

A VISUAL ANALYSIS OF ENGLISH TEXTBOOK “PATHWAY TO ENGLISH 3” USED BY INDONESIAN SENIOR HIGH SCHOOLS

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ABSTRACT

This paper focused on analysing the visual values found in the *Pathway to English 3* textbook. In conducting this research, a descriptive qualitative approach was used. The content analysis model was applied. The data was taken from an English textbook published by Erlangga in 2015 entitled *Pathway to English 3*. A documentation approach was used to collect the data. The textbook was examined the data based on Kress and Leeuwen (2006) visual complementarity. There are three results of the research. First, most participants employed in *Pathway to English 3* textbook are human participants (53.4%). Meanwhile, the non-human participants mostly used are object participants. Second, in terms of interactive meaning, the textbook supports the medium shot (69.5%) and the oblique perspective (54.9%). All of the pictures in the book are in black and white (100%). Additionally, (81.7%) images have a background. Last, from the compositional meaning, it was found that the images in the textbook are more presented to be informative (38.6%) rather than illustrative (34.8%) and decorative (26.6%). Furthermore, the dominant positions of the images are top/bottom position (60.7). In conclusion, textbook pictures can serve pedagogical purposes by supporting students in completing the tasks that follow the pictures.

Keywords: *compositional meaning, interactive meaning, representational meaning, textbook analysis and visual analysis.*

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INTRODUCTION

English is a media used to attain and deliver information, express thoughts, feelings, and enhance science, technology, and culture in the Indonesian curriculum. The primary function of ELL is to increase learners' proficiency and communicate the Indonesian culture and national values to others (Depdiknas, 2003). Recalling our experiences using textbooks while we were students, Indonesian English textbooks contained contents that had been localized (Aytug, 2007).

These contents were frequently about varieties of national cultures and values written in English. Moreover, pictures and visuals were mostly the representatives of local people and local contexts. We assumed that this pedagogical practice remains the same for the current e-textbooks that have been analysed. From the perspective of English as a global language, those local contexts and cultures may colour the varieties of English used in expanding circles. Further, this research would like to analyze the contexts provided in an Indonesian textbook from the perspective of semiotics.

According to Glatstein (2009), visual analysis is a basic unit of art language which applies in semiotics. This analysis tends to see every element in a picture to be understood in detail. There are seven elements in visual analysis, i.e., lines, values, shapes, forms, space, colour, and textures. Line is the vector between human's eyes and the object. Value is seen whether it is light or dark. Shape is concerned with the geometric shape. Form concerns width, length, and depth. Space relates to the distance of the object and another object around it. Colour is the use of colour. Texture is the quality that can be seen or felt, whether rough, smooth, soft, or hard. Visual analysis of English textbook analyses these visual elements contained in the English textbook used by EFL learners (Glatstein, 2009).

The problem that can be highlighted toward the textbook analysis in this study is that there have been very limited visual analyses on textbooks in Aceh. A preliminary study was conducted in October 2019 at SMAN 7 Banda Aceh. The school has just implemented to use a textbook entitled *Pathway to English 3*, written by T. M. Sudarwati and Eudia Grace, published by Erlangga in 2015. The book has 176 pages, and the language used is English. According to information acquired from interviews with English teachers, the present textbooks in use in classrooms were only recently implemented in that school. The teacher also stated that no visual analysis of the book had been conducted to see

whether it was pedagogically appropriate for EFL students. Since the researcher has posed her belief on the textbook usefulness in ELT classrooms, she then deliberated that textbook need regular evaluations to assess their suitability and relevance for a particular group of learners.

Mahfoodh & Bhanegaonkar (2013) strengthen this issue that the needs and interests of students are changeable over time. A textbook that works well today may not work well tomorrow. In relation to evaluation, it is said that evaluating materials in-use is a need to be applied from time to time: ongoing evaluation or end-in evaluation. Evaluation is one of the four components of a curriculum. The textbook design and display, as well as the meanings and values that it brings are also the essential elements of a textbook. If it is not further analysed, the textbook users will never know if the pictures in the textbook suit the students' visual needs very well.

Analysing the visual content of teaching material is important in material development and evaluation, especially when it comes to L2 learning (Hill, 2003). Apparently, visual materials that can be used in L2 learning are various such as pictures, photos, sketches, and drawings. As we know, these kinds of visual learning sources are provided in textbooks, and they support and promote the students' learning process (Tomlinson, 2003). Allen (2011) adds that the visual purpose of a textbook can be achieved when all criteria are met. For example, pictures should be used in accordance with the text, and they should be put in a matching purpose of the lesson. When they are not put in a matching purpose, they can only be a cognitive burden for students' cognitive process.

The previous study had been conducted in the area of textbook visual analysis. A study by Roohani and Sharifi (2015) aimed to evaluate the visual elements in the English textbooks *Interchange 3* and *Top Notch 3B*. These books are used in Iranian schools. The research discovered that the drawings and pictures in the books use colour in a balanced way. The balance is between the colourful and black-and-white pictures. *Interchange 3* has more drawings, while *Top Notch 3B* has more photos. Then, in both books, the photos are put in colours to increase the pedagogical practicality. And last, the decorative elements are rather small in both books in order to maintain the pedagogical efforts.

However, the previous study is limited because it did not analyze English textbooks in Indonesian, especially for EFL learners in Aceh. As a result, the visual analysis in this study was conducted in this context. Analysing the visuality of the Pathway textbook is seen as important

because it can help students' cognitive processes while they are learning. As a result, the previous studies' limitations are regarded as the current study's gap.

LITERATURE REVIEW

It has been seen that the new area on education and instructional method as central in our classes are spotted on the teaching material, which is textbook. Textbooks hold the centre of students' attention as they are also provided with visual and verbal materials. The students should specifically work around the visual and verbal modes provided in the textbook. Indeed, visuality is a helpful means to increase students' comprehension during their learning, especially foreign language (Stenglin & Iedema, 2001). At the same time, the focus is also spotted on the reading topic because of the pervasiveness of graphical and pictorial provisions that are considered as the major factors for the students toward their understandings of experience and various types of academic comprehension.

By proposing the idea of Grammar visual design or GVD for short, Kress and Leeuwen (2006) express that visual understanding will start to involve the endurance of the reading pictures in teaching materials such as textbooks. By making inventories of basic visual analysis, Kress and Leeuwen (2006) furthermore try to clarify what is frequently perceived in pictures.

Representational Meaning

Representational meaning is first of all conveyed by the (abstract or concrete) 'participants' (people, places, or things) depicted (Kress & Leeuwen, 2006). Participants that present in the images are divided into two categories. First are human participants, who have two types as adult and child participants. And then non-human participants and those categories are animals, objects, landscapes, and writings.

Interactive Meaning

The presence of a vector recognizes interactive meaning also known as narrative structure within pictures. According to Kress and Leeuwen (2006), a vector is a diagonal line that connects participants, for instance, an arrow connecting boxes in a diagram. This interactive meaning has three categories to outline the pictures' narrative values: distance, perspective, and modality (colour and background).

Compositional Meaning

However, images that do not contain vectors, on the other hand, are called compositional or conceptual. They visually ‘define’ or ‘analyze’ or ‘classify’ people, places, and things. One kind of conceptual pattern is the classification structure. Classification structures bring different people, places, or things together in one picture, distributing them symmetrically across the picture space to show that they have something in common (Kress & Leeuwen, 2006).

RESEARCH METHODOLOGY

The research method employed in this study is qualitative approach. It focused on the content analysis of the cases concerning the visual elements in *Pathway to English 3* textbook published by Erlangga. According to Hsieh and Shannon (2005), three approaches are generally used in content analysis, i.e., conventional, directed, and summative. The first one refers to the process where the research data are derived from the data source. The second approach uses the theoretical framework to identify the related data. Its means that the researcher should use a basic theoretical background to determine the context of the result. Last, the summative approach involves contrasting and comparing data sources.

In a more specific manner, the research method employed in this study used conventional content analysis. It focused on analysing visual metafunctions found in the pictures contained in *Pathway to English 3* textbook published by Erlangga. The data coding was directly taken from the data source, which is the textbook.

Research Instrument

In doing the analysis, the researcher used documentation. Lupke (2010) adds that documentation in language research is crucial to comprehend the language used in a setting - in this case, in the visual setting of an English textbook. Additionally, personal and official documents are very important in documentation to provide access to understand the field of study being examined.

Language corpus plays a vital role in research involving data documentation such as this present research. As further supported by Himmelmann (2006), documentary events in language corpus are divided into three major stems: *Observed Communicative Events*, *Staged Communicative Events*, and *Elicitation*. The first type of documentation is applied in conversations and stories. The second involves pictures and

videos, as this study utilized. And the last type is justified by the common paradigms and judgments. In this study, the researcher used the textbook *Pathway to English 3* as the research instrument.

Technique of Data collection

The data collection process was done using a documentation technique as suggested by (Kabir, 2016). The researcher looked into the textbook closely to find any issues related to the problem formulation of this study. The data was first recognized, then assessed to give it meaning. The data were categorized into three domains rooted in Kress and Van Leeuwen's visual complementarity; they are representative category, interpersonal category, and compositional category. Additionally, the data are considered with good credibility since they were coded using the book page. As Hsieh and Shannon (2005) mentioned, in content analysis, the data are more credible when arranged in a coding scheme.

Briefly, to collect the data, the researcher analysed the pictures in the *Pathway to English 3* textbook to find out the representational, interactive, and compositional meanings. For a more specific step in the process of data collection, the steps are elaborated as follows. First, the researcher selected the book, which is *Pathway to English 3* textbook. Second, the researcher read and observed the book multiple times to gain a deep understanding of it. Third, she identified the data related to the study; the researcher chose the data from the statements or thoughts of characters, actions, and descriptions associated with this study. Fourth, the researcher identified and categorized the data based on the data representational, interactional, and compositional meanings. Fifth, the researcher interpreted the data. Finally, the conclusion was taken based on the data interpretation.

Technique of data analysis

After the data collection process, the data analysis was carried out through a three-step analysis: data reduction, data display, and conclusion, as suggested by (Miles et al., 2014). First, the researcher reduced the data that was not relevant during the data reduction process. Next, in the data display phase, the researcher served a table to clearly show the picture in the subsequent chapter containing the data analysis. After that, the display was described and explained based on its basic competence. The final step was data verification. In this step, the researcher drew conclusions based on the data display.

More specifically, the researcher decreased the data in the first phase, known as data reduction. Data reduction process usually focused on choosing the matching aspects with the research questions, so data should be minimized. A common organizing error in data reduction is that most researchers claim that qualitative data is claimable to a broader extent, whereas it is not.

In this analysis, the researcher should choose which data to include and which ones to exclude. The ones to exclude were the ones having no relation to the research question and are irrelevant to the visual principles and elements of the textbook. The data obtained in this study was specifically on the visual metafunctions found in *Pathway to English 3*, and data that were not part of these identifiers were set away. In addition, data reduction is important to make the research question and findings and conclusions go on a linear track.

The second phase, which is data display, is an essential process in analysing data because it is the process that classifies and systemizes data so that data can be clear when the researcher concludes. The data display process plays an important role in whether a study's analytic process is successful or not. The researcher needed to draw the data patterns obtained from the data resources to prevent future ambiguity in data conclusions. The process of displaying the data can help the process of data conclusion to be quicker, more effective, and more efficient. In this study, the data found by the researcher in data reduction was organized in good form and structure to make the readers easy to reach the meaning of the visual analysis and make it more concise in the data verification process.

Finally, the researcher needed to verify the data; the data verification should be focused on the topic of analysis. It should be detailed in the point to the topic of discussion. This process is the last element in the data analysis of this study. In making conclusions, the researcher had to go over all of the data analysis processes from the beginning, to find out whether it answered the research question or not. Besides, the implications of the conclusions should also be considered.

RESULTS AND DISCUSSIONS

Results

Results of Representational Meaning

The following table is shown the highlighted result of the representational meaning in the pictures contained in *Pathway to English*

3. There are two major categories, i.e., human participants or non-human participants.

Table 1. Results of representational meaning.

No	Representational meaning (Participant)	Category	N	%
1	Human	Adults	78	49.6
		Children	6	3.8
2	Non-human	Animals	11	6.9
		Objects	44	27.8
		Landscapes	12	7.5
		Writings	7	4.4

The table above provides the results about the representational meaning that are contained in pictures in *Pathway to English 3*. Firstly, it can be seen that the majority of the participants presented in the textbook are human. Human with adult category is presented in 78 pictures or 49.6%, and human with child category is presented in only six pictures or 3.8%. There is a massive difference in the usage between adult and child figures in the pictures. Because this textbook is aimed at students in the highest grade of high school, it is more suitable to depict persons closer to their age. This fact can imply the reason for using adult pictures in the majority of the textbook. The picture presenting adults can be seen in the following.



Figure 1. Adult human participants taking selfie picture (Sudarwati and Grace, p.16)

The picture above shows that there are five adults as the participants. One of them is a male, and the others are females. Richard is the man who is taking the picture, while Mona, Anne, and Jen are the females who are taking part in the picture. There can also be spotted the other male participant, Brian, who is in posing at the edge of the picture.

It can be seen in this picture that the female participants are more than the males. The picture presenting animals can be seen in the following.



Figure 2. Animal non-human participants - An *orangutan* (Sudarwati and Grace, p.137)

The picture above shows that the participant is an *orangutan*. It is holding a giant rope and sitting on somewhere that the picture does not reveal. This picture is too close, and the background cannot be seen. There are only some leaves indicating that the *orangutan* is on a tree, or it might be sitting on the ground around the bush. A wider shot is needed to provide more visual descriptions about the participant in this picture.

Results of interactive meaning

The following table provides information about the result of the interactive meaning in the pictures contained in the '*Pathway to English 3*' English textbook. There are three categories examined in the interactive meaning, namely distance, perspective, and modality. Interactive meanings are only analysed in pictures with human participants, while in non-human participant pictures, there is no interaction and no narrative value found. For human participants, there are 82 pictures in sum.

Table 2. Results of interactive meaning

<i>No</i>	<i>Interactive meaning (narration)</i>	<i>Category</i>	<i>N</i>	<i>%</i>
1	Distance	Long-shot	17	20.7
		Medium-shot	57	69.5
		Close-shot	8	9.8
2	Perspective	Frontal	37	45.1
		Oblique	45	54.9
3	Modality	Colour (unsaturated)	82	100
		Background	67	81.7

The table above shows the interactive meaning contained in the pictures in the *Pathway to English 3* textbook. There are three categories analyzed in the interactive meaning to outline the narrative values in the pictures: distance, perspective, and modality (colour and background).

First, the result about distance in the book is dominated by medium shot. Medium shot is the picture taken half-body that is neither too far nor too close. There are 57 pictures or 69.5%, which are presented in the medium shot distance. Then, the long shot pictures are presented in 17 pictures or 20.7%. Long shot pictures are full-body pictures. Close shot pictures are the least used distance in textbook pictures. Close shot pictures are pictures that present face area. There are only eight pictures that are represented in the long-shot distance or 9.8% of the whole human pictures. The pictures below show the data for the distance pictures. The example of long shot pictures is as shown below.



Figure 3. Long shot—full body standing (Sudarwati and Grace, p.7)

The picture above shows long shot take. The participants are the beauty pageant ladies. Thus, it is important to show their whole body because in a pageant usually their clothes are also the target of photoshoot and TV camera. The data from the book regarding frontal perspectives is presented below. Figure 4 below shows a frontal perspective.



Figure 4. Frontal perspective—Maleficent movie cover (Sudarwati and Grace, p.156)

The picture shows a movie cover named Maleficent. This frontal perspective is considered representative of the movie character because Maleficent herself is a brave and evil character. It can be seen that the Maleficent character is looking directly at the viewer. It makes the viewer catch her eyes saying that she is dangerous.

The following figure shows the data from the book regarding the background of the images contained in the textbook. Picture with background is as shown below.



Figure 5. Image with background—a girl in a strike (Sudarwati and Grace, p.112)

In the picture above, it can be seen that the girl is on strike. We can see that behind her, there are a lot of other people who also bring boards with specific writing containing their aspirations. In this picture, we can clearly see that the condition exposed is the situation in a strike about justice for women regarding abortion. Besides the board that we can see, which is written “It’s not my fault” with the image of a fetus, the board behind the woman also writes, “Men regret lost motherhood”.

Results of compositional meaning

The table below shows the compositional meaning of the pictures contained in the Pathway to English 3 English textbook. There are two categories examined in the compositional meaning, i.e., text-image relationship and information value.

Table 3. Results of compositional meaning

<i>No</i>	<i>Compositional meaning (information)</i>	<i>Category</i>	<i>N</i>	<i>%</i>
1	Text-image relationship	Informative	61	38.6
		Illustrative	55	34.8
		Decorative	42	26.6
2	Information value	Left/right	47	29.7
		Top/bottom	96	60.7
		Centered	15	9.6

The table above shows that there are two categories examined in the compositional meaning; they are text-image relationship and information value. Text-image relationship is the relevance between the image and the text. Informative relationship means that the students can answer the task merely based on the image. Illustrative relationship means that the image helps students expand ideas when they do the tasks by becoming examples. Meanwhile, the decorative relationship means that the image does not support the students in doing the task; it only serves as decorations. Figure 3 below illustrates the data for a text-image relationship. in the category Informative images.

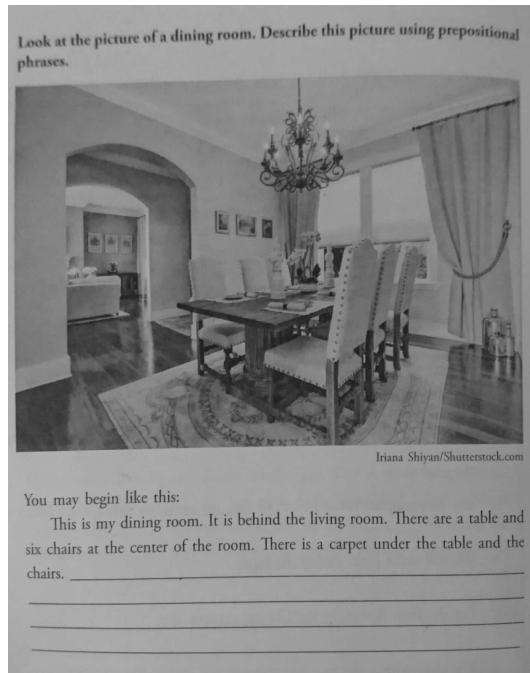


Figure 6. Informative image—a dining room (Sudarwati and Grace, p. 22)

The picture above is surely an informative picture. As we can see, the task following the picture is supposed to be fulfilled based on the provided picture. In the picture, we can see a luxurious dining room with chairs, a dining table, hanging lamps, and an expensive rug. Then, the task asks students to describe the dining room. So that, it can be seen that there is a correlation between the picture and the task. In the following is provided the data about the image structuring. Left and right-positioned images are as shown below.

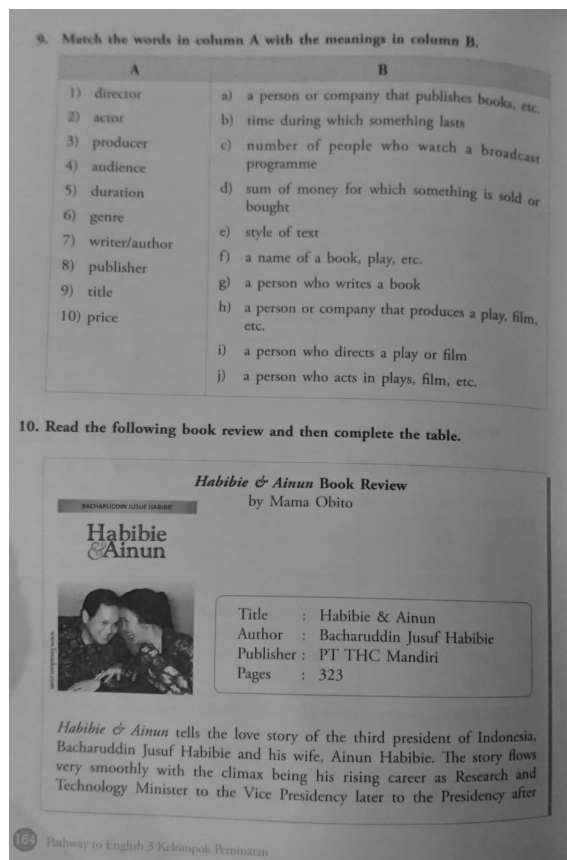


Figure 7. Left positioned image (Sudarwati and Grace, p. 164)

As can be seen in the picture above, the picture is posited left and cornered. Usually, this kind of picture is small and only serves as a decorative means. The picture above is posited on the left corner of the page because the main point is not about the picture but about the text following the picture. To the right side of the picture, we can see a small box listing important information about the movie. And the short narration about the movie follows the picture accordingly.

Discussion

In this section, there are three general issues to be discussed. They are representational, interactive, and compositional meanings of the pictures contained in the *Pathway to English 3* textbook.

First, in the representational meaning, it is better to recall that the representational meaning in an image is seen in the participant involved in the image. This research categorized the participants into human and

non-human participants as suggested by (Kress & Leeuwen, 2006). The results have shown that the majority of the participants in the textbook images are human participants. The human participants are divided into adult and child participants. This book features more adult participants, with 78 images depicting adults. Meanwhile, the number of photographs available to children is limited, with only six visible. Because this book is offered for the latest grade of high school (grade 3), more adult participants are involved because students in grade 3 are not children anymore. It is very unlikely that they are going to be interested in child images. Additionally, the majority of the adult participants are young adults (20-30 years old), not very old adults. This is in line with the results found by Aytug (2007), stating that most Indonesian textbooks are contextualized for their users. In this case, the textbook is contextualized in terms of its participants to fit the 12-grade students.

Later, concerning the non-human participants, the result shows that the textbook uses more object participants because many texts can be illustrated by using objects rather than other non-human participants. This is unlike what has been found by Yasin et al. (2012) that most participants are human. Meanwhile, in this textbook, the employment of both human and non-human and male and female is slightly different as it is seen from the data analysis that human is used for 53.4% and non-human is 46.6%.

Second, the discussion proceeds about the interactive meaning of the images in the textbook. For this research, interactive meaning can only be extracted from pictures involving human participants because other non-human participant pictures do not represent any narrative structures of interactive meaning. However, in different kinds of books, it is still possible to analyze non-human participants, for example, in animal novels which portray the animals as the main character because there are interactions between the animals and the viewers. Since a formal pedagogical textbook is used in this research, no non-human interaction is found in the data. In analysing the interactive meaning, Kress and Leeuwen (2006), outline three major categories: distance, perspective, and modality. The result shows that the dominant display of distance in the textbook is medium shot. In most pedagogic textbooks, medium shot images are preferred. Additionally, close shot rarely serves as pedagogical needs in school textbook (Elmiana, 2019).

Next, concerning the perspective of the images, there are frontal and oblique image perspectives. Frontal perspective means that the participants in the image look directly at the viewers. In contrast, oblique

perspective means that the participants in the image do not look directly at the viewers. Based on the finding, most image perspective in the textbook is oblique (45 pictures), and the rest (37 images) are frontal perspective images.

Last, regarding modality (colour and background), it was found that all pictures in the textbook are black and white or unsaturated colour. Unsaturated colour does not give a real experience for the viewers when they engage with the images. Besides, some pictures are also presented in blank background (15 pictures). However, most of the pictures are equipped with background (67 pictures). Elmiana (2019) found that the portrayals of full saturated pictures in pedagogic textbook can favour students' effort in language learning.

Thirdly, it is about the compositional meaning of the pictures contained in the textbook. Kress and Leeuwen (2006), suggest two categories to analyze the compositional meaning, i.e., text-image relationship and information value. Text-image relationship is the relevance between the text and the images. The relationship can either go into informative, illustrative, or decorative. In this textbook, the majority of the text-image relationship is informative, which is presented in 61 images. Its means that the images help students find the core information when they do the tasks that follow. Then, the illustrative images are presented in 55 images. These images help students to become examples when they do the tasks that follow. And decorative images are presented in 42 images. These images help students to do the tasks that follow. This is in line with the results of Salbego et al. (2015) that pictures are important in the pedagogic textbook because they can help students understand the topics and activities provided in the book.

Finally, regarding the informational value or the positioning of the picture, most pictures in this textbook are positioned in the top/bottom position. There are 96 pictures presented in this position. Then, there are 47 pictures posited in the left/right position, and very few pictures (15 pictures) are positioned in the centre of the page. The top/bottom structure is important in high school textbook because this position determines the values of a picture. Pictures in top position are general pictures, and the ones at the bottom are detailed and specific pictures (Unsworth, 2006). High school students need to differentiate between these two concepts (general and specific concepts), which is why the majority of the structuring is top/bottom.

CONCLUSION AND SUGGESTION

There are three conclusions that can be drawn after analysing the images in the *Pathway to English 3* textbook. It concerns the representational meaning, interactive meaning, and compositional meaning. First, based on the results of representational meaning, it can be concluded that most participants used in *Pathway to English 3* are adult human participants. Meanwhile, the non-human participants that are mostly used are object participants. Second, for the interactive meaning of the images in *Pathway to English 3* concerning distance, the medium shot is mostly used compared to long shot and close shot. Then, the oblique perspective images are dominant in this textbook. Regarding modality, the textbook uses black and white pictures, but most of the pictures have a background. Last, the compositional meaning of the images in *Pathway to English 3* is more informative than illustrative and decorative. In addition, the dominant position of the images is top/bottom position.

Based on the conclusions above, some suggestions can be recommended for teachers, students, and textbook writers. For teachers, it is suggested that they should also consider the values that visual images conceive in choosing a textbook. The images should help the students in doing tasks. While for students, using textbooks with pictures is a good source to enhance their comprehension, it is recommended to use textbooks with pictures. And for the textbook writers, it is suggested to print out the textbooks in fully saturated colour because it can represent the picture of real-life images to support students' learning.

Additionally, the researcher suggests that there will be further studies on more domains of visual semiotics and multimodality in other discourses, not only textbooks. This study only searched for the representational, interactive, and compositional meaning. Hence, there are still many limitations found in this current study. Future researchers can outline more in-depth into the field of visual semiotics and multimodality. Additionally, for future researchers who are interested in studying the area of visual semiotics and multimodality in pedagogical textbooks, this study is hopefully a useful reference.

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