



Representation of Deep Learning Values in the Film "1 Brother, 7 Nephews": A Critical Discourse Analysis Approach

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Abstrak

Film tidak hanya berfungsi sebagai media hiburan, tetapi juga sebagai media edukasi yang merepresentasikan nilai-nilai kehidupan. Penelitian ini bertujuan menganalisis representasi deep learning yang meliputi meaningful learning, mindful learning, dan joyful learning dalam film 1 Kakak 7 Ponakan menggunakan Analisis Wacana Kritis (AWK) model Sara Mills. Penelitian ini menggunakan pendekatan kualitatif dengan metode analisis wacana kritis terhadap adegan dan dialog yang mengandung nilai deep learning. Analisis difokuskan pada posisi subjek, objek, dan penonton. Hasil penelitian menunjukkan bahwa Moko sebagai subjek didikan merepresentasikan nilai deep learning melalui keteladanan, tanggung jawab, dan pengorbanan, sedangkan keponakan-keponakannya sebagai objek didikan menunjukkan proses internalisasi nilai melalui kesadaran, refleksi, rasa syukur, dan perubahan sikap. Posisi penonton diarahkan untuk menginternalisasi praktik pendidikan informal dalam keluarga melalui pengalaman emosional yang dibangun dalam film. Nilai-nilai tersebut mendukung berkembangnya dimensi kompetensi dalam implementasi deep learning di Indonesia, seperti penalaran kritis, komunikasi, kolaborasi, dan kemandirian. Penelitian ini menunjukkan bahwa film 1 Kakak 7 Ponakan merupakan media edukasi yang efektif dalam merepresentasikan pembelajaran bermakna, penuh kesadaran, dan menyenangkan.

Kata kunci: Analisis Wacana Kritis, Sara Mills, deep learning, 1 Kakak 7 Ponakan, pendidikan informal.

Abstract

Film functions not only as entertainment but also as an educational medium that represents meaningful values. This study aims to analyze the representation of deep learning—meaningful learning, mindful learning, and joyful learning—in the film 1 Kakak 7 Ponakan using Sara Mills' Critical Discourse Analysis (CDA). This qualitative study employed a critical discourse analysis approach to examine scenes and dialogues containing deep learning values. The analysis focused on the positions of the subject, object, and audience. The findings reveal that Moko, as the educational subject, represents deep learning through responsibility, exemplary behavior, and sacrifice, while his nieces and nephews, as the educational objects, internalize these values through self-awareness, reflection, gratitude, and behavioral change. The audience is positioned to internalize informal family education through the emotional experiences portrayed in the film. These values support the development of competency dimensions within the implementation of Deep Learning in Indonesia, including critical reasoning, communication, collaboration, and independence. This study concludes that 1 Kakak 7 Ponakan serves as an effective educational medium in representing meaningful, mindful, and joyful learning.

Keywords: *Critical Discourse Analysis, Sara Mills, deep learning, 1 Kakak 7 Ponakan, informal education*

Research Background

The representation of *deep learning* values in the film *1 Brother 7 Nephew* (IK7P) has a lot of educational content. The film goes beyond its function as a family entertainment medium, by presenting an authentic portrait of how deep learning processes in real life in daily routines. Through the dynamics of conflict and harmony between an older brother and his seven nephews, the audience is led to witness the adaptation process, conflict resolution, and meaning of each event they go through. This internalization of moral messages that flows organically is what makes the film have a strong appeal as an object of research, especially in dissecting how the interweaving of narratives and conversations in it succeeds in distributing weighty educational discourses for its audiences.

In today's era, finding educational values is not just to be found in the classroom. There are many media that are able to answer educational problems, one of which is film. Film in the current era is an effective medium to convey educational values. In fact, educational values are now not only obtained in classes, but also in a film. The effectiveness of films can be reviewed from the current development of the world of education with more and more educational institutions applying a *deep learning approach* at the Ministry of Education and a love-based approach developed by the Ministry of Religion (Permendikdasmen, 2025).

According to Rosita and Hastuti (2025), film is an audio-visual work that is able to capture the psychological, cultural, and social dynamics that exist in society through a combination of storytelling, visual elements, sound, and symbolism. With these characteristics, films not only represent social reality, but are also able to build understanding, empathy, and critical awareness of the audience on various issues raised. While Akhmad and Muttaqin (2024) emphasizing that film is not just a

recreational spectacle, but also an effective educational tool for its audience.

The film is able to convey a clear message to the wider community thanks to the combination of visual images, dialogue between characters, and acting art. These comprehensive characteristics make film an effective medium for filmmakers to convey ideas, life values, or voice certain movements. The position of film as a mass communication medium is on par with television, radio, and print media, which are not only tasked with conveying information but also have a strong influence in influencing people's perspectives. When used as a means of learning, this media has been proven to trigger more lively and active communication between educators and students. This increasingly intimate and interactive relationship will later maximize success in conveying learning messages (Rahman et al., 2023).

Education basically has a much broader and deeper meaning, not just the routine transfer of knowledge in a formal institution. More than that, borrowing opinions Natsir and Sunarti (2026), education is a natural process that shapes character, instills cultural values, and awakens one's critical reasoning. In a broad sense, education is a lifelong learning process that encourages changes in mindset (cognitive) and emotional sensitivity (affective), so that individuals have resilience and empathy when facing social challenges. Deep Learning Concepts (*Deep Learning*) and love-based education proves that the true essence of education is the process of humanizing human beings (Suratin and Munawarsyah, 2025).

Minister of Religious Affairs Nasaruddin Umar stated that, "The essence of the presence of a love-based curriculum (KBC) is to encourage the realization of solid social harmony." This effort is realized through the promotion of universal human values and reducing attitudes that magnify differences, as well as ensuring that the curriculum and practices of religious education remain pure and free from the

influence of hate narratives (Ministry of Religion of the Republic of Indonesia, 2025). In practice, these love values are brought to life through dialogical communication, problem-solving skills, and example-making. A comprehensive educational model like this is not only based on a written curriculum, but also develops optimally in the family environment as the center of the application of daily life values (Syakrani et al., 2025).

The film *1 Brother 7 Nephew* (IK7P) is present as one of the concrete examples of how an audiovisual work is able to reflect the family education process naturally and lively. The film, directed by Yandy Laurens, which will be released in 2025, carries the family drama genre. The story centers on the struggle of a young man who plays the role of an older brother to his seven nephews, where he is willing to put aside his personal dreams in order to ensure their survival. The film won a number of awards and is known as one of the inspirational teen films.

Movies *1 Sister 7 Nieces and Nephews* (IK7P) goes beyond its function as an entertainment medium by transforming it into a social and cultural portrait that depicts the learning process substantively. The double burden borne by Moko while caring for her seven nephews is a clear reflection of how complicated the process of inheriting life values can be (Kurniasari et al., 2025). Through their daily routines, the values of *Deep Learning* represented through the development of eight dimensions of learning competencies that are the direction of implementation *Deep Learning* in Indonesia, namely faith and piety to God Almighty, citizenship, critical reasoning, creativity, collaboration, communication, independence, and health. These competencies are not taught theoretically, but grow through life experiences, examples, problem-solving, and emotional closeness in the family environment (Ministry of Primary and Secondary Education, 2025).

When viewed from the perspective of *deep learning*, the IK7P film clearly displays the practice of *meaningful learning*, *mindful learning*, and *joyful learning* that support the

development of eight dimensions of learning competencies as developed in the implementation of *deep learning* in Indonesia (Ministry of Primary and Secondary Education, 2025). The division of care work and responsibilities in the Moko family creates its own dynamics in the division of authority in forming a fun learning space. Thus, the process of delivering educational values to the audience is greatly influenced by the hierarchical position of the characters based on age, gender, and economic status in the family.

To analyze the representation of educational values related to the hierarchy of power between characters, this study applies the Critical Discourse Analysis (AWK) approach developed by Sara Mills. The uniqueness of Mills' approach compared to other AWK approaches lies in its main focus on the placement of subject and object positions and the relationship between discourse and audience. This theoretical framework is considered relevant to identify the characters who hold authority as subjects who have the power to instill *deep learning values*, as well as who are positioned as the objects of education recipients whose voices have the potential to be marginalized. In addition, the foundation of Sara Mills' theory is quite effective in revealing how the director's linguistic and cinematic strategies are able to influence the audience's alignment with pedagogical practices in the film.

Studies on the representation of moral messages in family-themed films have been carried out extensively, investigations that integrate *deep learning education theory* with Sara Mills' perspective in particular, especially related to the relationship between subjects and objects, are still very limited. So far, the trend of linguistic research in the film realm has focused more on the structural elements of the text alone, rather than examining how the educational discourse is influenced by gender constructions and power relations. Departing from *the research gap*, this research needs to be carried out. The goal is to critically analyze how the placement of subjects, objects, and audiences

in the IK7P film contributes to shaping the values of *deep learning*.

Research Methods

This research uses a qualitative approach with a descriptive design. According to Sukmadinata in (Khoirunnisa and Hambali, 2025), qualitative research aims to describe and interpret a phenomenon in depth based on the data obtained. This approach was chosen to analyze the representation of values *Deep Learning* which includes *Meaningful learning*, *mindful learning*, and *joyful learning* in the film IK7P through Critical Discourse Analysis (AWK) model of Sara Mills. The analysis is focused on the position of subjects, objects, and audiences to uncover how the values of informal education are represented through dialogue, action, and storylines in film.

The main source of data in this study was obtained from an audiovisual work in the form of the film IK7P which represents the practice of informal education in family life. The determination of this film as an object of research is based on its role which not only functions as an entertainment medium, but also as an educational medium that contains the values of *deep learning*. The research data is classified into two forms, namely visual data in the form of scenes, expressions, gestures, and actions of the characters as the main data, and verbal data in the form of dialogue between characters as supporting data. All of these data were analyzed to identify the representation of the value of *meaningful learning*, *mindful learning*, and *joyful learning* that supports the formation of eight competency dimensions in the implementation of *deep learning* in Indonesia. The data collection technique in this study was carried out through observation and documentation methods. Observation was carried out using the free and capable participation listening technique, which is that the researcher directly observes the entire series of stories in the film without being involved in it. Furthermore, documentation is carried out by identifying, recording, and describing scenes that represent the value of *deep learning*. The

dialogue between the characters is transcribed as supporting data to strengthen the interpretation of the scene based on the position of the subject, object, and audience in the perspective of the AWK model of Sara Mills.

The data analysis technique in this study uses the AWK model of Sara Mills systematically. The analysis begins with identifying the position of the subject to find out the figures who play a role in building and conveying educational values through dialogue and action. Furthermore, the analysis is focused on the position of the object to identify the characters who receive, interpret, and internalize the *deep learning* values represented in the film.

The next stage focuses on the analysis of the audience's position to uncover how the strategy of presenting dialogue, characters, and storylines builds emotional closeness so that the audience is encouraged to internalize the values of informal education. All findings were then analyzed based on *deep learning indicators*, namely *meaningful learning*, *mindful learning*, and *joyful learning*. Furthermore, the representation of these values is interpreted based on eight dimensions of competence in the implementation of *deep learning* in Indonesia, namely faith and piety to God Almighty, citizenship, critical reasoning, creativity, collaboration, communication, independence, and health (Ministry of Primary and Secondary Education, 2025).

Results and Discussion

A. The Concept of Deep Learning Education in the Context of Family Education

In the world of education, the term *Deep Learning* is often misunderstood as part of artificial intelligence (AI) technology that relies on artificial neural network algorithms (*Neural Network*), even though the realm of education actually means *Deep Learning* as the essence of learning that prioritizes comprehensive mastery of concepts, active participation of learners throughout the educational process, and competence to contextualize and apply knowledge to new

situations and daily realities (Haq and Prasetyo, 2025). According to Diputera et al. (2024) *Deep Learning* is a learning method that prioritizes understanding the meaning of the lesson as a whole, not just memorization. Through this method, a person is invited to collect information, reflect on it, and then use it in real situations of daily life. This process helps students understand the relationship between concepts and between events, the ability to think critically, and find new perspectives.

Concept *Deep Learning* in education is present as a learning framework that no longer focuses solely on memorization and transfer of information that is surface (*Surface Learning*) (Utami et al., 2025). According to Haq and Prasetyo (2025), surface learning (*Surface Learning*) generally relies on memorization and repetition techniques without a strong foundation of meaning. Instead, deep learning (*Deep Learning*) is characterized by the intrinsic motivation of the learner to construct the understanding of the material in its entirety, relate it to previous experiences, and apply it in various new contexts.

In its implementation in Indonesia, the *deep learning* approach not only emphasizes meaningful learning, *mindful learning*, and joyful learning, but is also directed at the formation of eight dimensions of graduate competencies. The eight dimensions include faith and piety to God Almighty, citizenship, critical reasoning, creativity, collaboration, communication, independence, and health. All of these dimensions are developed in an integrated manner to form students who have academic competence, character, social skills, and readiness to face various life challenges (Ministry of Primary and Secondary Education, 2025).

Although the implementation of *deep learning* was developed in the context of formal education, the practice also grew naturally in the family environment as part of informal education. In family dynamics, the eight dimensions of competence develop through daily routines, examples,

communication, cooperation, and problem-solving processes. For example, critical reasoning and collaboration develop when family members face economic hardship together, while independence, communication, and social care are formed through the sharing of responsibilities in daily life. These educational practices show that *meaningful learning*, *mindful learning*, and *joyful learning* can take place in real life through the life experiences experienced by each family member.

B. Critical Discourse Analysis (AWK) Sara Mills Perspective

In AWK's perspective, language is interpreted as more than just a medium of information exchange. This approach specifically places language as a form of social practice that is closely related to ideological content and power dynamics (Adriyanti and Fitri, 2026). According to Rosita and Hastuti (2025), AWK is a multidisciplinary linguistic study framework. The main focus of this approach is to examine and uncover how linguistic elements and ideological content influence each other in a social reality. Therefore, the analytical framework is widely used to uncover the ideological content behind educational, media, political, and racial and gender diversity discourses.

According to Sara Mills (1997, in Rosita and Hastuti, 2025), AWK not only highlights the relationship between linguistic aspects and structural dominance of power, but also emphasizes the placement of the subject's position in a discourse. He emphasized that the meaning of the text is dynamic and depends on how the audience takes a position when interpreting it. In addition, Mills also focuses her studies on gender construction in the media, which is particularly relevant for examining the division of roles in domestic spaces. In the context of dissecting the IK7P film, this theory is used to uncover how the structure of discourse hierarchically gives a dominant position to certain characters as value-planting subjects *Deep Learning*, as well as marginalizing other characters as passive

objects in the domestic order of their families.

According to Afifah et al. (2025), broadly speaking, the AWK model of Sara Mills rests on two main axes. The first is the position of the subject and the object, in this case the narrative of the film is considered to be never neutral in placing the characters. The character who is the subject is portrayed as having full power, voice, and authority to instill values *Deep Learning*. On the contrary, the figure who is positioned as an object is only a passive recipient of education. In the Moko family structure, this hierarchy greatly determines who has the right to regulate educational discourse and who whose narrative is marginalized.

The second axis in Sara Mills' model is the viewer position. Mills saw that movies were designed to shape the audience's opinion and empathy to side with certain characters. Through visual strategies and dialogue, the audience is invited to enter into the ideological framework built by the filmmaker, so that they can accept, justify the parenting practices shown, or even be critical of the power imbalance that occurs in the family environment.

C. Representation in Film Texts

A film can be understood as an audiovisual work that presents a play, which represents the story of a certain character in a complete and neat arrangement. The concept of this play is more often associated with the art of drama, which is a visual art of performing roles. From another point of view, a film can also be read like a text whose meaning can be interpreted based on what is watched and what is felt from the show. Therefore, film is no longer just an entertainment that enjoys its visual beauty, but a space that stores a very complex representation of the meaning of life (Akhmad and Muttaqin, 2024). Referring to Article 1 paragraph (1) of Law of the Republic of Indonesia Number 33 of 2009 concerning Film, film is described as a cultural art product as well as a social institution that can be shown to the public. But when viewed from a broader function,

film is essentially a powerful means of mass communication. This media has the capacity to influence everyone's mindset, which on a larger scale, contributes to the construction of the identity and character of a nation.

The function of film as a communication medium that shapes the nation's character is the basis for the use of representation theory in this study. The theory serves as a guide to examine how the process of making and interpreting moral messages and cultural values in society. In the scope of cultural studies, this theory is very important because it emphasizes that educational values are not formed spontaneously, but are deliberately constructed, conveyed, and perpetuated through symbols, symbols, and stories. Through this mechanism, narrative representation on the big screen has real power to influence public opinion, construct social identity, and influence interaction patterns in daily life (Ghaliyah and Rahmadiva, 2025).

Stuart Hall (1997, in Khoirunnisa and Hambali, 2025), defines representation as a bridge that connects meaning and language. This concept serves to show or communicate important things in the world through language as a medium. Furthermore, Hall emphasized that representation is born from one's active involvement and creativity in interpreting the surrounding reality. This is based on the fact that everyone must have a different perspective when reading, creating, or compiling the meaning of a word or visual image. The representation of power relations in a film, according to Sara Mills, is very much controlled by how the text or discourse treats a character in the storyline. In the film IK7P, characters who are positioned as educator agents or figures who teach *deep learning* values are given a wider portion to speak as well as direct the course of the conversation. Meanwhile, the character who is positioned as the target of education or the recipient of the score is represented as a passive party, with all the shortcomings, and tends to accept decisions. However, in the narrative dynamics of the IK7P film, the

dominance of representation does not apply rigidly. The character of the nephews is not always positioned inferior as an obedient and silent object. Through a casual and democratic domestic communication space, they are actually able to voice their critical reasoning skills through dialogue, thus triggering a shift in discourse towards *two-way* mindful learning.

Therefore, the direction of this research is no longer limited to examining what is written in the text, but analyzing how the choice of language and the division of the portion of speech in the story work together in constructing a hierarchy of power. Through this collaboration of storytelling and dialogue, the IK7P film succeeded in forming an informal educational discourse. The structure of the discourse ultimately leads *the viewer* to participate in evaluating, or even criticizing how deep learning values are lived in family institutions.

Based on the Critical Discourse Analysis (AWK) approach of the Sara Mills model, this study was able to reveal how language in film not only functions as a communication tool, but also as a medium that represents and builds values, social relations, and educational practices in daily life. Through this approach, discourse is understood as a representation that forms a perspective on the characters, actions, and values displayed in the story. According to Hidayah et al. (2024) The AWK model of Sara Mills focuses on three main aspects, namely the position of the subject, object, and audience, to reveal how a text builds representation, power relations, and how the reader is directed in interpreting an event. In addition, Khoirunnisa and Hambali (2025) explained that Sara Mills' analysis was able to reveal the power relations hidden behind the use of language so that it was appropriate to analyze the educational values represented through dialogue and the actions of the characters.

In Sara Mills' perspective, the formation of meaning is influenced by the position of the subject and object in a discourse. The subject is the party that

constructs reality through language, while the object is the party that receives or is represented through the construction formed by the subject. In this study, Moko is positioned as a subject in the educational process because he is a figure who instills life values through example and nurturing, while his nephews become objects in the educational process because they accept and interpret these values through life experiences. This view is reinforced by Lasmidewi and Hamdani (2025) which states that in Sara Mills' model, the position of the subject becomes the dominant party in building the narrative, while the object is represented based on the subject's perspective so as to produce a construction of a certain meaning for the character being told.

In addition to the position of the subject and object, Sara Mills also places the position of the audience as an important part of the process of meaning. The audience not only accepts the story passively, but is directed to empathize and side with certain characters through linguistic strategies, dialogues, and constructed storylines. In the film IK7P, the audience is directed to understand Moko's struggle as an older brother as well as a substitute for parents who carry out informal education practices in the family. According to Nadia and Putikadyanto (2025), that in the Sara Mills model, the position of the reader or audience is shaped by the strategy of presenting the text so that the audience not only receives the message, but also actively negotiates the meaning and determines its alignment with the reality represented. Thus, films not only serve as a medium of entertainment, but also as a means of building audience awareness of the importance of education in the family.

Values Deep Learning In this study, it is represented through three main pillars, namely *Meaningful learning*, *mindful learning*, and *joyful learning* which further supports the development of eight dimensions of competence in implementation *Deep Learning* in Indonesia, namely faith and piety to God Almighty,

citizenship, critical reasoning, creativity, collaboration, communication, independence, and health (Ministry of Primary and Secondary Education, 2025). In the context of Indonesian education, Andyanie et al. (2025) explains that the *Deep Learning* integrating meaningful, mindful, and fun learning to holistically shape learners' competencies. The same thing was conveyed by Nafi'ah and Faruq (2025) which confirms that the implementation of *meaningful learning*, *mindful learning*, and *joyful learning* able to create a learning experience that is contextual, reflective, and oriented towards 21st century character and skill building. Therefore, the values *Deep Learning* In the film, IK7P is not only seen through dialogue between characters, but also through life experiences that shape character, social concern, communication skills, critical thinking, and cooperation.

d. Deep Learning Values in the Subject Position

Data 1 Meaningful Learning: The scene of Moko calming down her nephew by affirming that taking care of them is her responsibility as an older brother after the departure of their parents. In the scene, Moko said, "*That's my job.*" (Moko dialogue, 1st minute: 06:41)

In the perspective of the AWK model of Sara Mills, Moko occupies the position of the subject because he is a figure who builds and directs meaning through the actions and speeches conveyed. The statement "*That's your job*" not only serves as a form of communication, but also represents Moko's perspective on the role of an older brother as a substitute for parents. The subject's position shows that family responsibility is constructed as a value that is exercised with awareness, not as a burden to be avoided. Thus, the representation of meaning in this scene is formed through Moko's perspective as a character who controls the direction of the narrative.

The scene represents *meaningful learning* because the learning process occurs through real life experiences, not through formal delivery of material. Moko's

experience in carrying out his responsibilities as the head of the family is a meaningful learning resource for other family members. According to the Academic Manuscript of Deep Learning of the Ministry of Education (2025), *meaningful learning* is a learning process that connects knowledge, experience, and life context so that students are able to build an understanding that is relevant to the reality they are facing. In this scene, the value of learning is not only understood conceptually, but is manifested through tangible actions that reflect care, responsibility, and sacrifice in family life.

The representation also supports the development of several dimensions of competence in the implementation of *deep learning* in Indonesia, especially independence, because Moko is able to make decisions and be responsible for his family; communication, through conveying messages that calm and build an emotional relationship with his nephew; and collaboration, because family responsibilities are carried out through cooperation and mutual support between family members. These three dimensions show that deep learning in film takes place contextually through everyday life experiences. **Data 1**

Mindful Learning: The scene when Moko reprimands Nina for coming home late at night. The reprimand was conveyed as a form of Moko's concern and responsibility for Nina's safety. However, Nina rejected the reprimand and overflowed her emotions because she felt that Moko was not the father who had the right to manage her life. In the scene, Nina said, "*You don't have to manage much, Moko is not a father!*" (Nina's dialogue with Moko for being reprimanded for coming home late, minute 00:41:13).

In the perspective of Sara Mills' AWK model, Moko is positioned as a subject because she is a character who builds meaning through her actions and responsibilities as a substitute for her parents. Although the dialogue is spoken by Nina, the direction of the discourse in the scene is shaped by Moko's actions trying to remind and protect her sister. Nina's rejection

actually shows how Moko's position as a subject faces conflict in carrying out her role as a caregiver. Thus, the meaning built in this scene is not centered on Nina's anger, but rather on Moko's representation of responsibility and concern for her family.

The scene represents *mindful learning* because the learning process is built through experiences that encourage self-awareness and reflection on an event. Moko's rebuke shows an effort to instill awareness of the importance of responsibility and discipline in family life, while Nina's response is part of a learning process that develops through experiences and interactions between characters. According to the Ministry of Primary and Secondary Education (2025), *mindful learning* encourages students to understand situations reflectively, be aware of the consequences of each action, and develop self-management skills in daily life.

These representations support the development of the communication dimension, because there are interactions that show the conveyance of opinions and responses between characters; critical reasoning, because conflict encourages the process of understanding the reasons behind given rules; and independence, which develops when individuals learn to take responsibility for the behaviors and decisions taken. Through these scenes, the film shows that deep learning does not always take place in harmonious situations, but can also grow through conflicts that then become a space for reflection for each family member. **Data 1 Joyful learning:** The scene when Moko tells her nieces that she has been hired for the job. Hearing the news, they welcomed it with joy because the struggle that had been carried out together finally paid off. The warm and enthusiastic atmosphere in the scene shows the happiness born from the process of supporting each other in the family. In the scene, the following dialogue occurs. *Moko: "I got a job." Children: "Cool...! It's crazy, it's not in vain that we make a liter of coffee" (Dialogue of Moko and his nephews when they are accepted for work, minute 00:55:04)*

In the perspective of AWK Sara Mills, Moko is positioned as a subject because she is a figure who builds the direction of discourse through the delivery of news of her acceptance of work. The information conveyed by Moko shaped the emotional response of his nephews so that they interpreted the success as the result of a joint struggle. Thus, Moko not only plays the role of a conveyor of information, but also as a figure who represents optimism, responsibility, and enthusiasm in facing various difficulties in life.

The scene represents *joyful learning* because it shows a learning atmosphere that takes place in a positive, warm, and appreciative environment for the process that has been passed together. The happiness shown by Moko and her nieces and nephews not only comes from the acceptance of Moko to work, but also because they realize that the success is the result of the hard work and support that has been done together. Based on the Academic Manuscript of Deep Learning (Ministry of Primary and Secondary Education, 2025), *joyful learning* is learning that creates a fun, motivating learning experience, and encourages students to develop through positive interactions. In this scene, these values support the development of the dimension of collaboration, because each family member supports each other in facing difficulties; communication, through the delivery of good news that strengthens the emotional relationship between characters; and independence, which is reflected in Moko's efforts to get a job to meet the needs of his family. This scene shows that a fun learning atmosphere can grow from life experiences that are passed together and become a means of character formation in the family environment.

E. The Values of Deep Learning in Object Position

Dates 2 Meaningful learning: The scene when Moko explains to Woko the reason for accepting Ais to live with them. The decision is not solely to help Ais, but also as an effort to ease the family's economic burden so that education costs can still be

met. In the scene, Moko tries to give Woko an understanding of the importance of sacrifice and responsibility in maintaining the sustainability of family education. In the scene, Moko said, "*No choice, Wok... This will help pay for school... So you can go to college too.*" (Moko's dialogue with one of his nephews when he receives Ais staying at his house, minute 00:30:16).

In the perspective of Sara Mills' AWK model, Woko is positioned as an object because she is a figure who accepts and interprets the values built by Moko as a subject. Through this explanation, Woko was directed to understand that the decision to accept Ais was not only based on economic considerations, but also as a form of responsibility and sacrifice for the future of the family. The position of the object in this scene shows that Woko is the party who experiences the learning process through the experience conveyed and exemplified by Moko. The scene represents *meaningful learning* because the learning process takes place through real experiences that have a direct connection to family life. Woko not only received an explanation of Moko's decision, but also learned to understand the meaning of responsibility, care, and sacrifice in the face of economic limitations. Based on the Academic Manuscript of Deep Learning (Ministry of Primary and Secondary Education, 2025), *meaningful learning* is a learning process that connects experiences with the context of life so as to produce more meaningful understanding.

This representation supports the development of the dimension of critical reasoning, because Woko is invited to understand the reasons behind the decision taken by Moko; collaboration, through the spirit of mutual support to maintain the education of family members; and independence, because the experience fosters awareness of the importance of responsibility in achieving a better future. Through these scenes, the film shows that meaningful learning can grow from life experiences experienced and reflected together in the family environment.

Data 2 Mindful learning: The scene when Ais tells Moko that she doesn't want to be a burden after being accepted to live with Moko's family. Despite being in limited economic conditions, Moko still accepts and cares for Ais with full responsibility. This attitude fosters awareness in Ais to appreciate Moko's sacrifice by trying not to bother her. In the scene, Ais says, "*Ais promises not to bother you*" (Ais Dialogue on Moko, minute 00:28.15)

In the perspective of Sara Mills' AWK model, Ais is positioned as an object because it is a figure who accepts and interprets the values built by Moko as a subject. The attitude of responsibility and care shown by Moko is represented through Ais' response who begins to be aware of the family's condition and tries not to become a burden. The position of the object in this scene shows that Ais is experiencing a learning process through life experiences that he feels firsthand so that he forms awareness and reflective attitudes towards the surrounding environment. The scene represents *mindful learning* because it shows a learning process that encourages self-awareness through real experiences. Ais's words show that he is able to understand Moko's condition, reflect on the sacrifices that have been given, and then cultivate a desire to be more responsible. According to the Academic Manuscript of Deep Learning (Ministry of Primary and Secondary Education, 2025), *mindful learning* is learning that encourages students to have awareness, reflection, and the ability to understand situations before taking an attitude or decision.

These representations support the development of the dimension of independence, as Ais shows an awareness of responsibility for himself; communication, through his courage to express his feelings to Moko; and critical reasoning, because Ais is able to understand the conditions his family faces and adjust attitudes based on those experiences. This scene shows that deep learning in the family not only shapes knowledge, but also fosters awareness,

empathy, and responsibility through everyday life experiences. **Data 2 Joyful learning:** The scene when Moko takes her nieces and nephews on vacation after going through various difficulties living together. This moment presents a warm and happy atmosphere, so that her nieces and nephews can enjoy time together while feeling the attention given by Moko as a substitute for their parents. In the scene, Nina said, "*Thank you for inviting us to vacation here...*" (Nina's dialogue, minute 01:05:40)

In the perspective of Sara Mills' AWK model, Nina is positioned as an object because she is a figure who accepts and interprets Moko's actions as a subject. The gratitude expressed by Nina shows that the experience given by Moko has shaped her perspective on the care, affection, and sacrifice of an older brother. The position of the object in this scene shows that Nina not only receives a pleasant experience, but also internalizes the value of care and togetherness built through Moko's actions.

The scene represents *joyful learning* because it shows the learning process that takes place in a fun and meaningful atmosphere. The happiness that Nina feels is not only because of the opportunity to go on vacation, but also because she realizes the attention and sacrifice that Moko has given to all family members. According to the Academic Manuscript of Deep Learning (Ministry of Primary and Secondary Education, 2025), *joyful learning* is learning that creates positive experiences so as to encourage students to learn with a sense of comfort, enthusiasm, and full of appreciation for the process experienced.

This representation supports the development of the communication dimension, because Nina is able to express her gratitude and appreciation to Moko; collaboration, through the establishment of harmonious and mutually supportive relationships in the family; and health, especially emotional well-being, because a positive atmosphere of togetherness provides a pleasant learning experience for all family members. This scene shows that deep

learning can grow through simple experiences that strengthen family relationships while also building characters that value the care and sacrifice of others.

F. The Position of the Audience in Internalizing the Value of Education

In Sara Mills' AWK perspective, the position of the audience is not only understood as the party who receives the message from the text, but also as the reader who actively constructs meaning based on his or her experiences, values, and social context. Therefore, the analysis of the position of the audience in this study not only aims to identify how films direct the audience's point of view but also explains the contribution that the audience makes in internalizing values *Deep Learning* represented in each scene. This is in line with Nadia and Putikadyanto (2025) which explains that the position of the audience in the Sara Mills model is formed through the representation strategies used in the text so that the audience actively builds meaning and determines its alignment with the events presented.

In the film IK7P, the audience's position is directed to build empathy for Moko's struggle as an older brother who takes on the role of a substitute for his parents. Through various dialogues and actions shown, the audience is invited to understand that education in the family does not always take place through formal advice or learning, but also through example, sacrifice, and daily life experiences. Thus, the IK7P film not only conveys the story of family life, but also presents an informal educational process that allows the audience to internalize the values of responsibility, care, cooperation, and gratitude.

The contribution that the audience gets from the representation is the growing awareness to reflect on the experiences of the characters as part of the learning process in daily life. The audience not only understands the meaning conveyed by the film, but is also encouraged to develop an attitude of empathy, responsibility, the ability to work together, and be aware of various family

problems. Thus, the position of the audience is not passive as the recipient of the message, but actively builds understanding and relates the experiences shown in the film with the reality of their lives.

Based on the results of the analysis, the position of the audience in this film is directed to internalize the values of *deep learning*, namely *meaningful learning*, *mindful learning*, and *joyful learning*, which supports the development of eight dimensions of competence in the implementation of *Deep Learning* in Indonesia, namely faith and piety to God Almighty, citizenship, critical reasoning, creativity, collaboration, communication, independence, and health (Ministry of Primary and Secondary Education, 2025). Through the character of Moko and his nephews, the audience not only understands the moral message cognitively, but is also encouraged to reflect on the experience in real life. Therefore, the IK7P film not only functions as an entertainment medium, but also as an educational medium that builds awareness, character, and competence through the representation of family education practices.

Conclusion

Based on the results of the analysis using the AWK model of Sara Mills, this study shows that the IK7P film represents the values of *deep learning* through three main pillars, namely *meaningful learning*, *mindful learning*, and *joyful learning*. The representation is built through the life experiences of the characters in the family environment that show the learning process naturally through example, responsibility, reflection, cooperation, and emotional support. In the subject position, Moko is represented as a figure who constructs meaning through his actions, attitudes, and speech as a substitute for his parents so that he becomes a source of learning for other characters. In the object position, Moko's nephews are represented as those who receive, interpret, and internalize learning values through their life experiences with Moko. As for the audience's position, the film

directs the audience to build empathy while reflecting on the value of responsibility, care, cooperation, and awareness as part of the learning process in the family. The results of the study also show that the representation of *meaningful learning*, *mindful learning*, and *joyful learning* in film supports the development of the dimensions of *deep learning* competencies in Indonesia, namely critical reasoning, communication, collaboration, independence, and emotional health seen in interactions between characters. Thus, the film *1 Brother 7 Nephew* not only represents the practice of informal education in the family, but also shows how life experiences can be a learning medium that shapes competencies and character through a *Deep Learning* approach.

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