



**THE REPRESENTATION OF GLOBAL DIVERSITY
IN THE ENGLISH TEXTBOOK
ENTITLED “ENGLISH FOR NUSANTARA”
FOR THE SEVENTH GRADE**

THESIS

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**ENGLISH EDUCATION STUDY PROGRAM
LANGUAGE AND ARTS EDUCATION DEPARTMENT
FACULTY OF EDUCATION
UNIVERSITY OF JEMBER
2025**



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Prepared to fulfil one of the requirements for obtaining the S1 degree in the English Education Study Program, Language and Arts Department, Faculty of Education, University of Jember

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DEDICATION

This undergraduate thesis is dedicated to:

1. My beloved mother, Nur Laeli, and my beloved aunt, Luluk Nihaya, the person I love the most in this world, who always accompanied me and gave me endless love, motivation, and support.
2. My beloved family, who always encourage and support me in any situation of life.

MOTTO

“Believe you can, and you are halfway there.”

(Theodore Roosevelt)

STATEMENT OF THESIS AUTHENTICITY

I officially state that this thesis is the original and authentic work of the author. All materials integrated from secondary sources have been fully recognised and referenced.

I authenticate that the content in this thesis is the work by the author that has been carried out since the official date of commencement and the approval of the thesis title.

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SUPERVISOR APPROVAL

THE REPRESENTATION OF GLOBAL DIVERSITY IN THE ENGLISH TEXTBOOK ENTITLED “ENGLISH FOR NUSANTARA” FOR THE SEVENTH GRADE

THESIS

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at the English Education Study Program, Language and Arts Department,
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SUMMARY

This thesis examines how global diversity values are represented in the English for the Archipelago textbook for Grade 7, designed to support the new Emancipation Curriculum introduced by the Ministry of Education, Culture, Research, and Technology (Kemendikbud, 2022). Global diversity is a crucial dimension of the Pancasila Student Profile, which aims to cultivate tolerant, reflective, and socially responsible students. These values include cultural recognition and respect, cross-cultural communication, reflection, and responsibility for experiences of diversity and social justice.

This research focuses on visual materials such as images, photographs, and illustrations, as these materials play a crucial role in communicating about culture and shaping students' perspectives (Setyono, 2019; Xiong et al., 2017). Using content analysis (Ary et al., 2014) combined with Kress and van Leeuwen's (2006) Visual Grammar framework, this study analyzes how meaning is expressed through representational, interactive, and compositional metafunctions. Of the 142 visual images collected, 11 were selected for detailed analysis after coding and data reduction, following procedures adapted from Widodo (2018).

The findings revealed that all four elements of global diversity were presented in the textbook. The most frequently represented elements were Recognizing and Respecting Culture and Reflecting on and Responsibility for Diverse Experiences, each of which appeared four times. These elements were illustrated by images of traditional foods, clothing, dances, museums, and group activities, encouraging students to appreciate cultural identity and reflect on shared experiences. The Social Justice dimension appeared twice: first in an image of a boy in a wheelchair playing basketball, promoting inclusivity, and second in an image of waste sorting, reflecting environmental responsibility. In contrast, Communication in Interacting Across Cultures was only represented once, showing an interaction in front of a traditional Dayak house.

These results indicate that although the textbook incorporates all four dimensions, its representation is uneven. The book places greater emphasis on celebrating local Indonesian culture and encouraging reflection, but provides

limited opportunities for students to engage in intercultural communication. As Sadiyah et al. (2024) and Suryantari (2022) have noted in previous studies, Indonesian ELT textbooks often highlight culture in a celebratory manner, but rarely explore deeper issues of prejudice, power, and inequality. Similarly, this study found that visuals in English for the Archipelago tend to present culture as harmonious and fixed, rather than dynamic and open to negotiation. While this helps build national identity and tolerance, it risks fostering a shallow understanding of diversity (Holliday, 2011).

However, compared to previous textbooks, English for the Archipelago demonstrates progress by incorporating elements of social justice, such as inclusivity and sustainability, which were often absent from previous materials (Alawlaqi, 2023). The inclusion of these themes reflects broader educational efforts to prevent intolerance and promote diversity, as emphasized by the Indonesian National Commission on Violence Against Women (2024) and supported by the Ministry of Education and Culture's (2022) policy to integrate Pancasila values into teaching.

In conclusion, this study highlights that this textbook does contribute to developing students' awareness of cultural pride and diversity, but its discussion of intercultural communication and critical reflection remains limited. Empirically, this study adds to the body of knowledge about global diversity in ELT textbooks, which has so far been limited in Indonesia (Parlindungan, 2018). Practically, this research provides insights for teachers and material developers to design more balanced textbooks that integrate cultural recognition with intercultural competence and social justice. Thus, textbooks can serve not only as tools for learning English but also as instruments for developing globally aware citizens (Widodo, 2018; Setyono & Widodo, 2019).

CHAPTER 1. INTRODUCTION

This chapter presents the foundational elements of the study. It covers the research background, the research question, the research objective, and the study's contributions, including both its empirical and practical contributions.

1.1 Research Background

Indonesia ranks fourth in the world for population (World Population Review, 2025). It is a vast country with stunning diversity, consisting of 13,000 islands and more than 300 ethnic groups speaking over 700 languages (Naim and Qomar, 2021). These groups include Sundanese, Madurese, Batak, Minangkabau, Betawi, Banten, Banjar, Bali, Makasar, and others, each using their regional languages. Additionally, the Indonesian constitution guarantees religious freedom, although the government officially recognizes that 87.2% of Indonesians are Muslim, 6.9% are Protestant, 2.9% are Catholic, 0.7% are Buddhist, 1.7% are Hindu, and 0.05% are Confucian (Badan Pusat Statistik Kota Samarinda, 2024). This makes Indonesia even more unique, but it is not without internal conflicts.

One of the ongoing issues in Indonesia today is intolerant behavior, which still occurs in schools and communities. There has not been a comprehensive approach to handle intolerance cases, and sustainable rehabilitation for all parties involved is still needed (Komnas Perempuan Indonesia, 2024). At the same time, several strategies have been implemented to prevent acts of intolerance, such as producing and sharing educational content on social media, strengthening the education ecosystem through Pancasila student profile values with modular teacher training, and collaborating with community organizations in prevention campaigns (Kemendikbud, 2022). Additionally, schools can organize activities that celebrate the cultures of different regions where students originate. Consequently, the prevention of intolerance can start through formal education, which serves as the primary place for individuals to learn about the various dimensions of intolerance and the importance of collective efforts in addressing them, fostering a more just, harmonious, and sustainable world for all. Therefore,

it is crucial to further research global diversity so that students can better understand both the differences and similarities among each other.

In recent decades, one way to instill the value of the Pancasila student profile, especially the aspect of Global Diversity, is by incorporating relevant content about unity into textbooks (Sadiah et al., 2024). As part of a larger community, textbooks are becoming increasingly crucial in helping students develop tolerance, awareness, and understanding, acting as both implicit and explicit role models for younger students, fostering a sense of morality, and shaping their identities. Additionally, English textbooks have a significant impact on students' attitudes towards norms, cultural values, social roles, and identities (Xiong et al., 2017). Textbooks can be regarded as value-laden because the materials often either explicitly or implicitly present and communicate morally significant messages. Therefore, it has always been the role of textbooks to serve as a bridge between students and the character of education (Setyono and Widodo, 2019).

This research refers to several previous studies that also discuss the value of global diversity in ELT textbooks. Based on qualitative research on the representation of global diversity values in textbooks conducted by Xiang and Yenika-Agbaw (2019) and Zhang et al. (2021), which analysed how culture, power dynamics, and ideologies are reflected in English as a Foreign Language (EFL) textbooks used in China. However, the results indicate an imbalance in the diversity displayed within the textbooks. In the Indonesian context, Parlindungan (2018) analysed global diversity values in textbooks, examining the 2013 English textbooks for junior high schools. Nevertheless, the researcher suggested that future studies could broaden their scope and assess how diversity is represented across different subjects and curricula. Additionally, the analysis of global diversity values using Content Analysis was carried out by Suryantari (2022) and Sadiah et al. (2024), who analysed English textbooks for elementary and high schools, respectively. In contrast, I focused on ELT for junior high schools.

Based on a review of several studies conducted in Indonesia, there is still a study that uses English textbooks from the 2013 Curriculum. On the other hand,

curriculum changes in education are inevitable over time in order to improve the system. For instance, in Indonesia, a new curriculum called the Emancipated Curriculum has been implemented. This curriculum facilitates students' quality learning by providing flexibility for them to learn according to their needs and learning environment (Kemendikbud, 2022). Naturally, this curriculum is supported by textbooks that aid in its implementation. Moreover, research on junior high school books concerning global diversity within the emancipation curriculum has never been conducted. To address this gap, I focus on a different research object from previous studies, namely the seventh-grade ELT textbook "English for Nusantara" based on the Emancipation Curriculum.

1.2 Research question

How is global diversity represented on the Emancipated Curriculum in the English textbook for the seventh grade?

1.3 Research objective

According to the research question, this study focuses on examining the representation of global diversity in the Emancipated curriculum ELT textbook, titled English for Nusantara, for Junior High School Grade 7.

1.4 Research Contributions

The results of the present study are expected to give practical and empirical contributions.

1.4.1 Empirical Contribution

This research is expected to be useful for future researchers who are interested in this kind of research. Future researchers can use the results of this study as additional information and references to conduct similar research.

1.4.2 Practical Contribution

The results of this study are expected to be useful for teachers and material developers. It is expected to provide an overview for English textbook developers

on how to balance attention to global diversity in the context of preparing Indonesian students to develop global diversity awareness in response to current demands.

CHAPTER 2. LITERATURE REVIEW

This chapter discusses several elements related to the research topic. These elements include the concept of Global Diversity Value, its application within the Indonesian context, ELT textbooks as social practice, and previous studies on Global Diversity Value.

2.1 Pancasila Students' Profile in the English Language Textbook

Education plays a crucial role in human development, particularly in shaping character (Acim et al., 2023). To achieve this, character education must be integrated into the teaching and learning process. It is defined as the intentional effort to develop noble characters based on core good values that are suitable for individuals and society (Singh, 2019). Currently, the Pancasila Students Profile (Profil Pelajar Pancasila) is used to develop character education within the Emancipated Curriculum (Kemendikbud, 2022). Pancasila is highlighted because it represents a national identity that aligns with Indonesian culture (Srirahmawati & Hunafi, 2022). This character profile aims to shape the next generation with Pancasila values, comprising six virtues: 1) faith and piety to God, and noble character, 2) appreciation of global diversity, 3) cooperation, 4) creativity, 5) critical thinking, and 6) independence (Kemendikbud, 2022). The profile should be simple and memorable for both teachers and students, making it easy to apply in daily activities.

In EFL classes, English textbooks are used as one of the primary teaching materials, playing a crucial role in the teaching and learning process (Richard, 2001). Textbooks serve as a primary source of learning for students, providing language input and facilitating classroom language practices, as they offer detailed texts, activities, and explanations. Additionally, Akbar (2016) stated that textbooks serve as the basis for achieving learning competencies following the applicable curriculum. This means that the use of textbooks can facilitate teachers and students in carrying out teaching and learning activities, allowing learning to run effectively. It is noted in *Permendikbud* No. 8 of 2016 that textbooks are the primary source of learning for acquiring basic skills and core abilities, as

determined by the Ministry of Education, Culture, Research, and Technology, for use in educational units. It can be concluded that textbooks serve as a tool for teachers to convey their knowledge through the text and images they contain. They are also a tool for students to learn through the learning process.

Furthermore, English textbooks play a vital role as educational tools in achieving the socially transformative goal of teaching languages (Elmiana, 2019). The content of ELT textbooks must be beneficial as a key part of the teaching and learning process in the classroom. A textbook reflects the curriculum and the writer's awareness of the sociocultural system and cultural values (Sinaga et al., 2020). The emancipated curriculum aims to foster meaningful and practical learning, increasing faith, devotion to God Almighty, and noble character, while also developing students' critical thinking, tastes, and senses as lifelong learners with Pancasila character (Kemendikbud, 2022). Textbooks have always played a significant role in implementing a new curriculum; moreover, textbooks enable teachers to manage teaching materials and utilise them in both in-class and out-of-class activities (Setyono and Widodo, 2019).

2.2 Global Diversity Education as Pancasila Students' Profile in the Emancipated Curriculum

Global diversity involves recognizing, valuing, and respecting different cultural, ethnic, religious, and social differences within and between societies around the world (Hamzah et al., 2022). It emphasises the importance of local and national identities and explores how students grow as individuals globally. Therefore, global diversity encompasses students' thoughts, emotions, and behaviours at local, national, and international levels. This research will therefore examine both textual and visual artefacts linked to local cultures, cultures that promote nationalism, and issues related to global culture.

To achieve the goal of national teaching that is diverse but still one, Kemendikbud (2022) has divided the dimensions of global diversity into four key indicators. These consist of (1) recognizing and respecting cultures, (2) communication in interacting across cultures, (3) reflection and responsibility

towards diverse experiences, and (4) social justice. Thus, to shape the profile of Pancasila students, Indonesian language textbooks are one of the media that align with the aspirations of global diversity. Global diversity emphasises four key elements that students, as global citizens, must possess.

2.2.1 Recognizing and Appreciating Culture

The first element involves recognizing and appreciating culture. It highlights Pancasila students' ability to recognise, identify, and describe various groups based on their behaviour, gender, communication, and culture. Students also explain how they form their own and group identities and analyse how to become members of social groups at local, regional, national, and global levels (Sodik, 2022). It is essential to understand, value, and maintain an open mind towards the world's cultural diversity to develop the character of understanding and respecting different cultures. Additionally, this element includes several indicators that are clearly explained to exemplify the value of diversity. The indicators are:

- a. Exploring culture and cultural identity means being a nation, global diversity encourages the development of pride and understanding of diversity and national identity, the spirit of nationalism, unity, and complete patriotism and love of the motherland as a form of nationalism.
- b. Exploring and comparing cultural knowledge, beliefs, and practices means that students should be able to analyse and interpret cultural diversity, which is essential for developing a nuanced understanding of different cultures and their practices.
- c. Fostering respect for cultural diversity means students should understand the importance of preserving and celebrating cultural traditions to develop Indonesian personal, social, and national identity and begin to make efforts to preserve culture in everyday life.

2.2.2 Communication and interaction between cultures

The second element is the ability to communicate effectively when interacting with others. In this case, cultural literacy is a prerequisite for entry into

language education, which is a fundamental and enriching component that offers many advantages to students as they embark on their language learning journey. More than just mastering language structures and vocabulary, cultural literacy explores the complex ways of communicating within diverse cultural contexts (Nasution et al., 2023; Yudha and Aulia, 2020).

- a. Communicating between cultures means students should be able to pose questions without fearing judgment, and an atmosphere of mutual respect should prevail. Fostering open dialogue is paramount in addressing this challenge. When students feel valued and heard, they are more likely to actively participate in cross-cultural conversations and enrich their understanding.
- b. Considering and fostering multiple perspectives means students should be able to estimate and describe the feelings and motivations of communities different from themselves who are in difficult situations.

2.2.3 Reflection and Responsibility Towards Diversity Experiences

This element involves individuals' ability to contemplate their diverse experiences, understand their implications, and take responsibility for their attitudes and actions in promoting diversity and tolerance (Williams and Soriero, 2021).

This allows students to harmonise cultural differences to create a life of equality and harmony between people.

- a. Reflections on the experience of diversity enable students to critically examine descriptions of various cultural groups and cultures they encounter, along with how to respond.
- b. Eliminating stereotypes and prejudice means students can critically reflect on the descriptions of various cultural groups and cultures encountered, and how to respond.

2.2.4 Social justice

The last element is to promote social justice for all. This value explains that Pancasila students are individuals who care and want to be actively involved

in creating social justice at various levels, from their neighbourhood to the national and global levels (Sugiono, 2022). They believe that everyone has the potential and power to bring about positive change. With this belief, Pancasila students utilise their skills and expertise to support a strong and well-functioning democracy.

- a. Actively building a society that is inclusive, equitable, and sustainable involves students recognizing problems around them, as well as understanding the impact of these issues on economic, social, and environmental systems, and finding solutions that adhere to principles of justice for humans, nature, and society.
- b. Participating in the collective decision-making process means that, despite different opinions, students can apply the values of deliberation and reach an agreement.
- c. Understanding the role of the individual in democracy means students can grasp the concept of rights and obligations and their implications for their expression and behaviour, enabling them to actively protect the rights of others or groups.

This attitude helps Pancasila students avoid behaviours such as bullying, intolerance, and violence. Instead, they aim to foster respectful and appreciative relationships where everyone is treated equally. Furthermore, students have a role in cultivating a harmonious and peaceful life in a diverse society through the reconciliation of cultural differences.

2.3 Visual Grammar

Visual Grammar adapts Halliday's systemic-functional linguistics to visual communication. Visual Grammar is a theory developed by Kress and Leeuwen (2006) for the study of visual communication. Similar to the grammar of language, which describes how words become texts, clauses, and sentences, visual grammar describes the way depicted elements, such as people, places, and things, become visual statements. Furthermore, Kress and Leeuwen (2006) divided visual meaning into three interconnected domains, each serving distinct social functions.

First, the representational metafunction analyzes the represented participants in images. The second is an interactive metafunction, which analyzes the relationship between the represented participant and the interactive participant through the use of gaze, frame size, and perspective. The last is compositional metafunction, which encompasses the analysis of information value, salience, and framing (Kress & Leeuwen, 2006).

2.3.1 Representational Metafunction

Representational metafunction examines how images visually structure reality, divided into narrative and conceptual processes. Narrative and Conceptual representation focus on the represented participants of the images. The occurrence of 'Vector' in images shows the difference between Narrative and Conceptual representation. A 'Vector' becomes the criterion to identify whether the particular image is a Narrative or Conceptual representation. A 'Vector' is similar to a verb in a visual representation. What is in a language known as action verbs, in visuals known as 'Vectors' (Kress & Leeuwen, 2006). It connects the Actors and Goals and describes Doing or Happening as a verb (Kress & Leeuwen, 2006).

Vectors are the marks of Narrative processes and usually appear in story images. Narrative processes contain the Material, Verbal, Behavioural, and Mental processes. In the Narrative process, concepts such as Action, Reaction, Transactive, and Non-Transactive help in the realisation of meaning (Kress & Leeuwen, 2006). An image with an Actor and a Goal is transactive because it represents an action between the two participants. However, an image is non-transactional when the image presents no action taken by the Actor. The represented participant (human) in the picture is the Actor and has no Goal because the action is upon itself. The non-transactional action process is similar to the intransitive verb in English (Kress & Leeuwen, 2006).

The Conceptual process is contradictory to the Narrative process. The Conceptual process contains transitivity, the Relational process, and the Existential process. The represented participants are the 'carrier' of the message. The Conceptual process is when pictures do not contain vectors (Kress &

Leeuwen, 2006). So, the represented participants must not act the images. In the conceptual process, the picture visually defines, analyses, or classifies people and physical or abstract things (Kress & Leeuwen, 2006). There is one type of classification structure in a Conceptual process that groups different people, places, or things in a single picture. It is then distributed symmetrically across the picture space to show that they share a common characteristic and belong to the same class.

2.3.2 Interactive Metafunction

The Interactive metafunction focuses on the relationship between the represented participant in images and the interactive participant. Gazes, frame size, and perspectives can be used to examine the Interactive metafunction of images.

The concept of gaze is called ‘demand’ and ‘offer’. The images are ‘demand’ if the represented participants directly look into the viewers’ eyes. It means that the image demands something from the viewer, the viewers’ attention. The represented participants symbolically demand something from the viewer through direct eye contact (Kress and Leeuwen, 2006). The people in images can address viewers with an ingratiating smile or penetrating stare. Meanwhile, the image serves as an ‘offer’ if the represented participants are not actively engaged with the viewers. There is no eye contact between the represented participants and the viewers. It means the producers provide information to the viewers.

The size of the frame or distance is the second element of interactive meaning. It refers to the use of shots, such as extreme close-up, close-up, medium close-up, medium shot, medium-long shot, long shot, and extreme long shot. The close shot or close-up shows the head and shoulders of the subject of the image, and the very close shot (extreme close-up, big close-up) is less than that, where it might show the face or even a part of the face. The medium close shot shows the subject approximately at the waist, and the medium shot at the knees. In the long shot, the human figure occupies about half the height of the frame. The medium-

long shot shows the subject's whole body, and the very long shot shows broader than that.

Perspective is the last element of interactive metafunction. It is used to indicate the viewer's position about the images. Perspective deals with the choice of angles. There are two types of angles, horizontal and vertical. A horizontal angle defines whether the image producer is involved with the represented participant. In the horizontal angle, there is an oblique angle and a frontal angle. The oblique angle shows that the producer and viewer are not part of something that they see in the image. In contrast, the frontal angle shows that the producer and the viewer are part of something that they see in the image, something that they are involved in (Kress & Leeuwen, 2006). A vertical angle defines the power relation between the represented participant and the interactive participant or the viewer (Kress & Leeuwen, 2006). The first angle is called the 'high angle'. 'High angle' is shown when the interactive participants look down on something. It indicates that they have more power than the represented participants. Then, a 'low angle' is shown when the interactive participants look up at something, indicating that something or the represented participants have power over the viewers. The last is the 'eye-level angle'. It suggests that the power relationship between the represented participants and the viewers is equal. The choice of angles determines the power degree in different relationships.

2.3.3 Compositional Metafunction

The Compositional metafunction analyses an image through its compositional structure. It concerns the disposition of elements within the visual space. There are three interrelated composition systems, namely information value, salience, and framing. Information Value refers to how elements from a picture are placed between left and right, top and bottom, and centre and margin. Something placed on the right is New, which means it must be the new information that the image tries to convey, while something placed on the left is Given, assumed to be something already known by the viewers. The element placed at the top part of the page is the most salient in the print advertisement

called the Ideal. Meanwhile, the element placed at the bottom is Real, which presents more specific information in detail. Moreover, a particular element placed in a central position means that the element must be the center of the advertisement (Kress & Leeuwen, 2006). Saliency can create a hierarchy of importance among the elements, selecting some as more important and worthy of attention than others. Kress & Leeuwen (2006) stated that saliency is a complex interplay between factors such as size, sharpness of focus, tonal contrast, colour contrast, placement in the visual field, perspective, and the appearance of a human figure or a potent cultural symbol. Framing controls whether the elements in the image are interconnected or not, and whether the image itself shows harmony in information sharing. As Kress & Leeuwen (2006) explain, the more the spatial composition elements are connected, the more they are presented as belonging and as a single unit of information.

2.4 The Review of Previous Studies

Over the past five years, limited research on character education has been conducted across several countries, including Indonesia, by various researchers in different textbooks and under various titles. On the basis of research carried out in Indonesia by Sadiyah et al. (2024), this study investigated the presence of global diversity in Indonesian language textbooks used by fourth-grade primary school students. Through Content Analysis, it was revealed that these textbooks emphasise the potential of these educational resources to foster an inclusive mindset among students, promote tolerance and empathy, and prepare them for interactions in an increasingly connected world. However, the study only focuses on four textbooks published by a specific publisher. This narrow scope might not fully capture the diversity of materials available in Indonesian primary education, potentially resulting in a limited understanding of the overall situation.

Another study conducted by Pratiwi and Eko (2024) aimed to analyse the dimensions of global diversity with culturally charged elements in Indonesian language textbooks for grade VII of the Emancipated Curriculum. This type of research is descriptive and qualitative. However, only two of the four elements of

the global diversity dimension were found in the textbook, while some chapters did not contain culturally charged aspects of global diversity. This indicates a lack of consistency in the presentation of the theme in the textbook.

Furthermore, Suryantari (2022) analyses the character of Pancasila Students, as presented in an English textbook published by the Ministry of Education and Culture of the Republic of Indonesia for grade 10. The type of research is content analysis. Based on the analysis results in the English textbook, all dimensions of the Character of Pancasila Students are implemented; thus, the English textbook is suitable as a teaching material that promotes these qualities. On the other hand, while the research acknowledges the presence of global diversity elements in the textbook, it indicates that further development is needed to fully prepare students to engage with and appreciate cultural diversity effectively.

Studies on EFL textbooks in different countries reveal that they mainly emphasize the cultures of native English-speaking nations. However, they rarely include local cultures and often overlook global diversity. In another country, Xiang and Yenika-Agbaw (2019) analysed the cultural representations within a specific series of English as a Foreign Language (EFL) textbooks used by ethnic Mongol junior high students in Inner Mongolia, China. Using the Critical Content Analysis Framework, the authors apply Kachru and Nelson's model of English spread that categorises countries into Inner, Outer, and Expanding circles. Additionally, the representations of cultures from the three circle countries and multicultural variables are presented in an unbalanced and stereotypical manner, lacking diversity.

The study on global diversity was also conducted in Korea at the secondary school level, specifically for eighth-grade students. Kong, E., Sung, K. (2020) investigated 11 different textbooks using Content Analysis, which were considered capable of revealing cultural diversity content. They found that all the analysed textbooks included cultural content primarily focused on 'norms.' In contrast, one textbook lacked content on 'material' culture, and two did not include 'ideas' related to culture. This indicates a limited scope of cultural representation,

with a predominance of international and universal culture over target and source cultures.

Zhang et al. (2021) analysed how cultural elements in textbooks are often presented superficially, resulting in a simplified view of the world's cultures. In addition to content analysis, the authors use critical discourse analysis to explore the ideological implications of cultural representations. The research shows that the textbook mainly features characters and cultural elements from Anglophone countries, especially the United States and the United Kingdom, which reinforces a Western-centric perspective of culture and identity. This over-representation simplifies cultural diversity and indicates Western culture's dominance in intercultural communication.

Based on this overview, studies on global diversity have been conducted in several countries, including China and Korea. This underscores the importance of global diversity in preparing both students and teachers to face global challenges. However, from the five articles reviewed above, it can be concluded that only one previous study has focused on analysing the value of global diversity in ELT textbooks used in Indonesia. Additionally, no prior research has been found that discusses the value of global diversity in the seventh-grade “English for Nusantara” book based on the Emancipated Curriculum. Therefore, this study aims to fill this gap by examining the representation of global diversity in the ELT textbooks for upper secondary schools in Indonesia, specifically in relation to the Pancasila Students Profile, namely “Global Diversity”, as presented visually in the ELT textbook "English for Nusantara" seventh grade, published by the Ministry of Education, Culture, Research, and Technology for Junior High Schools. It is hoped that this will provide useful information and increase the awareness of both teachers and students in Indonesia regarding global diversity.

CHAPTER 3. RESEARCH METHODS

This chapter discusses the application of research methodologies, such as research design, research context, data collection methods, and data analysis methods. In more detail, the four aspects of research methods are discussed in each section.

3.1 Research Design

This study aimed to analyse global diversity in the emancipated curriculum as presented in ELT textbooks. When analysing a textbook, I focused on the visual materials, including photos, images, and illustrations. To determine the representation of global diversity value in the textbook, the research design to be used for analysis is content analysis, as described by Ary et al. (2014). Furthermore, content analysis is a qualitative method used to examine specific characteristics of textual or visual materials, such as textbooks.

Furthermore, content analysis aims to uncover significant themes or categories within a set of content and to offer a detailed portrayal of the social reality shaped by these themes or categories as they manifest in a specific context (Shava et al., 2021). This aligns with the focus of content analysis, which involves analyzing and interpreting recorded material to study human behavior, making this method suitable for analyzing representations of global diversity in textbooks (Ary et al., 2014). This finding demonstrates that students are capable of comprehending and utilising the social context in real-life scenarios. Thus, it was clear that content analysis had a close relationship with language use and its application in the community. This research chose to apply content analysis as the research design because it offered a comprehensive and systematic approach to analysing language in its social context.

3.2 Research Context

The present study examined the representation of global diversity treatment in an ELT textbook published by the Ministry of Education and Culture. It was published to fulfil the latest curriculum in Indonesia, namely the Emancipated Curriculum. The textbook entitled "English For Nusantara" was written by Ika Lestari Damayanti, Yusnita Febrianti, Iyen Nurlaelawati, Pipit Prihartanti Suharto, and Aji Jehan Fellani Raymon Rahmadhani for junior high school and Islamic Junior High School Students in Grade 7. This textbook had 264 pages and was organized into five chapters with an additional chapter, namely Chapter 0 The Beginning, which contains alphabet, numbers, time, family members, colours, and simple instructions; Chapter 1 About Me; Chapter 2 Culinary and Me; Chapter 3 Home Sweet Home; Chapter 4 My School Activities; and Chapter 5 This is My School.

There were several reasons why I chose this textbook. First, this textbook was published based on the Emancipated Curriculum, which is currently being implemented throughout Indonesia. Second, it attracts readers by aligning with the teaching goals of the Pancasila Students' Profile and the principles of diversity. The third reason is that there has been no research on global diversity values in the English textbook 'English for Nusantara' for 7th-grade students.

3.3 Data Collection Method

This research used a documentation method in collecting data. The data is taken from the visual material in the English textbook in each chapter. The documentation method is appropriate for obtaining data because the data for this research will be collected from curriculum documents (visual materials on the representation of global diversity in the ELT textbook). According to Ary et al. (2014), documentation refers to a wide range of written, physical, and visual materials, including what other authors may term artefacts. Therefore, the documentation method could be written or text-based materials, such as textbooks, novels, journals, newspapers, letters, email messages, and so on. In line with this, I chose the documentation method to analyse the representation of

learning materials that depict global diversity values in the ELT textbook for Junior High School to gain an understanding of the phenomenon under study.

Additionally, this study followed the steps from Widodo (2018) to gather data. First, I decided to choose a textbook that suited my research needs; in this case, the seventh-grade “English for Nusantara” textbook based on the Emancipated Curriculum. Second, I collected all visual images and illustrations in Chapters 1-5. In this part, I found 142 visual images, which are referred to as raw data (see Appendix 2).

3.4 Data Analysis

This research used the content analysis method, which was a type of analysis to determine phenomena by studying certain documents. This type of analysis was very commonly used to analyse the metafunction or characteristics of the reflected material, which consists of visual or verbal documents (Ary et al., 2014). This research focused on analysing the representation of global diversity values in the visual materials presented in the ELT textbook “English for Nusantara” for grade seven using the Multimodal Theory by Kress and Leeuwen (2006). The procedure steps in analysing data based on the framework adopted by Ary et al. (2014) are:

A brief overview of content analysis in the form of a flowchart above can be explained as follows:

1. Familiarizing and Organizing

The first step in analyzing qualitative data was to organize and familiarize the data for easy retrieval. In this research, I utilized ELT for seventh-grade “English for Nusantara” based on the Emancipated Curriculum as a document for analysis. To familiarise myself with the data, I will collect all the visual materials from Chapters 1-5 in the data collection method. Then I will try to understand and mark the images that represent the global diversity. After that, I organised the data by collecting the marked images into a table according to the elements of global diversity in each chapter and found 142 images (see Appendix 2).

2. Coding and Reducing

After collecting the images, I started processing the data by coding them in stages. I conducted this process by examining each visual material and grouping findings related to the four dimensions of global diversity, as outlined by Kemendikbud (2022). The codes are:

1. Recognizing And Respecting Cultures (R):
 - R₁: Exploring culture and cultural identity
 - R₂: Exploring and comparing cultural knowledge, beliefs, and practices
 - R₃: Fostering respect for cultural diversity
2. Communication In Interacting Across Cultures (C):
 - C₁: Communicating between cultures
 - C₂: Considering and fostering multiple perspectives
3. Reflection And Responsibility Towards Diversity Experiences (T):
 - T₁: Reflecting on the experience of diversity
 - T₂: Eliminating stereotypes and prejudice
 - T₃: Harmonising cultural differences
4. Social Justice (S):
 - S₁: Actively building a society that is inclusive, equitable, and sustainable
 - S₂: Participating in the collective decision-making process
 - S₃: Understand the role of the individual in democracy

The coding process is done by labelling the elements with letters and numbers. Letters are used to mark elements, while the numbers that follow the letters indicate sub-elements with a complete end of phase that follows behind them. The table below presents the flow of dimension development for global diversity by Kemendikbud (2022):

Table 3. 1 Flow of Global Diversity Dimension Development and Coding of Elements and Subelements

No	Codes		End of Phase
	Elements	Sub-elements	
1	Recognizing and Appreciating Culture (R)	Exploring Culture and Cultural Identity (1)	Understand cultural development over time and across various contexts, on both local, regional, and national scales. Explain the identity that is formed from the nation's culture.
		Exploring and Comparing Cultural Knowledge, Beliefs, and Practices (2)	Understand cultural dynamics that include understandings, beliefs, and daily practices in personal and social contexts.
		Fostering Respect for Cultural Diversity (3)	Recognize the significance of preserving and celebrating cultural traditions in shaping Indonesia's personal, social, and national identity, and make an effort to incorporate these traditions into your daily life.
2	Communicating Across Cultures (C)	Communicating Between Cultures (1)	Explore the impact of culture on language use, and learn to recognize the risks associated with communicating across cultures.
		Considering and Fostering Multiple Perspectives (2)	Explain the assumptions underlying a particular perspective that predict and describe the feelings and motivations of a community that is different from themselves in a difficult situation.
3	Reflection and Responsibility Towards Diversity Experiences (T)	Reflecting on The Experience of Diversity (1)	Reflect critically on the representation of different cultural groups that are encountered and how to respond to them.
		Eliminating stereotypes and prejudice (2)	Show an attitude of confirmation, clarification, and express rejection of stereotypes and prejudices about the portrayal of group and ethnic identity.
		Harmonising Cultural Differences (3)	Identifying and conveying issues of respect for cultural diversity and equality.
4	Social Justice (S)	Actively Building an Inclusive (1)	Identify problems that exist as a result of choices.
		Participating in a Joint Decision-Making Process (2)	Determine mutually agreed-upon criteria for determining joint decisions.
		Understand the role of the individual in	Understand and implement the concept of rights and obligations in their behavior.

No	Codes		End of Phase
	Elements	Sub-elements	
			democracy (3)

To ensure the reliability and consistency of the coding process, intercoder reliability was applied by involving two trained research assistants from the English department alongside the researcher. All 142 images were independently coded and discussed collaboratively to identify agreement and disagreement across coders. Through this process, images with consistent coding results were retained, while those showing disagreement or redundancy were removed. As a result, 11 images were mutually agreed upon as representing the intended analytical criteria and were selected for the final stage of analysis (see Appendix 3).

3. Interpreting and Representing

In the third step, interpretation involves reflecting on the words and actions of the research object and abstracting important insights from them. Interpretation involves uncovering meaning, telling stories, providing explanations, and developing plausible accounts. Meanwhile, representation involves how the data is presented in the textbook. Here, in the last step, I used Kress and Leeuwen's Visual Grammar Theory (2006) to analyse the visual materials that represent the global diversity value in the textbook. According to this theory, in order to examine visual materials, researchers must determine which individuals, things, or concepts are described in the images. This method helps us break down visual designs into their basic components and understand how they interact. This is done to conclude the meaning described by the image.

CHAPTER 4. FINDINGS AND DISCUSSION

This chapter presents the findings and discussion of this study, which consists of the category of global diversity represented in the textbook, the analysis under the elements of global diversity, and the discussion.

4.1 Research Findings

The analysis results show that the English textbook *Grade 7 English for Nusantara* presents various visual materials related to global diversity values. The results indicate that the textbook represents four elements of global diversity, namely: (1) recognizing and respecting cultures (R), (2) communication in interacting across cultures (C), (3) reflection and responsibility towards diversity experiences (T), and (4) social justice (S). After the images were grouped into these elements, they were further analyzed using the framework of Kress and Leeuwen (2006), which consists of three metafunctions: representational, interactive, and compositional. The table below shows the occurrence of images across each element of global diversity.

Table 4.1 The Total Occurrences of the Materials Representing Global Diversity Values in the Indonesian ELT Textbook Entitled “English for Nusantara” for Grade 7

No.	Elements of Global Diversity	Chapters					Occurrences
		1	2	3	4	5	
1	Recognizing and Respecting Cultures	N/A	1	N/A	1	2	4
2	Communication In Interacting Across Cultures	N/A	N/A	1	N/A	N/A	1
3	Reflection And Responsibility Towards Diversity Experiences	3	N/A	1	N/A	N/A	4
4	Social Justice	1	N/A	1	N/A	N/A	2
Total		4	1	3	1	2	11

Note:
N/A : Not Available

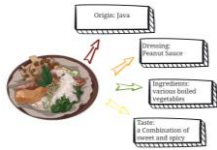

Table 4.1 shows the distribution of images representing global diversity values in the textbook. A total of 11 images were identified across 5 chapters, grouped into four elements of global diversity. Both the elements of “Recognizing

and Respecting Cultures” and “Reflection and Responsibility Towards Diversity Experiences” were most frequently represented, each occurring 4 times. The element of “Social Justice” was represented 2 times. However, the least represented element was “Communication in Interacting Across Cultures,” which occurred only once. All of these identified images will be analysed in detail in the following sections.

4.1.1 Recognizing and Respecting Cultures

For the first element, it was found that images representing Recognizing and Respecting Cultures (R) occurred in Chapter 2, Chapter 4, and Chapter 5. The finding images are shown in Table 4.2 below.

Table 4. 2 The Findings Of Global Diversity Values “Recognizing And Respecting Cultures (R)”

No.	Chapters	Themes	Pages	Images	Descriptions	Sub-Elements
1	2	Culinary and Me	79		In the second chapter, global diversity is illustrated by culinary from Indonesia. The picture is pecel rice, which is typical of the Javanese region. Pecel (Peanut Salad Dressing) is a traditional Javanese salad. It consists of various boiled vegetables. It uses peanut sauce as a dressing. The taste is a combination of sweet and spicy. Through this image, students can learn about and explore regional foods in Indonesia as part of the nation's identity. Therefore, this image is included in one of the elements of global diversity, namely understanding and respecting cultures.	R ₁
2	4	My school activities	157		In the fourth chapter, understanding and respect for culture are illustrated by images that show some people with different genders and skin colors wearing Indonesian traditional clothing based on their tribes, namely Beluk Belanga (Riau Malay), Kebaya Encim (Betawi), Beskap and Kebaya (Javanese), and King Baba	R ₁ , R ₂ , R ₃

				<p>(Dayak). This picture can reflect that students can recognize and feel Exploring Cultural Identity, Comparing Cultural Practices, and Cultivating Respect for Diversity through the introduction of regional traditional clothes. In addition, below the picture, there is also a map of Indonesia, which represents that the traditional clothes displayed come from regions in Indonesia, which further strengthens the nation's motto, namely "Bhineka Tunggal Ika," which means different but still one.</p>
3	5	This is my school	219	<p>In chapter five, understanding and respect for culture is illustrated through images showing several students of different skin colors dancing the traditional Dayak dance, known as the Kayau dance. The Kayau dance is a traditional dance of the Dayak tribe, particularly the Iban Dayak tribe, which depicts courage, masculinity, and power in protecting the tribe from enemies. This dance is also part of the Kayau ceremony, which formerly involved the offering of enemy heads, but is now replaced with pig heads (Wahyu Febriyana, 2019). The tool used in this dance is the mandau, a traditional weapon of the Dayak tribe. In this case, students not only learn about it but also practice it directly as part of school activities. Therefore, it can be concluded that the sub-elements contained in the material include exploring culture and cultural identity and fostering respect for cultural diversity.</p>
				<p>This image shows a group of students inside an art gallery or exhibition room. The walls are decorated with colorful paintings, and several sculptures are displayed on white stands. The room is bright and spacious, creating a calm learning atmosphere.</p>
4	5	This is my school	237	<p>This image shows a group of students inside an art gallery or exhibition room. The walls are decorated with colorful paintings, and several sculptures are displayed on white stands. The room is bright and spacious, creating a calm learning atmosphere.</p>



The students are wearing school uniforms and are actively observing the artworks. Some students are standing in front of the paintings, while others are discussing sculptures. In the front, two students are talking at a table with open books, showing cooperation and learning.

Overall, the image represents an educational activity where students explore art, share ideas, and learn in a creative environment.

Notes:

Recognizing And Respecting Cultures (R):

R₁: Exploring culture and cultural identity

R₂: Exploring and comparing cultural knowledge, beliefs, and practices

R₃: Fostering respect for cultural diversity

Table 4.2 shows the occurrences of images representing the value of Recognizing and Respecting Cultures (R) across 3 chapters. There was 1 image that occurred in both Chapter 2, “Culinary and Me”, and Chapter 4, “My School Activities”. Meanwhile, there were 2 images in Chapter 5, “This Is My School.”

The image of Javanese Pecel (Peanut Salad Dressing) in Chapter 2 illustrates how visual and cultural meanings interact to promote recognition and respect for cultural diversity. Through content analysis, this image represents Indonesian culinary identity, showing various boiled vegetables served with sweet and spicy peanut sauce that reflects harmony and balance in Javanese culture (Wijaya, 2019). It encourages students to explore traditional foods as part of national identity, aligning with the sub-element R₁ (Exploring culture and cultural identity), which focuses on exploring culture and cultural identity. From Kress and van Leeuwen’s (2006) perspective, the image functions as a conceptual process because it aims to describe rather than tell an event. The composition centres the food neatly on the plate, giving it high salience as the main information, while the tight framing and close-up distance direct the viewer’s attention to every detail. The frontal and eye-level angle creates an equal relationship between the viewer and the represented participant, inviting appreciation rather than judgment. This image visually introduces local culinary heritage as part of intercultural learning.

The second image, found in Chapter 4, shows teenagers wearing traditional clothing from several regions in Indonesia, such as Beluk Belanga from Riau Malay, Kebaya Encim from Betawi, Beskap and Kebaya from Java, and King Baba from Dayak. Through content analysis, this image promotes national unity through cultural variety, reflecting Indonesia's motto *Bhinneka Tunggal Ika* (Unity in Diversity). It represents the sub-elements R₁ (Exploring culture and cultural identity), R₂ (Exploring culture and cultural identity), and R₃ (Fostering respect for cultural diversity) by encouraging students to value, compare, and respect different traditions. According to Kress and van Leeuwen's (2006) framework, the image belongs to a conceptual process because the participants stand still and symbolize inclusion and harmony rather than action. The composition places them in the center of a map of Indonesia, while the bright colors of their costumes create a strong visual focus. The eye-level and frontal angle make the scene feel familiar and respectful, allowing viewers to see diversity as part of one national identity (Parlindungan et al., 2018).

The third image in Chapter 5 presents several students performing the traditional Dayak Kayau dance, which expresses courage and unity within the Dayak tribe. Based on content analysis, this image helps students explore traditional arts that reflect cultural strength and group identity (Wahyu, 2019). It represents the sub-elements R₁ (Exploring culture and cultural identity), R₂ (Exploring culture and cultural identity), and R₃ (Fostering respect for cultural diversity) by allowing learners to experience culture through movement, comparison, and appreciation. From the visual grammar perspective, the image combines elements of conceptual and narrative processes. Although the dancers are in motion, the focus remains on their identity and cultural meaning rather than on a specific event. The composition emphasizes salience through the central dancer holding a shield, while close framing and eye-level angle create a sense of pride and respect for local traditions. This image bridges traditional culture and education through experiential learning.

Finally, the fourth image in Chapter 6 shows students inside an art gallery or exhibition room. Through content analysis, this image represents an


educational culture where students observe, discuss, and cooperate in an artistic environment. It supports the sub-elements Recognizing and Respecting Cultures (R_1) and Understanding the Importance of Respect (R_3) by showing how art appreciation helps students understand cultural expression and creativity. As Hendra (2019) explains, museums can function as learning spaces that develop appreciation for art and culture. Based on Kress and van Leeuwen's (2006) visual grammar, this image belongs to a narrative process because it displays real actions such as pointing, writing, and discussing. The wide composition captures student interaction, while the frontal eye-level angle involves viewers in the scene. This visual representation promotes collaborative learning and cultural engagement in education.

Overall, the four images consistently emphasize how Indonesian culture is represented through food, clothing, traditional performance, and art. The integration of content analysis and visual grammar shows that each image reflects not only cultural diversity but also educational values that encourage students to recognize, compare, and respect cultural identity. In conclusion, these visuals create a meaningful connection between visual literacy and intercultural learning, demonstrating how educational materials can build awareness, appreciation, and unity through culture.

4.1.2 Communication In Interacting Across Culture

To continue the data analysis, there is a visual material related to the representation of Communication in Interacting Across Culture (C). Details of the images are shown in Table 4.3 below.

Table 4. 3 The analysis of Global Diversity values “Communicating Across Cultures (C)”

No.	Chapter	Theme	Page	Image	Description	Sub-Element
1	3	Home Sweet Home	103		In the third chapter, Intercultural Communication in Interacting with Others is illustrated with a picture showing a traditional Betang house from Kalimantan. This can be seen from the elongated shape of the	C ₂

building, resembling a stage. In addition, the building materials are still made of wood, generally strong and durable ironwood. In the next picture, still in the same house with the characteristic stairs made of wood, there are two students who are communicating with their friends, as the homeowners. This is known from the physical characteristics of the students who, in the previous picture, were seen wearing uniforms, and this time were visiting their friends' houses using backpacks. After that, the homeowner appeared to explain about his house and invited them in with an open hand gesture towards the house. So it can be concluded that the picture represents the value of communicating, considering and developing intercultural perspectives.

Notes:

Communication In Interacting Across Cultures (C):

C₁: Communicating between cultures

C₂: Consider and foster multiple perspectives


The picture shows a traditional Betang house from Kalimantan, built on wooden stilts with ironwood materials, symbolizing strength and regional heritage. Two students visiting the house bring in an interpersonal scene: they wear school uniforms and backpacks, and the homeowner greets them with an open hand gesture. The interaction suggests sharing knowledge and welcoming them into local life. Such detail reflects the value of C₂ (Consider and foster multiple perspectives), which deals with considering and developing multiple perspectives. Through this scene, students can see how people from different backgrounds can talk, learn, and respect each other's cultures. Visually, the image splits into two panels: one shows the house with its distinctive architecture, the other shows people interacting. The first panel is conceptual since it shows the house static to highlight its shape and features. The second panel is narrative because there is a directional action, the homeowner pointing to the house, and children responding to these form vectors that connect actors. The framing and distance are medium-long, letting us see most of the building and the background



around the people. The angle is frontal and eye-level, so the viewer feels they are part of the scene, not above or far away. These visual choices help the image communicate both the structure of the Betang house and how people use it in daily life. From both what is shown and how it is shown, this image helps students understand that culture is not just architecture but also interaction. By showing people talking in front of the house, the image fosters perspective, empathy, and respect. It shows that multiple viewpoints matter, that one's home, tradition, and welcome gestures are all part of how culture communicates. As the study of textbook cultural content suggests, visuals that combine cultural structure and interaction help learners appreciate both identity and communication (Prihatiningsih, Petrus, & Silvhiany, 2021).


4.1.3 Reflection and Responsibility Towards Diversity Experiences

The third element is Reflection and Responsibility Towards Diversity Experiences (T), where 4 images occur in several chapters of the textbook. The details of the findings can be seen in Table 4.4.

Table 4. 4 The analysis of Global Diversity values “Reflection and Responsibility Towards Diversity Experiences (T)”

No.	Chapters	Themes	Pages	Images	Descriptions	Sub-Elements
1	1	About Me	28		<p>This picture shows a lively park where people do different activities together.</p> <p>In the center, two children are playing badminton on a brown court, showing teamwork and physical activity. On the left, a father is walking while holding his child's hand, and another child is happily running, showing family bonding.</p> <p>In the background on the right, some children are playing near a small pool. One puts their feet in the water, another holds a bucket, and one rides a bicycle, showing fun and freedom. In the bottom right corner, a teenager is sitting and using a phone, showing modern daily life.</p> <p>Overall, the image represents a harmonious community, social interaction across ages, and the</p>	T ₁ , T ₃

					<p>importance of public spaces for play, exercise, and togetherness.</p>
2	1	About Me	40	 <p>Picture 1.2 Galang and His Friends</p>	<p>This image shows a group of students in front of a school building. The school has white walls and a red roof, which makes it look simple and typical of many schools. The sky in the background is blue with some clouds, suggesting it is a bright and pleasant day.</p> <p>In the front, there is a boy wearing a white shirt, a blue tie, and blue pants, the standard school uniform. He is smiling and walking confidently, possibly feeling happy or excited. Behind him, there are two female students wearing white shirts and long blue skirts. One of them is also smiling while holding her school bag over her shoulder, and the other seems to be talking or greeting someone.</p> <p>The students appear relaxed and cheerful, as if they have just finished class or are heading somewhere together. The image shows a friendly school environment where students interact positively with each other. This scene represents daily school life, friendship, and a sense of community among students.</p>
3	1	About Me	43		<p>This image shows a group of eight students posing happily indoors, showing friendship and diversity. The background has light green walls, white floor tiles, and two large vases with green plants, giving a clean and welcoming atmosphere.</p> <p>The students wear different casual outfits, showing their individual styles. At the back, four students are standing: a girl in yellow making a peace sign, a boy in a blue jacket standing calmly, a girl in white smiling, and a girl in a hijab smiling warmly. On the right, a boy in an orange shirt and cap looks playful.</p> <p>Three students are sitting in the front, and five are standing behind them.</p> <p>Overall, the image represents a</p>

					cheerful moment, unity, and positive interaction among friends.
4	3	Home sweet home	120		T ₂
					The room looks bright and tidy, with a sofa, pictures on the wall, and sunlight coming through the window. Overall, the image shows cooperation, cleanliness, and shared household duties.

Notes:

Reflection And Responsibility Towards Diversity Experiences (T):

T₁: Reflections on the experience of diversity

T₂: Eliminating stereotypes and prejudice

T₃: Harmonising cultural differences

In Chapter 1, “About Me”, 3 images illustrate the value of Reflection and Responsibility Towards Diversity Experiences (T), such as group activities to play and shared moments captured in photos. Meanwhile, in Chapter 3, “Home Sweet Home”, there is only 1 image that highlights a family cleaning the house together. Thus, Chapter 1 provides a broader representation of diversity experiences, whereas Chapter 3 focuses on a single, more specific family interaction.

The picture of a park full of people doing different activities shows everyday life in a shared public space. Children play badminton in the center, a parent walks holding a child’s hand, kids run around, others play near the water, and a teenager sits using a phone. These actions across ages illustrate social interaction and community harmony, inviting students to reflect on how diverse individuals can live together peacefully (T₁) and how respect for differences helps create social balance (T₃). Visually, the image uses a narrative process because several actions happen at once, showing movement and connection among people. The eye-level angle and open framing make viewers feel included, while the bright clothes against the green background make people the focus. This mix of

design and content highlights that public spaces are not only for play but also for learning to live together in harmony. As Elmiana (2019) notes, visual images in textbooks often show local and social values like cooperation and respect through daily scenes, and this image clearly does the same.

This picture depicts a group of students standing in front of their school, dressed neatly in uniforms with cheerful faces and relaxed body gestures, symbolizing harmony, friendship, and openness in their social interaction. The students' confident posture and visible smiles reflect emotional well-being and positive engagement within a diverse environment. From the perspective of visual grammar, the image uses a narrative process that highlights movement and interaction among the students, indicating a dynamic social relationship. The frontal angle invites viewers to observe their closeness, creating an inclusive and familiar atmosphere. The color contrast between the white uniforms, blue skirts or trousers, and red roof guides attention toward the students as the focal point, while the balanced composition emphasizes equality among them. This image aligns with sub-elements T1 (Reflections on the experience of diversity), T2 (Eliminating stereotypes and prejudice), and T3 (Harmonising cultural differences) because it portrays students who appreciate each other's presence regardless of background or gender, showing inclusivity and mutual respect in a school setting. As Saraswati and Andini (2022) explain in their analysis of gender representation in Indonesian EFL textbooks, visual depictions of male and female students collaborating in friendly and balanced ways help cultivate equality and challenge traditional stereotypes in educational materials.

The next picture presents eight students posing together indoors, symbolizing friendship, inclusion, and harmony in diversity. From a content analysis perspective (Shava et al., 2021), their varied appearances, such as different clothing styles, a student wearing a hijab, and diverse skin tones, represent multicultural coexistence and respect for individual identity. The cheerful expressions and relaxed poses reflect positive social values and equality in interaction, aligning with the concept of eliminating stereotypes and prejudice (T2) and harmonising cultural differences (T3) as outlined in the Profil Pelajar



Pancasila framework (Kementerian Pendidikan Kebudayaan Riset dan Teknologi, 2022). From a visual grammar perspective (Kress & van Leeuwen, 2006), the frontal angle invites the viewer to engage with the group equally, while the medium shot highlights their togetherness without focusing on any single person, emphasizing social inclusion and collective identity. The balanced composition of the students in front and back rows creates visual harmony that supports the idea of unity within diversity, illustrating reflections on the experience of diversity (T1). This visual representation also mirrors what Saraswati and Andini (2022) found in their analysis of Indonesian EFL textbooks, where visuals are used to normalize gender and cultural diversity in social contexts.

This image depicts a family cleaning their home together, showing cooperation, responsibility, and equality among family members. From a content analysis perspective (Shava et al., 2021), each person contributes to maintaining cleanliness through different tasks, such as wiping furniture, mopping, cleaning windows, organizing items, and taking out the trash. This reflects the value of shared responsibility and mutual respect, where household work is not limited by gender or age, supporting the sub-element T2, eliminating stereotypes and prejudice. As highlighted by Saraswati and Andini (2022), such visual representations in textbooks promote equal participation and challenge traditional roles that often associate domestic work with women only. Visually, the use of a horizontal angle and medium shot (Kress & van Leeuwen, 2006) gives a sense of inclusion and equality, allowing viewers to see all family members contributing in the same space. The warm lighting and open layout further enhance the positive atmosphere, symbolizing harmony and collaboration within the family, which aligns with the moral values of tolerance and fairness emphasized in Indonesian education (Hamzah et al., 2022).

4.1.4 Social Justice

Lastly, the two images below represent elements of Social Justice (S) found in 2 different chapters. Details of the images are shown in Table 4.5 below.

Table 4. 5 The analysis of Global Diversity values “Social Justice (S)”

No.	Chapters	Themes	Pages	Images	Descriptions	Sub-Elements
1	1	About me	45		<p>This image shows a young athlete in a wheelchair playing basketball. He is wearing a green sports uniform and is actively dribbling the ball with one hand while controlling the wheelchair with the other. His posture shows focus, strength, and determination.</p> <p>The image highlights ability, confidence, and the idea that people with disabilities can also participate in sports and stay active. It represents inclusivity, perseverance, and the spirit of teamwork in adaptive sports.</p>	S ₃
2	3	Home sweet home	136		<p>In the third chapter, promoting social justice for all is illustrated by an action from a citizen who carries two types of waste, namely banana peels and plastic bottles, and will place them in a trash can that matches the organic and non-organic types. Based on the picture, there are differences between trash cans. The green trash can is used as a place for organic waste such as dry leaves, fruit peels, leftover food (such as rice, vegetables, fruits), etc., and there is organic writing on the front of the trash can. Meanwhile, the trash can with green paint is used for non-organic waste, such as waste that comes from materials that are not easily decomposed naturally, such as plastic, glass, metal, and electronics.</p>	S ₁

Notes:

Social Justice (S):

S₁: Actively building a society that is inclusive, equitable, and sustainable

S₂: Participating in the collective decision-making process

S₃: Understand the role of the individual in democracy

Based on Table 4.5, this image shows a young athlete in a wheelchair who is dribbling a basketball with one hand while controlling the wheelchair with the other, showing focus, energy, and determination. The picture expresses the message that everyone, including people with disabilities, has the right and ability to take part in social life. It highlights equality, inclusion, and personal responsibility. From a visual grammar point of view, the image uses a narrative process, where the strong vector from the athlete's body and the ball movement shows dynamic action and effort. The medium-long shot with an eye-level and frontal angle makes the viewer see the athlete as an equal participant, creating a sense of respect and empathy. In composition, the athlete is on the left as given information, while the moving ball on the right gives new meaning, symbolizing action and progress. The green uniform suggests vitality, the orange ball represents enthusiasm, and the grey wheelchair conveys strength and stability. This visual balance underlines that participation and contribution come from personal effort, not privilege. Therefore, this image reflects Sub-element S₃, which focuses on understanding the role of individuals in democracy, because it shows how personal courage, confidence, and persistence help create an inclusive society where everyone can contribute equally. As Rahmah (2023) states, visual materials in education can encourage learners to value equality and participation as democratic principles that strengthen community harmony.

This image shows a boy who is sorting waste by throwing a banana peel into an organic bin and a plastic bottle into a non-organic bin, showing responsibility and environmental awareness. The action reflects the importance of making simple but meaningful contributions to society. From a visual grammar point of view, the picture presents a narrative process, where the movement of the boy's hands towards each bin forms clear vectors that represent transactive material action. The medium shot and eye-level frontal angle allow the viewer to see the activity directly and clearly, making the scene relatable and easy to

understand. In terms of composition, the boy stands in the center, showing balance and control between two actions, while the green and yellow bins create visual contrast that emphasizes environmental order. The green bin symbolizes sustainability, and the yellow bin draws attention to careful decision-making. This visual harmony underlines how personal behavior contributes to collective well-being. Therefore, the image reflects Sub-element S2, which focuses on acting responsibly and reducing injustice, since it shows how small daily actions can promote fairness, discipline, and care for the environment. As Rahmah (2023) explains, visual elements in textbooks can guide learners to understand equality and shared responsibility as essential parts of building a fair and sustainable society.

4.2 Research Discussion

The research findings reveal that the Grade 7 English textbook “English for Nusantara” incorporates all four dimensions of global diversity outlined by Kemendikbud (2022): Recognizing and Respecting Cultures (R), Communication in Interacting Across Cultures (C), Reflection and Responsibility Towards Diversity Experiences (T), and Social Justice (S). The analysis shows that the textbook most frequently represents “Recognizing and Respecting Cultures” and “Reflection and Responsibility Towards Diversity Experiences,” each appearing 4 times. “Social Justice” is represented 2 times, while “Communication in Interacting Across Cultures” occurs only once. This imbalance indicates that, although the textbook covers all dimensions, it prioritizes cultural recognition and reflection over intercultural communication, thus limiting its capacity to comprehensively develop students' intercultural competence.

However, compared to previous research highlighting the absence of social justice in Indonesian English textbooks (Sadiah et al., 2024), “English for Nusantara” demonstrates marked improvement by embedding not only local cultural representations but also elements of social justice. This change shows a new way of designing textbooks. It moves away from just celebrating cultural things to a curriculum that is more aware of social issues. Nevertheless, the

integration is not balanced. Social justice is mentioned only twice. It is not yet included in different chapters or themes in a consistent way. The emphasis on local Indonesian cultures, as seen through images of traditional houses, dances, costumes, and other artefacts, strengthens students' sense of cultural identity and national pride.

Based on this overview, the importance of the “Recognizing and Respecting Culture” element is undeniable in the junior high school context, where character building remains a central objective of the national curriculum (Kim, 2020). Learning about cultural differences, whether in traditions, values, customs, or language, has the potential to broaden students' perspectives and reduce prejudice (Sodik, 2020). However, the way this element is visually represented in the textbook tends to rely on static and celebratory depictions, such as traditional dances, houses, or costumes. While such images can affirm cultural pride, they risk encouraging only a superficial recognition of diversity. Instead of encouraging students to think critically about issues such as the blending of cultures, the exclusion of minority groups, or daily interactions between people from different cultural backgrounds, the visuals often present culture as something fixed and always harmonious. This tendency, although aligned with the aim of creating an inclusive classroom environment where students feel accepted (Hanafi, 2017), limits the opportunity for deeper engagement. As Holliday (2011) argues, this “tourist approach” to culture acknowledges difference without questioning its underlying power relations, thereby leaving students with fragmented rather than critical understandings of diversity. In contrast, fostering students' ability to interrogate both their own and others' cultural assumptions would not only enhance tolerance but also cultivate self-awareness and empathy (Hjerm et al., 2020), making cultural learning more transformative than celebratory.

On the other hand, the very limited representation of “Communication in Intercultural Interaction,” which only appears once, shows a clear weakness in the textbook. Nowadays, students constantly experience intercultural encounters in their daily lives, whether through online communication, travel, or meeting people

from different backgrounds in their own communities. If opportunities for intercultural dialogue are so limited, students lose the chance to develop important skills for global competence. As noted by Yudha and Aulia (2020), intercultural communication is not only about recognizing that diversity exists, but also about actively listening, finding common meaning, and learning how to deal with differences. However, the textbook provides almost no support for developing these skills, as a single visual example is not enough to show students how to interact in real cross-cultural situations. This lack of representation reduces students' opportunities to practice strategies such as handling misunderstandings, showing empathy, and having respectful conversations. As a result, although the book introduces the concept of intercultural communication, it does not go far enough to prepare students to use it in real life.

Furthermore, the presence of the element "Reflection and Responsibility for Diversity Experiences," represented four times in the textbook, reflects its efforts to foster empathy, tolerance, and responsibility among learners. Reflecting on cultural diversity can help students recognize the value of multicultural harmony and the importance of preserving cultural heritage (Utami et al., 2023). However, the existing representations are general and do not encourage students to critically question their assumptions, biases, or privileges. In this textbook, reflection sometimes risks becoming too shallow, where students only acknowledge diversity on the surface without deeply examining themselves or their surroundings. For instance, they are encouraged to respect traditions and maintain harmony, but there is little focus on questioning unfair situations or noticing inequalities that may exist in intercultural experiences. As a result, although this element helps shape students' character in a positive way, it does not fully reach the deeper goal of reflection as described in critical pedagogy, namely, helping students become more active in promoting fairness and positive social change (Williams and Soriero, 2021).

In the context of social justice, the textbook includes only two images, each carrying a different message. The first illustrates respect for human rights, showing how students are expected to treat others equally without discrimination

based on physical appearance. This gives an important moral lesson, but the message is still quite basic because it does not touch on other real problems, such as unfair treatment based on gender, religion, or family background. According to Saraswati and Andini (2022), who observed that visuals in Indonesian ELT textbooks often present gender equality in a surface-level manner, overlooking more complex social issues. The second image highlights sustainability through proper waste disposal and separation, which is presented as an example of building an inclusive and sustainable society. This visual successfully introduces students to the connection between everyday practices and broader global goals, such as the Sustainable Development Goals (SDGs) set by the United Nations. However, the narrow focus on environmental behaviour risks reducing social justice to individual responsibility, overlooking larger systemic issues such as unequal access to resources or the social consequences of environmental degradation. Pasha (2025) similarly found that while peace and inclusivity are represented in Indonesian textbooks, the portrayals often remain limited to idealised harmony without addressing power imbalances. Despite these limitations, the inclusion of social justice themes marks a notable step forward compared to earlier English textbooks that tended to exclude this dimension altogether (Alawlaqi, 2023). These images, even if limited, provide a foundation for discussions on fairness, equality, and sustainability, and they highlight the potential of textbooks to go beyond cultural celebration and engage with critical aspects of global citizenship (Sugiono, 2022).

The findings of this study also provide important theoretical implications related to Kress and van Leeuwen's (2006) visual grammar framework. The way cultural diversity is represented through images, such as the use of salience to highlight traditional artifacts, the informational value of placing local cultural elements in prominent positions, and the gaze that directs reader engagement, demonstrates how visual semiotic resources shape students' perceptions of cultural values. The unbalanced use of global diversity elements shows that visuals are not neutral. Instead, they reflect the choices of curriculum developers, who give more attention to some values, such as local cultural recognition, while giving less

attention to others, such as intercultural communication. This shows that pictures in the textbook do more than just support the words. They also play an active role in helping students understand the idea of diversity.

Although this study gives useful insights, it also has some limitations. First, the analysis only looked at one textbook (English for Nusantara for Grade 7), with just 11 images, so the findings cannot fully represent other textbooks. Second, the study focused mainly on pictures and did not fully combine them with the written text, which may hide how words and images work together to show or question diversity values. Future research can improve this by studying more textbooks from different grade levels and by analysing both text and images for a more complete understanding.

CHAPTER 5 CONCLUSION AND SUGGESTION

This chapter presents the conclusion from the findings of this study and suggestions for the authors of the textbook, the EFL teachers, and future researchers.

5.1 Conclusion

The results from the findings revealed that all of the global diversity dimensions are represented in the target textbook. Recognizing and respecting cultures is represented through 4 images. Communication in interacting across cultures is represented through 1 image. Reflection and responsibility towards diverse experiences are represented through 4 images. Social justice is represented through 2 images. The existence of recognition and respect for the represented culture, along with reflection and responsibility towards the experience of diversity, as the most represented global diversity value, aims to increase students' awareness of the importance of mutual tolerance by first acknowledging other cultures. Moreover, the dimension of global diversity appears in all chapters of the English textbook, and no dimension is absent. Indirectly, this statement has answered the research question in this research, namely that recognizing and respecting cultures, communication in interacting across cultures, reflection and responsibility towards diversity experiences, and social justice are the types of global diversity values represented here. Each type of global diversity presented in this textbook is represented through various contextual topics.

5.2 Suggestion

Regarding the findings of this research, the selected textbook's authors are advised to present the four types of global diversity values in more visual materials so that students can increasingly get more examples that can be applied in their lives. Along the same line, the EFL teacher, as one of the stakeholders in the learning and teaching process, who uses the ELT textbook entitled 'English for Nusantara', is required to integrate the representation of global diversity values into the additional activities in the classroom to introduce and teach students about the aspect of global diversity values. For future researchers who

are interested in enriching research related to global diversity values, it is suggested to use another textbook from the same publisher or a different publisher with a different analysis framework.

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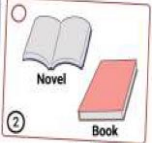











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APPENDICES










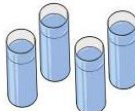





Appendix 1: Research Matrix











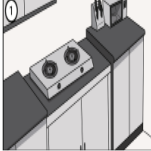

TITLE	PROBLEM	VARIABLE	DATA RESOURCE	RESEARCH METHOD
REPRESENTATION OF GLOBAL DIVERSITY IN ENGLISH TEXTBOOKS ENDORSED BY THE INDONESIAN MINISTRY OF EDUCATION AND CULTURE	What global diversity values are presented visually in the emancipated curriculum-based ELT textbook entitled <i>English for Nusantara</i> for the seventh-grade students of Junior High School?	Visual Materials of Global Diversity Values	Document analysis in the ELT textbook entitled “English for Nusantara” for the seventh-grade students of Junior High School	<ol style="list-style-type: none"> 1. Research Design Content Analysis 2. Research Context Visual materials presenting global diversity values in the Indonesian ELT textbook for the seventh-grade students 3. Data Collection Method Document analysis 4. Data Analysis Content analysis by Ary et al. (2014)

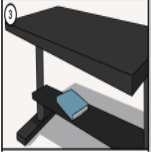

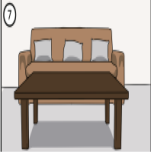
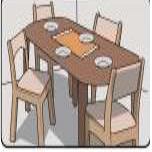











Appendix 2: Visual Images and Illustrations in Chapters 1-5 from the ELT Textbook “English for Nusantara” Grade 7
















CHAPTER 1				
<p>1.</p>  <p>p.13</p>	<p>2.</p>  <p>p.28</p>	<p>3.</p>  <p>p.32</p>	<p>4.</p>  <p>p.32</p>	<p>5.</p>  <p>p.32</p>
<p>6.</p>  <p>p.32</p>	<p>7.</p>  <p>p.32</p>	<p>8.</p>  <p>p.33</p>	<p>9.</p>  <p>p.33</p>	<p>10.</p>  <p>p.33</p>
<p>11.</p>  <p>p.32</p>	<p>12.</p>  <p>p.40</p>	<p>13.</p>  <p>p.42</p>	<p>14.</p>  <p>p.42</p>	<p>15.</p>  <p>p.42</p>










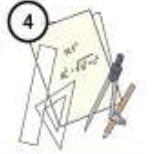





<p>16.</p>  <p>p.43</p>	<p>17.</p>  <p>p.45</p>			
<p>CHAPTER 2</p>				
<p>18.</p>  <p>p.57</p>	<p>19.</p>  <p>p.59</p>	<p>20.</p>  <p>Water</p> <p>p.59</p>	<p>21.</p>  <p>Rica-rica Chicken</p> <p>p.59</p>	<p>22.</p>  <p>Boba Milk Tea</p> <p>p.59</p>
<p>23.</p>  <p>Chocolate Cake</p> <p>p.59</p>	<p>24.</p>  <p>Orange Juice</p> <p>p.59</p>	<p>25.</p>  <p>Fried Fish</p> <p>p.59</p>	<p>26.</p>  <p>Cassava Chips</p> <p>p.59</p>	<p>27.</p>  <p>Ice Tea</p> <p>p.59</p>









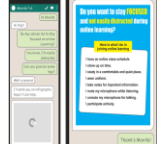



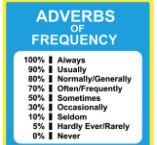



<p>28.</p>  <p> pudding</p> <p>p.60</p>	<p>29.</p>  <p> Fried Rice</p> <p>p.60</p>	<p>30.</p>  <p> Toast</p> <p>p.61</p>	<p>31.</p>  <p> Tempe Bacem</p> <p>p.62</p>	<p>32.</p>  <p> Chicken Soup</p> <p>p.65</p>
<p>33.</p>  <p> Coffee</p> <p>p.65</p>	<p>34.</p>  <p> Rice</p> <p>p.65</p>	<p>35.</p>  <p> Pudding</p> <p>p.65</p>	<p>36.</p>  <p> Orange Juice</p> <p>p.65</p>	<p>37.</p>  <p> Water</p> <p>p.65</p>
<p>38.</p>  <p> Fruit Salad</p> <p>p.65</p>	<p>39.</p>  <p>p.68</p>	<p>40.</p>  <p>p.68</p>	<p>41.</p>  <p>p.72</p>	<p>42.</p>  <p>p.79</p>
<p>43.</p>	<p>44.</p>			













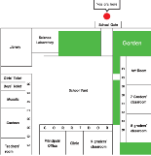


 <p>p.83</p>	 <p>p.91</p>			
<p>CHAPTER 3</p>				
<p>45.</p>  <p>p.101</p>	<p>46.</p>  <p>p.103</p>	<p>47.</p>  <p>p.103</p>	<p>48.</p>  <p>p.104</p>	<p>49.</p>  <p>p.105</p>
<p>50.</p>  <p>p.105</p>	<p>51.</p>  <p>p.105</p>	<p>52.</p>  <p>p.105</p>	<p>53.</p>  <p>p.111</p>	<p>54.</p>  <p>p.111</p>
<p>55.</p>	<p>56.</p>	<p>57.</p>	<p>58.</p>	<p>59.</p>













 <p>p.111</p>	 <p>p.111</p>	 <p>p.111</p>	 <p>p.113</p>	 <p>p.113</p>
<p>60.</p>  <p>p.117</p>	<p>61.</p>  <p>Wipe the dirt</p> <p>p.118</p>	<p>62.</p>  <p>Mop the floor</p> <p>p.118</p>	<p>63.</p>  <p>Tidy up</p> <p>p.118</p>	<p>64.</p>  <p>Scrub the stains</p> <p>p.118</p>
<p>65.</p>  <p>Wash the dishes</p> <p>p.118</p>	<p>66.</p>  <p>Clean the windows</p> <p>p.118</p>	<p>67.</p>  <p>Do the laundry</p> <p>p.118</p>	<p>68.</p>  <p>Make the bed</p> <p>p.118</p>	<p>69.</p>  <p>Iron the clothes</p> <p>p.118</p>
<p>70.</p>	<p>71.</p>	<p>72.</p>	<p>73.</p>	<p>74.</p>

 <p>Sweep the floor</p> <p>p.119</p>	 <p>Hang the clothes</p> <p>p.119</p>	 <p>Take out the trash</p> <p>p.119</p>	 <p>Dust the furniture</p> <p>p.119</p>	 <p>Clean the floor</p> <p>p.119</p>
<p>75.</p>  <p>Water the plants</p> <p>P.119</p>	<p>76.</p>  <p>p.120</p>	<p>77.</p>  <p>p.124</p>	<p>78.</p>  <p>p.130</p>	<p>79.</p>  <p>p.131</p>
<p>80.</p>  <p>p.136</p>	<p>81.</p>  <p>p.136</p>	<p>82.</p>  <p>p.136</p>	<p>83.</p>  <p>p.136</p>	<p>84.</p>  <p>p.136</p>
<p>85.</p>	<p>86.</p>	<p>87.</p>	<p>88.</p>	<p>89.</p>





 <p>p.136</p>	 <p>p.136</p>	 <p>p.136</p>	 <p>p.137</p>	 <p>p.140</p>
<p>CHAPTER 4</p>				
<p>90.</p>  <p>p.153</p>	<p>91.</p>  <p>p.156</p>	<p>92.</p>  <p>p.156</p>	<p>93.</p>  <p>p.156</p>	<p>94.</p>  <p>p.156</p>
<p>95.</p>  <p>p.157</p>	<p>96.</p>  <p>p.157</p>	<p>97.</p>  <p>p.157</p>	<p>98.</p>  <p>p.157</p>	<p>99.</p>  <p>p.157</p>
<p>100.</p>	<p>101.</p>	<p>102.</p>	<p>103.</p>	<p>104.</p>





 <p>p.157</p>	 <p>p.166</p>	 <p>p.167</p>	 <p>p.171</p>	 <p>p.172</p>
<p>105.</p>  <p>p.172</p>	<p>106.</p>  <p>p.172</p>	<p>107.</p>  <p>p.172</p>	<p>108.</p>  <p>p.176</p>	<p>109.</p>  <p>p.181</p>
<p>110.</p>  <p>p.184</p>	<p>111.</p>  <p>p.188</p>	<p>112.</p>  <p>p.191</p>	<p>113.</p>  <p>p.192</p>	<p>114.</p>  <p>p.194</p>
<p>115.</p> 				




p.195				
CHAPTER 5				
116.  p.203	117.  p.205	118.  p.212	119.  p.212	120.  p.212
121.  p.212	122.  p.212	123.  p.213	124.  p.215	125.  p.215
126.  p.215	127.  p.215	128.  p.216	129.  p.219	130.  p.220

<p>131.</p>  <p>p.220</p>	<p>132.</p>  <p>p.220</p>	<p>133.</p>  <p>p.220</p>	<p>134.</p>  <p>p.220</p>	<p>135.</p>  <p>p.220</p>
<p>136.</p>  <p>p.220</p>	<p>137.</p>  <p>p.220</p>	<p>138.</p>  <p>p.229</p>	<p>139.</p>  <p>p.230</p>	<p>140.</p>  <p>p.231</p>
<p>141.</p>  <p>p.235</p>	<p>142.</p>  <p>p.237</p>			

Appendix 3: The analysis of visual materials depicting global diversity values in the Indonesian ELT textbook “English for Nusantara” for the seventh-grade students of Junior High School [Adapted from the table “The Portrayal of Values on the Textbook” in Widodo (2018)]

Chapters	Theme	Data Selected	Description	Location	Global Diversity values
1	About me		An image of several people doing activities together	28	Reflection and Responsibility Towards Diversity Experiences (T)
1	About me	 (I ₁ , I ₂)	The image shows three children talking to each other.	40	Reflection and Responsibility Towards Diversity Experiences (T)
1	About me	 (I ₁ , I ₂)	Eight students are taking a picture together	43	Reflection and Responsibility Towards Diversity Experiences (T)
1	About me	 (S ₃)	A young boy sitting in a wheelchair is playing basketball	45	Social Justice (S)

2	Culinary and Me	 (R ₁)	An image showing traditional Javanese food.	79	Recognizing and Respecting Cultures (R)
3	Home Sweet Home	 (C ₂)	An image showing a traditional house of the Dayak tribe in Kalimantan and the interaction of the people	103	Communication In Interacting Across Cultures (C)
3	Home sweet home	 (T ₂)	A family is cleaning up the house.	120	Reflection and Responsibility Towards Diversity Experiences (T)
3	Home sweet home	 (S ₁)	A citizen who disposes of garbage in its place and according to its type.	136	Social Justice (S)

4	My school activities	 <p>(R₁, R₂, R₃)</p>	An image featuring five teenagers wearing traditional clothing from several regions in Indonesia	157	Recognizing and Respecting Cultures (R)
5	This is my school	 <p>(R₁, R₂, R₃)</p>	Recognizing and Respecting Cultures (R)	219	Recognizing and Respecting Cultures (R)
5	This is my school	 <p>(R₁, R₃)</p>	Junior high school students visiting a museum	237	Recognizing and Respecting Cultures (R)