: Ethan, a 15-year-old gaming whiz, knows the ins and outs of every video game he plays. Instead of keeping his gaming secrets to himself, he decided to share them with the world. Ethan created a YouTube channel where he posts epic gaming guides and tips. Now, his channel has thousands of subscribers, and Ethan even makes money through sponsorships and ads. Gaming + helping others = success!</p>	3	Several teenage characters running online businesses. Two girls and one boy..
167	<p>Chapter 5 The World Today</p> <p>Olivia's Out-of-This-World Blog: Olivia, a 17-year-old aspiring astronaut, wanted to share her love for space and science. She started a blog where she writes about space discoveries, fun facts, and her own cosmic adventures. Olivia's Out-of-This-World content caught the attention of space enthusiasts worldwide, and now she's a well-known figure in the online space community. Who says the sky's the limit?</p> <p>Conclusion: Content to focus on and this video space business to start with</p>	1	A teenage girl with an online business.
170	<p>Look at the picture and answer the question.</p>  <p>2. Why did the girl say so?</p> <p>_____</p> <p>_____</p>	1	Cartoon-style image of two schoolgirls in uniform. One wears a hijab, the other does not.

Table 5. Data Collection Coding for Private publisher

Page Number	Analyzed panels	Gender Visibility		Gender Activity				Gender Power		Disability Presence	Disability Role		Disability Interaction		Social Diversity			Social Interaction			Inclusive Environment
Coding		F	M	F Active	M Active	F Passive	M Passive	F	M	D visibility	Active	Passive	Integrated	Isolated	Ethnic	Religion	Socioeconomic	Peers	Authority figure	Beyond classroom	Social setting
4	1	1	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
14	1	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
25	1	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
43	1	1	1	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	2	-	-
54	4	8	8	3	3	5	5	-	2	-	-	-	-	-	-	3	2	-	2	-	-
55	4	4	8	-	5	4	3	-	1	-	-	-	-	-	2	-	-	-	-	-	-
59	1	1	1	-	-	1	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
60	3	6	-	6	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
73	1	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
74	1	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
75	1	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
79	6	4	3	-	-	4	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
80	2	-	2	-	-	-	3	-	-	-	-	-	-	-	-	-	-	-	-	-	-
81	10	6	5	-	-	6	5	-	-	-	-	-	-	-	-	-	-	-	-	-	-
85	1	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
90	1	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
96	3	1	3	-	1	1	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-
99	1	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
109	1	2	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
111	1	2	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-
126	1	2	2	-	-	2	2	-	-	-	-	-	-	-	-	-	-	-	-	-	-
141	1	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
147	1	-	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
152	1	2	4	1	1	1	3	1	-	-	-	-	-	-	2	-	-	1	-	-	-
165	1	2	-	2	-	-	-	-	-	-	-	-	-	-	-	-	-	1	-	-	-
166	3	2	1	-	-	2	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-
167	1	1	-	-	-	1	-	-	-	-	-	-	-	-	-	-	-	-	-	-	-
170	1	2	-	-	-	2	-	-	-	-	-	-	-	-	-	1	-	-	-	-	-
TOTAL	55	52	43	18	11	34	33	1	3	0	0	0	0	0	4	4	2	3	4	0	0

Table 6. Tally of GEDSI Visual Indicators Government Issued Publisher

No	Category	Codes	Tally
1	Gender Visibility	F Visibility	187
		M Visibilty	238
2	Gender Activity	F Active	149
		M Active	192
		F Passive	40
		M Passive	58
3	Gender Power	F	10
		M	12
4	Disability Presence	D Visibility	11
5	Disability Role	D Active	9
		D Passive	0
6	Disability Interaction	D Integrated	9
		D Isolated	0
7	Social Diversity	Ethnicity	105
		Religion	14
		Socioeconomic	12
8	Social Interaction	Peers	85
		Authority Figure	7
		Beyond Classroom	19
9	Inclusive Environment	Social Setting	49

Table 7. Tally Table of GEDSI Visual Indicators Private Publisher

No	Category	Codes	Tally
1	Gender Visibility	F Visibility	52
		M Visibilty	43
2	Gender Activity	F Active	18
		M Active	11
		F Passive	34
		M Passive	33
3	Gender Power	F	1
		M	3
4	Disability Presence	D Visibility	0
5	Disability Role	D Active	0
		D Passive	0
6	Disability Interaction	D Integrated	0
		D Isolated	0
7	Social Diversity	Ethnicity	4
		Religion	4
		Socioeconomic	2

8	Social Interaction	Peers	3
		Authority Figure	4
		Beyond Classroom	0
9	Inclusive Environment	Social Setting	0