



**MULTIMODAL ANALYSIS OF ENGLISH TEXTBOOK
TENTH GRADERS SENIOR HIGH SCHOOL**
(A Case of *Buku Bahasa Inggris Kelas X*
by Indonesian Ministry of Education and Culture)

a final project

submitted in partial fulfillment of the requirements
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in English Language Education

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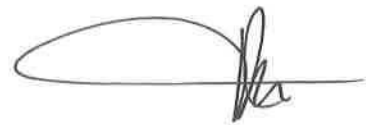
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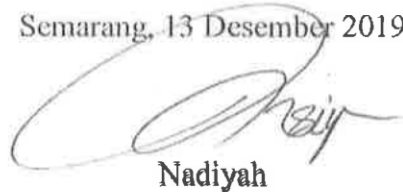

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DECLARATION OF ORIGINALITY

I, Nadiyah, hereby declare that this final project entitled *Multimodal Analysis of English Textbook Tenth Graders Senior High School (A Case of Buku Bahasa Inggris Kelas X by Indonesian Ministry of Education and Culture, Chapter 1 until 7)* is my own work and has not been submitted in any forms for another degree or diploma at any universities or other institutes of tertiary education. Information derived in the text and lists of references are given in the bibliography.

Semarang, 13 Desember 2019

A handwritten signature in black ink, appearing to read 'Nadiyah', is written over the printed name. The signature is fluid and cursive.

Nadiyah

MOTTO AND DEDICATION

~ The longer you wait for something, the more you appreciate it when it finally arrives. The harder you fight for something, the more priceless it becomes once you achieve it. The more pain you endure on your journey, the sweeter the arrival at your destination. Remember ...all good things are worth waiting for and fighting for ~

-Jacs Henderson-

I wholeheartedly dedicate this to my beloved parents and brothers

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Semarang, 13 Desember 2019



Nadiyah

ABSTRACT

Nadiyah. 2019. *Multimodal Analysis of English Textbook Tenth Graders Senior High School (A Case of Buku Bahasa Inggris Kelas X by Indonesian Ministry of Education and Culture)*, Final Project. English Department, Faculty of Languages and Arts, Universitas Negeri Semarang. Advisor: Yusnita Sylvia Ningrum, S.S., M.Pd.

Keywords: *multimodality, visual analysis, three level of analysis, English textbooks, learning English.*

This study aims at analyzing how multimodality in an English textbook for Tenth Graders of Senior High School may scaffold learning through visual texts. It concerns on multimodal analysis of images, integrated with verbal texts and proposed language activities to explain how the visual meanings may enhance students' understanding of language and content. The data of this study are Chapters 1 up to 7 of a textbook entitled *Bahasa Inggris Kelas X 2017* revision published by *Kementrian Pendidikan dan Kebudayaan Republik Indonesia*. The unit of analysis is the images and verbal parts of the textbook. The data analysis is done by first identifying the images appeared in each chapter of the data, then the verbal text accompanying the images are classified in Chapter 1 until Chapter 7 of the textbook is subdivided into constituent tasks. Finally, the relationships between images and texts are implied. The findings showed the visual images and verbal text combine with each other to expose visual meanings. In addition, the images contribute to scaffold learning in that they are part of the overall meaning. Therefore, the researcher concluded that the images are supporting students' understanding of the activities in the textbook.

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CHAPTER I

INTRODUCTION

This chapter deals with introduction of the study which consists of background of the study, reasons for choosing the topic, research questions, purposes of the study, limitation of the study, significance of the study, and outline of the report.

1.1 Background of the Study

Learning media is teaching and learning tool to facilitate the process of learning in transferring or delivering messages. Li-Ling Kuo (1996) states that a medium is called the educational medium when the medium transfers message for teaching and the use of media is important and it is impossible to coordinate teaching with learning without using media. Media are flexible because they can be used for all level of students and in all subjects. Teaching media can also encourage students to take more responsibility for and control over their own learning, engage in joint planning of the syllabus, and take longer-term perspectives on their own learning (Masterman, 1999). Since media give many advantages, a teacher should consider a medium to be used in teaching- learning process which requires a medium such as textbook.

Textbook is used for standards learning materials in particular field of study compiled by experts in their field. For example, in learning context, textbook is used as the main materials in learning process. Textbook contains verbal text and visual images which use more than one semiotic modes at the

same time, which is known as multimodal. In fact, “it is difficult these days to find a single text which uses solely verbal English” (Goodman, 1996). Then, the use of images helps learners have a thorough understanding of topics and contents of the textbook. Nevertheless, they still need teacher as a guidance to read these multimodal texts to implement the language features and competencies promoted by a textbook. Because in visualizing the materials, the textbook contains many pictures and involves many characters. Thus, teachers may play an important role in instructing their students to make sense of and explore the visual and verbal resources in these texts, that is, the “image-text relations” or the “co-articulation of image-verbiage” (Unsworth, 2006, p. 1165, 1201).

By believing that, to teach English Foreign Language (EFL) learners improving their English skills in the class, teachers can foster learners’ language learning processes by directing them to read images, instead of only written texts in textbook. It contributes to create imagination in learners’ mind because visual elements are considered as any visual material such as drawings, and photos included in a textbook which facilitates learning (Tomlinson, 2003) and the meaning of images (and of other semiotic codes) is always related to, and in a sense, depended on verbal text (Barthes in Kress & van Leeuwen, 2006, p.17). Therefore, there is a relation between the text and the visual or image.

English textbooks can be used as the main material to facilitate language learning in classroom and act as guidance for learning process. Bahasa Inggris Kelas X (in revised edition 2017) is a new English textbook prepared by the Ministry of Education and Culture of Indonesia. The material or the content of

this textbook is designed according to the syllabus of Curriculum 2013. The materials are given only in English and principally for senior high schools in the first years of study. This textbook consists of basic competences and social functions in each chapter and from the goals, there are supported language skills such as listening, reading, speaking, and writing. In addition, this textbook is integrated with multimodal resources (e.g., image, color, layout, typography, and font) to communicate messages. In brief, I am interested in investigating the multimodal of visual text in this textbook in which some messages or ideas are expressed through images. Therefore, teachers require to understand how images are interwoven with the content of this textbook. This point is important because English language learners who do not have the skills to interpret images in textbooks may not understand how social, political, and ideological messages are conveyed to them and how they are positioned as both English language learners and as social subjects (Giaschi, 2000).

I analyze this textbook based on Multimodal Discourse Analysis (MDA) proposed by Kress and van Leeuwen (2006). MDA is based on three language metafunctions previously developed by Halliday and Matthiessen (2004), in systemic-functional linguistics (SFL), which combines lexicogrammar, semantics and context. Along with the relationships between verbal and visual give implicit messages, so interpretation and understanding of the multimodality in this textbook are needed in language learning process. Therefore, I emphasize in the visual analysis.

1.2 Reasons for Choosing the Topic

There are three reasons which are taken into account in choosing the topic of Multimodal Analysis of English Textbook Tenth Graders Senior High School.

First, in this information era which is communication happened rarely depends on language alone or one mode. For example advertisements, posters, textbook, newspaper, and the others. Just as Lim (2004) said that we live in a multimodal society, which makes meaning through the co-employment of semiotic resources. Because of these facts and the aim of helping learners to understand English textbook from tenth graders Senior High School entitled Bahasa Inggris kelas X, that is most of the contents in all chapters have more than one semiotic modes such as verbal text and visual images. There are more of instructions that followed by visual images in all chapters than English Textbook from eleventh and twelve graders Senior High School.

Second, by analyzing the verbal texts, as an important component of English textbooks that integrated with visual images and proposed language activities, the researcher is going to try showing the relation between visual and verbal modes in this textbook and going to explain how the visual meanings may enhance students' understanding of language and content. The last, this study provides significance contribution for providing a perspective about what the textbook for English teachers to the learning strategy regarding image analysis to foster language learning, more specifically, for the learners, enhancing the critical reading and reading images.

1.3 Research Questions

In order to focus on the study, I will limit the discussion of this final project by presenting these following problems:

- (1) How do visual images and verbal text combine each other to expose visual meanings?
- (2) How can images provided along texts and textual language activities scaffold language learning?

1.4 Purposes of the Study

The purposes of the study are:

- (1) To investigate how visual images and verbal text combine with each other to expose visual meanings.
- (2) To analyze of the images can provided along texts and textual language activities scaffold language learning.

1.5 Scope of the Study

In this study, I focus on analysing the multimodal of visual text that consist of text and pictures from Chapter 1 until 7 found in English Textbook Tenth Graders Senior High School entitled Bahasa Inggris kelas X (in revised edition 2017) prepared by the Ministry of Education and Culture of Indonesia by using multimodal discourse analysis to investigate in the context of multimodality

proposed by Kress and van Leeuwen, 2006. Their theory roots in Halliday's (2004) *Social Semantics and Systemic Functional Linguistics*.

The definitions of the key terms in this study can be explained as follows:

- a) Multimodality focuses on people's process of meaning making, a process in which people make choices from a network of alternatives: selecting one modal resource (meaning potential) over another (Halliday, 1978). Multimodality deliberately sets out to locate communication in the everyday, covering topics and issues not usually discussed in books of this kind, from traffic signs to mobile phones. Multimodality sets out to explore how meanings are realized in all modes. (Gunther Kress, 2009). Thus, I can conclude that multimodal means using more than one semiotic at the same time to communicate. In this research, I use multimodal analysis involves viewing of the data which have multiple modes such as images and texts in the textbook under the study, interpreting, and analysing the data.
- b) A visual image is a data structure characterised by its possession of certain physical attributes (or 'primitive features'), including size, colours, textures, shapes/ regions and their spatial (or, in the case of moving imagery, spatio-temporal) distribution. The whole assembly, which might be the result of a creative act (e.g. a painting or photograph) or automatic visual monitoring process (e.g. inner city closed-circuit television (CCTV) surveillance) lends itself to interpretation in order to derive the attribute of *meaning* (Peter Enser, 2000, p. 200). So, I conclude that visual image refers to the general image formed from the visual perception from people.

- c) *Meaning* is not a well-defined, quantifiable attribute like colour intensity or the spatial distribution of shapes, of course. It is a property ascribed by human analysis of the image, bringing to bear a combination of objective and subjective knowledge in a sociocognitive process, as described by Heidorn (1996). So, I can infer that visual meanings relates to visual perception that is contained implied or explicit idea or depiction or description.
- d) Verbal text includes both written documents and oral recording. The verbal text of any language can be written in any script (pictographic, ideographic, syllabic, alphabetic) without a change in meaning. Also, verbal text is additive, with each element (e.g., a word) adding a clearly defined contribution to the overall text (e.g. through grammatical rules or word order) (Jason Heda, 1992, p. 209, 211). I can infer that verbal text in this study is written in any kind with each word making a sentence or lines or more complex such as a text through grammatical rules.
- e) Scaffolding is the temporary assistance by which a teacher helps a learner know how to do something so that the learner will later be able to complete a similar task alone (Pauline Gibbons, 2015, p. 8). Thus, I can conclude that scaffold language learning relates to teaching approach and a special kind of help that assist learners in moving progressively toward better understanding and new skills in language learning process.
- f) Textual relates to a text or texts. On the other hand, language activities refers to activities that integrate language learning. For example; listening, speaking,

reading, and writing. So, textual language activities can be inferred that language learning activities that encourage interaction with texts.

1.6 Significance of the Study

By conducting this study, I expected that this study is going to investigate the Multimodality of visual text in English textbook from Chapter 1 until 7 that will be observed by the physical aspects of images and analyzed in the relationships between images and texts.

- (1) Theoretically, this study may be used for readers who are interested in similar study. In addition, this study provides me, as the writer, further knowledge about discourse analysis, especially in multimodality.
- (2) Practically, this study stimulates learners in critical reading and reading images from English textbook due to the use of multimodal in this information era that is a part of people's daily lives that becomes the communication of human beings.
- (3) Pedagogically, this study helps teachers and the students as the future teachers to scaffold students' learning processes by directing and instructing them to read images, instead of only written texts to approach the messages of the relation between images and text and offer pedagogical suggestions for TESOL.

1.7 Outline of the Report

This study consists of five chapters. Chapter I is the introduction which portrays general background of the study, reasons for choosing the topic, research problems, purposes of the study, significance of the study, limitation of the study, and outline of the report.

Chapter II presents review of related literature. This chapter includes review of the previous studies, review of theoretical studies, and framework of the present study.

Meanwhile, Chapter III explains research methodology. It contains the research approach, object of the study, roles of the researcher, procedures of collecting the data, unit of analysis, procedures of analyzing the data, and the presentation of the result.

Chapter IV explains about the findings and discussions of the findings supported by the analysis.

Finally, Chapter V presents the conclusions of the study and also some suggestions related to the result of the study.

CHAPTER II

REVIEW OF RELATED LITERATURE

This chapter contains three subchapters, they are a review of previous studies, a review of theoretical studies, and theoretical framework. In the first subchapter, I present the previous studies related to this study. The second subchapter deals with the theories that underlie this study. The theories cover Textbook Theory, Learning Objectives, Social Semiotics, Systemic Functional Linguistic (SFL), Multimodal discourse analysis and Multiliteracy Pedagogy. In the last part of this chapter, I depict the theoretical framework of this study.

2.1 Review of Previous Studies

In recent years, multimodality trend in pedagogical materials has seen an exponential growth of research. The studies of multimodality focuses on various purposes and aspects of this group of writers, such as how multimodality is integrated with verbal texts and proposed language activities, in order to explain how the visual meanings may enhance readers' understanding of language and content (Salbego, 2015), to ascertain the extent to which visual and verbal components create meaning (Guijarro, 2008), in addition to examine the role and function of images (Tahririan, 2013) by showing the frequency of presence of the participants in the images. In the terms of the depictions of participant, the data analysis is similar to identify the types of images and the representation of gender

biases and stereotyping (Yasin, 2012), and also to investigate how visual and verbal discourses interact to represent gender identity (Marefata, 2014).

One of the studies that correlated with this study is a study conducted by Salbego et. al. (2015), *A visual analysis of English textbooks: Multimodal scaffolded learning*. The objective of the study is to explain how the visual meanings may enhance students' understanding of language and content. They analyzed in the context of visual social semiotics (Kress & van Leeuwen, 1996; 2006) which is discussed in three metafunctions – representational, interactional and compositional by interpreting the images. In collecting the data, they selected three images from three books. The result is showed that visual analysis can scaffold and foster the learners in understanding and interpreting the images and language activities proposed in the textbook.

The core analysis of the study above has similarity with research study conducted by Guijarro et. al. (2008), entitled *Compositional, interpersonal and representational meanings in a children's narrative: A multimodal discourse analysis*. The researchers interpreted the selected images in the context of visual social semiotics (Kress & van Leeuwen, 1996; 2006), because the aim is to discover the inter semiotic relationship between visual and textual meaning and their realizations through various linguistic and visual modes, so they focus on the interaction between word and image in a children's narrative for the under fives, *Guess how much I love you*, written by Sam McBratney and illustrated by Anita Jeram. Based on Kress & van Leeuwen's social semiotic analysis and Halliday's linguistics, they analyzed aspects of the tale's textual, interpersonal and ideational

structure. Among other linguistic factors concerning the interpersonal and experiential functions of language, they also analyzed (i) the types of themes, simple or multiple, which are the most frequent (Halliday, 2004), (ii) the thematic progression of the narrative (Danes, 1974), (iii) and its overall topical organization (Dik, 1997; Moya, 2006). In the end, it showing the framework of visual social semiotics (Kress & van Leeuwen, 2001, 2006), the attention turns to the study of images, what they can say and do to represent the characters and the setting. Thus, the result also has similarity with the study above that obtained from both a verbal and visual analysis and their relationship.

Another study related to this study entitled *Analysis of Images in Iranian High School EFL Course Books*, conducted by Tahririan et. al. (2013). The objective of this study is to examine the role and function of images in Iranian high school EFL course books and cast a critical eye over their suitability and efficiency. The researchers used three high school EFL course books currently used in Grades 1 to 3 in Iranian secondary schools. The result focuses on the representational mode, interactive mode, and compositional mode. It is given the evidence by inserting the sample images in every point. Afterwards, in the discussion, the researchers relate the result and the aim.

In the study above, the analysis of images was performed based on Kress & van Leeuwen's (2006) model of visual grammar for the visual representational and the data analysis showed the frequency of presence of the participants in the images. Those are the same with a study published by Elsevier Ltd. (2012), entitled *A Visual Analysis of a Malaysian English School Textbook: Gender*

Matters. Nonetheless, the data analysis is used software UAM Corpus Tools to annotate and code the image and also to find the percentage of every element (participant, circumstance, vector, etc). The result revealed a clear gender imbalance in favour of males mostly. Thus, from the result had got the aim of this research that was to identify the types of images and the representation of gender biases and stereotyping found in Malaysian English language school textbooks by analyzing the visual images based on participation, gender, and representational meanings.

The discussion from the study above is started with the depictions of the participant through participant type and gender type analysis followed by the representational meaning analysis, but the images are shown only some of as the evidence. In the terms of the depictions of participant, it is similar with a study entitled *Multimodal Analysis of Gender Representation in ELT Textbooks: Reader's Perceptions* by Marefata et. al. (2014). This research investigates how visual and verbal discourses interact to represent gender identity in a national (ILI) ELT textbook dialogue applying a multimodal analysis from a social semiotic perspective. The results revealed visual and verbal discourses highly support each other to depict gender identity. The analysis of visual based on Kress & Van Leeuwen (2006) reading images' framework.

Considering those studies above, visual social semiotics (Kress & van Leeuwen, 2006) can be used to analyze the multimodality of how visual images and verbal text combine with each other to expose meanings and the relationship between visual images and verbal text with images. However, those studies use

different data from the current study because the current study analyzes the English textbook published by Indonesian Ministry of Education and Culture. Those studies above hopefully can help me in conducting the study.

2.2 Review of Related Literatures

Before conducting the analysis, theoretical studies are needed to support and prove the validity of the analysis. It was started with Textbook as Teaching and Learning Media, Learning Objectives, Social Semiotics, Systemic Functional Linguistic (SFL), Multimodal Discourse Analysis and Multiliteracy Pedagogy.

2.2.1 Textbook

a. Textbook as Teaching and Learning Media

These days, textbooks have become the most common in supporting teaching and learning process including English Language Teaching (ELT). Maffia, Dias, Brauna and Cruz (as cited in Shah et. al., 2015) Textbooks are considered by majority of teachers as the individual teaching source. Then, a textbook also provides materials for ELT in the form of printed texts and images. A textbook is one of the many kinds of explanations, tasks, topics, and materials used in learning. Brown (2000) states, textbooks are one type of texts, a book for use in an educational curriculum. A textbook can be used as a guideline to achieve the success of the teaching and learning process. The best possible fit textbook is also necessary since textbooks serve syllabus in which they reflect learning objectives that have been determined (Cunningsworth, 1995).

b. English Textbook in Indonesia “Bahasa Inggris”

It is believed that no course book design for the general market will be absolutely ideal for your particular group of learners, but the aim is to find the best possible fit (Cunningsworth, 1995). Thus, English textbook published by the Indonesian Ministry of Education and Culture is the most used textbook in Indonesia to learn English in school (Hasmiati et. al., 2015). Curriculum Center of the Ministry of Education and Culture of Indonesia published an English textbook entitled *Bahasa Inggris* in order to provide the core materials for Indonesian learners since it is written based on Curriculum 2013 which supports all competencies. The textbook is principally as the student book containing several chapters are divided based on the English core and basic competences in 2013 curriculum. Each chapter has several learning activities based on five language skills, they are listening, speaking, writing, reading, and grammar.

2.2.2 Learning Objectives

Learning objectives form the foundation for selecting appropriate content, learning activities, and assessment measures (Sweet, 2009, p. 1). In other words, it answers the question what the students should be able to do in the end of learning activity. Harden (2002, p. 152) states that it is owned by the curriculum developer and reflects a more teacher-centred approach to the curriculum. Therefore, learning objectives and curriculum has a significant relationship which brings the following advantages:

- (a) Planning instructions
- (b) Facilitating evaluation
- (c) Aiding in communication with others
- (d) Improving instructions
- (e) Producing new insights (Sweet, 2009, p. 3)

2.2.3 Social Semiotics

Semiotics, as originally defined by Ferdinand de Saussure, is “the science of the life of signs in society”. Then, semiotics deal with meaning-making from signs or symbols that tend to be multimodal. Semiotic modes can include visual, verbal, written, gestural and etc resources for communication. They also include various “multimodal” ensembles of any of these modes (Kress & van Leeuwen, 2001). Likewise, Thibault (1991) states that social semiotics focuses on social meaning-making practices of all types, whether visual, verbal or aural in nature. Thus, social semiotics examines how signs and symbols communicate, transfer, and deliver information across multiple communities and cultures.

Social semiotics expands on Saussure’s finding insights by exploring the implications of the fact that the “codes” of language and communication are formed by social processes. The implication here is that meanings and semiotic systems are from the relations of society, our languages and other systems of socially accepted meanings can and do change. Thus, this altered focus shows how individual creativity, changing historical circumstances, and new social

identities and projects can all change patterns of usage and design (Hodge & Kress, 1988).

In social semiotics perspectives, signs are considered to be resources which people use and adapt to make meaning since social semiotics was influenced by many of the preoccupations of pragmatics and socio-linguistics and examines much in cultural studies and critical discourse analysis.

2.2.4 Systemic Functional Linguistics (SFL)

In society, people try to stay connected with others, so they communicate using language which can be spoken or written text in order to exchange meaning with each other. Thus, how language makes meaning is important for us by looking at the grammatical structure of the texts. According to Gerot & Wignel (1995, p. 6):

“Functional grammar view language as a resource for making meaning. These grammars attempt to describe language in actual use and so focus on texts and their contexts. They are concerned not only with the structures but also with how those structures construct meaning. Functional grammars start with the question, ‘How are the meanings of his text realized?’”

Michael Halliday (1978) developed Systemic Functional Linguistic (SFL) or Systemic Functional Grammar (SFG) is a grammar model with his introduction to approaching of language as a social semiotic process. Systemic Functional Linguistic (SFL) provides aspects of language in context or a model of how the contextual variables are formed. However, there are several semiotic modes, one of them is the visual which can also be assigned representational, interactive and

compositional meanings (Kress & van Leeuwen, 1996; 2006). Independently of the mode chosen to communicate, the forms taken by the written and visual modes of a message are closely related to the social and personal functions the language is required to fulfil and to the social situation in which it is used (Halliday, 2004).

The interpretation of visual images relates to multimodality and also orientates SFL because of the context itself (Kress & van Leeuwen, 2006). In sum, it is important that this study involves systemic functional grammar due to SFL is a part of grammar which gives language as a resource of meaning. As its aim is to be more applicable in how the text is organized.

2.2.5 Multimodal Discourse Analysis

Kress and van Leeuwen came with a new approach to reading visual images that is “Reading Images: The Multimodal Discourse Analysis”. The thought of visual images can be read as “text” takes along with the metaphor of “grammar” can be applied to the study of visuals. Following, meaning expressed in language through parts of speech and grammatical structures can be expressed in images through color, tone, angle, framing, among other categories, and this affects what and how images communicate meanings to viewers (Kress & van Leeuwen, 2006).

Kress and van Leeuwen (1996, 2006) develop a method of social semiotic analysis of visual communication, based on Halliday’s social semiotics, and create a descriptive framework of multimodality, assigning representational, interactive and compositional modes to images. Thus, any images could be biased to

interpret and beyond represent in real life, also takes a part in some of the kind text.

Kress and van Leeuwen propose a more systemic approximation of the image in a 3 modes:

2.2.3.1 Representational Mode

Every kind of linguistic structures, visual structures, and the visual processes within them are related to participant roles and with specific circumstances. Thus, the analysis of the inter semiotic relationship between visual and verbal modes in representational terms requires the identification of the represented participants, whether animate or inanimate, the processes or the activity described, the attributes or the qualities of the participants and, finally, the circumstances in which the action is being developed (Unsworth and Wheeler, 2002; Unsworth, 2008). When participants are connected by vectors of motion (actional) or by eye lines (reactional), as in instructional images, they are represented as doing something to give instruction, direction, or clue. These instructional patterns, realized by specific visual techniques, serve to present unfolding actions and events, processes of change and transitory spatial arrangements (Kress & van Leeuwen, 1996, 2006, p. 79; Royce, 2007, p. 70).

2.2.3.2 Interactive Mode

As for the interpersonal features of multimodal texts, the relationships between the visual, the producer and the viewer are to be considered, together with the analysis of the inter semiotic mood in both verbal and visual modes (Unsworth and Wheeler, 2002, p. 69–70; Unsworth, 2008). In the verbal or visual

modes, the instructional parts are associated with commands the readers making offers or requiring some kind of action of them. Thus, the verbal and visual modes support each other to make the speech functions clear. Among the visual techniques used to analyze interpersonal meaning is the absence or presence of facial expressions towards the viewer, gestures which make commands, and offers of information or offers of goods and services to the viewer (Royce, 2007, p. 71–72).

The level of involvement by the viewer, the power relations between the viewer and the represented participants and, finally, the degrees of social distance and intimacy complement the information transmitted by the verbal mode (Kress & van Leeuwen, 1996, 2006). Following Kress & van Leeuwen (1996, 2006), Royce (2007, p. 72) states:

The high angle forces the viewers to look down on the represent participants, which is suggestive of superiority to them, or of their significance. A low angle forces the viewers to look up to them, which is suggestive of the viewer's inferior position, or of the importance of the portrayed participant(s). An eye-level angle is suggestive of a sense of equality between the viewer and the represent participants.

Thus, the level of involvement between the viewer and the represented participants is determined by the angle.

2.2.3.3 Compositional Mode

In addition, the compositional features analysis in the multimodal text is related to the layout of the page in order to determine the extent to which the

visual and verbal elements achieve the coherence to the unit. Another the intersemiosis in compositional terms also involves the relation to the main principles of composition, that is, the distribution of the information value, visual salience (size, colour, focus, ...) and visual farming (Kress & van Leeuwen, 1996, 2006; Royce, 2007; Unsworth, 2008). The placement of elements to the left (given information) or to the right (new information) of the double spreads, the relative size of the figures in the image and the use of framing are all relevant factors of the compositional meaning (Unsworth and Wheeler, 2002, p. 70; Kress & van Leeuwen, 1996, 2006).

2.2.6 Multiliteracy Pedagogy

A new approach to reading visual images using the Multimodal Discourse Analysis (MDA) proposed by Kress and van Leeuwen (2006), teachers may contribute to developing literate students in Multimodal Communicative Competence (Royce, 2007; Heberle, 2010), which refers to the skills needed to read and interpret not only written language, but also images. In this sense, Royce (2007, p. 377) states that:

[A]lmost every image can be analyzed in terms of what it presents, who it is presenting to, and how it is presenting, and [...] the concept of metafunctions can be suggestive for the language teacher in developing pedagogical resources targeted to help students extract just what the visuals are trying to 'say', to relate these messages to the verbal aspect, and then use them to contribute to developing students' multimodal communicative skills.

Likewise, the textual content in textbook along with visual features, teachers may explore and guide learners through understanding the meanings and what they represent in the learning process. By scaffolding, teachers provide support that will assist learners to develop new understandings, concepts, and abilities in learning (Hammond and Gibbons, 2001).

By believing that visual design like language and all semiotic modes, is socially constructed and this makes very useful for teachers seeking to develop critically literate students. Visuals used in scaffolding may include images found in the textbook, especially play a vital role in EFL textbooks. In relation to visual meanings and scaffolding as a way to language learning is helpful and beneficial for foreign language learners and also for teachers to cultivate students' multimodal literacy. Herrel and Jordan (2012) use the term visual scaffolding regarding the use of drawings, photographs, and other visuals in order to help students to better understand the language used in each lesson. Therefore, "visuals are not to be seen as a separate or add-on strategy, but as a valid tool in EFL teaching and learning", as explained by Heberle (2010, p. 113). Similarly, following Kress & van Leeuwen's MDA, Stenglin and Iedema (2001) also emphasize the relevance of developing students' skills regarding image-text relations and offer pedagogical suggestions for TESOL.

According to Royce (2007), analyzing the images before reading the text can ease the students' interpretation of it. "Activities could be organized which involve the students asking questions of the visuals, and then using their answers

to assist in their reading development” (p. 379). Some of the questions that may be concerning the three metafunctions from Heberle (2010, p.112) suggestion:

What is the picture about? Who are the participants involved, and what circumstances are represented in the photograph/ image? (representational metafunction) What is the relationship between the viewer and what is viewed? (interactional metafunction) How are the meanings conveyed? How are the representational structures and the interactive/interpersonal resources integrated into a whole? (compositional metafunction)

Considering the reading images may give ease in the understanding text and support the reading of the text, Royce (2007, p. 380) states that:

The students can ease themselves into reading and get some idea of what to expect in terms of the who, what, where, why, how and with whom in the image. The effect is that expectancies are being set up in the students’ minds, and the process of reading the text will then either give them a confirmation of their interpretation of the information (or story), or in rare cases introduce ambiguities, which the class can then explore in more depth through discussion and follow-up written activities.

2.3 Theoretical Framework

Based on the theories above, I am going to investigate the multimodal of visual text in English textbook from tenth graders Senior High School entitled *Bahasa Inggris kelas X* by analyzing the visual images realized in the text. This current study focuses on the relation between visual and verbal modes in this textbook especially verbal texts that followed by visual images, so the discourse analysis will be employed. In analyzing the data, I am going to investigate in the context of the Multimodal Discourse Analysis (MDA) proposed by Kress & van Leeuwen, 2006. Their theory roots in Halliday's (2004) Social Semantics and Systemic

Functional Linguistics. Therefore, between Halliday's metafunctions and Kress and van Leeuwen's modes of visual meaning has correspondence.

Below is the figure of the framework from this present study:

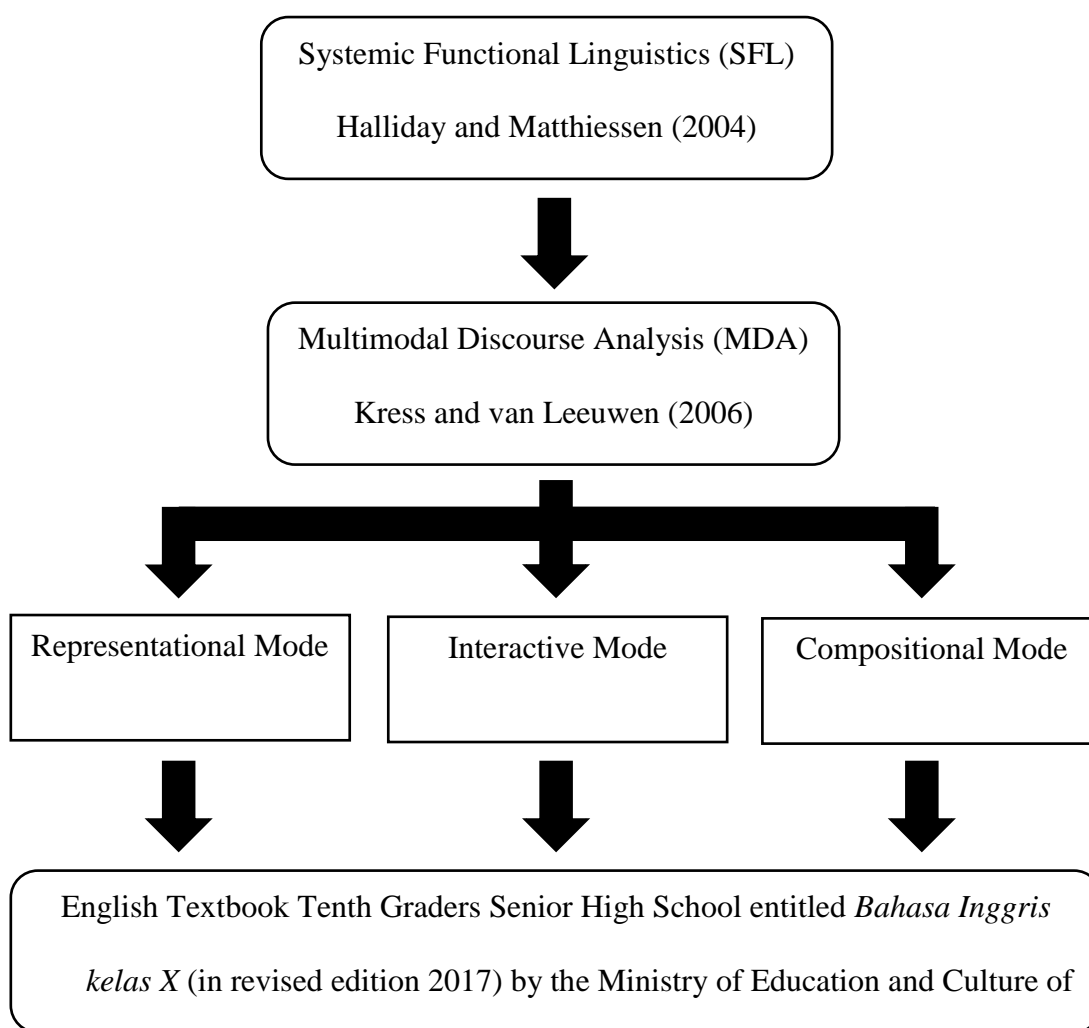


Figure 2.1 Theoretical Framework

CHAPTER III

METHODS OF INVESTIGATION

This chapter discusses the methods of investigation that were conducted in the research. It consists of a research approach, the object of the study, procedures of collecting the data, unit of analysis, and procedures of analyzing data.

3.1 Research Design

This study investigates the relationships between verbal and visual in giving implicit messages by descriptively elaborating the realization occurred in the data by the modes of visual meaning which are representational, interactive, and compositional by interpreting the images. Thus, the qualitative descriptive approach is used. Hatch (2002, p. 148) states that data analysis is a systematic search for meaning. It is a way to process qualitative data so that what has been learned can be communicated to others. In addition, Cresswell (1994, p. 145) claims that “qualitative research is descriptive in that the researcher is interested in process, meaning, and understanding gained through word or picture”.

Inferred from the point of view above, I present the report of the investigation descriptively throughout the words and pictures employed. The report is to be able to clearly convey the findings of the research. Since the object of the study is texts followed by pictures, discourse analysis is employed. The

design of the research is a discourse analysis concerning in the context of social functional grammar and visual social semiotics by Kress & van Leeuwen.

This study interprets the meaning of the study's object subjectively by my perspective in interpreting the pictures to relate to the text. Thus, the method of this study is qualitative descriptive as the common use in discourse analysis.

The descriptive method is a method in which the researcher collects, analyzes the data, and finally draws general conclusion. The researcher qualitatively interprets the data based on investigation. Then, the result of the investigation is presented descriptively to draw a conclusion.

3.2 Object of the Study

In this study, I chose text that followed by picture taken from an English textbook *Bahasa Inggris Kelas X* (in revised edition 2017) prepared by the Ministry of Education and Culture of Indonesia for Senior High School tenth graders as the object of the study to be analyzed. Text-pictures from Chapter 1 until 7 were taken as the main source of the data and I took 54 text-pictures to be analyzed.

3.3 Roles of the Researcher

In this study, I become the data collector, data analyst, and interpreter. I collected the images appeared from Chapter 1-7 as the data collector. As data analyst, I analyzed the verbal text accompanying the images using Multimodal Discourse

Analysis by Kress & van Leeuwen (2006). As interpreter, I interpreted the result of the analysis to answer the research questions and make a conclusion.

3.4 Unit of Analysis

This study analyzing how multimodal is applied in English textbook and the relationships between verbal and visual in linguistic part to give implicit messages. So, the unit of analysis consisted of pictures in the textbooks from Chapter 1 until 7. I analyzed by multimodal analysis then identified through three units of analysis as proposed by Kress & van Leeuwen's (2006) modes of visual meaning, those are:

1. Representational mode of each image (the relation between participants depicted).
2. Interactive mode of each image (the relation between image and viewer).
3. Compositional mode of each image (the relation between elements of the text and elements of the image).

3.5 Procedures of Collecting the Data

Procedures of collecting the data in this investigation include several steps. They are:

1. Gathering the images in Chapter 1 until 7 from the textbook and then inventorying them,

2. Identifying the images appeared in each chapter of the data. Then, the verbal text accompanying the images are classified in Chapter 1 until Chapter 7 of the textbook is subdivided into constituent tasks.
3. Interpreting each pictures in the context of systemic functional grammar and visual social semiotics (Kress & van Leeuwen, 2006) which is discussed in three modes – representational, interactive and compositional.

3.6 Procedures of Analysing the Data

I took several steps to reveal the application of the multimodality and the relationships between verbal and visual in English textbook to give implicit messages

The steps are mentioned below:

1. Determine the pictures in Chapter 1 until 7.
2. Code the identified picture.
3. Explain the relations of context and K&vL's (2006) modes visual meaning of the identified.
4. Finally, conclusions were drawn to support the research findings.

In analyzing the data, I use words to code the data analysis. For examples,

1. Data 1.1 indicates first data from Chapter 1.
2. Image 1.1 indicates first layout in Chapter 1 which contains text followed by picture. Images reverse to the screenshots of the page layout in the textbook.
3. Picture 1.1 indicates first picture which appears in Chapter 1. Pictures reverse to the pictures within the images.

Then, I use tables to summarize the detailed of the features Kress & van Leeuwen's (2006) model of visual grammar. For examples,

1. Representational Mode

Table 3.1

Type and frequency of presence of the participants in the pictures

participant		Frequency (<i>N</i>)	%
human			
non-human			

2. Interactive Mode

Table 3.2

Interactive mode in visual pictures

Interactive modes		Realizations	Frequency (<i>N</i>)	%
Contact	Demand	gaze at the viewer		
	Offer	absence of gaze		
Social distance	Intimate	close shot		
	personal social	medium shot		
	Impersonal	long shot		
Perspective	Involvement	front angle		
	Detachment	oblique angle		
	Viewer power	high angle		
	Equality	eye level		
	Represented participant power	low angle		
Modality	Colour	full colour saturation		
		absence of colour		
	Contextualization	maximum/ full		
		minimalist/ ellipsis		
		blank		

3. Compositional Mode

Table 3.3

Compositional mode in visual pictures

Compositional modes	Category	Frequency (<i>N</i>)	%
Text-image status	Informative		
	Illustrative		
	Decorative		
Information value	Given		
	New		
	Ideal		
	Real		

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the findings and discussions of the analysis. It aims to answer two research questions; how visual images and verbal text combine each other to expose visual meanings, and how images along with verbal parts of the texts can provide activities to scaffold language learning. The analysis of realization of visual meanings is based on Kress & van Leeuwen (2006), which consists of Representational, Interactive, and Compositional modes. The interpretation of images and verbal text to scaffold language learning is based on A Pedagogy of Multiliteracies (The New London Group, 1996). Pedagogical implication of the findings is covered.

4.1 Findings

The findings deal with the realization of visual meanings and visual scaffolding in English textbook from Tenth Graders Senior High School entitled *Bahasa Inggris kelas X*. Focus on multimodal text which includes verbal and visual text, I am looking at images which on Chapter 1 until 7. The images are variant and some of them have communicative purpose. There are 54 images in Chapter 1 until 7 in the book to be analyzed.

4.1.1 Relation of Visual and Verbal Text to Expose Visual Meanings

Kress & van Leeuwen (1996; 2006) develop a method of social semiotic analysis of visual communication, based on Halliday's social semiotics, and create a descriptive framework of multimodality, assigning representational, interpersonal and compositional meanings to images.

4.1.1.1 Representational Mode

According to Kress & van Leeuwen (2006), the representational mode relates to the ways in which visual structures represent people, animals, and places; their actions, experiences, and relationships; as well as the characteristics and qualities attributed to them.

At first, the step in analyzing this mode was identifying the type of the represented participants and the frequency of their presence. The results show that of 54 pictures found in Chapter 1 until 7 under study, 32 pictures have human participants as their major theme, and 22 pictures have non-human participants as their center on representation (8 objects, 4 animals, and 10 settings and locations). The finding shows that the human participants are more frequent than the non-humans so that the pictures depict a realistic pictures where human relations and actions live. Table 4.1 summarizes the information about the distribution of participants by type and frequency of presence.

Table 4.1 Type and frequency of Representational Mode of Chapter 1-7 of
Bahasa Inggris kelas X

Participant			Frequency (<i>N</i>)	%
human (71%)	child	boy	2	2.6
		girl	-	-
	adult	male	30	39.5
		female	22	28.9
non-human (29%)	object		8	10.5
	animal		4	5.3
	locations		10	13.2

It was observed that non-human participants include objects (10.5%), animals (5.3%), and locations (13.2%) which depict typical animals (e.g., orangutan, rat, rabbit, and birds.) and common ordinary objects (e.g., house, plan, waterfall, etc.) and familiar common places (e.g., classroom, beach, park, etc.) in naturalistic form.

In terms of appearance, 12% of the human participants are portrayed in Indonesian religious norms for examples; females in hijab. It does not mean anything including appreciation of a particular occupation or social class over others, or certain ethnical. In other words, the appearance of the participants appreciates the religious norms in Indonesia. Figure 4.1 from Data 1.1 and Figure 4.2 from Data 2.16 provide an example of this case.



Figure 4.1 and Figure 4.2 Representations of Participants (female characters wear hijab)

However, one of adult participants are portrayed irrelevant with the realities of current Indonesian society. She is depicted as senior high school student that is having conversation with her classmate who wears uniform. Figure 4.3 from Data 2.14 exemplifies this case. From Figure 4.3 showing one of them has blonde hair. It can be interpreted by the viewers that she is foreign people or she is Indonesian who colors her hairs. Then, schools in Indonesia have the rule that students are not allowed to coloring their hairs.



Figure 4.3 Irrelevant Representation of Participant with the Realities of Current Indonesian Society

All of the human participants who are depicted with Indonesian appearance and clothing are addressed with Indonesian names (e.g., Edo, Slamet, Rahmi, Sinta, etc.) to appreciate Indonesian social identity. On the other hand, the locations or settings that are portrayed were Western destinations and Indonesian destinations as the main topic of language exercises which have the same quantities. The representations of Western destinations exemplify Niagara Falls and Taj Mahal. Then, this book also shows Indonesian tourists attractions such as, Tanjung Puting National Park where literally Orangutans are, Cuban Rondo Waterfall and Borobudur temple. Even Borobudur temple is not the main topic or just as the decoration. Figure 4.4 from Data 4.4 and Figure 4.5 from Data 5.1 provide the examples of such cases.

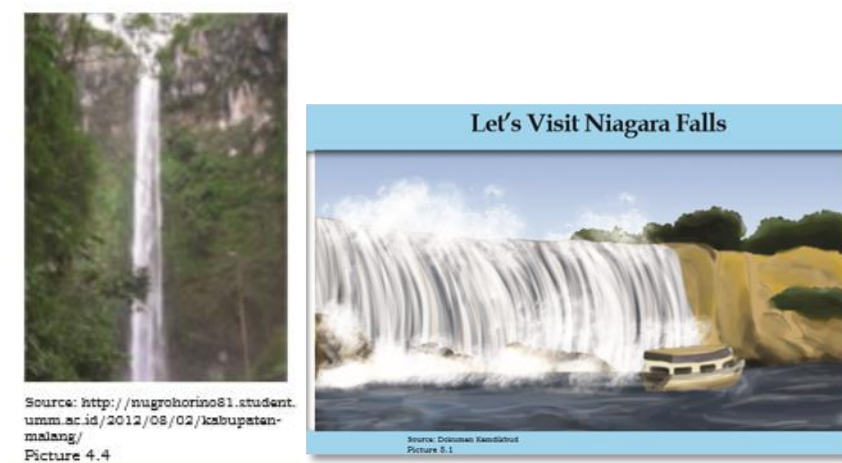


Figure 4.4 and **Figure 4.5** Left side is Niagara Falls, right side is Cuban Rondo Waterfall

This book shows familiar common participants, objects, and places in naturalistic form. Nevertheless, most of the represented participants that conduct doing conversation, playing, reading, or something else with no background or

portrayed in minimalist contextualization could hardly associate with the students in defining the context or situation. Figure 4.6 from Data 2.15 exemplifies this case.



Figure 4.6 Pictures with No Background

As a final point, I will give the examples of the relation of visual and verbal text in terms of representational mode.

Chapter 1

Talking about Self



Hi, I'm Khansa

Talking about self

Sources: Dokumen Kemdikbud
Picture 1.1

Tujuan Pembelajaran:

Setelah mempelajari Bab 1, siswa diharapkan mampu:

1. Mengidentifikasi makna, tujuan komunikasi, struktur teks, dan unsur bahasa yang terdapat dalam teks interaksi transaksional lisan dan tulis yang terkait dengan jati diri, dan hubungan keluarga sesuai dengan konteks penggunaan.
2. Meminta dan memberi informasi tentang jati diri dan hubungan keluarga dengan menggunakan struktur teks yang tepat sesuai konteks penggunaan.
3. Meminta dan memberi informasi tentang jati diri dan hubungan keluarga dengan menggunakan unsur bahasa (pronoun, subjective, objective, possessive) yang tepat sesuai konteks penggunaan .

Bahasa Inggris 1

Figure 4.7 Picture 1.1 from Chapter 1

First, in Figure 4.7 from Data 1.1 there is Picture 1.1 representing fine arts to depict a senior high school student who brings some books and a bag. The character's name is Khansa. It proves from the dialogue balloon connected the student with her utterance "Hi, I'm Khansa". Thus, the dialogue balloon relates to

the title of Chapter 1 ‘Talking about self’ and the sentences from *Tujuan Pembelajaran* number 2 and 3 that state “Meminta dan memberi informasi tentang jati diri[...]”.

Second, in Picture 5.2 from Figure 4.8, the represented participants drawn as fine arts are looking at each other and face to face. The man wearing a formal style seems a teacher. He seems explaining something to the girl, as can be revealed by his facial expressions and gestures, mainly represented by his arm. On the other hand, the girl wears senior high school uniform. She is only looking at the man while bringing the books, as can be observed by her facial expressions. There is a white board in the background which can be inferred that they are in a classroom and discussing.

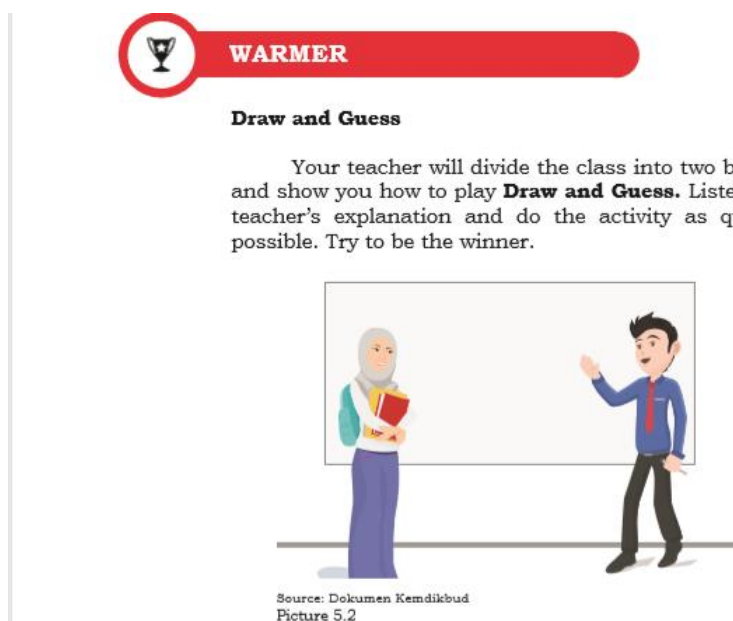



Figure 4.8 Picture 5.2 from Chapter 5 (Data 5.2)

Analyzing it through a representational structure, the represented participants, especially the man, probably demonstrate the statement ‘Your

teacher will divide the class into two big groups and show you how to play **Draw and Guess.**' Through his gesture, viewers may infer his role as a teacher is explaining and the girl's facial expression, especially her eyes are focus at the man, viewers may infer that she is a student who is listening to the teacher. The instruction statement above Picture 5.2 makes it clear: 'Listen to your teacher's explanation'.

Chapter 7

The Wright Brothers



Source: Dokumen Kemdikbud
Picture 7.1

Tujuan Pembelajaran:
Setelah mempelajari Bab 7, siswa diharapkan mampu:

1. Menjelaskan makna, fungsi sosial, struktur teks, dan unsur kebahasaan (*simple past tense vs present perfect tense*) pada pernyataan dan pertanyaan tentang kejadian yang terjadi di waktu lampau yang merujuk waktu terjadinya dan kesudahannya, sesuai dengan konteks penggunaannya.
2. Meminta informasi tentang kejadian yang terjadi di waktu lampau yang merujuk pada waktu terjadinya dan kesudahannya, sesuai dengan konteks penggunaannya.
3. Memberi informasi tentang kejadian yang terjadi di waktu lampau yang merujuk waktu terjadinya dan kesudahannya sesuai dengan konteks penggunaan.

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Kelas X SMA/MA/SMK/MAK

Figure 4.9 Picture 7.1 from Chapter 7 (Data 7.1)

4.1.1.2. Interactive Mode

Interactions between the picture and viewer in the pictures under study were analyzed based on three aspects, they are social distance, perspective, and

modality according to Kress & van Leeuwen (2006). Table 4.2 below shows the analysis of the interactive modes with the realizations.

Table 4.2 Type and frequency of Interactive Mode of Chapter 1-7 of *Bahasa Inggris kelas X*

Interactive modes		Realizations	Frequency (N)	%
Contact	Demand	gaze at the viewer	6	17.5
	Offer	absence of gaze	28	82.5
Social distance	Intimate	close shot	-	-
	Personal social	medium shot	26	56.5
	Impersonal	long shot	20	43.5
Perspective	Involvement	front angle	22	59.5
	Detachment	oblique angle	4	10.8
	Viewer power	high angle	-	-
	Equality	eye level	11	29.7
	Represented participant power	low angle	-	-
Modality	Colour	full colour saturation	54	100
		absence of colour	-	-
	Contextualization	maximum/ full	6	11.1
		minimalist/ ellipsis	23	42.6
		blank	25	46.3

4.1.1.2.1 Contact

In terms of Contact, majority of the pictures (82.5%) are presented as 'Offer' are dominant than 'Demand'. According to Kress & van Leeuwen (2006), 'offer' are generally more prevalent than 'demands' in textbook discourse, as they

are often found in educational contexts to offer students information or knowledge for their contemplation rather than to demand action. It is proved from most of the pictures with the participants depicted are not looking at the viewers or the participants continually looking at each other or at something within the pictures (e.g., book). Figure 4.10 from Data 1.5 and Figure 4.11 from Data 2.13 provide examples of these cases.

The following is an example of a conversation between Edo and Slamet who meet for the first time in a party like in picture 1.5. They introduce themselves to each other to know their acquaintance better. Read the dialog silently first. Pay attention to how to introduce self. Discuss the expressions used with your classmate sitting next to you. Then act out pretending to be Edo and Slamet who introduce themselves to each other.



Source: Dokumen Kemdikbud
Picture 1.5

Figure 4.10 Absence of gaze to the viewers

Figure 4.8 represents an offer, since the participants depicted are not looking at the viewers. In addition, "...it 'offers' the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case" (Kress & van Leeuwen, 2006). In relation to Figure 4.10 the viewers are not expected to take part in the conversation between Edo and Slamet, since the viewers are only observing the scene. On the other hand, Figure 4.11 represents a demand, since the participants

depicted are gazing to the viewers. The demand on Figure 4.11 in the textbook seems as if it is telling students to identify the picture and get the clue what the picture conveys, so the students can fill the blank of the card.

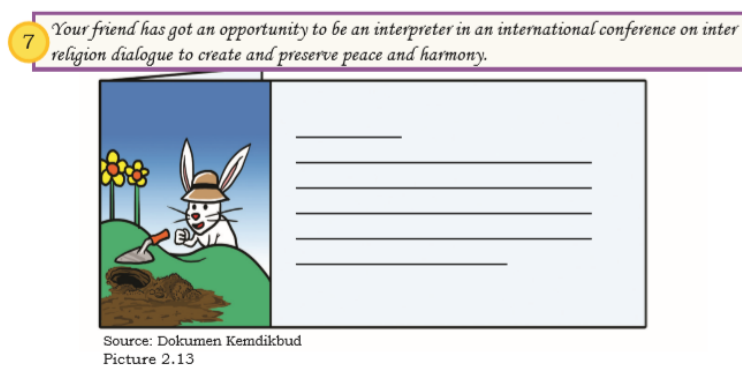


Figure 4.11 Picture 2.13 from Chapter 2 (Data 2.13)

4.1.1.2.2 Social Distance

The intimacy and social distance between the participants and the viewers was examined based on the shot of the body shown in the pictures, such as close up, medium shot and long shots. From among 32 pictures representing human participants, 20 pictures (62.5%) were in the form of long shots and 26 pictures (81.25%) were in the form of medium shots. I did not find the form of close up shots in the pictures. According to Kress & van Leeuwen (2006), close up frames demonstrate personal, intimate relations between the images and the audience while long shot frames indicate impersonal, and medium shot frames imply social relations. Figure 4.12 from Data 1.2 and Figure 4.11 from Data 5.11 provide typical examples of frame size in the images under investigation.

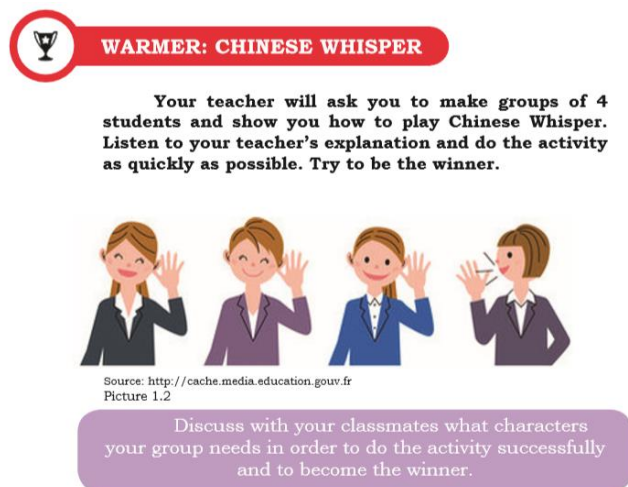


Figure 4.12 The form of medium shot

In Figure 4.12, the intimacy between the participants and the viewers is represented in the form of medium shot which gives more details that viewers can identify the characters. The way they interact with each other as well as their gestures represented mainly by their arms. The form of medium shot also conveys a familiar situation to the viewers. Meanwhile, in Figure 4.13 from Data 5.6, the social relation between the visual and the viewers was represented in a long shot frame which shows full of human doing activity and the viewers can identify the type of activities the represented participants are involved in. For example, the people in the picture is portrayed in a long shot which makes it possible to imagine their interaction to each other. They are sitting in a circle and in a large group. It helps the viewers to realize that they are doing group activity and helps the viewers to see the picture as a coherent whole. Then, the picture that relates to the instruction part of the activity is ‘Your teacher will assign you to sit in groups of 12-15 students. Sit in a circle and do the following steps’. Thus, the types of

shot (long, medium or close) may also help students much to use the pictures to interpret the textual part of the activity.

Task 2: Collaborative Description

Your teacher will assign you to sit in groups of 12-15 students. Sit in a circle and do the following steps.

1. Write a sentence about an interesting place. Start with a topic sentence. When your teacher gives a signal to stop, stop writing and give your paper to your friend on your right, and you'll receive your friend's paper. Continue writing a sentence on your friend's paper, one sentence at a time. Continue doing this, until your paper is back to you.

When writing, pay attention to the following guiding questions:

1. What is the name of the place and why is it interesting?
2. What attractions are available in this place?
Describe one by one.
3. What is your overall impression about the place?



Source: http://www.ecoliteracy.org/sites/default/files/uploads/shared_files/rethinkers_circle.jpg
Picture 5.11

Figure 4.13 The form of long shot

4.1.1.2.3 Perspective

The results of the analysis revealed that front angle or front plane is used for 22 pictures (59.5%) from 37 pictures which contain participants. According to Kress and van Leeuwen (2006), frontal plane denotes involvement and inclusion of the viewer in the world of the picture. Figure 4.14 from Data 2.17 exemplifies this case since Picture 2.21 representing fine arts to depict three females and three males, they seem to be senior high school students showed by what uniforms they are wearing and they seem to be playing with a ball in groups. Then, it confirms

the interpretation with the sentence in the blue-green box “Let’s play ball throwing”. The words “Let’s” on this case are; the viewers are expected to join or follow the part of the activity.

Task 2:
Let’s play ball throwing.

- Your teacher will tell you how to do ball throwing activity in groups.
- In turns, give a compliment to your classmates and respond to that nicely.



Source: Dokumen Kemdikbud
Picture 2.21

Figure 4.14 Picture in front angle perspective

The other perspective in the text book under study is eye-level angle. This perspective communicates power equality between the pictures and the audience. The fact that there is no effect for students in interpreting, identifying, or making connections with the represented pictures. There are 11 pictures (29.7%) depicted in eye-level angle. Analyzing Figure 4.15 from Data 1.3 in terms of a representational mode, there is Picture 1.3 representing a female student (maybe senior high school student) due to the badge on the vest pocket. She seems to be reading a book in a library. On the other hand, there is no connection to the visual text that contains instruction part. There is written that the language learning activity is Jigsaw.

Task 1: Jigsaw

Read the text carefully. Your teacher will identify you as A or B. Students identified as A, read Text 1; students identified as B, read Text 2.



Source: www.images.solopos.com/siswa-sma-perpustakaan.jpg
Picture 1.3

Figure 4.15 Picture in eye-level angle perspective

There are 3 pictures (10.8%) in the textbook under study depicted in oblique angle. It conveys a sense of detachment that is like the viewer is not invited to become part of the world depicted in the image. Within Figure 4.16 from Data 7.2 presents three different pictures which correspond to the same language activity. On this page, the language exercises instruct the students to compare and identify the similarities-differences of the three pictures. The numbers used in the bottom corner of each image, addressed as Picture 7.2, Picture 7.3, Picture 7.4. They are not detached from each other in this page because regarding the activity is giving opinion of the three pictures and sharing with the others then entwined communicative language learning. Especially Picture 7.2 is depicted in oblique angle, since the students are not invited to take part in the scene and only observing the scene. Therefore, all of the pictures are reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).



Look at the pictures below! Do you know the people in the picture? Compare the two airplanes? What are the similarities? What are the differences? Discuss with your classmates!



Picture 7.2

Wright Brothers



Picture 7.3

Wright Brother's Airplane



Picture 7.4

Modern Airplane

(some picture are adopted from: http://en.wikipedia.org/wiki/Wright_brothers)

Figure 4.16 Pictures in oblique angle

4.1.1.2.4 Modality

Modality is the degree of credibility of images to the viewers, divided into two categories that are color and contextualization. Regarding the color, 52 pictures in the book under study (96.3%) are full color saturation or diversified colors rather than monochrome or grayscale (3.7%). Figure 4.16 (Picture 7.2 and 7.3) exemplifies of pictures with grayscale and Figure 4.17 from Data 3.2 provides typical examples of pictures with full color saturation.


WARMER

Look at the pictures below. Do you know these places? Why do you think people visit these places? What can they do there? Which one do you prefer to visit? Why? Share it with your friends.



Source: www.tipsberwisatamurah.com/wp-content/uploads/2013/07/Wisata-Terekotik-di-Bali-Pantai-Kuta.jpg

Picture 3.2

Beach



Source: www.ancol.com/pload/photo/2012/12/08/ed5547c2f9f5402566ecdbff78e846da.JPG

Picture 3.3

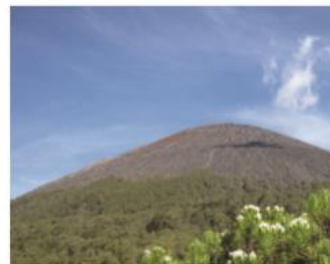
Amusement park



Source: http://gambar-rumah.com/attachments/jakarta-barat/269561d1354773609-sewa-harian-condominium-mal-taman-anggrek-2br-flux-6893829009_b1fa6ddb67_b.jpg

Picture 3.4

Mall



Source: <http://wildan220688.files.wordpress.com/2012/10/01-gunung-semeru.jpg>

Picture 3.5

Mountain

Figure 4.17 Typical examples of full color saturation

Figure 4.17 presents high modality since it uses high color saturation, diversified and modulated colors in the four pictures. This fact may contribute the students' understanding about the scenes being portrayed and the represented pictures also have naturalistic modality. Kress & van Leeuwen (2006) distinguish a continuum of color modality for naturalistic coding orientation which runs from "full color saturation to the absence of color; that is black and white". Accordingly, the color modality of the pictures in the book under study falls within the high modality range.

Another analyzed of modality is contextualization which means the degree to which a scene is presented in details. Kress & van Leeuwen's (2006) define a continuum for contextualization which moves from full contextualization (maximum modality) to ellipsis (i.e., reducing the contextual elements to the most minimal) and ends in full de-contextualization (lowest modality). In the book under study, 6 images have full contextual representation (11.1%); 23 of the images (42.6%) represent ellipsis and 25 images (46.3%) represent no background. The images with blank in terms contextualization represent participants in blank backgrounds while no element is added to specify the setting or the location in which the depicted actions take place. Figure 4.18 from Data 5.5 and Figure 4.19 from Data 5.7 provide some typical examples of blank contextualization in the images under study.



Figure 4.18 and **Figure 4.19** typical examples of blank contextualization

In the case of ellipsis, the participants, actions, and settings are displayed in minimal details. For example, as Figure 4.18 Data 2.3 illustrates, conceptualization of a setting of driving a car which is figure out only by 2 men and not full body of the car but the viewer may know that is a car, so the viewer may guess that the situation is one of the men is driving the car. It also proves

from the conversation on the right picture between Fuad and Abdel, The context is about driving. Then, the modality of Picture 2.3 represents ellipsis of visuals with the participants, the actions and the setting displayed minimalist contextualization. Overall, it could be concluded the pictures with poor contextual modality because the minimal and simplistic settings.



Source: Dokumen Kemdikbud
Picture 2.3

2. **Fuad** :Hi Abdel.
 _____? (2)
Abdel : Oh, I'm going to take
 the driving test
 tomorrow.
Fuad : That's great, Abdel
 _____! (3)

Figure 4.20 examples of minimalist contextualization

Another analyzed of contextualization is full contextualization or full modality by its background of the pictures to which the settings are represented in detailed. Figure 4.21 from Data 5.1 illustrates 'Niagara Falls' in detailed background to make the students who may some of them never visit Niagara Falls could imagine it. Thus, the detailed background of the picture helps much the students what is the meaning 'Niagara Falls' on the title.

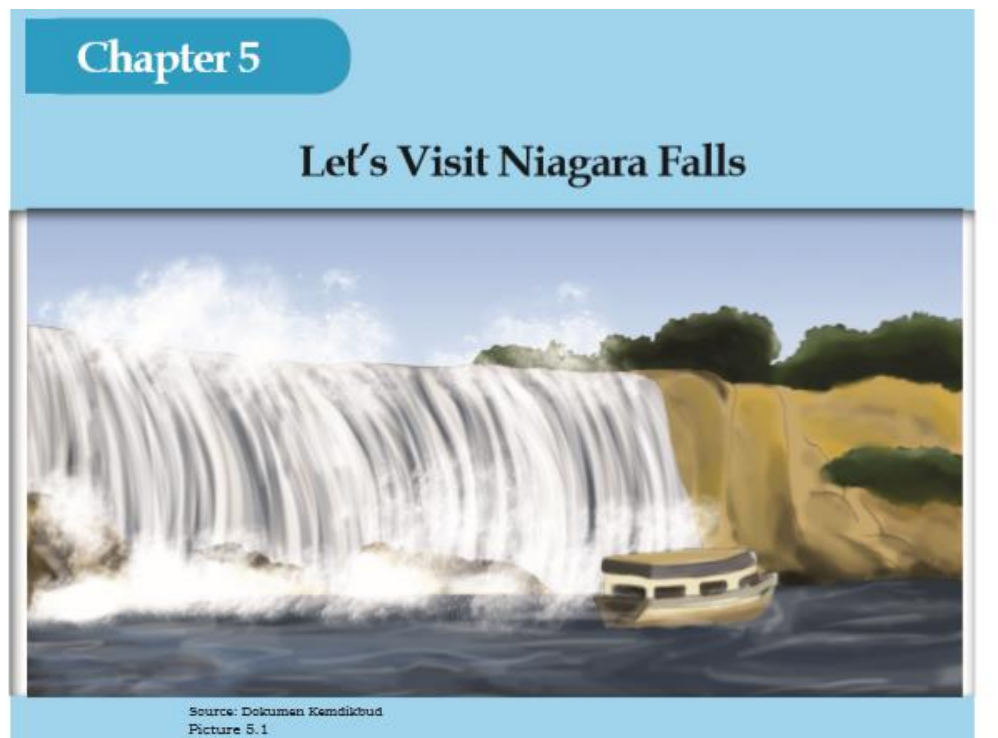


Figure 4.21 Example of full contextualization

4.1.1.3. Compositional Mode

The compositional mode is related to the layout of the page in order to achieve the coherence between the verbal text and the visual picture and the various possible compositions are conveyed the meanings. The detailed features are summarized in Table 4.3.

Table 4.3 Type and frequency of Compositional Mode of Chapter 1-7 of *Bahasa Inggris kelas X*

Compositional modes	Category	Frequency (<i>N</i>)	%
Text-image status	Informative	12	22.2
	Illustrative	36	66.7
	Decorative	6	11.1
Information value	Given	6	11.1
	New	2	3.7
	Ideal	29	53.7
	Real	17	31.5

4.1.1.3.1 Text-image Status

The relation of picture with the text can examine the status of the pictures. As is evident from Table 4.3, the majority of the analyzes pictures were illustrative type (66.7%). This type of picture gives complementary role to give evidence of the truth made in the linguistic part and help the students to relate to and engage in doing exercises more effectively. The reason for the significant frequency of illustrative type of picture is that most of the exercises in this book motivate the students to think creatively and critically so that they speak up actively, because the purpose of this textbook is to communicate actively. Within Figure 4.22 from Data 2.2 containing Picture 2.2 exemplifies illustrative type that gives evidence as visual representation of word ‘graduate’ (Yuni’s part in the dialog).



VOCABULARY EXERCISES

Task 1:

Complete the blanks in the following dialogs using the words in the box. As an example see number 1. The answer for number 1 is *wonderful*.

good luck	what's new
it's good	thanks a lot
wonderful	popular business
congratulations	I'm glad you think so
new hair cut	mentioning



Source: Dokumen Kemdikbud
Picture 2.2

1. **Dina** : Hi, Yuni. What's your daughter doing these days?
Yuni : Oh, she's in college. In fact, she plans to graduate this June.
Dina : That's _____!
 (1) You must be very proud of her.

Figure 4.22 Illustrative type


Pictures of Informative type were also observed (22.2%) that is the type of picture that give most of the information load of the text. Like illustrative pictures accompany language exercises, either do informative pictures and they do carry the required information to answer correctly. Within Figure 4.23 from Data 1.5 contains Picture 1.5 as an example of informative type. Picture 1.5 gives the students information about the activity and the setting to answer the questions beside the picture. The language activity also instructs the students to look at the picture which means the students expeted to get the information from the picture.

Task 2: Introduction Game - Party Time

A. Look at the picture.

- What do you think they are doing?
- Where does it take place?
- Why do you think so?

Check your answer with your friends.




Source: <http://www.spazioblendtower.it/spazioblend-tower-sala-eventi/>
Picture 1.5

Figure 4.23 example of an informative type; example of ‘New’ (information value)

The least frequent type of pictures are decorative type (11.1%). It is different from the previous types, decorative pictures do not provide information, they only make the layout more attractive. On the whole, in terms of text-image status, the results suggest that pictures are as evidence of the claims for the texts that they are attached. For example, within Figure 4.24 from Data 5.7 contains Picture 5.12 that has no relation with the linguistic components.

2. Read your and your friends' description. What do you think? Is it a funny description? Does your paragraph make sense? If not, then go to the next activity.



Source: Dokumen Kamdikbud
Picture 5.12

Bahasa Inggris 79

Figure 4.24 Decorative type

4.1.1.3.1 Information Value

The information value of pictures was analyzed in terms of left/right and top/bottom structuring. A total of 8 (14.8%) follows left/right structuring where the text is placed in the left side of the page and the picture appears in the right side. In Kress & van Leeuwen's (2006) terms, in these cases the texts are the Given and the pictures are the New. This states definite since it is important that the pictures providing required information for students to comprehend the questions and do the exercises. For example, Figure 4.22 Data 1.5 contains Picture 1.5 as an example of informative type. Picture 1.5 gives the students information about the activity and the setting to answer the questions. Also, the text that contains the instruction "Look at the picture" and questions such as "what do you think they are doing?" are on the left side of the image and the picture appears on the right side. Text or the 'New' to provide a new information for students who should interpret it to fulfil the instruction and get the answers.

From among all the pictures, 46 (85.2%) follow a top/bottom pattern in which the texts are at the top (Ideal) and the pictures appear below the texts (Real). Unsworth (2008) notes that the Ideal/Real distinction in textbooks conveys specific meanings; the top part deals with the more generalized, abstract, conceptual information, while the bottom part deals with the specific, concrete, observable information. Thus, the pictures are positioned below the texts to provide the clue for students to comprehend the attached texts. Most of pictures (29 pictures; 53.7%) the top-bottom structure is the reverse; the picture appears at the top and the text is in the lower position. This is applied to the case of 'reading

passages' of the lessons or where the picture is placed in the top half of the leader page which captures the salient meanings of the passage. For example 'Ideal', Figure 4.25 from Data 4.3 showing the placement of Picture 4.3 is in the top center line with text that also gives more practically oriented information (Ideal). Therefore, Picture 4.3 helps much in giving depiction and clues in portraying Text 2.



Taken from: <http://www.santabanta.com/photos/tajmahal/9012088.htm>
Picture 4.3

Taj Mahal

Taj Mahal, an epitome of love, is actually a mausoleum. Standing majestically on the banks of River Yamuna, the Taj Mahal is synonymous to love and romance. Taj Mahal was constructed by Mughal Emperor Shah Jahan in the memory of his beloved wife and queen. The name "Taj Mahal" was derived from the name of Shah Jahan's wife, Mumtaz Mahal, which means crown of palaces.

Taj Mahal represents the finest architectural and artistic achievement. The mausoleum was constructed of pure white marble. The white marble is inlaid with semi-precious stones (including jade, crystal, lapis lazuli, amethyst and turquoise) that form the intricate designs. Its central dome reaches a

Figure 4.25 Ideal type

4.1.2 The "How" of a Pedagogy of Multiliteracies

Multimodal texts in the EFL classroom can be used to develop not only students' reading competence, but also their writing, speaking and listening competences

which could help consolidate a holistic approach to the teaching of the four skills (D'Andrea, 2010). In this case, the New London Group published an article in the Harvard Educational Review, where they present “a theoretical overview of the connections between the changing social environment facing students and teachers and a new approach to literacy pedagogy that they call ‘multiliteracies’” (1996). In scaffolding language learning, the following four components are suggested for the work with the students: situated practice, overt instruction, critical framing and transformed practice.

4.1.2.1 Situated Practice

Situated Practice, where teachers guide a community of learners as "masters" of practice, must be supplemented by several other components (Cazden, 1992). It refers to the need to approach whatever meaning-making resource from the starting point of the personal experiences of students so that they can locate themselves in relation to the study to be done (Bazerra, 2011).

The results of the analysis revealed this text book under study has some of activities related to the social function, text structure, and language feature in every chapters. In this case, ‘Warmer’ activity is certainly supported collaboration in practice as a foundation of learning. As an example, the first activity on Chapter 1: Talking about Self is play Chinese Whisper as a warmer activity. It is a group activity that consists of 4 students, then the teacher will explain how to do the activity. Of course, the activity will develop interactional communication with


others and it is also appropriate with the learning objectives from Chapter 1 about ‘tujuan komunikasi’.

Playing Chinese Whisper also needs an expert, in this case is a teacher who has mastered or expert in this practice, so she or he can guide learners, serving as mentors and designers of their learning processes. Thus, the Situated Practice needs others (peers and teachers) to motivate in learning.

4.1.2.2 Overt Instruction


Using the meta-language proposed by Kress & van Leeuwen (2006) in their visual grammar, which we must teach our students in order to provide them with the tools to understand that “certain images and ideas about the world are favored or presented as ‘normal’, while other possibilities as excluded, either implicitly or explicitly” (Callow, 1999). Overt instruction should be related to further thought and action of the learning process.

The findings in the text book under study show the related activities in every chapters usefully guide practice, building on and recruiting what the students have already learned and accomplished. For example the activities on Chapter 1, they are Pronunciation Practice, Reading, and Vocabulary Exercise. They also include kind of collaborative efforts between teacher and student where the students aware of the teacher's representation and interpretation of task and its relations to other aspects of what its being learned. Figure 4.26 from Data 1.5 exemplifies this case.



PRONUNCIATION PRACTICE

Listen to your teacher reading aloud these words. Repeat after him/her.

pen pal	: / pen pæl /
sound	: / saʊnd /
run	: / rʌn /
(be) into	: / ɪntu /
attend	: / ətend /
distant	: / dɪstənt /
commuter train	: / kəmjuətə treɪn /
magnificent	: / məɡnɪfɪs ə nt /
mother tongue	: / mʌðər tʌŋ /
half sister/brother	: / haf sistər / brʌðər /


READING

Task 1: Jigsaw
 Read the text carefully. Your teacher will identify you as A or B. Students identified as A, read Text 1; students identified as B, read Text 2.



Source: www.images.solopos.com/siswa-sma-perpustakaan.jpg
 Picture 1.3

Figure 4.26 Screenshot from Page 3 of *Bahasa Inggris kelas X* book

4.1.2.3 Critical Framing

Critical framing is fostered by having students interpret the contextual background and values which inform whatever social practice and its related text (Bazerra, 2011). In other words, students are engaged in the activity of critically

deconstructing what is given to them, whether in the form of written texts, images, sound etc. Therefore, being literate “means being able to understand, enjoy and critique the kinds of messages that these images convey” (Callow, 1999). Figure 4.27 exemplifies this case.

SPEAKING

Task 1: Guessing Games - Who Am I?
 You'll play a kind of guessing game 'Who Am I?'. Your teacher will put a post-it paper with one of the words below on your back. You need to work in pairs and guess what the word on your back is by asking questions. Your partner may only answer your questions with either 'yes' or 'no'. Observe the following examples of the questions.

Questions to ask:

-Does it relate to a family relationship? -Am I female? -Am I a mother?	- Does it relate to a profession? - Do I work in a hospital? - Am I a medical doctor?	-Does it relate to a hobby? -Am I an outdoor activity? -Am I related to music? etc.
---	---	---

Words to be written on post-it:

brother, sister, father, mother, teacher, medical doctor, barista, engineer, footballer, author, computer programmer, police officer, musician, painting, reading, singing, hiking, going shopping, outdoor guide

Figure 4.27 Screenshot from Page 16 of *Bahasa Inggris kelas X* book

Through critical framing, learners can gain the necessary personal and theoretical distance from what they have learned, constructively critique it, account for its cultural location, creatively extend and apply it, and eventually innovate on their own, within old communities and in new ones. This is the basis for Transformed Practice. It also represents one sort of transfer of learning, and one area where evaluation can begin to assess learners and, primarily, the learning processes in which they have been operating.

4.1.2.4 Transformed Practice

Transformed practice is the idea that students, having learned how texts of various kinds are constructed, start designing their own practices based on the new knowledge in the same or in new contexts. This is the moment when the teacher will really have the chance to see just how much students could demonstrate an appropriation of not only the meta-language which was taught, but most importantly of a new mindset towards the reading of varied texts, which is especially important in such a fast-changing world, where many texts presented to students in textbooks are non-linear (Christie, 2005). Figure 4.28 exemplifies this case.



Responding to an email/a letter

Imagine that you're Alia. Write an email or a letter responding to the email or letter you've read and discussed. Use the following questions to guide you.

1. What do you write to start your response to an email/a letter?
2. What details do you write in your email/letter? (How old are you? Where do you attend senior high school? What are your hobbies? How many siblings do you have? Etc.)
3. What do you write to end your letter/email?
4. Before you send your email/letter, read through your email/letter to find any content, grammar, vocabulary, grammar, spelling, or punctuation errors and correct them if any.

Figure 4.28 Screenshot from Page 18 of *Bahasa Inggris kelas X* book

4.2 Discussions

As I have mentioned, interpreting and understanding of the multimodality in textbook are needed in language learning process. In this section, thus, 57 pictures from the selected textbook are analyzed and discussed based on MDA (Kress & van Leeuwen, 2006) in order to show how the relationship between verbal and visual give implicit messages or information and may help beginner EFL students to interpret texts or activities.

From the findings of this study conveyed the pictures in representational, interactive, and compositional modes to address whether the images can get the pedagogical goals. As the results at the compositional mode indicate, in terms of text-image status, the images mostly serve illustrative or informative functions that are not only redundant and decorative but also rich of functional value. Another compositional feature is informational values of the images. 46 (85.2%) images follow a top/button pattern in which the texts are at the top (Ideal) and the pictures appear below the texts (Real) as giving more specific and practically orientated information.

Further supported of the functional and informational values of images, there is the representational mode that the images cover some kinds of human and non-human participants, actions, and events. They represent realistic pictures of the world that is coherent with the students' real life. At present, non-realistic visual arts are becoming ubiquitous in educational materials (Chen, 2010; Martin, 1985) and fictitious creatures such as talking animals and personified objects endowed with sense and sensibility have gained popularity in books, visual aids,

and many educational resources. Although playful cartoons have the merit of provoking students' motivation and interest in learning the foreign language, it is argued that the pervasive use of fantasy in educational settings runs the risk of promoting a "childist" ideology (Martin, 1985; p. 55) which underestimates students' ability to learn the language from texts that deal seriously with a range of real contexts. Thus, a realistic style in the text book under study seems to be the best choice for senior high school.

71% human participants (child and adult) in the images can make connections between the represented participants and the students. This book shows familiar common participants, objects, and places in naturalistic form. Nevertheless, most of the represented participants that conduct doing conversation, playing, reading, or something else with no background or portrayed in minimalist contextualization could hardly associate with the students in defining the context or situation.

The results of the analysis of the interactive mode give additional evidence for this discussion. The types of shot (long, medium or close) that imply some social distance may help students much to use the pictures to interpret the textual part of activity. Also, the use of oblique angle perspective indicate as reinforced which implies a sense of detachment (Kress & van Leeuwen, 2006). In this respect, the choice and representation of participants is indeed appreciable; such depictions foster students' identification and involvement with the images by enhancing a sense of group identity and solidarity (Van Leeuwen & Jewitt, 2001).

It is also revealed at the representational, 12% of the human participants are portrayed in Indonesian religious norms for examples; females in hijab. It does not mean anything including appreciation of a particular occupation or social class over others, or certain ethnical. In other words, the appearance of the participants appreciates the religious norms in Indonesia. The fact that the pictures represent the practices in localized ways is a great value.

The last, the first consideration relates to the modality of images. As Kress & van Leeuwen (2006) noted, modality rests on culturally and historically determined standards of what counts as real. These days, with the rise of globalization, the images in EFL text books seem to be fast growing in technology. The images are 96.3% are full color saturation or diversified colors rather than monochrome or grayscale. This fact may contribute the students' understanding about the scenes being portrayed and the represented pictures also have naturalistic modality. Kress & van Leeuwen (2006) distinguish a continuum of color modality for naturalistic coding orientation which runs from "full color saturation to the absence of color; that is black and white".

The findings is different from the previous studies since the data are different. In conclusion, it can give a view that the visual images in the textbook under study support learners in achieving the learning objectives in teaching and learning process. Especially the use 2013 Curriculum, the students are demanded to be more active to explore by themselves. The results can also be inferred that the images contribute to scaffold learning in that they are part of the overall

meaning, since the visual images and verbal text combine each other to expose meaning.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

The final chapter presents the conclusions from the findings and discussion in the previous chapter. It also provides the suggestions for the readers who are interested in conducting similar study.

5.1 Conclusions

The study analyzes Multimodality in Chapter 1-7 of English textbook for Tenth Grade published by the Indonesian Ministry of Education and Culture. According to the data analysis and the results of the study in the previous chapter, the conclusions can be drawn as follows.

First, according to Kress & van Leeuwen's theories (2006), the findings confirm that in terms of representational mode, the images depict the participants in familiar ways for senior high school students. In terms of interactive mode, the images reinforce the information which implies a sense of detachment. At the compositional mode, in terms of text-image status, the images that accompanying the texts mostly provide information or contextual cues for exercises. Besides, the images are mostly follow a top/button pattern in which the texts are at the top (Ideal) and the pictures appear below the texts (Real) as giving more specific and practically orientated information.

Second, the results of the analysis revealed this text book under study has some of activities related to the social function, text structure, and language

feature in every chapters. In this case, ‘Warmer’ activity is certainly supported collaboration in practice as a foundation of learning, in this case peers and teachers are needed to motivate in learning.

Also, the findings in the text book under study show the related activities in every chapters usefully guide practice, building on and recruiting what the students have already learned and accomplished. Moreover, students are engaged in the activity of critically deconstructing what is given to them, whether in the form of written texts, images, sound etc. Therefore, being literate “means being able to understand, enjoy and critique the kinds of messages that these images convey” (Callow, 1999). This is the basis for Transformed Practice. It is the idea that students, having learned how texts of various kinds are constructed, start designing their own practices based on the new knowledge in the same or in new contexts. This is the moment when the teacher will really have the chance to see just how much students could demonstrate an appropriation of not only the meta-language which was taught, but most importantly of a new mindset towards the reading of varied texts, which is especially important in such a fast-changing world, where many texts presented to students in textbooks are non-linear (Christie, 2005).

From the conclusion above, it can be inferred that the multimodality of English textbook under study are significant to support the learning objectives. Furthermore, it can be analyzed through Multimodal Discourse Analysis underlying in the combination of verbal text and visual images. Thus, the multimodality of the English textbook in Chapter 1-7 for the Tenth Grade

published by the Indonesian Ministry of Education and Culture are categorized as good textbook from Multimodality point of view.

5.2 Suggestions

Considering the results and the significance of the study, I suggest that this study will be useful for English teachers, students, and further research.

First, I suggest that the English teachers master the knowledge of Multimodality because it will be very useful for them in order to interpret the images. They need to pay more attention to the use of Multimodal in visual images.

Second, the students can get the images more easily if they know about Multimodal. The students are not directly taught about Multimodal, but the teacher can lead the students to interpret the images to help them understanding the verbal texts.

Third, as a suggestion for further research, it is necessary to add more the trustworthiness by conducting an interview to the students.

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APPENDICES

CHAPTER 1: TALKING ABOUT SELF

- Data 1.1

Image 1.1: extracted from the book “Bahasa Inggris”.

Chapter 1

Talking about Self

Hi, I'm Khansa

Talking about self

Source: Dokumen Kemdikbud
Picture 1.1

Tujuan Pembelajaran:

Setelah mempelajari Bab 1, siswa diharapkan mampu:

1. Mengidentifikasi makna, tujuan komunikasi, struktur teks, dan unsur bahasa yang terdapat dalam teks interaksi transaksional lisan dan tulis yang terkait dengan jati diri, dan hubungan keluarga sesuai dengan konteks penggunaan.
2. Meminta dan memberi informasi tentang jati diri dan hubungan keluarga dengan menggunakan struktur teks yang tepat sesuai konteks penggunaan.
3. Meminta dan memberi informasi tentang jati diri dan hubungan keluarga dengan menggunakan unsur bahasa (pronoun, subjective, objective, possessive) yang tepat sesuai konteks penggunaan .

Bahasa Inggris 1

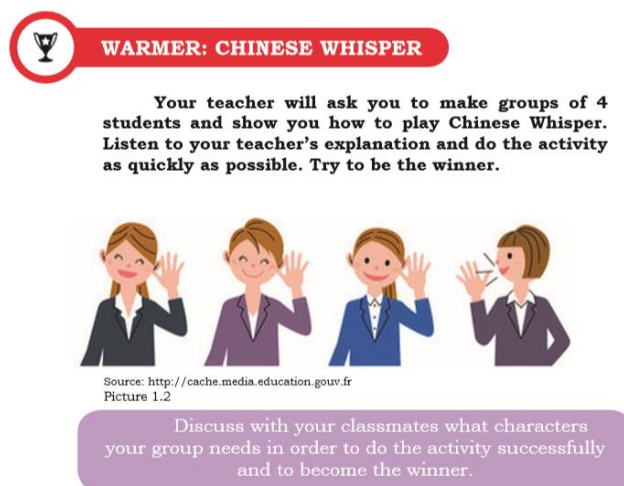
Considering this image in terms of a representational mode, in Image 1.1 there is Picture 1.1 representing fine arts to depict a senior high school student who brings some books and a bag. The character's name is Khansa. It proves from the dialogue balloon connected the student with her utterance "Hi, I'm Khansa". Thus, the dialogue balloon relates to the title of chapter 1 'Talking about self' and the sentences from *Tujuan Pembelajaran* number 2 and 3.

Analyzing in terms of interactive mode, the intimacy between the participants and the viewers is represented in the form of medium shot since the participant is looking at the viewers. The viewers also can relate the equality between the viewers and the participants in the picture or from eye-level perspective, because they would make a connection with the picture. The modality of Picture 1.1 represents high color saturation, diversified colors, but no background to give more impression on the participants and to focus on the action.

Concerning the compositional aspects of the picture, the type of Picture 1.1 is information type that consists of a picture and the text box contains the learning purposes of this chapter. Then, the upper picture gives more practically oriented information or presented as the upper section (Ideal). It is not necessary to read the text box but to know more the learning purposes, the viewer still needs to read it. Therefore, Picture 1.1 helps a lot in giving depiction and clues in portraying the learning activities 'Talking about Self'.

- Data 1.2

Image 1.2: extracted from the book “Bahasa Inggris”.



Analyzing this image in terms of a representational mode, in Image 1.2 there is Picture 1.2 representing fine arts to depict four female-adults. One of them has different gestures that is showed by her right arm. Her mouth is trying to whisper word or a sentence. Then, the others put the left arm near the left ear as if they are trying to listen. Thus, Picture 1.2 relates to the sentence “Your teacher will ask you to make groups of 4 students”.


Furthermore, in terms of interactive mode, the intimacy between the participants and the viewers is represented in the form of medium shot which gives more details that viewers can identify the characters. The way they interact with each other as well as their gestures represented mainly by their arms. The viewers also can relate the equality between the viewers and the participants in the picture or from eye-level perspective, because the students would make a connection with the picture. In addition, the modality of Picture 1.2 represents high colour saturation, diversified colours, and no background to give more impression on the participants and to focus on the action.

Concerning the compositional aspects of the picture, the type of Picture 1.2 is illustrative type that followed by language exercises to help the viewers' easier to get the explanation from the teacher. On the other hand, the


text that contains the instruction is at the top, and the picture appears below the text presented at the lower section as 'Real' (more practically oriented information) to provide a clue for viewers to interpret the text. Therefore, Picture 1.2 gives depiction in portraying the activity "play Chinese Whisper".

- Data 1.3

Image 1.3: extracted from the book “Bahasa Inggris”.


READING

Task 1: Jigsaw
 Read the text carefully. Your teacher will identify you as A or B. Students identified as A, read Text 1; students identified as B, read Text 2.



Source: www.images.solopos.com/siswa-sma-perpustakaan.jpg
 Picture 1.3

Analysing this image in terms of a representational mode, in Image 1.3 there is picture 1.3 representing a female student (maybe senior high school student) due to the badge on the vest pocket. She seems to be reading a book in a library.

Furthermore, in terms of interactive mode, the intimacy between the participants and the viewers was representing in the form of medium shot which conveys a familiar visual. The viewers also can relate Picture 1.3 represented in oblique perspective because the students are not invited to become part of the world depicted in the picture. In addition, the modality of Picture 1.3 represents ellipsis of visuals with the participant, the action and the setting displayed minimalist contextualization, but it is also high modality (high colour saturation, diversified colours, and modulated colours).

Concerning the compositional aspects of the image, the type of Picture 1.3 is decorative type that no relation with the linguistic components. On the other hand, the text that contains the instruction is at the top and the image appears below the text presented the lower section as ‘Real’ (more practically oriented information).

Therefore, Picture 1.3 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

- Data 1.4

Image 1.4: extracted from the book “Bahasa Inggris”.

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Task 2:

After reading the text, in the chart below, identify the main idea of each paragraphs, and then write the most important details in your own words. Students identified as A, refer to Text 1; students identified as B, refer to Text 2.

Text 1

Paragraph	Main Idea	Details
1	Hannah introduces herself.	- Hannah knew Alia from Caroline. - Caroline told Hannah that Alia wanted to have pen pals from USA.
2		

Text 2

Paragraph	Main Idea	Details
1	Saidah was happy to receive Alia's letter.	Saidah wants to be Alia's pen friend.
2		
3		
4		
5		
6		



Source: Dokumen Kemdikbud
Picture 1.4

ms of a representational mode, in Image 1.4 there is Picture 1.4 representing a male student wearing a glasses and laying on his bag seems to be young adult (maybe a college student) due to he is wearing casual cloth. He seems to be writing in a book.

In terms of interactive mode, Picture 1.4 shows that the participant is absence of gaze and in long shot frame. The perspective of the participant also conveys from a high angle. The modality of Picture 1.4 represents ellipsis of visuals with the participant, the action and the setting displayed minimalist contextualization, but it is also high modality (high colour saturation, diversified colours, and modulated colours).

Concerning the compositional aspects of the image, the type of Picture 1.4 is decorative type that no relation with the linguistic components and the positioning of the picture is at the lower section (Real).

- Data 1.5


Image 1.5: extracted from the book “Bahasa Inggris”.

Task 2: Introduction Game - Party Time

A. Look at the picture.

- What do you think they are doing?
- Where does it take place?
- Why do you think so?

Check your answer with your friends.



Source: <http://www.spazioblendtower.it/spazioblend-tower-sala-eventi/>
Picture 1.5

Analysing this image in terms of a representational mode, in Image 1.5 there is Picture 1.5 illustrated a crowd of people who are standing up with some of food and in front of them, there are so many kinds of food. The students can identify the participants and the circumstances, are depicted in a specific social context, which seems to be a party.

Furthermore, in terms of interactive mode, the social distance between the picture and the viewers was representing in a long shot frame which demonstrates full of human doing activity. The point of view of this picture is from oblique angle which is the picture gives as item of information. In addition, the modality of Picture 1.5 represents ellipsis of visuals with the participants, the actions and the setting displayed minimalist contextualization, but it is also high modality (high colour saturation, diversified colours, and modulated colours).

Concerning the compositional aspects of the picture, the type of Picture 1.5 is informative type that gives information for students to get answer the questions. On the other hand, the text that contains the instruction “Look at the picture” and questions such as “what do you think they are doing?” are on the left side of the image and the picture appears on the right side text or the ‘New’ to provide a new information for students whom should interpret it to fulfil the instruction and get the answers.

Therefore, Picture 1.5 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

- Data 1.6

Image 1.6: extracted from the book “Bahasa Inggris”.

The following is an example of a conversation between Edo and Slamet who meet for the first time in a party like in picture 1.5. They introduce themselves to each other to know their acquaintance better. Read the dialog silently first. Pay attention to how to introduce self. Discuss the expressions used with your classmate sitting next to you. Then act out pretending to be Edo and Slamet who introduce themselves to each other.

Source: Dokumen Kemdikbud
Picture 1.5

B. Imagine that you and your classmates are all invited to a party and become the guests there. Think about and use new identities. For instance, you can pretend to become

Analysing this image in terms of a representational mode, in Image 1.6 there is Picture 1.5 representing two men as the main participants. They are standing up and interact with each other, and their gestures, represented mainly by their arms and one of their facial expressions, are depicted in a specific social context that show doing conversation.

Furthermore, concerning the compositional aspects of the image, the type of Picture 1.5 is illustrative type that followed with language exercises to help the students' easier understand the instruction. On the other hand, the text that contains the description of Picture 1.5 is at the top and the picture appears below the text presented at the lower section as 'Real' (more practically oriented information) to provide a clue for students to interpret the text. The text tells that there is an example of a conversation between Edo and Slamet who meet for the first time in a party and they introduce themselves to each other to know their acquaintance better. Then looking at the participants are portrayed in bright and vivid colours, the viewer can see one of the men on the right side of the picture, it shows a facial expression and his eyes toward the man on the left of the picture which actively involved in

conversation but the students may not interpret what they are talking about. Analysing the contextualization of the picture, there is no background which should be represented in detailed to show a party setting.

Additionally, in terms of interactive mode, the intimacy the participants was represented in the form of long shot and absence of gaze to the viewers. The viewers also can relate to Picture 1.5 represented in oblique angle which conveys a detachment, the students are not invited to take part in the conversation and only observing the scene, demanding the reaction from them. "...it 'offers' the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case" (Kress and van Leeuwen, 2006, p. 119)

The visual analysis of Image 1.6 shows that, Picture 1.5 that has clues such as the gestures, participant's gaze, facial expression, and the position of the characters in the picture may help the students get the situation description that shows in the written text and contribute to students' understanding of the textual content.

Therefore, Picture 1.5 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).


CHAPTER 2: CONGRATULATING AND COMPLEMENTING OTHERS

- Data 2.1

Image 2.1: extracted from the book “Bahasa Inggris”.

Chapter 2

Congratulating and Complimenting Others



Source: Dokumen Kemdikbud
Picture 2.1

Tujuan Pembelajaran:
Setelah mempelajari Bab 2, siswa diharapkan mampu:

1. Mengidentifikasi fungsi sosial, struktur teks, dan unsur kebahasaan pada ungkapan memberi ucapan selamat dan pujian bersayap serta responnya.
2. Merespon ucapan selamat dan pujian bersayap dengan menggunakan struktur teks dan unsur bahasa yang tepat sesuai dengan tujuan dan konteks penggunaan.
3. Memberikan ucapan selamat dan pujian bersayap dengan menggunakan struktur teks dan unsur bahasa yang tepat sesuai dengan tujuan dan konteks penggunaan.

20
Kelas X SMA/MA/SMK/MAK

Picture 2.1 in Image 2.1 represents fine arts to depict four characters having conversation. Two of the characters seems father with his son and the


others seems friend relationship. In different path, father and his son have conversation. Their attributes showing they have just fished and analyzing his son's gesture represented mainly by his arm shows thumb up, his son seems give compliment to his father that got a pretty much of fish. The other side, two of men are like young adult also having conversation. One of them is like got injured and the other man congratulates the injured man due to he has been out of hospital. It shows from their gestures and their facial expressions. Then, Picture 2.1 relates to the title of Chapter 2 'Congratulating and Complementing Others' and shows what the learning purposes are from this chapter. It proves from the content of the box below '*Tujuan Pembelajaran*' which one of the language learning focuses on congratulating and complementing.

Analysing in terms of interactive mode, the intimacy the participants was representing in the form of long shot and absence of gaze to the viewers. The viewers also can relate Picture 2.1 represented in front angle (horizontal axis) as the perspective which gives more details that viewers can identify the characters, from their attributes, the way they interact with each other, and their gestures, represented mainly by their arms. The viewers also can relate from the perspective in the picture because the students would make a connection with the picture. The modality of Picture 2.1 represents high colour saturation, diversified colours, but no background to give more impression on the participant.

Concerning the compositional aspects of the picture, the type of Picture 2.1 is illustrative type that followed on below of the picture with text box contained the learning purposes of this chapter. Then, the picture which is at the top gives more practically oriented information or presented as the upper section (Ideal). Therefore, Picture 2.1 gives depiction in portraying the language learning.

- Data 2.2


Image 2.2: extracted from the book “Bahasa Inggris”.


VOCABULARY EXERCISES

Task 1:
Complete the blanks in the following dialogs using the words in the box. As an example see number 1. The answer for number 1 is *wonderful*.

good luck
it's good
wonderful
congratulations
new hair cut

what's new
thanks a lot
popular business
I'm glad you think so
mentioning



Source: Dokumen Kemdikbud
Picture 2.2

1. Dina : Hi, Yuni. What's your daughter doing these days?
Yuni : Oh, she's in college. In fact, she plans to graduate this June.
Dina : That's _____!
(1) You must be very proud of her.

Picture 2.2 represents a crowd of people that all of them wear graduation dress which is confirmed by the conversation between Dina and Yuni. In terms of interactive mode, the social relation between the visual and the viewers was representing in a long shot frame which shows full of human doing activity. Then, the picture is also at oblique angle. Therefore, Picture 2.2 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). In addition, the modality of Picture 2.2 represents ellipsis of visuals with the participants, the actions and the setting displayed minimalist contextualization.

Concerning the compositional aspects of this picture, the type of Picture 2.2 is illustrative type that gives evidence as visual representation of word ‘graduate’ (Yuni’s part in the dialog). The picture appears left the text or at

the left hand element as the 'Given' contained language exercise to complete the dialog. So, the picture is to provide a clue for students to interpret the text and give depiction in portraying the activity, then the students can complete the dialogue.

- Data 2.3

Image 2.3: extracted from the book “Bahasa Inggris”.



Source: Dokumen Kemdikbud
Picture 2.3

2. **Fuad** :Hi Abdel.
 _____? (2)
Abdel : Oh, I'm going to take
 the driving test
 tomorrow.
Fuad : That's great, Abdel
 _____! (3)

Picture 2.3 represents fine arts to depict two men in the car. One of them is driving and the other seems give instruction to the driver. ‘TURN LEFT...’ within the dialogue balloon confirms it. Then, looking at the conversation on the right picture between Fuad and Abdel also confirms that the context is about driving. In addition, the modality of Picture 2.3 represents ellipsis of visuals with the participants, the actions and the setting displayed minimalist contextualization.

In terms of interactive mode, the social relation between the visual and the viewers was representing in a medium shot frame which shows familiar activity. Then, the picture is also at oblique angle. Therefore, Picture 2.3 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

Concerning the compositional aspects of this picture, the type of Picture 2.3 is illustrative type that gives evidence as visual representation of word ‘driving’ (Abdel’s part in the dialog). The picture appears at the left hand element as the ‘Given’ contained language exercise to complete the dialog. So, the picture is to provide a clue for students to interpret the text and give depiction in portraying the activity, then the students can complete the dialogue.

- Data 2.4

Image 2.4: extracted from the book “Bahasa Inggris”.



Source: Dokumen Kemdikbud
Picture 2.4

3. **Tuti** : How is your business, Ria?

Ria : _____ (4) I've sold 100 items these two days.

Tuti : Congratulations! That's a

_____ (5) right now.

Ria : _____ (6).

Picture 2.4 represents fine arts to depict front-stores displayed in minimalist contextualization. . In terms of interactive mode, the social relation between the visual and the viewers was representing in a long shot frame which shows social activity. Then, the picture is also at oblique angle. Therefore, Picture 2.4 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). The type of this picture is illustrative type that gives evidence as visual representation of the context of the dialogue between Tuti and Ria. The picture appears left the text or at the left hand element as the ‘Given’ contained language exercise to complete the dialog. So, the picture is to provide a clue for students to interpret the text and give depiction in portraying the activity, then the students can complete the dialogue.

- Data 2.5

Image 2.5: extracted from the book “Bahasa Inggris”.



Source: Dokumen Kemdikbud
Picture 2.5

4. **Rudi** : You look gorgeous
in this wedding dress!
_____ (7).

Ian : Thank you very
much, _____
(8) so.

Picture 2.5 illustrates fine arts to depict a married couple identified the participants' attributes. They wear wedding dress and Rudi's part in the dialogue confirms it. Even though this picture has no-setting or no background and just focus on the characters, viewers still can identify the circumstance. In terms of interactive mode, the social relation between the visual and the viewers was representing in a medium shot and also oblique angle. Therefore, Picture 2.5 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). The type of this picture is illustrative type that gives evidence as visual representation of the context of the dialogue between Rudi and Ian. The picture appears left the text or at the left hand element as the 'Given' contained language exercise to complete the dialog. So, the picture is to provide a clue for students to interpret the text and give depiction in portraying the activity, then the students can complete the dialogue.

- Data 2.6

Image 2.6: extracted from the book “Bahasa Inggris”.



Source: Dokumen Kemdikbud
Picture 2.6

5. **Ihsan** : You look so cute in the _____ (9)
Ali : Oh, thanks for _____ (10) that. By the way, congratulations for the 1st prize. Great job, Man!
Ihsan : Thanks.

Picture 2.6 illustrates fine arts to depict a boy writing something on his paper. He seems take an exams identified his gestures and the girl behind him. In terms of interactive mode, the social relation between the visual and the viewers was representing in a medium shot frame which shows familiar activity. Then, the picture is also oblique angle. Therefore, Picture 2.6 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). The picture appears left the text or at the left hand element as the ‘Given’ contained language exercise to complete the dialog. Practically, the picture and the dialogue context has no relation. The visual mode is redundant as the picture is decoration. So, the picture cannot help much the students in completing the dialogue between Ihsan and Ali.

- Data 2.7

Image 2.7: extracted from the book “Bahasa Inggris”.

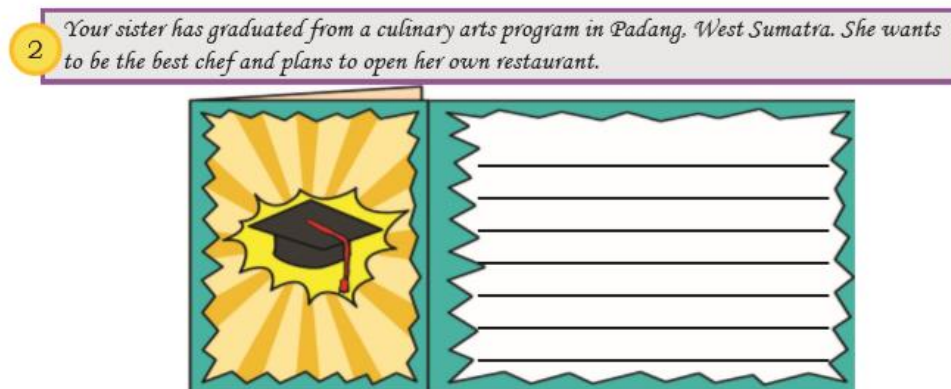


Source: Dokumen Kemdikbud
Picture 2.7

Picture 2.7 illustrates fine arts to depict congratulation card. This congratulation card which has rectangular shapes with grey borders divided into the left side as the cover and the right side as the inside part of the card. The cover is expected to give a clue for the students in writing the inside part. In Picture 2.7, there is a man wearing grey suit and brings hand bag. His gesture and his facial expression seem happy with blue as based colour and red lines for background. Also, there is word ‘CONGRATS’ with yellow font and formed arch up. This picture practically gives evidence as visual representation of the context of the text above the picture or ‘Ideal’ (as illustrative type) and helps the students in writing the inside part of the congratulation card.

- Data 2.8

Image 2.8: extracted from the book “Bahasa Inggris”.

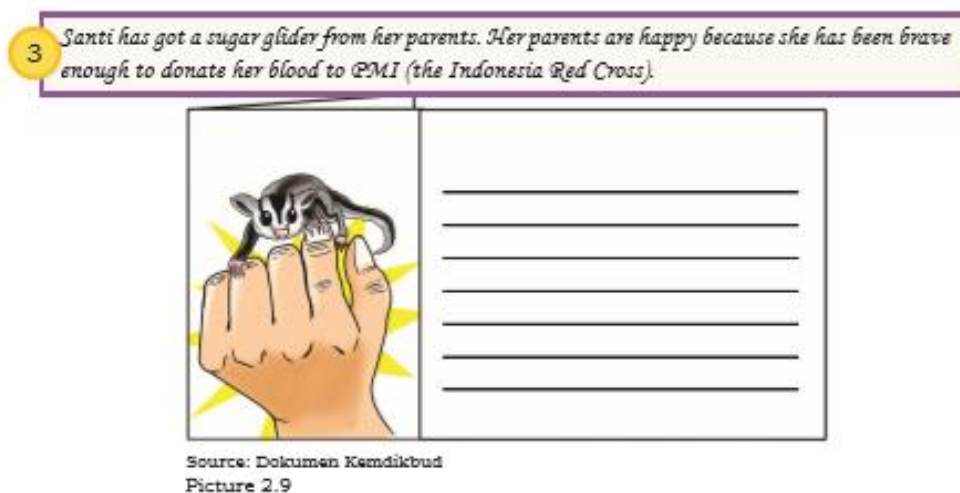


Source: Dokumen Kemdikbud
Picture 2.8

Picture 2.8 presents fine arts to depict congratulation card. This congratulation card which has rectangular shapes with green borders divided into the left side as the cover and the right side as the inside part. The cover is expected to give a clue for the students in writing the inside part of the card. In Picture 2.8, there is a clip art of graduation hat within yellow explosion shape and yellow orange colour as the background. This picture practically gives evidence as visual representation of the context of the text above the picture or ‘Ideal’ (as illustrative type) and helps the students in writing the inside part of the congratulation card.

- Data 2.9

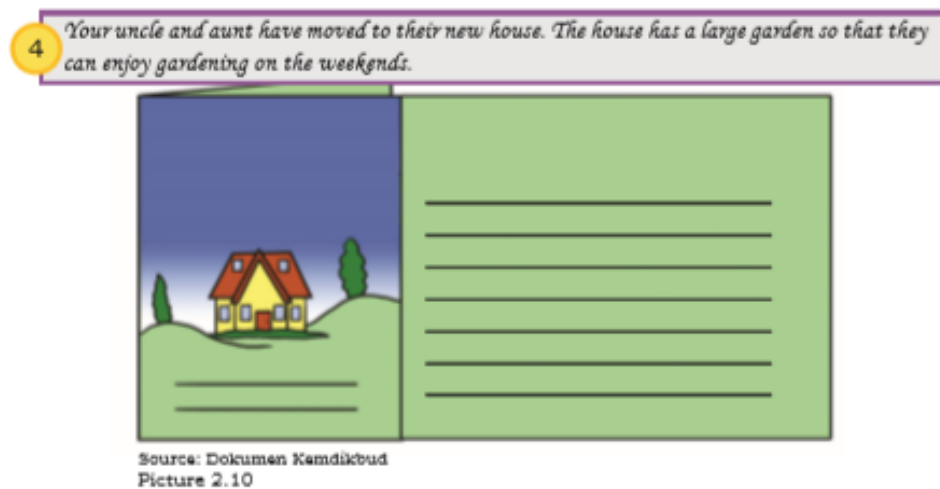
Image 2.9: extracted from the book “Bahasa Inggris”.



Picture 2.9 presents fine arts to depict congratulation card. This congratulation card which has rectangular shapes with line borders divided into the left side as the cover and the right side as the inside part. The cover is expected to give a clue for the students in writing the inside part of the card. The cover is to depict a little mouse is on a fist with explosion clip art on the backward. This picture may be confusing for the students in interpreting it. So, they might not get the relation between the picture’s meaning and the statements above the picture, so the cover cannot help the students in writing congratulation card. In addition, the modality of Picture 2.9 represents high modality (high colour saturation, diversified colours, and modulated colours). At last, analysing the compositional aspects of the picture, the picture which is at the top gives more practically oriented information or presented as the upper section (Ideal). Then, the type of Picture 2.9 is decorative type that has no relationship with the linguistic components above the picture.

- Data 2.10

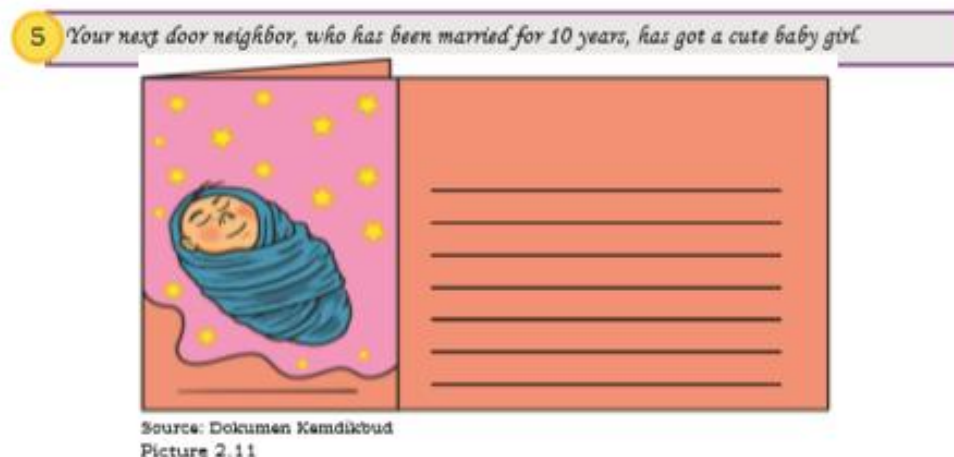
Image 2.10: extracted from the book “Bahasa Inggris”.



Picture 2.10 presents fine arts to depict congratulation card. This congratulation card which has rectangular shapes with green colour as the background and line borders divided into the left side as the cover and the right side as the inside part. The cover is expected to give a clue for the students in writing the inside part of the card. The cover in Picture 2.10 is to depict a house in the middle of green desert. It refers to the word ‘their new house’ on the sentence above the card and green colour represents the sentence ‘The house has a large garden’. So, this picture practically gives evidence as visual representation of the context of the text above the picture or ‘Ideal’ (as illustrative type) and helps the students in writing the inside part of the congratulation card.

- Data 2.11

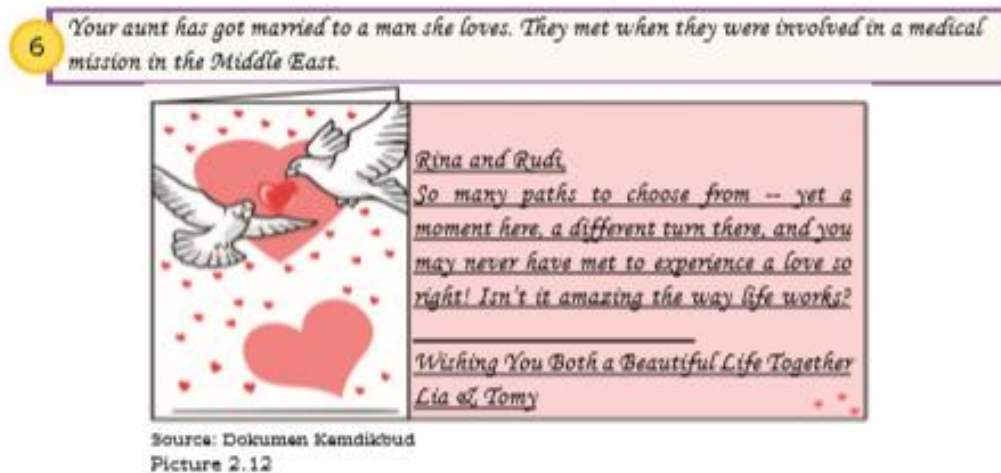
Image 2.11: extracted from the book “Bahasa Inggris”.



Picture 2.11 presents fine arts to depict congratulation card. This congratulation card which has rectangular shapes with orange colour as the background and line borders divided into the left side as the cover and the right side as the inside part. The cover is expected to give a clue for the students in writing the inside part of the card. The cover in Picture 2.11 is to depict a baby wrapped in a blue cloth surrounded by the stars. It refers to the word 'a cute baby girl' on the sentence above the card. So, this picture practically gives evidence as visual representation of the context of the text above the picture or 'Ideal' (as illustrative type) and helps the students in writing the inside part of the congratulation card.

- Data 2.12

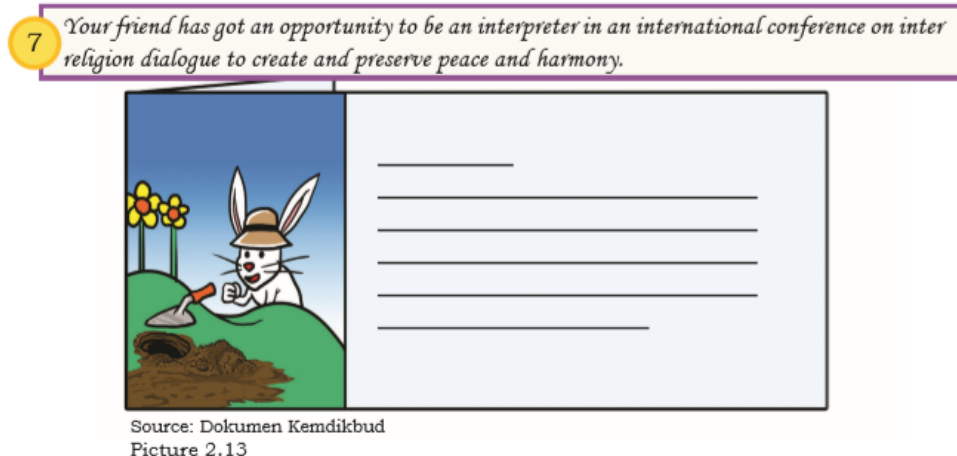
Image 2.12: extracted from the book “Bahasa Inggris”.



Picture 2.12 presents fine arts to depict congratulation card. This congratulation card which has rectangular shapes with line borders divided into the left side as the cover and the right side as the inside part. The cover is expected to give a clue for the students in writing the inside part of the card. The cover in Picture 2.12 is to depict two white doves with red hearts fulfil the cover. This picture shows non-human character as the main characters, showing like a symbol of a couple that falling in love. It portrays the sentence ‘Your aunt has got married to a man she loves.’ on the text above. This picture practically gives evidence as visual representation of the context of the text above the picture or ‘Ideal’ (as illustrative type) and helps the students in writing the inside part of the congratulation card.

- Data 2.13

Image 2.13: extracted from the book “Bahasa Inggris”.



Picture 2.13 presents fine arts to depict congratulation card. This congratulation card which has rectangular shapes with line borders divided into the left side as the cover and the right side as the inside part. The cover is expected to give a clue for the students in writing the inside part of the card. The cover in Picture 2.13 is to depict a rabbit seems digging a hole. This picture shows non-human character as the main character. There is no relation between the picture's meaning and the statements above the picture, so the cover cannot help the students in writing congratulation card. In addition, the modality of Picture 2.13 represents high modality (high colour saturation, diversified colours, and modulated colours). At last, analysing the compositional aspects of the picture, the picture which is at the top gives more practically oriented information or presented as the upper section (Ideal). Then, the type of Picture 2.13 is decorative type that has no relationship with the linguistic components above the picture.

- Data 2.14

Image 2.14: extracted from the book “Bahasa Inggris”.

DIALOG: COMPLIMENTING

Task 1:

Read the dialog silently and carefully. Pay attention to the complimenting expressions and the responses.

Rahmi : Hello. How are things going on, Sinta?
 Sinta : Hi. Good, and you?
 Rahmi : I'm feeling great today. How was your weekend with your family in Batu?
 Sinta : Excellent! We had a lovely time there. You should have gone there with us.
 Rahmi : Really? Hey, what a beautiful skirt you are wearing. It matches your blouse.
 Sinta : Thanks a lot. My sister bought it for me last month.
 Rahmi : Wow! That's wonderful.
 Sinta : Oh, Rahmi, can I ask you something?
 Rahmi : Oh, sure. Please.
 Sinta : Have you finished writing the book we discussed two months ago?
 Rahmi : Yes. Come to my room. Look at this. What do you think?
 Sinta : Terrific. I like the cover. Let me see the contents. This book is excellent. You really did a great job.
 Rahmi : Thanks a lot. You've inspired me to do this.

Sinta : Your publisher should send it to all bookstores here.
 Rahmi : Yes, you're right. The publisher will do it for me.
 Sinta : Well, that's great. I am proud of you, Rahmi. By the way, I've got to go now. Have a nice day!
 Rahmi : You, too.

Task 2:

Read aloud the dialog with a classmate. Pay attention to the complimenting expressions and the responses too.



Source: Dokumen Kemdikbud
 Picture 2.14

Task 3: Read the following notes about complementing expressions. After that perform the dialog in the following that with your classmates.

Analysing this image in terms of a representational mode, in Image 2.1 there is Picture 2.14 representing fine arts to depict two females, the one which is on the left side named Rahmi can be identified as a Muslim girl depicted wearing headwear that measures to the Muslim standards of modesty. Islam is the official religion of Indonesia and it is revealed the ethnicity of Indonesia. Then, the girl on the right side wears blouse and skirt, it confirms with Rahmi's utterance "Hey, what a beautiful skirt you are wearing. It matches your blouse". Concerning the participants' attributes, both the girls bring bags and books.

The students can infer that the participants are depicted in a specific social context. The participants are standing up and gazing each other, and their facial expressions, show they are involved in a conversation. Thus, the instruction sentence in the blue-green box "Read the dialogue..." confirms this interpretation.

Furthermore, regarding the compositional aspects of the image, the type of Picture 2.14 is illustrative type that is evidence of the claims made in the linguistic part. Moreover, the picture is 'Real' or appears below two blue-green boxes that contain instructions for the students and a yellow box in the middle of those boxes contain dialogue between Rahmi and Sinta. Then looking at the participants are portrayed in bright and vivid colours, and the contextualization of the picture, there is no background which should be represented in detailed to show the setting. Those prove that the represented picture focuses on the participants to show how the congratulating and complementing are expressed.

Additionally, in terms of interactive mode, the intimacy between the participants and the viewers was representing in the form of medium shot which conveys a familiar visual. The viewers also can relate the picture represented in oblique angle, the students are not invited to take part in the conversation and only observing the scene. Therefore, Picture 2.14 is

reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

The visual analysis of Image 2.1 shows that, Picture 2.14 that has clues such as the gestures, participant's gaze, facial expression, and the position of the characters in the picture may help the students get the situation description that shows in the written text and contribute to students' understanding of the textual content.

- Data 2.15

Image 2.15: extracted from the book “Bahasa Inggris”.



Source: Dokumen Kemdikbud
Picture 2.15



Source: Dokumen Kemdikbud
Picture 2.16



Source: Dokumen Kemdikbud
Picture 2.17



Source: Dokumen Kemdikbud
Picture 2.18



Source: Dokumen Kemdikbud
Picture 2.19

Task 4:

Work in pairs and practice complimenting and responding to the compliments. One of you become A and the other becomes B.

Image 2.15 presents five different pictures (Picture 2.15, Picture 2.16, Picture 2.17, Picture 2.18, and Picture 2.19) which have dialogue balloons contained complementing and responding the compliments. On this language

learning activity which is Task 4, students are expected to practice complementing and responding the compliments in pairs.

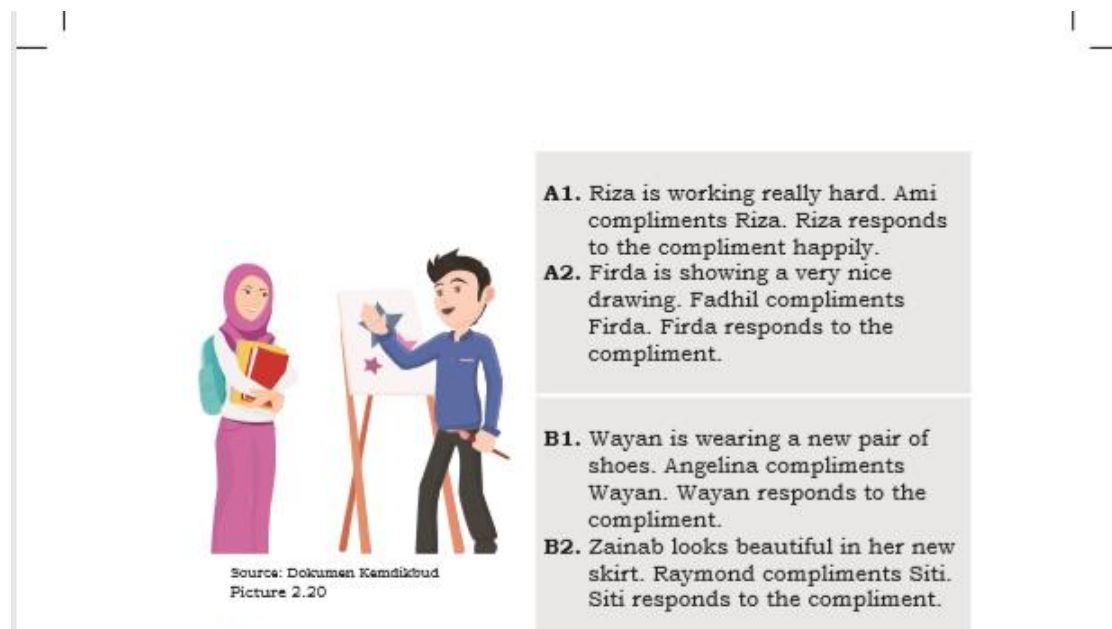
Considering the representational mode, all of the pictures have similar pattern which are no-setting or no background just focus on the character and the action, but viewers can identify the circumstances within every pictures from the participants' attributes. Also, every pictures involving a dialogue between the characters demonstrates the way the students may perform to play a similar one. As an example, in Picture 2.15, there is a man who brings a guitar and in front of him stands a microphone depicted that he has just done a performance to confirm the statement of the woman about his wonderful performance. Another example, in Picture 2.19, there is a woman who is painting and a man standing behind her while looking at the paint says 'Great job!'. His compliment is for expressing how her paint is great. This fact may contribute the students' understanding about the scenes being portrayed and more easily get the language activities.

In terms of interactive mode, the social relation between the visuals and the viewers was representing in a medium shot frame which shows familiarity. Then, the pictures are also oblique angle. Therefore, those pictures are reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

Concerning the compositional aspects of the pictures are information type that followed below of the pictures with the text box contained the language activities. Then, the pictures which are at the top gives more practically oriented information or presented as the upper section (Ideal).

- Data 2.16

Image 2.16 extracted from the book “Bahasa Inggris”.



Analysing this image in terms of a representational mode, in Image 2.16 there is Picture 2.20 representing fine arts to depict one female and one male, the girl which is on the left side can be identified as a Muslim girl depicted wearing headwear that measures to the Muslim standards of modesty. Islam is the official religion of Indonesia and it is revealed the ethnicity of Indonesia. Then, the man on the right side is like painting something, it confirms with the man's attributes that are like canvas seats with the canvas on it and he brings something like a paint brush.

The students can infer that the participants are depicted in a specific social context. The participants are standing up and gazing each other, and their facial expressions, show they are involved in a conversation. Thus, the text in the grey box tells some situations and all of them are about complimenting someone. It confirms this interpretation.

Furthermore, regarding the compositional aspects of the image, the type of Picture 2.20 is illustrative type that is evidence of the claims made in the linguistic part. Moreover, the picture is 'Given' or appears on left two grey

boxes that contain texts. Then looking at the participants are portrayed in bright and vivid colours, and the contextualization of the picture, there is no background which should be represented in detailed to show the setting. Those prove that the represented picture focuses on the participants to show how the complementing are expressed.

Additionally, in terms of interactive mode, the intimacy between the participants and the viewers was representing in the form of medium shot which conveys a familiar visual. The viewers also can relate the picture represented in oblique angle, the students are not invited to take part in the conversation and only observing the scene.

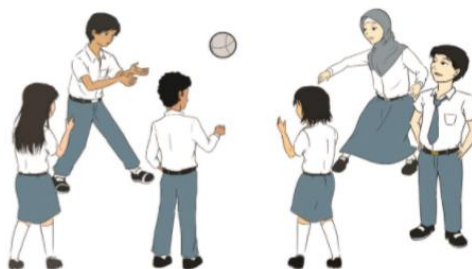
The visual analysis of Image 2.16 shows that, Picture 2.20 that has clues such as the gestures, participant's gaze, facial expression, and the position of the characters in the picture may help the students get the situation description that shows in the written text and contribute to students' understanding of the textual content.

- Data 2.17

Image 2.17: extracted from the book “Bahasa Inggris”.

Task 2:
Let's play ball throwing.

- Your teacher will tell you how to do ball throwing activity in groups.
- In turns, give a compliment to your classmates and respond to that nicely.



Source: Dokumen Kemdikbud
Picture 2.21

Analysing this image in terms of the participants' attributes in Image 2.17 there is Picture 2.21 representing fine arts to depict three females and three males, they seem to be senior high school students showed from what uniforms they are wearing and they seem to be playing with a ball in groups. Thus, it confirms the interpretation with the sentence in the blue-green box “Let's play ball throwing”.

Furthermore, regarding the compositional aspects of the image, the type of Picture 2.21 is illustrative type that is evidence of the claims made in the linguistic part. Moreover, the picture appears below the text or the positioning is at the lower section (real). Then looking at the participants are portrayed in bright and vivid colours, and the contextualization of the picture, there is no background which should be represented in detailed to show the setting. Those prove that the represented picture focuses on the participants to show how to play ball throwing in groups.

Additionally, in terms of interactive mode, the intimacy between the participants and the viewers was representing in the form of long shot which conveys the whole visual. The viewers also can relate the picture represented

in oblique angle, the students are not invited to take part in the conversation and only observing the scene.


CHAPTER 3: EXPRESSING INTENTIONS

- Data 3.1

Image 3.1: extracted from the book “Bahasa Inggris”.

Chapter 3

What are You Going to Do Today?



Source: Dokumen Kemdikbud
Picture 3.1

Tujuan Pembelajaran:

Setelah mempelajari Bab 3, siswa diharapkan mampu:

1. Mengidentifikasi fungsi sosial, struktur teks, dan unsur kebahasaan dalam teks lisan dan tulis untuk menyatakan dan menanyakan tentang niat melakukan sesuatu sesuai dengan konteks.
2. Menyatakan secara lisan dan tulis niat melakukan sesuatu dengan memperhatikan fungsi sosial, struktur teks, dan unsur kebahasaan yang benar sesuai konteks.
3. Menanyakan secara lisan dan tulis niat melakukan sesuatu dengan memperhatikan fungsi sosial, struktur teks, dan unsur kebahasaan yang benar sesuai konteks.

38 Kelas X SMA/MA/SMK/MAK

Considering this image in terms of a representational mode, in Image 3.1 there is Picture 3.1 representing fine arts to depict a senior high school student. He acts like he is thinking or imagining something that showing with a cloud balloon. Drawing within the cloud balloon is picturing someone playing football in shadow colours. Thus, Picture 3.1 relates to the title of Chapter 3 ‘What are You Going to Do Today?’ and shows what the learning purposes are from this chapter. It proves from the content of the box below ‘*Tujuan Pembelajaran*’.

Analysing in terms of interactive mode from the picture, the viewers can relate the picture represented in oblique angle, the students are not invited to take part in the conversation and medium shot to convey a familiar situation. Therefore, Picture 3.1 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). The participant also is not looking at the viewers. Then, the modality of Picture 3.1 represents high colour saturation, diversified colours, but no background to give more impression on the participant and to focus on the action.

Concerning the compositional aspects of the picture, the type of Picture 3.1 is informative that followed on below of the picture with text box contained the learning purposes of this chapter. Then, the picture which is at the top gives more practically oriented information (Ideal). It is not necessary to read the text box but to know more the learning purposes, the viewer still need to read it. Therefore, Picture 3.1 helps much in giving depiction and clues in portraying the learning activities ‘What are You Going to Do?’.

- Data 3.2

Image 3.2: extracted from the book “Bahasa Inggris”.


WARMER

Look at the pictures below. Do you know these places? Why do you think people visit these places? What can they do there? Which one do you prefer to visit? Why? Share it with your friends.



Source: www.tipsberwecatamurah.com/wp-content/uploads/2013/07/Wisata-Terekscotir-di-Eali-Pantai-Kuta.jpg

Picture 3.2

Beach



Source: www.ancol.com/pload/photo/2012/12/08/ed5547c2f9f5402566ecdbff78e846da.JPG

Picture 3.3

Amusement park



Source: http://gambar-rumah.com/attachments/jakarta-barat/269561d1354773609-sewa-harian-condominium-mal-taman-anggrek-2br-flux-6893829009_b1fa6ddb67_b.jpg

Picture 3.4

Mall



Source: <http://wildan220688.files.wordpress.com/2012/10/01-gunung-temeru.jpg>

Picture 3.5

Mountain

Image 3.2 presents a variety of places such as beach, amusement park, mall, and mountain. On this page, there is communicative language learning activity which is composed of four integrated pictures and questions about asking opinion. Image 3.2 containing the four pictures is presented below the corresponding language activity. The numbers used in the bottom corner of each image, addressed as Picture 3.2, Picture 3.3, Picture 3.4, Picture 3.5. They are not detached from each other in this page because regarding the activity is giving opinion of the four pictures and sharing with the others then entwined communicative language learning.

In terms of interactive mode, the social relation between the visuals and the viewers was representing in a long shot frame and oblique angle. Therefore, those pictures are reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

Considering the representational mode, in the four pictures, there are no participants but the pictures depict the background of some places so that may help the students identify those places. The backgrounds show details of the settings such as in Picture 3.3 there is Ferris wheel which makes it possible to identify that it is amusement park. Moreover, the types of shot of the four pictures are portrayed in a long shot, in which the viewers can see practically the whole type of activities the represented participants are involved in.

Image 3.2 presents high modality since it uses high colour saturation, diversified and modulated colours in the four pictures. This fact may contribute the students' understanding about the scenes being portrayed. Additionally, in terms of interactive mode, the intimacy between the participants and the viewers was representing in the form of long shot which conveys the whole visual. The viewers also can relate the picture represented in oblique angle, the students are not invited to take part in the conversation and only observing the scene.

In terms of the compositional mode, those pictures are as information by looking at the positioning which are appear below the text (Real).


CHAPTER 4: WHICH ONE IS YOUR BEST GETAWAY?

- Data 4.1

Image 4.1: extracted from the book “Bahasa Inggris”.

Chapter 4

Which One is Your Best Getaway?



Source: Document Kemdikbud's
Picture 4.1

Tujuan Pembelajaran:

Setelah mempelajari Bab 4, siswa diharapkan mampu:

1. Mengidentifikasi makna, fungsi sosial, struktur teks, dan unsur kebahasaan pada teks deskriptif sederhana lisan dan tulis tentang tempat wisata dan bangunan bersejarah sesuai dengan penggunaan.
2. Menjelaskan isi deskripsi lisan dan tulis tentang tempat wisata dan bangunan bersejarah dengan memperhatikan tujuan komunikasi, struktur teks, dan unsur kebahasaan teks deskriptif sesuai konteks penggunaan.
3. Mendeskripsikan secara lisan dan tulis tempat wisata atau bangunan bersejarah dengan memperhatikan fungsi sosial, struktur teks, dan unsur kebahasaan teks deskripsi secara benar sesuai konteks penggunaan.

50 Kelas X SMA/MA/SMK/MAK

In Image 4.1 there is Picture 4.1 representing fine arts to depict two men hiking mountains that seems like they are on vacation. It confirms from the background of this picture showing the nature of green field and mountains from far away. In addition, the participants' attributes also give the viewer clues what the picture depicted, such as they bring backpack and hold stick in right hand. Then, Picture 4.1 as an example answers question within the title of Chapter 4 'Which one is Your Best Getaway?' and this picture also gives clues what the learning purposes are from this chapter. It confirms from the content of the box below '*Tujuan Pembelajaran*'.

Additionally, in terms of interactive mode, the intimacy between the participants and the viewers was representing in the form of long shot which conveys the whole visual and largely impersonal one. The viewers also can relate the picture represented in oblique angle, the students are not invited to take part in the conversation and only observing the scene. Therefore, Picture 4.1 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). The modality of Picture 4.1 represents high colour saturation, diversified colours, and detailed background to give more impression on the participant and to focus on the action.

Concerning the compositional aspects of the picture, the type of Picture 4.1 is information type that followed on below of the picture with text box contained the learning purposes of this chapter. Then, the picture which is at the top gives more practically oriented information (Ideal). It is not necessary to read the text box but to know more the learning purposes, the viewer still need to read it. Therefore, Picture 4.1 helps much in giving depiction and clues in portraying the learning activities 'Which One is Your Best Getaway?'

- Data 4.2

Image 4.2: extracted from the book “Bahasa Inggris”.



READING

Task 1:

Now, read text 1 carefully. What do you think about the place described below?

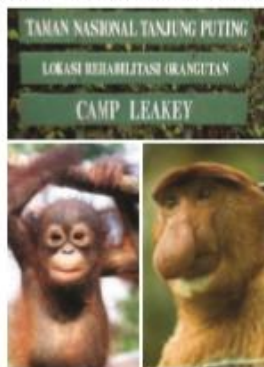
Text 1

TANJUNG PUTING NATIONAL PARK

Tanjung Puting National Park is an internationally famous ecotourism destination, which is located in the southwest of Central Kalimantan peninsula. Visitors from foreign countries come to this park because of its amazing nature. This is called a park, but unlike any park that you have seen in your city, this is a jungle! It is a real jungle, which is home to the most interesting animal in the world: orangutans.

Though the park is home to many animals, seeing orangutans is usually the visitors' main reason to visit the park. Orangutans, which literally mean the man of the forest, are the largest arboreal animal on the planet. Most of their lives are spent in trees where orangutans travel from branch to branch by climbing or swinging with their long arms.

To see orangutans, we should go to Camp Leakey, which is located in the heart of Tanjung Puting National Park. Camp Leakey is a rehabilitation place for ex-captive orang utans and also a preservation site. It is also a famous center for research about orangutans which has been conducted by the famous primatologist Dr. Birute Galdikas since 1971. Here visitors can see daily feedings to orangutans at jungle platforms as part of the rehabilitation process to their natural habitat. This event gives them opportunity to see orangutans up close.



Source: <http://orangutansexplore.com>
Picture 4.2

To reach the place, we should take a boat down Sekonyer river. The boat is popularly called perahu klotok which is a boathouse that can accommodate four people. The trip by the boat to Camp Leakey takes three days and two nights. You sleep, cook, and eat in that klotok, night and day during your journey into the jungle.

The traveling in the boat offers an unforgettable experience. In daylight, on your way to Camp Leakey, you can see trees filled with proboscis monkeys, monkeys that have enormous snout which can only be found in Kalimantan. The

monkeys anxiously await klotok arrivals. A troop of 30 light-brown monkeys may plunge from branches 10 meters or higher into the river and cross directly in front of the boat. These monkeys know that the boat's engine noise and the threat of its propeller scare crocodiles, which find these chubby monkeys delicious. At night, you can enjoy the clear sky and the amazingly bright stars as the only lights for the night.

With such exotic nature, no wonder many tourists from foreign countries who love ecotourism frequently visit Tanjung Puting National Park. What about you?

Text sources: (1) <https://www.lonelyplanet.com/indonesia/tanjung-puting-national-park/sights/natural-parks-forests/tanjung-puting-national-park> (2) www.Indonesian.travel.com; (3) www.Exploguide.com

There is Picture 4.2 representing kind of grid. The grid consists of three pictures. On the top one shows three boards giving information to answer what place is described due to the top one is written 'TAMAN NASIONAL TANJUNG PUTING', the second one is written 'LOKASI REHABILITASI ORANGUTAN', and the last one is written 'CAMP LEAKEY'. Then, the title of text 'TANJUNG PUTING NATIONAL PARK' confirms it. In addition, the two pictures on the bottom shows the same object that is orangutan but taken in oblique angle but in a medium shot frame which conveys a social connection with the picture of orangutan that gaze at the viewer. Therefore, Picture 4.2 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). Picture 4.2 also represents high colour saturation and diversified colours. It also gives clue what object text 1 is describing.

Concerning the compositional aspects of the picture, the type of Picture 4.2 is illustrative type that gives evidence as visual representation so it helps the students easier in imagining orangutan. Then, the placement of Picture 4.2 is in the bottom left (Real) with square text wrapping that also conveys visual representation of the familiar information the students' get from Text 1. Therefore, Picture 4.2 sure helps the viewer understanding Text 1.

- Data 4.3

Image 4.3: extracted from the book “Bahasa Inggris”.



READING

Task 1:

Read the following text carefully. While reading, think about the similarity or difference between the following text with the previous one about Tanjung Puting National Park.

Text 2



Taken from: <http://www.santabanta.com/photos/tajmahal/9012088.htm>
Picture 4.3

Taj Mahal

Taj Mahal, an epitome of love, is actually a mausoleum. Standing majestically on the banks of River Yamuna, the Taj Mahal is synonymous to love and romance. Taj Mahal was constructed by Mughal Emperor Shah Jahan in the memory of his beloved wife and queen. The name “Taj Mahal” was derived from the name of Shah Jahan’s wife, Mumtaz Mahal, which means crown of palaces.

Taj Mahal represents the finest architectural and artistic achievement. The mausoleum was constructed of pure white marble. The white marble is inlaid with semi-precious stones (including jade, crystal, lapis lazuli, amethyst and turquoise) that form the intricate designs. Its central dome reaches a

height of 240 feet (73 meters). The dome is surrounded by four smaller domes. Four slender towers, or minarets, stand at the corners. Inside the mausoleum, an octagonal marble chamber adorned with carvings and semi-precious stones house the false tomb of Mumtaz Mahal. Her actual remains lie below, at garden level.

Taj Mahal shows shades of magnificent beauty at different time during the day. At dawn when the first rays of the sun hits the dome of this epic monument, it radiates like a heavenly pinkish palace. At daytime, when the sky is bright and clear, the Taj looks milky white. At a moonlit night when the full moon rays fall on the glistening white marble, the cool moon rays reflect back from the white marble and give the Taj Mahal a tinge of blue color. It's simply breathtaking! With such beauty, no wonder that Taj Mahal becomes one of the the Seven Wonders of the World.

Sources:
<http://www.history.com/topics/taj-mahal>
<http://www.tushky.com/blog/taj-mahal-in-agra/>

There is Picture 4.3 representing Taj Mahal. Its modality represents ellipsis of visuals focusing on the object and the setting displayed minimalist contextualization, but it is also high modality (high colour saturation, diversified colours, and modulated colours).

In terms of interactive mode, Picture 4.3 is presented as a long shot frame and in oblique angle. Therefore, Picture 4.3 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

Concerning the compositional aspects of the picture, the type of Picture 4.3 is illustrative type that gives evidence as visual representation so it helps the students easier in imagining Taj Mahal. Then, the placement of Picture 4.3 is in the top center line with text that also gives more practically oriented information (Ideal). Therefore, Picture 4.3 helps much in giving depiction and clues in portraying Text 2.

- Data 4.4

Image 4.4: extracted from the book “Bahasa Inggris”.



WRITING

Task 1: Editing - Pair Work

Read the following description about a tourist destination carefully. The writer forgot to edit her draft. Can you find the errors in the text and help her edit the text?

For example, read carefully the fifth sentence in the following text. Can you find the errors in the sentence? Yes, *waterfal* and a *bowl giant*. The first error should be written *waterfall* because it was misspelled, and a *bowl giant* should be written *giant bowl* (remember how to make noun phrase). Now try to find the other errors and try to correct them.

If you go to Batu city in East Java, do not forget to visit Cuban Rondo. Cuban Rondo is a must-see waterfall because of its spectacular scenery. The first amazing natural charm to enjoy is the huge greenish rock. The gigantic rock and its vegetation that surrounds the waterfal soar high into the sky. The top of the rock bends inward so that when we stand close to the waterfall, we will feel as if we were inside of a gigantic cave or a Bowl Giant. The greatness of the nature will make you feel very small and price God. The second scenery to enjoy is the charm of the waterfall itself. From the top of the soaring rock, huge amount of water continuously falls down, splash on the large black stones at the bottom of the waterfall, and forms a shallow small lake and stream. The water in the lake and stream crystal clear and icy cold. The wind that blow the falling water and the splash produce millions of tiny droplets of water. The wind can blow your boat. The droplets covers the small



Source: <http://nugrohorino81.student.ummm.ac.id/2012/08/02/kabupaten-malang/>

Picture 4.4

lake and visitors in mist. Yes, you will get wet. But you can go to the mall. When the sunlight shine through the cold tiny droplets, you will see rainbows on the earth, not in the sky, that seems close enough to you the senery is breathtaking. End the trip with something that can warm you up. In the rest area, you can buy roasted sweet corns. If that is not enough, you can also buy drinks hot delicious and meatball soup hot. When you go home, leave nothing in the area but your footsteps and bring home only your memory unforgettabel about the beautiful Cuban Rondo Waterfall.

Concerning the text view in Image 4.4 is divided into two parts. The top one are the instruction part and language exercise typed in bold font style, otherwise the main text itself is typed in regular font style. So, the viewer can see the different.

The compositional of the picture, the type of Picture 4.4 is illustrative type that gives evidence as visual representation so it helps the students easier in imagining what the text is about. Then, the placement of Picture 4.4 is in the bottom left (Real) with square text wrapping that also conveys visual representation of the familiar information the students' get from the text for example, 'The gigantic rock and its vegetation that surrounds the waterfal soar high into the sky.' (Line 4). Therefore, Picture 4.4 sure helps the viewer in portraying or imagining that sentence.


CHAPTER 5: LET'S VISIT NIAGARA FALLS

- Data 5.1

Image 5.1: extracted from the book “Bahasa Inggris”.

Chapter 5

Let's Visit Niagara Falls



Source: Dokumen Kemdikbud
Picture 5.1

Tujuan Pembelajaran:

Setelah mempelajari Bab 5, siswa diharapkan mampu:

1. Mengidentifikasi makna, fungsi sosial, struktur teks, dan unsur kebahasaan pada teks deskriptif sederhana lisan dan tulis tentang tempat wisata dan bangunan bersejarah sesuai dengan penggunaan.
2. Menjelaskan isi deskripsi lisan dan tulis tentang tempat wisata dan bangunan bersejarah dengan memperhatikan tujuan komunikasi, struktur teks, dan unsur kebahasaan teks deskriptif sesuai konteks penggunaan.
3. Mendeskripsikan secara lisan dan tulis tempat wisata atau bangunan bersejarah dengan memperhatikan fungsi sosial, struktur teks, dan unsur kebahasaan teks deskripsi secara benar sesuai konteks penggunaan.

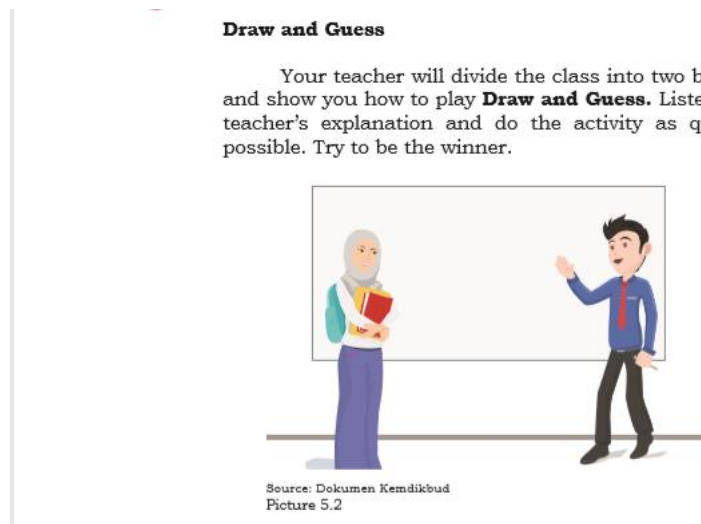
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There is Picture 5.1 portraying waterfall in painting that seems refer to place named Niagara Falls. The title 'Let's visit Niagara Falls' confirms it. Niagara Falls is one of tourist attractions and confided scenery. Then, Picture 5.1 as an example what will be this chapter learned, might be the main topic of this chapter, and this picture also gives clues what the learning purposes are from this chapter. It confirms from the content of the box below '*Tujuan Pembelajaran*'.

Analysing in terms of interactive mode, the modality of Picture 5.1 represents high colour saturation, diversified colours, and detailed background to give more impression on the picture. Concerning the compositional aspects of the picture, the type of Picture 5.1 is information type that followed on below of the picture with text box contained the learning purposes of this chapter. Then, the picture which is at the top gives more practically oriented information (Ideal). It is not necessary to read the text box but to know more the learning purposes, viewers still need to read it. Therefore, Picture 5.1 helps much in giving depiction and clues in portraying the learning activities 'Let's visit Niagara Falls'.

- Data 5.2

Image 5.2: extracted from the book “Bahasa Inggris”.



In Picture 5.2, the represented participants drawn as fine arts are looking at each other and they face to face. The man wearing a formal style seems a teacher. He is like explaining something to the girl, as can be revealed by his facial expressions and gestures, mainly represented by his arm. On the other hand, the girl wears senior high school uniform. She is only looking at the man while brings books, as can be observed by her facial expressions. There is a white board in the background which can lead the viewers to infer they are in a classroom and what they discuss. Analyzing it through a representational structure, the represented participants especially the man probably demonstrates the statement ‘Your teacher will divide the class into two big groups and show you how to play **Draw and Guess**.’. Through his gesture, viewers may infer his role as a teacher doing the explanation and the girl’s facial expression and her eyes looking at the man, viewers may infer that she is a student who tries to listen the teacher. The instruction statement above Picture 5.2 makes it clear: ‘Listen to your teacher’s explanation’.

In terms of interactive meanings, they are in a social distance (medium shot), since their bodies can be seen from their legs upwards. Concerning the

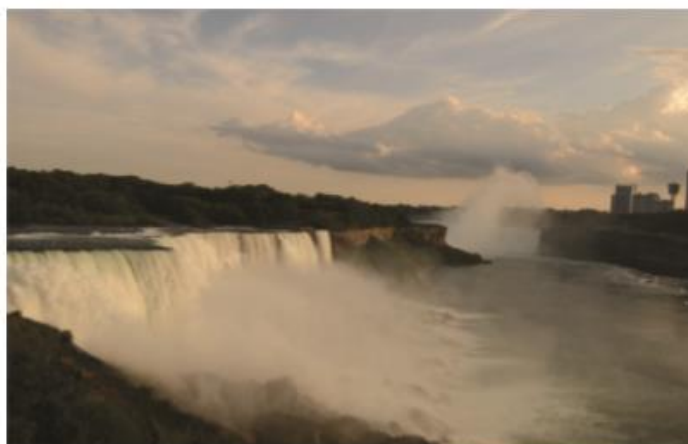
compositional aspects, the interactive participants are depicted in the foreground and the background does not show details but it is enough to determine the context in terms of where they are. The type of Picture 5.2 is illustrative type. The picture appears below the text (Real) that contains language exercises and instructions. So, the picture is to provide a clue for students to interpret the text and give depiction in portraying the activity.

- Data 5.3

Image 5.3: extracted from the book “Bahasa Inggris”.



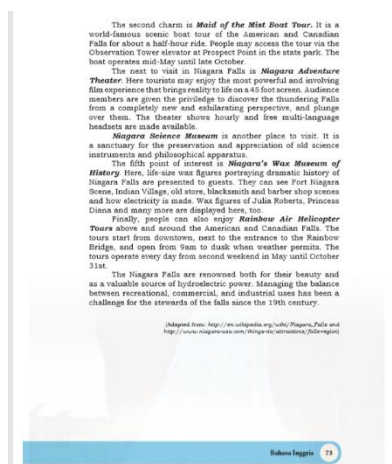
VISITING NIAGARA FALLS



Source: Dokumen Kemdikbud
Picture 5.3

Niagara Falls is the collective name for three waterfalls that cross the international border between the Canadian province of Ontario and the USA's state of New York. They form the southern end of the Niagara Gorge. From largest to smallest, the three waterfalls are the Horseshoe Falls, the American Falls and the Bridal Veil Falls. The Horseshoe Falls lie on the Canadian side and the American Falls on the American side. They are separated by Goat Island. The smaller Bridal Veil Falls are also located on the American side, separated from the other waterfalls by Luna Island. There are various attractions that people can enjoy in Niagara Falls, six of them are described here.

The first to enjoy in Niagara Falls is ***Cave of the Winds***. This attraction helps people get closer to the falls and go face-to-face with the pounding waters of the Falls. People can get soaked on the Hurricane Deck where they are just feet from the thundering waters. Waterproof clothing and sandals are provided. A trip at night when the Falls are illuminated in a rainbow of color is really amazing.



There is Picture 5.3 representing Niagara Falls. Its modality represents ellipsis of visuals focusing on the object and the setting displayed minimalist contextualization, but it is also high modality (high colour saturation, diversified colours, and modulated colours).

In terms of interactive mode, Picture 5.3 is presented as a long shot frame and in oblique angle. Therefore, Picture 5.3 is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

Concerning the compositional aspects of the picture, the type of Picture 5.3 is illustrative type that gives evidence as visual representation so it helps the students easier in imagining Niagara Falls. Then, the placement of Picture 5.3 is in the top center line with text that also gives more practically oriented information (Ideal). Therefore, Picture 5.3 helps much in giving depiction and clues in portraying text below the picture.

- Data 5.4

Image 5.4: extracted from the book “Bahasa Inggris”.

Niagara Falls is the collective name for three waterfalls that cross the international border between the Canadian province of Ontario and the USA's state of New York. They form the southern end of the Niagara Gorge. From largest to smallest, the three waterfalls are the Horseshoe Falls, the American Falls and the Bridal Veil Falls. The Horseshoe Falls lie on the Canadian side and the American Falls on the American side. They are separated by Goat Island. The smaller Bridal Veil Falls are also located on the American side, separated from the other waterfalls by Luna Island. There are various attractions that people can enjoy in Niagara Falls, six of them are described here.

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The second charm is ***Maid of the Mist Boat Tour***. It is a world-famous scenic boat tour of the American and Canadian Falls for about a half-hour ride. People may access the tour via the Observation Tower elevator at Prospect Point in the state park. The boat operates mid-May until late October.

The next to visit in Niagara Falls is ***Niagara Adventure Theater***. Here tourists may enjoy the most powerful and involving film experience that brings reality to life on a 45 foot screen. Audience members are given the privilege to discover the thundering Falls from a completely new and exhilarating perspective, and plunge over them. The theater shows hourly and free multi-language headsets are made available.

Niagara Science Museum is another place to visit. It is a sanctuary for the preservation and appreciation of old science instruments and philosophical apparatus.

The fifth point of interest is ***Niagara's Wax Museum of History***. Here, life-size wax figures portraying dramatic history of Niagara Falls are presented to guests. They can see Fort Niagara Scene, Indian Village, old store, blacksmith and barber shop scenes and how electricity is made. Wax figures of Julia Roberts, Princess Diana and many more are displayed here, too.

Finally, people can also enjoy ***Rainbow Air Helicopter Tours*** above and around the American and Canadian Falls. The tours start from downtown, next to the entrance to the Rainbow Bridge, and open from 9am to dusk when weather permits. The tours operate every day from second weekend in May until October 31st.

The Niagara Falls are renowned both for their beauty and as a valuable source of hydroelectric power. Managing the balance between recreational, commercial, and industrial uses has been a challenge for the stewards of the falls since the 19th century.

Task 1:

Match paragraphs 2-7 above with pictures a-f as follows. Paragraph 4 is done for you as an example.



Paragraph 2 _____ Paragraph 3 _____ Paragraph 4_c _____
 Paragraph 5 _____ Paragraph 6 _____ Paragraph 7 _____

Image 5.4 presents six different pictures (Picture 5.4, Picture 5.5, Picture 5.6, Picture 5.7, Picture 5.8, and Picture 5.9) which have correlation with the text above entitled 'Visiting Niagara Falls'. On this language learning activity, students are expected to match paragraphs in the text above to the corresponding pictures.

Considering the representational mode, in the pictures from 5.4 till 5.7, there are no participants. In Picture 5.4 and 5.6 show kind of building with the name of the building itself. Of course, it helps the students identify those pictures easily. Also, Picture 5.5 has been shown before that makes the students easily identify it. On the other hand, Picture 5.7 only shows helicopter in the air and the setting is displayed minimalist contextualization as well as Picture 5.8 and 5.9. In Picture 5.8 there are three adult men. The man on the middle wears tuxedo and the others wear a uniform seems like captain or crew of ship or plane or train or others. From Picture 5.8 might be confusing for the students because the participants' attributes and the setting is not displayed more detailed. Meanwhile, in Picture 5.9 presents the modality in visual ellipses which is the participant, the action, and the setting

displayed minimalist contextualization, the picture portrays clearly someone wearing a raincoat in the middle thundering water.

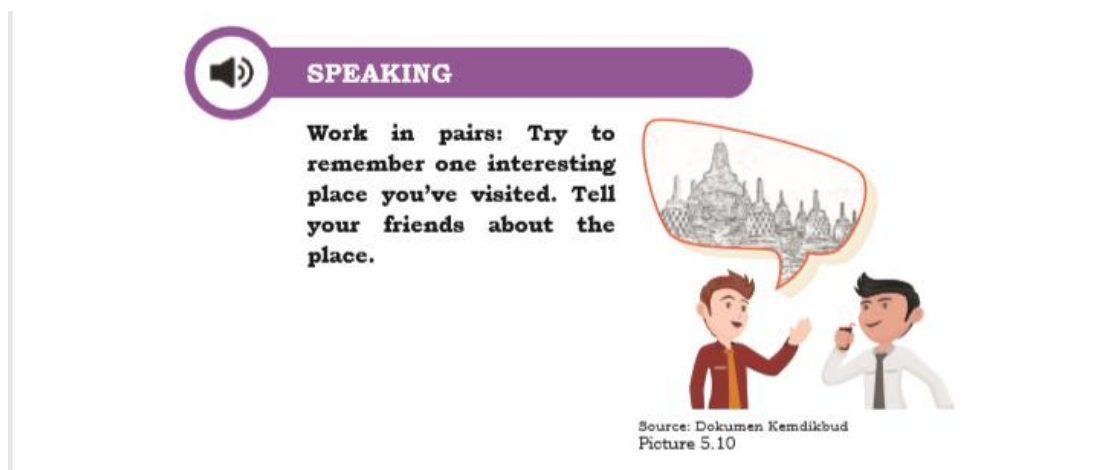
In terms of interactive mode, all of the pictures are presented as a long shot frame and in oblique angle. Therefore, those pictures are reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

Image 5.11 presents high modality since it uses high colour saturation, diversified and modulated colours in the six pictures. This fact may contribute the students' understanding about the scenes being portrayed.

In terms of the compositional mode, those pictures are as illustrative by looking at the positioning which appear below the instruction (Real).

- Data 5.5

Image 5.5: extracted from the book “Bahasa Inggris”.



Analysing this image in terms of a representational mode, in Image 5.5 there is Picture 5.10 representing fine arts to depict two men young adults. They seem having conversation by seeing their facial expressions and gestures. The man wearing red clothe seems like talking about something revealed from the dialogue balloon which connects him with a drawing in it. Looking at it which seems it is Borobudur temple. Then, the viewer can relate the text in Image 5.5 with Picture 5.10. Considering the sentence ‘Work in pairs’ confirms why there are two people in Picture 5.10 and the sentence ‘Try to remember one interesting place you’ve visited’ confirms why Borobudur temple picture within the dialogue balloon.

In terms of interactive mode, the intimacy between the participants and the viewers was representing in the form of medium shot which give familiar connection. The viewers also can relate the equality between the viewers and the participants or from eye-level perspective in the picture because the students would make connection with the picture. The modality of Picture 5.10 represents high colour saturation, diversified colours, and no background to give more impression on the participants and to focus on the action.

Concerning the compositional aspects of the picture, the type of Picture 5.10 is illustrative type that followed with language exercises to help the students’ easier get the instructions. On the other hand, the text that contains

the instructions is on the left and the picture appears the right side (or the 'New') as an evidence for students from interpreting the text. Therefore, Picture 5.10 gives depiction in portraying the language exercise.

- Data 5.6

Image 5.6: extracted from the book “Bahasa Inggris”.

Task 2:
Collaborative Description

Your teacher will assign you to sit in groups of 12-15 students. Sit in a circle and do the following steps.

1. Write a sentence about an interesting place. Start with a topic sentence. When your teacher gives a signal to stop, stop writing and give your paper to your friend on your right, and you'll receive your friend's paper. Continue writing a sentence on your friend's paper, one sentence at a time. Continue doing this, until your paper is back to you.

When writing, pay attention to the following guiding questions:

1. What is the name of the place and why is it interesting?
2. What attractions are available in this place?
Describe one by one.
3. What is your overall impression about the place?



Source: http://www.ecoliteracy.org/sites/default/files/uploads/shared_files/rethinkers_circle.jpg
Picture 5.11

Picture 5.11 represents a group of people sits in a circle in a room which is confirmed by the instruction stated ‘Your teacher will assign you to sit in groups of 12-15 students. Sits in a circle...’. So, Picture 5.11 portrays the instruction to sit in groups of 12-15 students and sit in a circle.

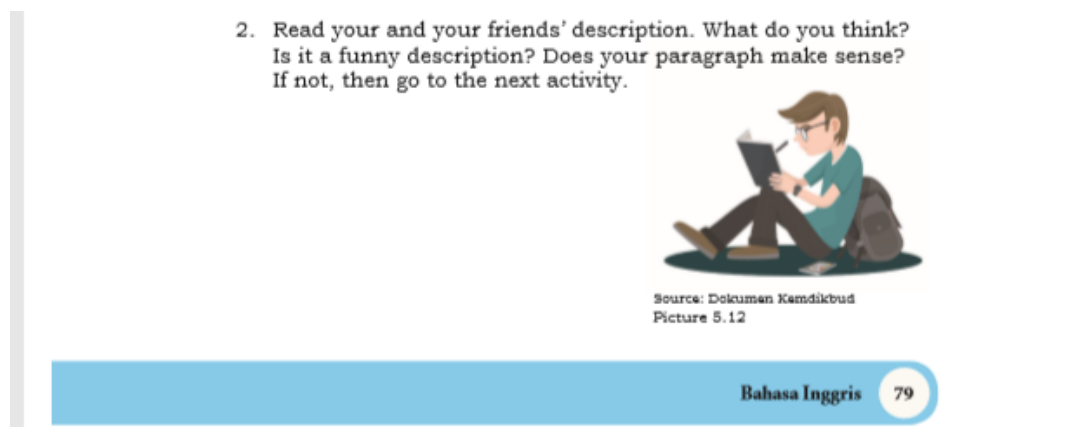
Furthermore, in terms of interactive mode, the social relation between the visual and the viewers was representing in a long shot frame which shows full of human doing activity. The point of view of this picture is from oblique angle which is the picture gives as item of information and this picture is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006).

In addition, the modality of Picture 5.11 represents ellipsis of visuals with the participants, the actions and the setting displayed minimalist contextualization, but it is also high modality (high colour saturation, diversified colours, and modulated colours).

Concerning the compositional aspects of the picture, the type of Picture 5.11 is illustrative type. The picture appears below the text (Real) that contains language exercises and instructions. So, the picture is to provide a clue for students to interpret the text and give depiction in portraying the activity.

- Data 5.7

Image 5.7: extracted from the book “Bahasa Inggris”.



Analysing this image in terms of a representational mode, in Image 5.12 there is Picture 5.12 representing a male student wearing a glasses and laying on his bag seems to be young adult (maybe a college student) due to he is wearing casual cloth. He seems to be writing on a book.

In terms of interactive mode, Picture 5.12 shows that the participant is absence of gaze and in long shot frame. The perspective of the participant also conveys from a high angle. The modality of Picture 5.12 represents ellipsis of visuals with the participant, the action and the setting displayed minimalist contextualization, but it is also high modality (high colour saturation, diversified colours, and modulated colours).

Concerning the compositional aspects of the image, the type of Picture 5.12 is decorative type that no relation with the linguistic components and Picture 5.12 appears at the lower section (Real).


CHAPTER 6: GIVING ANNOUNCEMENT

- Data 6.1

Image 6.1: extracted from the book “Bahasa Inggris”.

Chapter 6

Giving Announcement



Source: Dokumen Kemdikbud
Picture 6.1

Tujuan Pembelajaran:

Setelah mempelajari Bab 6, siswa diharapkan mampu:

1. Menjelaskan fungsi sosial, struktur teks, dan unsur kebahasaan dalam teks pemberitahuan (*announcements*) tentang kegiatan sekolah secara benar sesuai konteks penggunaannya.
2. Menerangkan informasi tentang kegiatan sekolah dengan memperhatikan fungsi sosial, struktur teks, and unsur kebahasaan dalam teks pemberitahuan (*announcement*) lisan dan tulis secara benar sesuai konteks penggunaannya.
3. Membuat pengumuman tentang kegiatan sekolah dengan menggunakan fungsi sosial, struktur teks, dan unsur kebahasaan teks tersebut sesuai dengan konteks penggunaannya.

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Considering this image in terms of a representational mode, in Image 6.1 there is Picture 6.1 representing fine arts to depict a young adult man. He wears a formal styles and acts like he is announcing something, showing from megaphone that he holds near his mouth. Thus, Picture 6.1 relates to the title of Chapter 6 'Giving Announcement' and shows what the learning purposes are from this chapter. It proves from the content of the box below '*Tujuan Pembelajaran*', then the viewer gets clues what they will learn from this chapter.

Analysing in terms of interactive mode, the viewers can relate the picture represented in medium shot to convey a familiar situation and oblique angle, the students are not invited to take part in the conversation. Therefore, this picture is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). The participant also is not looking at the viewers. Then, the modality of Picture 6.1 represents high colour saturation, diversified colours, but no background to give more impression on the participant and to focus on the action.

Concerning the compositional aspects of the picture, the type of Picture 6.1 is information type that followed on below of the picture with text box contained the learning purposes of this chapter. Then, the picture which is at the top gives more practically oriented information (Ideal). It is not necessary to read the text box but to know more the learning purposes, the viewer still need to read it. Therefore, Picture 6.1 helps much in giving depiction and clues in portraying the learning activities 'Giving Announcement'.

- Data 6.2

Image 6.2: extracted from the book “Bahasa Inggris”.



Open these two links. Discuss with your classmates to respond to these questions.

1. What is the announcement for?
2. What is the announcement about?
3. Do you see any similarity in terms of the content?
4. When did the figures pass away?
5. How important were the figures for their countries?
6. How do you think the people react towards the announcements? Discuss with your friends.
7. What are the elements of the announcement?

LINK 1: <https://www.youtube.com/watch?v=ujPidSx7Vus>

LINK 2: <https://www.youtube.com/watch?v=BI7RSN9MTyQ>



Source: <http://www.educationalmediale.com/Portals/0/Images/1.jpg>
Picture 6.2

Analysing this image in terms of a representational mode, in Image 6.2 there is Picture 6.2 representing a boy taking a listening test due to he wears headphone, holds a pencil and a paper. He seems to be in the class room by looking at the background of this picture. Thus, Picture 6.2 relates to ‘LISTENING’ sub-chapter.

Then, in terms of interactive mode, Analysing in terms of interactive mode, the viewers can relate the picture represented in medium shot to convey a familiar situation and oblique angle, the students are not invited to take part in the conversation. So, this picture is reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). The participant also is not looking at the viewers. Even the

modality of Picture 6.2 represents ellipsis of visuals with the participant, the action and the setting displayed minimalist contextualization, it is also high modality (high colour saturation, diversified colours, and modulated colours).

Concerning the compositional aspects of the picture, the type of Picture 6.2 is illustrative type. The picture appears below the text (Real) that contains language exercises and instructions. So, the picture is to provide a clue for students to interpret the text and give depiction in portraying the activity.


CHAPTER 7: MY IDOL

- Data 7.1

Image 7.1: extracted from the book “Bahasa Inggris”.

Chapter 7

The Wright Brothers



The illustration shows two men, the Wright Brothers, standing next to their biplane. The man on the left is wearing a brown suit and a hat, while the man on the right is wearing a dark suit and a hat. The biplane is yellow and black, with a large propeller and a tail section.

Source: Dokumen Kemdikbud
Picture 7.1

Tujuan Pembelajaran:
Setelah mempelajari Bab 7, siswa diharapkan mampu:

1. Menjelaskan makna, fungsi sosial, struktur teks, dan unsur kebahasaan (*simple past tense vs present perfect tense*) pada pernyataan dan pertanyaan tentang kejadian yang terjadi di waktu lampau yang merujuk waktu terjadinya dan kesudahannya, sesuai dengan konteks penggunaannya.
2. Meminta informasi tentang kejadian yang terjadi di waktu lampau yang merujuk pada waktu terjadinya dan kesudahannya, sesuai dengan konteks penggunaannya.
3. Memberi informasi tentang kejadian yang terjadi di waktu lampau yang merujuk waktu terjadinya dan kesudahannya sesuai dengan konteks penggunaan.

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Image 7.1 there is Picture 7.1 representing fine arts to depict two men and airplane. The men wear old formal styles then from the old styles, the viewer can expect that they are from past time. It is like they are the founders of the airplane. They are identified as wright brothers due to the title of Chapter 7 seems to refer the picture. Then, Picture 7.1 relates to the title of Chapter 7 'The Wright Brothers' and shows what the learning purposes are from this chapter. The viewer can relate why the picture is Wright brothers who found the airplane in the past because it gives one of example histories which is simple past tense as the tenses. Therefore, it proves from the content of the box below '*Tujuan Pembelajaran*' which one of the language learning focuses on simple past tense.

Analysing in terms of interactive mode, the intimacy between the participants and the viewers was representing in the form of medium shot since the participant is looking at the viewers. The viewers also can relate the equality between the viewers and the participants or from eye-level perspective in the picture because the students would make a connection with the picture. The modality of Picture 7.1 represents high colour saturation, diversified colours, but no background to give more impression on the participant


Concerning the compositional aspects of the picture, the type of Picture 7.1 is illustrative type that followed on below of the picture with text box contained the learning purposes of this chapter. Then, the picture which is at the top gives more practically oriented information or presented as the upper section (Ideal). Therefore, Picture 7.1 gives depiction in portraying the language learning.

- Data 7.2


Image 7.2: extracted from the book “Bahasa Inggris”.


WARMER


Look at the pictures below! Do you know the people in the picture? Compare the two airplanes? What are the similarities? What are the differences? Discuss with your classmates!



Picture 7.2
Wright Brothers



Picture 7.3
Wright Brother's Airplane



Picture 7.4
Modern Airplane

(some picture are adopted from: http://en.wikipedia.org/wiki/Wright_brothers)

Image 7.2 presents three different pictures which correspond to the same language activity. On this page, the language exercises instruct the students to compare and identify the similarities-differences of the three pictures. The numbers used in the bottom corner of each image, addressed as Picture 7.2, Picture 7.3, Picture 7.4. They are not detached from each other in this page because regarding the activity is giving opinion of the three pictures and sharing with the others then entwined communicative language learning.

Considering the representational mode, all of the pictures have labels below the pictures. Picture 7.2 shows two men walking and labelling as Wright Brothers. The colour of Picture 7.2 is grayscale as if it is an old photo or taken in the past time as well as Picture 7.3 which displays old-model

airplane as Wright Brothers' Airplane (proven from the label). Otherwise, Picture 7.4 shows a modern airplane (proven from the label).

Additionally, in terms of interactive mode, the social distance between the participants and the viewers was representing in the form of long shot which conveys the whole visual. The viewers also can relate the picture represented in oblique angle, the students are not invited to take part in the conversation and only observing the scene. Therefore, all pictures are reinforced through oblique angle which implies a sense of detachment according to Kress & van Leeuwen (2006). While Picture 7.4 also presents high modality since it uses high colour saturation, diversified and modulated colours, the others are depicted in greyscale colour. So, from those three pictures, the students are expected easier to find the similarities and differences.

In terms of the compositional mode, those pictures are as informative and the positioning appears below the instruction (Real).