

MESSAGE ABUNDANCY IN THE REPORT GENRE: VISUAL-VERBAL RELATION IN THE ENGLISH FOR NUSANTARA TEXTBOOK

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ABSTRACT

Textbooks play a role in exposing learners to genres, demonstrating how texts are structured and used in social settings. One of the ways is through message abundance, where concepts are expressed through multiple ways multiple times to enhance comprehension. Drawing on the framework of visual-verbal relations of meaning proposed by Daly and Unsworth (2011) and Unsworth (2006), the study explores how visual modes concurrent or complement verbal meanings or vice versa, contributing to message abundance. Specifically, the study analyzes how this is achieved in the learning activities related to the report genre in the English for Nusantara (EfN) textbook Grade 7. Findings show that both concurrent meanings (equivalent and redundant) and complementary meanings (augmented) contribute to message abundance. No divergent meaning was found, indicating that the verbal and visual modes did not contradict each other, as distracting details might hinder learning. This is supported through picture cues with wordboxes, model texts and hands-on activities, dialogues paired with comic strips, and genre stage tables combined with blank writing templates. Thus, through multimodal layering, the textbook reinforces meaning by visually re-expressing verbal modes, provides opportunities to match, repeat, and apply language through visuals and sentence-building tasks, offers parallel input across modes, and situates language in context, strengthening recognition of vocabulary and genre-specific features.

Keywords: English for Nusantara; genre; message abundance; visual-verbal relations

ABSTRAK

Buku teks berperan dalam memperkenalkan pelajar pada berbagai genre, serta menunjukkan bagaimana teks disusun dan digunakan dalam konteks sosial. Salah satu caranya adalah melalui message abundance, yaitu ketika konsep disampaikan dalam berbagai cara dan diulang beberapa kali untuk meningkatkan pemahaman. Mengacu pada kerangka hubungan makna visual-verbal yang dikemukakan oleh Daly dan Unsworth (2011) serta Unsworth (2006), studi ini mengeksplorasi bagaimana mode visual mendampingi atau melengkapi makna verbal, atau sebaliknya, sehingga berkontribusi pada kelimpahan pesan. Secara khusus, studi ini menganalisis bagaimana hal tersebut diterapkan dalam aktivitas pembelajaran yang berkaitan dengan genre report dalam buku teks English for Nusantara (EfN) kelas 7. Temuan menunjukkan bahwa baik makna yang sejajar (equivalent dan redundant) maupun yang komplementer (augmented) berkontribusi terhadap kelimpahan pesan. Tidak ditemukan makna yang menyimpang, yang menunjukkan bahwa mode verbal dan visual tidak saling bertentangan, karena detail yang mengganggu dapat menghambat pembelajaran. Hal ini didukung melalui petunjuk gambar dengan wordbox, teks model dan aktivitas langsung (hands-on), dialog yang dipasangkan dengan komik, serta tabel tahapan genre yang dipadukan dengan templat menulis kosong. Dengan demikian, melalui pelapisan multimodal, buku teks ini memperkuat makna dengan mengekspresikan kembali mode verbal secara visual, menyediakan kesempatan untuk mencocokkan, mengulang, dan menerapkan bahasa melalui visual dan tugas penyusunan kalimat, memberikan input paralel lintas mode, dan menempatkan bahasa dalam konteks, sehingga memperkuat pengenalan kosakata dan ciri khas dari genre tertentu.

Kata Kunci: English for Nusantara; genre; message abundance; hubungan visual-verbal (visual-verbal relations)

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INTRODUCTION

Textbooks serve as “the visible heart of any ELT program” (Sheldon, 1988, p. 237), providing learners with access to concepts or information (O’Neill, 1982). Textbooks may also serve as the basis for lesson content and language practice, sometimes serving as the main source of language exposure beyond teacher instruction. As part of their role, textbooks also introduce students to genres, demonstrating how texts are structured and used in social settings (Lähdesmäki, 2009; Ørevik, 2018; Paltridge, 1996). Moreover, textbooks offer multimodality, combining visual and verbal modes to make meaning (Ørevik, 2018; Weninger, 2021; Weninger & Kiss, 2013). Within this context, the concept of message abundance (Hammond & Gibbons, 2005; Gibbons, 2012) plays a role, ensuring learners encounter information in varied ways and at multiple times to deepen understanding. This study builds on these frameworks by examining how message abundance is realized through visual-verbal relations in the Indonesian English textbook series English for Nusantara (EfN). Specifically, it explores how visual and verbal modes interact, whether through equivalent, redundant, augmented, or divergent meanings (Daly & Unsworth, 2011; Unsworth, 2006) and how these relations scaffold students’ genre learning, with particular focus on the descriptive report genre.

Halliday and Hasan (1989) stated that genre explores the relationship between language and its social functions, emphasizing that language operates as a system of choices through which users construct meaning. Rose (2011) further explains that genres are staged, goal-oriented social processes: social because texts are interactive, goal-oriented as they develop toward specific objectives, and staged because achieving these objectives typically involves steps. Building on this concept, genre refers to text types that serve specific purposes and can be categorized into three main types: engaging (e.g., narratives, recounts), informing (e.g., reports, explanations, procedures), and evaluating (e.g., expositions, discussions). Each category serves distinct communicative functions, illustrating how different texts are structured to achieve their intended purposes (Rose, 2017; Rose & Martin, 2012). In the Indonesian context, understanding these genres is emphasized in the Indonesian education curriculum (MoCERT, 2022).

In addition to facilitating meaning-making, the Indonesian education curriculum also promotes the use of multimodality in English instruction (MoCERT, 2022). Multimodality, as a communication and social semiotics theory, involves the use of multiple modes to create and interpret meaning (Jewitt & Kress, 2003; Kress, 2010; Serafini, 2014). These semiotic modes, for example, include visual modes, such as images, and verbal modes, such as written words, which are accessed simultaneously (Lotherington & Jenson, 2011). The interplay between these modes contributes to various ways of meaning-making.

Daly and Unsworth (2011) and Unsworth (2006) outline how visual-verbal modes shape meanings, which can be equivalent, redundant, augmented, or divergent. It highlights the importance of recognizing these roles, as Jewitt (2008) explains, multimodality takes on specific roles in the construction of school knowledge, with activities designed in various ways. For example, verbal and visual modes in textbooks work together to shape the learning process (Weninger, 2021).

Regarding meaning-making activities, Hammond and Gibbons (2005) introduced the concept of message abundance, which facilitates the teaching and learning of concepts through multiple modes, in multiple ways, and at multiple times. It also involves carefully sequenced learning activities to support comprehension (Gibbons, 2015). This can include the use of picture cues, word boxes, comic strips, and dialogues to scaffold understanding (Gibbons, 2012; Windle & Miller, 2012). To put it another way, message abundance refers to expressing one concept in more than one way, allowing students to access similar concepts and information through various sources and repeated exposure. Thus, textbooks, for example, as the basis for lesson content, language

practice, and sometimes the primary source of language exposure, should be carefully sequenced to support learners in constructing knowledge and achieving message abundancy, thereby facilitating their understanding of concepts, such as genre.

Textbook analyses have gained attention for their role in evaluating teaching and learning materials. For example, a study has focused on content evaluation using established frameworks, such as Tomlinson's textbook criteria, which emphasize learner engagement, authenticity, and cognitive-emotional factors (Syahid, 2024). Others have explored the interplay between visual and verbal modes, as seen in an analysis of Pathway to English through Halliday's Systemic Functional Linguistics and Kress and van Leeuwen's Grammar of Visual Design (Fitriana & Wirza, 2021). Additionally, multimodal social semiotic approaches have been used to investigate cultural representations in Indonesian textbooks like When English Rings a Bell and English on Sky 1 (Prihatiningsih et al., 2021), as well as in Iran's Vision textbook series, where Wenninger and Kiss's semiotic framework was applied to examine how multimodality conveys cultural content (Roohani & Hosseini, 2021). However, despite the growing number of studies on textbook analysis, there is still a lack of studies that specifically explore how message abundancy, presented through visual-verbal meanings, contributes to the learning activities that gradually build students' understanding of the structure and social purpose of a genre.

The Indonesian English textbook, English for Nusantara (hereafter referred to as EfN), published by the government, was developed in alignment with a curriculum that emphasizes text-based learning. It follows the structured nature of textbooks, which are typically organized into sections and chapters based on overarching curricular themes (Ørevik, 2018). As one of the nationally accessible materials listed in the *Sistem Informasi Buku Indonesia* (SIBI), the official Indonesian Book Information System, EfN serves as the focus of this study.

This study examined how message abundancy related to genre is realized in the EfN Grade 7 textbook, with a specific focus on the descriptive report genre. It analyzed visual-verbal relations, whether meanings are equivalent, redundant, augmented, or divergent (Daly & Unsworth, 2011; Unsworth, 2006), and how these meanings contribute to message abundancy to support genre learning. The descriptive report genre was chosen for its foundational role in helping learners organize, classify, and describe information about the world (Halliday, 1978; Martin & Rose, 2008). It also supports contextual learning and field building through its linguistic features.

This study aims to offer insights into how the descriptive report genre is expressed repeatedly and multimodally in the EfN textbook. The findings were expected to raise awareness of message abundancy in learning this genre. The following question guided the study: RQ: How do the visual-verbal relations in the English for Nusantara Grade 7 textbook contribute to message abundancy in the learning of the descriptive report genre?

METHODS

Research design

A qualitative content analysis with a multimodal approach was used to explore the communication of meaning within texts, for example, verbal and visual phenomena (O'Halloran & Smith, 2012). The phenomena chosen in this study were message abundancy of a genre realized in an Indonesian English textbook – *English for Nusantara* (EfN). Supported by a range of meaning-making resources (visual-verbal modes), the study aimed to explore how concepts, particularly the descriptive report genre, were repeatedly presented and in multiple ways. To explore them in the textbook, the study used a framework, namely the visual-verbal relations of meanings developed by Daly and Unsworth (2011) and Unsworth (2006), as presented in Table 1.

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Table 1. Visual-Verbal Relations of Meanings (Daly & Unsworth, 2011; Unsworth, 2006)

| Types of Meanings | Visual and verbal relations |
|--|---|
| Concurrent or elaborated meaning | <ul style="list-style-type: none">Equivalent or similar meaningsRedundant or re-expressed meanings |
| Complementary meanings or images may extend meanings, adding new information | <ul style="list-style-type: none">Augmented meanings—extra information or elementsDivergent meanings—Image or text at variance |

In this study, the meaning-making process is not merely about the use of the visual and verbal modes, but also about the relations between them. Whether the visual-verbal relation has (a) concurrent or (b) complementary meanings determines how the interaction between visual and verbal modes contributes to meaning-making.

The Data Set

The data for this study were drawn from the Indonesian English textbook *English for Nusantara* Grade 7, published by the government in 2022 and authored and illustrated by Damayanti et al. and Wahyudi. This textbook is accessible nationwide, as it is freely available for download through the *Sistem Informasi Buku Indonesia* (SIBI), the official Indonesian Book Information System. *EfN* was selected for analysis due to its alignment with the national, text-based curriculum and its integration of multimodal elements. Given its wide accessibility and curricular relevance, *EfN* provides a suitable context for exploring how message abundance in the learning of the descriptive report genre is achieved through visual-verbal relations.

Furthermore, Grade 7 was specifically chosen as it marks the beginning of Phase D in the national curriculum framework, where students are first introduced to descriptive report texts. The *EfN* Grade 7 textbook presents topics aimed at developing students' descriptive skills, including describing people, particularly their hobbies and daily activities. This phase serves as a foundational stage in the development of students' academic language. Table 2 highlights the instances of the report genre found in the textbook.

Table 2. Genres in the *EfN* textbook, grade 7

| Textbook | Report Genre Topics |
|--------------------|---|
| <i>EfN</i> Grade 7 | Describing people (hobbies, daily activities) |

Table 2 provides an overview of topics related to the descriptive report genre in the *EfN* Grade 7 textbook. These topics illustrate how students are introduced to descriptive report texts through everyday themes, thereby supporting their learning to describe in contextually meaningful ways.

Data Analysis Procedure

The analysis of message abundance of the descriptive report genre within *EfN* grade 7 was conducted in two stages of analysis: visual-verbal relations of meaning and message abundance across meanings.

The first stage involved identifying the types of visual-verbal relations present in *EfN* grade 7. This stage examined how the learning activities of descriptive genre reports are visually and verbally represented, and how ideas are connected through characters, their actions, and their attributes (see Table 3).

Table 3. Visual-verbal realizations of the descriptive report genre

| Visual Realization | Verbal Realization | Meaning |
|--|--|---|
| Depiction of action, character, and attributes | Clauses with description of characters (relational clauses), linking verbs, present tense, and technical terms | <ul style="list-style-type: none">• Equivalent or similar meanings• Redundant or re-expressed meanings• Augmented meanings -extra information or elements• Divergent meanings -Image or text at variance |

Table 3 outlines how the learning activities related to the descriptive report genre in the textbook are realized through visual-verbal relations. The visual realizations typically involve depictions of actions, characters, and their attributes, often through images. Correspondingly, the verbal realizations include relational clauses, linking verbs, present tense, and technical terms, common linguistic features of the report genre. Drawing on the frameworks of Daly and Unsworth (2011) and Unsworth (2006), the analysis explores how visual and verbal modes interact to convey meaning in the descriptive report genre. These meanings can be concurrent (equivalent or redundant) or complementary (augmented or divergent). This helps identify whether the two modes reinforce, extend, or challenge each other in meaning-making.

The second stage of the analysis explored how the visual-verbal relations of meaning identified in the first stage contribute to the abundance of messages in the *English for Nusantara* Grade 7 textbook. The meaning relations were interpreted based on their contribution to message abundance, that is, how concepts related to the descriptive report genre are presented repeatedly, in varied ways, and across multiple modes to support learners' comprehension and genre awareness. By mapping these visual-verbal patterns to specific learning activities, this stage of the analysis directly addressed the research question: How do the visual-verbal relations in the *English for Nusantara* Grade 7 textbook contribute to message abundance in the learning of the descriptive report genre?

FINDINGS AND DISCUSSION

Findings

This study explored how visual-verbal relations in the *English for Nusantara* (EfN) Grade 7 textbook contribute to message abundance to support descriptive report genre learning.

The findings revealed that the textbook includes three main types of visual-verbal relations: equivalent, redundant, and augmented (Daly & Unsworth, 2011; Unsworth, 2006). Most visuals supported or repeated the meaning conveyed in the verbal modes (e.g., dialogues paired with comic strips), while others elaborated on written words by adding details. Furthermore, the analysis showed that these visual-verbal relations contribute to how the descriptive report genre is presented across various elements of the textbook, including picture cues, word boxes, comic strips, model texts, genre stage tables, and writing templates. Through this recurring and multimodal representation of the genre, the textbook achieves message abundance, allowing students to encounter the same genre concept in different forms, through different modes, and at different stages of learning. This layered exposure helps build a deeper understanding of the report genre and supports students in producing similar texts independently.

Visual-verbal relations of meanings in *English for Nusantara* Grade 7

An analysis of the meaning-making process is useful when working with multimodal materials, in this case, *EfN* with visual and verbal modes, as it allows for the examination of construing participants' experiences and knowledge of the world (Halliday, 1978). The visual-verbal relations depicted in *EfN* Grade 7 suggested concurrent and complementary meanings (Daly & Unsworth, 2011; Unsworth, 2006), as elaborated below.

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The Equivalent Meanings

Equivalent meanings are suggested in Section 2, talking about hobbies. In this section, the verbal modes describe, through speech bubbles, that the characters Andre and Monita have hobbies of playing mobile games and reading novels. The visual modes present a comic strip that matches the speech bubbles. The equivalent meaning also occurs in Section 5, Galang's hobby. In this section, the verbal mode asks you to read the description of Galang's hobby. It asks to look at the highlighted words referring to Galang. "Galang loves fishing. He goes fishing once a week. He brings his fishing rod, a bucket, and a fishing net." The visual mode, or the image, shows a boy standing, holding a fishing net and carrying a bucket, with the words "Galang, he, his" highlighted in green.

In these events, both visual and verbal modes assert equivalency. Section 2 represents the equivalent meaning of the two examples (see Table 4), indicating that the participant, process, and phenomenon had the same configuration.

Table 4. Visual Verbal Realization of Equivalent Meaning in Section 2

| Visual Realization | Verbal Realization | Meaning |
|--|---|--------------------------------|
| Action: A boy is sitting cross-legged, focused on playing a mobile game with a smartphone in his hands. A girl is sitting, facing forward, reading a green book open in her hands. | (Speech bubble) I'm Andre. I like playing mobile games. | Equivalent or similar meanings |
| Character: A black-haired boy Attribution: Gray turtleneck, brown pants, a mobile phone | (Speech bubble) My name's Monita. My hobby is reading novels. | |
| Character: A pony-tailed girl Attribution: Yellow long-sleeve t-shirt, black pants | | |
| Circumstantiation: a park | | |

In Section 2, the two modes that occurred represent the same thing. As described in the written words, "I'm Andre. I like playing mobile games," and "My name's Monita. My hobby is reading novels." This similarly aligns with the images of a boy playing a mobile game and a girl reading a book. It marked the similarity between the modes.

Figure 1. Talking about Hobbies



According to Wu (2014), the visual-verbal relation in Section 2 also depicts word-specific meanings. The images illustrate but do not significantly add to the largely complete written text. This is seen in written words that match the images. Andre says he likes playing mobile games, and this is shown visually when he plays on his phone. Moreover, Monita mentions her hobby is reading novels, and she is depicted reading a book. Thus, the visual and verbal modes are equivalent—they express the same meaning in two different modes.

The Redundant Meanings

The Redundant meanings are depicted in the following sections. In Section 1, the verbal mode describes people's activity in the park, and the visual mode re-expresses it by providing a picture of a man cycling, a man and a kid jogging, two women playing badminton, two people fishing, two people sitting on a picnic blanket, and a woman wearing headphones. Moreover, the redundant meaning also occurs in Section 3. The verbal mode asks to write the letter (a, b, c, d, or e) for the relevant pictures for blogging, swimming, cycling, reading, and fishing. The visual modes portray five sets of tools for the hobbies, each set has a circle to write down the letter (a, b, c, d, or e): Set 1 (googles, swimsuits); set 2 (novel, book); set 3 (fishing rod, bucket, fishing net); set 4 (laptop, charger, mouse); and set 5 (cycling helmet, bicycle). Another appearance of the Redundant meaning is in Section 5, which says pronouns can be singular or plural with a blackboard showing the pronouns (Singular: I -> my, He -> his, She -> her, You -> your, It -> it; Plural: They -> their, We -> our). Lastly, the redundant meaning occurs in Section 6, where the verbal mode asks for a list of words to describe a friend, and the visual mode shows a table listing regular activities or hobbies, suggesting that describing a friend can be about their hobbies.

Section 1, as shown in Table 5, represents the Redundant meanings. It is seen that both visual and verbal modes "re-express" the same idea, but in different ways (the visual text instantiates the verbal mode or portrays the habitual nature of the activity described in the verbal mode).

Table 5. Visual Verbal Realization of Equivalent Meaning in Section 1

| Visual Realization | Verbal Realization | Meaning |
|--|---|------------------------------------|
| Action: A man cycling along the side of the track, a man and a kid jogging together, two women playing badminton on the track, a man and a woman fishing, a man and a woman sitting on a picnic blanket, a woman wearing headphones | Look at the picture. Say what you know about the people's activities in the park. | Redundant or re-expressed meanings |
| Character: a cycling man Attribution: a white shirt, green short pants, a black helmet, and a red bicycle. | | |
| Character: a jogging man Attribution: a gray t-shirt, navy short pants, black shoes | | |
| Character: a jogging kid Attribution: a yellow shirt and a jumpsuit, pigtail hair | | |
| Character: two badminton women Attribution: one in green bodysuit and holding a racket; one in white t-shirt and red trousers, holding a racket | | |
| Character: a fisherman Attribution: a red t-shirt, black pants, a fishing rod, a bucket | | |
| Character: a fishing woman Attribution: a green long-sleeve t-shirt, a long brown skirt, a brown veil, a fishing rod, a bucket | | |
| Character: a headphone woman Attribution: a brown long-sleeve t-shirt, long black hair, headphones, a phone | | |
| Circumstantiation: A running track where people are engaged in various physical activities. On the left, there's a "Taman Hijau" [Green Park] sign, indicating the name of the park. On the right side, there's a pond. In the foreground, there's a bench. | | |

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In Table 5, the verbal mode says, "Look at the picture. Say what you know about the people's activities in the park," and the image visualizes the people's activities in the park, such as cycling, jogging, or playing badminton. The visual-verbal relation of this section suggested concurrent meanings, especially re-expressing meanings. It refers to the visual and verbal modes that express the same idea by giving instantiations. The visual mode in Figure 2 answers the verbal mode question about people's activities in the park. The images depict activities in the park, such as a man cycling, a man and a kid jogging, and other visible activities.

Figure 2. People's activities in the park

Look at [Picture 1.1](#). Say what you know about the people's activities in the park.



Picture 1.1 People's activities in the park

Generally, the visual-verbal relation in Figure 2 has the same meaning, with the visual and verbal texts representing the same action in people's park activities. Thus, redundancy occurs when one mode reinforces the habitual nature of the actions while the other illustrates a specific instance, adding depth to the overall meaning.

The Augmented Meanings

The Augmented meanings occur in every section. In Sections 1 and 2, they are verbal modes, saying to complete sentences with matching pictures. For example, it says "Morita is ... a book;

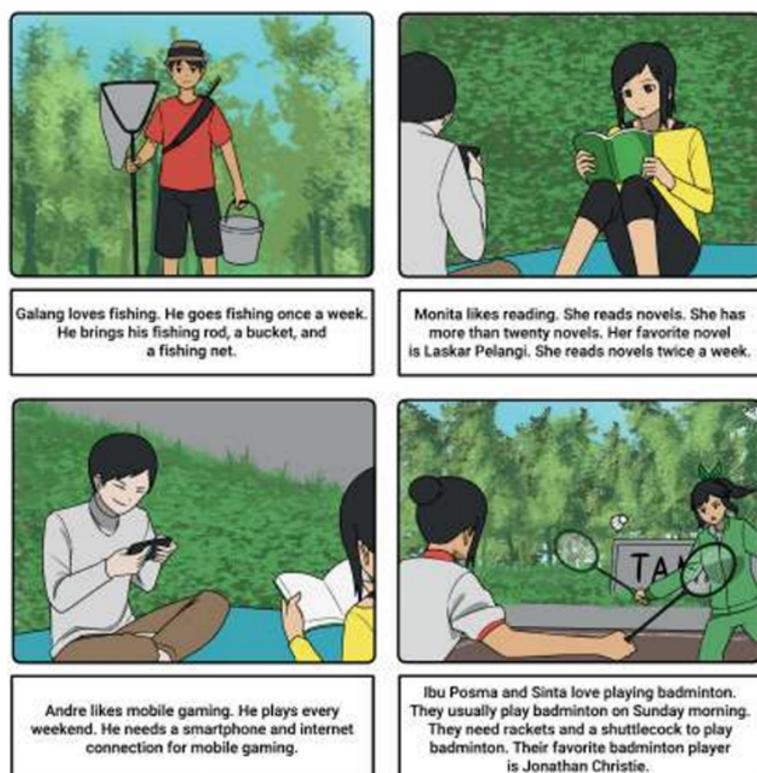
Ibu Ida is ... to music; Andre is; Ibu Posma and Sinta are; Galang is; Tamara and Pak Rahmansyah are and the visual modes show pictures of a man cycling, a girl reading, a woman wearing a headphone, a boy mobile gaming, two women playing badminton, a man fishing, a kid and a man jogging. In Section 3, the visual modes in the comic strip show a boy with a fishing rod and a bucket, whereas the verbal modes continue to detail how often he engages in his hobbies. In Section 4, the visual modes depict pictures of people with their belongings, showing their hobbies, such as a book, a fishing rod, or a mobile phone. At the same time, the verbal descriptions provide details, such as the character's favourite book or how often the character does her hobby. In Section 5, the visual mode shows a board with the words "he" and "his", while the verbal modes explain that they are pronouns and how we use them. In the last section, Section 6, the visual modes provide a space for a descriptive report text, such as a table or blank paper with lines, while the verbal modes are outside the structure of a descriptive report text.

The Augmented meanings refer to situations in which what is represented in the visual text and what is explained in the verbal text may differ, yet they are complementary. Table 6 shows one example of the Augmented meaning.

Table 6 Visual Verbal Realization of Equivalent Meaning in Section 4

| Visual Realization | Verbal Realization | Meaning |
|--|--|--------------------|
| Action: A boy (Galang) holding a bucket and a fishing net, a boy playing mobile games, a girl reading a book, and women playing badminton | 1. Galang loves fishing. He goes fishing once a week. He brings his fishing rod, a bucket, and a fishing net. | Augmented meanings |
| Character: A bucket-hat boy Attribution: a red t-shirt, black short pants, a bucket hat, a bucket, a fishing rod, a fishing net | 2. Monita likes reading. She reads novels. She has more than twenty novels. Her favorite novel is Laskar Pelangi. She reads novels twice a week. | |
| Character: A black-haired boy Attribution: Gray turtle neck, brown pants, mobile phone | 3. Andre likes mobile gaming. He plays every weekend. He needs a smartphone and an internet connection for mobile gaming. | |
| Character: A pony-tailed girl Attribution: Yellow long-sleeve t-shirt, black pants, a book | 4. Ibu Posma and Sinta love playing badminton. They usually play badminton on Sunday morning. They need rackets and a shuttlecock to play badminton. Their favorite badminton player is Jonathan Christie. | |
| Characters: two badminton women Attribution: one in a green bodysuit and holding a racket; one in a white t-shirt, holding a racket | | |
| Circumstantiation: a park | | |

Figure 3. People's Hobbies



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In Section 4, the visual-verbal relation offers ideational complementary. It refers to the situation where what is represented in visual text and what is represented in the verbal text may be different yet complementary and joint contributors to an overall meaning that is more than the meanings conveyed by the separate modes. In Figure 3, the verbal text not only describes hobbies but also includes information about their frequency. However, the image shows only the hobbies or activities without indicating how often they are done. In such cases, the visual and verbal modes take turns contributing details.

In this case, the type of complementary meaning in Section 4 is augmentation. According to Unsworth (2011), this type refers to extension, which provides an example that indicates the visual modes adding to the meaning of the verbal modes.

This analysis of visual-verbal relations across the sections demonstrates how both concurrent (equivalent and redundant) and complementary (augmented) meanings are constructed to support students in learning to describe people, particularly their hobbies or daily activities. The equivalent and redundant relations show how visuals and verbal texts often present the same or similar information simultaneously, reinforcing concepts and offering repeated exposure to similar meanings through different modes. Meanwhile, augmented relations extend the verbal content by adding additional details through visuals, enriching students' understanding of the context or characteristics being described. Together, these relations provide multiple pathways for meaning-making. Importantly, no divergent meanings were found in these sections, indicating that the visuals and verbal texts consistently aligned and did not present conflicting information. This alignment ensures that learners receive coherent input, which is critical for building a clear, integrated understanding of the descriptive report genre.

Message abundancy across the meanings

The analysis explores how the visual-verbal relations of meaning identified in the first stage contribute to message abundancy within the English for Nusantara Grade 7 textbook. It examined how these relations support the repeated, varied, and multimodal presentation of concepts related to the descriptive report genre.

It found that the textbook uses both concurrent (redundant and equivalent) and complementary (augmented) visual-verbal relations to present and reinforce genre learning. These multimodal interactions align with Gibbons' (2003, 2015) concept of message abundancy, where similar ideas are expressed multiple times, across different forms and modes.

Concurrent meanings, particularly through redundant and equivalent relations, were frequently used. For instance, students encounter matching visuals and verbal texts when learning to describe hobbies and daily activities. A comic strip depicting a student reading a novel is accompanied by dialogue that states the same activity. This parallel presentation offers repeated input and allows learners to process the same meaning across modes. Such reinforcement helps students internalize genre features, vocabulary, and structures associated with the descriptive report.

Complementary meanings appeared through augmented relations, where visuals added information not fully captured in the verbal texts. For example, a written description of a fishing activity is supplemented by an image of the fishing equipment (a rod, a bucket, and a net). These augmented visuals help learners make sense of new vocabulary and enhance their understanding through concrete representation.

Table 7 illustrates how these meaning relations are distributed across learning sections.

Table 7. Message Abundance in learning to describe people in EfN Grade 7

| Section | Visual-verbal relations in EfN Grade 7 (describing people's activities and hobbies) | Message function | Contribution to Message Abundance | |
|-----------|---|---|--|--|
| Section 1 | Redundant | <ul style="list-style-type: none"> Picture of a park with people doing various activities (students describe what they see: a man cycling, a man and a kid jogging, two women playing badminton, etc.) | Repeats the meaning by giving instantiations | Reinforces meaning through visual re-expressions of verbal modes |
| | Augmented | <ul style="list-style-type: none"> Read activity names in speech bubbles (e.g., cycling, fishing); point to matching actions in the picture; complete sentences using visual cues | Visuals-verbal complement each other by adding details | Allows learners to match, repeat, and apply input through visuals, vocabulary, and sentence-building tasks |
| Section 2 | Augmented | <ul style="list-style-type: none"> verbal modes, saying to complete sentences with matching pictures | Visuals-verbal complement each other by adding details | Provides additional context through imagery |
| | Equivalent | <ul style="list-style-type: none"> Dialogue about hobbies and matching a comic strip | Same message in both modes | Offers parallel input |
| Section 3 | Redundant | <ul style="list-style-type: none"> Match letters (a-e) to hobby activities: blogging, swimming, cycling, reading, fishing and five sets of pictures of tools (e.g., goggles, books, fishing rod, laptop, bicycle) with circles for matching. | Repeats the meaning by giving instantiations | Reinforces meaning through visual re-expressions of verbal modes |
| | Augmented | <ul style="list-style-type: none"> Dialogue about tools and frequency of hobbies and matching a comic strip | Reflects verbal dialogue in visuals | Strengthens recognition of the genre elements (description stage) |
| Section 4 | Augmented | <ul style="list-style-type: none"> Descriptive report text with details like how frequent people's doing their hobbies and pictures of properties showing hobbies | Verbal adds new details to verbal modes | Helps students understand specific vocabulary through images and in context |
| Section 5 | Equivalent | <ul style="list-style-type: none"> A model of descriptive report text with highlighted pronouns and visual cues | Same message in both modes | Helps students see text cohesion and linguistic features of the report descriptive text |
| | Redundant | <ul style="list-style-type: none"> Describe pronouns with pictures showing a board mentioning the pronouns (Singular: I -> my, He -> his, She -> her, You -> your, It -> it; Plural: They -> their, We -> our) | Repeats the meaning by giving instantiations | Reinforces meaning through visual re-expressions of verbal modes |
| | Augmented | <ul style="list-style-type: none"> the visual mode displays "he" and "his" on the board, while the verbal mode explains that they are pronouns and how to use them. | Verbal adds new details to verbal modes | Enhances understanding of the pronoun forms and their usage. |
| Section 6 | Redundant | <ul style="list-style-type: none"> The verbal mode asks to list words describing a friend, and the visual mode displays a table for regular activities or hobbies, suggesting that describing a friend can include their hobbies. | Repeats the meaning by giving instantiations | Reinforces meaning through visual re-expressions of verbal modes |
| | Augmented | <ul style="list-style-type: none"> Brainstorming table, writing scaffold, blank writing sheet | Combines a structured task with a visual prompt | Supports genre production through scaffolding across modes |

Table 6 shows how meaning relations (redundant, equivalent, and augmented) are distributed across learning sections in the *English for Nusantara Grade 7* textbook. It illustrates how these

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relations contribute to message abundancy, where learners are exposed to similar information multiple times, in multiple ways, and through multiple modes.

For example, augmented relations are consistently used throughout the sections to expand verbal input by adding visual details, thereby promoting vocabulary knowledge. Redundant relations repeat meaning through multiple instances of the same information, while equivalent relations ensure the same message is conveyed through both verbal and visual modes, providing parallel input.

In Sections 1 through 6, these relations reinforce and expand the learning process. In Section 1, redundant and augmented relations are used to repeat and enhance meaning through visuals and verbal descriptions. Section 2 features augmented and equivalent relations, pairing visual cues with verbal content to provide additional context. Section 3 continues this approach with redundant and augmented relations, connecting vocabulary with visuals of related attribution. In Section 4, augmented relations pair descriptive report texts with contextual visuals. Section 5 uses all three relations, equivalent, redundant, and augmented, to explain pronoun usage or language features of the descriptive report text of describing people. In contrast, Section 6 combines visual prompts with verbal scaffolding to support students in describing a friend's hobbies.

These relations ensure that students are repeatedly exposed to language patterns and content through multiple pathways, reinforcing understanding and helping produce similar descriptive report texts. By integrating verbal and visual modes, the textbook provides varied opportunities for students to engage with the material to describe activities and hobbies.

Discussion

The analysis of the English for Nusantara (EfN) Grade 7 textbook reveals important patterns in the use of visual-verbal relations to support learners' understanding when describing hobbies and activities. In the discussion that follows, the identified types of relations are redundant, equivalent, and augmented. They contribute to message abundancy. Drawing on multimodal theories (Daly & Unsworth, 2011; Unsworth, 2006; Kress, 2010; Jewitt & Kress, 2003), this discussion highlights how multimodality provides learners with multiple pathways to access, reinforce, and extend meaning. Each type of relation plays a distinct role in shaping the learning experience.

Visual-verbal relations' contributions to message abundancy in the *English for Nusantara* grade 7 textbook in learning the descriptive report genre

Augmented relations are evident throughout the textbook, consistently enriching the verbal input with additional visual details. In augmented relations, the visual content provides extra context that supports and expands verbal descriptions. For example, in many sections, pictures or visual cues provide additional details that help students better understand and apply the vocabulary and concepts being taught. This reflects the concept of complementary meanings (Daly & Unsworth, 2011; Unsworth, 2006), in which one mode introduces new information not fully present in another, encouraging students to connect unfamiliar words with visual representations. Such practices align with the idea of multimodality described by Kress (2010) and Jewitt & Kress (2003), where meaning is constructed through the interaction of multiple semiotic resources, not just language. The contribution of augmented relations to message abundancy lies in how they help bridge the gap between abstract verbal concepts and concrete visual representations. Through tasks that combine images and text, learners form clearer mental models of the language, thereby enhancing comprehension, vocabulary acquisition, and retention (Serafini, 2014). This strategy demonstrates how the EfN Grade 7 textbook supports students by layering input and promoting deeper engagement through visual-verbal complementarity.

Redundant relations involve repeating or reinforcing meaning across modes by presenting the same information both verbally and visually. For instance, students might see an image of a person swimming while reading a caption that says, "He is swimming," thereby exposing them to the same key concept in multiple ways. Redundancy in the EfN textbook corresponds to concurrent meaning relations (Daly & Unsworth, 2011; Unsworth, 2006), where verbal and visual inputs mirror each other to support reinforcement. Repetition through redundant relations ensures that learners encounter the same ideas multiple times, supporting internalization, memory, and clarification of concepts. Additionally, it reflects Gibbons' (2015) view on sequencing modes to enhance understanding. If a student does not fully grasp an idea through the verbal mode, reencountering it visually provides another chance for comprehension. Thus, the textbook's use of redundancy is crucial for strengthening students' understanding through message abundance (Gibbons, 2003; Hammond, 2014).

Equivalent relations ensure that verbal and visual modes deliver the same message, offering alternative yet parallel ways to access the same idea. For example, a dialogue describing a student's hobby of painting is directly supported by an image of the student painting. This equivalence reflects another form of concurrent meaning (Daly & Unsworth, 2011; Unsworth, 2006), where both modes present the same information simultaneously, reinforcing learning through dual representation. The use of equivalent relations in the EfN textbook supports learners by offering multiple entry points to the same concept, making the language input more accessible and meaningful. This strategy aligns with the broader framework of multimodal meaning-making (Jewitt & Kress, 2003; Serafini, 2014), emphasizing how visuals and text together deepen comprehension. Equivalent relations contribute significantly to message abundance by ensuring that students who might struggle with understanding verbal explanations can rely on the matching visuals, and vice versa. This supports Hammond's (2014) argument that varied, repeated exposure across modes allows learners to revisit and consolidate their understanding more effectively.

The prominence of convergent message abundance is inevitably evident in cases in which the opposite, divergent, is present. Whereas convergent message abundance contributes to a much deeper understanding by promoting retention, the opposite could actually negate better comprehension. For example, Harp and Mayer (1998) highlight how the presence of seductive details (irrelevant but interesting elements) can hinder learning by drawing attention away from core content. Related research also emphasizes the importance of placing visual and verbal information near avoid split attention and cognitive dissonance (Skulmowski & Xu, 2022). With that on board, we can now see more clearly that convergent message abundance is intensely felt when it is actually not present. Learners often experience confusion or disengagement when visuals and text do not align to support a shared meaning, especially in multimedia or instructional contexts. This message abundance should be the major focus of authors, along with the illustrators or visual designers involved in material development, striving to achieve a deeper understanding at the visual-verbal level. Instead of minimizing all redundancy, attention should be given to purposeful overlap between modes, where each channel reinforces, rather than contradicts, the other.

This emphasis on convergence becomes even more crucial in visually rich educational environments, where learners are often required to interpret information across multiple modes simultaneously. In such settings, coherence between words and images does not merely enhance aesthetics; it directly affects comprehension. Studies have shown that when learners are presented with well-integrated visual-verbal content, they are more likely to retain information and develop a deeper conceptual understanding (Mayer, 2009). Conversely, disjointed or overly simplified materials, designed under the assumption that less is more, can sometimes backfire, reducing learner engagement and impairing the formation of meaningful connections (Eitel et al., 2014;

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Seufert et al., 2017). Therefore, rather than reducing visual content indiscriminately, educators and material developers should consider how visual and textual elements can work together to construct a unified message. Convergent message abundance, when done intentionally, becomes a cognitive support, not a burden.

CONCLUSIONS AND SUGGESTIONS

In conclusion, the analysis of the EfN Grade 7 textbook reveals a deliberate and strategic use of multimodal resources to support language learning through visual-verbal relations. By employing augmented, redundant, and equivalent relations, the textbook provides students with multiple pathways to access, interpret, and internalize meaning. Augmented relations expand verbal input by offering additional contextual information through visuals, helping learners bridge abstract concepts with concrete representations. Redundant and equivalent relations reinforce key ideas by presenting them across modes, ensuring students encounter important vocabulary and structures repeatedly and from multiple perspectives. These strategies reflect theoretical frameworks on multimodality (Kress, 2010; Jewitt & Kress, 2003; Serafini, 2014) and meaning relations (Daly & Unsworth, 2011; Unsworth, 2006), demonstrating how multimodal input can enhance understanding, engagement, and retention.

The textbook's approach aligns closely with the concept of message abundance (Gibbons, 2003; Hammond, 2014), which emphasizes the value of encountering the same message through varied forms and repeated exposures. By layering meaning across visual and verbal modes, the EfN textbook ensures that students who may struggle with one mode of communication have alternative means to access the content. This design not only supports vocabulary development and comprehension but also promotes deeper learning by encouraging learners to make connections across different semiotic resources. Ultimately, the integration of visual-verbal relations throughout the textbook highlights an effective pedagogical practice for fostering robust language acquisition and supporting diverse learners in the classroom.

Lastly, and most importantly, since this study is limited to the learning resource analysed (the textbook), several noteworthy recommendations for further studies follow. Beyond the scope of this study, further research could investigate how other multimodal resources interact with one another across different types of learning resources. Audio-visual, gestural, or even digital modes constrained by technology could prove meaningful enough to be used in educational settings, and research into their overlapping modes could be even more beneficial for practitioners.

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