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**Third Stage Doctorate in Applied Linguistics and TEFL**



**EFL Textbooks' Visuals as Semiotic Resources for  
Developing EFL Learners' Intercultural Awareness: A  
Social Semiotic Multimodal Approach**

**Dissertation Submitted in Fulfillment for the Requirement of the Degree of  
Doctorate in Applied Linguistics and TEFL**

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## **DECLARATION**

I, Fatima Zohra Chalal, declare that the research presented in this doctorate thesis is conducted in accordance with ethical standards. All data and sources used are cited and referenced appropriately.

I affirm that any participants involved in the research have given their informed consent, and their anonymity and confidentiality have been protected. I have taken measures to ensure that the research is conducted in a way that is respectful to all individuals and does not cause harm.

Furthermore, I declare that the research has not involved any form of plagiarism or academic misconduct. The research is original and the results are accurately presented.

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**Date:** January 09<sup>th</sup>, 2024

## DEDICATION

To my daughter '*Sirine*'

To all my loved ones!

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## **Abstract**

The present study has two primary objectives. Firstly, it aims to investigate the intercultural dimension in Algerian EFL secondary school textbooks at both the linguistic and visual levels. Secondly, it aims to evaluate EFL teachers' and learners' perceptions regarding intercultural awareness in the EFL classroom. The study analyzes sixty-eight images and forty texts sampled from 'At the Crossroads' (2005), 'Getting Through' (2006), and 'New Prospects' (2006). Twenty-six teachers and eighty-five learners participated in the study by completing questionnaires. The study conducts a Multimodal Critical Discourse Analysis of the textbooks' visual and linguistic discourses using Kress and Leeuwen's (2006) Grammar of Visual Design and Fairclough's (2003) Critical Discourse Analysis frameworks. The questionnaires are analyzed using the Qualitative Content Analysis method and Statistical Analysis. The findings show that the sample of the visuals and the reading texts in the textbooks under investigation lack sufficient potential to promote intercultural learning. They oversimplify complex cultural content, leading to stereotypical attitudes and offering simplistic cultural representations that may impede cultural understanding. The textbooks, serving as vehicles for designers' ideologies, prioritize British and American cultures. This prioritization of the target culture, despite limiting critical reflection on cultural differences, is justifiable in the context of learning English as a foreign language. Designers inherently adopt these cultures as standards, irrespective of potential cultural acculturation or imperial implications. The cultural focus in textbooks and teachers' practices confines EFL learners to passive roles, limiting their ability to negotiate meaning and engage in cultural critical reflection. Therefore, this study suggests a need for a reconsideration of the design of first-generation EFL textbooks to better contribute to the development of EFL learners' intercultural awareness.

**Keywords:** Algerian EFL textbooks, intercultural awareness, linguistic discourse, multimodal Critical Discourse Analysis, visual discourse

## LIST OF ABBREVIATIONS

- ACA : Advanced Cultural Awareness
- ATC: At the Crossroads
- BCA : Basic Cultural Awareness
- CBALT: Competency-Based Approach to Language Teaching
- CDA: Critical Discourse Analysis
- EFL: English as a Foreign Language
- ENL: English as a Native Language
- ESL: English as a Second Language
- GT: Getting Through
- GVD: Grammar of Visual Design
- ICA: Intercultural Awareness
- ICC: Intercultural Competence
- L: Learner
- L1: Local/ Algerian Culture
- MCDA: Multimodal Critical Discourse Analysis
- MDA : Multimodal Discourse Analysis
- NP : New Prospects
- Q : Question
- QCA : Qualitative Content Analysis
- SE : Secondary education
- SFL : Systemic Functional Linguistics
- SFG : Systemic Functional Grammar
- SSMA : Social Semiotic Multimodal Approach
- T : Teacher

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# *General Introduction*

- **Statement of the Problem**

After the educational reform between 2003 and 2022, Algerian learners study the English language for ten years before entering university, including three years at primary school, four years at middle school, and three years at secondary school. Among the outcomes of this reform is the adoption of the competency-based approach to language teaching (CBALT), which aims to develop learners' communicative skills.

Research advocating for the incorporation of language and culture instruction has influenced academic investigations and literature exploring intercultural learning within language education. By highlighting the relationship between language and culture, many educational institutions have decided to incorporate the intercultural dimension in language courses. Hence, the question revolves around how language materials and the classroom translate the relationship between language and culture.

The intercultural dimension of language learning is designed to approach languages as meaning-making cultural discourses embedded in context, taking into account the linguistic and cultural backgrounds of both students and teachers and the linguistic and cultural discourses represented in the target language.

The statement made by Riazi (2003, p. 52) that "textbooks play a very crucial role in the realm of language teaching and learning and are considered the next important factor in the second/foreign language classroom after the teacher" is relevant to the Algerian educational context, where exposure to the English language is rare, and teachers mainly rely on textbooks to teach language and culture.

Numerous previous studies such as Messekher (2014), Ait Aissa (2016), Maghrabi (2017), and Selama & Ameziane (2020) examine the Algerian English language curriculum, syllabi, and textbooks pointing to the justifiability of implementing CBALT principles within the Algerian EFL context, given the minimal cultural knowledge of Algerian EFL learners. This restricted cultural knowledge arises from a predominant focus on linguistic proficiency hindering the cultivation of intercultural communicative competence. Said differently, while learners exhibit proficiency in grammar and vocabulary, support is needed for the application of this knowledge in real-life communicative situations. Teaching a foreign language requires incorporating



instruction on the cultural aspects of the language, not solely focusing on linguistic structures. Therefore, EFL textbooks operating under the CBALT, as stated by coursebook designers in the preambles of each book, prioritize this aspect.

At the secondary school level, "At the Crossroads" (2005) for the first-year level, "Getting Through" (2006) for the second-year level, and "New Prospects" (2007) for the third-year level make up the first generation of EFL textbooks produced in the wake of the reform. Several local studies such as Dehda & Hocine (2020), Rabehi (2021), Doudi (2021), and Hairech & Belkhir (2022) have assessed the cultural content of these textbooks and have concluded that it does not facilitate learners' cultural comprehension or intercultural education.

This study analyzes the visual and linguistic discourses of three EFL textbooks used in secondary education to determine their potential to foster intercultural awareness, a crucial aspect of intercultural communicative competence. Intercultural awareness is needed for individuals aiming to achieve competence in intercultural communication. By developing this awareness, EFL learners cultivate a positive outlook towards cultural diversity, reflected in their behavior, completing the final phase of intercultural competence.

When designing EFL textbooks, the challenge is to identify the culture (s) that aligns with the goals of the language curriculum and addresses the needs of EFL learners. The prevailing ideology of a particular country influences this decision. For example, the cultural content included in language teaching materials can be influenced by a government's stance, whether conservative or open to globalization. Textbook design needs to adapt to the changing focus from cultivating nationalistic attitudes to preparing individuals for global citizenship to meet the demands of the contemporary world.

Accordingly, Algerian EFL materials need to reflect the transition from emphasizing the development of nationalistic attitudes to preparing learners to become global citizens with the skills required to meet global demands. Algerian EFL learners are required to acquire these competencies to navigate the complexities of modern communication effectively. In this way, they can foster mutual understanding, respect, tolerance, and acceptance towards individuals from different cultural backgrounds when interacting with people from diverse cultural backgrounds.

To achieve this, the Algerian educational system needs to address this matter by offering appropriate materials to assist Algerian EFL learners in attaining proficiency in intercultural communication. One of these materials is the textbook, playing a fundamental role in teaching and learning English in the Algerian educational setting. Consequently, research on EFL textbooks holds considerable importance within academic research, given its profound implications for English language instruction and broader themes like global citizenship, multiculturalism, and intercultural awareness.

Examined through the lens of multimodality theory, the textbook emerges as a multimodal resource by integrating various semiotic modes. When considering a multimodal text or textbook, the combination of verbal and visual modes interact harmoniously, creating an intersemiotically cohesive multimodal text that can be utilized for pedagogical aims. Adopting a Multimodal Critical Discourse approach, this investigation regards EFL teachers and learners as producers and interpreters of signs. At the same time, the textbook is recognized as a multimodal material that offers a range of resources for meaning-making. Therefore, the teaching and learning process is viewed as a process of semiosis.

- **The Rationale of the Study**

In the context of EFL education in Algeria, the effective development of learners' linguistic and intercultural competencies remains a critical concern. As learners transition from secondary school to university, their English language proficiency, particularly in communication skills, is not at the desired level. This discrepancy poses a challenge to their ability to navigate a globalized world where English serves as a vital means of communication.

Furthermore, the feedback from secondary school EFL teachers underscores the deficiency in their learners' communication skills. This motivates a closer examination of the instructional materials employed during their formative years.

While linguistic aspects of textbooks have been a focal point in previous research, the visual discourse within these materials has been relatively neglected. Understanding the potential of visual elements as semiotic resources for intercultural awareness becomes imperative in fostering a comprehensive language learning experience. In other words, existing literature about interculturality in relation to the EFL textbooks in the Algerian context often concentrates on

linguistic dimensions, leaving a notable gap in the exploration of visual elements as integral components of pedagogical tools. Hence, this study aims to bridge this gap by employing a multimodal critical discourse approach to analyze both the linguistic and visual discourses within Algerian EFL secondary school textbooks.

Beyond the classroom, the study also seeks to investigate both EFL teachers' and learners' perceptions regarding interculturality in their English language classrooms. This dual perspective aims to provide a comprehensive understanding of how intercultural awareness is both presented and received in the Algerian educational context.

Lastly, the study addresses a fundamental question pertaining to the alignment of textbook content with the principles of the Competency-Based Approach to Language Teaching (CBALT), specifically those related to the promotion of communicative skills. This inquiry aims to contribute not only to the theoretical discourse on language education but also to the practical enhancement of teaching materials to better meet the needs of Algerian EFL learners.

In essence, this research is motivated by the imperative to enhance the communicative and intercultural competencies of Algerian EFL learners, shedding light on the often overlooked visual discourse in textbooks and investigating the alignment of instructional materials with contemporary pedagogical principles.

- **Aims and Significance of the Study**

Nowadays, English undeniably plays a significant role in today's globalized world. Thus, governments have invested in teaching English since it is the language of internationalization and economic expansion. This illustrates how globalization is turning languages into commodities that can be sold, and this pattern is not an exception in Algeria.

Research in intercultural communication has been done in several academic fields, including education, where the term "intercultural" is frequently used in conjunction with other terms like "awareness," "citizenship," "competence," and so on. The general consensus about the international component of language instruction encourages curiosity about the foreign and the growth of skepticism regarding one's knowledge and worldview (Byram, Gribkova, and Starkey, 2002; Porto & Byram, 2015).

Based on the premise that fostering intercultural awareness is important for developing proficient intercultural communicators, this doctoral study seeks to assess the extent to which the English language teaching textbooks used in Algerian secondary schools contribute to enhancing the intercultural awareness of Algerian EFL learners.

To put it differently, conducting a Multimodal Critical Discourse Analysis, the study intends to examine the efficacy of the reading texts and the visuals within the textbooks designated for secondary school EFL learners in the literary and foreign language streams in fostering intercultural awareness.

The multimodal perspective posits that all forms of discourse involve multiple modes of communication. Hence, pedagogical discourses in the realm of education adopt a multimodal framework that reflects the structure of contemporary everyday communication. As a type of pedagogical discourse, the textbook follows a multimodal structure that aligns with the principles of the teaching and learning approach implemented in a particular country. Furthermore, all the resources utilized for creating meaning in the textbook are pertinent to and support the adopted approach.

Consequently, opting for a Multimodal Critical Discourse Analysis of the English language textbooks used in Algerian secondary schools is relevant to the objective of the current research, which examines how the images and reading texts in these textbooks contribute to the enhancement of intercultural awareness among Algerian EFL learners. This objective aligns with the teaching and learning objectives outlined in the Competency-Based Approach to Language Teaching (CBALT), where the development of communicative skills is a primary aim.

As Algerian students endeavor to learn a foreign language, they require additional resources beyond traditional linguistic materials to comprehend the lesson material. Thus, the EFL textbooks need to include visual, audio, or audio-visual aids to furnish a concrete context for language acquisition. In other words, given that modern learners have been exposed to diverse forms of multimodal communication from an early age, the language curriculum, as conveyed through textbooks, cannot depend only on linguistic modes to attain the teaching and learning objectives. Therefore, the linguistic dimension of the textbooks is complemented by visual

elements. These visuals have considerable pedagogical potential that can be utilized to align with the goals and objectives of the curriculum.

For instance, suppose a learning activity prompts learners to contrast certain aspects of their native culture with those of other cultures. In that case, presenting a corresponding image that reinforces this comparison can aid in visualizing and comprehending the context, leading to better performance. This technique fosters the development of intercultural awareness, preparing learners to navigate diverse cultural settings in real-life scenarios.

Another objective of the current research is to explore Algerian EFL teachers' and learners' attitudes toward the intercultural aspect of their EFL textbooks. To achieve this objective, two questionnaires are implemented for triangulation. Hence, to gain a thorough grasp of the issue at hand, this study approaches the material from three perspectives: the textbooks, the teachers, and the learners.

The integration of MCDA and questionnaires in the present doctoral thesis creates a complementary framework for examining, evaluating, and improving the intercultural awareness aspects of EFL textbooks, bridging the gap between theoretical analysis and practical applicability.

First, the MCDA provides a detailed examination of the visual and linguistic elements in EFL textbooks, offering an in-depth understanding of the semiotic resources employed for intercultural awareness. While the questionnaires aim to capture EFL teachers' and learners' perceptions and attitudes. This dual approach allows for a comprehensive insight, combining the textual analysis with the subjective experiences and interpretations of those directly involved in the learning process.

Second, employing both MCDA and questionnaires facilitates the triangulation of data. This triangulation strengthens the validity of findings by cross-verifying information obtained through textual analysis with the lived experiences and perspectives of teachers and learners.

Third, on the one hand, MCDA may uncover potential inconsistencies between the intended messages in visual and linguistic discourses and how they are interpreted by learners and teachers. The questionnaires, on the other hand, serve as a tool to identify these gaps, exploring

whether the intended intercultural messages align with the perceptions and attitudes of teachers and learners or if there are variations that need attention.

Fourth, the combination of MCDA and questionnaires ensures that the present research not only examines theoretical aspects, but also has practical implications. The insights gathered from EFL teachers and learners contribute to the contextualization of findings, ensuring that recommendations and improvements align with the real-world needs and challenges faced in Algerian EFL classrooms.

Finally, together, MCDA and questionnaires enable the formulation of informed recommendations for enhancing pedagogical practices. The textual analysis informs content creation and selection, while teacher and learner feedback guides adjustments that cater for their specific needs and expectations.

- **Research Questions and Hypothesis**

The present study addresses the primary research question and its related sub-questions regarding assessing the intercultural aspect of three EFL textbooks currently used in Algerian secondary schools.

- To what extent do Algerian EFL textbooks' visual and linguistic discourses contribute to developing the Algerian EFL learners' intercultural awareness?

To examine the multifaceted inquiry surrounding the impact of Algerian EFL textbooks on EFL learners' intercultural awareness, the research unfolds through a series of interconnected sub-questions. These sub-questions scrutinize specific dimensions of the textbooks' visual and linguistic discourses, aiming to uncover their explicit contributions to fostering intercultural competence.

1- Is the visual discourse included in the three EFL textbooks designed to promote EFL learners' intercultural awareness?

2- Is the linguistic discourse included in the three EFL textbooks designed to promote EFL learners' intercultural awareness?

3- How do Algerian EFL teachers and learners perceive Interculturality in their EFL classroom?

The first sub-question addressed in the present study is dealt with through the application of a social semiotic multimodal analysis to examine the images featured in the textbooks. The application of a social semiotic multimodal analysis is chosen to examine the visual elements in the textbooks. Kress and Leeuwen's (2006) Reading Images framework offers a structured approach to interpret and understand these visual components within the context of social semiotics. This tool is selected because it allows for a comprehensive exploration of how visual elements contribute to the promotion of intercultural awareness, aligning with the specific focus of the first sub-question.

The second sub-question is tackled by employing a critical discourse analysis of the linguistic content, utilizing Fairclough's (2003) framework for Critical Discourse Analysis. This framework is selected as it provides a comprehensive method for examining the linguistic aspects of the textbooks. This tool is appropriate for uncovering how language is utilized to convey intercultural concepts, ensuring a thorough exploration of the role of linguistic discourse in promoting intercultural awareness.

Finally, the third sub-question will be addressed by the data obtained from the questionnaires distributed to Algerian EFL teachers and learners. This tool is chosen for its ability to capture diverse perspectives and insights directly from the individuals involved in the EFL education context. The questionnaire approach allows for quantitative and qualitative exploration of perceptions, providing valuable data to comprehend the dynamics of interculturality in the EFL classroom from the perspectives of both teachers and learners.

To address the questions above, we propose the following working hypotheses:

1. Intercultural learning is not given prominence in the context of Algerian EFL secondary school education.
2. The visual discourse in the chosen EFL textbooks is not deliberately designed to foster intercultural awareness among Algerian EFL learners.
3. The linguistic discourse featured in the selected EFL textbooks is not intentionally designed to enhance intercultural awareness among Algerian EFL learners.

4. Algerian EFL teachers and learners may have varying perceptions on interculturality in their EFL classroom, reflecting diverse viewpoints on the integration and effectiveness of intercultural elements in the educational materials.

- **Research Techniques and Methodology**

This study follows an evaluative research type and a mixed-methods research design, which is grounded in the multifaceted nature of the study, aiming to conduct a comprehensive examination of the EFL textbooks through multimodal critical discourse analysis. By integrating visual and linguistic discourses within the textbooks, the research seeks to illuminate the complex interplay between these modalities, providing a holistic understanding of the materials used in Algerian EFL secondary education.

This study aims to assess the intercultural dimension of the three EFL textbooks under investigation from multiple perspectives. These include a social semiotic multimodal analysis of the textbooks' visuals, a critical discourse analysis of the reading texts, and questionnaires administered to Algerian EFL teachers and learners. The purpose of these techniques is to achieve triangulation, which is an essential component of human sciences research.

Firstly, our textbook evaluation adopts the social semiotics multimodal approach (SSMA) as a methodological and analytical framework. This approach posits that communication involves various semiotic modes, each carrying a possible meaning that contributes to the overall meaning when combined with other modes. For instance, in textbooks, linguistic texts are accompanied by visual resources, such as images, graphs, and drawings, to form multimodal ensembles that better convey the teaching/learning point. As Kress (2010, p. 15) states, "there are methods of communication we need to employ that are not presented with just language...." Therefore, language must be presented or used with other modes to afford richer meaning that it cannot convey independently. According to Bezemer et al. (2012), each mode carries an incomplete message meaning, and when all the modes are combined, the message's overall meaning is completed.

The current study employs the multimodal framework of Kress and Leeuwen (1996; 2006), called the Grammar of Visual Design (GVD), to analyze the visual components of Algerian EFL



textbooks. This framework utilizes a three-part pattern system of meaning, consisting of representational, interactional, and compositional patterns (see chapter 4).

The Grammar of Visual Design (GVD) developed by Kress and Leeuwen in 2006, offers a systematic and comprehensive approach to understanding how visuals convey meaning through various semiotic resources such as colour, composition, and framing. In the context of this research, GVD is used to analyze the visuals within EFL textbooks, examining how their design elements contribute to the representation and potential promotion of intercultural awareness. This framework allows to explore how choices in visual communication, including the use of symbols, images, and spatial arrangements, influence the cultural messages conveyed to EFL learners; by providing valuable insights into the effectiveness of these materials in fostering intercultural competence among learners.

Secondly, this study employs Critical Discourse Analysis (CDA), specifically Norman Fairclough's (1989; 2003) CDA framework, to examine the reading texts in the EFL textbooks. This framework enables the analysis of grammar and vocabulary choices and the social factors influencing language use. Fairclough (2003) developed a three-dimensional model of CDA to highlight three interrelated forms of analysis: language text analysis (spoken or written), discourse practice analysis (text production, distribution, and consumption processes), and analysis of discursive events as sociocultural practices. In other words, the CDA framework adopted in this study for linguistic discourse analysis consists of three interrelated aspects: the physical text (spoken or written), discourse practices, and sociocultural context.

The images and reading texts analyzed in this study are sampled using "Purposive Sampling" (see Chapter 4). The researcher selects the visuals and texts that align with the research aim. As a result, only the images and texts that contain cultural content are subject to investigation.

Third, the questionnaires designed in the present study are carried out with two populations. The first questionnaire addresses 26 Algerian EFL secondary school teachers; the second addresses 85 Algerian EFL secondary school learners from different parts of Algeria. Regarding the sampling techniques, "stratified random sampling" is employed to select EFL learners. Specifically, learners are chosen randomly based on one criterion: the stream/specialty of their secondary school education. Hence, the sample comprises first-year literary stream learners and

second and third-year foreign language learners. In total, 85 learners are randomly selected from the three levels above. As regards the 26 EFL teachers, a "snowball sampling" method is utilized to administer the questionnaire. This involves sending the online questionnaire to particular teachers who invite their colleagues to participate. To analyze questionnaire data, the study uses qualitative content analysis alongside the statistical method. (see chapter 4)

- **Structure of the Thesis**

This thesis is composed of three parts. Part one, "Theoretical Research," is divided into three chapters. Chapter one, "Intercultural Awareness as a Requirement for the 21st Century EFL Learners," examines the literature on intercultural awareness (ICA). It provides a comprehensive overview of the theoretical concepts related to this issue, including culture, intercultural communication, intercultural competence, intercultural awareness, and global citizenship. Additionally, it argues for the necessity of developing this awareness, which is considered a prerequisite for individuals to navigate the multicultural nature of the contemporary global world.

Chapter two is titled "Multimodality in Language Education Research." This chapter covers the core theoretical underpinnings of the approach used as a methodological framework to account for the intercultural discourse embedded in the EFL textbooks' visuals and reading texts, i.e., the Multimodal approach. In addition, it aims to elucidate the development of this approach from semiotics to multimodal critical discourse analysis (MCDA). The latter draws together basic concepts of critical discourse analysis with those of social semiotics, and has been developed to fill the gap in discourse studies. This blended approach to multimodal text analysis provides new critical tools for reading and interpreting multimodal texts.

Chapter three, "Textbooks as Multimodal Materials," explores the EFL textbook as a multimodal tool for English language teaching and learning. The chapter initially distinguishes between analysis and evaluation, a fundamental concept in textbook evaluation. It then provides a brief overview of the evaluation checklists used to assess cultural representation in EFL textbooks. Finally, it examines recent empirical studies conducted in the local context and outlines Yassine's (2012) suggested model for evaluating EFL textbooks, which served as a foundation for the current research.

Part two, "Empirical Research," consists of five chapters (four through seven). Chapter four, "Research Design," focuses on mixed methods research and its relevance to the present study. It introduces the three textbooks under investigation and describes the sampling techniques used to collect the visuals and reading texts. Additionally, it discusses the questionnaires administered to two sample populations: 85 secondary school pupils and 26 secondary school teachers of English. The chapter also outlines the data analysis procedures, which include Kress and Leeuwen's (2006) Social Semiotic Multimodal Approach (SSMA), Fairclough's (2003) Critical Discourse Analysis, Baker's (2011) model of intercultural awareness, Yassine's (2012) Model of EFL textbook evaluation, the Qualitative Content Analysis method, and finally the statistical method.

Chapter five is "Social Semiotic Multimodal Analysis of the EFL Textbooks' Visual Discourse." Its goal is to examine the intercultural dimension of the visual content in the three textbooks using the methodological framework developed by Kress and Leeuwen (2006), specifically the Grammar of Visual Design. This chapter also incorporates Baker's (2011) and Yassine's (2012) models. The visual discourse analyzed in this chapter consists of sixty-eight visuals distributed among the three textbooks being investigated.

Chapter six is "Critical Discourse Analysis of the Linguistic Discourse in EFL Textbooks." The aim is to analyze the intercultural dimension of the linguistic content in the three EFL textbooks, using Fairclough's (1989; 2003) Critical Discourse Analysis and Baker's (2011) model of Intercultural Awareness. The linguistic content analyzed comprises forty texts distributed across the three textbooks under investigation.

Chapter seven is "Algerian EFL Teachers' and Learners' Perceptions of Interculturality in the EFL Textbook." This chapter reports on the questionnaires with participating teachers and learners and is divided into two main sections. The qualitative content analysis of teachers' questionnaires is covered in the first section, while the qualitative content analysis of learners' questionnaires is covered in the second.

Part three is titled "Discussion of the Research Findings" and includes one chapter. Chapter eight, "Investigating Intercultural Awareness in Algerian Secondary School EFL Textbooks, Teachers, and Learners," discusses the main findings of the study presented in the previous

chapters (five, six, and seven), i.e., the multimodal analysis of images, the critical discourse analysis of linguistic texts, and the questionnaires, in the light of the literature reviewed in chapters one, two, and three to answer the research questions. Finally, the chapter ends by delineating the implications of the study, explaining the main limitations, and suggesting recommendations for further research.

# *Part I*

## *Theoretical Considerations*



# *Chapter 1*

## *Intercultural Awareness as a Requirement for the 21<sup>th</sup> C EFL Learners*

## **Introduction**

This chapter reviews the primary literature related to intercultural awareness (ICA). It accounts for the main theoretical concepts related to the topic under investigation. These include culture, intercultural communication, intercultural competence, intercultural awareness, and global citizenship. Accordingly, the chapter justifies the need for developing this kind of awareness, which is considered a minimum condition to be conscious of the multicultural nature of today's global world. To promote ICA, learners, especially in ELF contexts such as Algeria, must develop this faculty to cope with the reality and complexity of world communications.

### **1. Culture**

In the culture literature, no agreed definition is established as it is approached from various perspectives such as linguistics, anthropology, social psychology, etc. Therefore, several related definitions and analogies need to be reviewed to clarify the angle from which culture is dealt with in the present study.

The big C/ small c analogy coined by Halverson (1985) suggests that items such as history, arts, literature, geography, etc., can be placed under what he refers to as the big "C" culture. In contrast, items such as beliefs, behaviours, lifestyle, and rituals, to name a few, are placed under the small "c" culture.

Another analogy is called "the iceberg analogy" of culture and was established by Brembeck (1977). It compares culture, which includes language, food, and clothing, to an iceberg, of which only the tip is visible. However, a considerable division is hidden, such as beliefs, attitudes, perceptions, values, and how people define beauty, love, health, death, prestige, child-raising, etc. (as cited in Levine & Adelman, 1993).

According to Byram (1989), culture is "the whole way of life of the foreign country including but not limited to its production in the arts, philosophy and high culture in general" (p. 15). That is to say, culture is restricted neither to the society's contributions nor their social life, institutions, and customs; it is a combination of both.

A considerable number of the reviewed definitions focus on the hidden aspects of culture. Norstrand (1989), for instance, sees that culture "refers to attitudes and beliefs, way of



thinking, behaving and remembering shared by members of that community” (Norstrand, (1989, as cited in Kramsch, 1998, p. 51).

Similarly, Alptekin (1993) believes that the social knowledge people acquire is “organized in culture-specific ways which normally frame our perception of reality such that we largely define the world through the filter of our worldview.” (p. 136)

Kramsch (1998) agrees with Alptekin’s definition of culture as a worldview and considers the latter “a common system of standards for perceiving, believing, evaluating, and acting.” (p. 10)

Moran (2001) reinforces the previous definitions and posits that culture refers to “... the evolving way of life of a group of persons, consisting of a shared set of practices associated with a set of products, based upon a shared set of perspectives on the world, and set within a specific social context” (p. 24). This demonstrates how culture unites a society's members as they have similar ways of thinking, acting, and producing things.

Similarly, Brislin (1990) defines culture as “... widely shared ideals, values, formation and uses of categories assumptions about life, and goal-directed activities that become unconsciously or subconsciously accepted as right and correct by people who identify themselves as members of a society” (p. 11). In other words, people who share the same culture behave in a specific way and share standards that they agreed upon, which makes them distinct from other cultural groups.

Many scholars studied culture from an intercultural perspective. Hall (1959) is among the pioneers of intercultural communication. In 1976, he classified culture into two categories: (1) High-context culture and (2) low-context culture. In the former, although the intended communication is implied by the physical context or internalized by the person, it is not explicitly stated. In the latter, the information is explicitly stated in the code of the message.

According to Rogers & Hart (2002), culture is communication, and communication is culture. This implies that culture refers to transmission either synchronically; i.e. in the very process of communication, or diachronically; i.e. from one generation to another. It also means that when people interact, they reflect and exchange their cultural backgrounds besides the message's language and content.

Williams (1965) classifies culture into three dimensions: the ideal, the documentary, and the social. The first stands for the universal values that are shared by different cultures. The second refers to intellectual achievements in diverse fields, and the third deals with values, perceptions, and behavioural patterns.

Hofstede's (1994) pyramid model resembles William's categories in that he deals with culture as composed of three interdependent and inseparable layers. These are universal, cultural, and personal levels. That is to say, culture is "the collective programming of the mind which distinguishes the members of one group or category of people from another" (Hofstede, 1994, p. 5).

From an intercultural standpoint, Holliday (1999) distinguishes two paradigms of cultures: large culture and small culture. The former stands for ethnic, national, or international levels, such as British, European, and Indian cultures. The latter stands for cohesive social groupings such as family organization and hospital cultures. (p. 238).

In the present study, culture refers to information about values and beliefs, behaviours and social practices, etc., as well as about civilization. This study uses "big C culture" to refer to the achievement culture and "small C culture" to refer to the other invisible cultural components for clarity and consistency.

### **1.1. Culture and Language**

Language is culture, and culture is language. This implies that language and culture are interdependent; no one can exist without the other. According to Vallette (1986), culture comprises two major components: the history of civilization and anthropology. The former alludes to accomplishments in the many sciences, history, geography, and the arts. The latter relates to a speech community's lifestyle, customs, and values. These cannot be entirely understood without competence in the target language. In this view, knowledge of the target language helps one understand and appreciate the culture in which it is spoken.

Edward Sapir and his student Benjamin Whorf were the most influential scholars who studied the relationship between language and culture from an anthropological perspective. Their theory claims that people view the world differently depending on their culture; hence, language shapes reality. To argue their position, they set the example of Eskimo speakers, whose linguistic repertoire includes more words describing different types of snow, unlike

the number of words devoted to snow in English. Therefore, the language spoken in each community imposes a specific view of the world. (Mahadi & Jafari, 2012).

From a sociolinguistic viewpoint, several scholars were interested in how language and culture interacted, such as Fishman (1985). According to him, the relationship between the two can be classified in terms of three links: (1) Language as part of the culture, (2) language as an index of culture, and (3) language as symbolic of culture. The first implies that no one can dispute the importance of language in a particular community, which suggests that language is an integral aspect of culture. This demonstrates the importance of learning a language to comprehend the culture in which it is spoken. According to the second, language reflects the customs and ways of thinking unique to a specific society. Finally, the third signifies that language can be regarded as a symbol of the culture associated with it. (Risager, 2006, pp. 13-14).

Byram (1989) argues that language is a tool for communicating one's knowledge and worldview; as such, it reflects cultural ideals and notions. Moreover, learning one without the other is impossible since a language and its culture are inseparable. In other words, language reflects the different values of the meaning of culture, refers to the various cultural artifacts, and mirrors people's cultural identity.

Kramersch (1998) studied the relationship between language, identity, and culture. She affirms a natural connection between one's identity and the language one speaks. In other words, through their accent and vocabulary, speakers can identify the speech community to which they belong. Kramersch identifies three links between language and culture: (1) Language expresses cultural reality, (2) language embodies cultural reality, and (3) language symbolizes cultural reality. First, people express their attitudes, beliefs, and points of view about the natural world through their language. The latter is spoken by the members of the same society thanks to which they transmit everyday experiences. Second, individuals belonging to a particular speech community use language to produce an everyday experience because they attribute meaning to their experience through the verbal and nonverbal aspects used when communicating. Third, language is used as a means of self-identification by those who belong to a speech community as it is regarded as a cultural value.

## 1.2. Integrating Culture in EFL Classrooms

This study is undertaken in an EFL context (i.e. Algeria) in which English is taught and learned as a third or fourth language. In Kashru's terms, the context of this study is the expanding circle (this will be discussed at the end of this chapter), in which English is given the status of a foreign language. The present study is interested in how English culture is integrated into the EFL classroom.

In this multimodal world, teachers are surrounded by many resources that can be used to integrate culture in the classroom; i.e. EFL teachers can be eclectic and flexible by using several tools to motivate the learners and help them acquire cultural knowledge and cultural competence. Different educators, such as Klopf (1995), Omaggio (1999), and Lee & VanPatten (2003), proposed many tools inside the classroom that can be loaded with cultural input. These are highlighted as follows:

- a. Reading and Realia: Through reading authentic texts and using authentic realia, learners are exposed to the other culture. This enables them to compare their values, behaviors, and practices to the ones manifested in the target culture. Hence, they develop a sense of understanding and acceptance of cultural differences.
- b. Picture Books: Images, like any other type of literature, display many personal, social, and political themes. Since pictures are holistic; i.e. they are not linear like linguistic texts, teachers can deal with the teaching topics in a shorter time. Additionally, in this type of book, the texts that come with the pictures are easier to understand due to their brevity and simplicity of the grammar and the vocabulary used.
- c. Films and Radio: Other authentic materials help learners discover the target culture. Films may be used in the classroom as they include historical information that provides learners a glance at the history of the target language culture. Thus, they will understand the reality of who those people are. In addition, the radio and broadcasts are other authentic materials that can be used in the classroom to deal with contemporary events in the target language countries. In this way, learners have been exposed to both past and present realities of the target language countries and are better equipped to understand the target culture.

d. Music: Learners memorize the content of the songs (or the lyrics) which often represents elements of culture. The fact that a melody accompanies these lyrics facilitates the internalization of the message conveyed through the music.

e. Videotaped Interviews and Observational Dialogues: provide authentic and natural exchanges that may occur in a real-life situation. These are very helpful because they provide verbal and nonverbal conventions of the target culture. For instance, by watching native speakers interacting with each other, learners can notice conventional linguistic expressions and analyze the gestures, eye contact, appropriate social distance, etc. that those foreign participants make while interacting; because nonverbal communication is culturally-sensitive.

f. Native Informants: Inviting some native people to the class who may serve as both linguistic and cultural models is a beneficial technique since they are sources of information about the target language/ culture. The learners will have the opportunity to meet and interact with a native speaker and get an idea about what the people of the target culture look like.

g. Internet Technologies: refer to modern tools that learners are surrounded with and may benefit from once used for learning. Examples of these technologies include online newspapers and online chat rooms. Through online newspapers, learners can use authentic materials to display cultural knowledge, improve their writing and speaking skills, and become aware of current social phenomena. Through chat rooms or online communication, in which learners can interact with native speakers who provide immediate feedback and feedbacks, learners can develop intercultural exchanges

From the multimodality theory perspective (see Chapter 2), these diverse activities are multimodal materials (see Chapter 3). These materials provide different resources for making meaning in the classroom to cope with the learning styles, ensure the learners' understanding, and achieve the desired learning goals, such as developing EFL learners' cultural knowledge and intercultural competence.

### 1.3. Intercultural Communication

According to Richards & Schmidt (2002), communication refers to

the exchange of ideas, information, etc. between two or more persons. In communication, there is usually at least one speaker or sender, a message which is transmitted, and a person(s) for whom this message is intended (receiver). (p. 89)

That is to say, there is a mutual giving and taking, sending and receiving of meaning between people through a range of modes, such as face-to-face interactions or the print medium.

Communication succeeds when interlocutors have similar interpretations of the meaning that is said or written. Nevertheless, when these interlocutors belong to different cultural backgrounds, communication becomes a complicated and challenging task due to the risks of misunderstandings. This situation is known in the literature as intercultural communication. The latter is a discipline that examines how interactants from dissimilar cultures communicate and reach mutual understanding.

Intercultural communication studies emphasize "describing, analyzing and applying an understanding of how culture influences communication when people from fundamentally different cultures attempt to communicate" (Findlay, 1998, p. 111). This means individuals contribute elements of their culture to communicative events through verbal and nonverbal language because "Culture is communication and communication is culture." (Rogers & Steinfatt, 1999, p. 63). Beyer (2010) has reviewed the literature about intercultural communication and has concluded that it generally refers to communication among people of diverse cultures. However, he points out that several authors provide different definitions. For them, intercultural communication is

- a. communication between people from different cultures (Gudykunst, 1983); in other words, communication across cultures (Asante, Newmark, and Blake, 1979).
- b. communication between persons who differentiate themselves from others culturally, regardless of geographical boundary (Collier & Thomas, 1988).
- c. communication occurs whenever the content, which members of a given culture produce, is meant for consumption and understanding by members of another culture (Samovar & Porter, 1991).

d. communication must be seen as a dialogical process, in which the interlocutors engaged in the interaction are addressee and addressed simultaneously (Giskunst & Kim, 1984).

Therefore, based on these definitions, intercultural communication refers to contact between different parties, individuals, or groups with different cultural backgrounds, languages, and thought patterns. These interlocutors may belong to different countries as they live in the same place.

Byram (1997) suggests three critical cases of intercultural communication. The first occurs between individuals from several nations and languages, where one is a native speaker of the language in question. For instance, an Algerian speaker interacts with an American speaker using English. The second occurs when a lingua franca is utilized among speakers of many languages and nations. For example, an Algerian speaker interacts with a Chinese speaker using English. Finally, the third case occurs between speakers of the same language from the same nation, with one being the native speaker of the language used. For instance, two Canadian speakers, one from Vancouver (an English-speaking province) and the other from Quebec (a French-speaking province), interact using English.

### **1.3.1. Intercultural, Multicultural, and Cross-cultural Communication**

The term intercultural needs to be differentiated from related terms in the literature such as multicultural and cross-cultural, which are sometimes used interchangeably. For example, the United Church of Canada (2011) defined the three situations as follows:

Multiculturalism is a situation in which different cultures live together within the same community. The coexistence of several distinct cultural groups with equal status characterizes this society. Each of these groups communicates with the other superficially and politely. However, the interaction is superficial because the situation does not allow exchange between these cultural groups. The primary occasion in which superficial contact appears is when a group celebrates the other group's culturally distinctive food, dress, and festivals without deep learning.

Cross-culture is a situation in which the cultures that come into contact reach across boundaries. These cultures are often compared to one another because one is considered superior. Here, the exchange is limited between the cultural groups, so attempts are made to build bridges between the different cultural communities through programs that promote

intentionality and aim at community-building. However, although cultural differences can be acknowledged, this does not allow transformation at the individual or collective levels.

Interculturality is when several cultural groups communicate, exchange knowledge, and advance together. Their relationships and deep connections allow transformation due to the contact and impact of each other's experiences. This implies that no one is left unchanged in an intercultural community; i.e. some reflect on their own culture more profoundly, some discover and learn from the other's culture, and many learn how to live in harmony within the same community. This situation is characterized by mutuality, equality, respect, understanding, diversity, and peace-making.

### **1.3.2. Barriers to a Successful Intercultural Communication**

Allwood (1985) has identified and listed several problems arising from intercultural communication. The major ones are listed below:

- When a person fails in interpreting parts of what was communicated to him/her, i.e. lack of understanding.
- When a person makes wrong or inappropriate interpretations of what was communicated due to the lack of cultural background or competence in the language used in the interaction, i.e., Misunderstanding.
- When a person misunderstands what was said in the interaction, s/he may make emotional reactions and actions that will affect his/her interlocutor (s), leading to a mutual misunderstanding.
- Communication may be interrupted or broken down due to mutual misunderstanding. This occurs when a person refuses to carry on interaction because of the disruption of his/her partner(s). This situation is called communication breakdown.
- Power dominance occurs when one person or party imposes his/her conditions on the conversational partner, which may give up and start interacting following the conditions set by the dominant party.
- The need for a third party occurs when the conversational partners cannot speak each other's language and have no shared lingua franca. Thus, they need to communicate via a third party.



In addition to the abovementioned problems, three central dilemmas are frequently cited in the literature whenever intercultural communication is mentioned: Culture Shock, stereotypes, and prejudices.

### **a. Culture Shock**

In 1951, the American cultural anthropologist Cora Du Bois coined the expression Culture Shock, which gained popularity due to the intercultural communication field. It is used to describe individuals' reactions to new cultural settings. Thus, culture shock is "the traumatic experience that an individual may encounter when entering a different culture" (Rogers & Steinfart, 1999, p. 212). In other words, when an individual cannot manage to get rid of his/her stress and adapt to the new cultural situation, this transforms into "strong feelings of discomfort, fear, or insecurity which a person may have when they enter another culture" Richards and Schmidt (2002, p. 139). Culture shock results from coming into contact with different cultures in intercultural communication leading to a "process of initial adjustment to an unfamiliar culture" (Hofstede, 2002, p. 22).

### **b. Stereotypes**

Stereotypes refer to oversimplifying some cultural practices or aspects and drawing some wrong conclusions that are generalized to the whole culture. They are false representations that mislead reality. Hofstede (2002) maintains that stereotyping refers to classifying some group of people based on our previous personal experiences. Hence we draw a picture of others not as they are in reality but as we want them to be. In this view, stereotyping is a social and cultural process in which people view others as they are socialized to perceive them. Examples of stereotypes include Africans being lazy and primitive, the Japanese being intelligent, polite, and clean, Italians being talkative and exaggerating in body language, British being conservative etc. Usually, stereotypes lead to prejudice.

### **c. Prejudices**

Unlike Stereotypes, which mean negative and positive opinions about others, prejudices are restricted to negative judgments (i.e. unjust behaviours and hostility) towards others. Accordingly, prejudices refer to emotions of hatred based on personal beliefs and opinions that tend to be unchanged, even with arguments/information that prove contrary to one's prior misconceptions (Linh Chi, 2016). These prejudices are culturally formed; for example, treating all Muslims as terrorists or treating Africans like savages, etc. Consequently,

someone with prejudices toward other persons meets difficulties interacting with them as s/he may reject all the information the conversational partner provides.

#### **1.4. Intercultural Awareness**

When examining the cultural dimension in the context of language teaching, Byram's cultural awareness (CA) component (which is discussed below) is significant. In other words, foreign language learners must be aware of their own and others' cultural practices and communicative conventions to build an understanding of intercultural communication. However, according to Baker (2009), despite providing the fundamental cultural understanding required for language teaching and learning, CA restricts the concept of culture to its national connotation. Accordingly, it treats English culture as only existing in English-speaking nations and not as a lingua franca. Therefore, to replace the essentialist understanding of culture and language and to better handle their dynamic interaction, particularly in intercultural communication, Baker suggests the concept of intercultural awareness (ICA). Below is a discussion of the fundamental ideas and concepts of ICA and how they relate to pedagogy in EFL classes.

##### **1.4.1. Definitions**

According to Chen and Starosta (1999), intercultural competence (ICC) consists of three interrelated dimensions: intercultural sensitivity, intercultural awareness, and intercultural adroitness. For them, Intercultural awareness (ICA) is the cognitive perspective of intercultural competence, as it is explained below:

- a. Intercultural sensitivity: refers to the affective aspect of intercultural competence (ICC) because it stands for developing a readiness to comprehend, accept and appreciate cultural differences in intercultural communication.
- b. Intercultural awareness: refers to the cognitive aspect of intercultural competence (ICC), which stands for understanding the cultural conventions that shape our thought and behaviour.
- c. Intercultural adroitness: refers to the behavioural aspect of intercultural competence (ICC) as it deals with the skills required to succeed in intercultural interaction.

Accordingly, for Chen and Starosta (1999), ICA is regarded as a minimum requirement in today's globalized world. ICA is considered a minimum condition in today's global world, where a multicultural nature characterizes interactions. That is to say, interculturally competent individuals need to be conscious that they are cultural beings and to understand, from their cultural perspectives, the different cultural conventions of the other to succeed in interpreting their behaviour in intercultural interaction. Hence, by doing so, they manage to minimize the risks of communication breakdowns because each culture and sub-culture favours specific thought patterns that we must understand to reach a mutual understanding and maintain multicultural coexistence.

In the same line with Chen and Starosta's definitions, Korzilius, et al. (2007) propose that ICA refers to:

... the ability to empathize and to decentre. More specifically, in a communication situation, it is the ability to take on the perspective of a conversational partner from another culture or with another nationality, and of their cultural background and thus, to understand and consider interlocutors' different perspectives simultaneously.

This definition implies that an individual who developed an intercultural awareness can understand, accept and appreciate the cultural background of the interlocutors (from a different culture), and manage to balance the Self and the Other to avoid misunderstandings.

Byram's cultural awareness (CA) is not opposed to Baker's (2009) conception of ICA, which sees it as a continuation and expansion. However, for Baker, ICA primarily meets intercultural communication needs in the growing range of EFL environments marked by dynamic and different cultural influences.

After reviewing earlier ICA definitions offered by academics conducting intercultural communication research, (Cebon, 2005; Elia, 2007; Korzilius et al, 2007; Shi, 2006; Xiao & Petraki, 2007), Baker (2009) concluded that they closely resemble Byram's concepts of cultural awareness. However, his main contention is that intercultural dialogue usually happens between two clearly defined and understood cultures, even though this is not always the case. Furthermore, the lack of further explanation regarding the notion that ICA should be an integral part of ELT in the context of EFL is another criticism that draws attention to the gaps in earlier definitions. Therefore, based on the dynamic notions of cultures in intercultural communication, Baker (2009,) suggests the following definition of ICA:

Intercultural awareness is the capacity to put these notions into practice in real-time communication in a flexible and context-specific way, as well as a conscious appreciation of the potential influence that culturally based forms, practices, and frames of understanding might have on intercultural communication.

According to this definition, awareness must be communicated openly, and the importance of culture, language, and interactions in intercultural communication must be considered. Accordingly, Baker (2011) identifies several features of ICA that he listed as twelve components (which are cited in the following section below). Although many scholars attempted to define ICA and figure out its characteristics, Zhu (2011) considers it the foundation of communication. He agrees with Baker's definitions and further explains that ICA includes two qualities: (1) the awareness of one's own culture; and (2) the awareness of another culture. This implies that people must know about their cultural values, beliefs, perceptions, and other cultures. For him, what is considered appropriate in one culture may not be appropriate in another. Zhu adds that people have to be aware of the verbal and nonverbal behaviour of the person they are interacting with and compare them with their own behavioural rules to avoid misunderstandings and Misinterpretations. Accordingly, in an EFL context, the foreign learning process must consider the development of ICA by helping the EFL learners cultivate empathy to accept cultural differences and maintain an effective intercultural interaction.

Zhang and McCornac (2013) maintain that ICA is necessary to achieve competence in intercultural relations. This implies that ICA is not only one aspect of ICC as discussed above (Chen & Starosta, 1999) but the central pillar to reaching intercultural competence. Furthermore, they believe we must realize the change in communication, mainly in an international context, characterized by increased connectivity between different cultural groups. Accordingly, more efforts must be made to ensure a more globalized social community.

#### **1.4.2. Components of Intercultural Awareness**

As stated above, Baker (2011) established a list of twelve components to clarify the standard features of CA (those previously identified by Byram 1997) and extend these features to meet the requirements of the dynamic nature of intercultural communication. These are stated by Baker (2011) as follows:

- (1) Understanding culture as a set of customs, traditions, and values should result in:
- (2) Understanding the significance of context and culture in any interpretation of meaning.
- (3) The capacity to articulate our culturally influenced behaviour, values, and ideas.
- (4) Understanding how culture influences others' behaviour, values, and beliefs and the capacity to contrast our cultural influences on behaviour, values, and beliefs.
- (5) An understanding of how relative cultural standards are.
- (6) An understanding that cultural understanding is tentative and subject to change.
- (7) Understanding the diversity of opinions or viewpoints within any cultural group.
- (8) Understanding that people belong to various social groups, including cultural ones.
- (9) A thorough understanding of the areas where different cultures share characteristics and knowledge of the potential for misinterpretation and cultural mismatches.
- (10) A conscious understanding of how culturally based frames of reference, forms, and communicative practices connect to particular cultures and how they originate and hybridize through intercultural communication.
- (11) An understanding that the initial exchange in cross-cultural communication may be based on cultural generalizations or prejudices, but the capacity to get past them through:
- (12) A skill in intercultural communication that allows one to compromise and mediate between several emerging sociocultural grounded communication modalities and frames of reference.

Baker's features of ICA look at the knowledge and skills that an interlocutor using a language as a lingua franca, such as English, should be equipped with to achieve the desired aims of intercultural communication.

To illustrate the shift from CA to ICA, feature (9) shows that, like in CA, knowledge of specific cultures is still a component of ICA as it dramatically influences communication. However, feature (11) adds that participants can initiate communication with generalized culturally based frames of interpretation. Thus, there is a move beyond cultural frames of reference in intercultural communication. Furthermore, features (10) to (12) add that besides knowledge of cultures, people need to understand the emergent cultural references and

practices and develop the ability to negotiate and mediate between these resources in intercultural communication. Hence, combining knowledge with these abilities enables people to deal effectively with the diversity of intercultural communication, in which the cultural frames of reference cannot be easily defined.

### **1.4.3. Levels of Intercultural Awareness**

Hanvey (1987) (as cited in Chen & Starosta,1999) distinguished three levels for the integration of ICA. These are explained as follows:

#### **a. Awareness of Superficial Cultural Traits**

At this level, our understanding of others' cultures is based on stereotypes. The latter are represented in many media, such as books, tourism, mass media, textbooks, or the first impression. However, after acquiring information about other cultures, people tend to focus on some visible characteristics and apply them to the whole group. Therefore, the awareness at this level is superficial and partial. To illustrate, Chen and Starosta (1999) exemplified the stereotypes of Japanese as intelligent people; and US Americans as hard-working, outgoing, wasteful, friendly, and wealthy.

#### **b. Awareness of Significant and Subtle Cultural Traits that Contrast Markedly with Ours**

In the second level of ICA, people start to recognize significant and subtle cultural traits through direct experience and compare them to theirs. Hanvey divides this level into two phases: (1) a frustrating stage, and (2) the intellectual analysis stage. In the former, ICA is developed through conflict situations resulting in depression, helplessness, hostility, anxiety, and withdrawal leading to culture shock. However, this transforms into a chance to understand another's culture further. In the latter, ICA is developed through intellectual analysis of cultural differences by explaining them from another culture's perspective. Hence, we start believing and accepting that these differences are meaningful to us.

#### **c. Awareness of How Another Culture Feels from the Insiders' Perspective**

This level is more complex than the two previous ones, as it requires a telepathically sensitive process in which people guess the behaviours of their counterparts' internal states, then behave to maximize congruence and minimize misunderstandings. To foster this faculty, people need to develop the ability of empathy so that they can make psychic shifts in order to

see the culture of the other from the insider's perspective and then share their experience. Empathy, the power of flexibility, is essential to develop the third level of ICA.

Accordingly, in his developmental levels, Harvey considers ICA as a learning process that supports our cognitive growth and change regarding several cultural aspects of intercultural communication. That is to say, ICA offers several opportunities for contrasting and comparing cultural differences due to the movement from one cultural frame of reference to another.

#### **1.4.4. Approaches to the Study of Intercultural Awareness**

Chen and Starosta (1999) distinguished two approaches to ICA: Culture-general and culture-specific approaches. These are used to clarify the process of intercultural communication.

In the Culture-general approach, emphasis is put on the way culture influences human behaviour globally. The culture-specific approach emphasizes information about the specific culture and outlines a guideline for interacting with people in specific field cultures. Both approaches show that ICA can be achieved through didactic and experiential learning. This confirms Harvey's conception of ICA as a learning process.

Didactic learning implies traditional academic methods, i.e., lectures, which are employed to diffuse and communicate cultural information of another culture to learners. In contrast, Experiential learning implies involving the learners emotionally, intellectually, and behaviourally in a simulated role-play environment. Thus, ICA is learned/developed through interactions, and both: cognitive/conceptual and empirical/behavioural levels, contribute to making people learn, respect, and accept sharp cultural differences.

#### **1.4.5. Enhancing EFL Learners' Intercultural Awareness**

In their study, Zhang and McCornac (2013) tackled many topics that deal with the enhancement the ICA of EFL learners. They based their arguments on the following works.

Chen (2007) insists that “unless a person shows a positive emotion towards learning, understanding, recognizing, and respecting the cultural similarities and differences, intercultural awareness is unreachable.” (Chen, 2007 as cited in Zhang & McCornac, 2013). This implies that the affective aspect of ICC (positive attitudes and emotions towards cultural

differences) precedes and determines the other aspects (cognitive and behavioural). Thus, it has a significant impact on the ICA learning process.

Along the same line, Meier (2007) stresses the importance of positive affection in accepting the diversity between cultures and calls for increasing “informed intellectual appreciation of and engagement with cultural and individual differences, which presupposes recognition and acceptance, in principle, of the existence and inevitability of cultural diversity” (Meier, 2007, as cited in Zhang & McCornac, 2013).

The second aspect crucial in developing ICA is the ability to learn and grasp the cultural differences between the two cultures (in the context of the present study it is the EFL learners' local culture and the English culture). Chen (2007) explains this as follows: “to be successful in intercultural interactions, we must first show the ability of intercultural awareness by learning the similarities and differences of each other’s culture.” (Chen, 2007, Zhang & McCornac, 2013)

Hamers and Blanc (2000) believe that ICA learning should start from society, favouring two cultures’ coexistence. Because for them, if individuals live in a society where one culture or ethnicity dominates the other (in a form of discriminatory practice), this will harden the process of integrating two cultures into one's identity leading to a balanced bicultural identity.

#### **1.4.6. Models for the Study of Intercultural Awareness (ICA)**

##### **a. Parson’s Model (1951)**

Parson developed a Model in 1951 called the ‘pattern variables of role-definition’, that he used to classify value-pattern types. These are organized into five categories: (1) Affectivity vs. Affective neutrality (the gratification-discipline dilemma), (2) Self-orientation vs. Collectivity-orientation (the private vs. collective interest dilemma), (3) Universalism vs. Particularism (choice between the type of value orientation standards), (4) Achievement vs. Ascription (the choice between modalities of the social object) and (5) Specificity vs. Diffuseness (definition of the scope of interest in the object).

Although these categories provide systematic interrelations, which compare different cultures by studying their different cultural values, it is considered by scholars interested in intercultural communication as a complex approach because of its sociology orientation. However, very few works have adopted this model in their studies, the main one illustrated



by Chen and Starosta (1999) is Lipset's (1963) which compared the differences in cultural values of four Anglophone sub-cultures: Great Britain, the United States, Canada, and Australia.

### **b. Kluckhohn and Strodtbeck's Model (1961)**

Kluckhohn and Strodtbeck did not base their model on categories like Parson but on universal problems. They believe all human societies face universal problems that are solved or dealt with differently in each society/culture. Thus, they distinguished five universal problems and proposed three solutions that societies would use to solve each problem:

-What is the character of innate human nature? The three solutions different cultures propose are evil, a mixture of good and evil, or good.

-What is the relation of persons to nature? Subjugation to nature, harmony with nature, and mastery over nature.

-What is the temporal focus of human life? Past, present, and future.

-What is the modality of human activity? Being, being-in-becoming, and doing.

-What is the modality of people's relationship with others? Lineality, collaterality, and individualism.

Contrary to Parson, whose model was considered complex, Kluckhohn and Strodtbeck's model had a considerable influence on intercultural communication research thanks to its potential to be developed into a chart that compares cultural differences. Chen and Starosta illustrate with Kohls' (1988) work in which he compared US and Arab cultures using Kluckhohn and Strodtbeck's chart. In that study, they revealed that for the US. Human nature is either good or a combination of good and evil, humans should learn to control nature, future time and doing orientations are favoured, and individuality is preferred in interpersonal relationships. Arab civilizations, on the other hand, favor leisure and being oriented, tend to perceive human nature as neutral, and emphasize lineal/authoritarian social interactions.

### **c. Condon and Yousef's Model (1975)**

Condon and Yousef extended Kluckhohn and Strodtbeck's Model by adding social, philosophical, and religious aspects of human societies. Their proposed model comprises six

interrelated spheres of human society, each composed of four problems and each problem displays three solutions. For more visibility, the model is summarized in the following table:

• The Self				
Individualism vs. Interdependence	Age	Sex	Activity	
-Individualism -Individuality -Interdependence	-Youth -The middle age -Old age	-Equality of sexes -Female superiority -Male superiority	-Doing -Being-in-becoming -Being	
• The Family				
Relational Orientations	Authority	Positional Role Behavior	Mobility	
-Individualistic -Collateral -Lineal	-Democratic -Authority-centered -Authoritarian	-Open -General -Specific	-High mobility -Phasic mobility -Low mobility	
• The Society				
Social Reciprocity	Group Membership	Intermediaries	Formality	Property
-Independence -Symmetrical-obligatory - Complementary obligatory	-Many groups -Medium -Few groups	-No Intermediaries -Specialist intermediaries -Essential intermediaries	-Informality -Selective informality -Pervasive informality	-Private -Utilitarian - Community
• Human Nature				
Rationality	Good and Evil	Happiness/Pleasure	Mutability	
-Rational -Intuitive -Irrational	-Good -Mixture -Evil	-Happiness as goal -Mixture e -Sadness	-Change -Some change -unchanging	
• Nature				
Relationship of Human and Nature	betweenyHumansKnowing Nature	Structure of Nature	Concept of Time	
dominates	-Abstract -Circle of induction-deduction -Specific	-Mechanistic -Spiritual -Organic	-Future -Present -Past	
• The Supernatural				
Relationship of Man and the Supernatural	Meaning of Life	Providence	Knowledge of the Cosmic Order	
-Man as God -Pantheism -Man controlled by the supernatural	-Materialistic goals -Intellectual goals -Spiritual goals	-Good in life is unlimited -Mixture -Good in life is limited	-Order is comprehensible -Faith and reason -Mysterious and unknowable	

**Table 1: Condon and Yousef's Model (1975) of Intercultural Awareness**

#### **d. Schwartz's Model (1990-92)**

Schwartz criticizes the previous models, which base their categorizations on dichotomies. For him, to be culturally aware, we need to consider not only cultural differences (the case of the previous models) but universal commonalities of human behaviour as well. Hence, this model may complete the abovementioned ones by focusing on cultural differences and similarities.

Schwartz classifies universal cultural values into ten categories: universalism, tradition, self-direction, achievement, conformity, stimulation, power, benevolence, hedonism, and security. He adds that these universal categories can be grouped into two opposite polar dimensions: (1) Openness to change vs. Conservation; and (2) Self-transcendence vs. self-enhancement.

#### **e. Baker's (2011) Model**

Based on the twelve components of ICA discussed above, Baker (2011) developed a model of ICA (see Figure 1 in Chapter 4) that incorporates the relationships between the elements and the learning processes. In this model, Baker attempts to cater to the associations and interactions between these twelve components and suggest how elements are learned and operationalized in intercultural communication.

To put it all together, although the above-reviewed models provide great potential for applying cultural values to reach intercultural awareness, they have limitations. To word it differently, the models of cultural differences are incomplete, and they reflect the scholars' biases. Moreover, their proposed categorizations are not always easy to implement in real-life contexts. However, Baker's Model is practical and relevant mainly to digging up the cultural values in EFL contexts. Therefore, the present study which aims to reveal how intercultural awareness (ICA) is accounted for in both the linguistic and the visual discourses of the EFL textbooks under investigation, adopts Baker's (2011) model of intercultural awareness. Yet, only the conceptual phase of Baker's model can be applied in our textbook analysis because the practical phase goes beyond the scope of this research; i.e., this requires another research design, such as experimental research or fieldwork (details of the analysis checklist is provided in the research design chapter)

## **1.5. Intercultural Competence (IC)**

As stated in the previous sections, in intercultural communication, people can face many obstacles that may hinder their interactions with others. One of the plausible solutions to overcome this hindrance and effectively converse with individuals from various cultural backgrounds is the promotion of intercultural competence.

### **1.5.1. Origins of Intercultural Competence**

Before embarking on the definitions of IC, it is essential to understand the origins of the construct, which stems from the concept of communicative competence. The latter was first coined by the American sociolinguist Dell Hymes (1972), who covered language's social and functional uses. Hymes' competence was resistance or reaction to Chomsky's concept of linguistic competence (1965) whose focus was mainly on syntax. In 1980, Three elements were identified by Canale and Swain as constituting communicative competence: Grammatical, discourse, and sociolinguistics. In 1983, they added the fourth component to their model: strategic competence. In 1986, Van Ek proposed social competence as a critical feature of his foreign language teaching model. In 1995, Celce-Murcia et al. extended Canale and Swain's model by redefining its components and adding a fifth known as Actional competence. The latter stands for understanding the communicative purpose, relying on performing and interpreting speech acts and events. Finally, Kramsch et al. (1993) highlighted the sociocultural context in foreign language teaching models and proposed the notion of 'third spaces' in the language classroom. However, until 1994-97, the concept of intercultural competence emerged mainly thanks to the works of Michael Byram. For him, teaching linguistic, sociolinguistic, and discourse competencies (i.e., earlier models of communicative competence) in conjunction with intercultural competencies, which allow language learners to discover, compare, analyze, and critique cultures, should be the primary goal of language instruction.

### **1.5.2. Defining Intercultural Competence (ICC)**

Like culture, there is no agreed-upon definition and terminology for intercultural competence in the literature, making it a complex concept. However, many intercultural scholars, such as Meyer (1991), attempted to define ICC over the past few decades. According to him, intercultural competence refers to "the ability of a person to behave adequately in a

flexible manner when confronted with actions, attitudes, and expectations of representatives of foreign cultures” (Meyer, 1991, p.137).

Similarly, Samovar and Porter (1994) define ICC as “the demonstrated ability to enact a cultural identity in a mutually appropriate and effective manner.” These definitions hint at the abilities people acquire to handle and cope with the cultural differences that may arise from contact with other cultures.

Fantini (2000) posits that the “development of competence in another culture and proficiency in its language provides the opportunity for powerful reflections into one’s native worldview.” (p. 26). This definition implies that ICC helps people reflect on their cultural values due to their comparisons and reflections on other cultures.

However, these definitions do not provide a detailed account of the abilities required in intercultural interactions.

In the language education context, Deardorff (2006) concluded that among educators who specialized in intercultural communication, Byram’s definition is considered the most relevant one for pedagogical aims. Byram (1997) defines intercultural competence as “Knowledge of others; knowledge of self; skills to interpret and relate; skills to discover and to interact; valuing others’ values, beliefs, and behaviours; and relativizing one’s self” (Deardorf, 2006, p. 248). This definition provides visible and practical aspects that, once interrelated, contribute to the development of ICC.

In 2002, Byram, Gribkova, and Starkey advanced that foreign language learners have to “acquire the ability to ensure a shared understanding by people of different social identities, and their ability to interact with people as complex human beings with multiple identities and their individuality” (Byram et al., 2002, pp. 9-10). In other words, learners of a foreign language must learn not only the formal properties of language and some superficial cultural traits but also the complexity of human and social identities that engage in intercultural situations to succeed in their communication.

Byram’s works on ICC significantly impacted language education, which started recognizing the urgent need to integrate the intercultural dimension in ELT programs.

In an attempt to make a general definition of ICC, Deardorff (2004) did a survey in which she gathered the opinions of more than 100 intercultural scholars and ended up with a generic definition, which these scholars commonly accepted:

Intercultural communicative competence is “the ability to communicate effectively and appropriately in intercultural situations based on one’s intercultural knowledge, skills, and attitudes.” This definition reflects three interrelated components of ICC (1) People have to hold positive attitudes toward other cultures and develop readiness to accept differences (Attitudes). (2) This will promote their curiosity about these cultures (Knowledge). (3) These affective and cognitive aspects are called intercultural competence skills once used to solve communication issues in actual intercultural contexts.

### **1.5.3. Models of Intercultural Competence**

Over the past twenty years, several contemporary models of intercultural competence working from the social sciences perspective have been introduced. In their literature review on the topic, Spitzberg and Changnon (2009) identified five types of ICC models: Compositional, developmental, adaptational, causal path, and co-orientational models. Following is a brief overview of each set of these models.

#### **a. Compositional Models**

In this set of models, the components of competence are recognized without specifying the relationships between the components; i.e. the components are not interrelated. Instead, each component states the skills and characteristics required for harmonious interaction. In other words, this list of characteristics and skills helps individuals to be productive and competent in intercultural interaction. Deardorff's (2009) Pyramid Model of Intercultural Competence illustrates a compositional model.

#### **b. Development Models**

This set of models considers competence as a learning process that progresses and evolves with ongoing interaction. Learners are supposed to acquire intercultural competence progressively through different stages of co-orientation, learning, and incorporation of respective cultural perspectives. Among well-known models are Gullahorn and Gullahorn's (1963) Model of Acculturation and Re-acculturation; Bennett's (1993) Developmental Model

of Intercultural Sensitivity (DMIS); Lysgaard's (1995) U Curve Hypothesis Model; King and Baxter Magolda's (2005) Developmental Model of Intercultural Maturity.

### **c. Adaptational Models**

In this set of models, competence is regarded as the capacity to adjust to intercultural situations. They look at ways people can change communication patterns to minimize misunderstandings in their new cultural environment. Cai and Rodriguez (1996) (as cited in Spitzberg and Changnon, 2009) define cultural adaptation as "the process through which persons in cross-cultural interactions change their communicative behavior to facilitate understanding." Berry's (1998) Attitude Acculturation Model is an example of this model.

### **d. Causal Path Models**

In this set of models, the components of competence suggested are interrelated (unlike compositional models). This means a specific causal relationship exists between the different components of intercultural competence. Hence, competence is a theoretical linear system in which the affective variables influence competence through interaction (Spitzberg & Changnon, 2009). Therefore, as Deardoff (2009, p. 219) affirms, to become competent, one must spend a long time immersing oneself in another culture. Arasaratnam's (2005) Model of Period Communicative Competence is one of the best-known Casual Path models.

### **e. Co-orientational Models**

This set of models focuses on conceptualizing the interactional achievement of intercultural understanding (perceptual accuracy, empathy, clarity, and overlap of meaning systems). That is to say, they try to investigate and understand the way communication occurs within intercultural interactions and the way common meanings and mutual understandings are created. The models representing this set include Fantini's (1995) Intercultural Interlocutor Competence Model and Byram's (1997) Intercultural Competence Model.

This chapter focuses on Byram's model (1997) because it is directly related to the foreign language context, namely the teaching of English as a foreign language (TEFL). Second, because it includes a cultural awareness component, Baker (2011) expands the idea of intercultural awareness (ICA), which is the subject of the current study.

## **f. Byram's (1997) Model of Intercultural Competence**

Byram's model encompasses five interrelated components, or what Byram calls “savoirs”, that are all crucial to developing intercultural competence. These are knowledge, attitudes, skills (with their two sets), and awareness.

- **Knowledge:**

Knowledge or (savoir) is a central component that all EFL learners must acquire. It implies that people must know about the social groups they interact with. This knowledge refers to various aspects, such as knowledge of beliefs, practices, values, verbal and nonverbal communicative norms, and the sociocultural aspect of language. Therefore, this dimension can include two key components: knowledge of social processes and illustrations of those processes and products. This includes both information about the Self and information about the other.

- **Attitude:**

In order to learn about other cultures, it is essential to hold a positive attitude toward them. That is to say; interculturality invites people to become sensitive and appreciative towards cultural diversity, interested in overcoming communication misunderstandings, and actively involved in intercultural encounters. Attitude (or savoir être) is defined as "the curiosity and openness to suspend disbelief about other cultures and belief about one's own" (Byram, 1997, p. 57). Accordingly, positive attitudes and opinions towards all the cultures involved in an intercultural interaction may enhance cultural pluralism and cultural sensitivity.

- **Skills:**

Another critical component of intercultural competence refers to skills. The latter is divided into two sets of skills: interpreting and relating (savoir comprendre) and discovery interaction (savoir apprendre). The first set of skills refers to the ability to interpret a document/event from another culture, to explain and relate it to documents/events from one's own culture and try to interpret each in the light of the other. To do so, learners need to develop the skill of mediation. The second set of skills refers to acquiring new cultural knowledge and operating all components of intercultural competence, i.e., knowledge, attitudes, and skills, in real-time interaction.

- **Cultural Awareness:**



Cultural awareness (or *savoir s'engager*) is defined as "the ability to see all cultures, one's own and foreign, as the historically transmitted results of a community's history, mentally and living conditions" (Byram, 1997, p.5). This definition entails that awareness refers to understanding similarities and differences between cultural groups (one's and foreign cultures) and their products. Since understanding and acquiring the necessary cultural input of what other cultures are or are not is a complex task, it is often believed that being an interculturally competent individual is challenging. Cultural awareness enables EFL learners to develop this cultural understanding, allowing them to critically compare and evaluate the differences within intercultural contexts, assumptions, and stereotypes.

## **1.6. Interculturality as a Requirement for Global Citizenship**

Another related topic to interculturality, which is relevant to the present study, is globalization. The latter is constantly evolving and is differently perceived by different scholars.

### **1.6.1. Globalization**

Globalization stands for the harmonization of various sectors all around the world. From an economic perspective, globalization refers to reducing international trade barriers such as export fees, import quotas, and tariffs to increase overall wealth (Zhang & McCornac, 2013). This economic growth has engendered social changes in most societies of the world. In this respect, people started to eliminate the notions of borders or territories as they considered belonging to a global community. That is to say, globalization has changed "... humankind's preoccupation with territoriality and the traditional arrangements of the state system". (Rosenau, 1997, p. 361). In other words, "the present human world is more tightly integrated than at any earlier point in history" (Eriksen, 1999, as cited in Zhang & Steele, p. 52, 2012). This means that people went beyond their nations' borders and integrated into a global community where they share many common universal aspects in different spheres of life. However, although globalization facilitates the life of most of the world's population, it is not without limitations. Massey (1994) considers it an uneven process because of the unfair distribution of wealth and power. That is to say, some poles benefit from the concentration and the density of flow, whereas others are excluded and neglected.

### **1.6.2. English as a Lingua Franca**

As discussed above, given the global nature of today's world, people from different angles of the planet come into contact with each other to fulfill different purposes. This situation has brought about an urgent need for a global language that would serve as a lingua franca. This language would be used to perform and succeed in international/world communications. The language selected to be the international language is English; i.e., English as a Lingua Franca (ELF). (Baker, 2009).

According to Crystal (2008), English has become a global language due to its extensive global use, with approximately two billion users. This fact implies that English is now the language used globally for international communication between different countries and in a local context as a language of wider communication, mainly in multilingual societies. That is to say, English is used wherever there is a contact between two groups with different linguistic/cultural backgrounds.

The global status allocated to English means it no longer belongs to such or such country; it is the world language. In this sense, it is no longer connected to the culture of the native-speaking countries (the USA, Great Britain, Australia, etc.), but it is embedded in the country's culture where it is used (Baker, 2009).

To understand how English functions at this international level, it is imperative to know about the different contexts of its use in the world. For this aim, Kachru (1990) has elaborated a global English language model covering the notion of world Englishes, referring to three main areas/situations that use the English language. In Kachru's terms, these are called circles of English use.

The model outlines three circles: (1) the inner circle referring to the traditionally English-speaking countries, namely the US, the UK, and Australia (i.e., ENL). (2) The outer circle refers to the institutionalized Non-native varieties of English, namely the ex-colonies such as the Philippines, India, and Ghana (i.e., ESL). Finally, the expanding circle refers to countries that have not developed their variety of English but use it for limited purposes, mainly in international communication, such as China, Russia, Algeria, etc. (i.e., EFL).

Unlike the previous models, which tend to emphasize the superiority of the inner circle countries over the other circles regarding the variety of English to use, Kachru's work acknowledges the existence of several varieties of English, i.e., world Englishes. In other words, different countries worldwide have developed their varieties of English to cater to their

needs. Accordingly, the English language has multicultural identities, with no variety being superior to another (Baker, 2009).

### **1.6.3. EFL Learners as Global Citizens**

Among the primary outcomes of globalization is the focus on cultural differences, which has eventually led to intercultural conflicts. This calls for and justifies the need to promote intercultural awareness. As far as our study is concerned, EFL learners should cope with the global nature which characterizes today's world and become global citizens. A global citizen is any individual who does not only learn values that regulate his/her behaviours and opinions to have an active role in the respective society, but s/he is also aware of the diversities that may exist all over the world.

This individual understands and tolerates the differences and is ready to work with others to ensure peace. As Langran & Birk (2016) argue, "global citizenship may refer to a sense of belonging to a community beyond the nation-state or other political community of which we are normally thought to be citizens." Said differently, a global citizen is someone who considers him/herself as a member of the whole world, not of a particular society.

Given, a global citizen is interculturally competent in that s/he is aware of his/her own and the other's cultural identity. Moreover, global citizenship encourages the coexistence of more than one culture and refers to this as an open society, which is

a society based on the recognition that nobody has a monopoly on the truth, that different people have different views and interests, and that institutions need to protect all peoples' rights to allow them to live together peacefully (Zhang & McCornac, 2013).

Accordingly, citizens living in a global community or open society tend to show enthusiasm and positive attitudes towards this integration of cultures thanks to their intercultural awareness, which establishes a more balanced harmony.

## **Conclusion**

This chapter has accounted for the central concept related to intercultural awareness, i.e. culture. It provided different definitions, analogies, and models to explain the way culture can be approached by different scholars and from different perspectives. Since the scope of this study is language education, the chapter dealt with the link between language and culture to justify later on the importance of integrating it in the EFL classroom. Several suggestions on how to integrate culture into the class were proposed. Then, the chapter moved to discuss intercultural communication by clarifying related notions and providing the definitions and problems that are associated with it. To overcome these problems, the chapter tackled intercultural competence by shedding light on one of the most influential models in EFL education, i.e., Byram's (1997). The cultural awareness (CA) component within Byram's model paved the way for Baker (2011) to develop the concept of intercultural awareness (ICA), which is the topic of the present study. After reviewing the primary literature on the concept of ICA, the chapter dealt with global citizenship, which is directly related to ICA and becomes a requirement for EFL learners in the 21st Century.

## ***Chapter 2***

# *Multimodality in Language Education Research*

## **Introduction**

This chapter reviews the main theoretical underpinnings of the multimodal approach used as a methodological framework to account for the intercultural discourse embedded in the EFL textbooks under investigation. Then, it deals with developing this approach from semiotics to multimodal critical discourse analysis (MCDA) by considering several key theoretical concepts relevant to the present study. First, the chapter introduces a methodology for examining the text-image interplay, regarded as multimodal print material. Second, MCDA explains how the diverse types of semiotic resources presented in EFL textbooks, both verbal and visual, are loaded with cultural input that is important in raising intercultural awareness. Third, this approach, which draws together basic concepts of critical discourse analysis with those of social semiotics, has been developed to fill the gap in critical discourse studies. Hence, this blended approach to multimodal text analysis provides new critical tools for reading and interpreting multimodal texts.

## **2. Historical Background**

This section will provide a concise historical overview, tracing its roots from semiotics to contemporary trends in the field, particularly focusing on multimodality.

### **2.1. Semiotics**

According to Umberto Eco, semiotics "... is concerned with everything that can be taken as a sign" (1976, p. 07). For Roland Barthes (1967), semiotics is the study that "... aims to take in any system of signs, whatever their substance (...); images, gestures, musical sounds, objects, and the complex associations of all of these, which form (...) systems of signification". (Barthes, 1967, as cited in Chandler, 2007, p. 02). Regardless of the variations in definitions, most semioticians agreed to define semiotics as the study of signs.

This discipline dates back to the Greek era when it was first dealt with as a branch of medicine (Hippocrates, 460-377 B.C.). Later, many philosophers such as the Stoic, Aristotle (384-322 B.C.), and Saint Augustine (354-430 C.E.) were interested in studying and interpreting the sign. (Danesi, 2013). It was until the 17th century that semiotics was officially introduced into philosophy thanks to John Locke (1632-1604). (Danesi, 2004). However, semiotics did not become an independent scientific discipline until Ferdinand De Saussure's (1857-1913) and Charles Sanders Peirce's (1839-1914) contributions, which are considered as a reference in semiotic studies.

## **2.2. Semiotic Traditions**

While many semioticians concur on defining semiotics as the study of signs, they do not all approach it similarly. Accordingly, three major theoretical traditions were established. These are Saussure's Dyadic Tradition, Peirce's Triadic Tradition, and Halliday's Social Semiotic Tradition.

### **2.2.1 The Dyadic Tradition**

According to Saussure, semiology is a science that studies signs; linguistics, and non-linguistic, and is interested in how signs function in social life. Nevertheless, Saussure's concern was limited to the linguistic sign, which has a dyadic nature. In other words, Saussure's linguistic sign is psychological, composed of a concept and a sound image, i.e., the signifier and the signified. (Chandler, 2007, p. 17). The relation between these two entities is known as 'signification,' which is arbitrary and is different from 'value.' Moreover, Saussure distinguished between the syntagmatic vs. the paradigmatic dichotomies. The former refers to the occurrence of signs in the form of a sequence to operate together to convey meaning. The latter refers to substituting entities with others belonging to the same category. (Saussure, 1915, p. 120, as cited in Chandler, 2007). Last, Saussure opposed "langue" to "parole" and synchrony to diachrony. For him, "Langue refers to the system of rules and conventions which is independent of, and pre-exists individual users; parole refers to its use in particular instances" (Chandler, 2007, p. 08).

### **2.2.2. The Triadic Tradition**

Peirce defines semiotics as "the doctrine of signs" (Gudwin, 2007, p. 227). In other words, he does not restrict the sign to the linguistic one only, but it enlarges to include all the types of signs. Peirce's theory is pragmatic and triadic. Pragmatic because it takes into consideration the context during the sign interpretation process. Triadic because its model comprises three categories: firstness, secondness, and thirdness.

By firstness, Peirce refers to all that may exist in our world of experience. Secondness refers to concretizing the elements perceived in firstness into physical objects, individuals, or events. Finally, thirdness links between the two categories above and refers to interpreting the things perceived.

Accordingly, the sign is divided into three interrelated entities: the representamen, the object, and the interpretant. The representamen refers to the way the sign is represented. The object refers to what the sign stands for. Finally, the interpretant relates to the way the sign is interpreted.

The meaning-making process occurs only when the three components interact, known as the process of ‘semiosis.’

### **2.2.3. Halliday’s Social Semiotic Tradition**

Social semiotics is the third branch of the field of semiotics. It is interested in how people use signs to construct the life of a community. Halliday, the founder of this theory, who introduced functionalism as opposed to structuralism in linguistics, believes that language is not a set of rules but a tool to build meaning and do things in society.

Like Saussure and Peirce, Halliday asserts that language is among many other signifying systems we use to make meaning in our everyday communications. In other words, he recognizes the social dimension of semiotic signs. However, Halliday’s work has elaborated more on the social role of signs, which he prefers to call ‘resources’ for making meaning.

Like Saussure, who postulated the existence of other signs, but limited his study to the linguistic one, Halliday was concerned with studying one of the semiotic systems, language. In his Systemic Functional Linguistics (SFL), Halliday (1985) considers language as a social semiotic system. Language is a system of resources shaped by the practical uses of these resources in particular contexts and cultures. He believes ‘there is text and there is other text that accompanies it: namely the context’ (Halliday & Hassan, 1985, p. 05). Hence, the unit of analysis in his SFL is text-in-context.

To understand SFL, it is necessary to understand the terms ‘systemic’ and ‘functional.’ Language is systemic means that it is “a network of systems or interrelated sets of options for making meaning” (Halliday, 1994, p. 15). In other words, language is a semiotic system with many meaning options surrounding language users. The choice of one option or one combination of the resources over others depends on the communicative interest (Van Leeuwen, 2005). For Halliday, language is functional because it is concerned with meaning. For him, function equals use (Halliday & Hassan, 1985, p. 17).



SFL, or Functional Grammar, is a three-pattern system. Three metafunctions are distinguished based on a clause's meaning dimensions or functions. The latter are divided into ideational, interpersonal, and textual metafunctions. A detailed account of this metafunctional system is relevant to the present study to understand how SFL was adapted to investigate extra-linguistic modes (e.g. images).

#### **a. The Ideational/ Experiential Metafunction**

The first aspect of the meaning of the clause is the meaning as Representation. This metafunction represents the external world and deals with the clause in its experiential function. Experience refers to the meaning that human beings have in their minds when making ideas or representing realities. These experiences are made up of processes of happening, doing, sensing, meaning, being, and becoming. To word it differently, in Functional Grammar, these experiences are organized into process types, which reflect the field parameter and are realized through the system of Transitivity.

##### **➤ Processes**

The transitivity system comprises three main process types: Mental, Material, and Relational. Mental processes refer to the inner experience, i.e. processes of consciousness. Material processes refer to outer experience, i.e. processes of the external world. Finally, relational processes refer to the processes which clarify and identify the experiences.

Between each of the three process types, other categories can be distinguished. That is to say; between Mental and Material processes, there are Behavioural processes. The latter refers to outer manifestations of inner workings. Between Mental and Relational processes, there are Verbal processes. The latter refers to the manifestation of human consciousness through saying and meaning. Finally, between Material and Relational Processes, there are Existential processes. The latter refers to the existence of phenomena. Hence, the English Transitivity System is composed of six process types: Mental, Material, Behavioural, Verbal, and Existential processes.

In a clause, the process is composed of three components: (1) the Process itself, (2) the Participants in the process, and (3) the Circumstances of the process. The typical functioning of these three elements in the clause is as follows: The Process is realized by a verbal group, a nominal group realizes the Participant and an adverbial group or prepositional phrase realizes Circumstances.

## **b. The Interpersonal Metafunction**

The second aspect of the meaning of the clause is the meaning as Exchange. This Metafunction is concerned with the interaction between people. It reflects the Tenor parameter, which is realized through the system of Mood and Modality.

Halliday distinguishes two fundamental speech roles in interactive events: Giving and Demanding. These notions become complex when the act of giving implies 'inviting to receive,' and the act of demanding implies 'inviting to give'; in these cases, the acts become interacts or exchanges.

Halliday adds another essential distinction which lies in the nature of the act being exchanged; i.e. it can be either goods and services or information. When these two variables are taken together (i.e. Giving Vs. Demanding and Goods Vs. Information), they form four speech functions: Offer, Command, Statement, and Question. These are linked to four desired responses: accepting an offer, carrying out a command, acknowledging a statement, and answering a question.

An offer of goods and services can be either accepted or rejected, and a command of goods and services can be either obeyed/undertaken or refused. In addition, the statement (giving information) can be acknowledged or contradicted, and the question (demanding information) can be answered or disclaimed.

Furthermore, the semantic function of a clause in the exchange of goods and services is referred to as a Proposal. In contrast, the semantic function of a clause in the exchange of information is referred to as Proposition.

### **a) Mood**

The Mood of the clause consists of two parts: A Subject and a Finite. The subject is a nominal group, whereas the finite is part of a verbal group. To exemplify:

-He / might.

Subject / Finite

In the English clause, what comes after or before the mood is called the Residue. Example:

They / attacked / tourists

Subject / finite / Complement

Mood / Residue

## b) **Modality**

Another critical point Halliday discussed within the interpersonal Metafunction is the distinction: Polarity Vs. Modality. Polarity refers to the choice between yes and no. That is to say, a statement or an offer can be either positive, as in -he is- or negative, as in -he is not-. However, possibilities are not restricted only to yes or no, as there are many intermediate degrees in between, like sometimes and maybe. These intermediate degrees are called Modality.

In Propositions, there are two types of intermediate possibilities:

-Degrees of probability: possibly, probably, certainly.

-Degrees of usuality: sometimes, usually, always.

The scale of probability and usuality is called Modalization.

In Proposals, there are two types of intermediate possibilities:

-Degrees of obligation (in command): allowed to, supposed to, required to

-Degrees of inclination (in offer): willing to, anxious to, determined to

The scale of obligation and inclination is called Modulation.

## c. **The Textual Metafunction**

The third aspect of the meaning of the clause is the meaning as a Message. This metafunction uses the ideational and the interpersonal meaning to create a text, which includes information shared by a speaker and a listener, i.e. context. It reflects the Mode parameter.

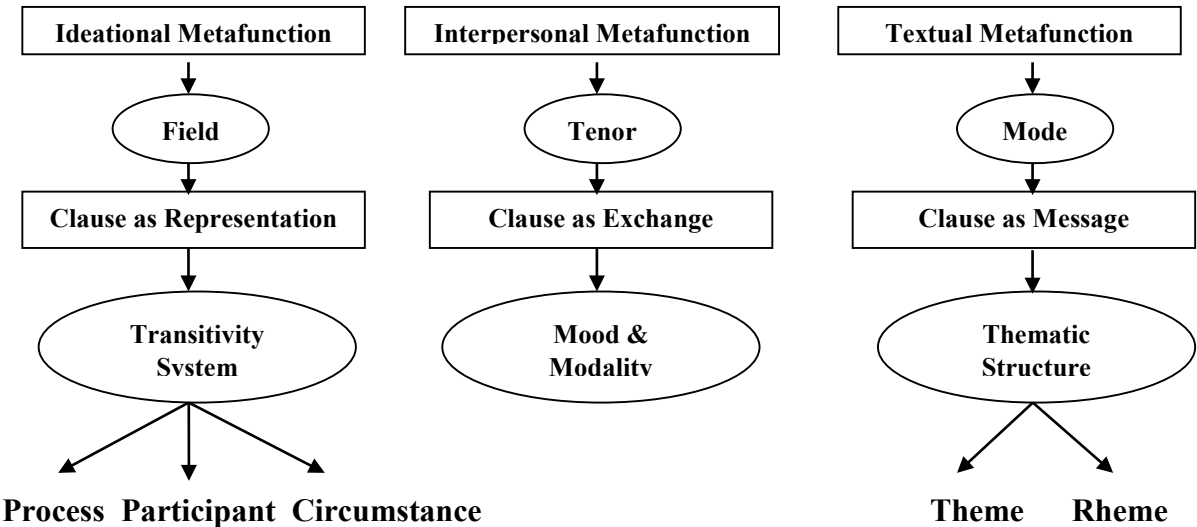
The grammatical structure that gives the clause its character as a message is called the Thematic Structure. The latter considers the clause as a communicative event composed of two elements. The first is named the Theme, whereas the remainder is called the Rheme. The Theme and Rheme together constitute a message. The Theme is the point of departure of the message; it is the topic with which the clause is concerned. The Rheme is the remainder of the message, providing comments or extra information about the Theme. In the English

Clause, the order of elements is essential; i.e. the element placed in the first position is always the topic of the message or the Theme.

Grammatically speaking, the Theme can be a nominal group, an adverbial group, or a prepositional phrase. In spoken English, the Theme is recognized by intonation; i.e. stress is put on the Theme to show that it is the topic of the clause.

To put it all together, in SFL a clause is a unit with three lines of meaning. That is, the clause comprises three dimensions of the structure or three different functional configurations operating simultaneously in the expression of meaning. This threefold pattern of meaning, metafunctions, is a fundamental concept in Halliday’s theory.

The following diagram summarizes Halliday’s framework for text/discourse analysis:



**Diagram 1: Halliday’s Framework for Discourse analysis**

➤ **The Semiotic Resource**

Based on Halliday’s functional view of language, social semiotics views language and other modes of communication as a resource of meaning-makings called semiotic resources. Van Leeuwen (2005) views a semiotic resource as including all the actions and objects we use to communicate in a social context. That is to say; it refers to anything used to convey meaning, such as sound, written text, an image, material, physical forms, and visual elements (Machin, 2013, p. 350). Different types of semiotic resources can perform different

communicative tasks, e.g. creating meanings, expressing attitudes, or avoiding specific commitments (Kress, 2010).

Halliday shifted the focus of linguistics from the “syntactic age” to “the semiotic age” (Machin & Mayr, 2012). He was the first linguist to consider language a resource for making meaning. Social semiotics’ analytical tools served the linguistic analysis in Discourse Analysis (DA) and Critical Discourse Analysis (CDA). Put differently, thanks to this solid analytical foundation, discourse analysis practitioners were able to account for power and ideology in the detailed analysis of language, as both fields (i.e. social semiotics and discourse analysis) deal with language as socially constructed: language both shapes and is shaped by society (ibid).

### **2.3. Multimodality Theory: From Verbal to Non-verbal Modes of Representation**

It was previously stated that Halliday (1985) viewed the linguistic modes of speech and writing as semiotic resources that are used to perform the ideational, interpersonal, and textual social metafunctions when speaking or writing.

Kress and Leeuwen tried to apply Halliday's language theories to visual communication two decades later. Even writing is a type of visual communication to them. However, as more people switched from traditional print technologies to contemporary digital representation in the last few decades, the writing mode began to wane in popularity. (Kress & Leeuwen, 2006).

In this modern era, the dominance shifts to screen images, known as semiotic modes. Each semiotic mode exhibits a variety of various semiotic resources, which work together to add to the final product's meaning (Kress, 2010). In other words, many semiotic elements like colour, layout, gaze, distance, and others might improve an image's capacity for conveying meaning.

Kress’ and Leeuwen’s (2006) and Machin’s (2007) works can be used as a methodology for research in areas such as language education research. The present study attempts to use these works to analyze EFL textbook visuals. They provide a grammar used to systematically study and understand the meaning potentials of the semiotic modes and the rules of combining different message modes. This is referred to as the grammar of visual design (GVD).

Following a social definition of grammar inspired by Halliday’s view of language, who sees grammatical forms as resources for making meaning in social interactions, this grammar of

visual design focuses on the meaning and how it is constructed, transmitted, and interpreted by sign makers.

In their framework of visual communication, Kress and Leeuwen extended Halliday's metafunctions to investigate extra-linguistic modes; the latter became: Patterns of representation, patterns of interaction, and principles of composition.

### **2.3.1. The Grammar of Visual Design**

Kress and Van Leeuwen's (2006) *Grammar of Visual Design* comprises three interrelated patterns, which will be discussed below:

#### **a. Patterns of Representation**

This section attempts to explain how worldly events may be represented in images. Kress and Leeuwen (2006) maintain that image designers deploy resources to represent the relationships between things in the world, which possess an experiential meaning potential. There are two types of representation: narrative and conceptual representations. A narrative image is created when the represented participants are connected by a vector, representing them as doing something to or for each other. In a conceptual image, the represented participants are not engaged in any movement or action but are shown in a static, general state (Kress & van Leeuwen, 2006, p. 88).

#### **b. Patterns of Interaction**

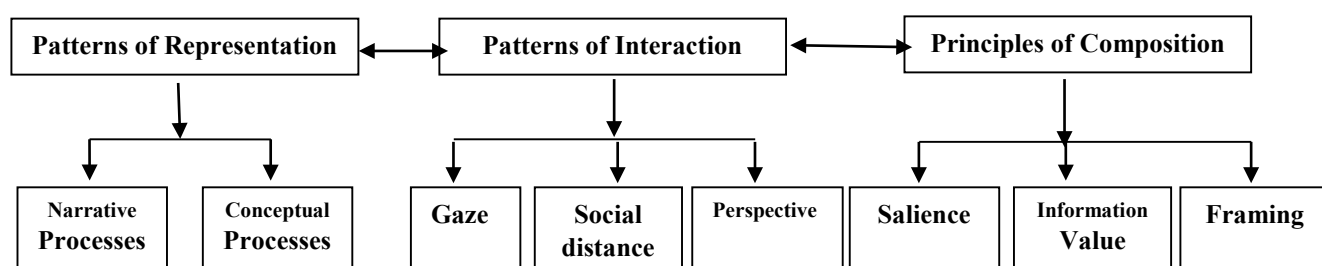
Patterns of interaction refer to how the image engages the reader using aspects such as the gaze, social distance, and perspective. Gaze is related to the eye line of the represented participants with the reader. Social distance involves feelings of intimacy or distance determined by how close the represented participants in an image appear to the reader. Finally, perspective refers to how the image is photographed, indicating engagement and power relations between the represented participants and the reader (Harrison, 2008, pp. 53-54).

#### **c. Principles of Composition**

Compositional metafunction is "the way the representational and interpersonal metafunctions integrate into the image to create a meaningful whole" (Harrison, 2003, p. 55). An image is analyzed regarding information value, salience, and framing in compositional metafunction. Information value is the position of the image; whether it is placed on the left

and right, top and bottom, center and margin in the text can indicate different information roles. Saliency refers to the ability of the elements in the picture to capture the reader's attention through color, font size, capital letters, emboldening, etc. Framing refers to how the message is embedded in contexts (Harrison, 2003, p. 57).

To put it all together, the following diagram summarizes the main theoretical points about Kress and Leeuwen's (2006) framework (i.e. the Grammar of Visual Design) for reading visual images.



**Diagram 2: Kress and Leeuwen's (2006) Framework of GVD**

This semiotic tradition is only one of the three traditions of the multimodality approach. The other two traditions are multimodal discourse analysis and multimodal interactional analysis (Jewitt, 2014, pp. 31-32).

This study adopts the social semiotic tradition to analyse the visual discourse of the three EFL textbooks under investigation. This tradition is an SFL-based theory expanding Halliday's concepts to explore the visual mode. However, as stated previously, the approach adopted to deal with both discourses (linguistic and visual) is the Multimodal Critical Discourse Approach (MCDA).

### **2.3.2. Multimodality Theory**

Multimodality theory encompasses various interconnected concepts, which will be discussed below:

#### **a. The Semiotic Mode**

Multimodal communication combines a range of semiotic modes such as language, images, gestures, typography, graphics, icons, or sound. (Kress, 2010). According to Kress (2010), 'treating speech and writing as modes is to accept that modes consist of bundles of (often deeply diverse) features' (p.86). These codes are transmitted via diverse

perceptual/sensory modes such as auditory, haptic, olfactory, gustatory, and visual (Siefkes, 2016, p. 114). The notion of mode is challenging to define because of its dynamic and flexible nature. As Carey Jewitt (2009a) puts it

Any given mode is contingent upon fluid and dynamic resources of meaning rather than static skill replication and use. In this way, modes are constantly transformed by their users in response to the communicative needs of communities, institutions, and societies: new modes are created, and existing modes are transformed. (p. 22)

According to Kress & Leeuwen (2001), a semiotic mode is “a set of socially and culturally shaped resources for making meaning: a ‘channel’ of representation or communication.” Kress (2010) adds that ‘modes are the results of a social and historical shaping of materials chosen by a society for representation.’ (p.11). In other words, modes are culture-sensitive, flexible, and subject to change, not autonomous or fixed. The visual mode is one of the five types we use in human communication. It displays a set of resources like colour, gestures, layouts, graphs, images, etc. This study sheds light on images and considers their texts or social discourses.

### **b. Images**

A picture is worth a thousand words. This implies that no image is innocent (Roland Barthes, 1964). The symbolic value of an image is defined “pragmatically by the social acceptability of the symbols represented” (Aumont. J, 2004, p.79 as cited in Soares, 2017, p. 663). In other words, each image contains certain ideologies and beliefs that need to be deciphered by the viewers relying on their prior knowledge. Likewise, to better understand a visual message, the viewers need to know for whom it was produced and which communicative function it fulfills.

The image is one of the semiotic resources that the visual mode displays. It stands for photographs, drawings, impressionist paintings, etc. Multimodality is interested in how the image has been made, what it represents, what ideas and attitudes it communicates, how social relations are constructed, and the different functions it is used for, such as informing, explaining, persuading, warning, entertaining, and so on.

A multimodal approach is also interested in the way an image relates to other modes, such as the sound in a film or animation (Van Leeuwen, 2005), writing alongside a photograph in a



newspaper (Knox, 2007), as well as the actions and interactions (e.g. action, gaze, speech, gesture) involved in its production process.

### **c. Modality**

According to Machin (2007), modality refers to the degree of representation of the truth, which can be low, medium, or high. There is no absolute truth because everyone has a different view and perception of reality. The latter is represented using semiotic resources in a given social context. In language, the semiotic resources used to express linguistic modality refer to modal auxiliaries or related nouns, adjectives, and adverbs, such as ‘may,’ ‘will,’ ‘must,’ ‘possible,’ ‘probable,’ and ‘certain.’

Like many linguistic aspects, modality was borrowed and applied to explore the visual mode. Thus, visual modality refers to degrees of representation of reality in an image; and the semiotic resources used to express it include the articulation of detail, the background, depth, tone, colour modulation, colour saturation, and colour differentiation. Kress and Leeuwen (2006) further add three kinds of visual modality: Realistic, sensory, and abstract modalities.

### **d. Modal Affordance**

Affordance is a crucial notion in Multimodality theory, which can be paralleled with Halliday’s ‘semiotic potential.’ It was first coined by psychologist Gibson (1979). Who defines it as the potential uses of a given object. In Multimodality, modal affordance refers to the past and repeated uses of a semiotic mode (Leeuwen, 2005). The affordance of a given mode stands for its potentialities and constraints (Kress, 2010). The former (potentialities) refers to what is possible to communicate or represent easily with the resources of a mode; for instance, among the potentialities of an image is to display colours, shapes, layouts, etc. The latter (constraints) refers to what is difficult or impossible for a mode to represent and express; for instance, an image cannot display sound, smell, etc.

### **e. Multimodal Ensembles**

As stated above, modal affordance suggests that a semiotic mode is not complete by itself to construct meaning. Hence, it is designed with other modes into Multimodal ensembles. Multimodal ensembles refer to representations or interactions composed of more than one mode. In these ensembles, each semiotic mode carries one part/aspect of meaning; the

meaning of the whole message, therefore, results in the distribution of all the modes in the ensemble (Jewitt, 2013).

#### **f. Intersemiotic Relationship**

‘Whenever several modes are involved in a communicative event, all of the modes are combined to represent a message’s meaning.’ (Jewitt, 2009a, p.25). That is to say, the intersemiotic relationships, or what is also called intermodal relations, refer to the interplay between the different semiotic modes in a multimodal ensemble. Jewitt (2009a) further explains that the distribution among the various semiotic modes involved in making the message’s meaning is not necessarily equal. In other words, depending on the communicative interest, some modes are more prominent in a visual representation than others. For instance, the visual elements in an advertisement may be highlighted more than the linguistic ones (the writing).

#### **g. Multimodal Texts**

The text is a multimodal ensemble containing different semiotic modes, such as image, writing, and sometimes speech when a CD is attached. Kress and Van Leeuwen (2001) state, ‘we see multimodal texts as making meaning in multiple articulations’ (p.4). Nowadays, the term text is not restricted to its traditional definition, i.e. a set of sentences or a writing product. Instead, many modes, like images, films, songs, etc. are now considered texts or discourses. Among the semioticians who took the text as their unit of analysis are Halliday and Hassan. For them

a text is best thought of not as a grammatical unit at all, but rather as a unit of a different kind: a semantic unit. The unity that it has is a unity of meaning in context, a texture that expresses the fact that it relates as a whole to the environment in which it is placed. (Halliday & Hassan, 1976, p. 293)

Thus, a text cannot be analysed without the context in which it is produced. This is possible thanks to cohesion, which helps create texts by providing ‘texture.’ Therefore, one must seek cohesion of the language and the whole multimodal text to analyse modern texts.

## **h. Multimodality**

Kress and Van Leeuwen (2001) define Multimodality as using several semiotic modes to design a semiotic product or event (p. 20). It refers to the discourse which implies more communication characteristics than spoken discourse, such as “voice, gestures, facial expressions or aspects of self-presentation.” (Van Leeuwen, 2015, p. 447). Jewitt (2009) considers multimodality as a set of “approaches that understand communication and representation to be more than about language, and which attend to the full range of communicational forms people use -image, gesture, gaze, posture and so on- and the relationships between them” (p. 14). Accordingly, the twentieth-century communication theory known as "multimodality" asserts that all forms of communication are multimodal. In other words, meaning is created and communicated through various semiotic techniques and communication channels. Along the same line, multimodality

focuses on meaning-making, in all modes. It is a theoretical perspective that brings all socially organized resources that people use to make meaning into one descriptive and analytical domain. These resources include modes such as image, writing, gesture, gaze, speech, posture; and media such as screens, 3 D forms of various kinds, books, notes and notebooks. (Bezemer. J. et al., 2012, p. 01)

Therefore, multimodality entails that communication and representation always use a range of modes contributing to meaning-making. For instance, in textbooks, different modes with various semiotic resources are combined to make multimodal ensembles that better express meaning to learners: language and visuals.

Kress and Ogborn (1989) explain that

The project of multimodality is an attempt to make the point overtly and decisively that interest in representational modes other than speech or writing is essential and not merely incidentally interesting; that it is central to actual forms of communication everywhere, and not simply a kind of tangential or marginal concern which could be taken up or not, but which leaves language at the center of communication. The proposal rests on the hypothesis that all [practices] are always multimodal and that a theory has to be developed in which that fact is central, and a methodology produced for forms of description in which all modes are described and describable together. (as cited in Iedema, 2003, p. 39)

In other words, there is a shift in interest in other semiotic modes from recognizing their existence and importance to asserting that all texts are multimodal. Language is no longer seen as the primary means of communication; it is one of many other signifying systems to which language is and should be combined to create meaning.

## **2.4. Critical Discourse Analysis**

This section examines critical discourse analysis by tracing its origins from the concept of discourse to contemporary trends in the field, specifically focusing on multimodal critical discourse analysis.

### **2.4.1. Discourse**

Different scholars have defined discourse differently because, as Gansiger and Kole (2017) explain, the term discourse is broad and affords diverse meanings. In other words, discourse "integrates a whole palette of meanings." (Titscher & Jenner, 2000, p. 82).

In their attempt to define discourse, many discourse practitioners compare it to the notion of text. According to Widdowson (2004), discourse "is the pragmatic process of meaning negotiation, and text, its product" (p. 8). This implies that texts are described in linguistic terms and in terms of their meaning, unlike discourse which is defined by its effect because it puts the text in its context.

Bloor and Bloor (2007), identify six main characteristics of discourse:

- The greatest level of linguistic description is discourse; the lower levels are phonemes, morphemes, words, phrases, clauses, sentences, and texts;
- One example of language use that is frequently written to be spoken is a discourse or discussion;
- The term "discourse" describes the expected modes of communication within a certain circumstance, context, and register, such as the discourse within the fields of law or medicine;
- Discourse is any verbal or nonverbal form of human interaction;
- Discourse is solely oral communication;
- The term "discourse" refers to the entire communication process. (pp. 6-7)

Fairclough defines discourse as “a mode of action, one form in which people may act upon the world and especially upon each other, as well as a mode of representation.” (1992, p. 63). That is to say, any form of discursive act is considered a social action that construes experience. Furthermore, these social cognitions involved in discourse “... serve the interests of particular historical and social contexts” (Van Leeuwen, 2009, p.144). This entails that discourse represents social practices in text, then recontextualizes them.

Fairclough (2009) believes that discourse comprises both linguistic and visual communication. This semiotic perspective of discourse considers it a process of semiosis. He further explains that “Discourses can be appropriated or colonised, and put into practice by enacting, inculcating or materialising them. In contrast, texts are “the semiotic dimension of events” (Fairclough, 2009, p. 164). He means that semiosis, or the meaning-making process, takes part in the world representation through acting, interacting, and constructing identity and can be found in different “perspectives of different groups of social actors” (Fairclough, 2009, p. 164).

#### **2.4.2. Discourse in Linguistics**

Several theorists in the field of linguistics, such as David Crystal, Geoffrey Leech, and Michael Short, are interested more in the way discourse is structured and organized. In other words, they examine how discourse elements are combined to reach the intended objective. Accordingly, these linguistic theorists are interested in examining discourse cohesion and coherence to determine how they are manifested following some parameters fixed by the context. (Mills, 1997). Among the linguists who elaborated more on cohesion, coherence, and context is Michael Halliday, whose systemic functional linguistics considers text as a social product corresponding to a particular context.

#### **2.4.3. Discourse in Cultural Studies**

In cultural studies, there is often an association between discourse and power. Michael Foucault explains how social power operates through discourse and clarifies that we can construct knowledge about a reality that a person aims to spread to convince the masses about its reliability. According to Fowler (1986), discourse refers to opinions, values, and ways of thinking. In other words, discourse reflects one’s ideologies and reveals the way people influence others by shaping their views via discourse.

#### **2.4.4. Discourse in Semiotics**

Semioticians have extended the view of language as performing a social role to include other non-linguistic modes. That is to say, they consider any piece of communication that can afford meaning as a discourse. Thus, discourse is no longer limited to speech or writing; it covers different verbal and non-verbal modes people use to communicate with others, such as drawings, gestures, painting, music, etc. (Hassen. R., 2015). Like language, these extra-linguistic modes are culturally and ideologically loaded. For instance, Kress and van Leeuwen (2006) applied Halliday's SFL to analyse images and concluded that images carry ideological representations like texts.

#### **2.4.5. Discourse Analysis**

Discourse analysis is “concerned with language use beyond the boundaries of a sentence/utterance, concerned with the interrelationships between language and society and the interactive or dialogic properties of everyday communication.” (Stubbs, 1983, p.1). In other words, discourse analysis aims to determine their cultural background and ideological orientations by analysing people's language, tone, behaviour, etc.

Discourse analysts work on discourses from various approaches categorized according to their respective disciplines, including critical discourse analysis. (McCarthy, et al, 2013)

#### **2.4.6. Critical Discourse Analysis**

The roots of CDA go back to “critical linguistics,” which appeared in the late 1970s in the works of Hodge, Kress, Fowler, and Trew (1979) and which was influenced by Halliday's Systemic Functional Grammar (SFG). (Machin and Mayr, 2012).

CDA was founded upon the Critical Theory developed by Frankfurt School scholars, who believe ideology and power imbalances directly relate to socioeconomic conditions in any given society. Among the main contributors of this school, Habermas was interested in the speech dimensions in the aspect of grammatical rules of the social act; and Michael Foucault examined the way social power operated through discourse.

In CDA, discourse “indexes power, expresses power, and is involved where there are challenges to existing relations of power.” (Blackledge, 2005, p. 30). In other words, a critical analysis of a text entails revealing the hidden meanings in its lexical, semantic, and syntactic structures because they are interrelated in making the general meaning. Hence, discourse

structures can potentially construct ideologies that should be questioned and never taken as natural.

CDA is undertaken by many practitioners from different fields as it is a cross-discipline that focuses on all types of semiotic artefacts, verbal and nonverbal. (Van Dijk, 1997).

Accordingly, Van Leeuwen (2006) explains that the critical aspect of CDA refers to its explicit attitude, the values and criteria it is concerned with, and its interest in analysing social wrongs such as unequal distribution of power, prejudice, ideologies, etc. That is, analysing discourse entails detailed scrutiny of the features involved in making discourse, which either adopts dominant ideologies or challenges them.

In 1989, Critical Discourse Analysis became an established social sciences method thanks to Norman Fairclough's "Language and Power." In the present study, and to account for the intercultural discourse embedded in the EFL textbooks, the linguistic texts under investigation are analyzed in terms of CDA, more precisely, Fairclough's (1989; 2003) framework. (See Chapter Four for the analysis procedures' details).

In his Dialectical-Relational Approach to CDA, Fairclough deals with language, ideology, and power and provides influential terminology related to resistance, dominance, power, ideology, etc. For him, to analyse discourse, three interrelated stages need to be followed. These three stages range "...from description to interpretation, to explanation". (Fairclough, 1989, p. 26). By description, Fairclough refers to the general features of discourse, such as its type, addresser, addressee, etc. By interpretation, he refers to examining the relationship between the content of the discourse and the interaction it engenders. Finally, by explanation, he refers to how discourse is structured to influence people; i.e. he deals with the discourse and its social context.

Fairclough's work is a continuity of Halliday's (1985) Systemic Functional Grammar (SFG). A theory that has been widely adopted in CDA studies. In his framework of linguistic description, Fairclough relies on SFG. Therefore, he argues that discourse analysis should always consider the social role of language because language is an inseparable part of social life.

#### **2.4.7. Multimodal Discourse Analysis (MDA)**

Kress and Leeuwen's theory of Visual Grammar (1996; 2006), as well as O'Toole's *The Language of Displayed Art* (1994) (i.e. his multimodal analysis of paintings, sculpture, and architecture), set the ground for MDA to become a new research area that grabs the attention of scholars from different discourse related disciplines.

The popularity and the rapid spread of MDA lie in the fact that it covers many discourses (i.e. multimodal discourses), including language, image, music, and art, to name a few. In multimodal discourse, various semiotic resources are interrelated to make the meaning of the final product. For instance, in a film, language, sound, technology, still and moving images, etc., interact to construct the meaning of the intended message (Cheng & Liu, 2014).

The social semiotic tradition of multimodality (SF-based multimodality) introduced by Kress, Leeuwen, and O'Toole inspired and invited several scholars to explore other semiotic resources. To illustrate, O'Toole (1994) used the theory to analyse architecture and space. Van Leeuwen (1999) was interested in music and sound. Martinec (2000, 2001) dealt with movement and gesture. O'Halloran (2005) studied mathematical symbolism and images. The analysis of print texts attracted the attention of Lemke (1998), Ventola et al. (2004), and Royce and Bowcher (2006). Video texts and internet sites attracted the attention of Iedema (2001), Lemke (2002), Baldry and Thibault (2006) and Djonov (2006, 2007), and finally, Ravelli (2000), Pang (2004), and Stenglin (2007) were interested in the analysis of 3-D sites.

All in all, the ensemble of these studies falls under one umbrella term that scholars agreed to call 'Multimodality.' The latter refers to the multiple modes that the discourses mentioned above embody. These studies progressed in multimodal transcription methodologies and toolkits for analysing various modes that constitute today's multimodal communication.

Therefore, multimodal discourse analysis is a rising subfield of discourse linguistics in which discourse analysts are interested in the intersection and interdependence of diverse communication modalities within a specific context. The central premise in multimodal discourse is that communication comprises more than one mode. Thus, it is multimodal. Any of these semiotic modes '...even smell, can be conceived of as a loose collection of individual signs, a kind of lexicon, or a stratified system of rules that allow a limited number of elements to generate an infinite number of messages' (Snyder, 2010). This is what makes modern communication, in Halliday's terms, a network of meaning potentials.



#### **2.4.8. Multimodal Critical Discourse Analysis (MCDA)**

The present study uses multimodal critical discourse analysis as an analytical approach for the EFL textbook analysis, and social semiotics is among many other approaches to MCDA. The growing interest in MDA studies has led to integrating “critique’ in multimodal analyses. This critical approach to MDA accounts for the complexity of postmodern society. This makes MCDA the first and most recent qualitative research methodology for the Internet Age. (Carter, 2011).

The development of MCDA goes back to critical linguistics (the 1970s), which regards language as a form of social practice. The latter was criticized as not accounting for the nature of the link between language, power, and ideology. This has eventually paved the way for critical discourse analysis to emerge as a framework that views language as “a means of social construction: language both shapes and is shaped by society” (Machin & Mayr, 2012, p. 4)

Critical discourse analysis represents the interrelationship between language, power, and ideology. It aims to empower language users and raise awareness about power relations, communicative conventions, the connections between language and socio-cultural context, and ideology. However, although CDA succeeded in deciphering the hidden ideologies embedded in discourse, its interest in non-verbal discourses (e.g. Images) was limited.

Given the multimodal nature of contemporary communication, i.e. the integration and combination of different semiotic modes due to the progress in technology, several scholars in the field of discourse studies started recognizing that meaning is by and large communicated not only through language but through other semiotic modes as well.

As Kress and van Leeuwen (2006) put it, “just as knowledge of other languages can open a new perspective on one’s lane, so a knowledge of other semiotic modes can open new perspectives on language.” Accordingly, modern texts merging a variety of semiotic modes become the norm rather than the exception (Siefkes, 2015). Kress and Leeuwen (2006) further argue that

[T]he multimodality of written texts has, by and large, been ignored, whether in educational contexts, in linguistic theorizing or in popular common sense. Today, in the age of ‘multimedia,’ it can suddenly be perceived again. (p. 41)

For multimodality research, understanding how semiotic modes work together is essential. Apart from mode-specific contributions and holistically produced meanings, intermodal relations play a significant role in creating multimodal meaning. An intermodal relation is present when one mode has a definable influence on another mode's formal, semantic, and stylistic properties in a specific text. Therefore, it is essential to understand which types of relations can be assumed and how they can be integrated into a general text/discourse analysis model that adequately represents all modes and textual levels present.

Accordingly, multimodal critical discourse analysis has been developed as a field to fill the gap in critical discourse studies (Machin, 2013). In other words, it is a new extension of critical discourse analysis in that it combines the tools integrated into multimodal research with those of critical discourse analysis (Bortoluzzi, 2009).

To justify the necessity and the need for this critical approach to multimodality, Iedema stresses 'our human predisposition towards multimodal meaning making' and proposes 're-visiting and blurring the traditional boundaries between and roles allocated to language, image, page, layout, document design, and so on.' (Iedema, 2003, p. 33). Therefore, the same critical studies on language can be conducted on non-verbal modes, as they are not innocent and are loaded with hidden discourse in the same way as language.

In the multimodality studies adopting a social semiotic tradition to MCDA conducted so far, scholars attempted to complement the social semiotics theory (which is based on the systemic approach) with aspects derived from the fields of discourse analysis. Given that, researchers outside the area of linguistics have a new theoretical and methodological tool, which is helpful for a better understanding of how the verbal and non-verbal modes are used together to construct social power.

Examples of research based on MCDA methodology comprise Machin & Leeuwen's (2009) analysis of children's toys. Mazid's (2008) analysis of political cartoons. Thompson's (2002) study on music. Besides, loads of recently published books in this domain include Machin and Mayer (2012); Machin and Abousnnouga (2013); Djonov and Zhao (2014), etc.

Additionally, special editions of journals devoted to the theme emerged, such as Machin (2013); and Machin and Leeuwen (2016).

These contributions have pointed to the way multimodal analysis shares the same goals of critical discourse studies, which consist of unveiling buried ideologies in texts and bringing

evidence for the way the powerful parties try to recontextualize social practice to serve their interests and maintain power. (Carter, 2012).

In their book “How to Do Critical Discourse Analysis: A Multimodal Introduction,” David Machin and Andrea Mayr (2012) elaborate on seven essential steps for a multimodal Critical Discourse Analysis.

For them, analysing a multimodal text following these seven stages helps to figure out how meaning is represented and constructed in multimodal texts and how semiotic choices are made, used, and reused by discourse producers. This eventually helps to unveil the ideology in multimodal texts and to challenge it.

Therefore, the strength of MCDA lies in its ability to accommodate an eclectic combination of theoretical perspectives due to its grounding in the well-established field of CDA, which is characterized as theoretically flexible.

Finally, as critical scholars, we need to work from this 'critical' perspective when dealing with multimodal discourse to obtain practical results. Therefore, following the Multimodal Critical Discourse Analysis methodology, the linguistic and visual discourses presented in the EFL textbooks under investigation will be accounted for, as this approach considers the interplay of visual communication and linguistic texts in developing intercultural awareness.

## **Conclusion**

This chapter has provided the theoretical background of the multimodality approach, which is used as a methodological toolkit for the EFL textbook analysis. It has reviewed the three main traditions of semiotics: the dyadic, triadic, and social semiotic, and has explained how the schools accounted for the social role of semiotic signs. It has also explained the impact of Halliday’s SFL on the development of critical discourse analysis. Furthermore, it has elaborated on the shift in the interest from linguistic discourses to nonverbal ones. Finally, the chapter has also dealt with multimodal critical discourse analysis as a field that fills the gap in CDA. As it was portrayed in chapter two, through working under the MCDA approach, the linguistic discourse will be analysed using CDA tools, and the visual discourse will be analysed using social semiotic multimodality. Further details of the two analytical tools will be elaborated on in the research design chapter (see Chapter 4).

## **Chapter 3**

# EFL Textbooks as Multimodal Materials

## **Introduction**

The third chapter of the theoretical part deals with the corpus of the present study, i.e. the EFL textbook. The latter is a multimodal material for teaching and learning English as a foreign language. The textbook is multimodal because it comprises more than one representation mode. It enlarges to include language, visuals (e.g. images, graphs, diagrams, etc.), cassettes (with audio files), CD-ROMs (with video files), etc. The language classroom needs to cope with the multimodal nature of modern communication by introducing materials that consider the necessity of developing learners' multimodal literacy skills. In other words, the discourse in the textbook must be presented multimodally to appeal to the various learning styles. The chapter starts with an overview of ELT materials; then, it deals with the EFL textbook as a multimodal tool. Next, it discusses its role as a teaching and learning resource in the language classroom. It also shows the way the textbook can be considered a social discourse. Finally, the chapter clarifies one of the fundamental notions about textbook evaluation: the distinction between analysis and evaluation. It ends with a brief review of the evaluation checklists adopted to account for the multimodal representation of the cultural content in EFL textbooks. Then, it sheds light on Yassine's (2012) suggested model for evaluating EFL textbooks, which paved the way for the present study.

### **3. EFL Textbooks**

Educational materials can be categorized into three major parts. The first refers to the textbooks designed by educational institutions under the agreement of the Ministry of Education; for instance: Coursebooks accompanied by teachers' books, students' books, video materials, tests, etc. The second refers to profit-making materials, including grammar books, dictionaries, practice materials, etc. Finally, the third type refers to teacher-prepared materials, such as authentic recordings; (i.e. songs, internet resources), worksheets, authentic print materials, realia, and representations (i.e. visual materials like photos and drawings). (McGrath, 2013, pp. 2-3).

In the present study, ELT materials refer to EFL textbooks produced by the Ministry of Education for Algerian secondary school learners.

Studies on textbooks can be undertaken under several rubrics, namely materials development, materials producers and users (e.g. designers, teachers, learners), contexts surrounding materials (e.g. classrooms, programs, educational or societal influences), and materials evaluation. (Mukundan & Kalajahi, 2013).

This study falls under the rubric of Materials evaluation, which is regarded as a new trend in the field of language teaching.

According to Tomlinson (2001, p. 66), materials refer to “anything which can be used to facilitate the learning of a language.” One of the most known and used materials in educational settings is the textbook, considered

... an almost universal element of [English language] teaching. Millions of copies are sold every year, and numerous aid projects have been set up to produce them in [various] countries...No teaching learning situation, it seems, is complete until it has its relevant textbook. (Hutchinson & Torres, 1994, p. 315).

Said differently, the textbook is print support that aids language learners in enhancing their linguistic and communicative abilities and helps language teachers in their profession (Sheldon, 1987). Furthermore, it is designed to promote valuable and fast learning of the language (Cunningsworth, 1995) and “... to give cohesion to the language teaching and learning process by providing direct support and specific language-based activities aimed at offering classroom practice for students” (Mares, 2003). Accordingly, teachers and their learners depend on the textbook because of its significant role in the language classroom, mainly in saving time and financial resources.

However, recently there have been various attitudes towards textbooks all over the ELT profession on the role of materials in TEFL (Litz, 2005). Tomlinson (2001) discussed these attitudes by dividing them into two groups: proponents and opponents. The former considers textbooks the most suitable form of presenting materials mainly in terms of cohesion, systematicity, consistency, and progression, i.e. textbooks as applicable for general purposes. The latter shed light on the textbooks’ shortcomings and consider them context-related, reductionist, and superficial because they cannot satisfy all their users' wide-ranging and varied needs. Regardless of these diverging views, it is commonly agreed that textbooks are valuable in teaching and learning (Cunningsworth, 1995).

The notion of textbooks is changing and developing. Traditionally, it refers to print materials primarily composed of linguistic discourse (i.e., words). However, contemporary textbooks are designed multimodally by combining multiple resources, such as language, color, image, font, layout, and spatiality (Ajayi, 2012). In other words, among the outcomes of computer technology is the production of diverse textual forms, which involve complex combinations of different modes and media (New London Group, 2000, as cited in Ajayi, 2012). These multimodal texts are “any text whose meanings are realized through more than one semiotic code” Kress and van Leeuwen (1996, p. 183). Texts are multimodal texts composed of many modes (language, image, etc.) and are accompanied by CD-ROMs, cassettes, and digital texts; i.e. they are written in various modes and media. This shift in the definition of texts calls for the renegotiation of textbooks from print material used for teaching reading and writing to the material used to teach skills and knowledge of how meaning is designed through multimodal resources.

### **3.1. The EFL Textbook as a Multimodal Material**

The progress in multimedia technology has significantly impacted the field of education. Nowadays, there is growing importance towards multimodal EFL teaching and learning. Accordingly, classroom materials, namely the textbook, need to be designed in such a way as to include more than one mode of representation, i.e. Language combined with other extra-linguistic modes.

Kress (2000) claims that it “is now impossible to make sense of texts, even of their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text.” (p. 337). This implies that it is essential to understand the potentials of the diverse modes integrated into the textbook, such as words, images, audio, and video files, and the potentials of the various combinations that can be made of these modes and media. This has eventually raised interest in new literacies, such as multimodal literacy skills (Silvia, 2016).

More is needed to incorporate multimodal texts in the classroom to teach and develop these new literacies in educational settings. Teachers and their learners must have adequate tools for analyzing multimodal texts.

Since the publication of the New London Group's (1996) article on *the pedagogy of multiliteracies*, several attempts to discuss this issue have been made. For instance, Cope and Kalantzis (2009) reframed some aspects discussed in "*the pedagogy of Multiliteracies*" by focusing on active citizenship. For them, this new pedagogy is "centred in learners as agents in their knowledge processes, capable of contributing their own as well as negotiating the differences between one community and the next" (Cope & Kalantzis, 2009, p. 172). In other words, to be an active agent in this contemporary society, one needs to further literacy practices from the traditional ones to more contemporary literacy that considers all the semiotic resources employed in modern communication (i.e. verbal and nonverbal).

Many other papers dealing with the development of Multiliteracy skills, besides Cope and Kalantzis, have been published. For instance, Iedema and Stenglin (2001), ROYCE (2007), Heberle (2010), Bezerra (2011), and Cato (2013).

Most of these works referred to Kress and Leeuwen's (1996; 2006) 'Grammar of Visual Design' as a framework for analyzing visual images (as part of visual literacy). These scholars concluded that the meaning represented in the picture is socially constructed, making reading images difficult. Therefore, they argue that teachers need to exploit the tools provided in Kress and Leeuwen's framework and implement them in the classroom in such a way as to develop their learners' Multiliteracy skills.

The researchers have also highlighted the need to focus on multimodal literacy development related to second language contexts. They advise implementing activities that foster the exploration of the visual-verbal meanings included in both the multimodal texts found in textbooks and the multimodal aspects found in video games and advertisements.

Moreover, these works have highlighted the necessity to raise teachers' awareness of how meaning is made in social interactions and how meaning can be made in the classroom context. Similarly, Bezerra (2011) claims that

one of the aims of a project for multiliteracies [is] that students should have a chance to be introduced to descriptions of images, and other semiotic resources, in much the same way that their verbal literacy is fostered in schools. (p. 169)



This is possible by using multiple tasks exploring different multimodal genres, including pictures, drawings, movie posters, video games, etc. (Silvia, 2016).

### **3.2. The EFL Textbook as a Teaching and Learning Resource**

Given the multimodal nature and design of textbooks, EFL teachers can be more resourceful in the classroom by exploiting the different types of texts available in the textbook. That is, teachers can explain the various topics presented in the textbook relying not only on the linguistic texts but on learners' everyday multimedia materials, namely CD- ROMs, video clips, and the internet. (Albers & Sanders, 2010). Hence, these multimodal textbooks are essential for constructing knowledge in today's classrooms because they provide "flexible conceptual frames that support more efficient interaction than with more rigid, linear print" (Meskill et al., 1999, p. 236, as cited in Ajayi, 2012).

However, although EFL textbooks are becoming multimodal, little is done about the way teachers can assist their learners in taking advantage of the visual forms of knowledge by connecting them to linguistic forms (Jewitt, 2008b). Furthermore, most of the research conducted so far emphasizes and restricts the role of visuals as illustrative and motivational tools; i.e. these visuals "are still often ignored or treated superficially in the classroom" (Hobbs & Frost, 2003, p. 330).

Similarly, Ajayi (2012) argues that teachers rarely involve their learners in critically analyzing the images in the textbooks, though they are laden with social discourse. In other words, there is a considerable gap between theory and teachers' practices. Therefore, effective measures should be taken to equip EFL teachers with the knowledge and competence required to deal with the complex multimodal resources integrated to design meaning in textbooks.

Among the insightful attempts to bridge this gap between theory and practice, Heberle (2010) calls for raising teachers' awareness towards the way meaning is made in the classroom, which is one instance of social interaction, by shedding light on Kress & Leeuwen's (1996) metafunctions for the analysis of visual images alongside Royce's (2007) notion of multimodal communicative competence. Furthermore, she suggests

implementing activities that explore visual-verbal meanings by organizing a picture data bank for teachers and learners (Silvia, 2016).

Through rethinking how teachers deal with multimodal texts in the classroom, new opportunities for promoting learners' participation, negotiation of meanings, and freedom to communicate can be offered thanks to the availability of diverse semiotic possibilities for meaning-making. Multimodal texts provide "a different, expanded form of classroom discourse that spans intertextuality and critical connections that were usually not made available in traditional print-based materials". (Walker et al., 2010, vii).

This entails that multimodal materials support learners to develop multimodal thinking and cognitive flexibility, which is very significant for the language learning process. Accordingly, this calls for the urgency for learners, with the support of their teachers and educational stakeholders, to develop Multiliteracy skills that help them interpret and decipher the hidden meanings embodied in the different images, texts, layouts, colors, and captions provided in their textbooks.

### **3.3. Evaluation Vs. Analysis**

One of the essential notions related to textbook evaluation is the distinction between analysis and evaluation. Although several researchers tend to use the two terms interchangeably, many others have drawn a clear cut between the two.

Evaluation refers to the judgments made by the users of the textbooks, i.e. teachers and learners; it is "... a procedure that involves measuring the value (or potential value) of a set of learning materials. It involves making judgments about the effect of the materials on the people using them ... " (Tomlinson, 2003, p. 15). To gather data, i.e. the values and judgments about textbooks, ethnographic research tools such as questionnaires and interviews can be used. The analysis is concerned with the material itself; i.e., it relies on established checklists that are applied to measure the material's content, aims, methodology, etc. (Tomlinson, 2003, p. 15).

Hence, combining the two types in a single study offers a complete view and understanding of the material under investigation because evaluation often drives analysis, which necessitates evaluation to reach comprehensive insights. This is the case of the present study, which mixes the two types by making a multimodal analysis of three Algerian EFL textbooks and conducting ethnographic research with EFL teachers and their learners.

### **3.4. Types of Textbook Evaluation**

According to Ellis (1997), material evaluation can be conducted in three stages: (1) ‘pre-use,’ (2) ‘in-use,’ and (3) ‘post-use’ evaluation. ‘Pre-use,’ also called ‘predictive,’ evaluation refers to the examination of the future performance of a textbook. ‘In-use’ or ‘during use’ evaluation examines the current materials. ‘Post-use,’ also called ‘retrospective’ or ‘reflective,’ evaluation refers to examining the textbook used for a given period but no longer used in institutions.

This study is an “in-use” evaluation of three EFL textbooks currently used in Algerian secondary schools. This will be further elaborated on in the following section.

### **3.5. Textbook Evaluation Models**

Among the central issues dealt with in EFL textbook evaluation and which attracts the attention of a wide range of scholars interested in this field is culture representations. As it was agreed upon in previous literature related to this topic, three dimensions of cultural content represented in EFL textbooks can be distinguished: (1) a focus on the learners’ own culture, (2) on the target language culture of the countries where English is spoken as the first language and, (3) on the international culture where English is used as a lingua franca (McGrath, 2013, p. 198). Accordingly, the frequent questions the researchers ask to identify the dominant cultures in the textbooks are: (1) whose culture should be taught, (2) What is the best amount of culture to be taught? Moreover, (3) At what level should learners be exposed to cultural content? (McGrath, 2013, p. 198).

Regarding the cultural aspects of EFL textbooks, EFL learners need to be exposed to visible and invisible cultural features. The former stand for the top of the iceberg (see Chapter 01), easily depicted by the learners, such as traditions and practices. The latter stand for the bottom of the iceberg, which refers to items that are implicit and difficult to figure out, such as norms, beliefs, and values.

### 3.5.1. Tucker (1975)

Tucker provides a checklist that distinguishes two main criteria: External and internal. The latter consists of three categories: pronunciation, grammar, and content. To assess the textbook, Tucker highlights three features:

- a. Value scale referring to ‘importance in context,’ and merit scale referring to ‘quality.’
- b. The former (VS) ranges from 0-5, whereas the latter (MS) ranges from 0-4.
- c. The result of multiplying value scale (VS) and merit scale (MS) is known as value merit product (VMP)

NO.	CRITERIA	VS	MS	MVP
<b>I. INTERNAL CRITERIA</b>				
<b><i>A. Pronunciation Criteria</i></b>				
	1. Completeness of presentation			
	2. Appropriateness of presentation			
	3. Adequacy of practice			
<b><i>B. Grammar Criteria</i></b>				
	4. Adequacy of pattern inventory			
	5. Appropriate sequencing			
	6. Adequacy of drill model and pattern displayed			
	7. Adequacy of practice			
<b><i>C. Content Criteria</i></b>				
	8. Functional load			

9. Rate and manner of entry and re-entry
10. Appropriateness of contents and situations
<b>II. EXTERNAL CRITERIA</b>
11. Authenticity of language
12. Availability of supplementary materials
13. Adequate guidance for non-native teachers
14. Competence of the author
15. Appropriate level for integration
16. Durability
17. Quality of editing and publishing
18. Price and value

VS: value scale

MS: merit scale

VMP: value merit product

**Table 2: Tucker's ELT Evaluation Checklist**

Tucker's checklist for textbook evaluation is suitable for research that is interested more in linguistic skills and formal properties. Thus, it is irrelevant to the present study, which seeks to analyze linguistic and visual culture-based contents.

### **3.5.2. Daoud and Celce-Murcia (1979)**

The textbook evaluation checklist of Daoud and Celce-Murcia consists of five aspects: (1) subject matter, (2) vocabulary and structures, (3) exercises, (4) illustrations, and (5) physical make-up. As the following table shows, the total number of items of the five aspects is 25.

No	Item	Response
		SD D U A
<b>SA</b>		
<b><i>A. Subject matter</i></b>		
1.	Does the subject matter cover a variety of topics appropriate to the interests of the learners for whom the	

text book is intended (urban or rural environment; child or adult learners; male and/or female students)?

2. Is the ordering of materials done by topics or themes that are arranged in a logical fashion?

3. Is the content graded according to the needs of the students or the requirements of the existing syllabus (if there is one)?

4. Is the material accurate and up-to-date?

### ***B. Vocabulary and structures***

5. Does the vocabulary load (i.e., the number of new words introduced every lesson) seem to be reasonable for the students of that level?

6. Are the vocabulary items controlled to ensure systematic gradation from simple to complex items?

7. Is the new vocabulary repeated in subsequent lessons for reinforcement?

8. Does the sentence length seem reasonable for the students of that level?

9. Is the number of grammatical points as well as their sequence appropriate?

10. Does the structure gradually increase in complexity to suit the growing reading ability of the students?

11. Does the writer use current everyday language, and sentence structures that follow normal word order?

12. Do the sentences and paragraphs follow one another in a logical sequence?

13. Are linguistic items introduced in meaningful situations to facilitate understanding and ensure assimilation and consolidation?

### ***C. Exercises***

14. Do the exercises develop comprehension and test knowledge of main ideas, details, and sequence of ideas?

<p>15. Do the exercises involve vocabulary and structures</p> <p>16. Do the exercises provide practice in different types of written work (sentence completion, spelling and dictation, guided composition)?</p> <p>17. Does the book provide a pattern of review within lessons and cumulatively test new material?</p> <p>18. Do the exercises promote meaningful communication by referring to realistic activities and situations?</p>
<p><b><i>D. Illustrations</i></b></p> <p>19. Do illustrations create a favorable atmosphere for practice in reading and spelling by depicting realism and action?</p> <p>20. Are the illustrations clear, simple, and free of unnecessary details that may confuse the learner?</p> <p>21. Are the illustrations printed close enough to the extent and directly related to the content to help the learner understand the printed text?</p>
<p><b><i>E. Physical make-up</i></b></p> <p>22. Is the cover of the book durable enough to withstand wear?</p> <p>23. Is the text attractive (i.e., cover, page appearance, binding)?</p> <p>24. Does the size of the book seem convenient for the students to handle?</p> <p>25. Is the type size appropriate for the intended learners?</p>

1: Strongly disagree 2: Disagree U: Undecided A: Agree SA: Strongly Agree

**Table 3: Daoud and Celce-Murcia’s ELT Evaluation Checklist**

Daoud and Murcia’s textbook evaluation checklist covers different essential aspects that may be looked at by researchers interested in textbook evaluation. Only the aspect of “illustrations” can be relevant to the present research, which focuses on the images in the EFL textbooks. Nevertheless, the way these visuals are dealt with in Daoud and Murcia’s checklist does not serve the aim of the present study. In other words, they deal with textbook visuals as illustrations that are always accompanied by texts and whose

role is to support and clarify the linguistic content; unlike the present study, visuals are considered texts that stand by themselves as a social discourse that can be analyzed using specific analytical tools.

### 3.5.3. Williams (1983)

Williams' ELT textbook checklist is divided into seven criteria: (1) general, (2) speech, (3) grammar, (4) vocabulary, (5) reading, (6) writing, and (7) technical.

<b>Title of textbook:</b>		
<b>Weight</b>	<b>This textbook:</b>	<b>Rating</b>
<b>0</b>	<p><b>A. GENERAL</b></p> <p>1. Takes into account currently accepted methods of ESL/EFL teaching.</p> <p>2. Gives guidance in the presentation of language items.</p> <p>3. Caters for individual differences in home language background.</p> <p>4. Relates content to the learners' culture and environment.</p>	<b>4 3 2 1</b>
	<p><b>B. SPEECH</b></p> <p>5. Is based on a contrastive analysis of English and LI sound systems.</p> <p>6. Suggests ways of demonstrating and practising speech items.</p> <p>7. Includes speech situations relevant to the pupils* background.</p> <p>8. Allows for variation in the accents of non-native speakers of English</p>	
	<p><b>C. GRAMMAR</b></p> <p>9. Stresses communicative competence in teaching structural items.</p>	



10. Provides adequate models featuring the structures to be taught.

11. Shows clearly the kinds of responses required in drills (e.g. Substitution).

12. Selects structures with regard to differences between LI and L2 cultures.

#### **D. VOCABULARY**

13. Selects vocabulary on the basis of frequency, functional load, etc.

14. Distinguishes between receptive and productive skills in vocabulary teaching.

15. Presents vocabulary in appropriate contexts and situations.

16. Focuses on problems of usage related to social background.

#### **E. READING**

17. Offers exercises for understanding of plain sense and implied meaning.

18. Relates reading passages to the learners' background.

19. Selects passages within the vocabulary range of the pupils.

20. Selects passages reflecting a variety of styles of contemporary English.

#### **F. WRITING**

21. Relates written work to structures and vocabulary practiced orally.

22. Gives practice in controlled and guided composition in the early stages.

23. Relates written work to the pupils' age, interests, and environment.

24. Demonstrates techniques for handling aspects of composition teaching.

### G. TECHNICAL

25. Is up-to-date in the technical aspects of textbook production and design.
26. Shows quality in editing and publishing (cover, typeface, illustrations, etc.).
27. Is datable, and not too expensive.
28. Has authenticity in language and style of writing.

0: not at all 1: just barely 2: to some extent 3: to a large extent 4: to the greatest extent

#### Table 4: Williams ELT Evaluation Checklist

William's textbook evaluation checklist is interested in three language skills, i.e. speech, writing, and reading. This goes beyond the interest of the present study. However, it is worth mentioning that this checklist deals with two aspects that can be relevant to our research, i.e. culture and the textbook's design. However, how culture and textbook design are dealt with is comprehensive and limited.

#### 3.5.4. Cunningsworth (1995)

The textbook evaluation checklist set by Cunningsworth consists of eight aspects: (1) aim and approaches, (2) design and organization, (3) language content, (4) skills, (5) topic, (6) methodology, (7) teachers' book, and (8) practical consideration. The total number of items of these eight aspects is 44. The unique feature of this checklist is using Yes/No questions.

NO.	ITEMS
YES NO	
<b>A. Aims and approaches</b>	
	1. Do the aims of the course book correspond closely with the aims of the teaching programme and with the needs of the learner?
	2. Is the course book suited to the learning/teaching situation?

3. How comprehensive is the course book? Does it cover most of all of what is needed? Is it a good resource for students and teachers?

4. Is the course book flexible? Does it allow different teaching and learning styles?

### **B. Design and organization**

5. What components make up the total course package (students' book, teachers' book, workbooks, cassettes)?

6. How is the content organized (e.g., according to structures, functions, topics, skills, etc.)?

7. How is the content sequenced (e.g. on the basis complexity, 'learnability', usefulness, etc.)?

8. Is the grading and progression suitable for the learners? Does it allow them to complete the work needed to meet any external syllabus requirements?

9. Are the reference sections for grammar, etc.? Is some of the material suitable for individual study?

10. Is it easy to find your way around the course book? Is the layout clear?

### **C. Language content**

11. Does the course book cover the main grammar items appropriate to each level, taking learners' need into account?

12. Is material for vocabulary teaching adequate in terms of quantity and range of vocabulary, emphasis placed on vocabulary development, strategies for individual learning?

13. Does the course book include material for pronunciation work? If so, what is covered: individual sounds, word stress, sentence stress, intonation?

14. Does the course book deal with the structuring and conventions of language use above sentence level, for example, how to take part in conversations, how to structure a piece of extended writing, how to identify the main points in a reading passage? (More relevant at intermediate and advanced levels).

15. Are style and appropriacy dealt with? If so, is language style matched so social situation?

### **D. Skills**

16. Are all four skills adequately covered, bearing in mind your course aims and syllabus requirements?
17. Is there material for integrated skill work?
18. Are reading passages and associated activities for your students' level, interests, etc.? Is there sufficient reading material?
19. Is listening material well recorded, as authentic as possible, accompanied  
by background information, questions, and activities which help comprehension?
20. Is material for spoken English (dialogues, role plays, etc.) well designed to equip learners for real-life interactions?
21. Are writing activities suitable in terms of amount of guidance/control, degree of accuracy, organization of longer pieces of writing (e.g., paragraphing) and use of appropriate styles?

### **E. Topic**

22. Is there sufficient material of genuine interest to learners?
23. Is there enough variety and range of topic?
24. Will the topics help expand students' awareness and enrich their experience?
25. Are the topics sophisticated enough in content, yet within the learners' language level?
26. Will your students be able to relate to the social and cultural contexts presented in the course book?
27. Are women portrayed and represented equally with men?
28. Are other groups represented, with reference to ethnic origin, occupation, disability, etc.?

### **F. Methodology**

29. What approach/approaches to language learning are taken by the course book? Is this appropriate to the learning/teaching situation?

30. What level of active learner involvement can be expected? Does this

Match your students' learning styles and expectations?

31. What techniques are used for presenting/practicing new language items? Are they suitable for your learners?

32. How are the different skills taught?

33. How are communicative abilities developed?

34. Does the material include any advice/help to students on study skills and learning strategies?

35. Are students expected to take a degree of responsibility for their own learning (e.g., by setting their own individual learning targets)?

### **G. Teachers' Books**

36. Is there adequate guidance for the teachers who will be using the course book and its supporting materials?

37. Are the teachers' books comprehensive and supportive?

38. Do they adequately cover teaching techniques, language items such as grammar rules and culture-specific information?

39. Do the writers set out and justify the basic premises and principles underlying the material?

40. Are keys to exercises given?

### **E. Practical consideration**

41. What does the whole package cost? Does this represent good value for money?

42. Are the books strong and long-lasting? Are they attractive in appearance?

43. Are they easy to obtain? Can further supplies be obtained at short notice?

44. Do any parts of the package require particular equipment, such as a language laboratory, listening centre, or video player? If so, do you have the equipment available for use and is it reliable?

**Table 5: Cunningsworth's ELT Evaluation Checklist**

Cunningsworth's textbook evaluation checklist covers several aspects, such as the approach used, the topics covered, the methodology followed, the way the four skills are accounted for, and the physical design of the textbook. Although her model is very detailed and evaluates the textbook from various aspects, it does not fit the aim of the present study, which is not interested in the textbook's structure, methodology, and organization.

Recently, several researchers have been interested in the multimodal aspects of EFL textbooks. Therefore, the focus is shed on the textbooks' design to determine how culture-based content is presented in the material. This can be either in the form of linguistic texts, visuals, and audio-visual texts. Accordingly, the researchers aim to investigate the modes used in constructing culture-based content, the modes that carry the most cultural information load, and the modes that support the development of intercultural communication and multimodal (visual) literacy (Mukundan, 2007).

Therefore, it is essential to conduct an EFL textbook evaluation to examine whether EFL textbooks promote culture-based contents that EFL learners need to be exposed to and to facilitate the process of teaching culture to EFL learners.

This chapter sheds light on the models that adopt a multimodal approach as they are most relevant to the present study. Most of the works, theses, and dissertations conducted in different parts of the world on the multimodal cultural representations in EFL textbooks followed Kress and Leeuwen's (1996; 2006) framework of reading images to investigate the visual mode.

However, a few researchers were interested in analyzing the interplay of the two prominent modes that coexist in all EFL textbooks (i.e. language and image). As far as the local context is concerned, among the significant studies that accounted for both the linguistic and visual discourses of EFL textbooks by considering them as social semiotic systems is the Ph.D. thesis conducted by Yassine (2012) in Algeria. This work is mainly focused on the following section as it paved the way for the present study.

### **3.6. Reviewing Local Empirical Studies**

This section reviews Algerian Ph.D. and Magister theses, scientific research papers, and journal articles from 2003 to 2022, i.e. after the Algerian educational reform, which

dealt with issues of intercultural communication, intercultural competence, and intercultural awareness about EFL learning context. These studies can be grouped into two categories. The first one deals with interculturality in the higher education context. The second one deals with interculturality in Algerian EFL Textbooks.

Most reviewed studies have investigated interculturality at a university level but from different viewpoints. In 2001, Bousba conducted an experimental study investigating the impact of implementing a Cross-cultural Pragmatic Approach on enhancing students' Intercultural communicative competence at the University of Jijel. Her experiment's findings, which consist of implementing a semester-long cultural and pragmatic syllabus, show that the experimental group outscored the control group in terms of their positive performance on every aspect of intercultural communicative competence, unlike the control group, which cannot manage intercultural contact and conversations.

Another experimental research was conducted by Mizab (2020) with some first-year students from Batna University (Algeria). She introduced Digital Video Conferencing in the oral expression class to get the students engaged and enhance their Intercultural Communicative Competence. The results of her study revealed that the experimental group developed the components of intercultural communicative competence, i.e. Intercultural sensitivity, intercultural awareness, and intercultural adroitness. However, the control group taught traditionally, did not improve their ICC.

At Biskra University, Turki (2019) investigated the impact of teaching intercultural dimension on the performance of second-year master students. The researcher conducted both descriptive (questionnaire) and experimental research (workshops) and obtained favorable outcomes regarding students' awareness and command of the cultural components of the English language.

Another experiment at Batna University was conducted by Boukhelouf in 2019. The researcher examined the impact of analytical and critical thinking on the development of first-year students' intercultural awareness. He used Paul's model in CCL lectures to teach the experimental group. He found that promoting students' critical thinking skills efficiently develop their intercultural awareness because they help students change their attitudes toward cultural differences.

A Similar study was also conducted at Ouargla University by Drici (2019). The researcher investigated the impact of English literary texts on developing first-year French language students' intercultural competence. The experiment consists in reading authentic English literary texts with different cultural topics through Byram's ICC strategy, including three main components: knowledge, skills, and attitudes. The researcher repeated the experiment in six phases for reliability and validity and found that the experimental group showed a remarkable improvement in intercultural awareness. Therefore, the study recommended the use of literary texts as a tool for promoting students' intercultural competence.

Although these recent studies about interculturality in the Algerian context show interesting findings and open new insights, they are not related to materials evaluation; i.e. most studies investigated interculturality about the teaching approaches, methods, topics, and strategies, through undertaking experimental research. Nevertheless, the results reached in the higher education context can be adjusted and applied to the three pillars of education: primary, middle, and secondary.

The second set of the studies reviewed deals with the intercultural dimension in ELT course books designed for middle and secondary school education. Much research has been conducted on interculturality in Algerian EFL textbooks. For example, in 2014, Messekher conducted a study investigating the intercultural potential of four Algerian English textbooks currently used in the four years of middle school. She was interested in how culture has been framed and the meaning of cultural representations in the textbooks under investigation. Following Yuen's four Ps in the process of coding the textbooks Messekher (2014, p. 80) finds that 'there is often no clear-cut between the different categories of culture.'

Along the same line, Selama and Ameziane (2020) evaluated the four EFL textbooks used in middle schools to determine whether they prepare Algerian EFL learners for cross-cultural communication. The researchers followed analysis criteria based on Risager's (1991) and Skopinskaja's (2003). They found that the textbooks do not promote intercultural learning because the cultural representations it includes do not help learners to interpret cultural elements from different perspectives.



Similarly, Rabehi (2021) investigated and explored the status of culture in the new middle school Algerian EFL curriculum to determine whether it contributes to developing learners' Intercultural Communicative Competence. Following Byram's (1997) model of intercultural competence, the researcher found that the new EFL textbooks take a nationalist and essentialist approach to addressing culture; i.e. most cultural representations are Algerian-centred, which hinders ICC development.

On the contrary, Dehda and Hocine (2020) studied the cultural content and intercultural tasks represented in middle school EFL textbooks, following Sercu's framework (2000) and De Corte's (2000) taxonomy of intellectual involvement. The researchers found that the textbooks prioritize the target culture and neglect the presence of the learner's culture and other cultures. They argued that this imbalance in the representation of culture hinders the development of learners' Intercultural Communicative Competence.

Although the results of these studies are different; i.e. some found that middle school textbooks give more prominence to Algerian culture, and others found that they prioritize the target language culture, they all agree that there is an imbalance in the representation of cultures. Hairech and Belkhir (2022) investigated whether intercultural competence is represented in middle school EFL textbooks and whether the latter follows an intercultural approach. The researchers used Content Analysis to analyze the content of the textbooks and Sercu's taxonomy to analyze the learning tasks. Their study revealed an imbalance in the representation of the target language culture, the learners' culture, and the other cultures. Therefore, learners acquire an unrealistic image and develop stereotypic attitudes toward cultures, eventually hindering their ICC.

Similar results are found in the studies examining the intercultural aspect of secondary school EFL textbooks. For example, Ait Aissa (2016) evaluated culture-based content in the Algerian EFL secondary school about textbooks, teachers, and learners. He was interested in the types of culture (big "C" and small "c" cultures) and categories of culture (target cultures and non-target cultures) represented. Following qualitative and quantitative approaches, the researcher found that the three textbooks "At the Crossroads," "Getting Through," and "New Prospects" are overloaded with big "C"

themes than small “c” themes, and this does not help learners to communicate in intercultural communication situations. The researcher also found that teachers do not help their learners develop intercultural competence, as they focus more on linguistic than cultural competence.

Likewise, Maghrabi (2017) investigates the way intercultural learning is adopted in the Algerian curriculum by conducting a comparative analysis of the previous textbook, “My New Book of English,” and the current one, “At The Crossroads,” used in first-year secondary education. Her results revealed that the previous textbook covers more cultural components than the current one. However, she also found that the teachers in her ethnographic research favor the ancient textbook, which accounts for both linguistic competency and intercultural communication.

Along the same line, Doudi (2021) explored interculturality and dialogic pedagogy in both classroom discourse and EFL textbooks in an Algerian secondary school context. To examine the representational repertoire of secondary education EFL textbooks, the researcher used an ethnographically-inspired interpretive research paradigm and found that the textbooks reflect a variety of cultural references that lack complexity due to the dominance of simplistic and essentialist discourses. The researcher also found that the Algerian curriculum gives priority to developing national identity and pride, which restricts cultural and intercultural understanding of nations as homes for monolithic cultures, and this is eventually translated into essentialist and outdated language textbooks that do not contribute to the promotion of intercultural learning in the language classroom.

All in all, the essential findings of the recent empirical studies on interculturality in the Algerian educational context can be summarized as follows:

- Although the culture-based content in the EFL textbooks varies, it is simplistic and essentialist.
- Some EFL textbooks prioritize national identity and pride, representing local culture as monolithic.

- Superficial and visible cultural aspects (big “C” themes) are given more prominence than implicit and hidden ones (small “c” themes).
- Some EFL textbooks prioritize mainstream culture (British and American) at the expense of the learner’s culture and other cultures.
- Algerian EFL teachers do not help their learners to acquire intercultural competence as they focus more on teaching linguistic competence.
- The EFL textbooks provide an unrealistic image and encourage stereotypic attitudes toward cultures.
- The EFL textbooks reflect an imbalance in the representation of the local, the target, and the universal cultures.
- The EFL textbooks do not promote intercultural learning or contribute to developing learners’ intercultural communicative competence.

However, none of these studies has examined the potential of textbooks’ visuals in promoting intercultural learning. Accordingly, as stated in the previous section, this thesis is interested in and can be considered a continuity to the study of Yassine (2012).

### **3.6.1. Yassine’s (2012) Model of Textbook Evaluation**

In her study, Yassine (2012) conducted a diachronic analysis of three EFL textbooks used in Algeria from 1989 to 2007. The study aims at evaluating the development of culture contextualization in EFL textbooks by targeting fundamental notions, namely culture, ideology, and otherness. It also aims to evaluate the shift in the textbooks’ design from a monomodal to a more multimodal layout.

The research follows a mixed methods design as it combines a social semiotic approach to multimodality (used for textbook analysis) alongside ethnographic research consisting of questionnaires to EFL teachers (used for textbook evaluation). For her textbook analysis, Yassine (2012) relied on Halliday’s SFL for textual analysis and elaborated a visual analysis checklist. This checklist covers the basic notions discussed by Kress & Leeuwen’s framework of visual design and Machin’s (2007) introduction to multimodal analysis. In addition, the researcher focused on the way the image interacts with the viewers, visual modality, and agency.

The findings of her study revealed that the three EFL textbooks (*Think it Over* (1989), *Comet* (2001), and *New Prospects* (2007)) favor ENL cultures (see Chapter 01); i.e. British and American, though they are locally designed. This applies to the two semiotic modes: language and image, which reflect a surface aspect of culture. Accordingly, the relation between the *Self* and the *Other* is not bridged in such a way as to form a *third* space.

Her results have also shown that international culture is given a notable place though it is restricted to Western/European countries. Finally, the researcher concluded that, unlike the two previous textbooks, the recent one, i.e. *New Prospects* (2007), is designed multimodally and allocates a remarkable place for the local culture and intercultural learning.

These findings open new doors for further research that would look at the potential of recent/current Algerian EFL textbooks in reflecting an intercultural discourse that helps EFL learners to become competent intercultural speakers. This gives birth to the present study investigating the interplay of the linguistic and visual modes in raising the learners' intercultural awareness through adopting a Multimodal Critical Discourse Analysis (MCDA) (see Chapter 02).

Yassine has also published several papers dealing with issues of cultural representation and the intercultural dimension of ELT materials in the Algerian educational system. In 2006, she analysed two Algerian EFL textbooks for first-year middle school learners, namely 'Spring One' and 'Spotlight on English,' to unveil the ideologies of textbook designers toward culture teaching. She assumes that textbook designers do not always agree about which culture to introduce when teaching a new language, mainly at the early stages of language learning, and that the choice of the cultural content mirrors, explicitly or implicitly, attitudes held by the designers towards the target culture. Results of her analysis, following Kilickaya's (2004) "Guidelines to Evaluate Cultural Content in Textbook," revealed that the old textbook 'Spring One' includes exclusively national culture, and this implies that the designers at that time fear from the learners' acculturation due to their exposure to the foreign culture. Whereas 'Spotlight on English' (2003) adopts an intercultural perspective as it references both the learners' first culture and other foreign cultures. After the educational reform and

adopting the competency-based approach, the designers account more for fostering intercultural awareness.

In 2010, Yassine conducted a social semiotic evaluation of the third-year secondary education textbook 'New Prospects' (2007) to determine the cultural and cross-cultural stances in its reading texts. Following Halliday's social semiotics or systemic functional linguistics, the researcher examined the context of situation and culture in 6 selected reading texts. Her findings revealed that the textbook represents three cultural categories: the learners' local culture, the foreign target culture, and the universal culture. Furthermore, each category covered cultural components, such as overt (food, movies, music) and covert (beliefs, attitudes, and values) cultural information. Therefore, the researcher concluded that the reading texts in 'New Prospects' contribute to developing EFL learners' intercultural communicative competence to cross-cultural understanding.

In 2014, Yassine conducted a multimodal social semiotic analysis of three third-year EFL textbooks that were used successively in Algerian secondary schools; namely, 'Think it Over' (1989), 'Comet' (2001), and 'New Prospects' (2007) to account for their visual design to understand their multimodal development. She based her visual analysis on three modes of representation: image, layout, and modal relations. The findings of her analysis demonstrated a shift in the textbooks' multimodal design. That is to say, there is a growing multimodality that develops diachronically. Therefore, including more visual elements inside EFL textbooks has important pedagogic implications as they provide more resources for meaning-making. Nevertheless, the researcher concluded that it is insufficient to include images inside textbooks unless they contribute to developing learners' multiliteracies, which is not the case with the corpus she analyzed.

In her article 'La Contextualization Culturelle Dans Les Manuels D'Anglais: Quelle Place Pour La Culture Algerienne,' Yassine (2015) evaluated some middle and secondary school textbooks to show the evolution of these contents after the reform of the educational system. The researcher has also explored EFL teachers' attitudes toward the different cultures represented to determine which place is given to the Algerian

culture. Her study's findings showed a shift in the ideologies embodied in the EFL textbooks from an ideology of acculturation and alienation in the 1900s to an ideology of Self Negation and denial in the 2000s toward an ideology of tolerance and intercultural communication from the mid-2000s. Therefore, after the educational reform, the EFL textbooks started to allocate a considerable place for culture and shed light on different cultures (local, foreign target, and international) to make a balance that permits developing a third space.

### **Conclusion**

This chapter has reviewed the primary literature on EFL textbooks by considering them as a social discourse and multimodal materials that EFL teachers and learners use as resources for developing Intercultural awareness. It has reviewed previous textbook evaluation checklists and previous Algerian empirical studies carried out in the last two decades on interculturality and EFL contexts. It highlighted the gap in these previous works, which lies in disregarding the visual aspect of textbooks. In other words, the potential of the textbooks' visual discourse in promoting intercultural learning. Therefore, the chapter sheds light on Yassine's (2012) study that suggested a new model for evaluating EFL textbooks. This model accounts for both the linguistic and the visual aspects and looks at the multimodal representation of the culture-based content in the EFL textbooks.

## **Part II**

### *Empirical Research*





# **Chapter 4**

## *Research Design*

## **Introduction**

This chapter deals with the research design adopted in the present study. It clarifies the methodological frameworks, methods, materials, and research instruments used to evaluate the intercultural dimension of the three EFL textbooks under analysis. First, it accounts for the mixed methods research design, which is gaining considerable weight in social sciences research. Second, it tackles the evaluative research type, focusing on materials evaluation. Third, it deals with the procedures of data collection. This section describes the corpus of the study, the research instruments employed, the sampling methods used to sample the corpus, and the populations taking part in the ethnographic research. The fourth section deals with the procedures of data analysis, which consist of Kress and Leeuwen's (2006) framework of GVD for the visual analysis, Fairclough's (2003) framework of CDA for the textual analysis, and qualitative content analysis for questionnaire data analysis.

### **4. Mixed Methods Research Design**

The historical discussion regarding quantitative and qualitative methodologies and research paradigms has been frequent in the literature. Debates in favour of and against these methodologies have frequently revolved around philosophical differences related to issues like generalizability, epistemology, and the genuine representation of researched phenomena (Howe, 1988; Reichardt & Rallis, 1994).

Recently, there has been a significant shift in focus toward discussing the effective implementation and utilization of mixed methods research (Caracelli & Greene, 1993; Creswell, 2003; Tashakkori & Teddlie, 2003). In broad terms, mixed methods can be understood as the integration or combination of research approaches derived from both quantitative and qualitative traditions. The application of these methods together introduces considerable intricacy. Nonetheless, there is a growing trend among researchers who are adopting the concept of mixed methods, and the publication of research incorporating these approaches is now more prevalent than in the past. (Pole, 2007, p.1)

A mixed-methods approach, outlined by Creswell and Plano Clark (2011), integrates post-positivism and interpretivism, combining qualitative and quantitative data within a single study to comprehensively address complex research issues (Fetters, 2016). This design offers methodological flexibility, a logical foundation, and a nuanced understanding of smaller cases (Maxwell, 2016). The quantitative component enhances generalizability from a large participant pool, while the qualitative aspect deepens understanding and honors participant voices. Triangulation strengthens overall research validity (Carter et al., 2014).

- **The Rationale for Selecting Mixed Methods Research Design**

The choice of a mixed-methods research design for this doctoral thesis is grounded in the multifaceted nature of the study, aiming to conduct a comprehensive examination of the EFL textbooks through multimodal critical discourse analysis. By integrating visual and linguistic discourses within the textbooks, the research seeks to illuminate the complex interplay between these modalities, providing a holistic understanding of the materials used in Algerian EFL secondary education.

Furthermore, the inclusion of questionnaires administered to both EFL teachers and learners serves to enrich the research by capturing diverse perspectives on the effectiveness and impact of the analyzed textbooks. The incorporation of close-ended items in the questionnaires enables a quantitative assessment, allowing for statistical analysis to identify patterns and trends in the responses. This quantitative component is essential for offering a broad overview and generalizability of findings based on a larger participant pool.

Simultaneously, the inclusion of open-ended items in the questionnaires acknowledges the need for a nuanced exploration of participants' experiences and opinions. These qualitative responses will undergo a content analysis, providing depth and context to the statistical findings. This mixed-methods approach, combining statistical analysis for the closed-ended items and qualitative content analysis for the open-ended items, ensures a comprehensive exploration of the research questions from both quantitative and qualitative perspectives.

The rationale for adopting a mixed-methods approach lies in its ability to gather the strengths of both quantitative and qualitative methods, offering a more comprehensive investigation. By triangulating findings from statistical analysis and qualitative content analysis, the research aims to provide a rich interpretation of the EFL textbooks' visual and linguistic discourses, enhancing the overall validity and reliability of the study.

#### **4.1. Procedure of Data Collection**

##### **4.1.1. Selected EFL Textbooks**

The corpus of the present study consists of three EFL textbooks that are currently used in Algerian secondary education, namely: “*At the Crossroads*” (2005), “*Getting Through*” (2006), and “*New Prospects*” (2007). This first generation of EFL textbooks resulted from the educational reform made by the Algerian Ministry of Education in 2003, which adopted the competency-based approach to teaching in the three educational pillars: primary, middle, and secondary.

As claimed by the designers of the three secondary school EFL textbooks, this approach aims at developing learners’ autonomy and responsibility for their learning. This implies that education is socio-constructivist and cognitivist, a creative construction of knowledge through social interaction with other learners. (Gasmi, 2020). The main competencies CBA targets are interacting orally in English, interpreting, and producing oral and written texts. The designers also stress that one of the central goals of the new English language curriculum is to develop learners’ intercultural skills.

##### **a. *At the Crossroads (2005):***

“*At the Crossroads*” was locally designed in 2005 by Riche, B. et al. for all streams of first-year secondary school learners. However, the second unit, “Once Upon a Time,” is intended only for the literary stream. It consists of 59 pages and five units, which are: (1) Getting Through, (2) Once Upon a Time, (3) Our Findings Show, (4) Eureka, and (5) Back to Nature. Each unit includes four sequences as follows: (1) Listening and Speaking, (2) Reading and Writing, (3) Developing Skills, and (4) Consolidation and Extension.

**b. *Getting Through (2006):***

“*Getting Through*” was locally designed in 2006 by Riche, B. et al. for second-year secondary school learners. It consists of 207 pages and eight units, which are: (1) Signs of the time, (2) Make peace, (3) Waste not, want not, (4) Budding scientist, (5) News and tales, (6) No man is an island, (7) Science or fiction and (8) Business is business. Some of these units are intended for literary stream learners and others for Science, Maths, and Economy learners. The units designed for foreign language stream are:

-Unit One: Signs of the Time

-Unit Two: Make Peace

-Unit Three: Waste not, want not

-Unit Four: Budding Scientist

-Unit Six: No Man is an Island

-Unit Seven: Science or Fiction

Each unit is divided into three main sections: (1) Think it Over, (2) Discovering Language, and (3) Developing Skills.

**c. *New Prospects (2007):***

“*New Prospects*” was locally designed in 2007 by Riche, B. et al. for third-year secondary school learners. It consists of 207 pages and six units, which are: (1) Exploring the Past, (2) Ill-gotten Gains Never Prosper, (3) Schools: Different and Alike, (4) Safety First, (5) It’s A Giant Leap for Mankind, (6) We Are A Family! Some of these units are intended for literary stream learners and others for Science, Maths, and Economy learners. Each unit is divided into five main sections: (1) Listen and Consider, (2) Read and Consider, (3) Listening and Speaking, (4) Reading and Writing, and (5) Time For ... The units designed for foreign language stream are:

-Unit One: Exploring the Past

-Unit Two: Ill-Gotten Gains Never Prosper

-Unit Three: Schools Different and Alike

-Unit Six: We Are a Family

- **The Rationale for Selecting EFL Textbooks in Algerian Secondary Schools**

The selection of Algerian secondary school EFL textbooks as the corpus for my doctoral thesis is rooted in a strategic intersection of pedagogical and sociocultural considerations. Given the significance of secondary education in shaping future university students, my focus on this sample arises from a keen interest in fostering intercultural competence among learners who are destined to engage with the globalized world. The chosen textbooks, being first-generation, represent a unique opportunity for investigation, especially considering the forthcoming educational reforms proposed by the Algerian Ministry of Education to develop second-generation materials. By examining the strengths and shortcomings of the existing textbooks, my research aims to provide valuable insights to textbook designers, offering a foundation for the informed development of second-generation materials that align with the evolving needs of learners and contribute to their enhanced intercultural proficiency as they stand at the threshold of global challenges and opportunities.

#### **4.1.2. Sampling Textbooks' Visual and Linguistic Discourses**

For systematicity, the visuals and the texts included in the three EFL textbooks are sampled following the “*purposive sampling*” method. The latter is a qualitative method used in qualitative research literature today (Gentles, et al, 2015). Purposive, also called purposeful sampling, implies that the sampling process is tied to the nature of the researchers' objectives as well as the context of the research (Palys, 2008). Put differently; the investigator arbitrarily selects the sample, which is essential for the study because s/he considers it typical and representative of the population. It is defined as “The selection of participants or sources of data to be used in a study, based on their anticipated richness and relevance of information about the study's research questions” (Yin, 2011, p. 311, as cited in Gentles et al., 2015).

- **Rationale for Selecting Purposive Sampling Method**

The choice of a purposive sampling method for selecting texts and visuals in the three EFL textbooks under investigation is grounded in the specific objectives of the study.

This method aligns with the research focus on intercultural competence development through cultural inputs. By intentionally selecting only texts and visuals that convey cultural content, the study sheds light on the elements directly relevant to the examination of intercultural awareness. This targeted approach ensures a concentrated analysis of materials that contribute to the primary research questions, excluding non-cultural elements that fall outside the scope of the study. Purposive sampling, in this context, proves instrumental in streamlining the investigation, enabling a thorough examination of the cultural dimensions embedded in the selected EFL textbooks.

The following table shows the distribution of the images and texts sampled from each of the three EFL textbooks under investigation:

	<b>At the Crossroads</b>	<b>Getting Through</b>	<b>New Prospects</b>	<b>Total</b>
<b>Images</b>	25	20	23	68
<b>Texts</b>	17	15	08	40

**Table 06: Distribution of the Texts and Images in the Three EFL Textbooks**

Accordingly, following the “purposive sampling” technique, the visuals and the texts are selected based on their content. In other words, only the images and the texts that reflect cultural topics are subject to analysis. Hence, the corpus of the present study (See Appendix, 1 & 2) includes only sixty-eight out of one-hundred and twenty visuals and forty of ninety-six texts.

**4.2. Questionnaires**

A questionnaire refers to a research tool including a range of questions or items that attempts to gather specific information from respondents. It is a written interview. Questionnaires can be carried out in different formats, such as face-to-face, by telephone, email, online, etc. (McLeod, 2018).

Questionnaires are considered survey methodologies, and according to O’Leary (2014), ‘Surveying’ refers to the process by which researchers gather data through a questionnaire. He adds that a questionnaire is an instrument for collecting the primary

data, which would not exist if it were not for the research process, and is gathered through both questionnaires and interviews.

For McLeod (2018), a questionnaire is a cheap, quick, and efficient way of gathering a wide range of information from a large sample of people. He explains that this research instrument is used mainly to measure the behavior, opinions, attitudes, intentions, and preferences of large numbers of participants more cheaply and quickly than other methods. Moreover, questionnaires can be used to obtain quantitative and qualitative data by mixing open and closed questions. (McLeod, 2018)

According to Young (2016), well-designed and administered questionnaires are frequently used to determine the following objectives:

- it describes the backgrounds and demographics of participants (age, biological sex, country of citizenship, and income);
- it reports behaviors (what people did, or would do, in response to specific cues or stimuli,);
- it expresses attitudes (towards a cultural group other than their own,);
- it reports opinions (about the desirability of multiculturalism or other social phenomena);
- it determines their factual knowledge about a given issue (what proportion of a country's population are immigrants, for example;)
- it determini psychometric properties (such as the degree of extroversion a person shows);
- it determines their future intentions or aspiration (about whether they will, or would like to, have contact with particular groups of people, for example).



#### **4.2.1. Questionnaires to Teachers**

This section focuses on the questionnaires administered to EFL teachers, examining the employed sampling methods, providing details about the questionnaire itself, outlining the context of investigation, and elucidating the piloting phases.

##### **a. Sampling the Teachers' Population**

The 26 Algerian EFL secondary school teachers participating in the present study are selected using '*Snowball sampling*.' The latter is a sampling technique in which the researcher invites a few participants to participate and asks them to contact their colleagues to participate. This is similar to the snowball, whose size increases when rolling in an ice field. (Young, 2019). This technique is practical as it helps in saving time and includes only the participants willing to participate in the survey. Accordingly, the researcher contacted seven teachers from different wilayas: Algiers, Tizi Ouzou, Boumerdes, Biskra, Ouargla, Mascara, and Oran; then each one of them invited their colleagues to take part in the online questionnaires. Therefore, the target population comprises 26 in-service EFL teachers working in nineteen different secondary schools in seven wilayas of Algeria.

It is worth mentioning that the context of this questionnaire is online because of the exceptional circumstances due to the pandemic of Covid 19.

- **Rationale for Selecting the Snowball Sampling Method**

The adoption of Snowball sampling to select the teacher population participating in this study is rooted in its effectiveness in reaching a geographically diverse and willing group. By initially contacting five teachers from different wilayas of Algeria and entrusting them with the study questionnaire, this technique facilitates the expansion of the participant pool. As these initial participants invite their colleagues, Snowball sampling ensures that the population is composed of educators genuinely interested in and willing to contribute to the study. This method fosters a sense of trust within the sampled group, encouraging honest and reliable responses. The willingness of

participants, driven by personal invitations, enhances the authenticity and depth of the data, aligning with the research goals of the present thesis.

#### **b. Description of Teachers' Questionnaires**

The questionnaire administered to the EFL secondary school teachers combines close-ended and open-ended items. It has an online format and was emailed to the target population. The questionnaire is made up of twenty-five items which are grouped according to their aims into five main sections. Section one deals with the teachers' profiles and includes two questions. Section two, "Teaching English through Multiple Resources," includes four items. Section three, entitled "The Textbook as a Multimodal Resource for EFL Teaching," includes seven questions. Section four is labeled "Developing Learners' Intercultural Awareness in Algerian Secondary Schools" and includes nine items. Finally, section five deals with "Teachers' Suggestions" and includes one item only.

#### **c. Context of Teachers' Questionnaire**

The 26 online questionnaires administered to the Algerian EFL secondary school teachers were sent to them via email on December 2020. The teachers taking part in this survey work in different parts of Algeria: the north, the south, the east, and the west of the country.

For ethical considerations, the present study assures the confidentiality, informed consent, anonymity, and privacy of the teachers participating in the online survey. Moreover, the researcher was honest with the purpose of the research and informed the participants about the fundamental objective of the study. Finally, honesty and objectivity were also assured when reporting data.

#### **d. Piloting Teachers' Questionnaires**

The data collection process went through three stages. The first one consists of the questionnaire design in January 2020. The second stage consists of the piloting of the questionnaire, which took place between February and March 2020. Three participants

took part in the piloting phase and provided feedback, which was considered when refining the final version of the questionnaire.

The items that were modified are listed below:

- The first version asks the respondents to include their emails, which some teachers did not approve; thus, we deleted this request in the refined version.
- Some concepts were unclear to the respondents; thus, we provided synonyms between brackets (e.g. in question 03, we added the word ‘tools’ to explain the term ‘resource’).
- The respondents highlighted some technical mistakes related to the online format and corrected them in the refined version.
- The third stage consists of distributing the questionnaires to the sample population, which took place between April to December 2020. More than 40 samples were sent via email, but only 26 were back.

#### **4.2.2. Questionnaires to EFL Learners**

This section focuses on the questionnaires administered to EFL teachers, examining the employed sampling methods, providing details about the questionnaire itself, outlining the context of the investigation, and elucidating the piloting phases.

##### **➤ Sampling the Population of Learners**

The sample population participating in this study includes Algerian EFL learners whose age varies between 15 to 17 years. The sample consists of 85 secondary school learners who study in two different wilayas of Algeria: Tizi Ouzou and Boumerdes. This sample includes learners from the three levels of secondary education, i.e. SE1, SE2, and SE3. Following purposive sampling techniques, the population of learners participating in this investigation includes only foreign language learners. In other words, the different streams of secondary school education are excluded from the study. Therefore, the sample population consists of a first-year literary stream, second-year, and third-year foreign language learners.

##### **➤ Description of Learners’ Questionnaires**

The questionnaires administered to the Algerian EFL learners include close-ended questions with few open-ended items. The close-ended type of items provides concise,

targeted, and reliable data because the possible answers are determined and can easily be quantified and analyzed. Since the sample population has yet to gain full command of the English language, i.e. their level in the English language is intermediate, which prevents them from providing complete statements in English, the questionnaire was translated into Arabic (the first official language in Algeria). The questionnaire is printed and includes 25 items grouped into three sections. Section one deals with the learners' profiles and consists of three questions. Section two, entitled "The EFL Textbook as a Multimodal Material, " includes eight items. Section three, entitled "Using English to Communicate with the World," consists of 14 questions.

#### ➤ **Context of Learners' Questionnaire**

The 85 questionnaires administered to the Algerian EFL secondary school learners were distributed between March and December 2020 in two wilayas: Tizi Ouzou and Boumerdes.

#### ➤ **Piloting Learners' Questionnaires**

The data collection of the EFL learners' questionnaires went through three phases. The first is the questionnaire design, which occurred in December 2019. The second one is the piloting phase, which took place on February 2020 with five learners from Tizi-Ouzou, thanks to which the final questionnaire version was refined. The last step is the distribution of the questionnaires to the sample of 85 learners from March to December 2020, with the help of the EFL teachers taking part in the study. Some teachers who participated in the investigation involved their learners in the study by asking them to complete the questionnaires. It is important to note that 100 copies of the questionnaires were distributed, and only 85 were back.

### **4.3. The Research Questions and their Respective Data Analysis Tools**

The first sub-question addressed in the present study: "Is the visual discourse included in the three EFL textbooks designed to promote EFL learners' intercultural awareness?", is dealt with through the application of a social semiotic multimodal analysis to examine the images featured in the textbooks. The application of a social semiotic multimodal

analysis is chosen to examine the visual elements in the textbooks. Kress and Leeuwen's (2006) Reading Images framework offers a structured approach to interpret and understand these visual components within the context of social semiotics. This tool is selected because it allows for a comprehensive exploration of how visual elements contribute to the promotion of intercultural awareness, aligning with the specific focus of the first sub-question.

The second sub-question: “Is the linguistic discourse included in the three EFL textbooks designed to promote EFL learners' intercultural awareness?”, is tackled by employing a critical discourse analysis of the linguistic content, utilizing Fairclough's (2003) framework for Critical Discourse Analysis. This framework is selected as it provides a comprehensive method for examining the linguistic aspects of the textbooks. This tool is appropriate for uncovering how language is utilized to convey intercultural concepts, ensuring a thorough exploration of the role of linguistic discourse in promoting intercultural awareness.

Finally, the third sub-question: “How do Algerian EFL teachers and learners perceive Interculturality in their EFL classroom?”, will be addressed by the data obtained from the questionnaires distributed to Algerian EFL teachers and learners. This tool is chosen for its ability to capture diverse perspectives and insights directly from the individuals involved in the EFL education context. The questionnaire approach allows for quantitative and qualitative exploration of perceptions, providing valuable data to comprehend the dynamics of interculturality in the EFL classroom from the perspectives of both teachers and learners.

#### **4.4. Procedures of the EFL Textbooks Visual and Linguistic Analyses**

This section addresses the procedural framework for analyzing EFL textbooks in both visual and linguistic dimensions. The visual analysis employs Kress and Leeuwen's (2006) Grammar of Visual Design, offering a systematic and insightful approach to examining the visual elements within the textbooks. Additionally, the linguistic analysis procedures will be guided by Fairclough's framework for investigating the linguistic components embedded in the educational materials. By integrating these two analytical

approaches, this section aims to establish a methodological foundation for the examination of EFL textbooks, ensuring a holistic understanding of both their visual and linguistic features.

#### **4.4.1. Kress & Leeuwen's (2006) Grammar of Visual Design**

The data analysis method used in this study to analyze the sixty-eight selected visuals consists of Kress & Leeuwen's (2006) framework, the Grammar of Visual Design. This framework includes three analysis levels: the representational, the interactional, and the compositional. These are explained as follows:

##### **a. The Representational Meaning**

The first level of meaning depicted in a visual representation shows the way worldly events are represented in the image through various semiotic resources. This is paralleled by Halliday's (1978) experiential meaning. This level can be expressed through *narrative* or *conceptual* processes, which are discussed below

##### **➤ Narrative Representations**

Narrative representations are created when the represented participants are connected by a vector, an arrow, or any element with directionality to the participants. This means the participants are described as doing something to or for each other. This vector, according to Kress and Leeuwen (2006), implies that the image depicts a dynamic activity or agency which the viewer interprets as a 'snapshot in time'; In other words, the vector can be a powerful visual resource for representing an agency or hinting at a dynamic process/activity taking place in the image.

Kress & Leeuwen (2006) distinguish three main types of vectors: (1) Unidirectional transactional action, (2) Bidirectional transactional action, and (3) Non-Transactional action. The first is 'a vector, formed by a (usually diagonal) depicted element, or an arrow, connects two participants, an Actor and a Goal'. The second one is 'a vector, formed by a (usually diagonal) depicted element, or a double-headed arrow connects two interactors'. Finally, the third one is 'a vector, formed by a (usually diagonal) depicted

element or an arrow, emanates from a participant, the Actor, but does not point at any other participant'. (p.74)

### ➤ **Conceptual Representations**

Unlike narrative processes, conceptual representations imply that the represented participants are not engaged in any action or movement. This means they are shown in a static, general state (Kress & Van Leeuwen, 2006, p. 88).

Kress & Leeuwen (2006) distinguish two types of processes: (1) *Analytic processes* and (2) *Symbolic processes*. The former deals with the represented participants in terms of a part-whole structure in which two types of participants are engaged: The *Carrier* (representing the whole) and *Possessive attributes* (the parts). (p.87). The latter shows what a participant 'means' or 'is' and involves two possibilities: two or only one participant is represented. When there is only one participant, the *Carrier*, the process is called *Symbolic Suggestive*; whereas when two participants are involved; i.e., the *Carrier* and the *Symbolic Attribute*, the process is called *Symbolic Attributive*. The latter refers to objects salient in an image through foregrounding or exaggerating their size. (ibid, p.105). Kress and Leeuwen explain that the human participants in *Symbolic Attributive processes* are not depicted as taking part in some action; they generally 'just sit or stand in the image, for no reason other than to display themselves to the viewer' (Kress and Leeuwen, 2006, p.106).

#### **b. The Interactional Meaning**

The second level of meaning shows how Halliday's interpersonal metafunction is realized in visual representations. It deals with how the *Social Actors* (the interactive and the represented participants) and the social relationships between them are represented. These are realized by three semiotic resources: gaze, social distance, and perspective.

#### ➤ **Gaze**

Gaze refers to the eye line which links the represented participants with the viewers (i.e. the readers of the image). Kress and Leeuwen (2006, p. 117) distinguish between the images in which the participants gaze at the viewers and those in which no direct eye contact exists. The images with direct eye contact between the participants and the viewers are called '*demand*' images, whereas those without direct eye contact are called

“*Offer*” images. In the former, a relationship is established between the participants and the viewers, in which the participant tells something or asks the viewer to act. In the latter, there is no interaction between the Social Actors as the participants direct their gaze to the other elements inside the image to inform the viewers about something indirectly.

➤ **Social Distance**

The second semiotic resource, social distance, precises the social relationship between social actors. It reflects three degrees of relationships between the participants and the viewers of the image that exist in real life, i.e. intimacy, close or far distance. Put differently, the three zones above social distance are adopted from real social contexts, which dictate to people the distance they should keep when interacting with their interlocutors. The three degrees of social distance are represented visually by the size of the frame: close, medium, or long shot. Accordingly, a far personal distance is represented by a long shot frame size, a medium shot frame size represents a close personal distance, and an intimate distance is represented by a close shot frame size.

➤ **Perspective**

Perspective is the third social distance that informs about the relationship between the social actors. It has to do with how the image is photographed to specify the type of commitment (involvement or detachment) and power relations between the viewers of the image and the represented participants (Kress & Leeuwen, 2006. pp. 115-140).

• **Horizontal Angle: Involvement Vs. Detachment**

For commitment, Kress and Leeuwen explain two cases; namely: involvement and detachment. The former occurs when the participants are shown from the “*front*,” whereas the latter occurs when they are delivered from an “*oblique*” angle. Said differently, commitment deals with how the participants are involved or detached from the world of the viewers.



- **Vertical Angle: Power Relations**

Regarding power relations, the interaction angle precise the power relation between the viewers and the represented participants. Accordingly, the viewers have power over the defined participants when they look at them from a high vertical angle. The viewers and the participants are in a relationship of equality when they are both at eye level. The represented participants have power over the viewers when the latter look at them from a low angle.

- c. **The Compositional Meaning**

The third level of meaning is paralleled with Halliday's textual metafunction and can be considered the total of the two previous levels once combined in the image. In other words, the role of the compositional meaning is to achieve coherence in visual images because the 'individual signs must be able to hang together and be coherent with the context in which they are produced.' (Machin, 2007, p.63). Kress and Leeuwen propose three interrelated semiotic resources that create coherence in visual compositions: information value, salience, and framing.

- **Information Value**

The placement of the different elements within the image is labeled, by Kress and Leeuwen, as information value. To put it another way, the position of the image, i.e., either on the left and right, top and bottom, or center and margin of the composition, implies different information roles. It is worth noting that the placement of the other visual elements within the image is culture-sensitive, as it follows the reading direction of a specific culture. Accordingly, Kress and Leeuwen propose three dichotomies that read the image following the Western culture's norms: Given Vs. New, Ideal Vs. Real, and Center Vs. Margin structures.

- **Given Vs. New Structures**

At the horizontal plane, the Western culture relates the left-right positioning of the visual elements in an image to given and to new information. That is to say, the elements placed on the left side provide information already known or given to the viewers. In

contrast, the elements placed on the right side provide new and important information that requires particular attention from the viewers.

➤ **Ideal Vs. Real Structures**

Western culture relates the top-bottom positioning to ideal and real structures at the vertical plane. Accordingly, Kress and Leeuwen propose that the ideal (heavenly) things are placed on the top of the image, whereas the real (earthly) things are placed at the bottom.

➤ **Centre Vs. Margin Structures**

Third, center-margin positioning suggests that the elements placed in the center are at the heart of the topic. In contrast, the other features placed in the periphery could be better and more critical though the center and margin information is coherent.

➤ **Salience**

Salience refers to the ability of the elements in the picture to capture the reader's attention through color, font size, capital letters, focus, tone, etc. This means that the element with a saturated or highlighted color, with a bigger size, which is foregrounded and carries a particular cultural connotation, is more prominent than the other elements of the visual composition.

➤ **Framing**

Framing refers to how the different elements of a representation are related or separated to create coherence, either through boundaries or natural connections. These frames are created through various semiotic resources such as lines, spaces, the edge of photographs, icons, discontinuities of color, or images (Kress and Leeuwen, 2006, pp. 194-208). These resources are used to distinguish some elements from each other, to separate them, or to connect them. Moreover, Kress and Leeuwen explain that the presence of framing highlights individuality and differentiation, while its absence suggests group identity.

#### **4.4.2. Fairclough's (2003) Critical Discourse Analysis (CDA)**

The data analysis method used in this study to analyze the forty selected texts is Norman Fairclough's (1989; 2003) Critical Discourse Analysis method (CDA). In his book 'Language and Power' (2003), Norman Fairclough discussed the framework of CDA. He introduced basic concepts that are now fundamental in CDA, such as discourse, power, ideology, social practice, and common sense. According to Fairclough, language -both speaking and writing discourses- should be analyzed as a social practice.

“Discourse refers to the whole processes of social interaction of which a text is just a part.” (Fairclough, 1989, p. 24). Put differently, discourse analysis should not focus only on the texts, production, and interpretation but must stress the interrelationship among these three processes. Accordingly, Fairclough (2003) has developed a three-dimensional model of CDA. His model aims to highlight three distinctive forms of analysis that are interrelated. These are the analysis of language texts (spoken or written), discourse practice (processes of text production, distribution, and consumption), and discursive events as sociocultural practice.

##### **a. Fairclough's Three Dimensions of Discourse**

###### **➤ Description**

“Description is the stage concerned with formal properties of text.” (Fairclough, 1989, p. 26). At this descriptive stage, the linguistic features of the text are to be explored and clarified; i.e. it has to do with the selection of vocabulary (the word choice) and grammar (the grammatical/structural features). In other words, critical discourse analysts consider a range of aspects of textual analysis, for instance, the syntactic analysis, the use of metaphors and rhetorical devices, etc., and aim at figuring out the way these linguistic items are built together to constitute a text and to decipher the hidden ideologies within the text; “During the process of CDA it is of a great importance for researchers to explore and explain the hidden ideologies.” (Fairclough & Wodak, 1997, p. 198).

### ➤ **Interpretation**

“Interpretation is concerned with seeing the text as a product of the production process and a resource in the process of interpretation.” (Fairclough, 1989, p.26). Analysts interpret the relationship between discourse and its production and consumption at this interpretive stage because discourse is no longer taken as a text but as a discursive practice. Put differently, this level of discursive practice (Fairclough, 1992) involves studying issues of production and consumption; for instance, to figure out which institution produced a text, who is the target audience, etc. Moreover, this interpretation process is concerned with the relationship between text and interaction and with the relationship between the discursive process of production, interpretation, and the text. Therefore, attention is given to intertextuality at this second stage of critical discourse analysis.

### ➤ **Explanation**

“Explanation is concerned with the relationship between interaction and social determination of the process of production and interpretation, and their social effect.” (Fairclough, 1989, p. 26) Critical discourse analysts appeal to historical, social, and cultural contexts at this explanatory stage. That is to say, at this third level of CDA, information on power, ideology, and language is investigated and explained (Fairclough, 1995). This third dimension refers to sociocultural practice (Fairclough, 1992). Therefore, explaining a text in CDA refers to making a relationship between the process (production and interpretation) and the social conditioning; that is, the relationship between discourse and sociocultural reality.

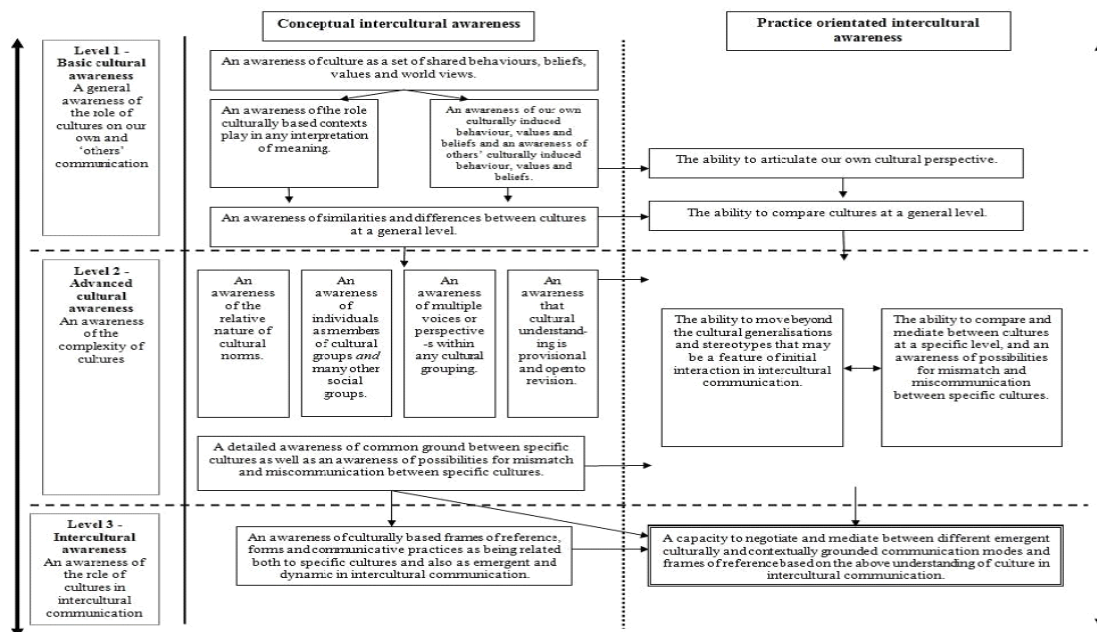
To sum up, Fairclough’s three-dimensional analytical framework for discourse analysis is divided into three distinct and interrelated aspects, as illustrated in Figure 1 below the physical text written or spoken, the discourse practice, and the sociocultural aspect.

- **Text:** Refers to the first level of analysis, which is descriptive. It is a linguistic analysis that involves vocabulary, grammar, sound system, and cohesion above the sentence level (Fairclough, 1992).

- **Discourse practice:** This is a dimension related to the production, distribution (readership, audience), and consumption (interpretation) of texts, which leads to the rise of the notion of intertextuality (Fairclough, 1992). The latter is “basically the property a text has of being full of snatches of other texts, which may be demarcated or merged in, and which a text may assimilate, contradict, ironically echo, and so forth” (Fairclough, 1995, p. 16).
- **Sociocultural practice:** This is “concerned with the relationship between [discourse practice] and context –with the social determination of processes of production and interpretation and their social effects” (Fairclough, 2001, p. 22). To put it another way, it emphasizes the relationship between discourse and sociocultural reality and is concerned with the impact of social structures on discourse practice. Therefore, the social sphere's structures and practices affect how the text is generated and consumed; in this way, the social structures are encoded in the linguistic properties of the text.

#### 4.5. Baker’s (2011) Model of Intercultural Awareness

Both visual and linguistic analyses of the EFL textbooks under investigation rely on Baker’s (2011) model of intercultural awareness. This model is more practical and relevant to the present study, mainly to dig up the cultural values and reveal how intercultural awareness (ICA) is accounted for in EFL contexts. However, it is worth mentioning that only the conceptual phase of Baker’s model can be applied in our textbook analysis because the practical stage goes beyond the scope of this research; i.e. this requires another research design such as experimental research or fieldwork.



**Figure 1: Baker's (2011) Model of Intercultural Awareness**

Baker's (2011) model comprises three levels. Firstly, the basic cultural awareness level (BCA), entails comprehending how culture influences communication for oneself and others. This involves recognizing how cultural contexts shape the interpretation of meaning and being aware of the cultural influences on behavior, values, and beliefs.

Secondly, advanced cultural awareness (ACA) denotes a more intricate understanding of the complexity inherent in different cultures. It requires an awareness of areas where diverse cultures converge and where potential misunderstandings may arise due to differing perspectives.

Thirdly, intercultural awareness level (ICA) involves a deeper comprehension of cultures in communication, surpassing mere awareness of cultural complexity. This level encompasses various skills, such as understanding how culture and context impact meaning, being aware of others' cultural behaviors and beliefs, comparing them with one's own, acknowledging that cultural understanding is dynamic, and recognizing that initial communication may rely on stereotypes but demonstrating the ability to transcend them.

#### **4.6. Yassine's (2012) Model of EFL Textbook Evaluation**

As stated in Chapter 3, the present study opted for the textbook evaluation model that was elaborated by Yassine (2012). Although this particular study is a continuity of Yassine's (2012), the two are different in many aspects, namely:

-Yassine's work is diachronic, whereas this study is synchronic.

-Yassine's work combines post-use (with the two previous textbooks) and in-use (with the recent textbook) evaluations. In contrast, this study is an in-use evaluation (the three textbooks are currently used).

-Yassine's work deals with the EFL textbook as a teaching resource, whereas this study deals with it as both a teaching and a learning resource. Accordingly, the ethnographic research conducted in this study considers EFL learners.

-Yassine deals with all the visuals of the textbooks she analyzed. In contrast, this study sampled the visual resources in such a way as to suit the target population of secondary school foreign language learners.

-Yassine focuses on the amount and quality of cultural content represented in the textbook's visuals and texts to dig up the notions of ideology, otherness, thirdness, etc., by hinting at the importance of developing intercultural competence. In contrast, this study elaborates more on Interculturality by shedding light on one aspect of intercultural competence: intercultural awareness as a minimum condition and a starting phase to be interculturally competent. In other words, this study shifts the interest of textbook evaluation from cultural to intercultural awareness in response to the current status of English as a lingua franca.

-In terms of the methodological framework used, Yassine adopted a Social Semiotic Multimodal Approach (SSMA) in which she relied on Halliday (1985) for texts analysis and Kress, Leeuwen (1996; 2006) and Machin (2007) for visuals analysis, whereas this study adopts a Multimodal Critical Discourse Analysis framework in which we rely on Fairclough (1989; 2003) for text analysis and Kress & Leeuwen (2006) for visuals analysis.

Therefore, working under a multimodal critical discourse analysis approach, the textbook evaluation checklist followed in this study combines Kress and Leeuwen's (1996; 2006) GVD with Baker's (2011) model of ICA and Yassine's model of textbook

evaluation for visual analysis. As for the linguistic analysis, Fairclough’s (1989; 2003) CDA is combined with Baker’s (2011) model of ICA. For better visibility, these steps of visual and linguistic analyses are represented in the following table:

<b>Kress &amp; Leeuwen’s (1996; 2006) GVD + Yassine’s (2012) Model</b>		
The Representational Meaning	The Interactional Meaning	The Compositional Meaning
↓		
<b>Baker’s (2011) model of ICA</b>		
Basic Cultural Awareness Level	Advanced Cultural Awareness Level	Intercultural Awareness Level

**Table 7: The SSMA Steps of the EFL Textbooks Visuals**

<b>Fairclough’s (1989; 2003) CDA</b>		
Textual Analysis	Discursive Analysis	Social Analysis
↓		
<b>Baker’s (2011) model of ICA</b>		
Basic Cultural Awareness Level	Advanced Cultural Awareness Level	Intercultural Awareness Level

**Table 8: The CDA Steps of the EFL Textbook’s Reading Texts**

**4.7. Qualitative Content Analysis**

The present research opts for qualitative content analysis (QCA) to analyze and interpret the Algerian EFL teachers’ and learners’ perceptions of interculturality obtained from the data of two questionnaires.

The first attempt to define the quantitative content analysis method was by Berelson (1952), who considers it "a research technique for the objective, systematic and quantitative description of the manifest content of communication". (p.18).



According to Cole (1988), qualitative content analysis is an objective and systematic method that describes and quantifies phenomena based on concepts and categories. It analyses diverse forms of written, verbal, and visual discourses. It is “one of numerous research methods used to analyze text data.” (Hsiehand & Shannon, 2005, p. 1278).

Schreier (2012) states that qualitative content analysis is one of the current, diverse qualitative methods available for data analysis and interpreting its meaning. This hybrid research method is a systematic and objective means that describes and quantifies several phenomena.

One of the prominent figures in the literature about QCA considered a reference in this field is Mayring. Mayring’s QCA textbook is regarded as a landmark in methodological literature from its first edition in 1983 to its 12th edition in 2015. MAYRING (1983, 2000) offers a method that permits applying qualitative procedures in his quantitative discipline; hence, he builds a bridge between qualitative and quantitative methodologies, emphasizing the hybrid nature of QCA.

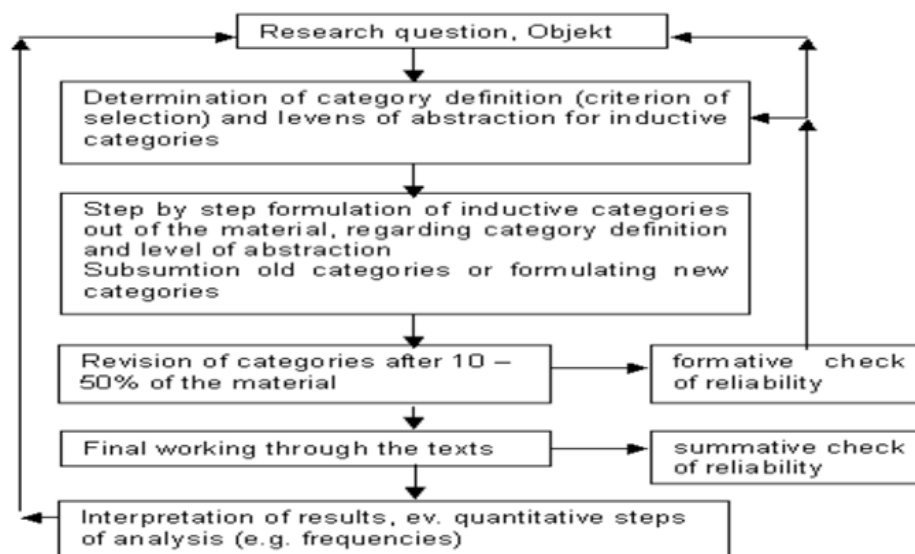
According to Mayring (2000), QCA refers to an empirical, methodological, controlled analysis of texts following various techniques for systematic text analysis, content analytical rules, and step-by-step models. To apply qualitative content analysis to a text, Mayring (2000) proposes the following procedures:

- a. Rules of analysis:** the researcher needs to proceed step by step in analyzing the text or material to be analyzed by following the rules of procedure and devising the material into content analytical units.
- b. Categories in the center of analysis:** within the process of analysis and following the research questions, the aspects of text interpretation are put into carefully founded and revised categories.
- c. Criteria of reliability and validity:** to check the reliability of the results reached in qualitative content analysis, they need to be compared with the results of other studies in the sense of triangulation because the procedure tends to be intersubjectively comprehensible.

Satu and Helvi (2007) identify two approaches to qualitative content analysis: inductive and deductive. Each approach is explained in the two following diagrams:

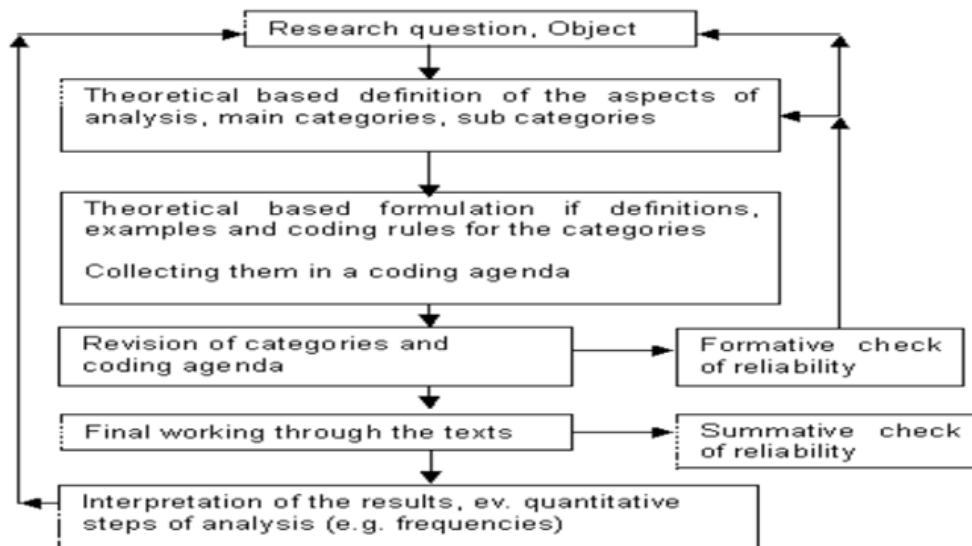
#### 4.7.1. The Inductive Approach to QCA

In the inductive approach, the researchers set a criterion based on their definition from the research background theory and the research question. This criterion serves as a guide that helps in the analysis of the material and in deducing and revising the categories step by step. Accordingly, these are reduced to main categories and verified in terms of reliability.



#### 4.7.2. The Deductive Approach to QCA:

In this deductive approach, the researcher offers explicit definitions for each deductive category and provides coding rules that determine the detailed circumstances the text can be coded with a category. Finally, a coding agenda lists and organizes these categories' definitions.



To sum up the two approaches, qualitative content analysis can be used either in an inductive or a deductive way; both processes of inductive and deductive content analysis go through three main phases: preparation, organization, and reporting of results.

The present study adopts the deductive approach to qualitative content analysis. The researcher starts by reading the data from the questionnaires to the Algerian EFL teachers and learners to sort out the typical topics upon which specific categories are identified. Then, each category is labeled and explained by illustrating with raw data, i.e. teachers' and learners' quotes. Finally, these categories are listed and organized together in a coherent text.

#### **4.8. The Statistical Analysis**

As mentioned previously, the close-ended items in Algerian EFL teachers' and learners' questionnaires are analysed using a statistical method known as the 'Rule of Three'. This is widely used in the social sciences whenever dealing with statistical data. In the present study, this statistical rule determines the percentages of each close-ended answer provided by the sample populations participating in the investigation. First, the answers are converted into statistics and then into visual graphs. Two central visual representations are used: pie charts and histograms (see chapters 7 and 8). It is a rule which is easy to apply and whose formula is conceptualized as follows:

Formula  $\% = f/N \times 100$  where % is percent, F= frequency, and N refers to the number of callers.

### **Conclusion:**

This chapter has presented the research design used in the present study. It has clarified the methodological frameworks, methods, materials, and research tools employed to evaluate the intercultural dimension of the three EFL textbooks. First, it has accounted for mixed methods research design gaining considerable weight in social sciences research. Second, it has tackled the evaluative research type, focusing on materials evaluation. Third, it has dealt with the procedures of data collection. This section describes the corpus of the study, the research instruments employed, the sampling methods used to sample the corpus, and the populations taking part in the ethnographic research. The fourth section has explained the procedures of data analysis, which consist of Kress and Leeuwen's (2006) framework of GVD for the visual analysis, Fairclough's (2003) framework of CDA for the textual analysis, and qualitative content analysis for questionnaires data analysis.

# **Chapter 5**

## **Social Semiotic Multimodal Analysis of the EFL Textbooks' Visual Discourse**

## **Introduction**

This chapter presents the analysis of the intercultural dimension of the three textbooks' visual content by using the methodological framework developed by Kress & Leeuwen (2006) to read the images (i.e. the Grammar of Visual Design); alongside Baker's (2011) model of intercultural awareness and Yassine's (2012) model of EFL textbook evaluation. This visual content comprises a total number of sixty-eight visuals which are distributed in the three textbooks under investigation. Accordingly, the chapter is divided into three sections—the first deals with analyzing twenty-five visuals sampled from 'At the Crossroads' (2005). The second analyzes twenty visuals sampled from 'Getting Through' (2006). Finally, the third section analyzes twenty-three visuals sampled from 'New Prospects' (2007). Each visual goes through two steps of analysis: (1) reading the image through figuring out the three levels of meaning consisting of the representational, interactional, and compositional meanings; (2) Revealing the cultural input manifested in the visual to figure out which level of cultural awareness is embodied.

### **5. Analysis of the Visual Discourse Using Kress and Leeuwen's (2006) GVD**

This section deals with the analysis of the visual discourse sampled from the three EFL textbooks under investigation, employing Kress and van Leeuwen's Grammar of Visual Design framework

#### **5.1. Analysis of 'At the Crossroads' (2005) Visual Discourse**

'*At the Crossroads*' is a secondary school textbook designed for first-year Algerian learners studying in two main streams: Science and Literature. This textbook's multimodal design includes two semiotic modes: the verbal and the visual. It encompasses one hundred and four visuals grouped into real images/ photographs, drawings/ cartoons, and diagrams/ maps. Besides, some of these visuals are in black and white, and others are in full colors. For systematicity, these visuals are sampled following "purposive sampling" techniques (see Chapter 4). Accordingly, only twenty-five out of one hundred and four visuals are subject to analysis. Moreover, this sample

encompasses only visuals loaded with didactic and cultural content. The remaining seventy-nine visuals are meant for illustrative and leisure/entertainment purposes.

**The Results:**

<b>Images</b>	<b>The Representational Level</b>	<b>The interactional Level</b>	<b>The Compositional Level</b>
Image 01	<p>A young woman operating a microscope is shown in image 1 wearing a white uniform. Hence, the actual environment is eliminated and replaced with a green background, and the photograph has been decontextualized.</p> <p>Unfortunately, no further information can be provided, especially since the textbook makes no attempt to give due credit or cite the source of the image.</p>	<p>It is an offer image that challenges the assumption that only males should work in science-related fields by associating females with the field of science (without direct gaze or eye contact).</p>	<p>Two items—the uniform and the microscope—are given prominence as symbols of science, and this may allude to the scientific streams of secondary school education because the image is on the book cover.</p>
<b>The Cultural Awareness Level</b>			
	<p>The status of English as a worldwide language of science or scientific communication may be one characteristic that distinguishes modern world communication, and Image 01 illustrates a basic stage of cultural awareness. This can be inferred from picture 01's decontextualization, which may imply that the image speaks to a universal context rather than</p>		

	<p>being limited to a particular cultural situation. However, image 01 should be accompanied by a clear justification for the necessity of a universal language that would allow for a greater and better understanding leading to scientific advancement. Additionally, students must comprehend why English was chosen as a global language over other languages, as well as the implications of this designation.</p>		
	<p><b>The Representational Level</b></p>	<p><b>The interactional Level</b></p>	<p><b>The Compositional Level</b></p>
<p>Image 02</p>	<p>A boy is seated and is carrying Shakespeare's book in Image 2. Similar to the last image, this one is removed from its natural surroundings and placed against a blue background. Once more, it is important to note that the source of the photograph is not given credit or cited.</p>	<p>It is an offer image that challenges the stereotype that identifies science with men and literature with women by associating men with the field of literature (without direct gaze or interaction with viewers).</p>	<p>The boy is giving the book salience while he is looking at it in a way that invites the audience to look at the book he is holding. Due to the image's placement on a book cover, it may be interpreted in a similar manner to the previous image as a reference to the secondary school curriculum's literary streams.</p>
<p><b>The Cultural Awareness Level</b></p>			
<p>As it depicts a component of "big C" culture, literature, Image 02 displays a fundamental level of cultural awareness. Regarding the cultural context,</p>			



	the image is related to ENL nations, specifically Britain because Shakespeare is a well-known figure in British literature and culture.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 03	A panoramic picture of Algiers, the capital of Algeria, is shown in image 03, and the Martyrs' Memorial indexes it. However, the textbook makes no mention of the source or credit for the image.	Image is an offer image that illustrates one of Algeria's cultural icons, which is replete with several historical allusions.	The Martyrs' Memorial, which is positioned in the middle of the image to symbolize the identity of the learners, is given prominence. In terms of information value, the placement of the image on the left side of the front cover suggests that local identity is something given or known. In contrast, the image on the right side of the page, image 4, shows the new identity that learners are expected to create.

	<b>The Cultural Awareness Level</b>		
	As it deals with one component of achievement culture, namely the historical monuments of the local culture, Image 03 exhibits a basic level of cultural awareness.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 04	A panoramic picture of London (the UK's capital), indicated by the Big Ben clock, is displayed in image 4. Again, the image credits are not acknowledged.	It is a promotional graphic that educates students about one of the historical significance-rich cultural icons of the UK. Additionally, image 4 suggests that "At the Crossroads" is an English textbook rather than one for another subject.	The Big Ben clock is elevated and given more prominence and made more prominent in size. As previously mentioned, image 4 is positioned on the right side of effort to allude to the new identity Algerian students must create. The fuzzy borders of photos 3 and 4 indicate that they overlap in terms of framing. This suggests that maintaining one's own local identity is not incompatible with acquiring a

			second foreign identity.
<b>The Cultural Awareness Level</b>			
Image 04, which focuses on one component of achievement culture—namely, the historical landmarks or cultural symbols of the British culture—reflects a basic level of cultural understanding.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 05	Two connected computers are visible on the left and right sides of the image (05), which features a globe map. Unfortunately, the textbook needs to mention his picture.	It is an offer image that shows how technologically advanced and globally interconnected the planet is right now. The first didactic lesson, "Getting Through," is introduced in Image 5.	The arrobas (@), which is in the map's background and in the image's center, is given prominence. Additionally, the arrobas' circular shape evokes the globe. The fact that the global map is scaled down to be smaller than computers and arrobas symbolize that due to 21st-century technology, the world has shrunk to the size of a small town.

	<b>The Cultural Awareness Level</b>
	<p>One of the critical objectives of 21st-century education is that students be proficient in using computers for communication and research, which is implied by Image 5. In addition, image 05 may represent a multicultural awareness level. Finally, in order to keep up with the pace of the globalized world, EFL learners must also be able to use computers in English, the language of science.</p>

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 06	<p>The building for Algerian Radio and TV is shown in image 6. According to the textbook, the El Watan newspaper acquired the photograph.</p>	<p>It is an illustration that offers accurate information on the regional culture of the learners. Once more, this illustration introduces the first didactic section, "Getting Through."</p>	<p>The two prominent Algerian flags are given prominence. The flags and the phrase "Algerian Radio and TV" at the bottom of image 5 make the image's context (i.e., the local setting) clear and precise. Given that it relates to one of the numerous 21st-century communication technologies, this image is coherently related to Unit 1.</p>

<b>The Cultural Awareness Level</b>			
The Algerian Radio and TV building in Image 06, which enables the learners to learn about one of the local culture's organizations, demonstrates an essential degree of cultural understanding.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 07	A bunch of children are shown using a computer in image 7. The textbook states that it is drawn from "L'école à l'heure d'internet, Nathan Editions." 'A computer class' is written at the bottom of the page, but since the image has been removed from its context, no visual element supports this statement. This implies that a white background is used in place of the actual environment. Thus, it appears that Photoshop was used to create the image.	It is an offer image in which the participants' various racial identities are shown by biological characteristics emphasized in the picture, such as colored skin, Asian eyes, and blond hair. This picture also offers a listening exercise where students must rearrange some logical instructions to send and receive an e-mail.	The salient element is the computer as it is foregrounded. This makes image six coherent with the theme of the unit.

<b>The Cultural Awareness Level</b>			
	<p>Image 07 does not have the potential to increase student’s intercultural awareness as intended in the textbook because it is decontextualized, seems manufactured, and does not match the accompanying listening script in which the two interlocutors have Arab names (Karima and Hind). In other words, choosing a different image that fits the listening script's context and better reflects multiculturalism would be more sensible. But, again, the computer, which is highlighted, is the critical component. As a result, image 6 is consistent with the unit's concept.</p>		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 08	<p>The Tower of London's front is shown in image 8. Unfortunately, the textbook doesn't give any credit for the photos.</p>	<p>One of the British monuments is depicted in the advertisement graphic. The purpose of this image is to support an integrated activity in which students are requested to compose a brief statement promoting a trip to the Tower of London utilizing the grammar offered under the task (the use of "until" and "from...to").</p>	<p>The photograph has no other visual elements because the Tower of London is so foregrounded and enlarged. Image 8 aligns with the subject matter of the work it is linked to.</p>

	<b>The Cultural Awareness Level</b>		
	Because Image 8 depicts The Tower of London, one of Britain's most popular tourist destinations, it demonstrates a basic understanding of cultural diversity.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 09	Five book front covers are shown in Image 9: Huckleberry Finn by Mark Twain, Oliver Twist by Charles Dickens, Comedies, Histories, and Tragedies by William Shakespeare, Alice in Wonderland by Lewis Carroll, and Arabian Nights by Rumi. Unfortunately, the book gives no credit for the photos.	It is an offer image that introduces students to the field of literature by using some famous authors from around the world. In addition, it acts as an introduction to the 'Once Upon a Time' section of the second unit.	Shakespeare's book is highlighted and positioned in the middle of the page, surrounded by the other four works, giving it the most informational value. This gives British literature a particular spotlight. The second unit's topic, "Once Upon a Time," is relevant to Image 9.
	<b>The Cultural Awareness Level</b>		
	As it deals with elements of the big C culture, i.e. literature, Image 09 exhibits a fundamental level of cultural awareness. Shakespeare, Dickens, and Lewis Carroll represent British culture in three of the five volumes, Mark Twain represents American culture in the fourth, and Arab, Persian, Indian, and other Eastern authors represent Eastern culture in the fifth.		

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 10	Image 10 shows excerpts from The Voyages of Sindbad the Sailor, an Arabian Nights story. There needs to be a reference list in the textbook.	It is an offer image that introduces students to a well-known novel translated into several languages. The primary focus of the listening job is this image, which asks the students to consider the various situations in the image to guess what the theme of the listening script will be.	To make it easier for students to follow and comprehend the listening passage/excerpt provided with the image, the story's six major events are arranged alphabetically and placed one after another. Image 10 fits in nicely with the subject matter of Unit 2 once more.
<b>The Cultural Awareness Level</b>			
Similar to image 9, which shows a basic level of cultural understanding, image ten deals with literature, a component of the large C culture. Learning about literature from other cultures and being open to it helps students learn about cultures other than their own and those that speak English.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Image 11	Image 11 depicts a book's back cover with a picture of Nigerian	The offer image introduces students to Things Fall Apart, a	Some colorful, jagged lines and shapes (red, orange, blue, green,



	<p>author Chinua Achebe and a book summary below. The graphic displays the publishing company, Heinemann Educational Publishers, which is acknowledged at the end of the textbook and is located at the bottom of the image.</p>	<p>well-known English novel. However, most of the reading job comprises Image 11, on which the students must rely to respond to several questions about the reading material.</p>	<p>yellow, black, and white) can be seen on the left and right sides of the image, which may allude to and represent African culture. The author's picture and the book synopsis are positioned in the center. These visual cues aid in the learners' ability to infer the text's content.</p>
<p><b>The Cultural Awareness Level</b></p>			
<p>Image 11 exhibits advanced cultural awareness because it represents a particular cultural group; in this case, the social actor in the image is from Nigeria, an ESL nation. He is among the most well-known and influential writers of the twenty-first century. To compare and critically assess the discourse produced by both sets of writers, learners need to be exposed to an anti-western discourse.</p>			
	<p><b>The Representational Level</b></p>	<p><b>The Interactional Level</b></p>	<p><b>The Compositional Level</b></p>
<p><b>Image 12</b></p>	<p>Dickens' Hard Times front cover from the Penguin Classics Edition is displayed in</p>	<p>It is an offer image that tells students about a well-known English book. The reading material that</p>	<p>The image is positioned on the right side of the section to illustrate the text and aid students in</p>

	<p>Image 12 as it appears at the top of the image.</p>	<p>goes with image 12— an excerpt from "Hard Times"—supports the image. As a result, it assists students in determining the topic before skimming the text</p>	<p>developing an understanding of the subject being addressed. In other words, the image (the book's front cover) graphically depicts the dire state and conditions of the city described in the paragraph, with the dark, grimy, and depressing colors signifying melancholy, pollution, etc. As a result, the image and linguistic content rhyme, and the two modalities are congruent with the unit's overall theme.</p>
<p><b>The Cultural Awareness Level</b></p>			
<p>Image 12 reflects a <u>basic cultural awareness level</u> because it deals with British literature (ENL culture), one aspect of the Big C culture.</p>			

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 13</b>	Three youngsters are shown in Image 13 exercising in a home garden. More information is given in the sentence "Jim, Bob, and Jack playing basketball" at the bottom of the image. For example, 'American Life and Institutions, USIA' is where this picture came from.	It is an offer image that explains and educates the students about one facet of American sports culture and lifestyle. The past continuous tense grammatical exercise is reinforced by Image 13.	The scene depicted in the painting replicates the lifestyle of American youth by showcasing one of the activities without giving any one element more prominence than the others. However, the concept mentioned in uUnit2 (i.e., literature) differs from this picture.
<b>The Cultural Awareness Level</b>			
Given that Image 13 is about American teens (ENL culture), one of a particular cultural group's cultural practices and behaviors, it exhibits a high level of cultural understanding. In addition, these youngsters engaging in sports in a backyard with a basket demonstrates how highly Americans appreciate and regard athletics, which promotes a favorable perception of the "Other" in America.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 14</b>	Image 14 shows a portrait of renowned English author	It is an offer image that informs and educates the students about a	Against a white background, the image is

	William Shakespeare. Unfortunately, since the image has been removed from its context and no photo credits are given in the textbook, it is tough to infer further information.	famous figure in British literature. In addition, it supports the "write it out" exercise, which offers summaries of Shakespeare's life and works that students can use to create biographies.	foregrounded and positioned in the center. It is consistent with the writing assignment's subject matter and Unit 2's overarching theme.
<b>The Cultural Awareness Level</b>			
Because image 14 features Shakespeare as a representative of or an icon in British literature, demonstrating significant cultural awareness. Shakespeare's well-known works are essential to the target language and culture (English), so EFL students must know them.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 15</b>	A black-and-white image of the English actor and director Charlie Chaplin can be seen in image 15. Unfortunately, no additional information can be added since the image has been removed from its context, and no photo	With a satirical and comical body stance and direct gaze toward the audience, the participant poses for a demand photographs. This gives the students a better understanding of the comedy-related works on which Chaplin focused. In addition, it complements the writing assignment by providing	The image is a medium shot with the background blurred and positioned in the middle. It is consistent with both the unit's theme and the writing assignment.

	credits are given in the textbook.	a summary of Chaplin's life that can be utilized to create a biography.	
<b>The Cultural Awareness Level</b>			
The fact that Image 15 features a member of a particular cultural group demonstrates advanced cultural understanding; for example, Chaplin is another representative of British culture and an iconic personality in English movies that EFL students should be aware of.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 16</b>	Image 16 shows a young woman standing in an office, holding a notebook and pen while wearing an official outfit (suit). She is seated beside a young man in a suit and a desk job while using a computer. The picture was obtained from the University of Birmingham's "Postgraduate Prospectus."	The participants look at each other instead of the spectators in this shot. The fact that the man is talking and the woman is taking notes demonstrates that they are both at work. The phrase "At the office, a secretary taking notes" at the bottom of the page supports this. Aiming to introduce the third item, "Our Findings Show...", is Image 16.	The image's central element is a computer screen showing various 3D graphs or schema, corresponding to the subject of the new didactic unit titled "Our Findings Show..." The visual components align with the unit's overall theme.

<b>The Cultural Awareness Level</b>			
	<p>Because it addresses the contemporary roles assigned to women as independent, intelligent, active citizens who are taming male-dominant spheres, Image 16 reflects an advanced level of cultural awareness. This encourages students to consider gender roles in their communities and contrast them with those of other cultural groupings.</p>		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 17</b>	<p>Image 17 shows a young woman looking at a camera that a young man is carrying while she is holding a microphone and a piece of paper. The picture was obtained from the University of Birmingham's "Postgraduate Prospectus."</p>	<p>The participants look at each other, not the spectators, making it an offer image. This demonstrates that they are at work, as the cameraman is shooting the woman, who appears to be a journalist covering news or events. This is further supported verbally by the title "Reporter" at the bottom of the page and visually by several items held by the participants, such as the microphone and camera.</p>	<p>As they serve to illustrate and introduce the unit "Our Findings Show," none of the elements in this representation are more prominent than the others.</p>

<b>The Cultural Awareness Level</b>			
As it relates to gender roles in the era of contemporary communication, Image 17 represents an advanced level of cultural awareness; women are given distinct functions and are treated equally with men.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 18</b>	In image 18, various newspapers and magazines are displayed in a shop's showcase. Even though the print media mentioned above are written in English, the context of the image could be more precise, especially since the photographer's credit is not given.	It is an offer image of newspapers and magazines, two communication tools people have used ever since the printing press was invented. The illustration demonstrates and aids in understanding the listening script, which comprises an interview in which questions are asked regarding the many kinds of newspapers, how frequently they are used, and the accuracy of the information provided by mass media.	The image contains one distinct element, which is foregrounded and consists of print media shown in a showcase. Therefore, no additional information or components are visible in the image. Therefore, this picture fits the third unit's theme regarding coherence.

	<b>The Cultural Awareness Level</b>		
	Image 18 illustrates a basic level of cultural awareness because it depicts one of the more prominent parts of culture, the media. The printed materials in image 18 are written in English; however, it is impossible to illustrate the context because it might apply to both ENL and ESL nations.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 19</b>	In the black-and-white image 19, passengers can be seen reading newspapers while riding a bus. It comes from the book "Britain in Close-up, Longman."	It is offer photograph since none of the players are looking directly at the viewers; instead, they are engrossed in books and newspapers. This image serves as the centerpiece of a task that asks the students to contrast the culture depicted in the image with their own.	The newspapers highlighted and placed on the left of the image with the title "The Sun" indexing British context are highlighted in the image. A man is seen standing in the backdrop of the picture while reading a small book. The common theme across all these components is that they reflect one facet of British culture, specifically reading while traveling.
	<b>The Cultural Awareness Level</b>		
	Because Image 19 focuses on one of the cultural practices and behaviors (i.e. small c culture) of a particular cultural group, i.e. the British people,		



	<p>it exhibits a basic level of cultural awareness. However, if this picture had been taken recently, people might have been shown using smartphones, headphones, and other contemporary devices while riding a bus. Furthermore, because students must compare the present and past states of the local culture in an ENL country, the image and task assigned to it are incongruent.</p>		
	<p><b>The Representational Level</b></p>	<p><b>The Interactional Level</b></p>	<p><b>The Compositional Level</b></p>
<p><b>Image 20</b></p>	<p>Three images are shown in image 20: a robot village, a control room with a person running various machinery while donning a white uniform, and two robots interacting. The Unreel is cited in the textbook as the source from which the image was taken.</p>	<p>It illustrates human advancements in science and technology that have led them to the point where they can envision an artificial world that mimics the real one (a robot world). The purpose of Image 20 is to introduce Unit 4: "Eureka!", which explores the history of scientific discoveries that have profoundly altered the trajectory of human history.</p>	<p>The three representations' visual components are all consistent with the new unit's theme, "Eureka!"</p>
<p><b>The Cultural Awareness Level</b></p>			
<p>Image 20 represents a Big 'C' component of universal culture, and science and exhibits a fundamental degree of cultural understanding. In addition,</p>			

	it attempts to educate students about the rapidly advancing rate of human technology.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 21</b>	An old black-and-white photo in Image 21 depicts a group of women manually washing clothes in a river. The picture is from "English Skills, Garnet."	It is an offer image that shows how clothing is traditionally washed (using hands, feet, washboards and brushes, a clothes beater, etc.) o illustrate how challenging life was without the conveniences and goods of today. The major portion of the anticipation exercise, in which students must anticipate the topic of the listening script based on the image provided, is represented by Image 21.	The accompanying listening guide helps learners understand how technology contributes to the modern home by describing previous household practices that were labor-intensive, time-consuming, and occasionally ineffective. Image 21 is consistent with this strategy. In addition, the picture fits with Unit 4's theme.

	<b>The Cultural Awareness Level</b>		
	As it depicts the historical, and cultural practices of almost all cultures that once resided in rural areas, Image 21 reflects a basic level of cultural awareness.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 22</b>	Four black-and-white images of scientists, including Alexander Graham Bell, Louis Pasteur, Albert Einstein, and Alexander Fleming, are shown in image 22. Unfortunately, the textbook gives no credit for the photos.	It is an image that showcases the participants, each of whom is recognized as a myth or an icon in their respective fields of science. It tries to convey to the students that these scientists' inventions have made life simpler, more advanced, and more valuable.	The central portion of the speaking assignment, in which the students are required to use the details supplied under the images to comment on them, is Image 22, which is consistent with the overall topic of the unit.
	<b>The Cultural Awareness Level</b>		
	Image 22 demonstrates a high level of cultural awareness because it features individuals from a particular cultural group, European scientists. It creates a favorable perception of the 'Other' as the pioneers of human evolution. The illustration, however, makes no mention of the accomplishments of the ancient Arab and Persian scientists who developed the majority of 19th-century technologies.		

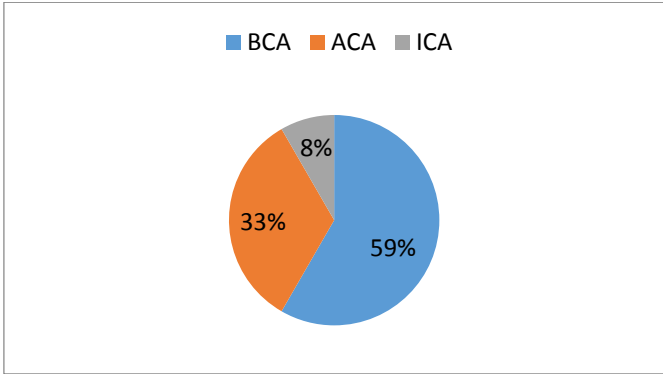
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 23</b>	Four sketches are displayed in Image 23: a Coca-Cola bottle, a pair of jeans, some chewing gum, and a Xerox photocopier. A First Look at the USA: A Cultural Reader, p.24, is where the image was taken.	It is an offer that seeks to capture some of the American inventions that have shaped American culture and the global economy for decades. The relative pronoun "whom" is to be used in sentences written by students using the information from each caption, which is supported by Image 23.	The four images in image 23 make sense and are pertinent to the themes covered in the fourth section (Eureka!).
<b>The Cultural Awareness Level</b>			
Because Image 23 deals with some cultural products and artifacts from an ENL nation, namely America, it exhibits a basic level of cultural awareness.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 24</b>	Image 24 shows a black-and-white photo of American scientist George Washington Carver, specializing in	It is an offer image meant to illustrate the text about George Washington Carver's life placed	Image 24 has two components: the participant, a scientist, and a depiction of underground plant seeds

	<p>agricultural science. The picture was taken on page 129 of "The Book of Popular Science."</p>	<p>to the image's left. It aids students in making an initial inference about the text's subject.</p>	<p>that have begun to sprout at the bottom of the image. The graphic depicts Carver's profession/specialty as an agricultural chemist, so framing the two visual components overlaps and makes sense. Once more, image 24 is consistent with unit 4's subject.</p>
<b>The Cultural Awareness Level</b>			
<p>Image 24 illustrates an advanced level of cultural knowledge as it depicts a single individual from a particular social group, an American scientist of African ancestry. This graphic encourages viewers to reject the prejudice that Africans are uneducated and illiterate by suggesting that Africans are as clever as people of other races.</p>			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 25</b>	<p>Image 25 contrasts two opposing images: the first is of an abandoned nest on lush grass, while the second is of factories releasing harmful gases and smoke. Since the textbook does not</p>	<p>It is an offer image meant to convey the dire state of our planet, which is being threatened by pollution. The last element, "Back to Nature," is</p>	<p>Regarding information value, image 25's green environment is positioned at the top as an ideal condition, while the polluted environment is positioned at the bottom as bad nasty</p>

mention references, no additional information can be accounted for.	introduced in Image 25.	unpleasant. This rhyme is similar to the title of unit 5, which attempts to make students more conscious of the pressing need to defend the planet from the threat of pollution.
<b>The Cultural Awareness Level</b>		
Image 25 represents a level of intercultural awareness since it represents universal culture, addressing all nations in the globe as they all have a stake in environmental protection.		

**Table 9: The Cultural Awareness Level in ‘At the Crossroads’ Visual Discourse**

For better visibility, these results are summarized in the following diagram:



**Diagram 3: The Cultural Awareness Level in *At the Crossroads*’ Visual Discourse**

The results of the social semiotic multimodal analysis of ‘*At the Crossroad*’ (2005), as represented by diagram 3, show that the sampled corpus of 25 images reflects a basic cultural awareness level. Very few images, however, have the potential to raise EFL learners’ intercultural awareness.

## 5.2. Analysis of ‘Getting Through’ (2006)

‘*Getting Through*’ is a secondary school textbook designed for second-year Algerian learners studying in different streams: Science, Maths, Economy, Literature, Philosophy, and Foreign Languages. This textbook’s multimodal design includes two semiotic modes: the verbal and the visual. For systematicity, this textbook is sampled following “purposive sampling” techniques (i.e. only the units devoted to Foreign language learners are selected). Accordingly, only six out of eight units are subject to analysis. Furthermore, these six units encompass sixty-two images and only twenty out of these sixty-two visuals are subject to analysis. The remaining forty-two visuals are meant for illustrative and entertainment purposes.

### The Results:

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 26</b>	image 26 shows the map of Algeria with arrobas in the middle. The textbook does not acknowledge the source from which the image is taken.	Because image 26 consists of the second-year textbook’s front cover, it aims to remind the learners about their local identity and inform them that their country follows the pace of globalization and technological progress; this is indexed by the	The background of image 26 is blue on the top and yellow at the bottom, which refers to the Mediterranean Sea and desert, respectively. The same idea is represented inside the map, which includes different layers of geographical regions, which are represented without visible frames; these include a mountain range covered with snow as the first layer, a range

		arrobas placed at the center of the map.	of high plains (plateau) as a second layer; the door/entry of desert region and finally desert as the last layer. This implies that Algeria is a country that unifies all these geographical, regional, and cultural diversity under one nation.
<b>The Cultural Awareness Level</b>			
Image 26 mirrors local identity, represented in the Algerian map with the different varieties of the country from the north to the south. These geographical variations connote cultural diversity; because each region of Algeria includes a sub-cultural group. Hence, the image reflects an <u>advanced cultural awareness level</u> .			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 27</b>	Image 27 demonstrates the earth against a blue background with arrobas in the middle. Unfortunately, here again, no credit/reference from which the image is	It is an offer image that informs about the current state of the world as being globalized because of 21 <sup>st</sup> -century technology.	Salience is given to the continent of Africa as the image sheds light on it and foregrounds it. Moreover, arrobas is placed in Africa; and this may imply learners' belongings at



	taken is acknowledged.		local, continental, and global levels.
<b>The Cultural Awareness Level</b>			
Image 27 reflects a <u>basic cultural awareness</u> level as it shows basic information that the learners are aware of, i.e. their belonging to Algeria, Africa, and the world (local, African and universal cultures).			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 28</b>	Image 28 depicts a painting by Mohammed Racism entitled “Ramadan Nights.” The image is taken from: Algérie, l’autre rive, Ambassade d’Algérie.	It is an offer image that documents and portrays how Algerian people, living in the country’s capital, used to live during the Ottoman Empire.	The image sheds light on a courtyard of the ‘Casbah’ (the old buildings of Algiers with Ottoman architecture and style).
<b>The Cultural Awareness Level</b>			
Image 28 reflects a <u>basic cultural awareness</u> level, as it deals with the ancient practices of the local culture. For example, it documents the type of architecture, clothes, and some social practices that go back to the times of the ‘Deys,’ the Ottoman provincial rulers of the regency of Algiers. Moreover, learners need to know that today the ‘Casbah’ of Algiers is proclaimed a world cultural heritage site.			

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 29</b>	Image 29 shows ancient lifestyles, namely Egyptian clothes and a Roman horse and cart. Again, the photo credit needs to be acknowledged in the textbook.	It is an offer image that informs the learners about some aspects of the past lifestyles, such as ancient Egyptian clothes, hairstyle, and makeup; and one of the hobbies or activities that the Romans used to practice as entertainment; i.e., horse racing image serves as a model that learners have to follow to make a lifestyle profile in Algeria and abroad.	This image rhymes with the unit's theme, which deals with civilizations. It is also coherent with the task as it helps the learners understand what they should do.
<b>The Cultural Awareness Level</b>			
Image 29 reflects a <u>basic cultural awareness</u> level as it deals with some aspects of small 'c' culture; i.e., clothes, entertainment, and lifestyle in general, of some cultural groups, namely ancient Egypt and Rome (universal culture).			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
	Image (30) demonstrates several	It is an offer image that informs the	Image 30 comprises 17 small images

<p><b>Image 30</b></p>	<p>people wearing traditional clothes corresponding to their cultures. It is taken from “Modern English International, p.8” as the textbook mentions.</p>	<p>learners about different cultures regarding fashion and style. In addition, image 30 serves to introduce and support the text entitled “Do it in Style,” taken from the same source (“Modern English International, p.8”).</p>	<p>surrounding a linguistic text about style and fashion, from the left to the right to the bottom. This creates coherence with the topic discussed and helps the learners to guess better and understand the difference in clothing across cultures.</p>
<p><b>The Cultural Awareness Level</b></p>			
<p>Image 30 reflects a <u>basic cultural awareness</u> level as it tackles one aspect of big ‘C’ culture: clothes and fashion. It deals with diverse cultures worldwide, such as Arabic, Roman, Persian, Asian, Western, Eskimo, African, etc.</p>			
	<p><b>The Representational Level</b></p>	<p><b>The Interactional Level</b></p>	<p><b>The Compositional Level</b></p>
<p><b>Image 31</b></p>	<p>Image 31 shows the United Nations building. No photo credit is acknowledged in the textbook.</p>	<p>It is an offer image informing learners about one of the most known world organizations. Furthermore, this image introduces the second didactic unit</p>	<p>Saliency is given to the row of flags at the front of the UN building, which is foregrounded. The Algerian flag appears clearly on the right side of the image. The image implies that peace is an</p>

		entitled “Make Peace.”	international issue involving all world countries, including Algeria. In terms of coherence, this image is relevant to unit 2 as it deals with one of the famous world organizations aiming to restore peace.
<b>The Cultural Awareness Level</b>			
Image 31 reflects an <u>intercultural awareness</u> level because it invites the learners to know about one of the world’s organizations whose role is maintaining international peace and security.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 32</b>	Image 32 demonstrates a photograph of the United Nations Secretary-General ‘Ban Ki-moon’ and the UN emblem (or logo and flag). Unfortunately, here again, no photo credit is acknowledged in the textbook.	It is a demanding image as the participant represented is directly gazing at the viewers, smiling, and represented at a close distance (through a medium shot). This friendly facial expression asks the viewers (the learners in this context) to believe in organizations that	The photograph and the emblem represented in image 32 rhyme with the theme of unit 2 and introduce the learners to the leading figures of peace at an international level.

		<p>promote international peace. As for the emblem, it is an offer image which is composed of the world map put on five concentric circles to refer to the five continents and, thus, to all countries of the world. The olive branches are a symbol of peace. Image 32 serves to introduce the unit “Make Peace”.</p>	
<b>The Cultural Awareness Level</b>			
<p>Image 32 reflects an <u>intercultural awareness level</u> because it shows one of the world-famous politicians and organization emblems that EFL learners need to know about as part of their global citizenship.</p>			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 33</b>	<p>Image 33 depicts some emblems of the UN agencies, including UNICEF, UNESCO, WHO, FAO, etc. Unfortunately, no</p>	<p>It is an offer image that informs EFL learners about some of the well-known world organizations which deal with human issues such as childhood,</p>	<p>The six emblems represented in image 33 are coherent with the theme “Make Peace”; and introduce the learners to the leading international</p>

	photo credit is acknowledged in the textbook.	education, health, poverty, food, etc. Like the two previous ones, image 33 serves to introduce unit 2.	organizations that work to improve human life in various aspects.
<b>The Cultural Awareness Level</b>			
Image 33 reflects an <u>intercultural awareness</u> level because it demonstrates some of the world-famous organizations that EFL learners need to know about as part of their global citizenship.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 34</b>	Image 34 demonstrates the raw of the United Nations soldiers with blue helmets inside white tanks. The background consists of a set of destroyed buildings. The image is manipulated using Photoshop and appears in the small Algerian flags added on the UN soldiers' arms. The image is taken from Hutchinson	It is an offer image that documents the United Nations army and shows that it is an organization that works to keep international peace by stopping wars in hot spots of the world and preserving human life. Image 34 serves to help the learners guess the topic of the reading texts before embarking on the reading process.	In terms of salience, the element which is foregrounded, focused, and more visible than the others is the front of the white tank with the initials "UN" to help the viewers understand the context of the image. That is to say, since the background shows ruins of war (destroyed buildings), one may think these soldiers are engaged in that war. Still, through shedding light on the

	Encyclopedia, as mentioned in the textbook.		color of the tank which connotes peace, and the initials “UN,” the viewers understand that it refers to the blue helmets whose goal is to save human life by putting an end to the war in different parts of the world. However, in terms of coherence, the Algerian flags added in image 34 are irrelevant to the meaning of the visual and the topic of the accompanying reading text.
<b>The Cultural Awareness Level</b>			
Image 34 reflects an intercultural awareness level at the compositional level because the blue helmets are universally known. Moreover, they are concerned with international issues i.e. keeping peace and preserving human life.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 35</b>	Image 35 depicts a black-and-white drawing of a scene representing the slave trade. The scene takes	It is an offer image that documents an international issue of racism and slavery. Learners need to be	The content of image 35 goes in line with the topic of the text it supports and in line

<p>place on a boat with enslaved Black people controlled by their white masters/owners, probably traveling from Africa to the US as it is known in history. Unfortunately, the textbook mentions no credits for image 35.</p>	<p>aware not to reproduce racist discourses by avoiding local, continental or regional, and global advisory practices. Image 35 supports a text which is an excerpt from Martin Luther King’s Jr. famous speech “I Have a Dream”.</p>	<p>with the themes discussed in Unit 2.</p>
<p><b>The Cultural Awareness Level</b></p>		
<p>Image 35 reflects an <u>intercultural awareness</u> level since it tackles racism, one of the significant obstacles that hinder communication mainly at an international level. Thus, EFL learners are invited to eliminate all kinds of stereotypes and prejudices, which may lead to discrimination; and promote tolerance and equality.</p>		

	<p><b>The Representational Level</b></p>	<p><b>The Interactional Level</b></p>	<p><b>The Compositional Level</b></p>
<p><b>Image 36</b></p>	<p>Image 36 shows a full-color photograph of the American singer “Mariah Carey.” No background or context is included, and the textbook does not</p>	<p>It is an offer image since the participant represented is not gazing at the viewers. Instead, the participant is at an intimate social distance, and the size</p>	<p>The image illustrates a Lyric whose content matches the themes discussed in unit 2 in the sense that it talks about overcoming all obstacles to give birth to the hero and agent of</p>



	acknowledge any photo credit.	of the frame indexes the viewers, i.e., it is a close shot. Image 36 illustrates a Lyric written by Mariah Carey and taken from ‘Music Box.’	change inside of every one of us.
<b>The Cultural Awareness Level</b>			
Image 36 reflects an <u>advanced cultural awareness</u> because it deals with a member of a specific cultural group; i.e. the social actor represented in the image belongs to the American culture (ENL).			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 37</b>	Image 37 shows seven Algerian stamps with a common theme: Flora and Fauna. Four stamps represent some of the animals in Algeria, such as the swan and the monkey; the remaining three stamps represent plants and flowers. Unfortunately, no source of image 37 is acknowledged in the textbook.	Since image 37 introduces the third didactic unit entitled “Waste not, want not,” the information it offers to the learners consists in sensitizing or heightening their awareness of the natural resources that need protection.	The image rhymes with the overall aim of unit 3, which consists in protecting human resources through modern and civic practices, such as recycling and the reuse of products.

<b>The Cultural Awareness Level</b>			
Image 37 reflects an <u>intercultural awareness level</u> because it raises EFL learners' awareness of another universal concern: environment protection through promoting civic practices, such as recycling used items.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 38</b>	Image 38 depicts a photograph of a road surrounded by trees on both sides. On the left is a road panel written 'Yakouren' in Arabic and French, a region in the north of Algeria famous for its vast forests with very long trees. 'Yakouren' is called or known as the lung of Algeria. Another road panel is written in English: 'Visitors, we have very little water. Please help us conserve it'. No photo credits are acknowledged in the textbooks.	It is an offer image that documents one of the learners' local natural heritages that needs protection, as it constitutes one of the most extensive forests of their country. Image 38 illustrates and supports a task that asks the learners to make a conservation fact sheet.	The image is not authentic and is manipulated by Photoshop because the two road panels are not real; i.e. they are written with a keyboard. Moreover, in Algeria, road panels are not written in English as the two main languages used in this context are Arabic and French (Tamazight in some contexts). Accordingly, since there is manipulation and no photo credit is acknowledged, one may doubt if the image is taken from 'Yakouren' or another place.

	<b>The Cultural Awareness Level</b>
	Image 38 reflects a <u>basic cultural awareness</u> level because it deals with one of the local culture’s natural heritages.

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 39</b>	Image 39 demonstrates some disabled people, the famous British scientist ‘Stephen Hawking,’ regarded as one of the most brilliant theoretical physicists since Einstein. The image is taken from ‘The Book of Popular Science, pp.11-12’, as the textbook acknowledges.	It is an offer image that sensitizes the learners about a human matter which is the vulnerability of disabled people on the one hand, and the way they overcome their health conditions and disabilities to succeed in several domains, such as sport, science, literature, etc., on the other hand. In addition, image 39 supports a reading text dealing with the conservation of human resources.	The image is consistent with the content of the reading text and with the broad theme of Unit 3.

	<b>The Cultural Awareness Level</b>		
	Image 39 reflects an <u>intercultural awareness</u> level because it deals with a universal matter which is human health and human resources, and the way to exploit these resources for the benefit of humanity.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 40</b>	Image 40 shows a drawing of ancient Muslim scientists as indexed by their clothes and beards. They are astronauts looking to the sky and using objects like the astrolabe to measure the position of the sun, <i>moon</i> , planets, and stars. The image is taken from ‘The Book of Popular Science’, as the textbook mentions.	The image offers information about the early scientific attempts led by Muslim scientists and thinkers (Arab and Persian). This may promote the learners’ sense of pride in their belongings and the history of their ancestors who forever changed the world. Finally, image 40 introduces the fourth didactic unit, ‘ Budding Scientist.’	The image is in harmony with the unit’s theme, and it introduces the learners to the domain of science.
	<b>The Cultural Awareness Level</b>		
	Image 40 reflects an <u>advanced cultural awareness</u> level because it deals with members of a specific cultural group, i.e. Muslims (Easterners).		

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
Disaster image 41	Image 41 demonstrates a political map of Algeria with its neighboring countries. Unfortunately, no additional information can be depicted, mainly because no photo credit is acknowledged in the textbook.	It is an offer image that reminds and informs the learners about the deadly earthquake that hit Algeria in 2003 (in the region of Boumerdes), which created havoc consisting of material and human damage. Finally, image 41 introduces the fourth didactic unit, “No Man is an Island”.	Salience is given to the region of Boumerdes, which is indexed by a big red spot, referring to the center of the earthquake, with several concentric circles around it referring to the aftershocks. In terms of coherence, image 41 is consistent with the theme of unit four, which talks about natural disasters and humanity.
<b>The Cultural Awareness Level</b>			
Image 41 reflects an <u>advanced cultural awareness</u> level as it shows some of the significant events in the history of modern Algeria (i.e., learners’ local culture) that highlight the solidarity and unity of Algerians and how they collaborate to overcome deadly disasters.			

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
	Image 42 demonstrates a photograph of the	It is an offer image that reminds and	The image is coherent with the theme of unit

<p><b>Image 42</b></p>	<p>deadliest flood in Algeria's history, which is that of the 10<sup>th</sup> November 2001 in the region of 'Bab El Ouad' (in the capital Algiers). No photo credit is acknowledged.</p>	<p>informs the learners about another natural disaster that has hit their country. Image 42 introduces the unit 'No Man is an Island' like the previous one.</p>	<p>four as it promotes the learners' sense of solidarity and humanity, which is required in natural disasters.</p>
<p><b>The Cultural Awareness Level</b></p>			
<p>Image 42 reflects an <u>advanced cultural awareness</u> level as it shows some of the significant events in the history of modern Algeria (i.e. learners' local culture) that highlight the solidarity and unity of Algerians and how they collaborate to overcome deadly disasters.</p>			
	<p><b>The Representational Level</b></p>	<p><b>The Interactional Level</b></p>	<p><b>The Compositional Level</b></p>
<p><b>Image 43</b></p>	<p>Image 43 depicts two symbols: a red crescent and a red cross against a white background. Unfortunately, the image credit needs to be acknowledged in the textbook.</p>	<p>It is an offer image that informs the learners about the International Red Cross and Red Crescent movements that aim to protect human life and health and ensure respect for all human beings, whatever their belongings. In addition, the images support a pre-reading activity and illustrate a reading text</p>	<p>This image is consistent with the themes discussed in Unit 4 and relevant to the associated tasks.</p>

		entitled 'How Charitable are our Youth?'	
<b>The Cultural Awareness Level</b>			
Image 43 reflects an <u>intercultural awareness</u> level because it shows the international movements present in almost all the world countries and which deal with human issues such as charity, solidarity, health, dignity, etc., that EFL learners need to know about as part of their global citizenship.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 44</b>	Image 44 is a full-color photograph of Bill Gates holding a tablet. The image is taken from the internet as cited in the textbook.	It is a demanding image as the participant directs his gaze at the viewers and smiles. However, this suggests that Bill Gates is happy and satisfied with his achievements, mainly in computer programming, and proud to be the Man of the Year for 2005, as shown in the image's text.	The background is dark as the image sheds light on the participant and the object he carries (the tablet) because the text talks about Bill Gates and his achievements as the founder of Microsoft Company. Image 44 is relevant to the theme of unit 5 as it shows Bill Gates as one example of a person who donates money to support

			organizations in health and education.
<b>The Cultural Awareness Level</b>			
Image 44 reflects an <u>advanced cultural awareness</u> level because it shows a famous figure of American culture (ENL country) who innovated in the field of computer programming leading to remarkable progress in technology and business simultaneously. Bill Gates is also shown as an example of charity and humanity, who helps and cares about others.			

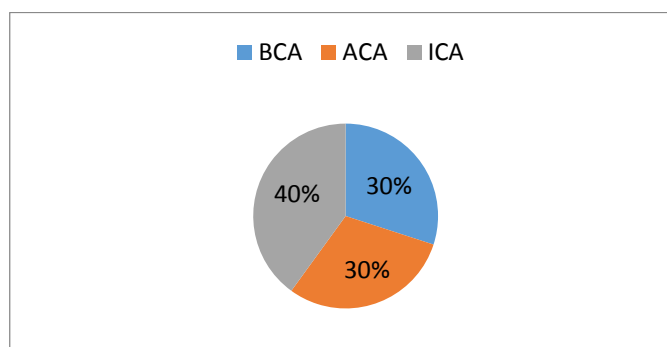
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 45</b>	Image 45 displays a horrible body with dark clothes and a pale face, which seems to be inside an underground laboratory, as the background shows. On the right side of the image, there is a small book cover entitled: Frankenstein, written by Mary Shelley, Penguin Popular Classics.	It is an offer image that informs EFL learners about one of the famous gothic novels that belong to the science fiction genre, i.e. Frankenstein. In addition, it helps them better visualize and follow the excerpt from Mary Shelley's novel.	Image 45 is coherent with the theme of the sixth unit, 'Science or Fiction?'; it goes in line with the text that accompanies it in the sense that it supports the topic discussed and helps the learners understand more.



<b>The Cultural Awareness Level</b>	
	Image 45 reflects a <u>basic cultural awareness</u> level as it deals with a British novelist who wrote the famous gothic novel <i>Frankenstein</i> , which is universally known. Hence, the context here is an ENL country.

**Table 10: The Cultural Awareness Level in *Getting Through*'s Visual Discourse**

These results are visually represented in the following diagram:



**Diagram 4: The Cultural Awareness Level in *Getting Through*'s Visual Discourse**

The visual analysis of ‘*Getting Through*’ (2006), as shown in diagram 4, demonstrates a balance in the amount of cultural input allocated to the sample of 20 images. That is to say, an equal number of images reflects basic and advanced cultural awareness levels. However, less than half of the analyzed visuals reflect an intercultural awareness.

The following section deals with the social semiotic multimodal analysis of ‘*New Prospects*’ (2007).

### **5.3. Analysis of ‘*New Prospects*’ (2007) Visual Discourse**

‘*New Prospects*’ is a secondary school textbook designed for third-year Algerian learners studying in different streams: Science, Maths, Economy, Literature, Philosophy, and Foreign Languages. This textbook’s multimodal design includes two semiotic modes: the verbal and the visual. For systematicity, this textbook is sampled following “purposive sampling” techniques (i.e. only the units devoted to Foreign language learners are selected). Accordingly, only four out of six units are subject to analysis. These four units encompass forty-seven images; only twenty-three of these visuals are subject to analysis. Furthermore, this sample includes only visuals loaded

with didactic and cultural content (See appendix 1). The remaining forty-two visuals are meant for illustrative and decorative purposes.

**The Results:**

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 46</b>	Image 46 shows a real photograph of the ruins of the ancient city of Timgad, which is situated in a Middle East province in Algeria. The image is taken from ‘El Watan, cover page illustration’ as the textbook acknowledges.	It is an offer image that documents the learners’ local culture’s past achievements consisting of a Roman-Berber city/town. It introduces the first didactic unit entitled ‘Exploring the Past.’	This image rhymes with the theme of the first unit as it introduces the learners to the area of civilizations.
<b>The Cultural Awareness Level</b>			
Image 46 mirrors a <u>basic cultural awareness</u> level represented in one of the local culture’s historical heritages, considered a cultural and touristic resource of the country on the one hand and a world cultural heritage on the other.			

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 47</b>	Image 47 shows a full-color painting of the Hanging Gardens of	It is an offer image that documents one of the seven wonders of	This image rhymes with the theme of the first unit as it

	Babylon. It is taken from ‘The Hanging Gardens of Babylon Encarta’ as cited in the textbook.	the ancient world. Image 47 introduces the unit ‘Exploring the Past’ like the previous image.	introduces the learners to the area of civilizations.
<b>The Cultural Awareness Level</b>			
Image 47 mirrors a <u>basic cultural awareness</u> level as it deals with one of the universal cultural and historical heritages that EFL learners should know about.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 48</b>	Image 48 depicts a photograph of prehistoric rock paintings in Tassili n’Ajjjer, in the south of Algeria (in the desert). The image is taken from El Watan, as cited in the textbook.	It is an offer image that informs the learners about another cultural heritage of Algeria, which is part and parcel of the ancient civilization of their country. Image 48 serves to support the reading text, which is underneath.	This image is coherent with the theme of unit 01 on the one hand and with the topic of the reading text ‘ <i>Algeria at the Crossroads of Civilizations</i> ’ on the other hand. Therefore, it helps the learners to visualize and better comprehend the text.
<b>The Cultural Awareness Level</b>			
Image 48 reflects a <u>basic cultural awareness</u> level as it deals with the antique or long history of the local culture that goes back to the prehistoric age.			

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 49</b>	Image 49 demonstrates a photograph of the standing statues located in eastern Ireland. Unfortunately, no photo credit is acknowledged in the textbook.	It is an offer image that informs about another world's cultural and historical heritage of humanity. This image serves to support the production follow-up task.	Image 49 is relevant because it is an aid to fulfilling the task better. It is also consistent with the theme of the first unit.
<b>The Cultural Awareness Level</b>			
Image 49 reflects a <u>basic cultural awareness</u> level because it documents a world cultural heritage that EFL learners need to know about as they are part of this global world.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 50</b>	Image 50 shows the Giza pyramid in Egypt, Pharaoh Mummification, and a golden portrait of a Pharaoh. The image is taken from 'the	It is an offer image that informs the learners about another example of the world's cultural heritages, which refers to the Egyptian civilization. Finally, image 50 introduces	This image is consistent with the theme of unit 01 on the one hand and with the topic of the reading text dealing with the Egyptian civilization on the other hand. Therefore, it helps the

	Encarta' as cited in the textbook.	the reading text and illustrates the topic discussed.	learners to visualize and better comprehend the text.
<b>The Cultural Awareness Level</b>			
Image 50 reflects a <u>basic cultural awareness</u> level because it deals with the achievements of one of the civilizations considered a world heritage.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 51</b>	Image 51 shows six captions of Greek mythology: Polyphemus the Cyclops, Paris' abduction of Helen, the Trojan Horse, Ulysses's Homecoming, a jar representing the Sirens, the Greek siege of Troy, and Penelope with her husband, Ulysses.	It is an offer image that documents one of the universal cultural heritages influencing humanity in various aspects. This image constitutes the central part of the writing development task, which asks the learners to rely on the captions to write about the Ancient Greek Myth of Ulysses.	Image 51 is consistent with the theme of unit 01, which deals with civilizations and is relevant to the writing task that accompanies it.
<b>The Cultural Awareness Level</b>			
Image 51 reflects a <u>basic cultural awareness</u> level because it deals with the achievements of one of the most known and leading civilizations in the history of humanity which innovated in philosophy, arts, science, literature, etc.			

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 52</b>	Image 52 demonstrates the logo of Transparency International, which is a non-governmental organization. Unfortunately, no photo credits are acknowledged in the textbook.	It is an offer image that informs the learners about one of the organizations that fight against corruption and work to establish ethics, mainly in business. Furthermore, this image introduces the second unit entitled 'Ill-Gotten Gains Never Prosper'.	Image 52 rhymes with the title and the objectives of the second unit, and it helps the learners better guess the themes that will be discussed in this unit, i.e., corruption vs. ethics in business.
<b>The Cultural Awareness Level</b>			
Image 52 reflects an <u>intercultural awareness</u> level because it introduces EFL learners to an international issue: the fight against corruption and establishing transparency and ethics in world business.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 53</b>	Image 53 shows a group of lawyers (indexed by their official dresses) standing in front of the Algerian national accountability center (as indicated by the	It is an offer image as the social actors look at each other and do not direct their gaze toward the viewers; it aims to highlight the link between business	This image rhymes with the title and the objectives of the second unit, and it helps the learners better guess the themes that will be

	<p>flags on the center's front entrance). Unfortunately, no photo credit is acknowledged in the textbook.</p>	<p>and law. Image 53 serves to introduce Unit 2.</p>	<p>discussed in this unit, i.e. corruption vs. ethics in business.</p>
<p><b>The Cultural Awareness Level</b></p>			
<p>Image 53 reflects an <u>advanced cultural</u> awareness level because it draws a positive picture of the local culture as a country that respects regulations, ethics, and transparency and fights corruption and dishonesty, mainly in business.</p>			
	<p><b>The Representational Level</b></p>	<p><b>The Interactional Level</b></p>	<p><b>The Compositional Level</b></p>
<p><b>Image 54</b></p>	<p>Image 54 depicts a cartoon of two business people involved in the under-table payment. The image is from ‘Cartoon, Ian Mackenzie, English for Business, OUP, 2001’.</p>	<p>It is an offer image that informs the learners about one of the unethical practices widespread worldwide and in many institutions and contexts. In addition, the image illustrates the pre-listening exercise and introduces the topic of the listening text.</p>	<p>In terms of coherence, image 54 is pertinent to the themes discussed in Unit 2 and relevant to the associated tasks.</p>

	<b>The Cultural Awareness Level</b>		
	Image 54 reflects an <u>intercultural awareness</u> level as it illustrates one universal immoral/ unethical behavior: under-table payment or bribery that is disregarded in all world cultures.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 55</b>	Image 55 demonstrates a customs officer showing counterfeits of famous European paintings. Unfortunately, no additional details about the context can be deduced because no photo credit is acknowledged in the textbook.	It is a demanding image in which the participant is gazing at the viewers in such a way as to show the consequences of dealing with counterfeit products. Image 55 supports the pre-reading activity and introduces the reading text's topic.	Regarding coherence, image 55 is relevant to the themes discussed in Unit 2 and related to the associated tasks.
	<b>The Cultural Awareness Level</b>		
	Image 55 reflects an <u>intercultural awareness</u> level because it shows EFL learners how strict regulations/measures are taken against any form of unethical practice, and this applies to almost all countries of the world.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
	Image 56 shows a fat businessman smiling	It is a demand image in which the social	Image 56 is coherent with the themes



<p><b>Image 56</b></p>	<p>and announcing, ‘Business is business.’ The background consists of several factories emitting dark and polluted smoke. The image is taken from ‘Cartoon, Op. cit. Ian Mackenzie.</p>	<p>actor tries to convince the viewers about his position as regards the social responsibility towards business, i.e., making profits at the expense of social welfare. This image serves to introduce the topic of the listening script.</p>	<p>discussed in Unit 2 and is suitable for the associated task.</p>
<p><b>The Cultural Awareness Level</b></p>			
<p>Image 56 reflects an <u>intercultural awareness</u> level because it tackles a universal issue that EFL learners need to be aware of once engaged in intercultural communication: the supremacy of Materialism over Moralism.</p>			
	<p><b>The Representational Level</b></p>	<p><b>The Interactional Level</b></p>	<p><b>The Compositional Level</b></p>
<p><b>Image 57</b></p>	<p>Image 57 demonstrates a child working in a shoe factory. The context of the image needs to be clarified as no clue hints at it. The image is taken from ‘the Encarta’ as cited in the textbook.</p>	<p>It is an offer image because the social actor is not gazing at or interacting with the viewers. It highlights the vulnerability and the poor state of the child who is supposed to be at school instead of work. This image supports a pre-reading</p>	<p>Saliency is given to the child who is half naked and skinny to shed light on another example of unethical practice in labor: child abuse. In terms of coherence, like the previous images, image 57 rhymes with the theme</p>

		activity that asks about children's rights.	of unit 2 and is relevant to the associated task.
<b>The Cultural Awareness Level</b>			
Image 57 reflects an <u>intercultural awareness</u> level because it tackles another universal issue, which is immoral, that EFL learners need to be aware of, i.e., child abuse or child labor. This phenomenon is widespread in several contexts despite organizations promoting children's rights.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 58</b>	Image 58 depicts a group of Swedish pop singers called the Abba band. Unfortunately, no photo credit is acknowledged in the textbook.	It is a demand image because the participants are looking at the viewers in such a way as to invite them to react to and reflect on their song, which talks about money and its importance in one's life. In addition, the image illustrates the music excerpt by Abba that is on the left of the page.	The visual and linguistic modes (the image and the text) are coherent. Moreover, the topic of the Lyrics is relevant to the themes discussed in Unit 2.

	<b>The Cultural Awareness Level</b>		
	Image 58 reflects an <u>advanced cultural awareness</u> level as it shows members of a specific cultural group, i.e., Swedish singing band which is famous internationally (Western/European culture).		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 59</b>	Image 59 demonstrates a university lecture theatre full of students following a lecture and taking notes. Unfortunately, the context cannot be depicted, mainly since no photo credit is acknowledged in the textbook.	It is an offer image that shows one of the modern lecturing methods used in different parts of the world. Image 59 introduces the third unit, ‘ Schools: Different and Alike.’	This image is relevant to introducing the new didactic unit, which compares local educational systems with other contexts worldwide.
	<b>The Cultural Awareness Level</b>		
	Image 59 reflects a <u>basic cultural awareness</u> level because it introduces EFL learners to a big ‘C’ aspect of culture in different world cultures, i.e., educational systems.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 60</b>	Image 60 shows several students sitting in a university library and studying.	It is an offer image informing the learners about another aspect of higher education	This image is relevant to introducing the new didactic unit that compares local

	Unfortunately, the context cannot be depicted, mainly since no photo credit is acknowledged in the textbook.	standards in different educational contexts. Image 60 introduces the third unit, 'Schools: Different and Alike.'	educational systems with other contexts worldwide.
<b>The Cultural Awareness Level</b>			
Image 60 reflects a <u>basic cultural awareness</u> level because it introduces EFL learners to a big 'C' aspect of culture in different world cultures, i.e., education.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 61</b>	Image 61 shows five captions demonstrating jobs such as a biologist, a musician, a cook, a welder, and a chemical engineer. The image is taken from 'Suzan Sheerin et .al. Spotlight on Britain, OUP, 1990, p.89. Encarta.	It is an offer image as the social actors are busy in their professions, not interacting with the viewers. The picture introduces the learners to future job possibilities after finishing their studies. Image 61 serves to support a pre-reading activity.	This image is relevant to the listening script accompanying it, which is an interview between a pupil's parent and a headmaster about the future job his son wants to follow. Image 61 is also relevant to the theme of Unit 3.

	<b>The Cultural Awareness Level</b>		
	Image 61 reflects a basic cultural awareness level because it informs the learners about the importance of education for assuring a good future job in different domains of interest that are all needed in the job market.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 62</b>	Image 62 demonstrates British students holding their degrees in a graduation ceremony as indexed by their dress (graduation gowns and hats). The image is from ‘Guide to British and American Culture, p.66’.	It is a demanding image as the participants gaze at the viewers and smile, which suggests they are happy and proud of their achievement. In addition, image 62 supports a pre-reading activity and introduces the topic of the reading text.	This image is relevant to the tasks accompanying it and coherent with the theme of unit 3, on the other hand.
	<b>The Cultural Awareness Level</b>		
	Image 62 reflects a <u>basic cultural awareness</u> level because it documents one cultural aspect of an ENL country, i.e. Education in Britain. It shows how British people give particular importance to academic achievement and graduation by celebrating this event with special rituals, which become a tradition.		

	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 63</b>	Image 63 depicts a group of girls with school uniforms in a girls' secondary school in Britain (in the 1960s). The image is taken from the 'Encarta' as cited in the textbook.	It is an offer image that informs the EFL learners about one aspect of the ancient British educational system. Furthermore, this image illustrates homework, which asks the learners to make a home page presenting their schools by covering several points such as location, the curriculum of studies, staff, the parent-teacher association, etc.	Image 63 serves as a model to fulfill the task; i.e., the learners will rely on the image to compare their school with the British school depicted in the picture.
<b>The Cultural Awareness Level</b>			
Image 63 reflects a basic cultural awareness level because it documents one aspect of a specific cultural group; Education in Britain in the 1960s.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 64</b>	Image 64 shows a black and white photograph of the scientist Marie-Curie holding some chemical products in a laboratory. As	It is an offer image that documents one of the European scientists whose inventions have contributed to the development of modern	Image 64 is relevant to the tasks accompanying it and to the theme of Unit 3.

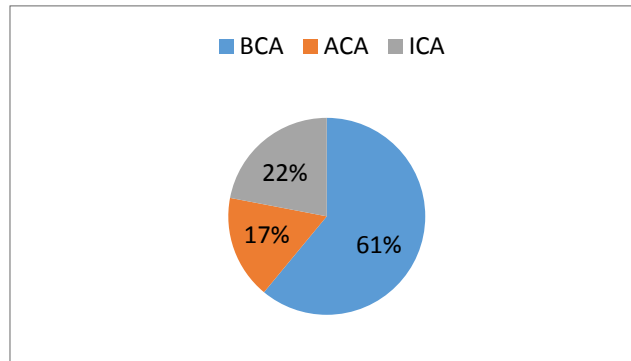
	acknowledged in the textbook, the image is taken from ‘Eva Meushaw Pumphery, Adventures Ahead, Companion Series, Harcourt’.	life. It serves to support a pre-listening task.	
<b>The Cultural Awareness Level</b>			
Image 64 reflects an <u>advanced</u> cultural awareness level as it shows one of the members of a specific cultural group, i.e. a Western/European scientist, whose research has benefited humanity.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 65</b>	Image 65 depicts a photograph of some Algerian artists, Baya Bouzar (nicknamed Beyouna) and Salah Aougrou (nicknamed Swileh), who are foregrounded. The image is taken from El Watan as cited in the textbook.	It is an offer image of some Algerian comedians; it supports the pre-listening task, which asks the learners to compare Algerian and foreign comedians.	The image is relevant to the pre-listening task because the students have to rely on the picture to answer the five questions that introduce the topic of the listening script.

	<b>The Cultural Awareness Level</b>		
	Image 65 reflects an <u>advanced cultural awareness</u> level, as it shows members of a cultural group, i.e. Algerian artists.		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 66</b>	Image 66 depicts a photograph of Prince Charles and Princess Diana’s wedding. The image is taken from the ‘Encarta’ mentioned in the textbook.	It is an offer image that informs EFL learners about one of the British traditions consisting in a royal marriage, which is one of the protocols symbolizing British monarchy. In addition, the image illustrates and supports a reading text dealing with a short biography of Princess Diana.	Image 66 is coherent with the accompanying reading text and relevant to unit four, ‘We are a Family.’
	<b>The Cultural Awareness Level</b>		
	Image 66 reflects a basic cultural awareness level as it tackles some of the big ‘C’ aspects of the ENL countries, i.e. the British traditions (royal weddings).		
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 67</b>	Image 67 depicts a cartoon of a green dragon and a white	It is an offer image that informs about two mythical beasts that are	This image is relevant to the reading text ‘The Unicorn in the



	unicorn. Unfortunately, no photo credit is acknowledged in the textbook.	part of universal culture. This image supports the pre-reading task and introduces the reading text's topic.	Garden' on the one hand and relevant to the theme of unit 4 on the other hand.
<b>The Cultural Awareness Level</b>			
Image 67 reflects a <u>basic cultural awareness</u> level because it shows some universal mythical creatures in various literary and cinematic works.			
	<b>The Representational Level</b>	<b>The Interactional Level</b>	<b>The Compositional Level</b>
<b>Image 68</b>	Image 68 consists of the textbook's front cover. It depicts a group of mixed-gender people practicing different jobs. Unfortunately, no photo credit is acknowledged in the textbook.	It is an offer image that informs the learners about the future job opportunities in the job market thanks to an education in general and to learning the English language more precisely.	This image is relevant to the title of the textbook 'New Prospects' as it reminds and informs EFL learners about the wide range of occupations available after graduation.
<b>The Cultural Awareness Level</b>			
Image 68 reflects a <u>basic cultural awareness</u> level because it informs the learners about the importance of education for assuring a good future job in different domains of interest that are all needed in the job market.			

**Table 11: The Cultural Awareness Level in *New Prospects*' Visual Discourse**



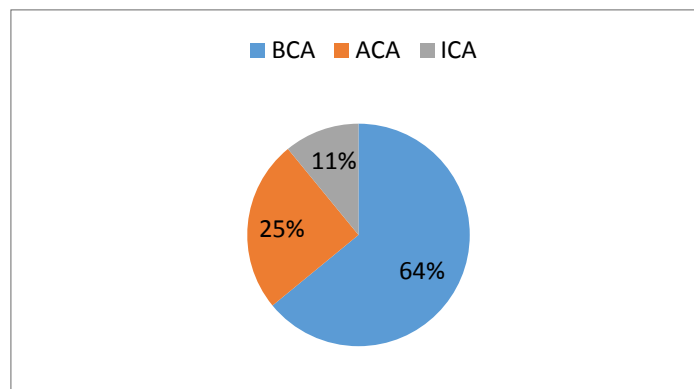
**Diagram 5: The Cultural Awareness Level in *New Prospects*' Visual Discourse**

Diagram 5 shows that the twenty-three images sampled from 'New Prospects' (2007) reflect a basic cultural awareness level. Only 22 percent of the visuals can potentially raise the EFL learners' intercultural awareness.

Accordingly, the social semiotic multimodal analysis of the three EFL textbooks' visual content reveals interesting results, represented in the following table and diagram and discussed below.

<b>The Textbook</b>	<b>Basic Cultural Awareness</b>	<b>Advanced Cultural Awareness</b>	<b>Intercultural Awareness</b>
<b>At the Crossroads</b>	14	08	02
<b>Getting Through</b>	06	06	08
<b>New Prospects</b>	14	04	05
<b>Total</b>	34	18	15

**Table 12: The Cultural Awareness Levels in the EFL Textbook's Visual Discourse**



**Diagram 6: The Cultural Awareness Levels in the EFL Textbook's Visual Discourse**

The results show that only  $\frac{1}{4}$  of the visuals in each textbook are loaded with content (didactic or cultural); the remaining  $\frac{3}{4}$  is included as a decorative or entertaining tool. This implies that the impressionistic view of images is still in the process of textbook design/development in the Algerian context.

In the selected sample of visuals, many images are not authentic and were manipulated using Photoshop; in most cases, this practice needs to be justified. Indeed, by manipulating an image, we are also manipulating the reality represented within it; hence, influencing learners' understanding and attitudes toward the issue tackled.

Although images are as important as linguistic texts and serve academic purposes in the same way as language, their inclusion in the EFL textbooks under investigation requires a more deliberate and professional approach. To reinforce this assertion, the context of the majority of visuals could not be easily depicted, and this is due to the need for image credits—additionally, most of the referencing format of the acknowledged images requires further completion and augmentation in terms of information.

Nevertheless, regarding the didactic value, a more significant part of the analyzed images was relevant to and supported the teaching tasks it was associated with.

Regarding culture representations, the EFL textbooks' visual discourse gives more prominence to the visible cultural aspects, such as items of 'Big C' culture, over the implicit ones. For the cultural contexts highlighted, the visual discourse of the present corpus favors the universal culture (53%), which consists basically of Western/European

countries; then ENL countries, mainly British and American (23%); then the local culture (18%); and finally the context of 06% of the visuals was not clear.

However, recognition of differences among the three textbooks is necessary. Regarding cultural awareness levels, the analyzed corpus reflects a more basic cultural awareness level (64%); 25% of the images reflect an advanced cultural awareness level, whereas only 11% reflect an intercultural awareness level. Here again, differences between the three textbooks should be acknowledged.

A great deal of the visuals in '*At the Crossroads*' (2005) reflects a BCA level; for '*Getting Through*' (2006), the majority of the visuals mirror an ICA level, and finally, in '*New Prospects*' (2007) visual discourse reflects a BCA awareness level.

To end with, to figure out the semiotic modes that contribute more to the construction of the cultural content and which carry the most cultural information load, the findings reached in this chapter are compared to the cultural representations embodied in the linguistic mode; i.e. the verbal texts which are dealt with in the following chapter. These results are discussed in Chapter 8.

## **Conclusion**

This chapter has presented the findings of the social semiotic multimodal analysis of the cultural content presented in the three EFL textbooks' visual discourse, following Kress & Leeuwen's (2006), Baker's (2011), and Yassine's (2012) frameworks. The analysis revealed interesting results in terms of the multimodal layouts as well as the culture-based content of the textbooks under investigation.

## **Chapter 6**

# Critical Discourse Analysis of the EFL Textbooks' Reading Texts

## **Introduction**

This chapter examines the intercultural dimension of the linguistic content in three EFL textbooks, including reading texts, activities, and appendices that contain cultural information. To analyze this content, the study utilizes two methodological frameworks: Fairclough's Critical Discourse Analysis (1995; 2003) and Baker's model of Intercultural Awareness (2011). A total of forty texts are analyzed in this study, and they are distributed among the three textbooks under investigation. The chapter is divided into three sections, each focusing on analyzing texts from one of the textbooks. The first section analyzes seventeen texts from 'At the Crossroads' (2005), while the second section examines fifteen texts from 'Getting Through' (2006). The third and final section analyzes eight texts from 'New Prospects' (2007). Each text undergoes two integrated analytical steps: (1) analysis using Fairclough's three dimensions of discourse and (2) identification of the cultural input manifested in the text to determine the level of cultural awareness embodied (Baker, 2011).

### **6. The Analysis of the Linguistic Discourse Using Fairclough's (2003) CDA**

This section examines the analysis of the linguistic discourse extracted from the three EFL textbooks under investigation, using Fairclough's (2003) Critical Discourse Analysis framework.

#### **6.1. Critical Discourse Analysis of 'At the Crossroads' (2005)**

As mentioned in the previous chapter, 'At the Crossroads' is a multimodal textbook that utilizes two semiotic modes: the verbal and the visual. The linguistic discourse in this textbook includes thirty-six texts consisting of reading texts, activities, and appendices loaded with cultural input. A purposive sampling technique is used to select the linguistic texts for analysis to ensure a systematic approach. Therefore, only seventeen out of the thirty-six texts are subject to analysis (See Appendix 2). Furthermore, this sample includes only the texts that reflect cultural content, while the remaining sixteen texts must be more relevant to the present study.

#### **Text 1**

Text 1 is a screenshot of an email sent by a Finnish girl named Kirsi, to an Algerian girl named Amel. No information about the authenticity of the text is provided in the textbook.

Textual analysis:

The sixteen-year-old Finnish girl Kirsi emailed the Algerian teenager Amel, whose address she discovered online. The email details Kirsi's upbringing, daily schedule, and interests. She briefly overviews Finland, describing its geography, climate, and well-known attractions like saunas and lakes.

Discourse practice:

In her email, Kirsi expresses her desire to get to know Amel and discover more about her culture. The tone is casual and welcoming, and Kirsi divulges personal information about herself and her life. She also probes Amel about her own life story and experiences.

Social Practice:

Young people's social and cultural habits in Finland and Algeria are both represented in the email. The way that Kirsi describes her daily activities and educational ambitions illustrates the value that Finnish society places on education as well as the expectation that young people will put forth much effort to meet their objectives. The significance of family and animal friendship in Finnish culture is shown in her depiction of her family and dogs. Her portrayal of Tikkakoski as a little village where everyone is familiar with one another is representative of the close-knit community structures in rural Finland. Amel's answer to the email would indicate her social and cultural norms, attitudes, and convictions regarding friendship, communication, and cross-cultural interchange.

## **Text 2**

Text 2 is a screenshot of an email written by an Algerian girl as a reply to a previous email received from a Finnish girl. No information about the authenticity of the text is provided in the textbook.

Textual analysis:

A cordial letter is written in the text and is addressed to a potential keypal. It is written in the first person and has a casual writing style. The writer begins by thanking the recipient for sending her

a photo and expressing her desire to return the favour by introducing herself, her home nation, and her family. Next, the text briefly introduces the author, including her name, age, school, preferred subjects, physical characteristics, and family makeup. Finally, the email ends with an eagerness to hear from the receiver.

Discourse practice:

The letter serves as an illustration of how to create a relationship with a new friend discursively. It is distinguished by the utilization of private data and a cordial tone. Furthermore, the author employs language to create a favourable self-image by emphasising her hobbies, physical characteristics, and family's social standing. The author's cultural heritage is also shown through using Arabic to explain the meaning of her name.

Social Practice:

Social communication between people from other cultures is the social activity that is expressed in the letter. The use of the English language and the internet (as implied by the reference to an attachment) represent the broader trend of globalization and the growing connectivity of people from different backgrounds and cultures. The writer's focus on her family's social standing also reflects larger social practices in Algeria, where social hierarchy and prestige play a significant role.

This text demonstrates the discursive practice of building a friendly relationship through personal information and a warm tone. In addition, the writer's focus on her family's social standing reflects more general cultural norms in Algeria.

### **Text 3**

Text 3 is another screenshot of an email which is sent by an Indian girl named 'Cheyenne' to a girl called 'Sihem'. Again, no information about the authenticity of the text is provided in the textbook.



Textual analysis:

The text is a reply to an email asking for an Indian pudding recipe. It is written in the first person and has a casual writing style. However, the text includes a particular recipe for Indian pudding that provides serving sizes and preparation guidelines. The email's final sentence expresses a wish to keep in touch.

Discourse Practice:

The email, which contained a recipe for Indian pudding, can illustrate the discursive activity of information sharing. The author gives the reader a thorough recipe in a direct and informative manner. Whipping cream, freshly grated nutmeg, and vanilla ice cream are recommendations supporting the discursive activity of exchanging culinary knowledge.

Social Practice:

The social practice of informal communication between friends or acquaintances is represented in the email. The informality of the tone and structure of the email and its use as a means of communication are broader social practices connected to the growing use of digital technology for interpersonal communication. A larger social practice related to disseminating information about cultural practices and cuisine is reflected in sharing a recipe for a particular meal.

This email demonstrates the discursive activity of exchanging information about food and cuisine and reflects the larger social practice of informal digital communication. The author's choice of a straightforward, instructive tone and the inclusion of serving recommendations reflect larger cultural customs involving the dissemination of culinary information.

#### **Text 4**

Text 4 is a piece of literary work extracted from Chinua Achebe's famous novel "Things fall Apart" written in 1958 in English. It is an authentic text extracted without adaptation (i.e. simplification or modification).

### Textual Analysis:

Okonkwo and Unoka, two opposing characters in the narrative, stand in for various beliefs and values in their community. Okonkwo is portrayed as a strong and courageous man who, due to his strength and diligence, enjoys great respect in his tribe. Positive descriptors that highlight his power and superiority, such as "tall," "huge," and "famous," are used to characterize him. The passage also emphasizes his triumph over Amalinze, the finest wrestler of his era, which further solidifies his standing as a hero.

On the other hand, Okonkwo's father, Unoka, is portrayed as a weak and lazy man who cannot support his family. Furthermore, he is portrayed with negative words like "coward," "thin," and "improvident," which serve to belittle him and support the notion that he is beneath Okonkwo. Additionally, the text mentions that Unoka spent most of his time practicing his flute, depicted as a pointless and ineffective activity.

### Discourse Practice:

The language used in the narrative reflects the ideologies and power structures of the novel's society. While Unoka's weakness and laziness are viewed negatively, Okonkwo's courage and strength are admired. The narrative argues that Okonkwo's victory is a result of his firmness and determination, but Unoka's failure is a result of his cowardice and lack of initiative.

### Social Practice:

The gender norms and standards in the society portrayed in the book are also reflected in the text. While Unoka is portrayed as a kind and weak man, Okonkwo is shown to be a powerful and dominating male figure. The passage supports the notion that women should be subservient and obedient while males should be physically powerful, brave, and hardworking.

The terminology used to describe the characters in *Things Fall Apart* reflects the power structures and ideologies of the society shown in the book. While Unoka is portrayed as a failure and a symbol of laziness and failure, Okonkwo is presented as a hero and a representation of courage and strength. The language employed in the book supports the gender norms and standards shown in the novel's culture.

## **Text 5**

Text 5 is an extract adapted from Charles Dickens's *Hard Times* written in 1854.

### Textual Analysis:

The town of Coketown is characterized in the text as industrialized, abandoned, and boring. Metaphors like "painted face of a Savage" and "Melancholy elephant" are used to suggest that the town is monotonous and inhuman. The absence of recreational and cultural amenities for Coketown residents is also highlighted in the text.

### Discourse Practice:

The passage mirrors the prevailing vocabulary of industrialization and capitalism, where output and efficiency are valued more highly than people's welfare and quality of life. The text's use of language creates the impression that the town is a machine, with people, equipment, and buildings all robotically performing boring tasks. The lack of leisure facilities and cultural institutions further supports the concept that people are only appreciated for their labour and output.

### Social Practice:

The text reflects the sociocultural context of industrialization reshaping society and the economy in the 19th century. The text can be seen as a criticism of the detrimental consequences of industrialisation on the environment and the well-being of people. The text also emphasizes the uneven power relationships between the ruling class and the working class, with the latter group being in charge of the means of production and influencing the conversation about efficiency and productivity.

This text from "Hard Times" by Charles Dickens uses words and metaphors to criticize the detrimental consequences of capitalism and industrialization on people's well-being and society. The narrative highlights the unequal power relations, lack of cultural and recreational opportunities for the working class, and the dominating discourse of productivity and efficiency while reflecting it.

## Text 6

Text 6 is an extract adapted from Lewis Carroll's *Alice's Adventure in Wonderland* written in 1865.

### Textual Analysis:

In the narrative, Alice is portrayed as a restless and inquisitive person who finds her sister's book uninteresting. The text's vocabulary is imaginative and filled with metaphors and surrealistic details like a talking rabbit holding a pocket watch and a bottle labelled "drink me." The narrative arouses curiosity and a sense of mystery, inviting the reader to learn more about Alice's adventures.

### Discourse Practice:

The language depicts the conversation about creativity and imagination, where the lines between fact and dream are blurred. Readers are encouraged to embrace their imagination and creativity through surrealistic themes and metaphors, contradicting the mainstream discourse of reason and logic. In the text, Alice's desire to discover the unknown leads her to unexpected locations, reflecting the discourse of curiosity and adventure.

### Social Analysis:

During the Victorian era, when children's literature was developing into a more imaginative and entertaining genre, the text reflects the sociocultural milieu of that time. The book can be interpreted as a critique of Victorian society, which demanded that children be submissive, conformist, and oppressive. The novel challenges the narrative of rationality and conformity while encouraging kids to embrace their curiosity and imagination.

Finally, Lewis Carroll's "*Alice Adventures in Wonderland*" challenges the prevalent discourse of reason and conformity by language and surrealistic aspects, encouraging readers to push their imagination and creativity limits. The book encourages children to embrace their curiosity and resist the rigid and oppressive Victorian society by reflecting the rhetoric of adventure and wonder.

## **Text 7**

The text is a folktale adapted from Jean de la Fontaine's Fables entitled "The Stork and the Pitcher".

Textual Level:

The story in the book is about a thirsty stork who discovers a pitcher with some water in it. The stork adds pebbles to the pitcher to raise the water level because it cannot reach the water with its beak. After drinking some water, the stork flies off to find its young. Short phrases and precise descriptions are used throughout the novel, written in a straightforward, simple narrative style.

Discourse practice:

The book might be regarded as a morality play or fable with a lesson for the reader. The tale exemplifies the value of innovative problem-solving and tenacity in the face of difficulty. The stork is considered intelligent and creative since it uses its brain to figure out how to get to the water. As the stork is portrayed as bringing water to its chicks, the discourse practice reflects the cultural value of caring for one's offspring.

Social practice:

The tale highlights the cultural value of innovation and cleverness and the significance of looking out for one's family. As the stork conserves water and finds a valuable use for a finite resource, the tale can also be seen as advocating for environmental protection. The social practices surrounding this literature often emphasize intelligence, resourcefulness, and conservation.

## **Text 8**

The text is a folktale adapted from Jean de la Fontaine's Fables entitled "The Oak Tree and the Reeds":

Textual Analysis:

The narrative describes an oak tree's uprooting and subsequent river transportation during a storm. The tree wonders how the reeds survived the storm when it notices them growing close to the bank. The reeds explain that unlike the oak tree, which resisted the wind and rain, they bend

with it. Short phrases and precise descriptions are used throughout the novel, written in a straightforward, simple narrative style.

Discourse practice:

The book might be regarded as a morality play or fable with a lesson for the reader. The tale serves as an example of the value of adaptability and flexibility in the face of difficulty. The reeds are portrayed as adaptable and resilient, whereas the oak tree is shown to be determined and rigid. As the oak tree consults the reeds, the discourse practice reflects a cultural value of humility and learning from others.

Social practice:

The tale illustrates the cultural value of adaptability and flexibility and the significance of humility and gaining knowledge from others. Since the reeds are shown to be collaborating with nature rather than fighting it, the story may also be interpreted as advocating for environmental protection. The social practice surrounding this book often prioritizes adaptability, toughness, and ecological preservation.

## **Text 9**

Text 8 is a blurb of a book entitled 'Gandhi: A Story of a Life' written by Chadha. No further details are acknowledged in the textbook.

Textual Analysis:

Information on Gandhi Mahatma's life is provided in the book, focusing on his battles against racial discrimination in South Africa and his war for India's freedom from the British. Gandhi is portrayed in the text as a hero and a symbol of non-violent political protest, with the tone being mainly positive and praising. Positive evaluations of the book's substance include statements like "easily accessible to both the ordinary and learned reader" and "highly recommended."

Discourse Practice:

Gandhi is portrayed favourably in the text as a hero who battled for justice, equality, and freedom. His non-violent approach to social improvement and political protest is considered a global

success. The text's wording supports this favourable portrayal of Gandhi by highlighting his integrity, heroism, and the significance of his legacy. In addition, Gandhi is portrayed in the book as a symbol of resistance to colonial oppression and prejudice against people of other races, religions, and social classes.

#### Social Practice:

The language represents the prevailing philosophy of Indian nationalism, which elevates Gandhi's leadership and the fight for freedom from British colonial control. Gandhi is portrayed in the book as a representation of Indian identity, whose legacy continues to motivate political activism and social transformation. The language also reflects the predominant liberal humanist viewpoint, which upholds social justice, freedom, and individual rights.

The text creates a favourable image of Gandhi as a hero and a figure of political resistance, highlighting the significance of his legacy and the applicability of his policies to the modern period. However, the favourable portrayal of Gandhi and his legacy reflects the prevailing ideologies and viewpoints of liberal humanism and Indian nationalism.

#### **Text 10**

The text is a report taken from the British newspaper “The Times” with no modification; it is written on Saturday, September 13th, 2004.

#### Textual Analysis:

The text reports a survey about computer use in the UK. It aims to test a hypothesis claiming that all today's teenagers know how to use computers and figure out what they use them for. The survey was conducted with a sample group of 60 teenagers; between 13 and 19 years old. Interview results revealed that all the informants have got and use computers, but they do not all use them for the same purpose. These are the main uses of computers ranked from the most to the least used ones: (1) Using computers to play games, (2) to do some word processing at home or use them as diaries, (3) to keep addresses and phone numbers, (4) to learn programming (5) using them for their studies and (6) as a calculator.

Discourse Practice:

The journalist is reporting the results of a survey conducted with a sample of teenagers on their computer uses to inform the British readers/population about the findings. S/he remains objective and his/her style is direct, concise, and clear because this is relevant to the genre s/he is writing in, reporting a scientific study/survey. The report starts with the statement of the research topic and the hypothesis that will be tested. After this, the journalist provided information about the sample of informants taking part in the survey. S/he then listed the findings of the survey in the form of short statements with percentages. The journalist finished his/her report by inviting the readers to have a look at the graph which represents the findings in detail. This discursive structure has contributed to making Text 9 cohesive and coherent.

Social Practice:

The report draws a positive image of the other (C2 or ENL culture) which is portrayed as up-to-date and following the latest technologies (at that time; i.e. 2004) for different purposes.

### **Text 11**

The text is a newspaper article adapted from Reader's Digest, 1999, pp. 45-46.

Textual Analysis:

The text presents an argument favouring kindness and its positive effects on physical and emotional health. The author cites experts and their views on the subject matter. The text also highlights the personal benefits of being kind, such as feelings of ease, peace, and happiness.

Discursive Analysis:

The text is published in Reader's Digest, a popular magazine with a broad readership. The discourse is written in a straightforward and accessible language that appeals to the general public. The author employs authoritative sources to support the argument, which lends credibility to the discourse.



Social Analysis:

The discourse reflects a cultural value of kindness, which is widely recognized as a desirable trait in society. The discourse also reflects a growing interest in holistic health and wellness, which emphasizes the connection between physical and emotional well-being. The text promotes a positive message that aligns with the broader cultural value of kindness and emphasizes the personal benefits of kindness.

## **Text 12**

The text is a passage adapted from Hutchinson Encyclopaedia. No further details are provided.

Textual analysis:

The text focuses on the stories of various famous scientists from different backgrounds, highlighting their passion and dedication to science. The story of George Washington Carver, a Black American chemist, is given special attention, as his struggles with poverty and discrimination are emphasized. The text suggests that anyone with the necessary ability and ambition can become a scientist.

Discursive Analysis:

The text employs a persuasive discourse to convince readers that anyone can become a scientist. It does this by presenting a range of diverse examples, including people from different races, professions, and walks of life. The text also uses Carver's story as a case study to demonstrate that it is possible to overcome barriers to success through hard work and dedication. The text's tone is positive and inspiring, encouraging readers to pursue their dreams of becoming scientists.

Social Analysis:

The text reflects the sociocultural context in which it was produced. The emphasis on diversity and inclusion reflects contemporary concerns about representation and equality. The text also highlights the importance of education and hard work, reflecting cultural values that emphasize the virtues of self-improvement and perseverance. However, the text's focus on individual achievement and personal responsibility may obscure structural factors that can limit

opportunities for some individuals, such as systemic racism, poverty, and lack of access to education.

### **Text 13**

Textual analysis:

The essay promotes television as the "best invention" that accomplishes various goals, including reducing boredom, informing people about current events, educating children, and fostering stronger family relationships. The text also emphasizes how television may unite people and turn the world into a "small village." The text uses strong language to persuade the reader of its points, utilizing terms like "best," "important," and "allows" to emphasize the advantages of television.

Discourse Practice:

The essay represents a prevalent narrative that promotes television as a constructive force in society, arguing that it has many uses and benefits many demographics. This rhetoric is intended to reinforce the notion that television is an essential component of contemporary life and should be respected and used as such.

Social Practice:

The text represents a larger social trend that values and encourages watching television. The media and popular culture, which frequently present television as a necessary and advantageous component of contemporary life, support this tendency. In addition, the media elite, who can produce and distribute television shows, substantially impact what is exposed and how the general population receives it. As a result, this discourse also reflects a power dynamic.

In conclusion, the article delivers a favourable discourse regarding television's advantages, mirroring a more extensive social practice of valuing and encouraging its use. But it also exposes the power dynamics in creating and disseminating television content.

## **Text 14**

This passage is taken from the Book of Popular Science. No further acknowledgment details are provided in the textbook.

Textual analysis:

The text concentrates on the biographies of numerous well-known scientists from varied backgrounds, highlighting their love of science and commitment to it. The life of Black American chemist George Washington Carver is highlighted, emphasizing his challenges with poverty and prejudice. According to the text, anyone with the proper aptitude and drive can become a scientist.

Discourse Practice:

The text's persuasive style persuades readers that anyone can become a scientist. It offers diverse examples, such as persons with different racial backgrounds, professions, and social strata. The story of Carver is also utilized in the text as a case study to demonstrate how challenges may be conquered with tenacity and dedication. Readers are motivated to follow their ambitions of becoming scientists by the text's positive, encouraging tone.

Social Practice:

The sociocultural setting in which it was written is reflected in the text. For example, the focus on diversity and inclusion reflects current worries about equality and representation. The text also emphasizes the significance of knowledge and diligence, mirroring cultural ideals that strongly emphasize the virtues of improvement and tenacity. However, the text's emphasis on individual success and accountability may obscure structural factors, such as systemic racism, poverty, and limited access to education, limiting opportunities for some people.

The text conveys a hopeful and motivational message about anyone's ability to become a scientist. However, the limitations of this message are shown by critical discourse analysis, as it may disguise structural reasons that can restrict opportunities for particular people.

## **Text 15**

The text is a short passage about 'cloning' taken from Gat Magazine. No further acknowledgment details are provided in the textbook.

Textual analysis:

The text provides information on cloning and genetic engineering. It highlights the history of cloning and the ability of scientists to clone plants, animals, and even humans. The text also discusses the use of genetic engineering technology to produce genetically modified foods, which are claimed to be more productive and resistant to diseases and pests. The text acknowledges that some people are concerned about the ethical implications of cloning and the safety of genetically modified foods.

Discourse Practice:

The text uses a neutral discourse to educate readers about cloning and genetic engineering. It gives background knowledge and scientific data on these subjects without taking a firm stance on their moral and societal implications. However, phrases like "nothing new about cloning at all" and "biological products are safer" in the text suggest a favourable opinion of these technologies. The article also acknowledges divergent viewpoints on the ethical and safety issues surrounding genetic engineering and cloning.

Social Practice:

The sociocultural setting in which it was written is reflected in the text. The scientific and technical development focus reflects cultural ideals that respect creativity and effectiveness. The essay also addresses concerns about science's moral and political implications, particularly genetics research. Meanwhile, the text focuses on the advantages of genetically modified food and disguises broader societal worries about the effects of industrial agriculture on the environment and food security.

The wording of the text conveys a favourable perspective of genetic engineering and cloning, despite the text's neutral stance on these technologies. Furthermore, although the text acknowledges divergent opinions regarding these technologies' moral and social implications, its

emphasis on productivity and safety advantages might obscure more considerable worries about how these technologies will affect society and the environment.

### **Text 16**

Text 16 is a short passage about 'Renewable Energy' taken from 'Forum'. No further acknowledgment details are provided in the textbook.

Textual level:

The text covers the issues with using non-renewable energy sources. It argues that renewable energy sources like the sun, wind, earth, and sea are better, safer, and more environmentally friendly options. The World Energy Council has identified six energy sources that can replace fossil fuels, and the text asks what can be done to address the issues of energy scarcity and pollution.

Discourse Practice:

Non-renewable energy sources are portrayed in the text's discourse as problematic because of their scarcity and damaging environmental effects. The answer to these issues is promoted as being found in renewable energy sources. The use of emotive language like "threatens our environment" and "some of us will die" accentuates the urgency of converting to renewable energy sources. The text offers a solution to the issue but needs to go into great detail or analyse how each of the six proposed energy sources stacks up practically.

Social Practice:

The text emphasizes the significance of preserving the environment and using resources wisely while reflecting and reproducing the social practice of environmentalism and sustainability. According to the text, the issues of energy scarcity and pollution are urgent issues that call for a shift in how people use energy. The World Energy Council's mention suggests that there is an international effort to address this issue and identify workable solutions.

The text encourages the use of renewable energy sources as a solution to the issues related to non-renewable energy sources and represents an overall discourse of environmentalism and

sustainability. However, the text needs to comprehensively analyse the applicability of the suggested fixes or the difficulties in putting them into practice.

### **Text 17**

Text 17 is a short passage entitled ‘don’t be a litter out’ taken from ‘Forum’. No information about the authenticity of the text is provided in the textbook.

Textual Level:

The text offers three methods—reduce, reuse, and recycle—for lowering the quantity of garbage produced. The essay uses simple sentences and real examples to describe the three tactics clearly and instructively.

Discourse Level:

The book was written with environmental issues, the desire to cut waste, and environmental protection in mind. It encourages people to reduce waste by utilizing fewer resources and recycling more. In this approach, the individual is held accountable rather than larger organizations or governments that may significantly impact waste and pollution.

Social Level:

The language implies that those who do not minimize their waste contribute to pollution and present waste reduction as a personal duty. The way this problem is presented could be viewed as individualistic people who find it challenging to access waste reduction choices because of social or financial constraints.

The language promotes a waste reduction message that uses the reduce, reuse, and recycle principles. However, it does so in a way that puts responsibility on individuals instead of more complex systems, which might reinforce the social injustices at the root of environmental problems.

## **Text 18**

The text is an extract from ‘The Voyages of Sindbad the Sailor’ taken from the Arabian Nights. No information about the authenticity of the text is provided in the textbook.

### **Text Analysis:**

The exploits of a wealthy man who loses all of his money and ends up as a merchant sailor are detailed in the tale of Sinbad the Sailor. The work has several aspects that replicate and support prevailing discourses and beliefs, such as:

**Individualism:** The narrative highlights Sinbad's accomplishments on an individual level and his capacity to triumph over hardship on his own. He is shown as a self-made man who achieves success by work and persistence.

**Capitalism:** The narrative centres on purchasing and selling products and stresses profit-making's significance. Success for Sinbad is determined by his capacity to make money through trading.

**Orientalism:** Baghdad and Basra are mentioned in the story set in the Middle East. The text, however, orientalises these locations, presenting them as alien. This supports the notion that the Middle East is an exotic and foreign location rather than a varied and complicated region.

### **Discursive Practice:**

The narrative framework of the story supports the main ideas mentioned above. The narrative follows Sinbad's journey from wealth to poverty to wealth once more, emphasizing his agency and the value of making a profit. Orientalist and capitalist ideals are reinforced by the exotic environment and commerce emphasis.

### **Social Practice:**

Sinbad, the Sailor's tale, fits into a larger cultural heritage of adventure stories that strongly emphasize independence, materialism, and patriarchal ideals. These principles have been used to support imperialism, colonialism, and other types of dominance since they are deep-rooted in Western culture. The tale of Sinbad the Sailor belongs to a more significant cultural tradition of promoting dominant discourses and ideologies by recreating and reinforcing these ideals.

The tale of Sinbad the Sailor is a complicated work that perpetuates and strengthens prevailing ideals and discourses like individualism, capitalism, and Orientalism. However, we may better understand how these ideas are spread through cultural narratives by examining the text, discursive practice, and sociocultural practice.

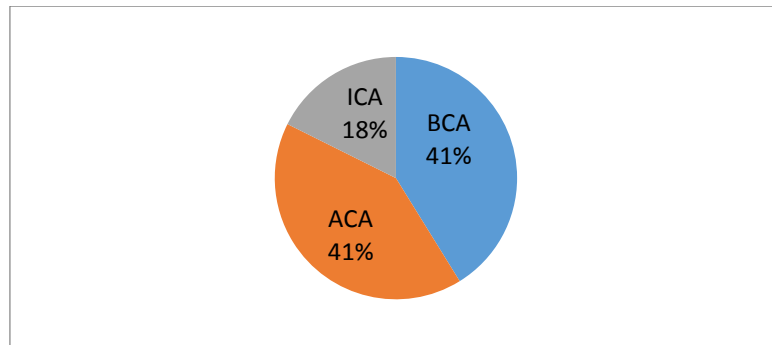
The following table is a visual representation that summarizes the results of the CDA analysis of ‘At the Crossroads’ (2005).

	<b>Basic Cultural Awareness (BCA)</b>	<b>Advanced Cultural Awareness (ACA)</b>	<b>Intercultural Awareness (ICA)</b>
<b>Text 1</b>	+		
<b>Text 2</b>	+		
<b>Text 3</b>	+		
<b>Text 4</b>		+	
<b>Text 5</b>	+		
<b>Text 6</b>	+		
<b>Text 7</b>	+		
<b>Text 8</b>	+		
<b>Text 9</b>		+	
<b>Text 10</b>		+	
<b>Text 11</b>		+	
<b>Text 12</b>		+	
<b>Text 13</b>		+	
<b>Text 14</b>		+	
<b>Text 15</b>			+
<b>Text 16</b>			+
<b>Text 17</b>			+



<b>Text 18</b>	+		
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**Table 13: The Cultural Awareness Level in ‘At the Crossroads’ Linguistic Discourse**



**Diagram 7: The Cultural Awareness Level in At the Crossroads’ Linguistic Discourse**

Diagram 7 illustrates that the Critical Discourse Analysis (CDA) of the 18 linguistic texts sampled from ‘At the Crossroads’ indicates basic and advanced levels of cultural awareness. However, only 18 percent of the images have the potential to enhance intercultural awareness among EFL learners.

The following section deals with the CDA of the linguistic texts taken from ‘Getting Through’ (2006).

## **6.2. Critical Discourse Analysis of ‘Getting Through’ (2006)**

As discussed in the previous chapter, "Getting Through" employs a multimodal design, incorporating two semiotic modes: the verbal and the visual. The verbal discourse of this textbook comprises thirty-four texts, including reading texts, activities, and appendices, all of which contain cultural input. These linguistic texts are selected using purposive sampling techniques to ensure systematic analysis. As a result, only fifteen out of the thirty-four texts are analyzed, as shown in the Appendix. Furthermore, this sample comprises only those texts that reflect cultural content, while the remaining seventeen texts are irrelevant to the current study.

### **Text 19**

Textual Analysis:

The text analyses three types of people—nostalgists, pessimists, and optimists—based on their perspectives on time. The author states that they favour optimists since they think they are more

sensible. The language utilized in the text is generally colloquial, with the use of technical phrases like "revolutionary change" and "racial prejudice."

Discourse Practice:

In this literature, the discourse practice entails using words to create certain representations of time and various attitudes toward it. For example, the author positions themselves as someone who prefers the optimist viewpoint by presenting three groups of people and their perspectives on time. Evaluative language, such as "logical and practical," is also used in discourse practice to convey the author's favoured point of view.

Social Practice:

The author's attitudes and beliefs about time and how others perceive it serves as the social practice that underpins this writing. The work exhibits a Western viewpoint and offers a unique viewpoint on time and people's perspectives. The author asserts their knowledge of the subject and crafts their preferred point of view using language. In addition, the text reflects underlying social norms and perspectives on time and the universe.

## **Text 20**

Text 19 is a passage entitled 'What People Eat'. No information about the authenticity of the text is provided in the textbook.

Textual Analysis:

The text examines alterations in eating behaviours and how lifestyle changes impact them. According to the author, the demands of modern living have led to increased consumption of foods that require less preparation. Formal and informal terminology is employed, with specific technical names like "Mesfouf" and "couscous" used to describe traditional foods. The text also highlights how crucial tradition and family are in forming eating habits.

Discourse Practice:

In this text, the discourse practice depicts eating habits and how they relate to contemporary living. According to the author, changes in eating habits are not something that people choose to

make; instead, they are brought about by changes in lifestyle. Using evaluative language to express the author's favoured point of view, such as "maintain family unity" and "resist the constraints of modern life," is another aspect of the discourse practice.

**Social Practice:**

The author's thoughts and attitudes on eating habits and how they relate to modern living are the social practice that underlies this essay. The text depicts a cultural tradition honouring the family and maintaining traditional dishes and behaviours.

The text offers a unique viewpoint on eating practices and how they relate to contemporary living. The author asserts his/her knowledge of the subject and shows his/her preferred point of view using language. The poem represents underlying social norms and assumptions concerning culture, tradition, and family.

### **Text 21**

The text is a passage dealing with 'Twin Towns'. No information about the authenticity of the text is provided in the textbook.

**Textual Analysis:**

The idea of twin towns or sister cities is covered in the passage; they are localities that have decided to work together, frequently resulting in student exchanges. The text details the program planned for a future visit to Algiers by a group of students from Sofia, Bulgaria. The terminology is formal and technical, with the names of specific locations and monuments used to describe the itinerary.

**Discourse Practice:**

In this text, the discourse practice entails using language to create a specific picture of twinning arrangements and their advantages. According to the author, the trip involved two cities working together, with a major component being the exchange of students and cultural experiences. Evaluative language, such as "it sounds fine" and "that looks good," is also used in discourse practice to convey the author's agreement with the program.

Social Practice:

The social practice underlies this work is the importance of intercity cooperation and cultural interchange. Therefore, the text supports twinning agreements, especially regarding student exchanges and cross-cultural encounters. The mayor and public officials are described in the text as representing their respective cities and as having the duty of planning and coordinating the visit.

The text offers a favourable viewpoint on twinning agreements and their advantages, especially regarding student exchanges and cross-cultural encounters. The author asserts their support for these arrangements and employs words to present their favoured point of view. The text represents underlying societal norms and perspectives on cultural exchange.

## **Text 22**

The text is a passage entitled ‘Traditional Manners and Changing Manners’. It is taken from the Internet. No further acknowledgment details are included in the textbook.

Textual Analysis:

In her text, Sandra Felleci examines historical good manners and how they have evolved. As a personal narrative, the text is organized with Felleci reflecting on her early years and contrasting them with the present. The material is written in a conversational style and is of the reflective genre.

Discourse Practice:

Felleci discusses her viewpoints and experiences, claiming that younger generations are becoming ruder. She also points out that young people now address everyone in the same way, regardless of their age or social standing, indicating a change in language usage. Finally, she connects the usage of English and globalization to these shifts.

Social Practice:

Reflections from Felleci are influenced by her childhood, cultural background, and more general societal developments. She gives a nostalgic account of the past, arguing that traditional manners

were more devout and courteous. Her criticism of present methods can be interpreted as expressing cultural values and standards. Likewise, her emphasis on language use can be construed as a reflection of more general discussions about the use of language and linguistic diversity in modern society.

This work illustrates how personal narratives can be employed to make statements about more general social problems and cultural transformation. How social practices and ideas are continually changing and being challenged are highlighted by Felleci's comments on language and etiquette.

### **Text 23**

Text 22 is a passage entitled 'Barber or Doctor'. It is adapted from Graham Reynolds, Turner, Thames, and Hudson.

Textual analysis:

The story in the text is about William Turner's father, a barber who also practiced medicine and dentistry. The story appears impartial, only retelling historical events. However, some of the text's language suggests a specific attitude toward the topic. For instance, the phrase "peculiar" implies that Turner's father's method of shaving customers was distinctive or possibly even humorous. In addition, the text suggests that using leeches to treat illness is archaic or even obsolete by using the term "surplus blood" to describe the blood drawn by leeches.

Discourse Practice:

The text reflects the ideals and ideologies prevalent when it was written. According to the text, William Turner's father was a "jack of all trades," offering various services that would likely be classified as distinct vocations today. This shows that the text was created when society's expectations of professionals differed, and there needed to be more specialization across different areas. The text's emphasis on Turner's father's medical and dental professions echoes the 19th century's preoccupation with medicine and health.

Social Practice:

The material represents 19th-century medical, dental, and barbershop social mores in general terms. The text particularly emphasizes how unprofessional these disciplines are, with barbers giving dental treatments and leeches being employed as medical treatment. This shows that the text was created when dentistry and medicine were less developed and less controlled than they are now. In addition, because barbers were frequently regarded as lower-class employees at the time, the text also reflects broader societal practices relating to class and rank.

"Barber or Doctor" captures the attitudes of 19<sup>th</sup>-century society about barbershops, dentistry, and medicine. The story depicts William Turner's father as a master of all trades who offered various services now classified as distinct professions. However, despite the text's neutrality, the language utilized shows an underlying stance toward the topic.

#### **Text 24**

Text 23 is a passage entitled 'Do it in Style'. It is taken from Modern English International, p.8.

Textual Level:

The text "What is Style?" examines the idea of style and how it relates to fashion and individual identity. The author encourages the reader to consider their style and what it says about them by using a conversational tone and asking questions of them.

The author employs various linguistic techniques, such as metaphors, definitions, and examples, to communicate their thoughts. For instance, the author says that "people who follow fashion tell whom they would like to be" while defining the distinction between fashion and style. People with style make their identities known. According to this definition, style expresses individuality because it is personal and unique.

The author also gives examples to support their claims, such as how a soldier's outfit informs us of what they do and how our clothing choices might indicate our feelings.

### Discourse Practice:

We investigate the social norms and practices that influence the creation and understanding of texts at the discourse practice level. For example, we may spot numerous discourse techniques in discussing "What is Style?"

The text is first located in the discourse of fashion and individual style. Then, to study the idea of style, the author takes widespread cultural understandings of fashion as a starting point.

Second, the content is written with readers interested in fashion and individual style. Therefore, the author provides examples that are relatable to them because they presume that the reader is already familiar with these ideas.

Thirdly, the text uses a simple writing technique, a conversational style. Directly addressing the reader, the author uses everyday expressions like "go on, look in the mirror."

### Social Practice:

We investigate the text's more significant social and cultural environment at the sociocultural practice level. As a result, we can recognize several pertinent sociocultural behaviours in the context of "What is Style?"

First, the language conveys the value culture places on fashion and one's looks. According to the author, how we dress can indicate much about who we are, such as our social standing, emotional condition, and political beliefs.

Second, the text exhibits the individualism and self-expression that characterize our culture. Third, the author highlights the uniqueness of the style and makes the case that it serves as a means of self-expression.

The text also reflects more general cultural practices of capitalism and consumerism. The author implies that wearing fashionable apparel will help one develop a sense of style, which is beneficial.

## Text 25

Text 24 is a passage that deals with the United Nations. No information about the authenticity of the text is provided in the textbook.

Textual Level:

In the wake of World Wars I and II, the work discusses the function of international institutions in preserving human life and keeping global peace. By emphasising the limitations of its forerunner, the League of Nations, the rhetoric used in the article serves to defend the establishment of the United Nations (UN) as a crucial step toward reaching global harmony.

Discourse Practice:

The text presents the goal and organization of the United Nations using factual language. It explains the UN's role in resolving international crises and the organizations under its guidance that support the fight against disease and alleviates poverty in plain and simple terms. The idea that the UN is crucial in averting the horrors of war and protecting human life is further supported by historical incidents and facts in the book.

Social Practice:

The text was created in the twenty-first century and reflects the current global conversation on international organizations' role in fostering peace and stability. The book emphasizes the need for the UN's founding by highlighting the League of Nations shortcomings in halting the spread of totalitarianism in Germany, Italy, and Japan. However, the text also offers a hopeful outlook on the UN's ability to address global problems like poverty and sickness.

In terms of power relations, the text depicts a power dynamic in which the UN is portrayed as a solid multinational body capable of preserving world peace and preventing crises. As the most powerful UN members, the US, Britain, China, France, and Russia are highlighted as permanent members of the Security Council. The wording implies that the UN's authority comes from its capacity to use political, economic, or military force to settle international conflicts. The UN's power is further enhanced by its capability to request that member states send troops to form a task force to keep peace in crisis zones.



The text concludes with a discussion of the function of international institutions in protecting human life and safeguarding international peace. It draws attention to the shortcomings of the League of Nations and demonstrates why the UN was required. The text gives a favourable view of the UN's potential to resolve international conflicts using factual language and historical events. The text's power structure argues that the UN is a strong organization that can settle international disputes and upholds world peace.

## **Text 26**

Text 25 is a passage entitled 'Martin Luther King, The Man of Peace'. No information about the authenticity of the text is provided in the textbook.

### Textual Analysis:

Black Americans have made headway in the fight against racism, as the text highlights their rights to vote, dine in any restaurant, and attend integrated schools. In addition, a portion of Martin Luther King's famous "I Have a Dream" speech is reproduced. In it, he describes himself as a great leader who used nonviolence and love to fight racism. He also imagines a time when black and white people can sit together at a table of brotherhood, where children are judged on the content of their character rather than the colour of their skin, and where black and white children can join hands and work as sisters and brothers. Finally, the text ends with an allusion to King's famous admonition for freedom and equality, "Free at last! At last, freedom! We are now free, thanks to the Almighty God.

### Discourse Practice:

The passage might be read as a celebration of black Americans' achievements in the struggle against racism, with Martin Luther King Jr. serving as a source of motivation and inspiration. However, the article also clarifies that beliefs and power structures supporting racism and inequality still exist. For instance, the wording implies that black Americans can now dine anywhere they like, but before, this was not feasible owing to racism. This indicates that racism is still a widespread and systematic issue that has not been resolved. The text also highlights King's dedication to nonviolence and love, which can be viewed as a discursive tactic to downplay the radical nature of his action and to depict him as a respectable and acceptable figure

in the eyes of the dominant white culture. This could be seen as an effort to uphold the current power dynamics and avoid confronting the underlying ideologies that support racism and inequality.

Social Practice:

The continuous fight in the US for racial equality and justice is reflected in the text. Although there has been progressing, racism and inequality remain widespread and systemic issues. Martin Luther King, Jr., and other civil rights leaders played a crucial part in the struggle against racism. Still, the text also shows the limitations of their activity and the ongoing existence of power structures and ideologies that support racism and inequality. The book can be understood as a component of a larger discursive conflict about what racial justice and equality imply. Various organizations and actors use different rhetorical tactics to further their objectives.

### **Text 27**

Text 27 is a passage entitled 'Daddy, what did you do in the war against pollution'. It is taken from 'Keep America Clean, Advertising Council'.

Textual analysis:

The dialogue in the text is between a parent and a little child inquiring about the father's efforts to reduce pollution. In response, the father asserts that everyone is accountable for preventing pollution and that there are no exceptions. He contends that people may affect change by using detergent in the prescribed amounts, modernizing incinerators, and encouraging better waste treatment facilities.

Discourse Practice:

The text's persuasive discourse technique aims to persuade the reader of the value of taking personal action to reduce pollution. The literature accomplishes this by employing rhetorical questions, highlighting everyone's accountability, and offering illustrations of concrete steps that can be taken. The essay also questions popular justifications for inaction, such as the idea that only governments and companies are accountable for pollution.

Social Practice:

The text reflects broader social trends associated with activism and ecology. It advances the notion that changing one's behaviour can have an impact and that blaming others is ineffective. This is consistent with a more significant social trend encouraging personal accountability for environmental challenges. The passage also frames pollution as a war, reflecting a more widespread social practice of militarizing ecological issues.

The text demonstrates a discourse strategy intended to promote individual pollution prevention efforts. This reflects broader social practices connected to environmentalism and activism, such as encouraging personal accountability and framing environmental problems as a conflict. However, the text could also be criticized for minimizing the contribution of businesses and governments to pollution and for failing to address more significant systemic problems connected to environmental degradation.

### **Text 28**

Text 27 is entitled 'Convention on the Rights of the Children'. It is taken from Human Rights, Vol.1, United Nations.

Textual analysis:

The text opens by challenging the widespread assumption that today's youth are unconcerned with societal problems. The older generation, who are gravely concerned about society's failure to deal with issues like floods and earthquakes, is credited with having this belief. The poll, done by the magazine Youth 2010, is then introduced to explore how accurate this belief is. In the survey, secondary school students were questioned about their experiences with emergency circumstances, their responses to disasters reported in the media, and their assistance during emergencies.

The text concludes that the data gathered by Youth 2010 suggest that young people are more charitable and thoughtful than some parents think. However, using the word "suggest" implies that the conclusion is not definitive but based on the survey's data.

### Discourse Practice:

A conversation concerning young people's involvement in charitable activity is created in the text. The Youth 2010 study and the idea that young people are unconcerned with societal problems influence the conversation. The survey is offered as a way to support or disprove this assertion. The survey's inquiries centre on how young people have dealt with emergencies, how they feel when disasters are reported in the media, and how they have assisted in times of need. These inquiries create a conversation concerning the nature of young people's charitable activity. The responses to these inquiries refute the notion that youth must be more concerned with social issues.

### Social Practice:

The involvement of young people in charity work is constructed as a social practice in the text. The social practice is created using language that presents young people as kind and thoughtful. The text disproves the notion that youth are unconcerned with social issues by providing examples of youth involvement in charitable action. The survey results from Youth 2010 are used to determine how the text builds a discourse on the nature of young people's involvement in charitable activity.

In general, the text "How charitable are our youth?" builds a discourse on young people's involvement in charitable activities that refutes the notion that youth are unconcerned with societal problems. In addition, youth 2010's survey, which serves as proof of young people's charitable actions, impacts the conversation. By depicting young people as kind and considerate, the text creates a social practice of charitable activity and young people's participation in it. According to the text, young people's donations to charitable causes can aid society in overcoming issues like floods and earthquakes.

### **Text 29**

Text 29 is a newspaper report about the earthquake in Boumerdes. No information about the authenticity of the text is provided in the textbook.

Textual level:

First of all, it's important to note the application of the saying "Great calamities can show the best in Men." This gendered expression implies that only males can perform at their highest level during adversity. "Men" is also used instead of "people," which might be interpreted as leaving out women from this story.

The description of a group of women carrying plates of couscous is continued in the text and is used to illustrate how neighbours can encourage one another. However, it is noteworthy that the women are not identified by name or given any authority beyond their role as food carriers. Instead of active supporters, they are portrayed as passive catastrophe victims.

Discourse Practice:

It is crucial to consider the context in which this text was created and read. It was intended to be read by a large audience because it was written as a news report. The author appears to be portraying himself as a witness to the events they are narrating by using the first-person tense ("I asked Rafik"). It is essential to remember that the author is a foreign journalist covering the event; they are not members of the community they are reporting on.

Social Practice:

Considering the text's more significant cultural and social setting is critical. It raises issues of power dynamics and cultural imperialism because the essay was created by a foreign journalist covering a calamity in Algeria. The author is providing a specific account of the disaster—one in which the neighbourhood pulls together in the face of hardship—but it's possible that other accounts are being left out.

This text offers an uplifting account of local cooperation after the tragedy. First, however, it is crucial to consider the text's representations of gender and power dynamics and the larger social and cultural setting in which it is situated.

**Text 30:**

Text 30 is entitled 'IFRC Seeks Deal on Religious-Free Symbol'. It is adapted from the Internet. No further acknowledgment details are provided in the textbook.

**Textual Level:**

The article reports on the International Federation of Red Cross and Red Crescent's (IFRC) search for a religious-free symbol. First, the article provides some historical background on the origins of the Red Cross and the Red Crescent. Next, it explains that the IFRC seeks a new, neutral symbol not associated with any particular religion or ideology. The text then lists the seven fundamental principles that guide the work of the Red Cross and Red Crescent societies. These principles emphasize impartiality, neutrality, independence, and voluntary service, among other things.

**Discourse Practice:**

The article is presented as a news report with a clear narrative structure and an objective tone. However, the article does not provide quotes from sources or additional context beyond the basic facts. Therefore, it needs to be clarified who the intended audience for the article is or what the purpose of the article is beyond reporting on the IFRC's search for a new symbol.

**Social Practice:**

The article exists within a larger context of international humanitarian work and the history of the Red Cross and Red Crescent. The report highlights the challenges that the Red Cross and Red Crescent have faced in certain Muslim countries due to the association of the Red Cross with the Crusaders. The article also emphasizes the importance of neutrality and impartiality in the work of the Red Cross and Red Crescent and the need for a new symbol that can be universally accepted.

This text presents a straightforward account of the IFRC's search for a new, religiously neutral symbol. However, the text does not provide an in-depth analysis or critique of the issues or engage with opposing viewpoints or potential controversies.

**Text 31:**

Text 31 is entitled 'Charities'. It is adapted from Oxford Guide to British and American Culture, p.100.

**Textual Level:**

Most of the sentences in the text are declarative and are used to explain charity and its missions. Additionally, it contains some imperative sentences that exhort readers to participate in charitable endeavours. The terminology is straightforward and intended for a broad audience. The book uses lists, examples, and definitions to arrange the information and make it simpler to understand.

**Discourse Practice:**

Charities are portrayed in the text as a helpful force that aids both humans and animals. It references several well-known organizations and their endeavours, giving the idea that charities successfully resolve societal issues. Additionally, the text details various charity fundraising events like flag days and telethons to tempt readers to participate in charity fundraising.

**Social Practice:**

The text captures the US and UK social climate, where charities are crucial to solving social issues. The text refers to many charities and their combined income, implying they play an essential economic role. The text also mentions UK social and cultural customs like flag days and charity shop traditions. Finally, the book suggests that giving to charities is a moral duty and a way to better society.

The text encourages readers to participate in charitable activities by presenting charities as a positive societal influence. In the US and the UK, where charitable work is well-established, the text reflects social and cultural background.

**Text 32:**

Text 32 is entitled 'Frankenstein'. It is taken from Mary Shelley's Frankenstein, retold by Patrick Nobes.

### Textual Analysis:

The narrative in the text is told in the first person by Victor Frankenstein as he tells Captain Walton his tale. The vocabulary includes words like "terrible storm," "destroyed," "flushed through my mind," "destroy me," "ugly thing," and "horrible." Victor, the narrative's focus, eventually realizes that his fixation with generating life was a mistake. Victor is portrayed as a tragic hero in the story, motivated by good intentions but finally brought low by his deeds.

### Discourse Practice:

Despite being a work of fiction, the text captures larger cultural practices and beliefs regarding morality, technology, and science. For example, Victor's attempt to use electricity to generate life and his subsequent shock at the outcome represents the period's concerns about the implications of technological advancement. In addition, the creature is referred to as both "terrible" and "frightening," which further reflects societal beliefs toward physical attractiveness and bodily deformities.

### Social Practice:

The text was written early in the 19th century during rapid scientific and technical advancement. It also represents the cultural ideals and principles of the Romantic period, such as the priority placed on individualism and creative power. The book might also be seen as an attack on the Enlightenment, which valued logic and reason over imagination and feeling.

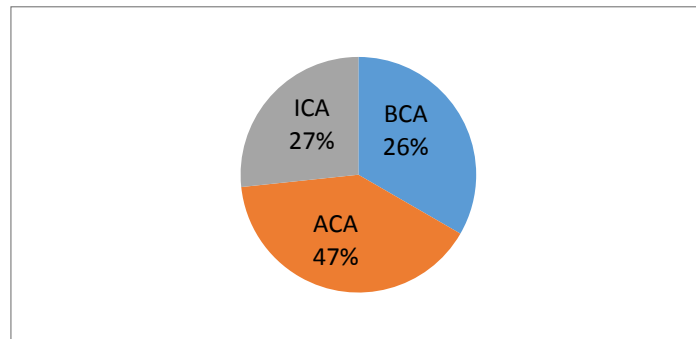
The text reflects more significant societal norms and ideals related to science, technology, and morality. It poses significant concerns regarding scientific advancement's ethical and societal implications and individuals' influence on these consequences.

The following table is a visual representation that summarizes the results of the critical discourse analysis of 'Getting Through' (2006).



	<b>Basic Cultural Awareness (BCA)</b>	<b>Advanced Cultural Awareness (ACA)</b>	<b>Intercultural Awareness (ICA)</b>
<b>Text 19</b>		+	
<b>Text 20</b>	+		
<b>Text 21</b>			+
<b>Text 22</b>		+	
<b>Text 23</b>	+		
<b>Text 24</b>	+		
<b>Text 25</b>			+
<b>Text 26</b>		+	
<b>Text 27</b>		+	
<b>Text 28</b>			+
<b>Text 29</b>		+	
<b>Text 30</b>		+	
<b>Text 31</b>			+
<b>Text 32</b>		+	

**Table 14: The Cultural Awareness Level in Getting Through’s Linguistic Discourse**



**Diagram 8: The Cultural Awareness Level in Getting Through’s Linguistic Discourse**

According to Diagram 8, the Critical Discourse Analysis (CDA) of the linguistics texts sampled from 'Getting Through' (2006) indicates that the majority of the visuals in the textbook

demonstrate an advanced level of cultural awareness. However, only 27 percent of these visuals reflect an intercultural awareness level.

The following section deals with the CDA of the linguistic texts sampled from 'New Prospects' (2007).

### **6.3. Critical Discourse Analysis of 'New Prospects' (2007)**

As mentioned in the previous chapter, 'New Prospects' features a multimodal design that incorporates both verbal and visual semiotic modes. The verbal discourse in this textbook consists of seventeen texts, including reading texts, activities, and appendices, that provide cultural insights. To ensure a systematic analysis, a purposive sampling technique was used to select eight texts for examination (refer to the Appendix). This sample includes explicitly texts that contain cultural content, while the remaining five texts were deemed outside the scope of this study.

#### **Text 33:**

Text 33 is a short passage dealing with Native Americans. No authenticity of the text is acknowledged in the textbook.

#### **Textual Level:**

The living conditions of Native Americans in America over time are described in the text. It gives accurate information regarding Native American migration and their traditional way of life, including farming and hunting methods, in impartial language.

#### **Discursive Practice:**

The author's views and ideals regarding Native Americans are revealed via the discourse practice. Native American history is presented by the author in a biased manner, focusing on their forced relocation and the challenges of residing on reservations. The essay has a Eurocentric viewpoint and downplays the diversity of Native American tribes' cultures and histories. Additionally, the text refers to Native Americans as "Indians" rather than "Native Americans," which supports the myth that Native Americans are uncultured and foreign.

Social Practice:

The larger socioeconomic and cultural contexts in which the book is located are reflected in the sociocultural practice. Unfortunately, the text upholds the mainstream historical narrative in America, which minimizes Native American history and culture to highlight the accomplishments of white settlers. The text also fails to address the current problems that Native Americans experience, including poverty, health inequalities, and a lack of resources and access to education.

As a reflection of the prevalent Eurocentric discourse and disregarding the sociocultural and historical complexity of Native American culture and history, the text portrays a constrained and biased view of Native Americans.

**Text 34:**

Text 34 is entitled *Algeria at the Crossroads of Civilizations*. It is taken from K. A. Appiah and H. L. Gates, Jr. *Africana*, Perseus Books, 1999.

Textual Level:

The author discusses Algeria's advantageous geographic location and its rich cultural legacy. The essay is divided into two main sections: the first discusses Algeria's historical and geographical importance, while the second concentrates on Tassili n'Ajjer and the Casbah of Algiers as meaningful cultural heritage sites. Regarding the textual dimension, the author uses evaluative language to describe the importance of Algeria to culture and history. For example, the author utilizes words like "privileged geographic position," "civilizational genius," and "enriching contacts with other civilizations" to paint a clear picture of Algeria. In addition, the author uses phrases like "standing witnesses," "most prestige," and "most beautiful remains" to highlight the significance of the Tassili n'Ajjer and the Casbah in terms of culture and history.

Discourse Practice:

The author presents Algeria as a significant and culturally rich nation and uses evaluative language to give Algeria favourably. Additionally, the author presents Algeria as a nation with a

lengthy and extensive history of intercultural exchange. This discourse technique helps Algerians create a strong sense of national identity.

Social Practice:

The writing captures Algeria's cultural and historical setting. The author highlights the value of cultural heritage and how it represents the history and identity of the nation. The author also mentions that the Phoenician and Roman civilizations impacted Algeria's cultural heritage. Since Algeria has a long and complicated history of cultural exchange and influence from different civilizations, this reflects the sociocultural context of the nation. The author presents Algeria as a significant and culturally rich nation, using evaluative language to present Algeria favourably. Additionally, the author presents Algeria as a nation with a lengthy and extensive history of intercultural exchange. This discourse technique helps Algerians create a strong sense of national identity.

This text uses positive evaluative language to create a conversation about Algeria's cultural and historical importance. It captures the sociocultural setting of Algeria and the significance of cultural legacy to the nation's identity. The text also highlights Algeria's cultural legacy and presents it as a significant and culturally rich country.

**Text 35:**

Text 35 deals with ancient Egyptian civilization. It is taken from Victor Skipp, *Out of the Ancient World*, Penguin, 1967.

Textual Level:

In his account of the growth and fall of ancient Egypt's civilisation, the author emphasizes the value of pharaonic nationalism. According to the author, Egypt's national government and the Egyptian people's strong feelings of pride and nationalism united them. The pharaoh is portrayed as a robust and god-like person who defended the territory and ensured the population was prosperous and happy. The author also discusses how the pharaoh's body and spirit were preserved for all time by building the pyramids.

### Discursive Practice:

The text was published in 1984, and the content reflects a particular viewpoint on ancient Egypt that was popular when it was written. The author uses simple, descriptive language with little analytical or critical remarks. The history of Egypt is presented in the text as a linear, chronological narrative that strongly emphasizes its kings' accomplishments while underplaying ordinary people's contributions. The author emphasizes Egypt's place as the "first nation in history" and compares it to Sumer in the text, which is similarly written from a Eurocentric point of view.

### Social Level:

The way the text develops and supports particular notions about ancient Egypt reflects broader social and cultural developments. For example, the text supports that the pharaoh was a robust and god-like character who exercised ultimate control over his subjects. This reflects the long history of pharaonic ideology in Egyptian history, which was employed to defend the authority of the aristocracy and uphold social stratification. The passage also reflects Western perceptions of ancient Egypt, romanticized and mythologized in popular culture, as a fascinating and exotic civilisation. The narrative supports these views by highlighting the pyramids' building as a representation of Egypt's greatness and calling the artefacts discovered in Tutankhamun's tomb "incredible."

The text offers an oversimplified and idealized portrayal of ancient Egypt, highlighting its kings' accomplishments and authority while underplaying commoners' contributions. In the way it builds and supports certain notions about ancient Egypt, such as the myth of the all-powerful pharaoh and the enigmatic nature of the society, the text also reflects broader cultural tendencies.

### **Text 36:**

Text 36 is entitled Education in Britain. It is taken from Guide to British and American Culture, OUP, 2001. p.66.

### Textual Level:

The basic overview of the British educational system, including its primary components and organizational framework, can be found in the book "Education in Britain." It gives a favourable impression of the system by highlighting the value of education to the British people and the government's commitment to offering high-quality education at no cost. The text also discusses issues with tuition and the potential for only the wealthy to have access to higher education. It describes the effects of performance tables on schools and frames the national curriculum as a substantial systemic reform.

### Discourse Practice:

The British educational system is portrayed in the text as highly respected by its people, with education being the most significant subject. It shows the government supporting education and pledges to invest money throughout the election season. However, the text also acknowledges the possible obstacles that less privileged students may face in pursuing higher education. The text portrays the national curriculum as a substantial improvement in standardizing the disciplines taught across schools. To foster a language of accountability and rivalry among schools, the text also displays the performance tables as a tool for parents to compare schools.

### Social Practice:

The text captures broader social perceptions of the value of education. Additionally, it captures the political debate over government spending and education during an election season. Finally, the paragraph highlights the possible unfairness in the system by reflecting worries about how affordable higher education is for students from disadvantaged backgrounds. The text also considers the historical background of the national curriculum's implementation in 1988 and its effects on the British educational system.

While acknowledging potential access barriers, the text portrays the British educational system as highly valued and the government as supportive of education. It presents the national curriculum and performance tables as substantial systemic reforms, fostering school accountability and rivalry rhetoric. The book reflects broader societal attitudes and issues with access to and the value of education.

### **Text 37**

Text 37 deals with education in the US. It is taken from D. K. Stevenson, *American Life, and Institutions*, USIA, 1992.

Textual Level:

The text provides an accurate description of the American educational system. However, it also reflects some attitudes and presumptions about American education. For instance, the text assumes that access to education for all people is a fundamental responsibility of the state. The article acknowledges that communities and states have wildly varying educational requirements at the same time.

Discourse Practice:

The text favours some discourses above others. For instance, the text presupposes that all people should have access to education and that education is the government's responsibility. However, the article also recognizes that educational standards vary widely between states and localities, indicating that not all pupils have equal access to education. Additionally, the text favours the discourse of local control over federal intervention by implying that federal assistance may result in less local control over education.

Social Practice:

We can observe how the text fits within the larger framework of American politics and society. The conflict between federal involvement and local sovereignty over education is reflected in the text, as is American belief in the value of education. In addition, the language represents American society's values and presumptions, such as the value of individualism and the necessity of equal opportunity. However, the disparities in educational standards between states and communities also reflect American society's social and economic divisions.

Although the text offers a descriptive account of the American educational system, it also reflects certain presumptions and values regarding education in the country.

### **Text 38:**

Text 38 is entitled Feelings. It is taken from Guide to British and American Culture, OUP, 2001. p. 192

#### Textual Level:

The text presents a binary opposition between British and American people in terms of their expression of emotions. Americans are portrayed as open and expressive, while the British are described as reserved and avoidant of strong emotions. This binary opposition reinforces stereotypes of national character and can be seen as an example of essentialism. The text also presents a historical narrative, suggesting that British attitudes towards emotions are changing, but many still hold onto traditional ideas of emotional restraint.

#### Discourse Practice:

The text reflects and reinforces broader cultural attitudes towards emotions in both American and British society. In American society, the text suggests that there is a cultural expectation to express emotions openly and that not doing so is seen as negative. In contrast, the text suggests that British society values emotional restraint and sees emotional expression as a sign of weakness. These cultural attitudes towards emotions are reflected in broader social practices, such as the way emotions are portrayed in media, and can have significant implications for individuals' emotional well-being.

#### Social Practice:

The text reflects and reinforces power relations between different social groups. The text presents a binary opposition between American and British attitudes towards emotions, which can reinforce nationalist ideologies and promote a sense of cultural superiority. The text also reinforces gendered power relations, with women being portrayed as more likely to express emotions and provide comfort to others. Additionally, the text reinforces stereotypes by suggesting that elderly people are more likely to hold onto traditional attitudes towards emotions.

Various social groups' power dynamics are reflected in and reinforced by the text. American and British views toward emotions are contrasted in the text in a way that might strengthen nationalist



ideas and foster a sense of cultural superiority. Women are portrayed in the text as being more prone to express their emotions and offer consolation to others, which serves to perpetuate gendered power relations.

**Text 39:**

Text 39 is a short passage about Princess Diana. No authenticity of the text is acknowledged in the textbook.

Text Level:

The text presents information about the life and death of Princess Diana, focusing on her marriage to Prince Charles, her charity work, and her tragic death. The text also presents a statement that Diana loved her sons but preferred leaving them under the charge of their father, Prince Charles. This statement could be seen as an attempt to justify Diana's decision to focus on her charity work rather than her role as a mother, although it is unclear where this information comes from and whether it is accurate.

Discourse Practice:

In the text, Princess Diana is portrayed in a particular light as a cherished character who was admired by the British people and devoted her life to charitable work. The statement implies that Diana's passing was a tragic occurrence that shocked the country and prompted the adoption of new privacy regulations. However, the text also mentions that some people think Diana was murdered, indicating that there may be other, less popular theories about how she passed away.

Social Practice:

The text is an extension of larger cultural and social discussions on monarchy, fame, and the place of women in public life. The text supports that royalty plays a key role in British culture, and that Princess Diana was a well-liked person who significantly influenced the charity world. While Diana's decision to prioritize her charitable work over her role as a mother is presented as an exception rather than the rule, the text nonetheless raises the possibility that there are restrictions on the public position women can play.

The essay offers a distinctive interpretation of Princess Diana that is influenced by broader cultural and social discourses and also reflects special discourse conventions around the formation of monarchy and celebrity. The language, however, leaves room for several readings and implies that there are various viewpoints on Diana's life and passing.

**Text 40:**

Text 40 is entitled 'The Unicorn in the Garden'. It is taken from James Thurber, *Fables of Our Time*, Penguin.

Textual Level:

The husband's point of view is emphasized throughout the story on a textual level. The wife is shown as being unreasonable, whereas the husband is shown to be a truthful and rational man. Words like "coldly" and "gloat" describe the wife's behaviour, perpetuating the myth that women are unstable and overly emotional. In addition, the narrative portrays the husband's reality as the objective truth and the wife's reality as a hallucination.

Discourse Practice:

The narrative offers a binary contrast between reason and crazy on a discursive level. The wife represents insanity, while the husband stands for rationality. Through the use of words like "crazy," "mental institution," and "straight jacket," this binary opposition is reinforced. These words perpetuate harmful misconceptions about those who struggle with mental health concerns and stigmatize mental illness. The narrative also supports that those breaking social norms must be institutionalized and treated medically.

Social Practice:

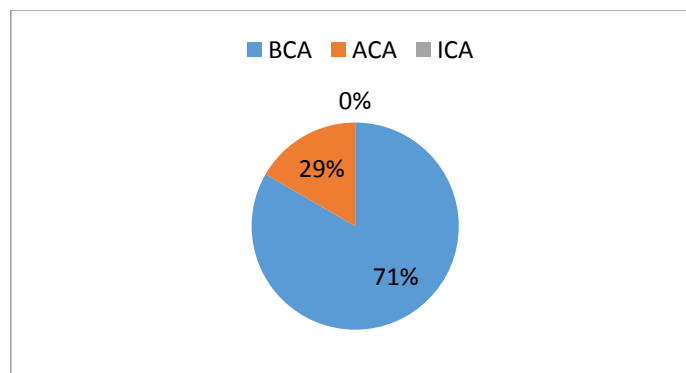
The narrative supports prevailing notions about gender and mental health on a social level. For example, the narrative reinforces the stereotypes that mental illness is a personal failing rather than a medical problem and that men are reasonable and women are crazy. The narrative also supports the notion that those who are unique or break societal norms must be rejected and excluded.

The tale "The Unicorn in the Garden" perpetuates negative stereotypes, stigmatizes mental illness, and supports prevailing beliefs about gender and mental health. In addition, the narrative supports the assumption that there is a binary conflict between reason and crazy and that people who depart from social norms must be shunned and marginalized.

The following table is a visual representation that summarizes the results of the CDA analysis of 'New Prospects (2006).

	<b>Basic Cultural Awareness</b>	<b>Advanced Cultural Awareness</b>	<b>Intercultural Awareness</b>
<b>Text 33</b>	+		
<b>Text 34</b>	+		
<b>Text 35</b>	+		
<b>Text 36</b>	+		
<b>Text 37</b>		+	
<b>Text 38</b>		+	
<b>Text 39</b>	+		
<b>Text 40</b>	+		

**Table 15: The Cultural Awareness Level in New Prospects' Linguistic Discourse**



**Diagram 9: The Cultural Awareness Level in New Prospects' Linguistic Discourse**

Diagram 9 indicates that in 'New Prospects' (2007), most of the sampled texts demonstrate a basic level of cultural awareness. Unfortunately, none of these texts have the potential to enhance

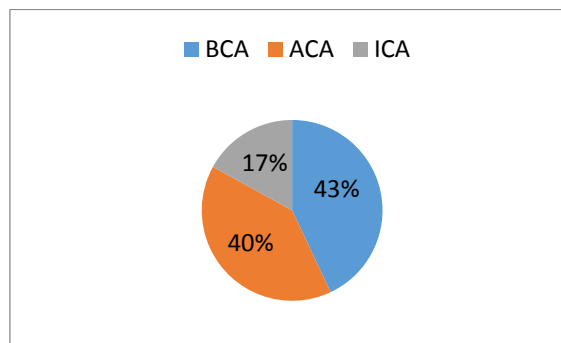
EFL learners' intercultural awareness, which is essential for developing effective communication and understanding in diverse cultural contexts.

Accordingly, the critical discourse analysis of the three EFL textbooks' linguistic texts shows significant results, represented in the following table and diagram and discussed below.

The following table and diagram demonstrate the level of cultural awareness represented in the three textbooks' linguistic texts:

<b>The Textbook</b>	<b>Basic Cultural Awareness</b>	<b>Advanced Cultural Awareness</b>	<b>Intercultural Awareness</b>
At the Crossroads	7	7	3
Getting Through	4	7	4
New Prospects	6	2	0
<b>Total</b>	17	16	7

**Table 16: The Cultural Awareness Level in the Three EFL Textbooks Linguistic Discourse**



**Diagram 10: The Cultural Awareness Level in the Three Textbooks' Linguistic Discourse**

After conducting a critical discourse analysis of a sample of forty linguistic texts, interesting findings emerged regarding the cultural content present in the textbooks. Specifically, out of 87 texts included in the three EFL textbooks, only 40 contains cultural content, representing only

45% of the sample. The remaining 55% of texts address various topics related to the themes of the respective didactic units.

After examining the selected sample of 40 texts, a considerable portion requires more authenticity as it is incorporated without adequate source acknowledgment. Additionally, most referenced texts are inadequately cited and lack informative details. Utilizing inauthentic materials is not conducive to developing EFL learners' linguistic and cultural critical skills as such materials manipulate reality, potentially skewing learners' understanding and attitudes towards the subjects covered.

Regarding cultural representations in EFL textbooks' linguistic discourse, superficial and overt cultural traits, commonly referred to as 'Big C' culture, are emphasized more than implicit cultural aspects. In terms of highlighted cultural contexts, the linguistic discourse favors ENL culture, namely British and American cultures (33%), followed by universal culture (30%), Western/European culture (17%), and finally, local and ESL cultures, both of which receive equal attention (10%). However, differences exist between the three textbooks, and these variations need acknowledgement.

Regarding cultural awareness levels, the analyzed corpus demonstrates that most texts reflect a basic level of cultural awareness (43%), while 40% reflect an advanced level of cultural awareness. Only 17% of the texts reflect an intercultural awareness level. Again, there are differences between the three textbooks, which need acknowledgement. These findings are discussed further in Chapter 8.

## **Conclusion**

This chapter has presented the results of the critical discourse analysis of the linguistic discourse within EFL textbooks, using Fairclough's (2003) and Baker's (2011) frameworks. The analysis has revealed that only a minority of the texts reflect an intercultural awareness level, most limiting the EFL learners' cultural awareness to a basic level. In essence, the EFL textbooks need more linguistic texts that stimulate intercultural awareness among learners.

**Chapter 7**  
Algerian EFL Teachers' and  
Learners' Perceptions of  
Interculturality in the EFL  
Textbook

## Introduction

Chapter Seven presents the results of the questionnaires administered to 26 Algerian EFL secondary school teachers and 85 Algerian EFL secondary school learners taking part in the present study. It is divided into two parts. Part one deals with teachers' questionnaires and is divided into five sections. These are the demographic information with 02 items, 'Teaching English through Multiple Resources' with 04 items, 'The Textbook as a Multimodal Resource for EFL Teaching' with 07 items, 'Developing Learners' Intercultural Awareness in Algerian Secondary Schools' with 08 items; and 'Teachers' Suggestions' with 01 items. Part two deals with learners' questionnaires. It is divided into three sections. These include the demographic information with 02 items, 'the EFL Textbook as a Multimodal Material' with 06 items, and 'Using English to Communicate with the World' with 16 items. For both questionnaires, the close-ended items are analyzed using the descriptive statistical method, whereas the open-ended items are analyzed using the qualitative content analysis method.

### 7. Qualitative Content Analysis of EFL Teachers' and Learners' Questionnaires

#### 7.1. Teachers' Questionnaires

##### 7.1.1. Teacher's Profile

#### Q1: The Working Place

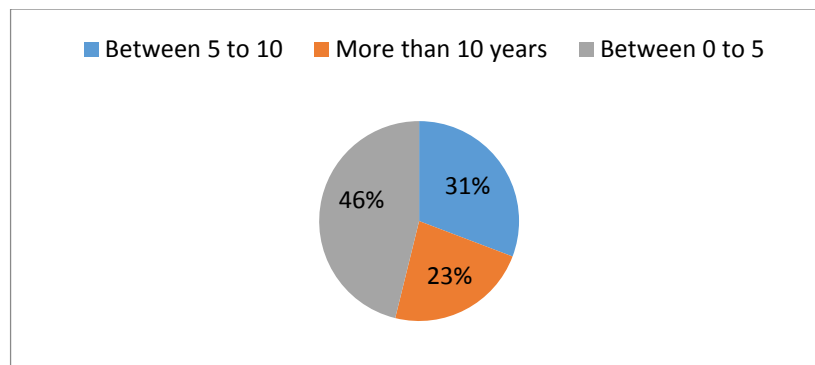
Wilaya	Institution Name	Number of Teachers
Algiers	-Moudjahid Mouzarine Said -Malek Ben Nabi -Rissalet Amel -Mohamed Zitouni Douera	4
Tizi Ouzou	-Fethi Said -Hamki Idir -Ali Bennour Secondary School -Imessouhal High school -Aoudia Ali High School -AmarKhoudja Mhenna -Timizart Secondary School	17

	-Illilten Yahoui Brothers -Freha new high school -Private school	
Boumerdes	-Sidi Daoud Secondary School	01
Ouargla	-Ali mellah	01
Oran	-Battiche Noredine High school	01
Biskra	-Naim naimi	01
Mascara	-Ahmed Zabana	01

**Table 17: Teacher Distribution According to Workplace**

The above table shows that the twenty-six teachers participating in the present study are from Algeria's seven wilayas (districts), i.e., Algiers, Tizi Ouzou, Boumerdes, Biskra, Ouargla, Mascara, and Oran. Moreover, they work in 19 different secondary schools. Therefore, the sample can be considered representative as it includes participants from other parts of Algeria who use the same EFL textbook and teach the same curriculum.

**Q2: How long have you been teaching English?**



**Diagram 11: Teachers' Teaching Experience**

Diagram 09 shows that the twenty-six teachers taking part in the questionnaire are divided into three groups according to their teaching experience, which makes the sample homogeneous. 46% of the population has been taught English at secondary school for less than five years. On the other hand, 31% have been teaching English for between 5 and 10 years, and 23% of the teachers have a long experience that exceeds ten years.



### 7.1.2. Teaching English through Multiple Resources

#### Q3: What are the resources that a language teacher possesses when teaching English?

The Algerian EFL teachers in the present study have listed several teaching resources that a language teacher may use in the classroom. Their answers are organized in tables (see Appendix 6). These teaching resources are grouped into 05 categories.

The first one is labeled '*Print Materials*' with 20 answers. It includes Textbooks, handouts, teachers' books, newspapers, language books, dictionaries, different books, outside texts, and magazines.

The second category is '*Audio Visuals*' or '*Multimodal Aids*,' with 20 answers. It encompasses Video recordings, PowerPoint Presentations, data shows, films, cartoons, computers/laptops, the internet, and video lessons.

The third category is named '*Visual Aids*' with 09 answers. It covers Pictures/images, graphs, the whiteboard, visual aids/objects, and cards.

The fourth category is named '*Auditory Aids*' with 07 answers. It covers Audio tracks or scripts, loudspeakers, interviews, audio recordings, and songs.

The last category is labeled '*Teachers' Knowledge*' with 02 answers. It refers to the EFL teachers' knowledge and any extra information about the topic.

#### Q4: (a). Do you make use of these resources?

Yes	No
100	00

**Table 18: Teachers' Use of Multimodal Resources**

As highlighted in Table 18, 100% of the teachers taking part in the questionnaire use the various teaching resources they already cited in the previous question in their EFL classroom. However, this implies that they answered according to their teaching practices and needed to provide general statements which do not reflect their real experience in the classroom.

**(b). If yes, which ones do you often use and why?**

After listing the language teacher's different teaching resources (in question 3), the EFL teachers are asked to cite only the resources they use in their EFL classes and justify their choices. The 26 answers can be grouped into four categories.

The first deals with the *printed materials* with 15 answers and includes most printed materials cited in question 3. As for the teachers' reasons for choosing this kind of materials, some stated that "they are practical and available"; others see that they "contain all the tasks related to the syllabus." Another set of teachers believe that printed resources help them manage time, e.g., "I do not have enough time to write and explain ...". Moreover, some teachers explain that print documents, mainly the textbook, help them to follow the syllabus and help their learners to "... follow with the teacher and practice their knowledge through the textbook activities". In the same view, a teacher added that they "... are working under conditions. We have to follow the steps of the book..."; hence, the textbook serves as a guide. Lastly, some teachers see that the tasks and texts included in the print materials can easily be adapted, which is not always the case with other materials.

The second category is the *Multimodal aids* with 14 answers and includes most audio-visual materials cited in question 3. The EFL teachers provided many reasons behind their use of these multimodal materials. For them, multimodal aids suit this new generation of learners accustomed to digital aids. In addition, they see that videos and audio recordings provide "an authentic learning environment close to that one they have outside the classroom." In other words, these tools offer a "real image of many learning contexts." Additionally, many teachers noticed that the multimodal aids attract and stimulate their learners' attention and curiosity because "... a video is worth a hundred texts". Furthermore, some teachers stated that the multimodal materials help them vary the tasks and eliminate their dependence on the textbook. Finally, the teachers also pointed out the role of this kind of materials in enhancing their learners' motivation, interaction, and memory retrieval; e.g., "...through it, learners memorize quickly the things that are seen and heard".

The third category is the *visual aids* with 05 answers and includes some of the visual resources cited in question 3. According to the teachers, they often prefer visual tools as they are available more than other means. In addition, these visuals facilitate the teaching tasks;

attract and motivate the learners, and help the teacher accommodate the learners' learning styles.

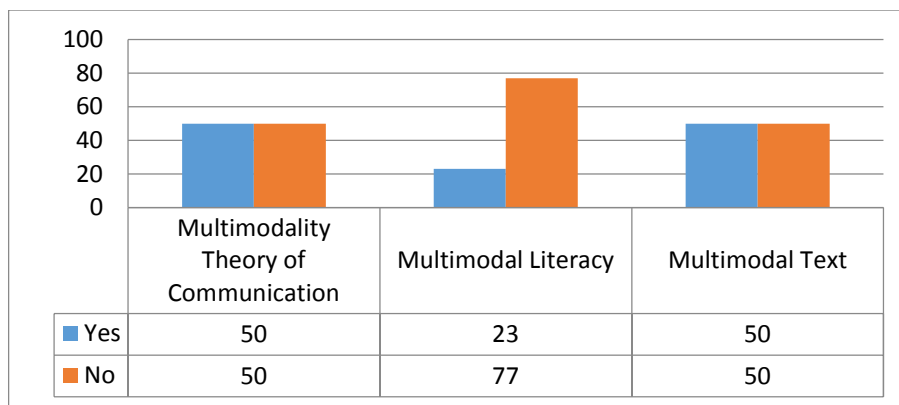
The fourth category is the *auditory aids* with 03 answers and includes some of the acoustic resources cited in question 3. The teachers explain that the auditory means stimulate their learners' curiosity and help them bring real life to the classroom. They also see that audio recordings "create an authentic learning environment close to that one they have outside the classroom."

**Q5: Is your learners' feedback (i.e. understanding, participation, and motivation) the same when relying only on one resource and when varying the resources?**

Teachers' answers as shown in Appendix 6 explain the relation between the Algerian EFL learners' feedback and the teaching resources used by their EFL teachers in the classroom. The respondents believe that when they vary the teaching resources, the input of their learners is not the same. Only two teachers, however, do not notice a difference in their learners' feedback concerning the teaching tools' quality.

Most teachers see their learners as "more motivated when using various resources", which makes them more excited to learn. They add that when varying their teaching resources, they have fewer difficulties explaining because what cannot be conveyed through one mode can be obtained through another. The majority of the respondents also point to the relation between varying the teaching aids and their learners' interaction and concentration; i.e., "learners are easy to attract but difficult to keep them attracted for a long time. So, moving from one activity to another using different resources is much better", and they "pay more attention to what they learn."

**Q6: Have you ever heard about:**

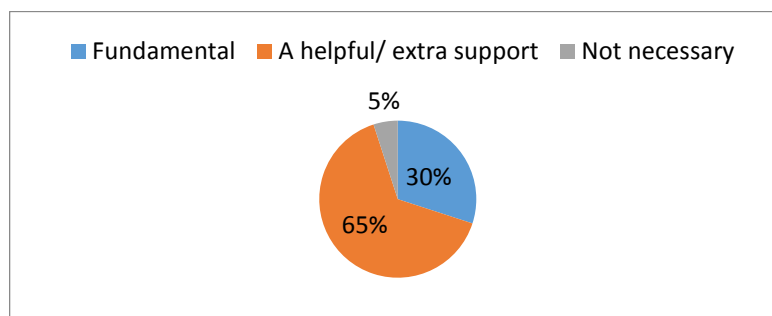


**Diagram 12: Teachers’ Familiarity with Multimodal Concepts**

From diagram 11, it is clear that only some teachers have the same familiarity with the three concepts cited in question 6. For example, half of the sample population has already heard of the Multimodality theory of communication and Multimodal texts, and only 23% are familiar with Multimodal literacy. This may have a relation with the age of the teachers. In other words, the young teachers are more familiar with those concepts than the old generation, as shown in the analyzed questionnaire.

**7.1.3. The Textbook as a Multimodal Resource for EFL Teaching**

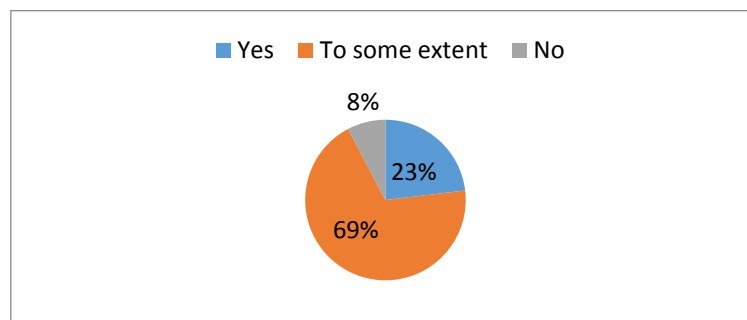
**Q7: How do you describe the role of the EFL textbook in the classroom?**



**Diagram 13: The Role of the EFL Textbook in the Classroom**

Diagram 12 demonstrates that most EFL teachers consider the EFL textbook as extra support. They use it to complement the other teaching resources they employ in their classrooms and do not rely on it exclusively. For the other two groups, 30% of the teachers see the EFL textbook as fundamental, whereas only a few view it as unnecessary.

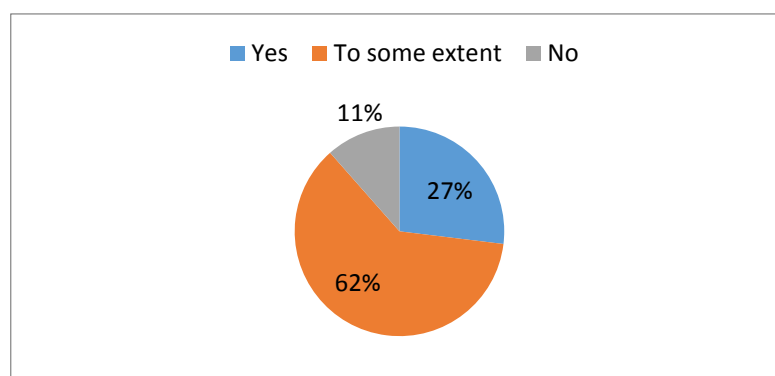
**Q8: The three EFL textbooks currently used in Algerian secondary schools are multimodal, including two modes: linguistic (texts) and visual (images). Do you think the textbook’s visual content supports learning the English language?**



**Diagram 14: Impact of Textbooks' Visuals on English Language Learning**

As shown in diagram 13, most teachers see that the EFL textbooks' visuals support learning the English language. This reveals that they attribute meaning to the images in the textbooks and do not consider them aesthetic devices with no pedagogical value. However, a few teachers still believe that images are secondary and cannot serve to teach or learn English.

**Q9: Do you think that your EFL learners rely on the textbooks' images while dealing with the different learning tasks?**



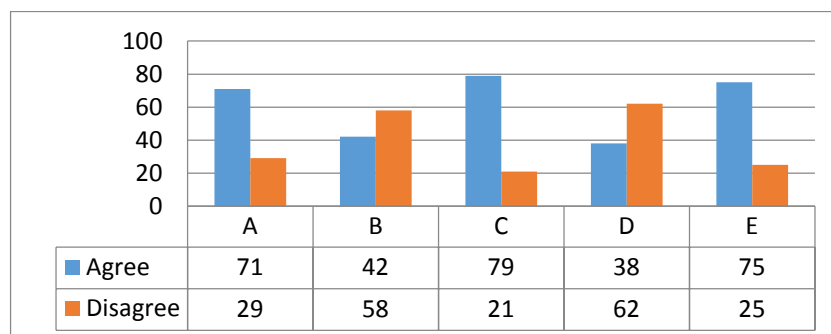
**Diagram 15: Textbooks' Images and the Learning Tasks**

Diagram 14 reveals that the learners of the EFL teachers taking part in the present study rely on the images included in their EFL textbooks when dealing with the different learning tasks. This implies that both the teachers and their learners are aware of the pedagogic value of the visuals.

**Q10: Put (+) when you agree and (-) when you disagree with the following statements:**

- A- Textbooks' visuals grab the attention of your EFL learners
- B- Textbooks' visuals help your EFL learners to concentrate on the learning task
- C- Textbooks' visuals help your EFL learners to understand better
- D- Textbooks' visuals help your EFL learners to retain the information longer

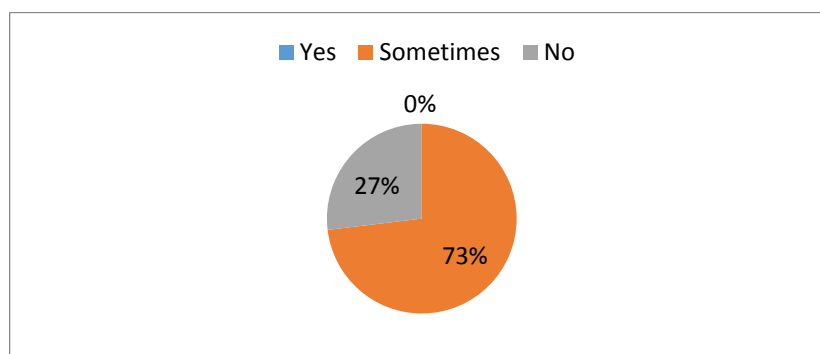
**E-** Textbooks' visuals help your EFL learners to save time while dealing with the different tasks (i.e. they guess the meaning of the text before reading)



**Diagram 16: EFL Textbooks' Visuals Pedagogical Roles**

As highlighted in diagram 15, the first three roles attributed to the visuals included in the EFL textbook, according to the vast majority of the teachers, are: (1) Fostering learners' understanding, (2) saving time through predicting the content and goal of the learning task, and (3) attracting learners' attention to the learning task. In addition, 42% of the teachers think that the textbooks' visuals can help their learners to concentrate by keeping them focused on the task. However, only 38% of the respondents believe that the textbooks' visuals relate to their learners' memory retention.

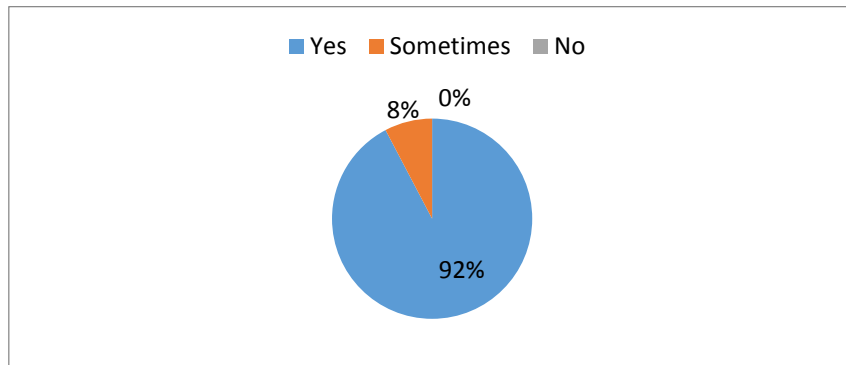
**Q11: Do your learners struggle to understand the visuals in the EFL textbook?**



**Diagram 17: The Complexity of EFL Textbooks' Visuals**

Diagram 17 demonstrates that according to most teachers, their EFL learners sometimes cannot understand the content of the textbooks' visuals, as they struggle to grasp the intended content. However, 27% only see that the images are not problematic for their learners to understand.

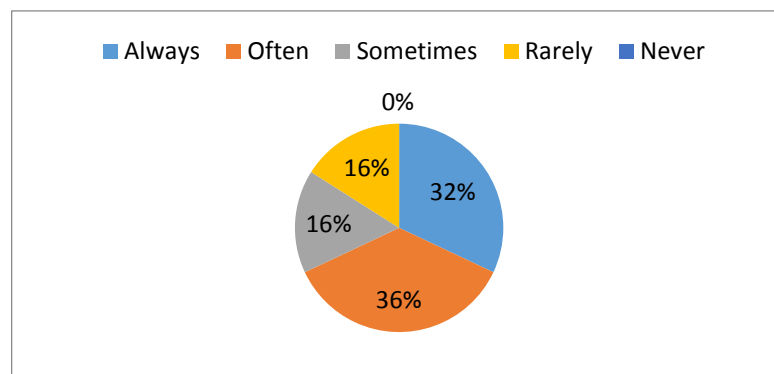
**Q12: Do you ask your learners to comment on or explain the images of the EFL textbook?**



**Diagram 18: EFL Learners' Interaction with their Textbooks' Images**

From diagram 18, it is clear that nearly all the teachers taking part in the questionnaire ask their EFL learners to comment on or explain the visuals in the EFL textbook. This also implies that they are aware of the pedagogical role of the visuals since they deal with them as teaching and learning resources like linguistic resources.

**Q13: Do you explain the images in the EFL textbooks to your learners?**

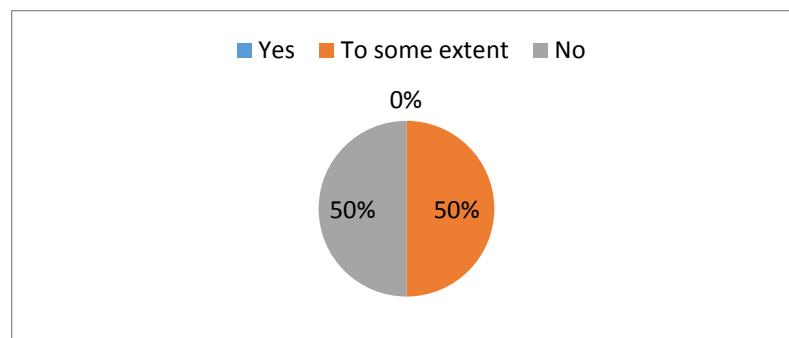


**Diagram 19: Teachers' Awareness of Textbooks' Images Pedagogical Value**

As shown in diagram 18, most teachers always or often explain the images included with the learning task to their EFL learners. This signifies that they know the images' potential to convey meaning. 16% of the teachers do it sometimes only, whenever required, and 16, rarely explain the images to their learners.

**7.1.4. Developing Learners' ICA in Algerian Secondary Schools**

**Q14: Do you think the EFL textbook copes with the modern multicultural world?**



**Diagram 20: The EFL Textbook and Multiculturalism**

Diagram 20 reveals that the teachers in the present study are divided into two groups according to their opinions on the convenience of the EFL textbook in the modern multicultural world. One group sees that the textbook copes with the modern world to some extent only, i.e., in some limited aspects, whereas the second group views that the textbook does not match the multiculturalism of today's world at all; i.e., it is outdated.

**Q15: How can you explain the fact that the level of almost all secondary school learners in the English language does not allow them to communicate orally or through writing with foreigners from different cultures?**

Teachers' answers demonstrate the reasons behind the weak level of Algerian EFL learners in the English language as provided by the EFL teachers.

The first group of answers can be classified under the category of '*The Educational System.*' Most teachers state that the Algerian educational system does not succeed in developing the learners' English language proficiency and communicative competence. This is due to the restriction of the textbook, the syllabus, and the curriculum to only the writing skill, grammar, and language structures. Other teachers add that "there is a remarkable difference between what is taught at school and real-life needs." Accordingly, "the learners find textbooks' topics (and the syllabus in general) boring; thus, they consider the English Language class a non-interesting subject." Another problem highlighted by the teachers is that "the amount of English classes per week is insufficient." Thus, the learners do not have enough time to practice the language. Last but not least, the teachers complained about the crowded classes and explained that this puts "pressure on the teachers, who struggle to finish the yearly syllabus at the expense of the practical side of the language.

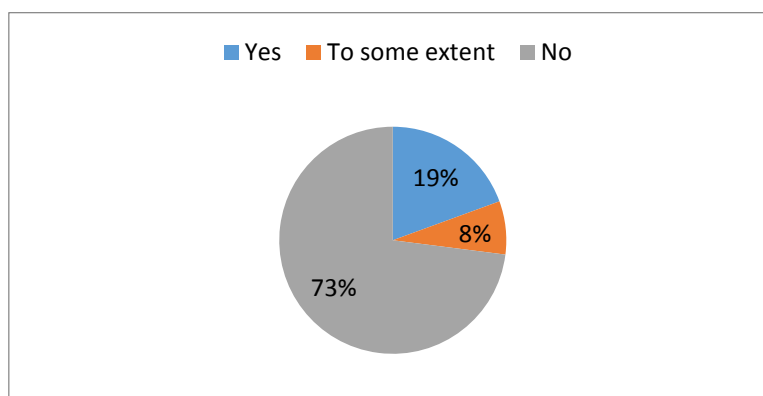
The second category is that of '*Material Means.*' That is to say, the teachers see that there is a lack of teaching materials in the majority of the Algerian public schools. For example,



there is a lack of equipment for “speaking sessions and practice activities inside and outside the classroom.

The third category is labeled ‘*Teachers’ Practices.*’ Some practices of the EFL teachers are behind the reasons for the weak level of their learners. The respondents explain that “the teachers’ ultimate goal is to score good marks on the written exams.” Hence, they neglect language proficiency and communicative competence. Additionally, some teachers “over translate in the classroom to the extent of explaining by using another language.” By doing so, the learners are not exposed to the language, and this lack of English context affects the language profession.

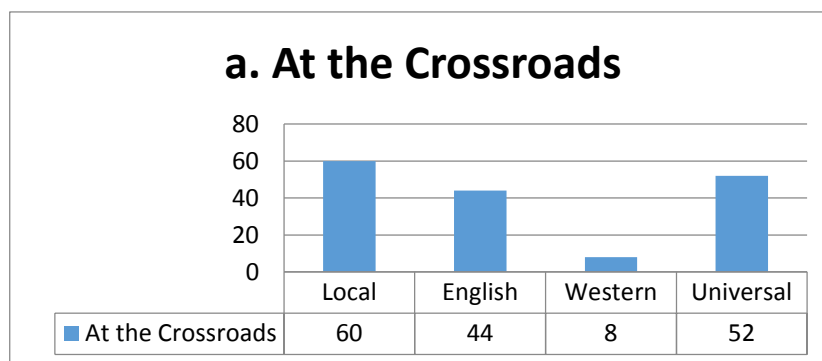
**Q16: Does the EFL textbook help your learners to discover new cultures?**



**Diagram 21: The EFL Textbook as a Cultural Vehicle**

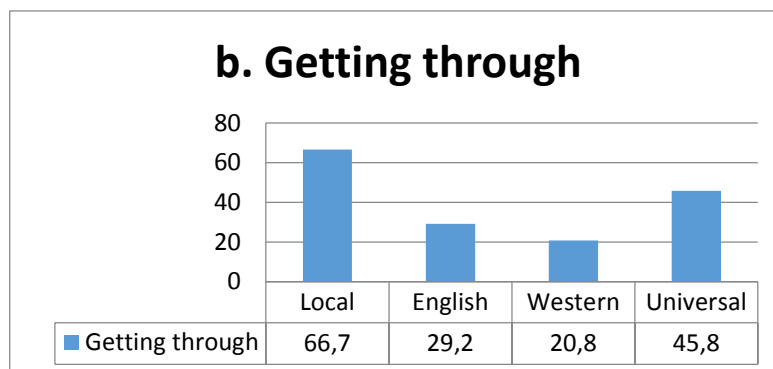
As highlighted in diagram 21, most of the EFL teachers see that the secondary school EFL textbooks do not represent new cultures to be discovered by the learners. In other words, according to the 73% of the teachers who answered question 16, the EFL textbook could be more varied in its cultural input regarding quality and quantity, i.e., the amount of cultural content and the number of cultures represented. However, only 19% of the respondents agree, and 8% decide to some extent that the EFL textbook represents new cultures.

**Q17: According to you, which culture (s) is dominant in each of the EFL textbooks (you can tick more than one answer)**



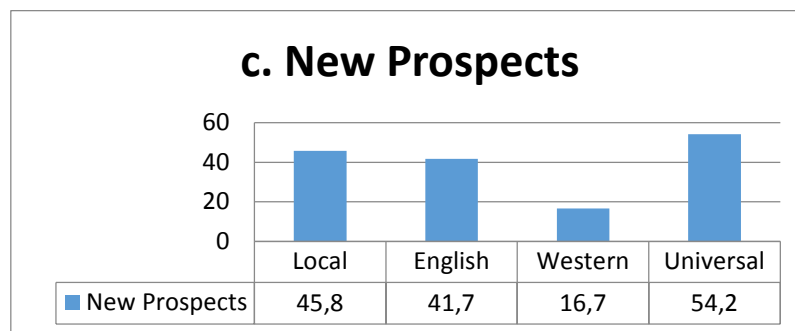
**Diagram 22: The Dominant Cultures in ‘At the Crossroads’**

Diagram 22 shows that according to the EFL teachers taking part in this study, the dominant cultures in the first-year EFL secondary school textbook ‘At the Crossroads’ (2005) are: (1) the local, (2) the universal, (3) the English, and finally (4) the Western. This will be compared to the results reached in chapters (5) and (6) (see chapter 8).



**Diagram 23: The Dominant Cultures in ‘Getting Through’**

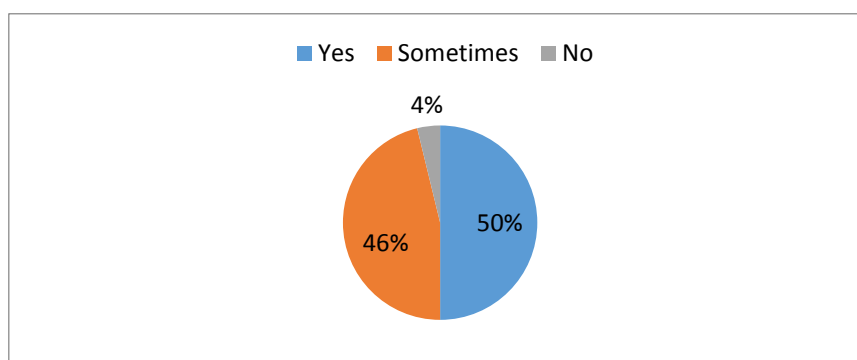
Diagram 22 shows the same results as those of diagram 22. That is to say, according to the EFL teachers answering the questionnaire, the dominant cultures in the second-year EFL secondary school textbook ‘Getting Through’ (2006) are (1) the local, (2) the universal, (3) the English, and finally (4) the Western. This will be compared to the results reached in chapters (5) and (6) (see chapter 9).



**Diagram 24: The Dominant Cultures in ‘New Prospects’**

Diagram 23 shows that according to the EFL teachers answering the questionnaire, the dominant cultures in the third-year EFL secondary school textbook ‘New Prospects’ (2007) are: (1) the universal, (2) the local, (3) the English, and finally (4) the Western. This will be compared to the results reached in chapters (5) and (6) (see chapter 8).

**Q18: Do you ask your learners to compare their local culture and the cultures represented in their textbooks?**



**Diagram 25: Comparing Cultures through Textbook Images**

From diagram 24, it is clear that most respondents ask their EFL learners to compare their Algerian culture with the different cultures represented in their textbooks. This shows that they are aware that developing intercultural competence is the ultimate goal of the EFL classroom. However, only a few (04%) never ask their learners to compare cultures. This may be due to their humble teaching experience.

**Why?**

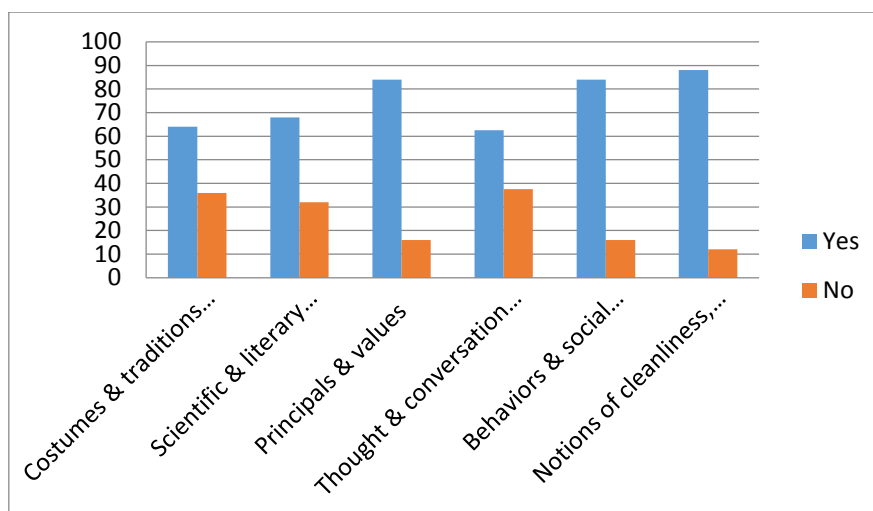
As highlighted in Appendix 6, the EFL teachers taking part in the present study ask their learners to compare cultures for many reasons. Most teachers see that teaching a language automatically implies teaching its culture because the two aspects are interdependent. Some teachers believe that “comparing aspects of real life between the two cultures helps the

learners to understand the foreign culture” and to “reflect on their own culture”; they will be able to position themselves.

This comparison also permits to test learners’ awareness of cultural differences and their familiarity with other cultures. In other words, this helps them to understand that “what is accepted in one culture can be regarded as inappropriate in another culture,” Eventually, this fosters the learners’ cultural critical skills.

Most teachers believe that by comparing cultures, they “spotlight on the values we want to establish in humans in general” and enable their learners to face most global problems. In the same view, they believe that cultural comparisons help learners to cope with universal changes and to develop a sense of openness to the world.

**Q20: What criteria do you follow when asking your learners to compare cultures?**



**Diagram 26: Teachers’ Criteria for Cultural Comparisons**

Diagram 26 shows the criteria the EFL teachers taking part in this study rely on when asking their learners to compare their local culture with the cultures represented in their textbook. These are ordered as follows: (1) Notions of cleanliness, education, time, etc., (2) Principles and values, (3) Behaviors and social relationships, (4) Scientific and literary achievements, (5) Customs and traditions, and finally (6) Thought and conversation patterns.

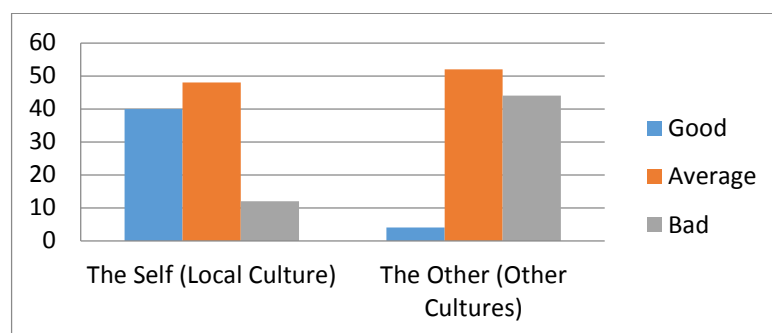
## Other Criteria?

<b>Teachers' Criteria for their Learners' Cultures' Comparison</b>	
<b>T1</b>	-Political and voting systems when it comes to the American ones
<b>T2</b>	-The self (about persons)
<b>T3</b>	-It depends on the lesson topic
<b>T4</b>	-Their beliefs their religion their main sights seeing their civilization...
<b>T5</b>	-Politics

**Table 19: Teachers' Criteria Cultural Comparisons**

The second half of question 20 asks the EFL teachers to cite any other criteria upon which they base their cultural comparison assignments. Only five teachers responded to this question. 02 suggested political issues, 01 suggested civilization and religious matters, 01 teacher suggested figures of the local culture, and the last one explained that these criteria depend on the topic of each lesson.

### **Q21: How do you evaluate your learners' knowledge about the following cultures?**



**Diagram 27: Teachers' Evaluation of their Learners' Cultural Knowledge**

As highlighted in diagram 26, most EFL teachers see that their learners' knowledge of their local and other cultures is average. However, another group of teachers sees that their learners are good at their local culture and bad at different cultures' knowledge.

**Q22: Do you discuss the following topics in your EFL class?**

	<b>Always</b>	<b>Sometimes</b>	<b>Never</b>
<b>Racism</b>	42%	42%	16%
<b>Peaceful Coexistence</b>	65%	35%	00%
<b>Global Economy</b>	23%	53%	24%
<b>Environmental Issues</b>	57%	34%	09%
<b>Global Politics and Wars</b>	34%	53%	13%
<b>Scientific/technological Progress</b>	65%	30%	05%
<b>Culture Shock</b>	15%	65%	20%
<b>Cultural Misunderstanding</b>	11%	65%	24%
<b>Tolerance of Ambiguity</b>	30%	38%	32%
<b>Stereotypes</b>	34%	50%	16%
<b>Prejudices</b>	38%	53%	09%
<b>Intercultural awareness</b>	38%	53%	09%

**Table 20: The Topics Discussed by the EFL Teachers in their Classrooms**

Question 22 aims to determine whether the EFL teachers participating in this study discuss all or some of the topics cited in Table 17. The results show that some issues are always debated in their EFL classes, and others are discussed occasionally (or whenever required). The topics always dealt with include peaceful coexistence, scientific/technological progress, environmental issues, and racism. The topics that are debated occasionally include culture

shock, cultural misunderstanding, prejudices, intercultural awareness, global economy, global politics, stereotypes, and tolerance of ambiguity.

#### **7.1.4. Teacher's Suggestions**

##### **Q23: Please, add any comment or suggestion that you think may help this research:**

The last question aims at collecting EFL teachers' suggestions that may help the present research. This is an opportunity for them to express their opinions, complaints, or suggestions that the previous 22 items may not have covered.

Most of the teachers' suggestions dealt with the EFL textbook and the urgent need to update it and change its content and form. For them, it no longer copes with today's learners' needs and expectations; i.e. "... in brief, the textbook doesn't cope with learners' needs". They add that it is limited to grammatical points only at the expense of the communicative tasks.

The teachers insist on practicing the English language inside and outside the classroom, being exposed to other cultures to develop the learners' cultural background, and being more open and tolerant towards cultural differences. To illustrate, one teacher believes that "learners need to get exposed to foreign cultures not only to be attracted but also to be more tolerant towards others."

Finally, to support their learners' communicative skills and help them be more fluent in the English language, the EFL teachers explain that they have to use various teaching resources, such as audio-visual materials, that can raise their learners' awareness towards other cultures. For instance, "teachers should use audiovisual methods they have to raise interaction between learners themselves creating debates while listening, etc". Additionally, some teachers think they must be more knowledgeable about other cultures to help their learners be culturally competent.

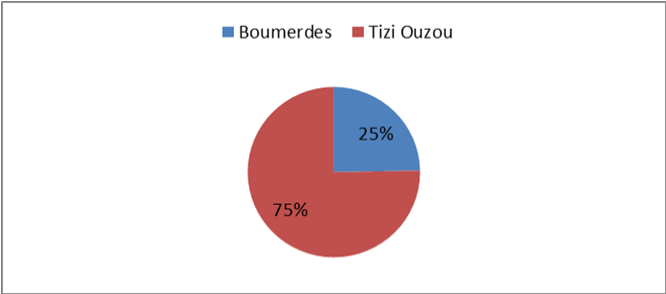
To sum up, the EFL teachers' questionnaires' findings show that most teachers know the multiplicity of the options available in the EFL classroom. However, practically speaking, not all of them use the different resources they cited for many reasons. Put differently, the lack of the necessary means in the Algerian schools, the lack of time devoted to the English sessions, and the curriculum restriction to language structures over communicative tasks are among the main hindrances that the EFL teachers are facing, and that limits their creativity to basic, traditional print materials namely the textbook. Second, the results reveal that the EFL

teachers are aware of the multimodal nature of the textbooks, for they deal with the visuals included in them as instructional tools like the linguistic texts. Nevertheless, they think the visual and linguistic modes in the three secondary education levels do not contribute to developing learners’ language proficiency and communicative competence. The teachers insist on re-designing and updating the current textbooks in such a way as to cope more with the modern needs of the Algerian EFL learners. Last but not least, the teachers see that the textbooks are very limited in their cultural input in terms of quality and quantity and believe that they do not have enough potential to help the Algerian EFL learners develop intercultural awareness.

**7.2. Learners’ Questionnaires**

**7.2.1. Learner’s Profile**

**Q01: Where are you from (Wilaya)?**



From diagram 27, it is clear that the sample population of the EFL secondary school learners taking part in the present study is from two different wilayas: Tizi Ouzou and Boumerdes. Most of them, i.e. 75%, are from Tizi Ouzou, and ¼ are from Boumerdes.

**Q02: Academic Level:**

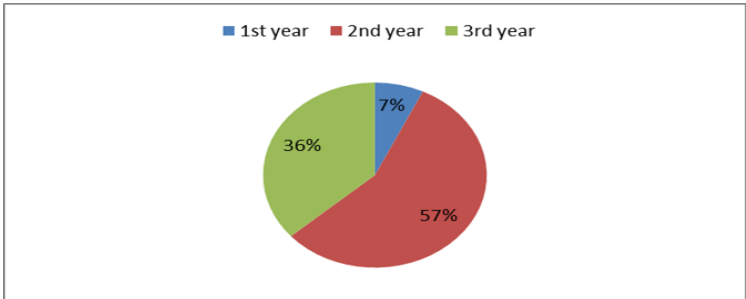


Diagram 29 demonstrates that the sample population of the EFL learners includes the three academic levels of secondary school education, i.e. SE1, SE2, and SE3. In addition, more



than half of the learners study in the second year, one-third in the third year, and only 7% in the first year.

### 7.2.2. The EFL Textbook as a Multimodal Material

**Q03: What tools do you use to learn English outside the classroom? (You can tick more than one answer)?**

<b>The Tools</b>	<b>The Number of Answers</b>
The EFL Textbook	39
Extra Curricular Books	36
Audio Files (music, etc.)	40
Video Files	43
Other Tools	14

**Table 21: English Learning Resource Outside the Classroom**

Question three aims to determine all the learning resources that secondary school EFL learners rely on to learn English outside the EFL classroom. The learners' answers reveal that most use video and audio files. This may be due to their possession of various technological devices, mainly smartphones and personal computers, or their easy access to the cyber. On the other hand, the third and fourth groups of learners stated the EFL textbook and the extra curriculum books as their unique learning resources outside the classroom. Again, this may be due to their dependence on official educational materials, their laziness in searching for additional tools, or the lack of the abovementioned technological means.

#### **Other tools?**

<b>Learners' Answers</b>	<b>Number of Answers</b>
-The Internet	11
-Phone applications	03
-Social networks	02
-Practicing English in everyday life	02
-TV shows and news	01

-Films subtitled in French	01
-Practicing with English fluent speakers	01
-Dictionnaires	01
-Extra English courses	01
-Handouts	01
-Talking to English Native speakers	01
-The copybook	01

**Table 22: Extra learning resources Outside the Classroom**

The other learning resources used to learn English outside the classroom, according to the 26 respondents, are grouped into four categories. The first is the category of ‘technological devices’ with 16 answers. It includes the Internet, social networks, and phone applications. This confirms the result found in the first part of question three; i.e., most EFL learners rely on technology as a unique learning resource.

The second is the ‘practicing the language’ category with 05 answers. It refers to the real-life practice of English, such as speaking English with natives, with fluent speakers of English, with friends and classmates, and taking extra English courses that focus more on the practical aspect of language, unlike the EFL classroom, which tends to be theoretical.

The third one is the ‘printed materials’ category with 03 answers. As its name suggests, it encompasses all the learning tools in a paper format: dictionaries, handouts, and the copybook. Unfortunately, this resource is not very used by EFL learners, who are becoming more addicted to screen-based data.

The last one is the category of ‘Media’ with 02 answers. It includes TV shows, TV news, and subtitled films. Therefore, English language learning tools are versatile, and it depends on the learners’ available means, preferences, and motivation to learn the language to choose the appropriate resource.

**Q04: What are the tools used to learn English inside the classroom?**

<b>The Tools</b>	<b>The Number of Answers</b>
The EFL Textbook	79
Extra Curriculum Books	09
Pictures and Cards	18
Audio Files (music, etc.)	17
Video Files	25
Other tools	15

**Table 22: English Learning Resources Inside the Classroom**

Question four aims to discover all the learning resources that secondary school EFL learners have to learn English in their EFL classroom. The answers provided by the learners in the present study show that the vast majority use the EFL textbook in the classroom. This may be due to the lack of other teaching/learning materials in the Algerian schools or to the teachers' considering the EFL textbook as the best and unique reliable material to be used in the classroom.

The second, third, and fourth groups of learners use videos, pictures, and audio files inside their EFL classrooms. Indeed, this practice is new in Algerian schools. It reflects the rising awareness of EFL teachers about the benefits of varying the type of resources for better language learning.

The last category of learners uses extra curriculum books available at the school libraries, which are printed materials used to support the learning tasks, mainly grammatical points.

**Other Tools?**

<b>Learners' Answers</b>	<b>Number of Answers</b>
-Dictionnaires	15
-Phone applications	01

-English idioms and proverbs	01
-Handouts	01
-The copybook	01

**Table 23: Extra English Learning Resources Inside the Classroom**

The other learning resources used to learn English inside the classroom, according to the 19 respondents, are grouped into three categories. The first is the ‘printed materials’ category, with 17 answers. It includes dictionaries, handouts, and the English copybook. As found in the first part of question four, this reveals that most of the materials used are printed inside the class.

The second one is the ‘technological devices’ category with 01 answers. It refers basically to phone applications. In other words, this shows that EFL learners can use their smartphones inside the classroom as a learning resource thanks to their instructive applications.

The last one is the ‘spoken English’ category with 01 answer. Here, it refers to English proverbs and idiomatic expressions probably uttered by the EFL teachers inside the classroom. Indeed, this tool (i.e. idioms and proverbs) helps to learn the language and its associated culture.

**Q05: a. Do you think using the EFL textbook alone is enough to learn the English language and culture?**

Yes	No
24%	76 %

**Table 24: Learning the English Language and Culture through The EFL Textbook**

As highlighted in Table 23, most of the EFL learners taking part in the questionnaire see that more than their EFL textbook is needed to learn the English language and culture. This implies that they consider it an additional learning resource that should be complemented with other tools.  $\frac{1}{4}$  of the learners, however, believe that the EFL textbook alone has the potential to teach the language and the culture associated with it.

**b. If no, what tools would you like to use inside the classroom?**

<b>Learners' Answers</b>	<b>Number of Answers</b>
-Video recordings	30
-The Internet	14
-Extra English books	14
-The computer, tablets, and phones	10
-Audio recordings	9
-Films	7
-Dictionnaires and Library books	7
-Pictures and cards	5
-English music	2
-Data show	1
-Peer debate	1
-Real experiences.	1

**Table 25: EFL Learners' Favorite Resources in the Classroom**

The second half of question five demonstrates that the 61 respondents who would like to use English learning tools in their EFL class are grouped into four categories. It is worth mentioning that although the total number of answers is 101, there are only 61 learners who provided answers. In other words, among these 61 learners, some provided more than one answer.

As for the categories, the first one is labeled the 'technological devices' category with 70 answers. It includes the internet, video and audio recordings, computers, tablets, phones, films, and data shows. This shows that most learners want to use technology inside the class to learn English, as it attracts their attention, motivation, and concentration more than the other resources.

The second one is the ‘printed materials’ category, with 21 answers. It refers to any paper-made material, such as dictionaries and library books.

The third one is the ‘visuals’ category with 05 answers. It refers to any visual resource that can be used for instructional purposes, such as pictures and cards. This means that visual discourses attract learners. The last one is the ‘Practice’ category with 02 answers. It includes any activity that engages the learners in a spoken conversation, thanks to which they practice their linguistic knowledge, such as peer debates and showing real-life experiences (for instance, a conversation between real native speakers, etc.). Therefore, these answers imply that these 61 respondents rely only on the EFL textbook as a unique resource in their classroom. However, this is not enough to master the English language and develop good communicative competence.

**Q06: Your EFL textbook includes a considerable number of images. According to you, why are these images included?**

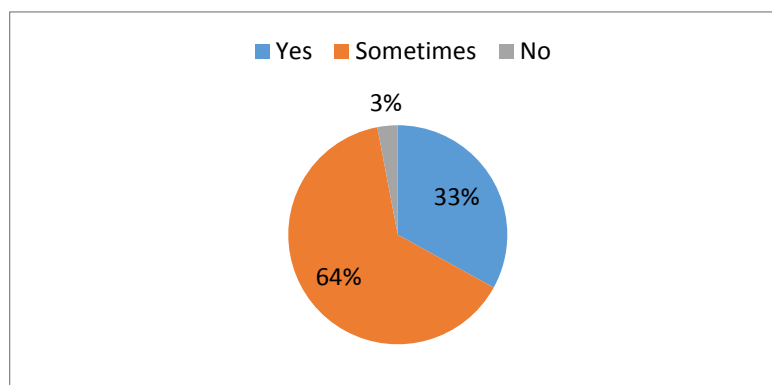
<b>Learners’ Answers</b>	<b>Number of Answers</b>
-Facilitate and complete their understanding	50
-Explain the lesson more	27
-Brainstorm and have a gist about the lesson	7
-Facilitate the rapid transmission of information	5
-Provide more details and extra information about the lesson	5
-Save time	4
-Discovering new topics	4
-Help learners in their oral expression	4
-Help to retain the information longer in the learners’ minds	2

-Create coherence with the unit	1
-Enrich the learners' cultural background	1
-To simplify the ideas more	1
-Approach the ideas to the readers	1
-Pictures are included just to see them	1

**Table 26: EFL Learners' Reflections on EFL Textbook Images**

As shown in Table 24, the 113 different answers provided by the 84 respondents about the reasons behind the inclusion of images in their EFL textbooks are grouped into 14 items. Fifty learners see that the textbook visuals facilitate and complete learners' understanding. Twenty-seven of them believe that the images help in explaining the lesson more. 07 learners think they can brainstorm the task thanks to images and have a gist about the lesson. 05 of them see that textbooks' visuals facilitate the rapid transmission of information, and 05 others think that they provide more details and extra information about the discussed topic. Four learners believe that the images save time, 04 others see that they help them discover new issues, and 04 more others view that the visuals support the learners in their oral expression. 02 respondents think that textbooks' images help to retain the information longer in the learners' minds. One respondent sees that the visuals create coherence with the unit, 01 other learners know that they enrich the learners' cultural background, another learner views that they simplify the ideas more, another one said that images approach the ideas to the readers, and finally, 01 learner believes that pictures are included in the textbook to see them; i.e. as an aesthetic item.

**Q07: Do these images help you save time while dealing with the different tasks (e.g. you guess the meaning of the text before reading)?**



**Diagram 31: Textbook Images and Time-Saving**

Diagram 30 shows that most EFL learners believe that the visuals included in their EFL textbooks help them save time while dealing with the different learning tasks associated with them. This means that they rely on the images to predict the content of the study and to have a general idea about the assignment even before reading it. However, only 3% of the learners see that the images do not help them save time in the classroom.

**Q08: Put (+) when you agree and (-) when you disagree with the following statements:**

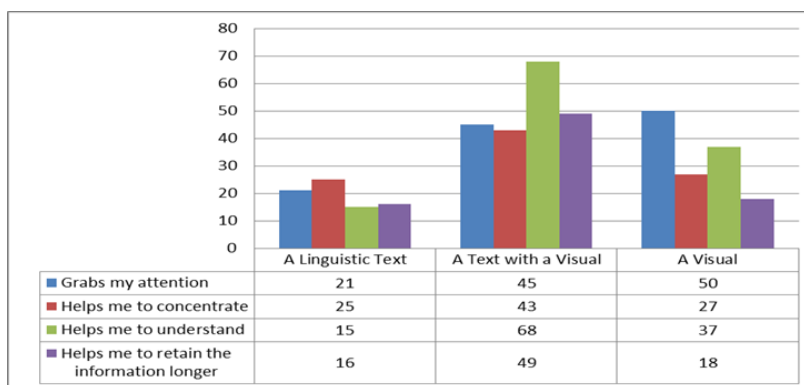


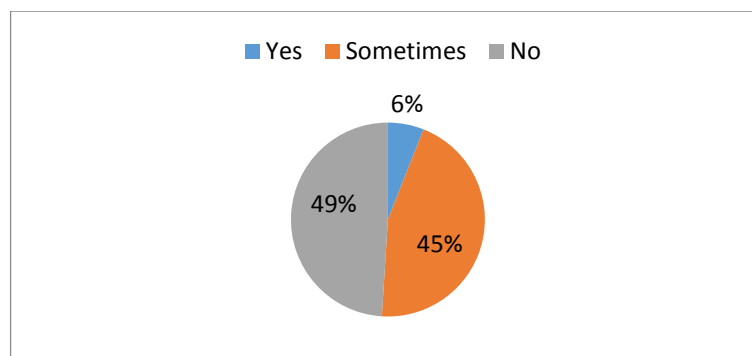
Diagram 31 shows that according to the EFL learners, who responded to question 08, the multimodal text helps them in their language learning more than the linguistic or the visual modes alone. Details of the roles fulfilled by each of the three learning resources are stated as follows:

- a. The multimodal text helps the learners to (1) understand, (2) retain the information longer, (3) grab their attention, and (4) concentrate.



- b. The Visual (1) grabs the attention of the learners, (2) helps them to understand, (3) helps them to concentrate, and (4) helps them to retain the information longer.
- c. The linguistic text helps the learners to (1) concentrate; (2) grab their attention, (3) retain the information longer, and (4) understand.

**Q09: Do you struggle to understand the visuals in your EFL textbook?**



**Diagram 33: EFL Learners' Difficulties in Understanding Textbooks' Visuals**

As shown in diagram 33, nearly half of the EFL learners taking part in this study face difficulties understanding the meaning conveyed in the visuals included in their EFL textbooks, as 45% answered by 'sometimes' and 6% answered by 'yes'. The second half of the sample population, however, finds difficulties in understanding the intended meaning of the textbook visuals.

**Q10: Does your teacher of English ask you to comment on or explain the images of the EFL textbook?**

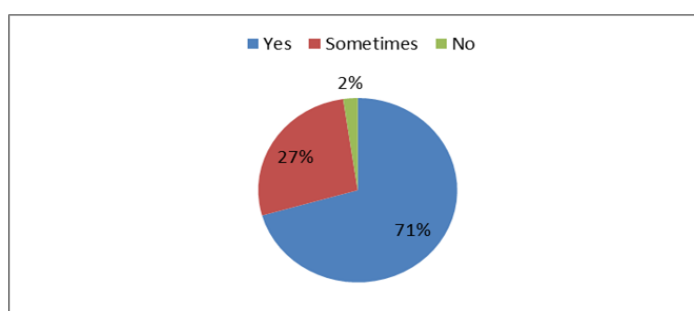


Diagram 33 demonstrates that most of the EFL teachers of the sample population of learners taking part in this study ask their learners to explain what is intended in the visuals included with the learning tasks. This implies that those teachers are aware of images' instructional

role in the English language classroom. Only a few learners (2%) answered that they have never been asked to comment on a visual in the EFL classroom.

### 7.2.3. Using English to Communicate with the World

**Q11: Is there a difference between your real world and the world represented in the EFL textbook?**

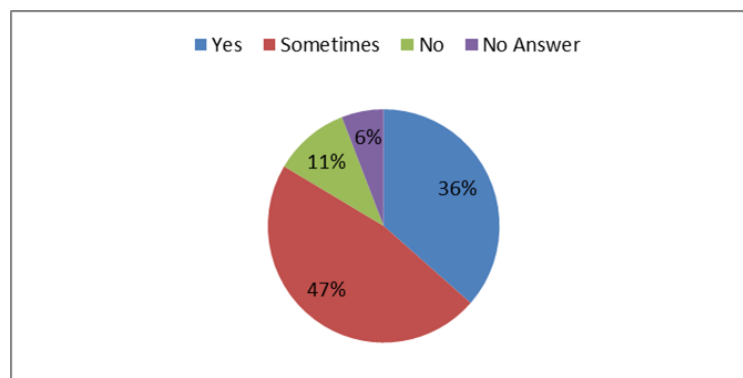


Diagram 34 shows that since 47% of the EFL learners' answers were 'sometimes' and 36% of them were 'yes,' this implies that the learners notice a difference between the real world they are living in and the world represented in their EFL textbooks. In other words, the Algerian secondary school EFL textbook is not at the same pace or does not cope with the modern, real world.

#### **How so?**

The 22 respondents who answered that there is a difference between the real world and the world represented in the EFL textbook, explain this difference under 04 main categories.

In the first category, '*The EFL Textbook Vs. Reality*', the Algerian EFL learners believe that their EFL textbook does not reflect reality. To exemplify, 06 learners said that the real world is different because we live in it, whereas the world represented in the textbook may be imaginary. 01 learner said that the EFL textbook does not tell the truth. Another learner noted that some pictures do not reflect the reality of our local culture. On the other hand, 01 respondent thinks the world represented in the EFL textbook is positive.

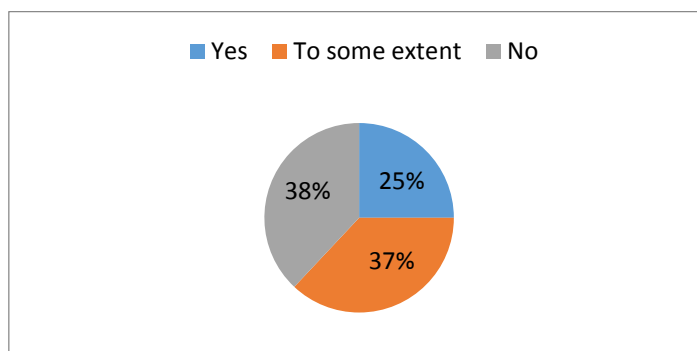
In the second category, '*The EFL Textbook Vs. the Target Culture*', the learners associate the EFL textbook with the target culture (the British and the American). Hence, their answers compare the local culture with the target culture and not the EFL textbook convenience to the real world. To illustrate, 02 learners said there is a difference between our world and theirs.

Another one said that the EFL textbook does not cope with the real world because of the cultural, economic, and social differences between the two cultures. 01 learner added that this difference is due to the differences in the two cultures' lifestyles; another one said it is due to the difference in the two environments. A third one said there is a difference because we do not live exactly in the same way as the other cultures and the fourth learner added that the difference is due to differences in customs.

In the third category, 'The EFL Textbook as an Old-fashioned Material', the Algerian EFL learners see the textbook as outdated. To exemplify, 03 learners said that the EFL textbook is obsolete as it represents the past of cultures, not their present. Similarly, 01 learner added that the EFL textbook does not cope with the modern era.

Finally, in the fourth category, 'Locally Designed EFL Textbooks', the learners taking part in the study believe there is a difference between the real world and the world represented in the EFL textbook because it is locally designed. This idea is suggested by one learner only.

**Q12: Do you think your EFL textbook copes with the modern world?**



**Diagram 36: The Relevance of the EFL Textbook to the Contemporary World**

Diagram 35 demonstrates that the sample population of the learners is divided into three groups according to their opinions on question 12. The first group, representing 38%, sees that the EFL textbook is irrelevant today. The second group, representing 37%, believes the textbook copes with the modern world to a certain extent. Finally, the third group, representing 25%, agrees that their EFL textbook is relevant to the contemporary world.

**Q13: a) Do you have a foreign friend?**

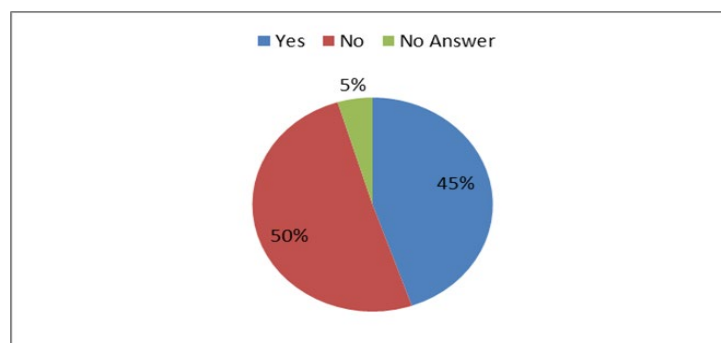


Diagram 36 shows that half of the EFL learners participating in the questionnaire do not have foreign friends. On the other hand, nearly half of them, i.e., 45%, answered that they do have foreign friends. However, 5% preferred to wait.

**b) How many foreign friends do you have, and what are their nationalities?**

Number of Foreign Friends	Number of Answers
One	11
Two	09
Three	06
Four	02
Five	02
Many	02

**Table 27: The Number of the EFL Learners' Foreign Friends**

Table 27 shows the number of foreign friends the EFL learners taking part in the present study have. The majority of the respondents have only one foreign friend. 09 of them have two friends. 06 of the learners have three friends. 02 of them have four friends, and 02 others have five friends. Finally, 02 learners said they have many foreign friends they could not limit in numbers.

The Nationalities of the Foreign Friends	Number of Answers
French	08
American	05

British	03
Canadian	03
Turkish	03
Chinese	02
Spanish	02
Italian	01
Korean	01
Greek	01
Brazilian	01
Irish	01
Belgian	01

**Table 28: The Nationalities of the EFL Learners' Foreign Friends**

As highlighted in Table 27, the EFL learners' foreign friends belong to 13 different nationalities. Most of these friends are from France, which may be related to the status of the French language as the first foreign language in the Algerian context or because Algerian is an ex-French colony. The table also shows that many of the EFL learners' foreign friends are English, which may be due to the status of English as a lingua Franca or to the learners' appreciation of the target culture. Finally, the results also reveal that the foreign friends are from different parts of the world, reflecting the EFL learners' openness to meet new people from diverse cultural backgrounds and belongings.

**c) Are they real friends or friends in the virtual world?**

Real	Virtual	Both
37	07	02

**Table 29: The Type of the EFL Learners' Foreign Friendships**

Table 28 shows that most learners' foreign friends exist in the real world. However, seven friends are virtual; i.e., learners only contact these friends via social networks and have never met them for real. Two respondents said that their foreign friends are both real and virtual; they got them via social networks but had the chance to meet face to face.

**d) What language (s) do you use to communicate with them?**

English	French	L1	Code-switching	German	Korean
26	23	05	01	01	03

**Table 30: The EFL Learners' Language of Interaction**

Table 29 demonstrates the different languages that EFL learners use when interacting with their foreign friends. The majority of the respondents use the English language as a lingua franca. The second language used is French, the first foreign language in Algeria. 05 learners use their mother tongue to communicate with friends from different cultures. 03 learners use Korean. Finally, 01 respondent used code-switching between L1, French, and English, while another used German.

**e) If you do not have a foreign friend, do you want to have one in the future?**

Yes	No
30	13

**Table 31: EFL Learners' Willingness in Meeting Foreign Friends**

From Table 30, most learners who responded to this question and did not have a foreign friend are willing to have one (s) in the future. This reflects their openness to discovering new cultures and meeting people from different backgrounds.

**Q14: Does your level of English allow you to communicate (face-to-face or via social media) with foreigners from other cultures?**

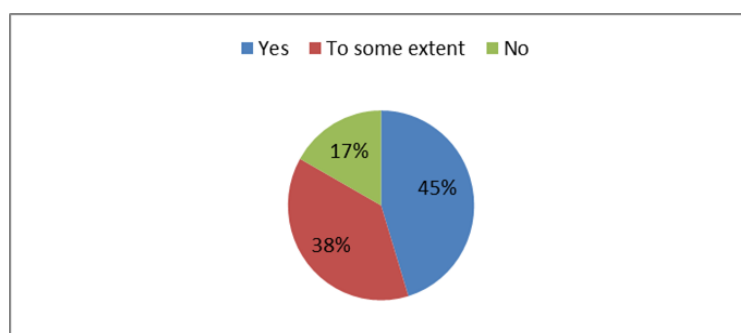


Diagram 37 demonstrates that nearly half of the EFL learners taking part in the present study believe that they have good communicative competence in the English language, which

allows them to interact with foreigners. However, 38% of them see that their English level allows communication with others to a certain extent only. Finally, 17% believe they are not competent in English and cannot interact with foreigners using English.

**Q15: How can you explain the fact that the level of almost all secondary school learners in the English language does not allow them to communicate orally or through writing with foreigners from different cultures?**

The answers provided by the 63 respondents (see Table 41 in appendix 7) can be grouped into four main categories based on their nature.

The first category is labeled '*Cognitive Reasons*' and encompasses 26 answers. The majority of the learners said that their level in the English language is fragile, their poor linguistic competence deprives them of communicating with foreigners, they find the English language very difficult and cannot understand it quickly, and finally, there is no follow-up of the learners' progress in the language.

The second category is labeled '*Learners' Personal Efforts*' and includes 19 answers. First, the respondents explain that they do not try to communicate in English or practice it outside the classroom. That is, they do not read, listen and watch English materials; they are dependent on the EFL textbook; they do not try to vary their learning resources; and finally, they think they do not need English, so they do not give it any importance.

The third category is labeled '*Material Means*' and includes 16 answers. The learners see that the quality of Algerian education is poor because there are no means available in the EFL classroom and no oral sessions in the English class. They also believe that their weak background goes back to middle school. The learners also explain that they do not want to improve their level and cannot afford extra English courses.

The fourth and last category is labeled '*Learners' Psychological Reasons*' and includes 13 answers. The learners state that they do not like the English language, lack self-confidence, and suffer from anxiety, shyness, and hesitation in English classes.

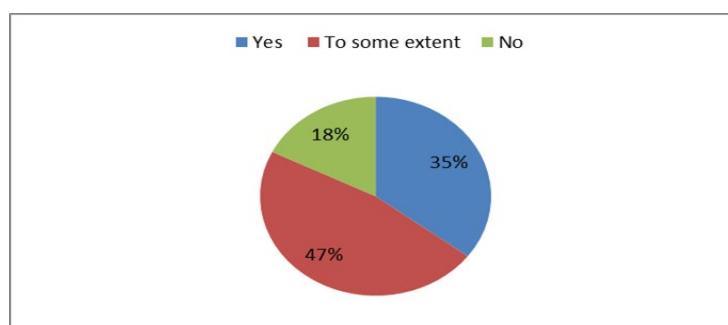
**Q16: English has become a global language as it conquers different domains. What do you use English for?**

Learners' Answers	The Number of Answers
-Searching on the net	56
-Chatting on the social media	50
-Listening to music or watching English videos	66
-I do not use English very often	09

**Table 32: EFL Learners' Uses of the English Language**

Table 32 shows that most of the EFL learners' use of English is related to listening to music or watching English videos, i.e., for everyday leisure activities. In addition, many respondents use English to search on the net, as it is the language of science and technology and many websites are in English. The third group of learners uses English to chat with friends on social media. Finally, a few respondents (09) said they do not use English often. This may be due to its status as a second foreign language in Algeria; i.e., EFL learners tend to use French very often instead of English.

**Q17: Does your EFL textbook help you to discover new cultures?**



As highlighted in diagram 39, nearly half of the respondents see that their EFL textbooks help them discover new cultures to a certain extent only. Over one-third of the learners believe that the EFL textbook represents new cultures. Finally, 18% of the respondents see that they have yet to discover any new culture from their textbook of English.



**Q18: According to you, which culture (s) is dominant in your EFL textbook?**

Learners' Answers	Number of Answers
-Local (Algerian)	16
-English (British and American)	29
-Universal	30
-No Idea	22

**Table 33: The Dominant Cultures in the EFL Textbooks According to the EFL Learners**

According to most of the EFL learners taking part in this questionnaire, the dominant culture in their EFL textbook is the Universal one, then the target culture (the British and the American), then the local culture. However, 22 respondents must learn about the cultures in their EFL textbooks.

**Q19: Is it easy to understand other cultures different from yours?**

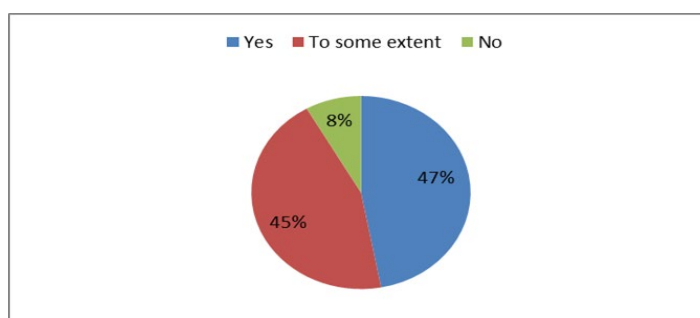


Diagram 39 shows that nearly half of the EFL learners in the questionnaire believe it is easy to understand new cultures. Almost another half of the respondents limit the facility to understand new cultures to a certain extent only. Only 8% of the learners see that it is difficult to understand a culture different from their local culture.

**Q20: What are your favorite cultures?**

Learners' Answers	The Number of Answers
-Local (Algerian)	24
-British	18
-American	31

-All the cultures of the world	31
-I don't prefer any culture	05

**Table 34: The EFL Learners' Favorite Cultures**

Table 34 shows the cultures that the EFL learners prefer. Most learners are impressed by the American culture. The same number of learners said they appreciate all the world's cultures. The third culture which 24 respondents appreciate is the Local (Algerian) culture. 08 learners prefer the British culture. Finally, only 05 respondents have a different culture.

### Why?

The Algerian EFL learners in this study have provided many personal reasons for their cultural preferences. These are organized in tables (see Appendix 7). Their answers are classified into four groups.

The first group provides the reasons behind preferring *the target culture*, i.e. the British and the American. It includes 18 answers. The main ideas of this category can be summarized as follows: the target culture is attractive, interesting, unique, developed, the best, dominant, open, has a rich history and good living conditions, learners love the target cultures and plan to settle there in the future.

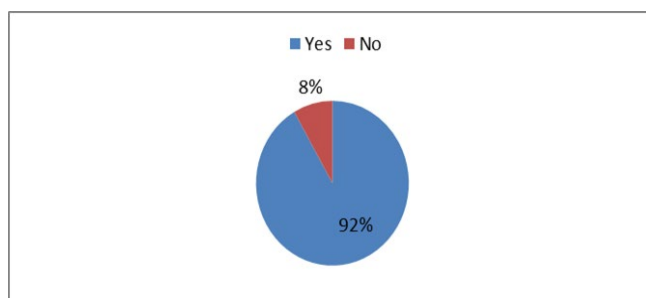
The second group provides the reasons behind preferring *universal cultures*. It encompasses 17 answers. The main ideas of this category can be summarized as follows: the learners appreciate all the world's cultures because they are beneficial, sound, and unique. This makes them open-minded, respectful, and tolerant of cultural differences. Second, knowing about the world's different cultures helps discover new people, languages, and customs. Third, the distinctive characteristics of each culture are attractive and help to acquire a general/global culture, thus, developing a good cultural background. Finally, another reason behind preferring all cultures is the learners' motivation to travel worldwide and discover new facts.

The third group provides the reasons behind preferring *the local culture*. It includes 12 answers. The main ideas of this category can be summarized as follows: the learners prefer their local Algerian culture because they are proud of it. After all, it is their culture, and they have been accustomed to it since birth. They also explain that the Algerian culture is rich, amazing, and unique. Furthermore, they add that they appreciate the various customs, rituals,

and values of the American people. Finally, one learner associated their local culture with the Arabic language and explained that s/he loves it because it is the language of Islam.

The fourth and last category deals only with one answer in which learner 49 stated that s/he does not prefer any culture because no one is interesting.

**Q21: When you learn a language, you are also learning the culture associated with that language. Have you ever compared your culture and the cultures you are studying at school?**



From diagram 40, it is clear that most of the sample population of EFL learners compare their local and other cultures. Only a few of the respondents answered that they do not compare cultures.

**Q22: What criteria do you follow when comparing your culture with different cultures?**

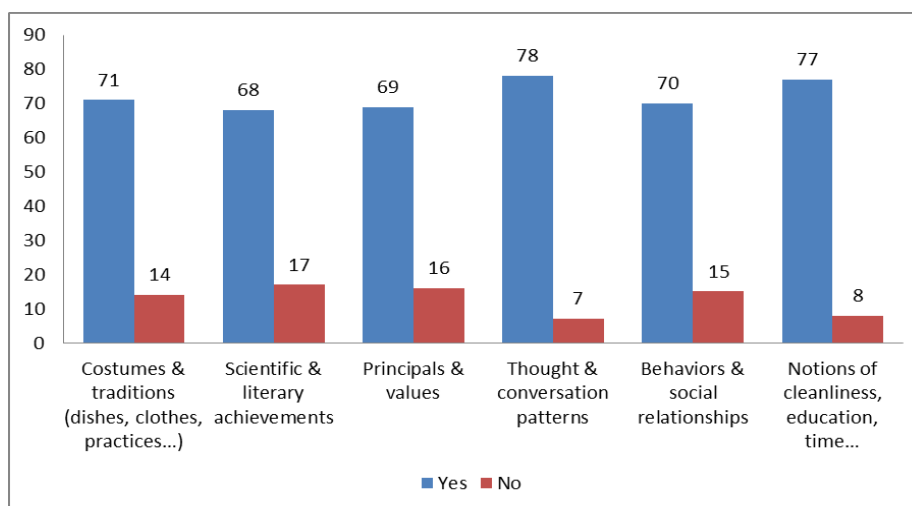
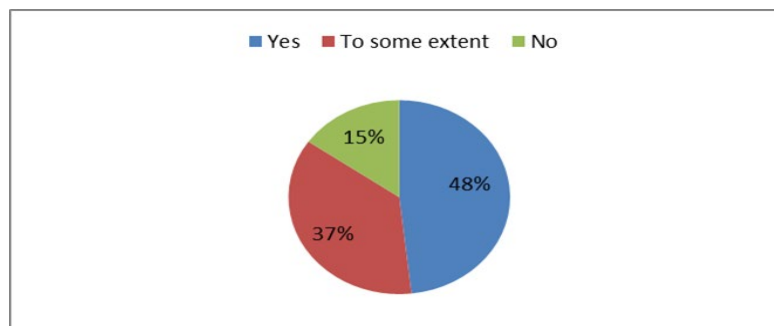


Diagram 41 shows that all the EFL learners taking part in the present study use the same criteria for comparing their cultures with others. These are ranked as follows: (1) Thoughts and conversation patterns, (2) notions of cleanliness, education, time, etc., (3) Customs and

traditions, (4) behaviors and social relationships, (5) principles and values, and (6) scientific and literary achievements.

**Q23: Do you think your knowledge about other cultures allows you to interact with foreigners?**



From diagram 42, nearly half of the EFL learners believe they have enough cultural background to interact with foreigners from different cultures. Furthermore, more than one-third of the sample population considers that their knowledge about other cultures allows them to interact with foreigners, but to a certain extent only. Finally, 15% of the learners cannot interact with foreigners due to their weak cultural background.

**Q24: How do you evaluate your knowledge about the following cultures?**

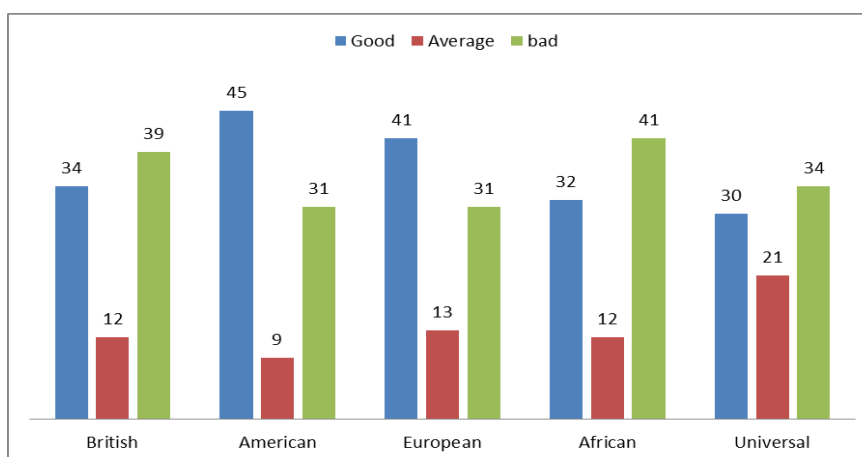


Diagram 43 reveals that their knowledge of the African, British, and Universal cultures needs to be improved according to the EFL learners. In contrast, their understanding of the American and European cultures is good.

**Q25: Do you often share your opinions about the following topics?**

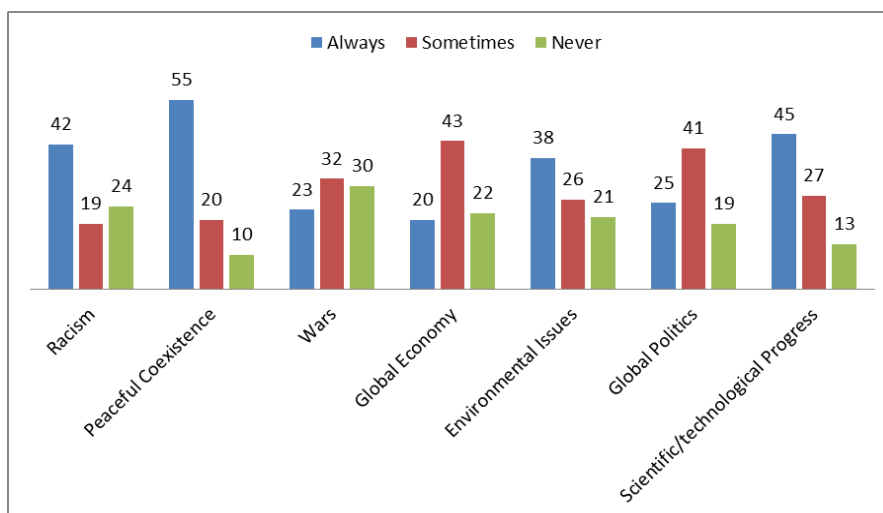
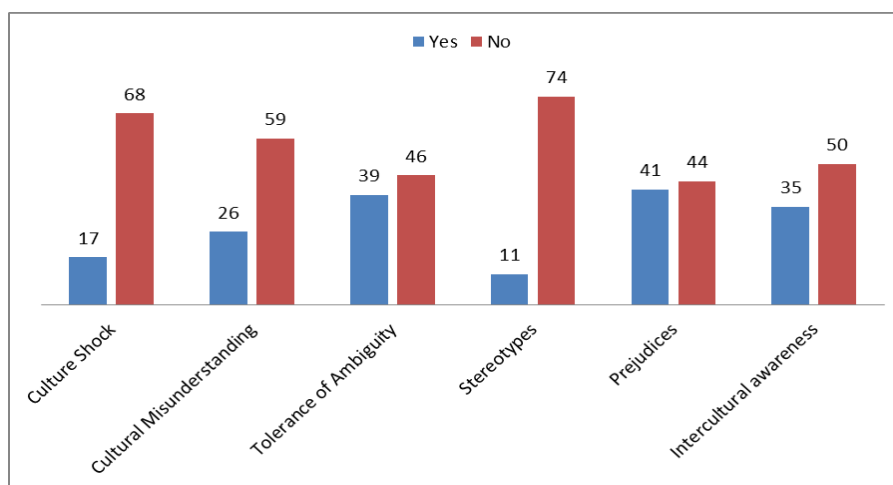


Diagram 44 demonstrates that the EFL learners taking part in the questionnaire always share their opinions on the following topics: (1) Peaceful coexistence, (2) scientific/technological progress, (3) racism, and (4) environmental Issues. It also shows that they sometimes debate the following topics: (5) The global economy, (6) global politics, and (7) wars.

**Q26: Have you ever heard about these concepts in your English class?**



As highlighted in diagram 45, the respondents have yet to hear about the six concepts stated in question 26 in their EFL classroom. Based on the learners' answers, who say that they are familiar with the concepts, the six topics are ranked as follows: (1) Prejudices, (2) tolerance of ambiguity, (3) intercultural awareness, (4) cultural misunderstanding, (5) culture shock, and finally (6) stereotypes.

The findings show that EFL learners know the multiple existing learning resources. They use some of them outside the classroom, mainly the audio-visual tools, because of their dependence and addiction to modern technological devices. However, inside their EFL classroom, the resources are humble and primarily limited to printed materials. Second, the results reveal that the learners are aware of the pedagogical or instructional value of the textbooks' visuals, but see that these textbooks alone are not enough to learn the English language and culture. This implies that the learners notice a difference between the real world they are living in and the world represented in the textbooks. In other words, the Algerian secondary school EFL textbook may benefit from enhancements to better align with contemporary real-world contexts. Third, the findings demonstrate that many EFL learners have foreign friends from different parts of the world, reflecting the EFL learners' openness to meeting new people from diverse cultural backgrounds. Finally, the Algerian EFL learners believe that they have good background knowledge about other cultures and that their level in the English language allows them to communicate with foreigners, which contrasts with what the English language teachers have stated in the previous section.

## **Conclusion**

This chapter has presented the findings of the qualitative content analysis alongside the statistical analysis of the 26 questionnaires administered to the EFL teachers, and the 85 questionnaires administered to the Algerian EFL learners taking part in the present study. The analysis reveals interesting results regarding the teachers' and learners' perceptions on Interculturality and Multimodality in the Algerian EFL classroom. These are discussed in Chapter 8.

## **Part III**

# Discussion of the Research Findings

## **Chapter 8**

# Investigating Intercultural Awareness in Algerian Secondary School EFL Textbooks, Teachers, and Learners



## Introduction

This chapter, which discusses the research findings, reflects the research outcomes. It aims at answering the research questions addressed in the present Ph.D. research. First, it reads and interprets the results from the multimodal critical discourse analysis of the three secondary education EFL textbooks and the ethnographic research conducted with EFL teachers and learners. Then, it provides a discussion of the potential implications and limitations. Finally, the chapter ends with some recommendations for future research.

### 8.1. Addressing the Research Questions: Brief Summary of Major Findings

The present study has addressed the following research questions

Q1- Does the visual discourse in the three Algerian secondary schools' EFL textbooks promote EFL learners' intercultural awareness?

Q2- Does the linguistic discourse in the three Algerian secondary schools' EFL textbooks promote EFL learners' intercultural awareness?

Q3- How do Algerian EFL teachers perceive Interculturality in the Algerian EFL classroom?

Q4- How do Algerian EFL learners perceive Interculturality in the Algerian EFL classroom?

The findings obtained in the present study contribute to answering the research questions. Therefore, each question is dealt with in a separate paragraph.

The first research question aims to examine the potential of the various images included in "*At the Crossroads*," "*Getting Through*," and "*New Prospects*" in reflecting an intercultural discourse and the extent to which this discourse contributes to raising EFL learners' intercultural awareness. Most of these visuals are included for decoration and entertainment purposes. That is to say, among 272 images, only 68 reflect culture-based content. The social semiotic multimodal analysis of this sample of visuals reveals that many are not authentic, and their reference is not acknowledged in the textbooks.

Because of this lack of image credits, the context of many images is not depicted. This is known in the literature as 'decontextualized images.' This decontextualization

‘removes certain aspects of reality, allowing props to work in a way they could not in the real world.’ (Machin, 2007, p. 32). In other words, visual discourse producers may choose to remove the actual details of the context of an image either to hide or stress a particular ideology. To illustrate, in image 07, textbook designers drew the image’s background and replaced it with a blank background. By doing so, the viewers are invited ‘to think in abstractions’ (Machin, 2007, p. 32), making many possible interpretations that may be different from the original meaning/reality represented.



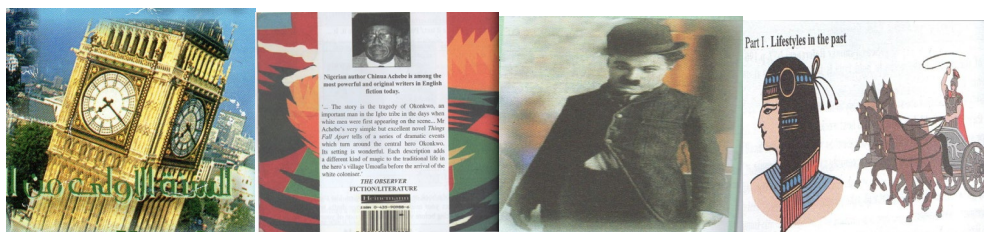
Besides decontextualization, the designers have modified several images by adding extra elements using photo editing software. Adding features to the authentic visual is similar to adding words in an authentic text. Through this manipulation of reality, the designers intend to cancel or reveal particular ideologies to reach specific purposes. For example, in image 34, the designers added small Algerian flags on the UN soldiers’ arms to show that Algeria is concerned with peacekeeping and works with other countries of the UN to stop war and violence. This reflects the ideology of nationalism through which the designers remind EFL learners about their national identity and pride. Another instance of fake images as seen in image 38, where the designers added a road panel written in English which does not exist in the original image. In Algeria, road panels are written in the three official languages: Arabic, Tamazight, and French. Accordingly, image 38 does not reflect the real world of Algerian EFL learners. This is reinforced by the EFL teachers’ and learners’ claims that the EFL textbook need to cope with the real world.



The visual analysis of the three textbooks under investigation has shown that most of the visuals are relevant to the teaching tasks they were associated with. This entails the designers knowing images' didactic value in the different instructional tasks. For example, some images illustrate the readings texts, support listening activities, guide writing tasks, and introduce the theme of each didactic unit. However, images are used as supportive tools, not as discourses that can stand alone. That is to say, except for the images that open the new didactic unit and on which EFL learners are required to comment to guess the themes that will be discussed, no task asks the learners to read the image the same way they read a text. This aligns with Kress and Leeuwen's claim that '[T]he multimodality of written texts has, by and large, been ignored, whether in educational contexts, in linguistic theorizing or popular common sense. Today, in the age of 'multimedia,' it can suddenly be perceived again.' (2006, p. 41). This implies that text no longer refers to traditional written products, but enlarges to include various modes such as images, films, songs, etc. In Durante's (2018) terms, visible discourse embodies invisible ideologies, meaning that visual images reflect and represent the world and construct and change it.

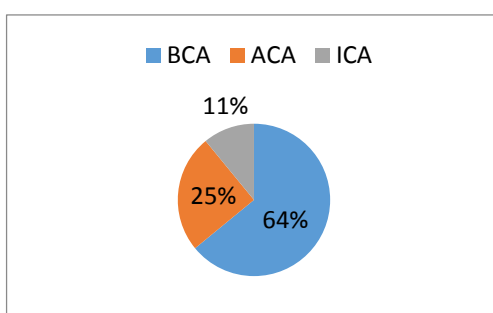
The social semiotic multimodal analysis has revealed that most visuals reflect visible cultural aspects, i.e. big "C" culture (Halverson, 1985). This is also referred to as the tip of the iceberg in Hall's (1976) analogy. In other words, the cultural knowledge depicted in most images refers to literature, civilization, art, institutions, etc. However, the limited depth of cultural input in this context may not adequately support EFL learners in critically evaluating cultures and cultural differences. On the contrary, it poses a potential impediment to their development of intercultural awareness. As Byram puts it, culture is "the whole way of life of the foreign country including but not limited to its production in the arts, philosophy and high culture in general" (1989, p. 15). To

illustrate, images 04, 11, 15, and 29 deal with cultural monuments, literature, art, and civilization.



The visual analysis of ‘*At the Crossroads,*’ ‘*Getting Through,*’ and ‘*New Prospects*’ has demonstrated that 53% of the images stress Universal Culture. Most of these cultures belong to Western/European countries. Only 18% of the images reflect the local culture. Hence, there is an imbalance in the representation of the *Self* and the *Other* (Kramsch, 1989). This preference for one culture over another impedes the formation of a *Third Space* (Bhabha, 1994) that is considered a cultural identity in the global society. In other words, this intersection or blending of one’s cultural norms and background with others’ cultural norms provides a new area of negotiation where one cultural group is not favored.

Following Baker’s model (2011), the visual discourse of the three EFL textbooks under analysis reflects a basic cultural awareness level.



**Diagram 6: The Cultural Awareness Levels in the EFL Textbook’s Visual Discourse**

This entails that EFL learners develop an awareness of similarities and differences between cultures at a general level without a thorough critical reflection. Furthermore, the superficial and simplified cultural traits presented to EFL learners via the visual

discourse of their English textbook make their understanding of others' cultures based on stereotypes (Hanvey, 1987). These stereotypes, or the first impression, are due to generalizing the visible cultural features to the whole community. Accordingly, this makes learners' awareness superficial and partial.

Accordingly, the visual discourse featured in the EFL textbooks of three Algerian secondary schools may be examined for its effectiveness in fostering intercultural awareness among EFL learners. This aligns with Yassine's (2014) statement that it is not sufficient to include images inside the EFL textbooks unless they contribute to the development of learners' multiliteracies, which is not the case with the corpus she analyzed (i.e. '*New Prospects*' (2007))

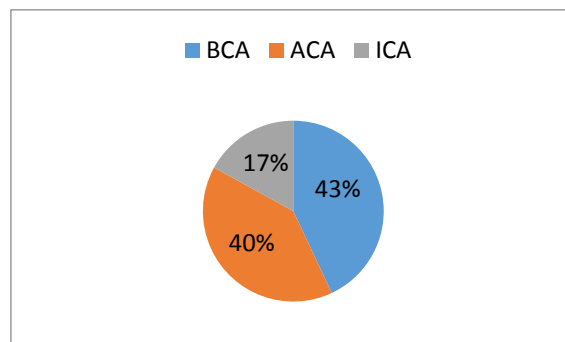
The second research question examines the potential of the reading texts presented in the EFL textbooks under analysis in raising learners' intercultural awareness. Nearly half of the reading texts cover various topics related to the themes of the respective didactic units. Among 87 texts, only 40 reflect culture-based content. The critical discourse analysis of these 40 reading texts reveals that, like the visual discourse, many texts were not authentic and were included without acknowledging the sources. According to Klopf (1995), Omaggio (1999), and Lee (2003), reading authentic texts and using authentic realia helps EFL learners to be exposed to other cultures, compare their values, behaviors, and practices to the ones expressed in the target culture, and thus develop a sense of understanding and acceptance of cultural differences. This type of materials 'bridge the gap between the classroom and the outside world and bring reality to the classroom.' (Reid, 2014). This is due to the direct contact with the real-life language of the target culture, which reflects the hidden aspects of culture that are not easily depicted, and which is "a means of social construction: language both shapes and is shaped by society" (Machin & Mayr, 2012, p. 4)

The critical discourse analysis of the reading texts shows that many texts highlight the big 'C' culture, i.e., superficial cultural aspects. For instance, scientific achievements, literature, civilization, etc. Highlighting these observable aspects of culture may not sufficiently contribute to the development of intercultural skills among learners; because culture is "a common system of standards for perceiving, believing, evaluating, and

acting.” Kramersch (1998, p. 10). It refers to the “... widely shared ideals, values, formation, and uses of categories assumptions about life, and goal-directed activities that become unconsciously or subconsciously accepted as right and correct by people who identify themselves as members of a society” (1990, p. 11). This suggests that learners may benefit from exposure to these less overt cultural features that trigger their curiosity and critical reflection on their and others’ cultures.

The analysis of the reading texts also demonstrates that most of them accentuate mainstream British and American cultures, i.e. ENL cultures (Kachru, 1990). Here again, there is an imbalance in the representation of the *Self* and the *Other* as the EFL textbooks do not provide equal amounts of discourse for each culture. Focusing on British and American cultures entails that the designers of the coursebooks hold the ideology of native-speakerism, which is characterized by ‘the belief that ‘native-speaker’ teachers represent a ‘Western culture’ from which spring the ideals both of the English language and English language teaching methodology (Holliday, 2005). That is, supporters of this ideology consider ENL cultures as norm providers and the owners of knowledge regarding ELT teaching. Nonetheless, it is crucial to consider that a focus on native cultures, such as British and American, does not necessarily impede EFL learners' cultural critical skills. While Kachru introduced the concept of the three English circles, emphasizing the global diversity of the language, it is essential to recognize that his emphasis on promoting the Indian variety might not be universally applicable, especially in the context of Algeria. The notion of British and American English as standard varieties can be logically justified based on their linguistic origin, irrespective of cultural imperialism and its associated consequences. Therefore, an objective perspective entails the necessity for a critical examination of theories such as Kachru's, emphasizing the avoidance of unquestioning adherence. The association of coursebook designers with the ideology of native-speakerism, as defined by the belief that "native-speaker" teachers embody the Western culture and dictate English language ideals and teaching methodologies, deserves careful reconsideration.

The linguistic discourse of the three EFL textbooks under analysis reflects a basic cultural awareness level.



**Diagram 10: The Cultural Awareness Level in the Three Textbooks' Linguistic Discourse**

Like the visual discourse, the reading texts lack a focus on themes that stimulate learners' intercultural critical reflection skills, instead, they are confined to broad universal subjects such as environmental, scientific, and political issues. Therefore, opportunities for learners to conduct a thorough comparison of cultural similarities and differences are not adequately provided; yet, “to be successful in intercultural interactions, we must first show the ability of intercultural awareness by learning the similarities and differences of each other’s culture”. (Chen and Starosta,1999). This basic and superficial level of cultural awareness may lead to situations of culture shock and culture breakdown when the learners are engaged in real-life global communication.

Accordingly, the linguistic discourse in the EFL textbooks of three Algerian secondary schools does not contribute significantly to the development of intercultural awareness among EFL learners.

The third research question intends to determine how Algerian secondary school English language teachers perceive interculturality about the EFL textbook and classroom through a quantitative content analysis of 26 online questionnaires administered to EFL teachers. According to the Algerian English teachers taking part in the present study, EFL textbooks are very limited in their cultural input in quality and quantity. In other words, the amount of discourse dedicated to culture is modest and does not provide the learners with the necessary cultural knowledge to develop their intercultural communicative competence. This aligns with the social semiotic multimodal analysis and discourse analysis findings, which show that the visual and

linguistic discourses within the context of the study do not appear to effectively promote intercultural awareness among learners.

Moreover, EFL teachers believe that the textbooks of English do not cope with the modern real-life needs of the new generation of learners. The essentialist view held in textbooks deprives learners of thinking outside the box. However, as part of this global world and as future intercultural speakers and global citizens, learners of English need to acquire critical reflection skills to be able ‘to empathize and to decenter...to take on the perspective of a conversational partner from another culture or with another nationality, and of their cultural background...and to understand and take into consideration interlocutors’ different perspectives simultaneously.’ (Korzilius, et al, 2007).

Besides textbooks, another hindrance to raising learners’ intercultural awareness lies in teachers’ practices. That is to say, the teachers’ ultimate goal is to score good marks on written exams. Thus, they neglect communicative competence, which is the priority of any language class. This language-focused pedagogy forms learners who are good at grammar and structural properties of language, but poor at putting their linguistic knowledge in a real-life communicative situation. However, teaching languages should have as its primary goal to develop learners’ intercultural competence through teaching linguistic, sociolinguistic, and discourse competencies by combining them with intercultural competencies, which equip language learners with the skills of discovery, comparison, analysis, and critique of cultures (Byram, 1997).

In their EFL classroom, the teachers ask their learners to compare their Algerian culture with the different cultures represented in the textbooks. They often base this comparison on subtle cultural traits such as cleanliness, time, principles, values, behaviors, and social relationships. These hidden aspects of culture help learners to develop an intellectual analysis of cultural differences by explaining them from the other culture’s perspective. Hence, these differences are meaningful to the learners, who start believing and accepting them. (Hanvey, 1987. This implies that the teachers know that developing intercultural competence is the ultimate goal of the EFL classroom. However, a considerable gap needs to be bridged between awareness and practice. That



is to say, although EFL teachers know and are convinced of the necessity to teach intercultural communicative competence; they do not translate this into their classroom for three main reasons: the curriculum, the material means, and the hourly volume of the English language.

The content presented in the EFL textbooks aims to develop linguistic competence and language skills. Apart from some activities that ask the learners to compare cultures, no tasks explicitly develop intercultural awareness. Accordingly, this emphasis on language-oriented assignments leads to intercultural awareness deficiency (Baker, 2009). In this kind of curriculum, the teachers complain about the lack of guidance on integrating the intercultural dimension into teaching, and the teachers do not challenge the textbook discourse.

The teachers complain about the lack of materials in Algerian public schools and explain that teaching communicative skills requires adequate tools and technologies. However, it is difficult for them to provide an English context that helps the learners practice their linguistic and cultural knowledge without relying on modern language teaching resources.

Additionally, the workload imposed on teachers restricts them from engaging in additional activities or practices beyond the confines of the syllabus. This implies that teachers must adhere to the schedule, leaving them with insufficient time to arrange practice sessions aimed at enhancing learners' communication skills or intercultural awareness.

It is noteworthy that, according to EFL teachers' self-assessment of their learners' cultural knowledge, they assert that the proficiency level is average and may not enable effective engagement in intercultural communication.

Therefore, according to Algerian secondary school EFL teachers, the EFL textbooks' visual and linguistic aspects are perceived as not conducive to the development of learners' communicative and intercultural competence. There is an emphasis on the necessity of redesigning and updating these materials to better align with the modern needs of Algerian EFL learners.

The fourth research question explores how Algerian secondary school English language learners currently perceive interculturality in their EFL textbooks through a quantitative content analysis of 85 questionnaires.

The EFL learners believe there is a difference between their real world and the world represented in their EFL textbooks. That is to say, the EFL textbook may not fully address the modern real-life needs of learners, and this aligns with the teachers' perceptions discussed above, as well as the results of the linguistic and visual analyses of the three EFL textbooks.

According to Algerian learners of English, using textbooks alone is not enough to learn the English language and culture. This suggests a desire to move beyond conventional teaching materials and explore contemporary language-learning tools, particularly technology. This is reinforced by their awareness of the multiple existing learning resources they use outside the classroom, mainly the audio-visual tools. Among the different learning aids that most learners use: Videos, the internet, tablets, phones, and films, to name a few.

Most EFL learners use English outside the classroom for various purposes, such as listening to music, watching English videos, searching on the net, and chatting with friends on social media. This aligns with Baker's (2009) claim that English, selected as an international language, is used to maintain and succeed in international/world communications.

Most learners compare their local culture with other cultures and often base their comparison on criteria such as thoughts and conversation patterns, notions of cleanliness, education, time, customs, traditions, behaviors, principles, values, and scientific and literary achievements. This represents a beneficial aspect because "to be successful in intercultural interactions, we must first show the ability of intercultural awareness by learning the similarities and differences of each other's culture." (Chen & Starosa, 1999). This also shows that the learners know the culture's big 'C' and small 'c' aspects.

Most learners are impressed by the American culture, and very few prefer their local culture. This is one possible outcome of cultural invasion brought about by globalization. In addition, given the critical age of adolescent learners, they may become passive consumers of Western-dominating media, which stress and reflect a positive image of the *Other*. For instance, through Hollywood movies that learners are exposed to via different social media, many hidden ideologies are unconsciously embodied in their minds, such as perceptions of Western culture as superior to others.

The ethnographic research also reveals that most Algerian secondary school learners have foreign friends worldwide. This reflects the EFL learners' openness and readiness to meet new people from diverse cultural backgrounds. Discovering and coming in constant and direct contact with new people with new cultural backgrounds and practices helps the learners to develop intercultural awareness. As Zhu (2001) puts it, 'people have to be aware of the verbal and nonverbal behavior of the person they are interacting with, and compare them with their own behavioral rules to avoid misunderstandings and Misinterpretations.' That is to say; intercultural awareness covers both the awareness of one's own culture and the awareness of another culture.

The learners believe they have good background knowledge about other cultures and that their level in the English language allows them to communicate with foreigners, which is different from their teachers' answers, who evaluated their learners' level as average. This implies that the learners need opportunities to engage in real-life intercultural communication to show their communicative competence. This necessitates a rigorous evaluation of their intercultural competence using alternative research designs and tools beyond questionnaires.

Therefore, Algerian secondary school EFL learners believe that their EFL textbooks' visual and linguistic aspects do not facilitate the development of intercultural awareness among learners. However, they provide some cultural content that is often superficial. The learners also complain about the quality of Algerian education and the lack of the means available in the EFL classroom to practice their language knowledge. Accordingly, they prefer modern, sophisticated language learning tools such as technological devices.

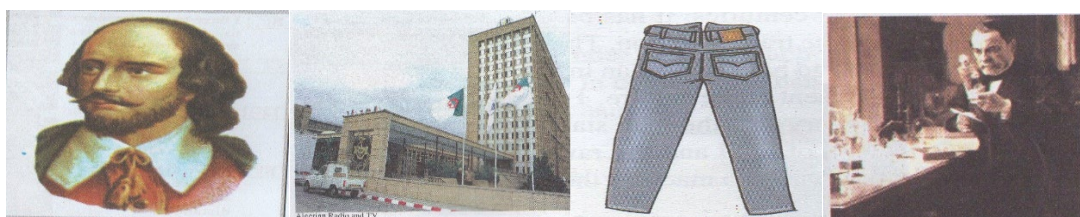
## 8.2. Interpretation of the Results in the Light of Previous Literature and Studies

The primary outcomes of the present study can be classified into several themes that cover and target the main perspectives from which the study has been undertaken. These are compared to previous literature and previous empirical studies conducted in the domain of interculturality in EFL education to answer the main research question: What do the EFL textbooks' analysis and evaluation reveal about intercultural awareness in Algerian secondary schools?

### 8.2.1 Which cultural topics and themes are covered? Are many aspects of life in the target cultures acknowledged? Are they relevant and interesting for learners?

The outcomes of the multimodal critical discourse analysis of the EFL textbooks' visuals and reading texts show that most of the images highlight visible and superficial cultural traits, such as:

- British literature, cultural monuments, and cinema,
- Algerian historical monuments and institutions,
- American artefacts/products and history
- Universal literature, media, and science.



The images disregard the subtle and hidden cultural aspects limited to very few items/topics, namely American, British, and Universal cultural practices, and the Nigerian culture's lifestyle, traditions, and values.

On the contrary, the reading texts make a balance between the Big 'C' and the small 'c' aspects as they cover items such as education, family, lifestyles, food, literature, civilization, cultural practices, fashion, and style of different cultures as well as values, life system, society standards, particular cultural groups and figures, and notions of

cleanliness, time, manners, charity, and feelings. Accordingly, only a few limited aspects of life in the target cultures are acknowledged in the textbooks. Although relevant to EFL learners, they are insufficient to enrich their cultural knowledge and develop intercultural awareness. This aligns with Ait Aissa's (2016) study, which showed that the three secondary school textbooks are overloaded with big "C" themes rather than small "c" themes, and this prevents EFL learners from communicating in intercultural communication situations. This also echoes Yassine's (2012) finding that secondary school textbooks reflect a surface aspect of the culture at both linguistic and visual levels.

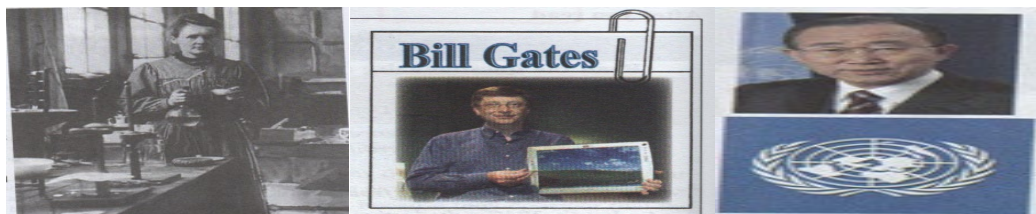
### **8.2.2. Is there a variety of social status, gender, age, culture, and race? Are people represented stereotypically, or are they presented as individuals?**

Both the social semiotic multimodal analysis and discourse analyses of the corpus reflect a limited amount of input accounting for social status, race, and gender. That is to say, the textbooks deal with these aspects superficially and do not engage the learners in a thorough reflection that would allow them to compare and discover different cultures and different cultural constructs critically.

Textbooks' discourses vary in their representation of people, sometimes portrayed as social groups and individuals. To illustrate, among the leading social groups represented in the images and reading texts are Algerian women, British teenagers, western scientists, universal figures, etc. However, these are often represented stereotypically; the visual and linguistic discourses often provide a positive image of the *Other* as civilized and developed.



Examples of individual representations include symbolic members of particular social groups who are taken as inspiring figures, such as Gandhi, Marie Currie, Martin Luther King, Shakespeare, Bill Gates, Princess Diana, Einstein, etc.



### **8.2.3 Do the textbooks include positive and negative aspects of the target culture (s)?**

*At the Crossroads* (2005), *Getting Through's* (2006), and *New Prospects'* (2007) visuals and reading texts often draw a positive image of both the local and the other cultures. However, this discrepancy with reality renders the EFL textbooks less relevant to the world of EFL learners, wherein both negative and positive cultural aspects coexist. In other words, shedding light only on the positive features of cultures prevents the EFL learners from coping with the reality and complexity of intercultural communication, in which they may face new and unpredictable behaviour and norms that are different from the ones of their local culture. As a result, EFL learners may end up with a communication breakdown, misunderstanding, or culture shock, defined as “strong feelings of discomfort, fear, or insecurity which a person may have when they enter another culture” Richards and Schmidt (2002, p. 139).

### **8.2.4 Is the learners' native/local culture considered, and in which manner?**

The present study shows that the visual and linguistic discourses of the three EFL textbooks under investigation prioritize ENL cultures at the expense of the Algerian culture. However, they include a humble representation of the local culture through limited and superficial aspects. This differs from Douidi's (2021) finding that secondary school EFL textbooks prioritize developing national identity and pride, which restricts cultural and intercultural understanding of nations as homes for monolithic cultures. Thus, the present study shows that the EFL textbooks reflect an imbalance in the

representation of the *Self* and the *Other*, and both the quality and quantity of the discourse portraying the native culture are not enough to develop the EFL learners' intercultural awareness.

### **8.2.5 Do tasks with a cultural component trigger the learners' active engagement? For example, do they encourage dialog and interaction?**

The limited tasks with a cultural component are notably superficial, rarely requiring active engagement from EFL learners. Instead, they are designed to offer information that learners will passively consume, without motivating them to apply that knowledge in practice. This is reinforced by the findings of the visual and linguistic analyses of the EFL textbooks as well as EFL teachers' claims that the textbook lacks clear guidance on implementing cultural tasks to enhance learners' intercultural awareness. Thus, the cultural input is purely theoretical and conceptual and does not incite practical applications such as dialog and interaction. This is similar to Doudi's (2021) study, which explored interculturality and dialogic pedagogy in both classroom discourse and secondary school EFL textbooks and found that the teacher-centered pedagogy reinforces the simplistic and essentialist discourses included in the textbooks do not encourage dialog and negotiating of meaning.

### **8.2.6 Do tasks call for intercultural communication or involve intercultural communicative misunderstandings?**

The multimodal critical discourse analysis reveals that the textbooks allocate a limited space for intercultural communication. The limited content addresses broad universal topics to acquaint learners with frequently debated global themes. These themes do not involve issues of intercultural communicative misunderstandings, and this is reflected in the learners' ignorance of related concepts such as culture shock, prejudices, and stereotypes, to name a few. Thus, this echoes Maghrabi' (2017) finding that first-generation secondary school EFL textbooks stress the development of linguistic competency at the expense of the intercultural communicative one. Our finding is also similar to Hairech's and Belkhir's (2022), who explained that the imbalance in the representation of the target language culture, the learners' culture, and the other cultures

provides an unrealistic image and develop stereotypic attitudes toward cultures, which may eventually hinder their intercultural competence.

### **8.2.7 Are learners invited to challenge their attitudes or negotiate meaning?**

Both the analysis and evaluation of the EFL textbooks indicate that EFL learners are not prompted to challenge their attitudes, negotiate meaning, or engage in self-critical reflection. That is to say, learners are considered passive consumers and empty vessels that need to be filled with language structures to score good marks at the national final examinations. This aligns with Ait Aissa's (2016) study revealing that EFL teachers do not help their learners develop intercultural competence, as they focus more on linguistic than cultural competence. Our finding is similar to Doudi's (2021), who argued that EFL materials and classroom practices do not encourage EFL learners to negotiate to mean. However, the results of her focus group showed their readiness and willingness to communicate in English. This is also observed among the EFL learners participating in this study, demonstrating openness to interacting with individuals from diverse cultural backgrounds. Thus, Algerian secondary school learners need an opportunity to show their real capacities and their predisposition to become intercultural speakers.

### **8.2.8 Are learners asked to reflect on their culture and relate it to the target cultures?**

The textbooks' multimodal discourse analysis shows that, except for a small number of tasks, the textbooks do not ask to compare the local culture with the other represented cultures. However, the textbooks' evaluation demonstrates that the EFL teachers engage their learners in such comparisons to some extent. This aligns with Messekher, who found that 'there is often no clear-cut between the different categories of culture' (2014, p. 80), and with Dehda's and Hocine's (2020) finding showing an imbalance in the representation of cultures, i.e. prioritizing the target culture over the learner's own culture and other cultures, and this impedes the development of learners' Intercultural Communicative Competence. This is also similar to Yassine's (2012) that in EFL secondary school textbooks the relation between the *Self* and the *Other* is not bridged in such a way as to form a *third* space.



### 8.2.9 What is the social function of the learner in the textbook?

Although textbooks' designers state in the preamble of each secondary school textbook that the goals and objectives of the current curriculum, with its corresponding syllabi, consist of promoting intercultural learning to help the learners cope with the modern era, the present study reveals that the EFL learners are considered as passive consumers of the designers' ideologies, and are not offered the adequate knowledge and skills required for a good intercultural competence.

### 8.2.10 Which parts of the textbook encourage the development of intercultural awareness? Linguistic or visual?

The present study indicates that the linguistic and visual components of the three textbooks do not effectively facilitate intercultural learning. However, the linguistic part offered more intercultural content than the visual one, as shown in Figure 6 (The Cultural Awareness Levels in the EFL Textbook's Visual Discourse) and Figure 10 (The Cultural Awareness Level in the Three Textbooks' Linguistic Discourse), respectively.

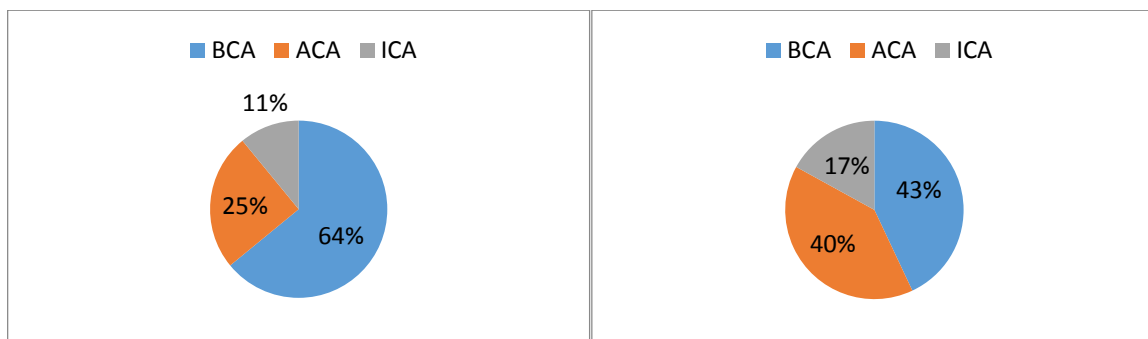


Figure 6

Figure 10

### 8.2.11 Are there any forms of assessment for intercultural awareness?

In the visual and linguistic contents of the three EFL textbooks, there are no forms of assessment for intercultural awareness because, as was stated in many previous sections, there are no tasks that include intercultural strategies or intercultural reflection skills. This also aligns with EFL teachers' argument that the ultimate goal of the English class in Algerian secondary schools is to score good marks at examinations that target linguistic knowledge at the expense of intercultural communicative skills.

### 8.3. Contexts of English Use in the EFL Textbooks' Images and Reading Texts

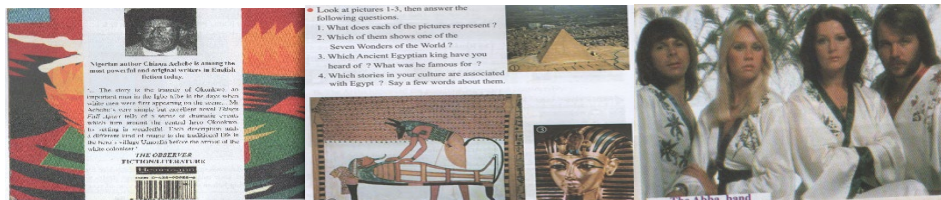
The visual discourse included in the Algerian EFL textbooks favors ENL cultures. As Kachru (1990) puts it, the latter stands for the inner circle, including the traditionally English-speaking countries, namely the US, the UK, and Australia. This implies that EFL textbooks' images follow the traditional models that emphasize the superiority of the inner circle countries over the other circles. However, here again, prioritizing the target cultures, namely British and American, in EFL textbooks for the Algerian context can be understood as a reasonable choice. Given that English is learned as a foreign language, it is logical for designers to adopt British and American cultures as standards, irrespective of potential cultural acculturation or imperial implications. To illustrate, Among the 18 images that represent the ENL cultures, 11 represent the British culture, namely: images 4, 8, 12, 14, 15, 19, 45, 62, 63, 64, and 66. Six images represent the American culture; these are images 13, 23, 24, 35, 36, and 44, and 01 image only represents the Irish culture.



The findings also show that 12 images represent EFL cultures, namely: images 3, 6, 26, 28, 53, 38, 41, 42, 46, 48, 53, and 66. For Kachru (1990), EFL cultures stand for the expanding circle, including countries that have not developed their variety of English but use it for limited purposes, mainly in international communication. It is worth mentioning that all the images reflecting the EFL countries represent the Algerian culture. Hence, although it is not highlighted as the British and American cultures, the textbooks have not neglected the local culture of the learners. This aligns with Yassine's (2012) finding that secondary school EFL textbook images and reading texts favor ENL cultures, mainly British and American.



Regarding the ESL cultures, only three images represent this outer circle, including the institutionalized Non-native English, namely the ex-colonies such as the Philippines, India, and Ghana (Kachru, 1990). For example, image 11 represents Nigerian culture; image 50 represents Egyptian culture, and image 58 represents Swedish culture.



Therefore, although today's English does not belong to a particular country and comprises a large number of multicultural varieties, with no variety being superior to another (Baker, 2009), the age of EFL learners participating in this study may limit their awareness of the diverse English varieties present today. While acknowledging the importance of knowledge about these varieties, textbook designers at this level prioritize using the standard variety. This emphasis is not to underscore British cultural imperialism but rather to establish a norm that aids learners in mastering the English language. Such proficiency can prove valuable in diverse global situations where English serves as a lingua franca.

The reading texts sampled from "At the Crossroads," "Getting Through," and "New Prospects" give prominence to ENL cultures like the visual discourse. However, most texts reflect mainstream culture, i.e. Britain and America, such as texts 5, 6, 9, 13, 22, 25, 26, 31, 33, 36, 37, 38, and 39. This reinforces the assumption that the Algerian EFL textbooks follow the traditional models, which focus and give more importance to the inner circle countries over the other circles (Kachru, 1990).

Nine reading texts represent EFL cultures: texts 1, 2, 3, 19, 20, 21, 28, 29, and 34. Among these 09 texts, 06 represent the local culture (texts 2, 19, 20, 28, 29, and 34). Accordingly, the 40 reading texts analyzed in the present study allocate a considerable place for the local culture. Hence, the EFL learners can make a balance between the two cultures, i.e. the *Self* and the *Other*, provided that their teachers constantly encourage them to critically reflect on their own Algerian culture and the target culture (British and American).

Regarding ESL cultures, only 04 texts represent this outer circle (Kachru, 1990). To illustrate, texts 3 and 8 reflect the Indian culture, text 4 reflects the Nigerian culture, and text 35 reflects the Egyptian culture.

The reading texts have also covered the universal culture as 12 reflect Western, Eastern, and universal cultures, such as texts 10, 11, 12, 14, 16, 17, 18, 24, 27, 30, 32, and 40. This implies that the reading texts have more potential to account for Interculturality than the images of the textbooks under analysis.

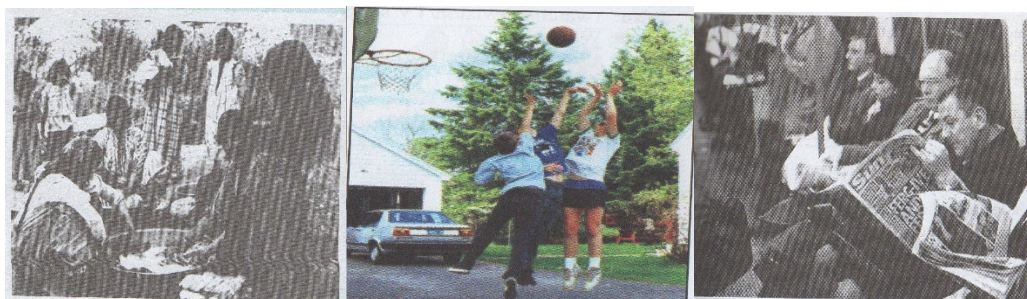
Presenting different cultures of the world helps EFL learners position themselves as global citizens belonging to a large global community sharing common interests. These cultures may contact each other at any time and place because “the present human world is more tightly integrated than at any earlier point in history” (Eriksen, 1999). This reminds the EFL learners that the ultimate goal of learning English is to use it as a global language that serves as a lingua franca. That is, English is now used to facilitate international/world communications.

#### **8.4. Cultural Aspects Highlighted in the EFL Textbooks’ Images and Reading Texts**

Textbooks’ images give more prominence to the visible cultural aspects over the implicit ones. For example, Halverson (1985) explains that items such as history, arts, literature, geography, etc., can be placed under what he refers to as the big “C” culture. In contrast, beliefs, behaviours, lifestyles, rituals, and other tacit elements are placed under the small “c” culture. Accordingly, the images reflect the Big ‘C’ culture, highlighting superficial cultural traits, such as achievements, civilization, and literature.

To illustrate, images 2, 9, 12, and 14 represent British literature; images 4 and 8 represent British cultural monuments, images 3 and 6 represent the local culture's historical monuments and institutions, respectively; image 15 represents British cinema, image 23 represents American artifacts/ products, images 10, 18, 20 represent universal literature, media, and science respectively.

The number of images reflecting the small 'c' aspects is very modest. To exemplify, images 13, 19, and 21 reflect American, British, and Universal cultural practices, respectively, and image 11 reflects the Nigerian culture's lifestyle, traditions, and values.



Therefore, the visual discourse in the EFL textbooks lacks balance between the two facets of culture, with a predominant focus on the superficial aspects. For Brembeck (1977), when dealing with cultures, it is important not to concentrate solely on what is observable (e.g., language, food, clothes, etc.) because the fundamental understanding of that culture lies in deciphering the hidden aspects, such as the way people define the notions of beauty, love, health, death, prestige, child-raising, etc. Hence, a massive division of the iceberg cannot be easily seen. Through shedding light on what is visible, only the EFL textbooks' visuals ignore, to a certain extent, the hidden aspects of culture. This eventually limits learners' role to passive consumers of cultural information.

Regarding the 40 reading texts, the critical discourse analysis makes balance in the Big 'C' and the small 'c' aspects (Halverson, 1985). That is to say, the texts account for both the superficial, visible aspects and the implicit, hidden aspects of culture, as 17 represent the tip of the iceberg, and 16 represent the hidden part of the iceberg (Brembeck, 1977).

To illustrate, the visible cultural traits that can easily be detected and which are included in the linguistic discourse are: education, family, lifestyles, food, literature, civilization, cultural practices, fashion, and style of different cultures, namely: The Algerian, the Finnish, the Indian, the British, the American, the Egyptian, the eastern and the universal cultures. The subtle cultural traits portrayed in the texts are values, life systems, society standards, particular (and most of the time symbolic/iconic) cultural groups and figures, and notions of cleanliness, time, manners, charity, and feelings. Here also, different cultures are dealt with, such as the Nigerian, Indian, British, American, Italian, western, Algerian, and universal cultures.

Besides these two aspects of culture, the reading texts cover several universal themes like cloning (in text 14), renewable energy (in text 15), recycling (in text 16), intercultural exchange (in text 20), the UN tasks (in text 24), human rights (in text 27), and the Red Cross and Red Crescent (in text 30). Eventually, this motivates EFL learners to think, reflect, and behave as global citizens who should understand and tolerate differences and be ready to work with others to ensure peace. A global citizen is “a sense of belonging to a community beyond the nation-state or other political community of which we are normally thought to be citizens” (Langran & Birk, 2016). That is to say, global citizens live in a global open community which is defined as

a society based on the recognition that nobody has a monopoly on the truth, that different people have different views and interests, and that there is a need for institutions to protect the rights of all people to allow them to live together in peace. (Zhang & McCornac, 2013).

Our finding supports Selama’s and Ameziane’s (2020) revealing that EFL textbooks do not promote intercultural learning because the cultural representations do not help learners interpret cultural elements from different perspectives.

### **8.5. Cultural Awareness Levels in the EFL Textbooks’ Images and Reading Texts**

Textbooks’ images reflect an essential cultural awareness (BCA) level, as 34 out of 68 images (i.e., 64%) reflect superficial cultural traits. On the other hand, 25% of

textbooks' images (i.e.18, out of 68 images) reflect an advanced cultural awareness (ACA) level. However, the reading texts reflect basic and advanced cultural awareness levels. 17 out of 40 (i.e., 43%) and 16 out of 40 texts (i.e. 40%) reflect BCA and ACA levels respectively.

Basic Cultural Awareness, according to Baker (2011), refers to a general awareness of the role of culture in our 'own' and 'others' communication. It stands for an awareness of the role culturally based contexts play in any interpretation of the meaning and an awareness of our own and others' culturally induced behavior, values, and beliefs. Accordingly, by limiting the visual cultural input only to superficial aspects, as was previously stated, EFL learners' awareness of their and others' communication is superficial. This restricts their awareness of the similarities and differences between cultures to a general level only.

For Baker (2011), ACA refers to an awareness of the complexity of cultures. In other words, it provides a detailed awareness of common ground between specific cultures and the possibilities for mismatch and miscommunication between these cultures. As regards the analyzed visuals, there is an attempt in 18 images to represent some of the complex cultural items that are not easily depicted and that require a critical cultural reflection to be understood. These aspects can be paralleled with the small 'c' items or the hidden part of the iceberg analogy. Said differently, the EFL learners are encouraged to dig up the implicit features of their and others' cultures to compare the two groups critically. Thus, ACA refers to an awareness of the relative nature of cultural norms, of individuals as members of cultural groups, of multiple voices or perspectives within any cultural grouping, and an awareness that cultural understanding is provisional and open to revision (Baker, 2011).

Accordingly, unlike the visual discourse, which limits EFL learners' awareness of their and others' communication to a general level, the linguistic discourse offers more complex cultural input that is not implicit and requires a critical cultural reflection to be understood. By doing so, the learners can decipher subtle cultural features of their and others' cultures by critically comparing the two groups.



Among the 68 images under investigation, only 15 (i.e., 11%) reflect an intercultural awareness (ICA) level. Baker (2011) explains that this level refers to an awareness of the role of cultures in intercultural communication. This level is more complex than the ACA as it covers a range of awareness skills, such as awareness of the role culture and context play in any interpretation of meaning, awareness of others' culturally induced behaviour, values, and beliefs, and the ability to compare this with our own culturally induced behaviour, awareness that cultural understanding is provisional and open to revision, awareness that initial interaction in intercultural communication may be based on cultural stereotypes or generalizations and the ability to move beyond these, etc. Regarding the 15 images reflecting ICA, there was an attempt to hint at topics such as environmental issues, globalization, technological/scientific progress, human and children's rights, global citizenship, racism, etc. Indeed, these are important themes to know about to handle intercultural communication situations. However, both the quality and quantity, i.e. the number of images and the topics discussed, are very humble to say they contribute to promoting the EFL learners' Intercultural awareness.



Among the 40 texts under analysis, only 07 (i.e. 17%) reflect an intercultural awareness (ICA) level. To say that someone has acquired intercultural awareness, Baker (2011) explains that it refers to the culturally based frames of reference, forms, and communicative practices related to specific cultures and emergent and dynamic intercultural communication. As regards the 07 texts reflecting ICA, the textbooks' linguistic discourse has covered some universal themes that are frequent in global interactions such as human rights, intercultural exchange, environmental topics like renewable energy and recycling, the UN and the Red Cross and Red Crescent tasks, as well as some scientific topics that knew huge debate worldwide like cloning.

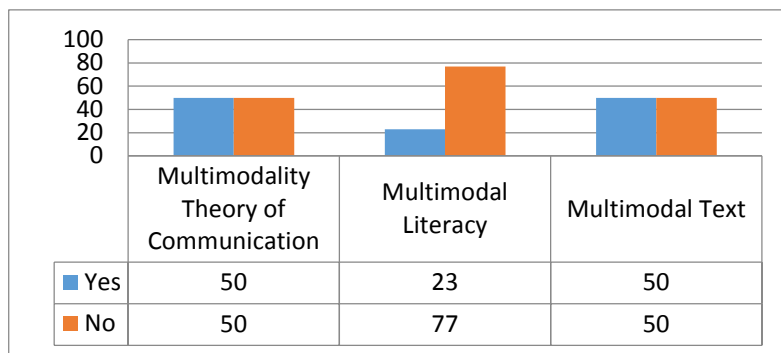


Although these themes are relevant and essential to know about to cope with intercultural communication situations, they are limited in quantity and diversity. Thus, their contribution to developing the EFL learners' Intercultural awareness is modest.

### **8.6. Algerian EFL Teachers and Multimodal Instruction**

One of the essential outcomes of the present study is Algerian EFL teachers' predisposition, readiness, and awareness of the multimodal nature of the teaching/learning process. The teachers argue for the importance of varying the teaching resources in their secondary school English classes and reflect upon the various means and modes they use inside the classroom. These include print materials (textbooks, handouts, teachers' books, newspapers, language books, dictionaries, different books, outside texts, and magazines), audio-visual aids (video recordings, PowerPoint presentations, data show, films, cartoons, computers/laptops, the internet, and video lessons), visual aids (pictures/images, graphs, the whiteboard, visual aids/objects, and cards), auditory aids (audio tracks or scripts, loudspeakers, interviews, audio recordings, and songs), and teachers' knowledge. This reinforces Sanders' and Albers' (2010) assertion that nowadays, teachers have a variety of possibilities to explain in the classroom, relying not only on linguistic texts but on learners' everyday multimedia materials, namely CD- ROMs, video clips, and the Internet. This also entails that today's teachers are conscious of the advantages of multimodal materials in developing multimodal thinking and cognitive flexibility, which is very significant for the language learning process. (Walker et al., 2010).

Although most EFL teachers have never heard of Multimodality theory and its related concepts, such as 'Multimodal literacy' and 'Multimodal texts,' they know the importance and the implications of Multimodality in the language classroom.

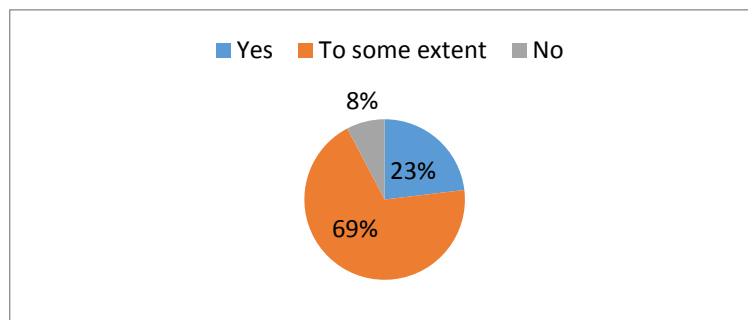


**Diagram 11: Teachers' Familiarity with Multimodal Concepts**

Through their experience, EFL teachers notice a relation between varying the teaching resources and their learners' feedback; i.e., the EFL learners are more motivated, more excited to learn, more attracted and focused, and participate better when their English language teacher uses different resources. This implies that the theory does not always precede practice in the teaching domain because the learners' various needs and learning style incite their teachers to be eclectic and constantly search for the appropriate methods and materials. Accordingly, because 'multimodality can be described as an eclectic approach' (Jewitt, 2008, p. 246), it can offer important implications to the language classroom, which is also characterized by its eclectic nature. However, it is worth noting that in the Algerian context, it is not always possible for all the teachers to follow the multimodal approach to teaching where constraints limit teachers' creativity to basic, traditional print materials, namely the textbook.

Although the textbook is a multimodal material in itself, as it combines different semiotic modes into one discourse, most Algerian teachers of English taking part in the present study consider it an extra support only, i.e. it complements the other teaching resources they usually employ in their classrooms. Thus, the textbook is one of the multiple teaching resources available in the EFL classroom, which is used with other tools for better learning outcomes.

Regarding the visuals in the EFL textbooks, the teachers stress their instructional objectives and see that they support learning English. That is to say, images need to be considered beyond mere aesthetic elements, acknowledging their pedagogical significance



**Diagram 13: Impact of Textbooks' Visuals on English Language Learning**

The teachers further affirmed that their EFL learners rely on textbooks' images when dealing with the different learning tasks, and this reinforces Kress's (2000, p. 337) claim that it "is now impossible to make sense of texts, even of their linguistic parts alone, without having a clear idea of what these other features might be contributing to the meaning of a text." Likewise, the teachers argue that these visuals foster their learners' understanding, save time by predicting the learning task's content and goal, attract learners' attention, and keep them focused.

The EFL teachers explain that their learners do not always find it easy to understand the meaning conveyed in the images. Hence, they often ask them to comment on these visuals to check whether they got the intended meaning. If the image's meaning is unclear, the teachers often explain it and try to link it to the learning task it is associated with.

The key is that the meaning represented in the images is socially constructed and ideologically loaded, which makes reading images a problematic task. Accordingly, teachers and learners need to be equipped with adequate tools for analyzing multimodal texts by furthering their literacy practices from traditional ones to more contemporary literacy. This new form of literacy considers all the semiotic resources employed in modern communication, i.e. verbal and nonverbal. (Cope and Kalantzis, 2009, p. 172).

Finally, EFL teachers have also underlined that the visual resources included in the three EFL secondary school textbooks do not have enough potential to develop EFL learners' communicative competence and intercultural awareness. Therefore, they insist on re-designing and updating the current textbooks in such a way as to cope more with the modern needs of the Algerian EFL learner.

### **8.7. EFL Learners and Multimodal Learning**

Besides EFL teachers, EFL learners also show a predisposition and an awareness toward the multimodal nature of the teaching/learning process. This is reflected in the different learning resources they use to learn English outside the classroom, mainly video and audio files such as TV shows, music, TV news, social networks, and subtitled films. This may be due to their possession of various technological devices, mainly smartphones and personal computers, and to easy access to the internet. Algerian learners of English also use printed materials like dictionaries, handouts, extra curriculum language books, and the EFL textbook. This implies that the practical tools attract the learners' preferences and motivation more than the theoretical input they generally receive in the classroom.

As regards the EFL textbook, EFL learners explained that it is the most used tool inside their EFL classroom. This aligns with EFL teachers' explanation of the lack of teaching/learning materials in Algerian schools and the teachers' dependence on traditional print materials provided by the Ministry of Higher Education.

According to EFL learners, the textbook alone is insufficient for learning English and culture and developing good communicative competence. Therefore, they prefer technological devices and visual aids to attract their attention, promote motivation, and enhance their concentration more than traditional print resources.

Most learners taking part in the questionnaires are conscious of the multimodal nature of their EFL textbooks. Moreover, they are aware of the instructional role of the textbooks' images, which consists, according to them, of facilitating and completing their understanding and predicting the content of the learning task before tackling it; i.e. images are time-saving and brainstorming tools.

However, EFL learners often struggle to understand the meaning of the textbooks' visuals. As previously stated, multimodal texts provide "a different, expanded form of classroom discourse that spans intertextuality and critical connections that were usually not made available in traditional print-based materials (Walker et al., 2010). That is to

say, images are social discourses laden with hidden agendas and ideologies; hence, they require critical skills to be deciphered and unveiled.

### **8.8. Implications of the Study**

The research questions addressed in the present study show how EFL textbooks, EFL teachers, and EFL learners in Algerian secondary schools approach intercultural awareness. First, the study indicates that, despite the substantial cultural content presented, the visual and linguistic discourses in the textbooks do not effectively enhance learners' intercultural awareness. This indicates that EFL textbooks do not effectively implement the principles of the CBALT approach adopted in the Algerian curriculum, primarily aimed at fostering learners' competencies, including communicative competence. This is due to the oversimplification and the superficial representations of culture-based content with no clear directions on how to implement this content to foster learners' cultural critical skills.

This section is a reflection on the essential outcomes of the present study. It tries to explain the impact of the research findings by contextualizing them into practical implications. First, policymakers and materials designers are required to methodically choose visuals and linguistic texts with greater potential to enhance learners' intercultural awareness. For example, including more literary texts reflecting different cultures would provide authentic language and reflect subtle cultural aspects that learners need to discover and critically analyze and compare to their own culture.

Additionally, there is a need for policymakers and textbook designers to include explicit guidance to make intercultural tasks clear and direct to the EFL teachers by detailing the strategies to follow inside the classroom to promote intercultural learning. This can be achieved through the teacher's book or by organizing practical teacher-training sessions to develop teachers' intercultural skills.

Another critical implication concerns examinations. The latter is expected to target not only linguistic competence but also intercultural awareness. Hence, besides written examinations, oral ones are useful to incite learners to study the language not to score

good marks but to be competent intercultural speakers, which is the ultimate goal behind language learning.

In addition, based on EFL teachers' and learners' voices, this study highlights an urgent need to reconsider the material means allocated to secondary school EFL classrooms. For instance, it would be fruitful to equip each secondary school with language labs supplied with headphones to develop learners' listening and speaking skills; and with data shows or screens to display authentic resources such as films, documentaries, etc. This would provide an authentic English context that helps language learners perform better in real-life intercultural communication.

Furthermore, the research findings claim the importance of adding one extra English language session weekly for secondary school literary and foreign language learners. This session will practice learners' linguistic knowledge, organize dialogs and debates between peers and their teachers, and simulate real-life intercultural communication.

Another important outcome of the present study lies in teachers' and learners' awareness of the multimodal nature of the teaching/learning process. Both preferred using various modern and sophisticated resources inside and outside the classroom. Accordingly, these positive attitudes toward multimodal instruction call for developing teachers' and learners' multimodal communicative competence (Royce, 2013). According to Royce (2013), developing multiliteracies broadens the scope of communicative competence by adding a multimodal perspective. He adds that learners of a foreign language need to develop a metalanguage that enables them to understand the way various semiotic resources that are 'culturally bound' are employed through various modalities (verbal, visual, motion) in specific discourses, and to be able to relate that discourse to context and culture. In other words, one of the critical implications of multimodal communicative competence for the second-language classroom is the need to "create a metalanguage to unite disparate areas of communication and representation, multimodally as well as multiculturally, into a new pedagogy" (Lo Bianco, 2000, p. 99 as cited in Royce, 2012, p.361).

Following are some practical implications to help EFL teachers and learners enhance intercultural awareness through multimodal materials in EFL classrooms:

-Encouraging collaborative projects that involve learners in creating their own multimodal content, such as videos, presentations, or digital stories. This hands-on approach can foster creativity and deepen intercultural understanding. This could involve podcasts, vlogs, or even interactive presentations, allowing learners to express themselves in diverse ways.

-Establishing online platforms or forums where EFL learners can interact with students from other countries. This virtual exchange can provide authentic opportunities for intercultural communication, allowing learners to discuss various topics and share perspectives.

-Organizing cultural events within the school, inviting guest speakers or arranging cultural days where students can showcase aspects of their own culture. This practical exposure can supplement the content in textbooks and promote a more immersive learning experience.

-Conducting Multimodal workshops for EFL teachers to enhance their skills in integrating multimodal materials effectively. These workshops could include practical demonstrations, best practices, and collaborative lesson-planning sessions.

-Emphasizing the importance of continuous professional development for EFL teachers, encouraging them to stay updated on emerging technologies and educational trends. This ensures that teachers remain proficient at incorporating new multimodal resources.

-Developing clear evaluation criteria for assessing both linguistic and intercultural competencies. This ensures that assessments align with the intended learning outcomes related to intercultural awareness.

## **8.9. Limitations of the Study**

The present study has undertaken a multimodal critical discourse analysis of EFL textbooks' visuals and reading texts, which are considered social discourses, and ethnographic research to evaluate the intercultural dimension of the textbooks under analysis from the researcher', the teachers' and the learners' perspectives. While conducting this research, we met several limitations that require methodological refinements by future researchers.

The first limitation concerns the size of the samples taking part in the questionnaires and the generalizability issue. Although this study has reached interesting results in terms of teachers' and learners' perceptions of the intercultural dimension of the EFL textbooks and classroom, to generalize the findings obtained from the questionnaires, the samples of the EFL teachers and learners need to include a more significant number of participants. This would open new perspectives and provide a better understanding of the topic.

Moreover, there was no direct contact with the participant learners because access to secondary schools has been impossible since the pandemic. That is to say, due to the strict regulations set by the Ministry of Education in collaboration with the Ministry of Health, the questionnaires were distributed by the EFL teachers and not by the researcher.

The third limitation lies in the online format of the questionnaires administered to the EFL teachers. It is important to note that the study initially opted for a print format that was not possible to distribute because of the lockdown and the particular health situation due to the Covid-19 pandemic.

Fourth, although the use of questionnaires is appropriate for the present study's objectives and provides insightful results that answer the research questions, another research design, such as experimental research, would provide more comprehension of the investigated issue. For instance, textbook analysis can be compared to data obtained in natural settings through classroom observation and focus groups.



Lastly, time constraints and the restrictions caused by the particular health situation prevent the researcher from conducting interviews with coursebook designers. This would add a new dimension to the present study and answer many questions arising from the multimodal critical discourse analysis of the texts and images.

### **8.10. Recommendations for Future Research**

Based on the research implications and limitations, the present study makes a few recommendations for further research. First, since Baker's (2011) model has two phases: conceptual and practice-oriented, and this study is limited only to the conceptual stage, it would be valuable to carry out experimental research in the EFL classroom to investigate the practical side of learners' intercultural awareness. In other words, researchers can examine the application of EFL learners' intercultural knowledge in real-time communication and evaluate their performance and ability to practice the different cultural inputs they acquired. They can then sort out their strengths and weaknesses to reinforce what is acquired and remediate what is lacking.

Moreover, the present study has covered the topic from three perspectives: the textbook, the teachers, and the learners. The third education stakeholder, coursebook designers, is the only missing dimension that future researchers can consider. Adding an interview with the designers of the EFL textbooks to figure out their perceptions of and attitudes toward intercultural learning in the Algerian EFL classroom would provide a better understanding of the topic by highlighting and then bridging the gap between the curriculum's expectations textbook design, and teachers' and learners' practices.

The present doctoral research also suggests exploring other semiotic modes besides language and image and how they can be implemented in secondary schools to develop learners' intercultural skills. Examples of these modes include videos, audio recordings, films, music, etc., that can all be adapted to fit instructional proposes.

Furthermore, since this study is interested in the cognitive aspect of intercultural competence, i.e. intercultural awareness, it is valuable to study the two other facets: the affective (intercultural sensitivity) and the behavioral (intercultural adroitness). (Chen and Starosta (1999). This can be undertaken either separately, i.e. addressing each aspect

of intercultural competence in a separate study in the same way this study has addressed intercultural awareness, or by combining the three facets in a single research as they are interrelated.

## **Conclusion**

The three EFL secondary school textbooks '*At the Crossroads*' (2005), '*Getting Through*' (2006), and '*New Prospects*' (2007) do not possess sufficient potential to foster intercultural learning, despite being a fundamental objective in language education curricula. The reading texts and the images reflect an oversimplification of the complex culture-based content. These superficial cultural representations provide an unrealistic image of the *Self* and the *Other*, leading to stereotypical attitudes toward cultures and preventing the learners from developing intercultural awareness. In other words, stereotypes hinder the development of intercultural awareness by offering simplistic and inaccurate cultural representations. These stereotypes, rooted in oversimplified and often biased perspectives, impede the learners' ability to develop a nuanced understanding of diverse cultures, hindering the cultivation of intercultural awareness. EFL textbooks are media for socialization as they vehicle the designers' ideologies at a linguistic and visual level. One of the main ideologies embodied in the textbooks under analysis is 'Native-speakerism' because of prioritizing mainstream British and American cultures considered norm providers. However, emphasizing British and American cultures in EFL textbooks for the Algerian context is a reasonable decision, considering English as a foreign language. Textbook designers naturally adopt these cultures as standards, irrespective of possible cultural acculturation or imperial implications. The types and categories of culture emphasized in the EFL textbooks and EFL teachers' practices limit the social role of EFL learners to passive consumers who cannot negotiate meaning and cannot be engaged in a self or others' critical reflection. Finally, the multimodal critical discourse analysis of the EFL textbooks and EFL teachers' and learners' perceptions on interculturality call the upcoming studies for serious rethinking and re-consideration of the visual and linguistic designs of first-generation EFL textbooks in such a way as to contribute more to the development of EFL learners' intercultural awareness.

# *General Conclusion*



## **General Conclusion**

English language teaching, mainly in EFL contexts, is a complex process because of the inseparability of language and culture. This implies that teaching a foreign language means teaching the cultural aspects connected to that language and not only linguistic structures. Therefore, when designing EFL materials, the designers often need help determining which culture to integrate into the curriculum. Moreover, a country's ideology and politics are translated into the materials development process. That is to say, whether a government is conservative or open to the global world influences the quantity and the quality of the cultural content in the language teaching materials. Today's world demands have shifted the interest from making up nationally responsible citizens to preparing global citizens equipped with the necessary competencies to cope with international requirements. Accordingly, modern educational systems need to prioritize the development of learners' Intercultural awareness.

The present doctoral research is built on the assumption that developing EFL learners' intercultural awareness is the first and the most critical step toward making up successful intercultural speakers. Therefore, it aims at evaluating the English language teaching materials used in Algerian secondary schools to see the extent to which they contribute to raising Algerian EFL learners' intercultural awareness. This first generation of EFL textbooks '*At the Crossroads*' (2005), '*Getting Through*' (2006), and '*New Prospects*' (2007) is the outcome of the educational reform made by the Algerian Ministry of Education in 2002, which adopted the competency-based approach to teaching in the three educational pillars; namely primary, middle, and secondary.

To examine how the competency-based approach to language teaching is translated in the English language curriculum with its corresponding syllabi and teaching materials, the present study has carried out a multimodal critical discourse analysis of the images and the reading texts included in the first-generation secondary school EFL textbooks. In addition, the study has also investigated EFL teachers' and learners' perceptions on interculturality in the EFL textbooks and the EFL classroom.

The social semiotic multimodal analysis of 68 images and the critical discourse analysis of 40 reading texts have provided illuminating results that answer the four research questions. First, the three textbooks' visual and linguistic discourses cover culture-based content. However, this cultural content is not addressed adequately because of the imbalance in the representation of the local culture, the foreign target culture, and the universal culture. The analyses have also revealed a lack of authenticity concerning the textbooks' images and reading texts, giving EFL learners an artificial image of how the English language is used in different contexts. Moreover, the cultural aspects emphasized in the textbooks under investigation refer to the visible, superficial ones more than the subtle, hidden cultural features. This has eventually resulted in an oversimplification of the cultural input leading to the development of stereotypical attitudes toward cultures and preventing the learners from developing intercultural awareness.

The visuals and the reading texts under analysis reflect a bias in terms of culture categories. In other words, mainstream British and American cultures were highlighted more than the local and universal cultures. This strengthens the assumption that the Algerian EFL textbooks follow the traditional models, which focus and give more prominence to the inner circle countries over the other circles. Although this emphasis on the target culture over the learner's culture and different cultures may prevent EFL learners from critically reflecting on the cultural similarities and differences, this choice is reasonable, given that English is learned as a foreign language. In other words, designers naturally adopt these cultures as standards, regardless of potential cultural acculturation or imperial implications.

The MCD analysis has also shown that the three stages of intercultural awareness are represented in the textbooks' discourses but in varying degrees. That is to say, most of the culture-based content reflects a basic cultural awareness level. This entails that the designers pay little attention to including visuals and texts reflecting the different awareness skills required for developing intercultural awareness. This is due to the exaggeration of superficial, explicit, and easily depicted cultural aspects and to humble

reference to the hidden, complex, and tacit cultural features present in intercultural communication. In doing so, EFL learners are at risk of serious communication misunderstandings or breakdowns because they are unaware of the subtle cultural traits that constitute the cultural background of their potential international interlocutors.

Therefore, although the three EFL secondary school textbooks under analysis provide some culture-based content at both visual and linguistic levels, this cultural input could be more varied in quantity and diversity. Thus, its contribution to the development of EFL learners' Intercultural awareness is modest. In essence, designers of EFL textbooks overlook the significance of intercultural awareness, even though they assert that fostering learners' intercultural skills is a crucial objective of the current textbooks.

The qualitative content analysis of EFL teachers' and learners' questionnaires reveals that both are aware of the importance of culture and interculturality in the EFL classroom and of the global role of the English language in an international context. However, both agree that the EFL textbook does not have enough potential to support intercultural learning, as it sheds more light on language structures and linguistic proficiency. In other words, cultural knowledge and awareness receive limited emphasis in EFL textbooks, prompting EFL teachers to concentrate more on the linguistic aspects of the language. This has created teachers who matter about final examination scores at the expense of assisting their learners to become intercultural speakers.

In addition to the EFL textbook's shortcomings in promoting intercultural learning, teachers expressed concerns about the insufficient pedagogical resources available for cultivating communicative skills. Both EFL learners and their teachers express their willingness and readiness to use modern and sophisticated means; namely the audio-visual ones, and believe that the latter would have more potential in raising learners' cultural knowledge and intercultural skills.

EFL learners hold positive attitudes toward other cultures and are open to the world as they establish relationships with friends from different cultural backgrounds. They also use English as a lingua franca to communicate with their foreign friends. This reflects their predisposition to become successful intercultural speakers provided that

the Ministry of Education affords the necessary means and opportunities to promote their intercultural awareness and develop their intercultural competence.

Therefore, both EFL teachers and learners see that developing ICA is not the primary goal of their EFL textbooks as they need to include more space for intercultural input and strategies which foster intercultural skills. Thus, they call for updating it and changing its design to fit the needs of Algerian secondary school EFL learners.

The present study has met some limitations regarding the sample population, which needs to include a large number of participants to generalize the research findings. Another area for improvement lies in the research tools. For example, questionnaires need to be backed up with an experimental study, classroom observation, or focus group to add more dimensions and perspectives to the investigated topic.

Important implications have arisen from the research outcomes. The first one highlights the need for carefully selecting and including authentic visuals and texts that have enough potential to develop learners' intercultural awareness. The second one hints at the importance of planning explicit guidance to make intercultural tasks clear and direct to the EFL teachers by detailing the strategies to follow inside the classroom to promote intercultural learning. The third one stresses the need to vary the examination formats to test language proficiency and communicative skills. The fourth highlights an urgent need to reconsider the pedagogical means devised for secondary school EFL classrooms and the importance of adapting multimodal materials for instructional purposes. The fifth emphasizes the importance of devoting extra sessions to the English language each week for secondary school literary and foreign language learners. This would allow them to practice their linguistic knowledge and participate in dialogues and debates that simulate real-life intercultural communication. The sixth one calls for developing teachers' and learners' multimodal communicative competence, which becomes a requirement in modern forms of education characterized by a multimodal nature.

Relying on the research implications and limitations, the present study suggests some ideas for future research. For instance, designing experimental research to examine the practice-oriented phase of Baker's (2011) model of intercultural awareness in the



Algerian EFL classroom and designing an interview with textbook designers to examine their attitudes toward intercultural learning in relation to the Algerian EFL textbook. Moreover, examining the pedagogical implications of other semiotic modes besides language and image would bring essential insights for the EFL secondary school classroom context. Furthermore, it would be valuable to study the two facets of intercultural competence that this study has not investigated, i.e., the affective (intercultural sensitivity) and the behavioral (intercultural adroitness).

To conclude, the findings obtained in the present doctoral thesis have confirmed our hypothesis that intercultural learning should be given prominence in the context of EFL secondary school education. Accordingly, the textbooks' semiotic resources, i.e., images and readings text, do not have enough potential to promote learners' intercultural awareness. Besides, EFL teachers are not guided or equipped with the necessary teaching resources to teach EFL learners cultural knowledge. Hence, this topic needs to be further investigated in future studies to improve the quality of the English language teaching materials in such a way as to cope with the new profile of the second generation of learners who are more open to the world. Furthermore, policymakers and textbook designers need to consider the results of the Ph.D. research conducted in the local context to improve English language teaching and develop EFL learners' intercultural competence in Algerian schools.

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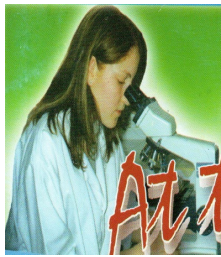
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# *Appendices*

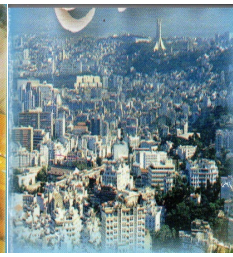
**Appendix 01: The Sample of the EFL Textbooks Visuals (Corpus 1)**



**Image 1**



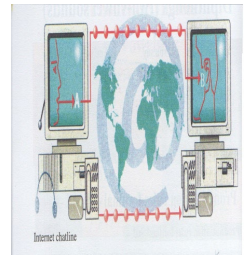
**Image 2**



**Image 3**



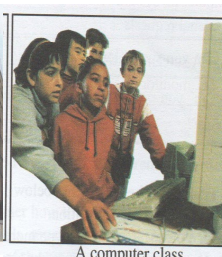
**Image 4**



**Image 5**



**Image 6**

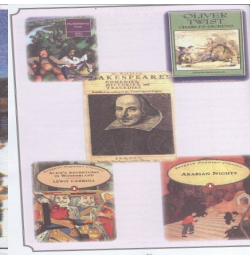


A computer class

**Image 7**



**Image 8**



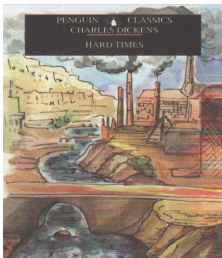
**Image 9**



**Image 10**



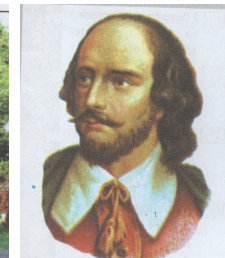
**Image 11**



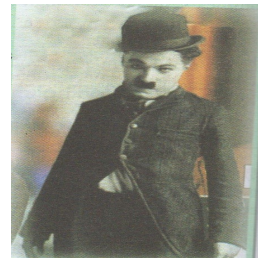
**Image 12**



**Image 13**



**Image 14**



**Image 15**



At the office, a secretary taking notes

**Image 16**



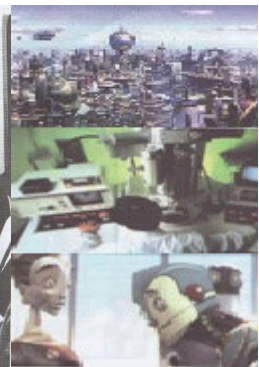
**Image 17**



**Image 18**



**Image 19**



**Image 20**





Image 21



Image 22

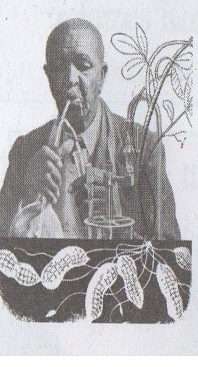


Image 23



Image 24

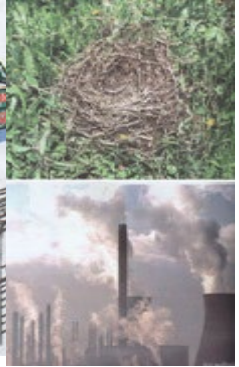


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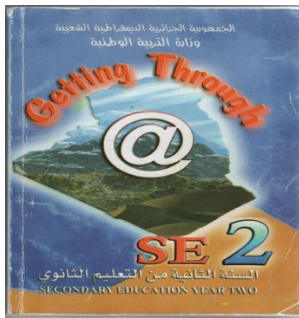


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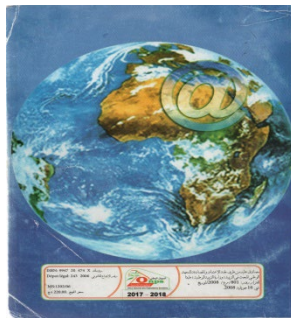


Image 27



Image 28



Image 29



Image 30



Image 31



Image 32



Image 33



Image 34

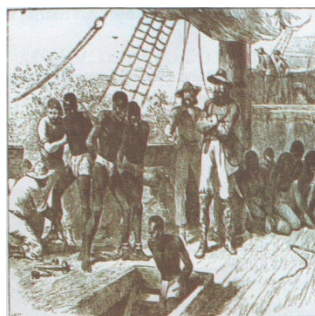


Image 35



Image 36



Image 37



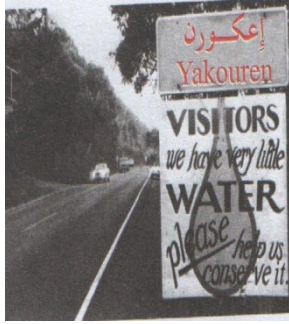


Image 38



Image 39



Image 40



Image 41



Image 42

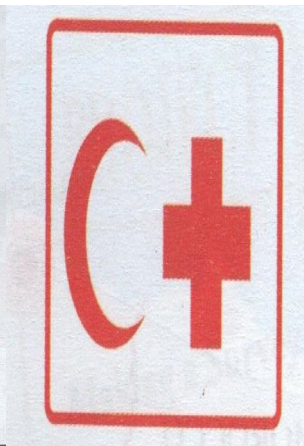


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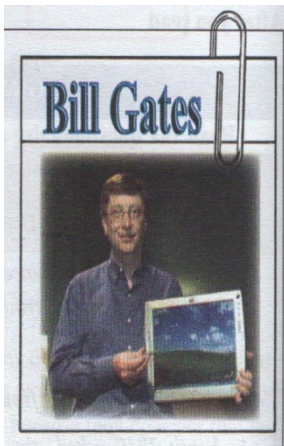


Image 44



Image 45

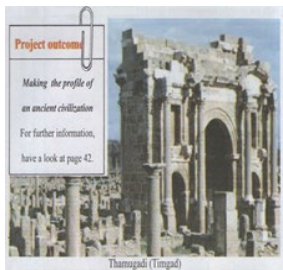


Image 46



Image 47



Image 48

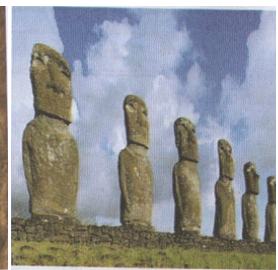


Image 49



Image 50



Image 51



Image 52



Image 53





Image 54



Image 55



Image 56



Image 57



Image 58



Image 59



Image 60

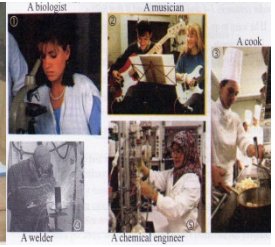


Image 61



Image 62



Image 63



Image 64



Image 65



Image 66



Image 67



Image 68



## Appendix 02: The Sample of the EFL Textbooks Reading Texts (Corpus 2)

Dear Amel,

I've found **your** address on the Internet. I'm writing because I want to know more about you and your **country**. But I have to introduce myself first. §1

My name's Kirsi. Kirsi is a name which is quite common in Finland. I'm sixteen years old. Nearly everyone my age goes to school in Finland. Children can finish school when they are 16, but no one really wants to do so, because without any serious training, they can't get a good job. I want to become a journalist later. So I will have to study for six more years. §2

On weekdays, I generally get up very early in order to prepare **myself** for school, which is a little bit far from my home. I always go there by bus so as not to arrive late. I have classes from 8:30 to 12 in the morning and from 2 to 4 in the afternoon. I have lunch either at the school canteen or at a fast-food restaurant. I revise my lessons until about 10 in the evening. I rarely go out at the weekend because I prefer to relax at home listening to music or watching TV. §3

My family is a typical Finnish family: Mum and Dad and two children (my brother Jari and me). Jari's fourteen years old. My mother is a housewife and my father is an electrician. Our house is rather small. We **all** love animals. We have a dog and a parrot, but neither of them really belongs to me. Both of **them** are Jari's **pets**. I'm always happy to hear the parrot repeating my name every time I come back home from school. The dog is sometimes furious at the talkative parrot. §4

We live in Central Finland in a tiny village called Tikkakoski. Tikkakoski has only about 4,000 inhabitants, and we all know one another. Jyvaskyla is our nearest town. It's very nice. It isn't very big. It has only 63,000 people, but you know, we have about 7 million people in the whole **country**. §5

Finland is in the north of Europe, near the Arctic Circle. It's very famous for its saunas and lakes. Winter is terrible. It's always freezing. But summer is fairly cool. In summer, I like going to public gardens in order to listen to elderly people telling funny stories about the time when they were young. §6

Well, I guess that's all for now! Keep in touch!

Kirsi  
xxx

P.S Find my photo in attachment. Please, send me some information about Algeria.

Text 1

Hello,

I'm writing to say I'm happy to know that you want to be my keypal. Thank you for (1) photo. It's really very beautiful. It's my turn to inform you about myself, my country and my family.

My name's (2) Amel. In (3) Arabic, it means "(4) hope". I'm 16, and go to (5) Secondary School. (6) subjects I like best are (7) Physics and (8) English. I'm average height, and I have (9) fair hair and (10) blue eyes.

I live in (11) Northeast of (12) Algeria. (13) Algeria is situated in (14) North Africa. Its capital is (15) Algiers.

We're a family of four. My father is (16) engineer and my mother is (17) housewife. I have (18) younger brother and (19) older sister. They're (20) students, too.

I look forward to hearing from you soon. *Take care of yourself.*

Best regards,  
Amel  
P.S. You'll find my photo in attachment.

Text 2

Dear Sihem,

Last time you asked **me** to send **you** the recipe for the Indian Pudding I talked about in my previous e-mail. I'm sorry that I haven't **done it** earlier than this. Here it is. §1

Pour ¼ corn meal, a little at a time, into 2 cups of hot milk and cook over low heat or in the top of a double boiler, stirring constantly, for 15 minutes until it is thick. Remove from heat. Mix together ¼ cup sugar, 1/8 teaspoon baking soda, ½ teaspoon salt, ½ teaspoon ginger, and ½ teaspoon ground cinnamon, then pour into the corn-meal mixture. Add ¼ cup molasses and 1 cup cold milk, mixing thoroughly. Pour into 1-quart casserole and bake in a preheated 275 degree F oven for 2 hours. Serve warm with whipped cream and a light sprinkling of freshly grated nutmeg. Serves 6 to 8. It is also preferable to serve it with vanilla ice cream. §2

Keep in touch.  
Best regards,  
Cheyenne

Text 3

Okonkwo was well-known throughout the nine villages. He was tall and huge. He had a very dark complexion, a wide nose and bushy eyebrows which gave him a fierce look. At the age of eighteen he won a wrestling match against Amalinze the Cat. Amalinze was the greatest wrestler of the time. He was called the Cat because his back never touched the earth. It is this man whom Okonkwo threw to the ground twenty years ago. His victory against Amalinze made him very famous in his village, Umuofia. In addition, Okonkwo was a very hard worker. During the planting season, he worked daily from cock-crow until the chickens went to roost. He became a wealthy farmer and one of the greatest men of his time. §1

Unoka was Okonkwo's father. He was a thin, handsome man with a gentle look. He was always in traditional *agbada*. In his day, he was lazy and improvident and was incapable of bringing food to his wife and children who were always hungry. He spent most of his time playing on his flute. Unoka was never happy when people talked about war. In fact, he was a coward and preferred to talk about music. §2

Okonkwo was different from his father. He was a man who liked action, so he was the first to take arms in defence of his village. His courage against the British invaders won him a place among the heroes of his tribe. ... §3

(Adapted from *Things Fall Apart*)

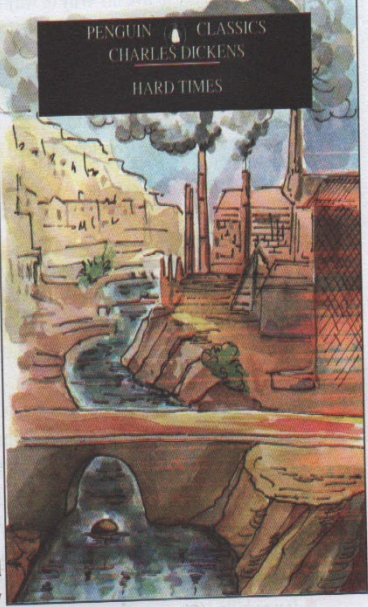
Text 4



Coketown was a town of red brick. It was a town of unnatural red and black like the painted face of a savage. It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves for ever and ever, and never got uncoiled. It had a black canal in it, and a river which ran purple with ill-smelling dye. Vast piles of building full of windows trembled all day long because of the piston engines of the machines, which worked up and down monotonously like a melancholy elephant. Coketown contained several large streets all very like one another, and many small streets still more like one another. The people who lived there were also like one another. They all went in and out at the same hours to work in the textile factories near their homes.

You saw nothing in Coketown but some rare facilities. The infirmary stood next to the town hall. The library was opposite the M'Choakumchild school. The bank was between the Old Church and the prison. All public inscriptions were written in black and white. So all the buildings looked like one another. There was neither a leisure centre nor a public library where children could go.

(Adapted from Charles Dickens' *Hard Times*)



**Text 5**

It was spring, and Alice was sitting in the garden. She had nothing to do. Her sister was reading while her cat Dinah was mewing. But Alice did not find the book interesting. "How stupid!" she thought, "a book with no pictures or conversation in it." §1

The weather was very hot, and Alice felt she was going to sleep. She was just considering what to do when suddenly a white rabbit passed near her. §2

That was not very extraordinary, and Alice did not think it was very strange when she heard the rabbit say to itself, "Oh dear! Oh dear! I shall be too late." She understood later that it was not real; it was just a bizarre dream. But then the rabbit took a watch out of its pocket and looked at it. She was very surprised and curious. She got up and hurried after it. "Rabbits don't have pocket watches!", she told herself. §3

She went after the rabbit into its hole, running very fast. Before she could stop, she found herself falling, falling, falling. But how strange! There were cupboards and bookshelves, pictures and maps, all down the sides of the hole. She was looking at all the objects when she saw a little bottle on one of the shelves. It was marked 'DRINK ME'. §4

(Adapted from Lewis Carroll's *Alice's Adventures in Wonderland*)

**Text 6**

**Text (8) THE OAK TREE AND THE REEDS**

Once upon a time there was a giant oak tree, which grew beside a river. One day a rainstorm broke out and uprooted it. While it was floating down a river, it noticed some reeds which were growing near the bank, and cried out to them. "My Goodness! How did it come that such small plants as you have managed to withstand the rainstorm, while I haven't?"

"It was easy enough", answered the reeds. "Why did you stand stubbornly and stiffly against storms as you did? Look at us, we bowed down to wind and rain storms when they broke out in order to let them pass. So we saved ourselves from their violence." "You had only yourself to blame," the reeds added.

(Adapted from Jean de La Fontaine's *Fables*)

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**Texts 7-8**

**Text (9) Gandhi: A Story of a Life** by Y. Chadha is a book about the life of Gauri Mahatma (Sanskrit 'Great Soul'), one of the most representative figures in the history of twentieth-century India. It begins with information about his life like where he was born and how he studied law in London before settling in South Africa where, until 1914, he led the Indian Community in opposition to racial discrimination. It also tells the story of how he returned to India to become the leader of the fight for his country's independence from the British. He organized hunger strikes and pacifist marches, and campaigned for social reform. He also fought for religious tolerance and for an end to discrimination against the so-called untouchable caste. Today, his policy of non-violence has become a worldwide model of political protest. §1

Gandhi did not live to see the independence of his country in 1947. In 1948, he was assassinated by a Hindu nationalist in the violence that followed the partition of British India and Pakistan. *Gandhi: A Story of a Life* tells a story of heroism and integrity in a style easily accessible to both the ordinary and the learned reader. Highly recommended. §2

**Text 9**



  
**THE TIMES** SATURDAY, SEPTEMBER 13th, 2004

This report presents details about computer use by a sample group of 60 young people. Everybody thinks that teenagers today know about computers and are familiar with using them. I decided to do a survey to find out if this was true. §1

I questioned sixty young people between 13 and 19 in order to know what they use the computer for. When I asked how many of them had computers, all the teenagers I chose said they had one at home. I asked them how much time they spent on their computer in a week, but my main interest in fact was in what they used their computers for. §2

All the people questioned said that they regularly used the computer to play games. Twenty-eight told me they did some word-processing at home, but not very much. Only 14 of the informants said that their computers helped them with their studies, while 16 of them told me they kept addresses and telephone numbers on their computers - or used them as diaries. Two of them said that they used them as calculators. When asked if they used computers to learn to programme them, only 6 people said they did. The graph gives the overall findings in detail. §3

Text 10

(11)

Have you ever thought about it? Decent, generous behaviour can turn a sad day into something special – or transform the way a person lives his or her life. "When you do something nice and kind for someone, you'll notice a beautiful feeling of ease and peace," says Richard Carlson, one of the best-selling American writers. "Acts of loving kindness release the emotional equivalent of endorphins, the feeling-good chemicals which flood your senses after exercise," he adds. §1

"As a doctor, I can tell you that kindness heals the heart," says cardiologist and psychotherapist Stephen Sinatra, author of *Heartbreak and Heart Disease*. Sinatra says that rage and anger, which are the reverse side of kindness, increase surges in adrenaline and cortisol, two of the main hormones which contribute to heart disease. "On the contrary, kindness along with feelings of love and tenderness, stimulate the parasympathetic nervous system and increase calmness and decrease the levels of cortisol in the body," explains Sinatra. §2

Kindness does not cost anything. It can be either a caring word or a selfless gesture. Why should we be nice and kind? "Because it's good for you!" doctors will answer you. "It adds to your health and happiness." But personally, I think that kindness is above all a personal choice. Simple kindness, like helping a handicapped person cross the street, is given without any expectation of reward and recognition. This is what makes kind people very special. §3

(Adapted from *Reader's Digest*, 1999, pp. 4-5)

Text 11

From the time of primitive man, humans have wanted to communicate through space. Centuries ago, men used drums to send and receive messages. In Ghana, for example, this means of communication is called 'talking drums'. §1

However, communication through drums and other means was not satisfactory over very long distances. Long-distance voice communication became possible only in 1876 when Alexander Graham Bell invented the telephone. Twenty-three years later, Italian inventor Guglielmo Marconi used Heinrich Hertz's discoveries about electromagnetic waves to invent another means of telecommunications. It was the 'wireless' telegraph, and it was the ancestor of the radio. It allowed communication between England and France in 1899. §2

There was still a problem with long-distance voice communication via micro-wave radio transmission. The transmissions followed a straight line from tower to tower. So the system was impracticable over the sea. In 1945, science fiction writer, Arthur C. Clarke, suggested a solution. He proposed a system of communications satellites in an orbit, 35,900 km above the equator. The satellites would circle the Earth in exactly 24 hours. §3

Today, it is possible to communicate internationally by satellite. The latest satellites can carry over 100,000 simultaneous conversations. By the year 2050, electronic information technology will have transformed world business, schools and family life. §4

Adapted from *Hutchinson Encyclopaedia*

Text 12

[...] TV is the best invention that man has ever made. It is the best answer to boredom and loneliness. It allows people to relax after a hard day's work. Moreover, it educates children because it shows them documentaries on various topics. It informs us about what happens around the world. Thanks to TV, the world has become just like a small village. Finally, TV plays an important role in the family. It tells family members the old stories which grandmothers used to tell their grandchildren. [...]


*Bennous Sofia*

Text 13



Text (18) **THE MAKING OF A SCIENTIST**

Men and women of different races, walks of life, temperament, religions and professions have become famous scientists. Leonardo da Vinci was an artist; Sir William Herschel, a band leader; Lavoisier, a tax collector; Priestly, a clergy man; Marie Curie, a political refugee; Joule a brewer; Edison a telegraph operator; Ruth Benedict a teacher of English; Einstein, a patent-office clerk; Faraday a bookbinder; Halley, a gourmet; Newton, a recluse; Avicenna a physician; Kepler an astrologer; Carver, a slave. § 1



However, these men and women had in common their passionate devotion to science. The career of the great black American chemist George Washington Carver offers a particularly good example. It illustrates the important fact that anybody with the necessary ability and the necessary ambition can become a famous scientist. § 2


When he was about ten years old, George asked the master of the plantation to let him go to school at Neosho, Missouri, eight miles away. Carver told him he was free to go, but that he would give him no money. The boy went off to Neosho without a penny in his pocket. He slept in barns, did odd jobs for his neighbors and eagerly devoured every bit of book learning that he could get at school. A few years later, he travelled sixty miles on mule back in order to register at Scott High School in Kansas. There, too, his life was a constant struggle with grinding poverty. He washed white people's clothes in order to pay for meals and books. Then he went to Simpson college in Indianola, Iowa. In 1894, he received the degree of Bachelor of Science in Agriculture, and two years later he obtained his Master's degree from the same college. § A

After the defeat of the Civil War and after the emancipation of the slaves, George continued to live on the Carver plantation. George wasn't strong, so he did the women's work about the house—he washed, ironed, cooked and sewed. During his free time, he learned to read and write and memorised a little blue Webster's speller, a small dictionary. § B

Text 14

Text 15

Nowadays scientists can make copies of plants, animals and even human beings. We call this cloning. There is nothing new about cloning at all. Ancient Greeks cloned plants over 4,000 years ago and the first cloned frog appeared in 1968. Twenty-nine years later, in 1997, Dr Ian Wilmut and other fellow researchers from Edinburgh University, Scotland, managed to clone an adult sheep from a single cell to produce a lamb (Dolly) with the same genes as its mother. Some people are worried because scientists have started to think about cloning human beings.



Today, we can also use genetic engineering technology to produce genetically modified foods. Scientists can copy and transfer individual genes from one organism to another in order to make plants more productive and more resistant to diseases and pests. However, some people refuse to eat genetically modified foods (GMFs). They consider that biological products are safer.

Text 15

**RENEWABLE ENERGY**

Most of the energy we use today comes from the burning of fossil fuels such as oil, natural gas and coal. These fuels are non-renewable. Specialists predict that most of these sources of energy will run out during this century. If this really happens, what will power our cars, air planes, buses, and trains? What will provide electricity for our computers and factories?

Fossil fuels pose another problem. This problem is that of pollution, which threatens our environment and man's existence on Earth. If pollution goes on, we will soon wear masks both inside and outside home. Some of us will die of thirst because of the contamination of water sources.

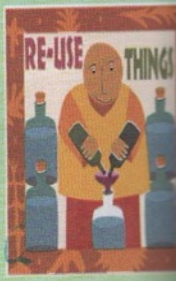
So, what shall we do to solve the problem of energy shortage and pollution? The sun, the wind, the Earth and the sea can supply man with energy until the end of time. This energy is renewable and is safer than nuclear energy and cleaner than oil and coal. The World Energy Council has identified six energy sources, which can replace fossil fuels. What are these sources and which of them is the most practical?

Text 16

**Don't be a litter lout!**

Think about the item you plan to throw away. Maybe there's an alternative to disposal. It's true there is no solution to the problem of rubbish, but there are three things you can do to make less of it: reduce, re-use and recycle.

We **reduce** the amount of rubbish we generate when we use fewer disposable items. For example, we can select products that have as little packaging as necessary. If we use these products, we will have less rubbish to dispose of.



When we **re-use** an item again and again, we also cut down on the volume of trash we discard. Pour yourself a glass of juice instead of drinking one from a juice box which you will throw away once it is empty. You can wash that glass and use it many times over.

When we **recycle**, we collect and separate items which we generate and throw away. These items are then used to make new products. For example, we can recycle used aluminium into new cans... We can also recycle plastic bottles and old newspapers. Recycling not only reduces the amount of trash we throw away, but it also protects the environment and conserves natural energies.

Text 17



**Part one:**

My name is Sinbad the Sailor. You have probably heard about me if you have already read the *Arabian Nights*. I've done seven voyages. Today, I'll tell you about my first voyage because it was the most fantastic.

I was born to a wealthy family in the surroundings of Baghdad. When my father died, he left me a lot of money. I liked the easy life, so I spent it all very quickly. As a result, I was obliged to become a merchant sailor. I travelled from Baghdad to Basra, and there the captain of a merchant ship accepted to take me to the Far East in order to buy and sell goods. I took with me many boxes full of carpets.

I remember that the captain sailed his ship safely from Basra, down Shatt Al-Arab, through the Persian Gulf in a hot summer day. After that, we sailed night and day across the vast Indian Ocean, stopping at many places to buy and sell merchandise for profit. One day, we caught sight of a beautiful island which surprisingly did not show on the captain's map. But the captain decided to stop there in order to fetch fresh water, because there wasn't any left in the ship. We got off the ship onto the island and started to explore it for water sources. I was happy to be on firm ground again. So I walked to the highest point of the island in order to have a full view of it.

**Part two:**

Strangely, when I reached the summit, the island began to move. At first, I thought that it was an earthquake, but then I realised that the island was not an island at all. It was a whale! I started to run back to the ship, but before I reached it, the whale threw me down into the water. When I came back to the surface, I realised that the ship was sailing away from me. Soon I saw nothing around me except water and a floating box. I climbed onto the box and let myself float on the sea for many days and nights until I landed on an island, a real island this time.

A king's horseman came to me, and I told him who I was and what happened to me. He took me to the shelter of a cave and gave me food and water. A few days later, I travelled with him to the capital city of the country. Once there, the horseman took me to the king and told him my fantastic story. The king gave me permission to live in the city. I discovered that the city was full of merchantmen from other

Text 18

To my mind, people fall into three categories in relation to time. The first category is that of (nostalgia) people. These people are generally (conventional) (tradition) in their views. They keep very fond memories of past experiences. The second category of people is constituted of (pessimism). They generally think that present life is a (hope) mess, and that it is futile to expect and to plan (revolution) change for the future. The third group is made of (optimist) people. For these, there is no cause for alarm in this world at all. In other words, despite all worries and (society) problems everything will eventually turn out well. For example, if someone is victim of (race), s/he can be sure that one day (race) prejudice will disappear. S/He just needs to work to change the mentality of (race) people. Of the three categories of people above, I prefer the (optimist) people because I find them more (logic) and (practice) in their thinking.

Text 19

Text 19

**What People Eat**

(3)

Our eating habits have changed completely over the last years. The consumption of foods that take time and effort to cook has declined dramatically. By contrast, that of foods which need little preparation has increased. This change in our eating patterns is not something that we have chosen. It is imposed on us by an overall transformation in our lifestyles. Contrary to what some people think, life has never been as busy as it is today. The typical snack-eater is usually someone who has no time to sit at table and enjoy his/her meal with the other members of his/her family.

How much free time people have usually determines how and what they eat. Actually, the whole pattern of eating is more traditional at weekends than during weekdays. The Friday breakfast is "a shared" meal, with all the members of the family more likely to be sitting together than during weekday meals. The Friday lunch is the most ritualised meal of the week. A *Mesfouf* with peas or a *Kouskouss* with meat and vegetables is generally served and the whole household meets again around the coffee table or *El-Maida* as if in celebration of a family reunion. In the afternoon, most people take their tea or white coffee together with *Khalef* or *Tamina*. In doing so, they want to keep their traditions alive, maintain family unity, and resist the constraints of modern life.

Text 20

Twin towns or sister cities are towns or cities which have agreed to collaborate with each other. Twinning arrangements often lead to student exchanges. Next Algiers is going to play host to a group of students from its twin town Sofia, capital city of Bulgaria. The students are arriving in Algiers International Airport on Sunday March, 15. The Mayor of Algiers is now talking with the public on the charge of the organization of the visit.

**Mayor:** Have you completed the programme for the Bulgarian students' visit?

**Public officer:** Yes, everything is going well. We've arranged the accommodation in the Safir Hotel. The visit will start on Monday morning with a reception at the hotel. You're giving the opening speech at the Town Hall at 9 a.m. Then we'll take our visitors to the Martyr's Monument....

**Mayor:** It sounds fine. What other places are they going to visit?

**Public officer:** On Tuesday, they are visiting Tipasa Roman Ruins in the mountains. We're going to take them to Tipasa Tourist Resort for lunch. As soon as they finish lunch, we'll show them the Royal Mauretanian Mausoleum. ...

**Mayor:** That looks good. Have you planned any visit to the Kasbah?

**Public officer:** Yes, of course. Our guests are visiting it the day after tomorrow.

Text 21



**Traditional Manners and Changing Manners**  
*Sandra Fellici, from Italy, reflects on traditional good manners for varied situations and discusses how fast manners are changing. She says:*

"I'm filled with childhood memories. When I was five years old, my grandmother who was the best grandmother in the world, lived with my family. At the time, my grandfather had a business, and my mother used to help him. That's why I had to stay all day with my grandmother. She was very kind and loyal to me.

Unfortunately, in our society today, what we call good manners, or good etiquette, are changing. New generations are becoming more and more impolite.

When I was a child, I used to go out with my parents. I used to stay close to them and behave in an educated way; but some kids nowadays make a lot of noise, go everywhere and are less respectful towards adults.

In my language, we have two different ways of addressing people. One is the second form that is generally used with family members, friends and people of the same age; one is more formal, in which the third person is used to address people. I used to use the formal way when I addressed elderly people or people I didn't know, but now younger generations are now using the intimate second form everywhere and with everybody.

I think that this behaviour is due to globalisation and to the use of the English language that has only one form, but I don't consider it polite and I cannot get used to these manners."

(Adapted from the Internet)

Text 22

**Barber or Doctor?**

The father of Joseph Mallord William Turner, the nineteenth-century famous English landscape painter, was a hairdresser. People used to go to his barber's shop for a variety of different services. Firstly, they used to go there for a shave or a haircut. Turner's father had a peculiar way of shaving his customers. Before starting to shave them, he used to cover their faces with soap and water. He then used to put two small glass balls into their mouths, one in each of their cheeks in order to have a firmer surface to shave with his sharp razor. When he had finished shaving his customers, he used to take a container of water and throw it over their faces to rinse the soap.

Like his fellow barbers, Turner's father used to work as a dentist because there weren't any professional dentists at the time. People suffering from a toothache went to his shop in order to have their decayed teeth pulled out with pincers and without any anaesthetic.

In keeping with the other functions of the trade, Turner's father also used to do the work of a doctor. In those days, people thought that if you had a bad cold or a fever, you had too much blood. So Turner's father used to put leeches on his patients' skins. Leeches are parasites which look like worms. They bite into people and suck the surplus blood. People used to think that this would lower a sick person's temperature.

Apart from doing all these services, Turner's father used to exhibit his son's paintings for sale in the window of his shop. It is thanks to him that his son Joseph Mallord became famous as a painter.

(Adapted from the Internet)

Text 23

**Do it in style!**

What is style? Well, it's a word with many meanings. It usually has something to do with the way you look. But is style the same as fashion?

Not exactly. If we say somebody is fashionable we mean they dress well and in the latest clothes. When we say someone 'has style' it is something more personal. A person can wear very old-fashioned clothes and still have style.

Someone once defined the difference like this: "People who follow fashion tell you they would like to be. People with style tell you who they are."

**The language of fashion**

The way we look tells other people a lot about us. This is true of everybody from the fashionable lady to the punk. A soldier's uniform tells us what he does. The elegant lad's fur coat tells us he is rich.

The punk tells us he (or she) is revolting against parents or society. Even people who put on the first thing they find when they get up in the morning tell us something – they tell us they don't care about fashion.

In ancient Rome, only free men used to wear long togas. In ancient Japan, only Samurai warriors used to shave the front of their hair. So people's appearance told the world exactly who people were and what they did.

**What can we tell from the way someone looks?**

We can tell how much money they have. The rich always wear very expensive jeans. But be careful, the very rich often wear old and not very elegant clothes. They don't need to prove they have money! The way we look tells people what we are doing. Whether we are going to work or to a party.

Our clothes can even tell if we are happy or sad. Psychologists think that looking bad, dressing badly, forgetting about our hair and so on, is one of the first signs of depression. The way we look may even tell a lot about the way we think. The young punk probably doesn't vote conservative. The British Prime Minister will probably not dye his/her hair pink.

Text 24

**Read the text and check your answers to the questions above.**

The horrors of modern warfare have made Man think about ways of protecting human life. In 1920, the League of Nations was formed to keep international peace after World War I. The League of Nations was able to resolve conflicts around the world. But it could not oppose the rise of totalitarian Germany, Italy and Japan. Hitler and Mussolini were able to start World War II because the League of Nations could do nothing about it simply because it did not have enough power of its own.

The United Nations replaced the League of Nations in 1945, just after World War II. Today, most of the world's independent nations are members and each has one vote in the General Assembly. Every member state must settle its disputes with its neighbours to the United Nations Security Council. The UN Security Council is the body of the United Nations which can take economic or military action to settle international disputes. It has 15 members, five of which are permanent (Britain, China, France, the Russian Federation and the US). It can thus get member states to contribute contingents of soldiers to their own armies to constitute a UN Task Force. These soldiers, called 'Blue Helmets', are entrusted with keeping peace in hot spots of the world.

Other agencies of the United Nations include the Food and Agriculture Organization, the World Health Organization and the United Nations Children's Emergency Fund. These UN agencies co-operate to prevent disease and reducing poverty in the world. So far they have been successful in eradicating killer diseases such as tuberculosis and smallpox. They will hope to eradicate other diseases and famine soon.

Text 25



25 **Martin Luther King, The Man of Peace**  
*Black Americans can do a lot of things that their parents could not do ago because of racism. They can vote; they can eat in any restaurant and their children can go to the same schools as white children. As we ourselves to celebrate Martin Luther King Day next Monday, we'll re-read part of King's address **I Have a Dream** in memory of this great leader able to combat racism and hatred with non-violence and love.*

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave owners will be able to sit down together at a table of brotherhood. I have a dream that my four children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character. I have a dream today. I have a dream that one day little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

When we let freedom ring, when we let it ring from every village, from every town, from every city, we will be able to speed up that day when all God's children - black men and white men - will be able to join hands and sing in the words of that old Negro spiritual, "Free at last! Free at last! Thank God Almighty, we are free at last!"

Text 26

Of course you always try to change the subject.

But one answer you can't give is that you weren't in it. Because in this war, there are no 4F's and no conscientious objectors. No deferments for married men or teenagers. And no exemptions for women.

So like it or not, we're all in this one. But as the war heats up, millions of us stay coolly uninvolved. We have lots of alibis:

What can one person do?

It's up to "them" to do something about pollution - not me.

Besides, average people don't pollute. It's corporations, institutions and municipalities.

men, government officials, wives or homeowners.

What can one person do cause? Lots of things - more than you think. Like cleaning spark plugs every 1,000 miles, using detergents in the recommended amounts, by upgrading incandescent bulbs to compact fluorescent to reduce smoke emissions, and supporting better treatment plants in your town and throwing litter in a trash can instead of in the street.

Above all, let's stop blaming. People start blaming for pollution - not me. When enough people realize this we'll have a better chance in the war against

Text 27

Text 28 **How Charitable are our Youth?**

It is generally believed that young people today do not feel concerned about community issues. The older generation is deeply worried that society is heading up to problems, such as floods and earthquakes, because they consider that the youth have become less charitable and thoughtful about other people's needs than the elders used to be. The magazine *Youth 2010* has recently carried out a survey about charity among secondary school children to check out on their answers to the following questions. §1

Let's find out by looking at some of the questions *Youth 2010* asked informants and how they responded to its questions. *Youth 2010* asked teenagers if they had ever experienced an emergency situation. In a survey of forty of them said that they had experienced a natural or man-made disaster and no less than seventy of them told the *Youth 2010* reporter that they felt deeply moved by the disasters covered in the media. When asked them whether they had contributed anything to help during such situations, twenty of them answered that they had donated either money or blood. Thirty of them told the reporter that they had volunteered to help. Algerian Red Crescent collect food aid. §2

The data gathered by *Youth 2010* suggest that our youth are more charitable than some parents think. They know that they will be in highly risky times and that in such times every little contribution can

Text 28

Read the newspaper report and check your answers to task one. There are some punctuation mistakes in the first paragraph. Ignore them for the moment. 23

Great calamities can show the best in man. For instance, while I was on my newspaper, the earthquake in Bourmedes, I met a group of young people carrying plates of *kouskous*. Where are they going all together like that? Rafik, my Algerian friend and translator. They're taking food to their neighbours who have lost their homes he replied. After a few minutes, he added, "We have always helped each other over here. But this earthquake has increased that sense of neighbourliness." §1

Rafik stopped talking for a few minutes before he resumed his story. "This earthquake has made everyone of us show his best", he said pointing to the debris of a fallen building. I didn't understand what he meant by that so I asked him to explain. "The youths have played a heroic role in the first aid of the disaster," he answered. "Did you see that young man shown on the news last night?" he asked. I said that I did. "That young man has become our hero. Yesterday, he saved two children from certain death," he told me. §2

As I listened further to Rafik, I understood that disasters could certainly help people, but in some way they are like hammers that weld the brotherly love of humanity. §3

Text 29



**IFRC Seeks Deal on Religious-Free Symbol** 30

The Red Cross was first adopted in 1863, when Swiss humanitarians founded a movement to care for casualties of war; it reversed the colours of the Swiss flag. Muslim countries refused to use it because it reminded them of the Ottoman cross. The Ottoman empire first used the Red Crescent to protect its personnel in the Russo-Turkish war of 1876-78.

Seven fundamental principles bond together the National Red Cross and Red Crescent Societies, which form the International Federation of Red Cross and Red Crescent Societies (IFRC).

**Humanity**  
The International Federation of Red Cross and Red Crescent (IFRC) seeks to bring assistance without discrimination to the wounded on the battlefield. Its primary concern is to protect life and health and to ensure respect for the human being.

**Impartiality**  
It makes no discrimination as to nationality, race, religious beliefs, class or political opinions.

**Neutrality**  
In order to continue to enjoy the confidence of all, the National Red Cross and Red Crescent Societies cannot take sides in hostilities or engage at any time in controversies of a political, racial, religious or ideological nature.

**Independence**  
The National Red Cross and Red Crescent Societies must maintain autonomy so that they may be able at all times to act in accordance with the principles of the International Federation of Red Cross and Red Crescent.

**Voluntary service**  
They provide voluntary relief, and they are not prompted in any manner by the desire for gain.

**Unity**  
There can be only one Red Cross or one Red Crescent Society in any one country. It must be open to all. It must carry on its humanitarian work throughout its territory.

**Universality**  
All societies have equal status and share equal responsibilities and duties in helping one another.

(Adapted from the Internet)

### Text 30

**Charities** 26

Charities are independent organizations that help the poor, the homeless, children, old people and animals. They are involved with human rights, education, medical research and the conservation of the environment.

In 1997 there were about 180,000 charities in Britain, with a total income of £18 billion. Many charities that are now well known throughout the world, such as **Oxfam** and **Amnesty International**, began in Britain. Americans are also enthusiastic supporters of charities. In 1995 they gave over \$ 116 billion.

**Oxfam** has aid programmes to help poor people overseas, especially the victims of natural disasters. Other well-known charities working in Britain include **Barnado's**, which helps children, and **Age Concern** and **Help the Aged** which support old people. **Shelter** provides food and a place to stay for the jobless and the homeless.

The traditional method of raising money is to organize a **flag day**. Volunteers stand in busy streets asking members of the public to put money in a **collecting tin**. In exchange they are given a **sticker** to be put on coat lapels.

Nearly every town in Britain has at least one charity shop. These are run by volunteer staff and sell second-hand clothes, books and household goods at low prices in aid of charity. At Christmas, people often buy **charity cards**, i.e., Christmas cards sold in aid of charity.

In recent years, the **telethon** has proved an effective method of fund-raising. During an evening of popular television programmes, television stars ask the public to telephone and pledge (= promise) money to the charities involved. Other fund-raising activities include **fêtes** (= outdoor sales for craft work, plants, etc.) and **jumble sales** (= sales of second-hand clothes). Sponsored walks, cycle rides, even parachute jumps are also popular.

At Christmas or Thanksgiving, schools organize collections, called **food drives** in the US, for the elderly and the poor. In America, the custom of Hallowe'en has changed, and now some children ask for money to give to UNICEF, a charity for children run by the United Nations.

### Text 31

**Frankenstein** 2

*Here is Victor Frankenstein's story as he told it to Captain Walton who rescued him a ship sailing on the icy seas of the North.*

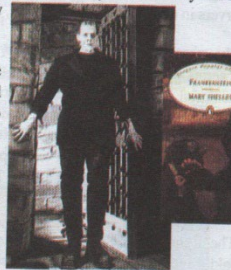
One day when I was fifteen, I saw a terrible storm. Lightning destroyed a tree a split second. Years later when I first arrived at the university that childhood memory flashed through my mind and I decided to use electricity to help people, and to discover the secrets of life. I did not know then that my work would destroy me and the people I loved.

I started working very hard. One day, I realized that I could use electricity from lightning to give life to things that were dead. Above my laboratory I built a very tall mast which could catch lightning and send electricity down to my machine in the laboratory.

Then I made a body. I bought or stole all the pieces of human body I needed, and slowly and carefully, I put them all together. I had wanted to make a beautiful man, but the face of the creature was horrible. Its skin was thin and yellow, and its eyes were as yellow as its skin. Its long black hair and white teeth were almost beautiful, but the rest of the face was ugly. Its legs and arms were huge. The pieces I used had to be big because it was too difficult to join small pieces together. My creature was two and a half metres tall and looked terrible and frightening.

I connected the body to the wires from my machine. More wires connected the machine to the mast. I watched and waited. Two days later I saw dark clouds in the sky, and I knew that a storm was coming. My mast began to do its work immediately; and the electricity from the lightning travelled down the mast to my machine.

At first nothing happened. But after a few minutes I saw the creature's body begin to move. Slowly, terribly, the body came alive. Its arms and legs began to move, and slowly it sat up. The dead body had been an ugly thing, but alive, it was much more horrible. I wanted to escape from it. I rushed out of the laboratory and ran into town. The monster escaped...



### Text 32



Today, most native Americans live in reservations, and nearly 97% of them west of the Mississippi. But centuries ago, their ancestors (live) all over America. They (hunt) the buffalo in the prairies. They also (farm) maize, manioc, potatoes, peanuts, cocoa and pepper. But after 1830, most of them (migrate) westward to reservations as a result of the US government's policy of forced migration. Though the living conditions in the reservations were difficult, the Indians (survive) and (contribute) to what is called American civilization today.

Text 33

No country in North Africa has as much access to the Mediterranean and the Sahara as Algeria. Its privileged geographical position has made it open to many of the ancient civilizations that flourished in the Mediterranean Basin and to those that prospered in Africa south of the Sahara. Today few countries in the region can boast of as many World Heritage Sites as our country. Tipaz, Djemila, Tassili n' Ajjer, Timgad, the M'Zab Valley, The Oas of the Banu Hammad, and the Casbah of Algiers are standstill witnesses both to its civilizational genius and to its enriching contacts with other civilizations. (§1)

Of all the sites of Southern Algeria, the Tassili n' Ajjer has the most prestige. It has more rock paintings and engraving than any other prehistoric Saharan sites, and it contains the most beautiful remains of the prehistoric civilizations of the Sahara. These rock paintings, engravings and remains have yielded much information as we need in order for us to have a clear picture of what life used to be like in the Sahara in prehistoric times. They show clearly that the Algerian Sahara was one of the cradles of civilization. The Tassili n' Ajjer seems to have had as few exchanges with the Phoenician and Roman civilizations as the other Saharan sites of our country. Archaeologists are still undecided about which of these Saharan sites contains the

fewest traces of these ancient civilizations. Yet the traces that have already been uncovered in the Tassili n' Ajjer speak eloquently of the fruitful contact of the Phoenician and Roman civilizations with that of the Sahara. (§2)

In the northern part of Algeria, the Casbah of Algiers undoubtedly holds the most important position among its historic sites. Its history is closely linked with the history of the city of Algiers. Algiers was built during multiple conquests, and layers of well-refined cultures can be found in its architecture and social character. There is little knowledge about its earliest times when it was founded by the Phoenicians as one of their trading posts. It was known to the Carthaginians and to the Romans as Icosium. The Vandals destroyed Icosium in the 5th century A.D. Five centuries later, Emir Bulughin rebuilt the town into an important Mediterranean trading port called *al-Jaza'ir*. Until the 18th century, Algiers had less influence on international commerce than other Algerian maritime cities because it had fewer natural harbours. Therefore, despite the fact that it was considered a trading post by both the Romans and Phoenicians, only a small amount of merchandise transited through it. (§3)

After the Turkish Baba Aruj brothers had gained control of the city in 1516, Algiers thrived as a relatively independent city under the nominal control of the Ottoman Empire. Later the Ottomans transformed the architectural character of the city by constructing mosques and palaces similar to those in Asia Minor and erecting the famous white-washed military fortification known as the Casbah. In spite of the fact that the Casbah underwent some changes during the French colonial rule, it still remains the throbbing cultural heart of the city of Algiers. (§4)

Text 34

**TEXT**

Ancient Egyptian civilization rose in the Nile Valley. As in Sumer, the need for an irrigation system first led farmers to join together and cooperate. But the bonding together of men developed much further in Egypt. Sumer remained a land of small city states whereas the people of Egypt became united under the rule of a single king. This made of Egypt the first nation in history. (§1)

The Pharaoh's government did many important things. It protected the land and its inhabitants by organising defences to keep out the raiding war-bands which sometimes attacked the country from the desert. The preserving of internal peace was another of the Pharaoh's tasks. The people of a nation can only live together if the rulers make sure that the laws are obeyed. Many of the laws of the Egyptians were traditional, that is to say, they had grown up gradually, over the centuries. But the Pharaoh could make new laws, and did so, whenever he thought it necessary. (§2)

In countless ways, then, the Egyptians derived great benefits from their system of national government. But this was only one reason why they stayed a united people throughout ancient times. Another reason was their national pride and strong sense of belonging together. The Egyptians felt that they were privileged to have been born in Egypt. All other lands, they thought, were cold and dark, and the people who lived in them more akin to animals than to human beings. (§3)

It was the Ancient Egyptians' feelings and beliefs about the Pharaoh that provided the strongest unifying force of all. In Sumer, the king of each city was thought to be the chief servant of the city's god. The Egyptian idea of kingship went further than this. They thought that their king was himself a living god, a divine ruler who had magic control over the weather and the Nile, and who alone brought safety, prosperity and happiness to the nation. The Pharaoh was revered to such a degree that his people dared not mention his name. They only spoke of the palace in which he lived. That is why they called him Pharaoh, which means 'great house'. (§4)

When we realize how much the Pharaoh meant to the Egyptians, it is easier to understand how the pyramids came to be built. Since he was a god, he could not be allowed to die. It was believed that his spirit would survive only if his body were preserved, together with everything that was needed for its future well-being. The pyramids, therefore, were designed as eternal dwelling places for the god-kings from whom the dead Pharaohs would continue their magic work for their 'beloved land'. (§5)

The effort and resources needed to build pyramids were so great that from the 25th century B.C. onwards, they had to be built smaller and smaller. The later Pharaohs were buried, not in pyramids, but in rock tombs. Yet the contents of the tombs remained as extravagant as before. When Howard Carter discovered the tomb of Tutankhamun in 1922 it proved to contain the most incredible burial treasure ever found. With all this treasure going into the ground instead of being invested, it was no surprise that eventually the Pharaohs proved to be the major cause behind the decline and fall of ancient Egyptian economy, and therefore of its civilization. (§6)

Text 35

**Education in Britain**

No subject has as much importance for the British people as that of education. Most citizens believe that the state should provide education free of charge and to a high standard as well. At election time, politicians who promise to spend a great deal of money on education are more popular than those who promise only a little. Recently there has been a lot of talk as to whether students must pay their own fees at university or not. A lot of people are afraid that Higher Education might be reserved for the privileged few because poorer students would not receive enough financial help from the government. This is the reason why private education is less accepted in Britain than it is in the United States. (§1)

Children are required to be in full-time education between the ages of 5 and 16. Some receive their primary education at an infant school and then a junior school whereas others receive it at a primary school that combines the two. At about 11, they begin their secondary education at a comprehensive school or a grammar school. Secondary schools are much larger than primary schools and students may have to travel longer distances by school bus or public transport. The students take the Standard Assessment Tests (SATs) at 14, then study towards the General Certificate of Secondary Education (GCSE) in as many subjects as they can manage, usually eight to ten. Afterwards, some students will start work while a few others will go to a sixth-form college to study for Advanced (A) Levels in two, three, or four subjects in order to enter university. This requirement is more or less similar to what is required by American universities (§2)

A National Curriculum was introduced in 1988. It has made the current British educational system different from the previous ones in at least two major aspects. First, unlike the old system, the present system sets the same subjects for all state schools. Children have to study the core subjects of English, mathematics and science, and also the foundation subjects of technology, geography, history, art and physical education. Second, in contrast to the old practice, standards at individual schools are watched closely by parents and the government. Schools are visited regularly by inspectors, and school performance tables are published annually to show how well individual schools have done in tests and exams. These 'league' tables enable parents to compare one school with another. Schools which do not make adequate progress run a high risk of being closed. (§3)

Text 36



Although in general Americans prefer to limit the influence of government, this is not the case where education is concerned. All levels of government are involved in education, and it is considered to be one of their most important responsibilities. The Federal Government provides some money for education through the Department of Education. But state and local governments have direct control and are responsible for the education of students between the ages of 5 and 18. Formal education is usually considered to begin at the age of 5 when children go to kindergarten. Kindergarten and the next five or six years of education (first grade, second grade, etc) are together usually called elementary school (the term primary school is less common in the US than in Britain). Grades seven to twelve are part of secondary education, and may be divided between junior high school and senior high school. Other school systems have middle school, where children spend two years. High school usually covers four years, from the ninth to the twelfth grade. Post-secondary education (also called University or Higher or Tertiary Education) after twelfth grade, is not free though state governments, which run most of the educational institutions,

subsidize the cost for people who live in the state. By some standards, American education seems very successful. Although young people must attend school until they are 16, over 80% continue until they are 18. About 45% of Americans have some post-secondary education and over 20% graduate from college or university. However, 20% of adults, i.e. about 40 million people, have very limited skills in reading and writing, and 4%, i.e., about 8 million people, are illiterate. Most educational institutions in the US are public (run by the government), but there are some private schools for which students have to pay a lot of money to attend. Many private schools have a high reputation, and parents send their children there so that they will have advantages later in life. Americans agree on the importance of education being available to all, but there is disagreement about what should be taught. The greatest area of disagreement is the place of religious and moral education. Commonly debated topics include whether teachers should ask students to say prayers and whether it is right to beat students for punishment. Sometimes the debate ends up in court of justice, and courts usually say that students shouldn't be forced to do something that is against their beliefs.

(From D.K. Stevenson, *American life and Institutions, USIA*)

Text 37

## Feelings 132

British and American people are similar in many ways, but in expressing feelings they haven't much in common. Nearly all Americans believe that it is better to share what they think or feel than hide it. A great many of them expect their relatives and friends to say, "I love you", "I care for you", or "I'm glad to have a friend like you". Almost all of them enjoy talking about their own experiences, and a few of them will go so far as to share ideas with foreign visitors the first time they come into contact with them. When some of them are upset they prefer to cry rather than retain their tears. Few Americans consider it bad to show anger in public. The great majority of them would rather let all of it out and say what they feel than bottle it up inside and make matters worse. (§1)

In contrast to this is the traditional British reserve, a national tendency to avoid showing strong emotion of any kind. The British like to keep a stiff upper lip. In other words, they don't like showing or talking about their feelings. They rather prefer hiding them because people who reveal their emotions are thought to be weak and bad-mannered. For example, showing anger in public is considered to be a sign

that the person hasn't much character. So few British people would dare vent even a little anger in public places. They give little attention to people who complain in public e.g., about being kept waiting in a traffic jam or in a restaurant. They may pretend not to hear them in order to avoid getting involved. (§2)

This attitude is far less common today than it used to be, but a lot of British people, especially among the elderly, still take a great deal of trouble to appear strong. Most British men and women are still embarrassed to be seen crying in public. People are also embarrassed when they see somebody crying, and do not know whether it is better to pretend they have not noticed or to try and comfort them. Women are more likely to respond than men and will put their arm round the person or touch their shoulder. (§3)

Many British youths now show feelings of affection in public. Women sometimes kiss each other on the cheek as a greeting and people may greet or say goodbye to each other with a hug. Lovers hold hands in public and sometimes embrace and kiss each other, but many elderly people do not like to see this. However, when British people are part of a crowd they are less worried about expressing their emotions. Football crowds sing and cheer when their side scores a goal. Players now hug one another when they score. Even cricket supporters, who had a reputation for being much quieter, enjoy cheering as well as giving the traditional polite applause. (§4)

Text 38



Diana Frances Spencer was born in 1961. Diana **married** Prince Charles at St Paul's Cathedral, London in 1981. For two or three years, her life **looked** like a fairy tale. The British citizens **admired** her. They never **missed** her appearance in official parades or on TV. However, in 1992 she **separated** from Charles and **devoted** her life to helping charities. Four years later, the royal couple **divorced** and Diana's official title was **changed** to Diana the Princess of Wales. Though she **loved** her two sons William and Harry very much, she **preferred** leaving them under the charge of their father.

Following her divorce, Diana **resigned** as the patron of many British and Commonwealth charities and **reduced** her workload to just six charities of her choice. Diana became deeply **committed** to the anti-landmine campaign. She **succeeded** in rallying public opinion against landmines worldwide.

Diana **died** in a car crash in Paris on 31 August 1997 together with her companion, Dodi Fayed, and their chauffeur. The accident **happened** as their car was being **pursued** by paparazzi photographers on motorcycles. Her violent and tragic death **shocked** the British nation and **caused** the introduction of tougher privacy laws.

Diana's funeral **proved** to be the biggest British **televised** event in history. A record 31.5 million people – three quarters of British adults – **watched** the ceremony. The BBC's coverage of the funeral was broadcast in 185 countries. In 1999 the official investigation into the crash **concluded** that no one **involved** should face criminal charges. But the controversy over her death still goes on: a lot of people think that she was **assassinated**.

② The teacher will read the story for you in order to check your answers to task 1 on the previous page. Then tell your own version of Diana's life story using as many verbs with an **-ed** ending as possible.

Text 39

#### The Unicorn in the Garden 44

Once upon a sunny morning, a man who sat at his breakfast table looked from the window and saw a white unicorn with a golden horn quietly cropping the roses in the garden. The man went up to the bedroom where his wife was still asleep and awoke her. "There's a unicorn in the garden," he said, "eating roses." She opened one unfriendly eye and looked at him. "The unicorn is a mythical beast," she said, and turned her back on him. The man walked slowly downstairs and out into the garden. The unicorn was still there; he was now browsing among the tulips. "Here, unicorn," said the man, and he pulled up a lily and gave it to him. The unicorn ate it gravely. With a high heart, because there was a unicorn in his garden, the man went upstairs

and roused his wife again. "The unicorn," he said, "ate a lily". His wife sat up in bed and looked at him coldly. "You are crazy," she said "and I am going to have you put in a mental institution." The man, who had never liked the words "crazy" and "mental institution," and who liked them even less on a shining morning when there was a unicorn in the garden, thought for a moment. "We'll see about that," he said. He walked over to the door. "He has a golden horn in the middle of his forehead," he told her. Then he went back to the garden to watch the unicorn; but the unicorn had gone away. The man sat down among the roses and went to sleep. (§1)

As soon as the husband had gone out of the house, the wife got up and dressed as fast as she could. She was very excited and there was a gloat in her eye. She telephoned the police and she telephoned a psychiatrist; she told them to hurry to her house and bring a straight-jacket. When the policemen and the psychiatrist arrived, they sat down in chairs and looked at her, with great interest. "My husband," she said, "saw a unicorn this morning". The policemen looked at the psychiatrist, and the psychiatrist looked at the policemen. "He told me he ate a lily," she said "He told me he had a golden horn in the middle of his forehead," she said. At a solemn signal from the psychiatrist, the policeman leaped from their chairs and seized the wife. They had a hard time subduing her, for she put up a terrific struggle, but they finally subdued her. Just as they got her into the straight-jacket the husband came back into the house. (§2)

"Did you tell your wife you saw a unicorn?" asked the police "Of course not," said the husband. "The unicorn is a mythical beast." "That's all I wanted to know," said the psychiatrist. "Take her away. I'm sorry, sir, but your wife is as crazy as a jaybird. So they took her away, cursing, and screaming and shut her up in an institution. The husband lived happily ever after. (§3)

(Adapted from James Thurber, *Fables of our Time*)

Text 40



### III/- The Textbook as a Multimodal Resource for EFL Teaching

**Q8:** How do you describe the role of the EFL textbook in the classroom?

- a. Fundamental
- b. A helpful extra aid/support
- c. Not necessary

**Q9:** The three EFL textbooks currently used in Algerian secondary schools are multimodal, as they include two modes: linguistic (texts) and visual (images). Do you think that the visual content of the textbook supports the learning of the English language?

Yes  To some extent  No

**Q10:** Do you think that your EFL learners rely on the textbooks' images while dealing with the different learning tasks?

Yes  To some extent  No

**Q11:** Put (+) when you agree and (-) when you disagree with the following statements:

Textbooks' visuals grab the attention of your EFL learners		
Textbooks' visuals help your EFL learners to concentrate in the learning task		
Textbooks' visuals help your EFL learners to understand better		
Textbooks' visuals help your EFL learners to retain the information longer		
Textbooks' visuals help your EFL learners to save time while dealing with the different tasks (i.e. they guess the meaning of the text before reading)		

**Q12:** Do your learners face difficulties to understand the visuals included in the EFL textbooks?

\*Yes  \*Sometimes  \*No

**Q13:** Do you ask your learners to comment on or explain the images of the EFL textbook?

\*Yes  \*Sometimes  \*No

**Q14:** Do you explain the images included in the EFL textbooks to your learners?



British									
American									
Western									
Universal									

**Q19:** Do you ask your learners to compare between their local culture and the cultures represented in their textbooks?

Yes

Sometimes

No

Why?

.....

.....

.....

**Q20:** What are the criteria you follow when asking your learners to compare between cultures?

	Yes	No
<b>Costumes &amp; traditions (dishes, clothes, practices...)</b>		
<b>Scientific &amp; literary achievements</b>		
<b>Principals &amp; values</b>		
<b>Thought &amp; conversation patterns</b>		
<b>Behaviors &amp; social relationships</b>		
<b>Notions of cleanliness, education, time...</b>		
<b>Other criteria</b>	<p>.....</p> <p>.....</p> <p>.....</p>	

**Q21:** How do you evaluate your learners' knowledge about the following cultures?

	<b>Good</b>	<b>Average/Acceptable</b>	<b>Bad</b>
The Self (Local culture)			
The Other (Other cultures)			

**Q22:** Do you discuss the following topics in your EFL class?

	<b>Always</b>	<b>Sometimes</b>	<b>Never</b>
<b>Racism</b>			
<b>Peaceful Coexistence</b>			
<b>Global Economy</b>			
<b>Environmental Issues</b>			
<b>Global Politics and Wars</b>			
<b>Scientific/technological Progress</b>			
<b>Culture Shock</b>			
<b>Cultural Misunderstanding</b>			
<b>Tolerance of Ambiguity</b>			
<b>Stereotypes</b>			
<b>Prejudices</b>			
<b>Intercultural awareness</b>			

**V/- Teacher's Suggestions**

**Q25:** Please, add any comment or suggestion that you think may help this research:

.....

.....

.....

.....

**Thank you for your cooperation!**



## Appendix 04 : EFL Learners' Questionnaire (English version)

### Questionnaire to EFL Learners

This research is part of a study conducted to get a PhD degree in English. It aims at improving EFL textbooks for the sake of preparing EFL learners to be active and effective as global citizens in this modern world, which is characterized by the intercultural dialogue leading to peaceful coexistence. Hence, we kindly ask you to answer the questions below honestly and

#### I/- Learner's Profile

**Q1:** Where are you from (Wilaya)?

.....

**Q2:** Institution name:

.....

**Q3:** Academic Level:

SE1

SE2

SE3

#### II/- The EFL Textbook as a Multimodal Material

**Q4:** What are the tools you use to learn English outside the classroom? (You can tick more than one answer)

\*The EFL Textbook

\* Audio Files (music, etc.)

\*Extra Curricular Books

\* Video Files

\*Other

tools?.....

**Q5:** What are the tools used to learn English inside the classroom? (You can tick more than one answer)

\* The EFL Textbook

\* Pictures and Cards

\* Video Files

\* Audio Files (music, etc.)

\* Extra Curricular Books

\*Other

tools?.....

**Q6:** Do you think that the use of EFL textbook alone is enough to learn the English language and culture?

\*Yes

\*No

If no, what are the tools that you would like to use in the classroom?

.....

.....

**Q7:** Your EFL textbook includes a considerable number of images. According to you, why are these images included?

.....

.....

**Q8:** Do these images help you save time while dealing with the different tasks (e.g. you guess the meaning of the text before reading)?

\*Yes

\*Sometimes

\*No

Q9: Put (+) when you agree and (-) when you disagree with the following statements:

	Grabs my attention	Helps me to concentrate	Helps me to understand	Helps me to retain the information longer
A Linguistic Text				
A Text with a Visual				
A Visual				

Q10: Do you face difficulties to understand the visuals included in your EFL textbook?

\*Yes  \*Sometimes  \*No

Q11: Does your teacher of English ask you to comment on or explain the images of the EFL textbook?

\*Yes  \*Sometimes  \*No

### III/- Using English to Communicate with the World

Q12: Is there a difference between your real world and the world represented in the EFL textbook?

\*Yes  \*To some extent  \*No

Q13: Do you think that your EFL textbook copes with the modern world?

Yes  \*To some extent  \*No

Q14: a) Do you have a foreign friend? \*Yes  \*No

b) How many foreign friends do you have and what are their nationalities?

.....

c) Are they real friends or friends in the virtual world?

.....

d) What language (s) do you use to communicate with them?

.....

e) If you do not have a foreign friend, do you want to have one in the future?

.....

Q15: How can you explain the fact that the level of almost all secondary school learners in the English language does not allow them to communicate orally or through writing with foreigners from different cultures?

.....  
.....  
.....

Q16: The English language has become a global language as it conquers different domains. What do you use English for?

\*Searching in the net

\*Chatting in the social networks

\*Listening to music or watching English videos

\*I do not use English very often

**Q17:** Does your EFL textbook help you to discover new cultures?

\*Yes

\* To some extent

\*No

**Q18:** According to you, which culture (s) is dominant in your EFL textbook?

\*Local (Algerian)

\*English (British and American)

\*Universal

\*No idea

**Q19:** Is it easy to understand other cultures which are different from yours?

\*Yes

\* To some extent

\*No

**Q20:** What are your favorite cultures?

\* Local (Algerian)

\* British

\* American

\* All the cultures of the world

\*I don't prefer any culture

-Why?

.....  
.....  
.....

**Q20:** When you learn a language you are also learning the culture associated with that language. Have you ever compared between your culture and the cultures you are studying at school?

\*Yes

\*No

**Q21:** What are the criteria you follow when comparing your culture with the other cultures?

	Yes	No
<b>Costumes &amp; traditions (dishes, clothes, practices...)</b>		
<b>Scientific &amp; literary achievements</b>		
<b>Principals &amp; values</b>		
<b>Thought &amp; conversation patterns</b>		
<b>Behaviors &amp; social relationships</b>		
<b>Notions of cleanliness, education, time...</b>		
	.....	

<b>Other criteria</b>	..... .....
-----------------------	----------------

**Q22:** Do you think that your knowledge about other cultures allows you to interact with foreigners?

\*Yes

\*to some extent

\*No

**Q23:** How do you evaluate your knowledge about the following cultures?

	<b>Good</b>	<b>Average/Acceptable</b>	<b>Bad</b>
British			
American			
European			
African			
Universal			

**Q24:** Do you often share your opinions about the following topics?

	<b>Always</b>	<b>Sometimes</b>	<b>Never</b>
<b>Racism</b>			
<b>Peaceful Coexistence</b>			
<b>Wars</b>			
<b>Global Economy</b>			
<b>Environmental Issues</b>			
<b>Global Politics</b>			
<b>Scientific/technological Progress</b>			

**Q25:** Have you ever heard about these concepts in your English class?

	<b>Yes</b>	<b>No</b>
<b>Culture Shock</b>		
Explain in few words .....		

<b>Cultural Misunderstanding</b>		
Explain in few words .....		
<b>Tolerance of Ambiguity</b>		
Explain in few words .....		
<b>Stereotypes</b>		
Explain in few words .....		
<b>Prejudices</b>		
Explain in few words .....		
<b>Intercultural awareness</b>		
Explain in few words .....		

**Thank you for your cooperation!**

## Appendix 05: EFL Learners' Questionnaire (Arabic version)

### استبيان لتلاميذ الآداب و اللغات الاجنبية

هذا البحث يهدف الى تطوير الكتب المدرسية الخاصة باللغة الانجليزية من اجل تحضير التلاميذ للولوج الى العالم المعاصر الذي يحفز على الحوار بين الثقافات من اجل ارساخ ثقافة التعايش السلمى فالرجاء الاجابة بكل صراحة و موضوعية على كامل الاسئلة الواردة ادناه. شكرا جزيلا

#### لمحة ذاتية للتلميذ

ج1- ما هي ولايتك

.....

ج2- ما اسم مؤسستك

.....  
ج3- في أي مستوى تدرس  سنة أولى  سنة ثانية  سنة ثالثة

#### كتاب اللغة الإنجليزية كوسيلة متعددة الوسائط

ج4- ما هي الوسائل التي تستعملها لدراسة اللغة الانجليزية خارج القسم (يمكن تشطيب اكثر من عبارة واحدة)

- \* الكتاب المدرسي  \* تسجيلات صوتية ( موسيقى...الخ)   
\* كتب خارجية (من المكتبة...)  \* مقاطع فيديو ( أفلام حصص ...الخ)   
\* وسائل اخرى؟ اذكرها

.....

ج5- ما هي الوسائل المستعملة لدراسة اللغة الانجليزية داخل قسمك؟ (يمكن تشطيب اكثر من عبارة واحدة)

- \* الكتاب المدرسي  \* بطاقات او صور  \* مقاطع فيديو   
\* كتب خارجية  \* تسجيلات صوتية   
\* وسائل اخرى؟ اذكرها

.....

ج6- هل تعتقد ان الكتاب المدرسي لوحده يكفي لتعلم اللغة و الثقافة الانجليزية؟

نعم

-ان اجبت بلا اذكر الوسائل التي تريد استعمالها في القسم

.....

ج7- يحتوي كتاب اللغة الانجليزية على عدد معتبر من الصور. لماذا توجد هذه الصور في رأيك؟

.....

ج8- هل تساعدك هذه الصور لربح الوقت؟ بمعنى انها توضح لك ما المطلوب القيام به دون الحاجة لقراءة نص التمرين؟

ا  ب  ج

ج9- ضع علامة (+) بمعنى اوافق او علامة (-) بمعنى لا اوافق في كل خانة من الجدول التالي

يساعدني على فهم المعلومة طويلا	يساعدني على الفهم	يساعدني على التركيز	يلفت انتباهي	
				نص كتابي دون صور
				نص كتابي مرفق بصور
				صورة بمفردها

ج10- هل تجد صعوبة في فهم الصور الواردة في كتاب اللغة الانجليزية؟

لا  \* بعض ال

ج11- هل يطلب منكم استاذ اللغة الانجليزية التعليق او شرح الصور الواردة في الكتاب المدرسي؟

لا

### استعمال الانجليزية للتواصل مع العالم

ج12- هل هناك فرق بين العالم الذي تعيش فيه و العالم الممثل (المصور) في كتاب اللغة الانجليزية؟

لا  \* نوعا

كيف

ذلك؟

...

ج13- هل تعتقد ان كتاب اللغة الانجليزية لا يتواكب مع العصر المعاش؟

لا  \* نوعا

ج14- ا- هل تملك صديق اجنبي؟  \* ن  \* لا

ب- كم عدد اصدقائك الاجانب و ما هي جنسياتهم

ج- هل هم موجودون في العالم الحقيقي ام

الاقتراضي.....

د- ما هي اللغة التي تستعملها

معهم؟.....

ه- ان لم يكن لديك هذا الصديق هل تريد التعرف عليه في

المستقبل؟.....

ج14- هل تعتقد ان مستواك في اللغة الانجليزية يمكنك من التناور مع اجانب من ثقافات مختلفة ( حوار مباشر او عبر وسائل التواصل

المختلفة)؟

لا

\* نعم  \* نوعا ما

ج15- في نظرك لماذا لا يسمح مستوى معظم تلاميذ الثانوية في اللغة الانجليزية بالتناور كتابيا او شفويا مع الاجانب من ثقافات مختلفة؟

ج16- اصبحت اللغة الانجليزية لغة العالم لاحتلالها معظم الميادين. ما هي استعمالاتك لهذه اللغة؟

- \*البحوث في الانترنت
- \*الاستماع للموسيقى و مشاهدة فيديوها
- \*التحاور عبر وسائل التواصل الم
- \* لا استعمل الانجليزية غالبا

ج17- هل يساعدك كتاب اللغة الانجليزية على اكتشاف الثقافات؟

- نعم \*  لا

ج18- ما هي الثقافة او الثقافات الطاغية في كتاب اللغة الانجليزية في نظرك؟

- \*المحلية (الم ية) \* الامة ية \* ية \* ية

ج19- هل من السهل فهم ثقافات اخرى مختلفة عن ثقافتنا؟

- نعم \*  لا

ج19- ما هي الثقافات المفضلة لديك؟

- \*المحلية (الم ية) \* الامة ية \* ية \* ية

\*لا افضل  افة

\*كل ثقافات  بالم

\* كية

- لماذا؟

ج20- عندما تدرس لغة معينة فأنت تدرس الثقافة المرتبطة بتلك اللغة ايضا. هل سبق و قارنت بين ثقافة بلدك و الثقافات الاخرى التي تدرسها؟

- م  لا

ج21- ما هي المعايير التي تتبعها اثناء المقارنة بين ثقافتك و باقي الثقافات؟

لا	نعم	
		العادات و التقاليد ( الطبخ – اللباس – الممارسات...)
		الانجازات العلمية و الادبية
		القيم و المبادئ
		اساليب التفكير و الحوار
		السلوكيات و العلاقات الاجتماعية
		مفاهيم النظافة – التربية – احترام الوقت... الخ
		معايير اخرى



ج22)- هل تعتقد ان معلوماتك حول الثقافات تؤهلك للتعاور مع الاجانب؟

لا

\* نوع

ج23)- كيف تقيم معلوماتك حول الثقافات التالية؟

حسنة	متوسطة	جيدة	
			البريطانية
			الامريكية
			الاوروبية
			الافريقية
			العالمية

ج24)- هل من عادتك ابداء رأيك في مثل هذه المواضيع؟

ابدا	احيانا	دائما	
			العنصرية
			التعايش السلمي
			الحروب
			الاقتصاد العالمي
			قضايا البيئة و المناخ
			الاحداث السياسية العالمية
			التطورات و الاختراعات العلمية

ج25)- هل سبق و سمعت المفاهيم التالية في حصص الانجليزية؟

لا	نعم		
		<b>Culture Shock</b>	<b>الصدمة الثقافية</b>
هل يمكنك الشرح في بضع كلمات .....			
		<b>Cultural Misunderstanding</b>	<b>سوء الفهم الثقافي</b>

هل يمكنك الشرح في بضع كلمات .....			
		<b>Tolerance of Ambiguity</b>	<b>ثقافة التسامح (او التسامح من الغموض)</b>
هل يمكنك الشرح في بضع كلمات .....			
		<b>Stereotypes</b>	<b>الصورة النمطية</b>
هل يمكنك الشرح في بضع كلمات .....			
		<b>Prejudices</b>	<b>التعصب</b>
هل يمكنك الشرح في بضع كلمات .....			
		<b>Intercultural awareness</b>	<b>الوعي بين الثقافات</b>
هل يمكنك الشرح في بضع كلمات .....			

شكرا جزيلا لتعاونكم \*\*

## Appendix 06 : EFL Teachers' Answers

	<b>The Resources that a Language Teacher Possesses when Teaching English</b>
<b>T1</b>	-Audio visual resource, textbooks, pictures, graphs ...
<b>T2</b>	-Students' and teacher's Book ,teaching cards , ppt, videos and audio recordings,
<b>T3</b>	-Textbook, handouts, data show, audio tracks (laptop + loudspeakers)
<b>T4</b>	-Textbooks and handouts
<b>T5</b>	-Textbooks, videos , songs, films , cartoons, books , newspapers
<b>T6</b>	-Textbook, handouts, whiteboard, datashow, speakers, pictures, audioscripts, computers
<b>T7</b>	-Textbooks
<b>T8</b>	-Books, Internet
<b>T9</b>	-Textbooks and internet, dictionaries
<b>T10</b>	-Text book, videos, pictures, outside texts and tasks.
<b>T11</b>	-His knowledge
<b>T12</b>	-Data show
<b>T13</b>	-Short videos
<b>T14</b>	-Extra information abt topics
<b>T15</b>	-The book. Handouts
<b>T16</b>	-Interviews, pictures and vidéo
<b>T17</b>	-Textbooks internet language books
<b>T18</b>	-Books, Data show -Textbook, videos, visual aids, audio recordings, handouts
<b>T19</b>	-Textbooks, the internet, different books, visual aids, audio scripts, ...

<b>T20</b>	-The textbooks, videos, audio recordings, images, texts and extra tasks (handouts)
<b>T21</b>	-The teacher uses different resources such as video lesson including PowerPoint sessions. He can also teach using technology
<b>T22</b>	-Textbook, internet, magazines (rarely)
<b>T23</b>	-Teachers' book, internet, some visual aids like pictures, data show ...
<b>T24</b>	-Curriculum - Syllabus - Approach - Lesson Plan - Textbook - Self-made Worksheets
<b>T25</b>	-Text book, internet, magazines ...
<b>T26</b>	-English syllabus, textbook,internet,datashow and the laptop

**Table 35: The Resources that a Language Teacher Possesses when Teaching English**

	<b>The Resources that the Teachers Use and the Reasons behind their Use</b>
<b>T1</b>	-I often rely on textbooks because of being practical and available
<b>T2</b>	-Students's book because they contain all the tasks related to the syllabus and students and videos kuz it is a generation that is very "visual" and a video is worth a hundred –texts
<b>T3</b>	-Most of the time I make use of the textbook and handouts. They are the only possible tools to be used for me.
<b>T4</b>	-Textbooks because we are working under conditions. We have to follow the steps of the book....Most of the time grammar
<b>T5</b>	-Videos, songs, texts. I always seek to stimulate my learners curiosity and bring reallife to classroom. So, I try as much as possible to creat an authentic learning environment close to that one they have outside the classroom
<b>T6</b>	-Often use videos, datashow, audioscripts and handouts plus the whiteboard. Because these resources facilitate the teaching task. Also, they attract my learners and help me motivate them
<b>T7</b>	-Textbooks because they include the four skills, grammar points, and phonetic aspect
<b>T8</b>	-Internet for its diversity and practicality
<b>T9</b>	-Textbook in the classroom with the learners, because it is necessary for the learners to follow with the teacher and practice their knowledge through the textbook activities

<b>T10</b>	-Outside resources because sometimes it is good to change and when the material doesn't respond to my pupils' needs. Thus i seek for other texts and tasks.
<b>T11</b>	-Data show as it rises interaction and motivation of learners besides through it learners memorise quickly Smth is seen and heard
<b>T12</b>	-Handouts .. because I don't have enough time to write and explain ( time management)
<b>T13</b>	-Vidéos and pictures. Personnaly, I use the tools according to my learners learning styles.
<b>T14</b>	-Language book
<b>T15</b>	-Data show .Attract the Learner , offer him a real image of mis learning contexts
<b>T16</b>	-Textbook, videos = it's more motivating for learners
<b>T17</b>	-The official textbooks (tasks and texts can be adapted)
<b>T18</b>	-The texbooks, videos, images, and handouts
<b>T19</b>	-Textbook, the net, PowerPoint lessons, videos and songs,I use also images and real life experiences
<b>T20</b>	-Most of the time I use internet because it permits me to use other tasks different from the ones suggested in the textbook
<b>T21</b>	-We often use some visual aids like pictures because they are often available with the teachers unlike the other means like hardlyever used since we find only one in the whole school
<b>T22</b>	-Pictures/videos/ take one give one/back to back
<b>T23</b>	-Selfmade Worksheets  -Text book and internet they permit me to respect the syllabus ans update my knowledge
<b>T24</b>	-Internet and datashow because the attract pps attention

**Table 36: The Resources that the Teachers Use and the Reasons behind their Use**

<b>Learners' Feedback in Relation to the Teaching Resources</b>	
<b>T1</b>	-No
<b>T2</b>	-I have noticed that they are more motivated when using a vaiety of resources

<b>T3</b>	-It's quite different. During my first year, the only tool I used was the textbook. Starting from the second year I varied my resources and the result was quite clear. My students were more motivated and I had less difficulties in explaining.
<b>T4</b>	-Of course different
<b>T5</b>	-Surely no. it's quite different and more fruitful when varying the resources. Bcs learners are easy to attract but difficult to keep them attracted for long time. So, moving from one activity to another using different resources is much better. Sometimes learners got bored when teachers overuse datashow and videos.
<b>T6</b>	-The feedback is different in the sense that it motivates the learners when there is a variety of resources.
<b>T7</b>	-No , preferable to vary and use the internet and dictionaries in the classroom
<b>T8</b>	-No it is not the same.if you give them handouts instead if using the text book for example they will be more excited to learn.
<b>T9</b>	-Yep it is
<b>T10</b>	-No it's not .
<b>T11</b>	-It is when varying
<b>T12</b>	-No
<b>T13</b>	-When using various resources, learners seem to be more motivated
<b>T14</b>	-Teachers should vary the tasks and contents so as to attract and motivate students
<b>T15</b>	-Learners feedback is not the same when we use various resources, they become more motivated and they participate more
<b>T16</b>	-The feedback of my learners is not the same when I use all these resources
<b>T17</b>	-No, it's not the same. Students have a better reaction when the resource is changed
<b>T18</b>	-Of course it's not the same, they react more whenever these kinds of resources are used
<b>T19</b>	-No, it is not the same feedback
<b>T20</b>	-No, it's not the same
<b>T21</b>	-No it's not the same

<b>T22</b>	-No, it is not the same. They are more motivated and pay more attention to what they learn.
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**Table 37: Learners' Feedback in Relation to the Teaching Resources**

	<b>Teachers' Reasons behind the Weak Level of the EFL Learners in the English language</b>
<b>T1</b>	-It is due to the lack of speaking both in the classroom and outside. They focus on the writing skill at school
<b>T2</b>	-Because of so many factors including time and the number of students in one class, this does not allow teachers to focus on the communication skills whether written or oral, teachers struggle to finish the yearly syllabus and they focus on the skills that students need to answer the exam paper like grammar etc etc
<b>T3</b>	-I guess that the source of this problem comes from the middle school. Most of the students in literary stream classes have a low level when it comes to speaking; they can barely say a fully correct sentence. As far as the scientific classes are concerned, we sometimes find some fluent students. I really ignore the real reasons of these difficulties students face to speak English, yet I can say that most of the time it's due to the fact that many teachers use other languages to translate words. They sometimes go to the extent of explaining by using another language.
<b>T4</b>	-Because teachers' primary goal is to teach the grammatical rules of the target language neglecting the cultural features. Because the educational programme is so limited. Second the problem is delineated in the significant lack of teaching material in the majority of Algerian public Schools and institutions.
<b>T5</b>	-There is a clear disassociation between real life and school.
<b>T6</b>	-because there is no communicative approach to let the learners use the languages in different situations
<b>T7</b>	-The EFL textbooks FAVOR more on the writing skill than the listening and speaking skills.  -Because, they don't practice the language and concerning languages I think we learn through practice
<b>T8</b>	-Firstly, the lack of the English milieu. Secondly, pupils learn to take an exam and have Marks not for the sake of learning the language. Thirdly, methods and curriculum doesn't allow them to do so. finally, the way English is

	taught in Algeria doesn't encourage the use of the language, it focuses on the content.
<b>T9</b>	-It can be explained as they don't practice English language daily
<b>T10</b>	-Even at schools they didn't learn English everyday
<b>T11</b>	-Government should provide school with speaking and listening laboratories as communication is very important to Learn English language as foreign language
<b>T12</b>	-All the students find the topics discussed in the books boring. Teachers are supposed to be guides but instead they teach the basic lessons of English
<b>T13</b>	-Lack of materials / lack of time
<b>T14</b>	-Because in the middle school, they haven't got any opportunity to either practise the language or to listen to English native speakers. Middle school teachers don't apply CBA in their teaching classes.so, the learners never use what is acquired in a New situation.
<b>T15</b>	-Because of internal and external factors the former due to reckless and the latter due to learning experiences
<b>T16</b>	-They are not given enough communication opportunities to practice the language
<b>T17</b>	-Lack of opportunities to practise the language outside the classroom
<b>T18</b>	-Their level is weak because the time devoted to English in the high school is not sufficient or not well exploited
<b>T19</b>	-The majority of our learners cannot communicate with foreigners because they don't have a cultural background that may permit them to understand what they read and listen. Adding to this, the language that they study in the classroom cannot be used outside the classroom because it is related to some specific topics only
<b>T20</b>	-Because learners are not exposed to real life situations. Then, they don't find it always useful to use all that theoretical knowledge.
<b>T21</b>	-The content taught is limited, students are not taught English through real situations but they are just given structures to apply. In fact, this is not enough



<b>T22</b>	-I think because they didn't acquire the necessary basic grammatical and linguistic elements of a language through their passage from the middle school. And also because of the non-use of English in their real life
<b>T23</b>	-Practice chances are not enough
<b>T24</b>	-Lack of practice sessions - they consider English Language class as a non interesting subject.
<b>T25</b>	-They don't Master neither the lexis nor the grammar. Syllabus selected does not permit them to cope with the real world that surrounds them
<b>T26</b>	-Because there are no spoken exams or tests so teachers give much more importance to grammar for instance rather than encouraging pps To speak in English.

**Table 38: Teachers' Reasons behind the Weak Level of the EFL Learners in the English language**

	<b>Teachers' Reasons behind their Assignment of Comparing between Cultures</b>
<b>T1</b>	-When comparing aspects of life with the local culture, learners find it easy to assimilate foreign data
<b>T2</b>	-I do it sometimes to urge them to speak English. Other times, I do it just to see whether they are aware of the cultural differences and whether they are familiar with other cultures.
<b>T3</b>	-To expose them to a different culture and make them aware of the differences that exist between the two cultures
<b>T4</b>	-Sometimes what is considered to be normal and casual in one culture can be regarded as clumsy and inappropriate in another culture.
<b>T5</b>	-So as not to bring learners to comparative stances wherein superiority and inferiority are referring characteristics.
<b>T6</b>	-I do ask them to compare between their own culture and the others' culture in order to spot light on the values we want to establish in humans in general. Being it shared or culture specific.
<b>T7</b>	-To clarify their understanding because it is sometimes necessary to compare both cultures to understand the foreign one as they are different
<b>T8</b>	-To make them aware about the existing differences and position themselves, it's hard to learn out of the context
<b>T9</b>	-To know and to understand that the world is full of different cultures.

<b>T10</b>	-To Express themselves
<b>T11</b>	-It's really important for them to cope with the universal changes.
<b>T12</b>	-Because it has to do with the openness to the world
<b>T13</b>	-Facilitate it to them
<b>T14</b>	-Be Aware of their own culture , its importance and contrasting it with the english speaking countries and world s countries culture
<b>T15</b>	-I do it whenever the context requires it; i.e. it depends on the context of the lesson
<b>T16</b>	-We do it when necessary
<b>T17</b>	-We can't design tasks without aims
<b>T18</b>	-To develop their vision to the most important cultures and to free their spirits to face most of global problems
<b>T19</b>	-This kind of questions help them understand better different cultures and help them memorize many things
<b>T20</b>	-So as to discover the similarities and the differences between cultures and to note the influence that a culture can have on others
<b>T21</b>	-Some lessons need that comparison
<b>T22</b>	-Because we cannot separate teaching a Language from culture
<b>T23</b>	-To make them understand better
<b>T24</b>	-Just To encourage them criticize what is bad according To them and make them think about a better future.

**Table 39: Teachers' Reasons behind their Assignment of Comparing between Cultures**

	<b>Teacher's Suggestions</b>
T1	-Learners need to get exposed to the foreign cultures not only to be attracted but also to be more tolerant toward others
T2	-Despite of my humble experience in teaching, all along this time I've discussed the majority of the topics your theme covered. I wish you the best of luck
T3	-Teachers feel afraid to deviate from the textbook. Even if they don't necessarily appreciate the content, they keep on teaching it

T4	-Textbooks need to be revisited in such a way as to cope with today's learners needs.
T5	-Learners should be able to make a conversation through what they learned
T6	-It is time to change the text books especially that of 1AS. The content is too old comparing to the current development
T7	-Knowledge is in progress and development and even the way of teaching learners EFL shouldn't be same way same text
T8	-We are doing extra work
T9	-We don't usually use text book only for unit's presentation
T10	-There must be a change in those textbook
T11	-Teachers should use audiovisual methods they have to rise interaction between learners themselves creating debates while listening etc
T12	-As a teacher I think it's haigh time we changed the book. Learners find it so boring as well as the majority of people.  -We can change the format and update the pictures and keeping the themes and the most modern topics.
T13	-In brief the textbook doesn't cope with learners needs.
T15	-The algerian text books don't contain communicative tasks. They teach the language in isolation.
T16	-Focus on the big gap between the Algerian Learner and the complicated and overcrowded syllabus.
T17	-Teaching is an eternal experiment
T18	-The curriculum has the prominent role over texbooks
T19	-Teachers should adapt tha content of the texbooks
T20	-Teachers are facilitators of learning
T21	-Active leaners are succesful leaners
T22	-As teachers of foreign languages we should develop first our culture to make our learners aware and responsible to understand and cope other's cultures
T23	-I'am a novice teacher, i have learnt things from this questionnaire though.

T24	-Attend some practical sessions when teachers use the textbooks
T25	-I think it's high time we changed the content of our text book
T26	-The english textbook neglects the types of learners there is no activity for kynesthetique leaders for example si as teachers de have To think about thème.

**Table 40: Teacher's Suggestions**

## Appendix 07: EFL Learners' Answers

The Answers	The number of answers
-There is a difference between our world and their world	02 answers
-The EFL textbook does not cope with the modern era	01 answer
-The EFL textbook does not tell the truth	01 answer
-Because of the cultural, economic, and social differences between the two cultures	01 answer
-Some pictures do not reflect the reality of our local culture	01 answer
-The EFL textbook is out of date as it represents the past of cultures not their present	03 answers
-Because we do not have the same lifestyles	01 answer
-Because the EFL textbook is locally designed	01 answer
-The real world is different because we live in it, whereas the world represented in the textbook may be imaginary	06 answers
-Because the environment is different	01 answer
-We do not live exactly in the same way as the other cultures	01 answer
-Because of the differences in customs and lifestyles	01 answer
-The world represented in the EFL textbook is positive	01 answer
-The EFL textbook includes some pictures which do not exist in our world	01 answer
The 02 respondents, who answered that there is no difference between the real world and the world represented in the EFL textbook, explain their views as follows:	
The Answers	The Number of Answers
-Because all the lessons included in the textbooks are found in the real world	01 answer
-Because it shows general facts such as pollution and social issues	01 answer

**Table 41: The Difference between the World Represented in the EFL Textbooks and the Real World According to the Learners**

The Answers	The Number of Answers
-Because they do not read English books and listen to English music and watch English movies	04
-Because they do not have a good background in the primary and middle schools	08
-Because they do not use English outside the classroom	04
-Because they do not pay attention to the English language	04
-Because their level of the English language is weak	17
-Because it is a difficult language	01
-Because they do not have enough linguistic competence to communicate with foreigners	06
-Because we do not have the necessary means and support to improve our level	02
-Because the learners do not understand the English language	02
-Because of shyness	05
-Because the means devoted to teaching English in the Algerian class are not enough, and there are no oral /speaking sessions in the classroom	02
-Because we do not make efforts to understand the language and communicate with others	04
-Because some learners do not like to speak in English and think that they do not need to master it	02
-Because they hesitate to speak in English for fear of strumming and mispronunciation and making mistakes	04
-Because they rely only on the EFL textbook	01

-Because the quality of the Algerian educational system is poor	03
-Because there is no follow-up of the learners' progress in the language, and because of the bad experience of making mistakes when speaking in English inside the classroom in front of the peers	01
-Because we cannot afford extra English courses	01
-Because of the lack of self-confidence	03
-Because they do not give importance to English though it is a global language	02

**Table 41: EFL Learners' Reasons behind their Weak Level in the English Language**

<b>EFL Learners' Reasons behind their Culture Preferences</b>	
<b>L1</b>	-I just love the American culture
<b>L2</b>	-Because the British and the American cultures are the best
<b>L3</b>	-Because it is my own local culture
<b>L4</b>	-Because the British culture attracts me
<b>L5</b>	-I like all the cultures of the world because I acquire a general culture
<b>L6</b>	-Because I like America and would like to settle there
<b>L7</b>	-Because the American culture attracts me more
<b>L8</b>	-I like the Algerian culture because it is my own local culture and I like all the cultures of the world because we need them in our daily life
<b>L9</b>	-I like all the cultures in order to be open to the world
<b>L10</b>	-I like the America because of the positive image I have about their culture
<b>L11</b>	-I like the American culture because it opens my mind
<b>L12</b>	-I like all the cultures of the world because they are awesome
<b>L13</b>	-I like the Algerian culture because we are accustomed to it

<b>L14</b>	-I like all the cultures because we can discover new facts, new languages, and new people
<b>L15</b>	-I like my local culture because it is rich and varried : The Mzab, the Kabyle, the twareg, etc.
<b>L16</b>	-I like the British and American cultures because their countries are very open and developed in many fields mainly education, and technology
<b>L17</b>	-The American culture is the best
<b>L18</b>	-I like all the cultures of the world because each one has its own distinctive characteristics which makes it attractive
<b>L19</b>	-I like the British and the American cultures because I find them interesting
<b>L20</b>	-I like all the cultures of the world because being open to different cultures helps us to develop our cultural background
<b>L21</b>	-I like all the cultures of the world because they are beneficial
<b>L22</b>	-I like the British culture because it is a developed country with a rich history
<b>L23</b>	-I like all the cultures because they all help us to discover, learn and make progress in our lives
<b>L24</b>	-I like the American culture because it conquered all the world
<b>L25</b>	-I like the American culture because they are not underdeveloped
<b>L26</b>	-I like all the cultures of the world because they all enrich my level
<b>L27</b>	-I like my local culture because it is the language of Islam and Quran
<b>L28</b>	-I like the Algerian culture because it is my own culture and because it is amazing
<b>L29</b>	-I like the Algerian culture because of its customs, rituals and the values of its inhabitants
<b>L30</b>	-I like to know about all the cultures of the world to be able to distinguish each one from the other
<b>L40</b>	-I like the Algerian culture because I learned it since my birth and because it is exciting
<b>L41</b>	-I like the American culture because of their good living conditions
<b>L42</b>	-Because I am proud of my local culture



<b>L43</b>	-I like the British and American cultures because our culture needs to be developed
<b>L44</b>	-I like all the cultures of the world because they are beneficial
<b>L45</b>	-I like the American culture because I would like to discover it
<b>L46</b>	-I like the American culture because it is unique
<b>L47</b>	-Because it is my own and original culture
<b>L48</b>	-I like all the cultures of the world because we need to respect each one of them
<b>L49</b>	-I do not prefer any culture because no one interests me
<b>L50</b>	-I like all the cultures of the world because each one has its own characteristics that I would like to know about
<b>L51</b>	-I like all the cultures because I would like to travel all around the world and discover them
<b>L52</b>	-I like all the cultures because I love to discover all that is new (languages, customs, etc.)
<b>L53</b>	-I like all the cultures because it opens the human mind
<b>L54</b>	-I like all the cultures because they are good and amazing
<b>L55</b>	-The British culture is attractive
<b>L56</b>	-Because it is my culture that I am proud of
<b>L57</b>	-I like all the cultures of the world because they are more developed than us
<b>L58</b>	-I like all the cultures because it enables us to know about cultural differences and to enrich our universal cultural background
<b>L59</b>	-I like the American and British cultures because their language is attractive
<b>L60</b>	-I like the Algerian culture because it is unique and I like the American culture because I am curious to know more about it

**Table 43: EFL Learners' Reasons behind their Culture Preferences**

الدراسة الحالية لديها هدفين رئيسيين. أولاً، تهدف إلى التحقيق في البعد البيني الثقافي لكتب المدارس الثانوية الجزائرية لتعلم اللغة الإنجليزية كلغة أجنبية على الصعيدين اللغوي والبصري. ثانياً، تهدف إلى تقييم تصورات معلمي اللغة الإنجليزية كلغة أجنبية والمتعلمين بشأن الوعي البيني الثقافي في فصول اللغة الإنجليزية كلغة أجنبية. تحلل الدراسة ثمانية وستين 'New Prospects' ، و(2006) 'Getting Through' ، و(2005) 'At the Crossroads' صورة وأربعين نصًا مأخوذة من شارك في الدراسة ستة وعشرون معلمًا وخمسة وثمانون متعلمًا من خلال استكمال استبيانات. (2006) 'Prospects' تُجري الدراسة تحليلاً للخطاب البصري واللغوي لكتب الدراسة باستخدام إطار تحليل الخطاب البصري واللغوي الحرج Fairclough وإطار تحليل الخطاب الحرج لـ (2006) Kress وLeeuwen المتعدد الوسائط المستخدمين من قبل يتم تحليل الاستبيانات باستخدام طريقة التحليل النوعي للمحتوى والتحليل الإحصائي. تظهر النتائج أن العينة من (2003) الصور والنصوص القرآنية في الكتب المدروسة تفتقر إلى الإمكانيات الكافية لتعزيز التعلم البيني الثقافي. تبسط بشكل مفرط المحتوى الثقافي المعقد، مما يؤدي إلى اتخاذ مواقف نمطية وتقديم تمثيلات ثقافية بسيطة قد تعيق الفهم الثقافي. تعطي الكتب، كوسائل لأيديولوجيات المصممين، أولوية للثقافات البريطانية والأمريكية. هذا التفضيل للثقافة المستهدفة، على الرغم من تقييد الانعكاس النقدي على الفروق الثقافية، يعد مبررًا في سياق تعلم اللغة الإنجليزية كلغة أجنبية. المصممون يتبنون هذه الثقافات بشكل طبيعي كمعايير، بغض النظر عن إمكانيات التأثير الثقافي أو التأثيرات الإمبريالية المحتملة. يقيد التركيز الثقافي في الكتب المدرسية وممارسات المعلمين متعلمي اللغة الإنجليزية كلغة أجنبية في أدوار سلبية، مما يحد من قدرتهم على التفاوض في المعنى والمشاركة في الانعكاس النقدي للثقافة. لذلك، تشير هذه الدراسة إلى ضرورة إعادة النظر في تصميم كتب اللغة الإنجليزية كلغة أجنبية من الجيل الأول للمساهمة بشكل أفضل في تطوير الوعي البيني الثقافي لمتعلمي اللغة الإنجليزية كلغة أجنبية.

**كلمات مفتاحية:** كتب اللغة الإنجليزية كلغة أجنبية في الجزائر، الوعي البيني الثقافي، الخطاب اللغوي، تحليل الخطاب الحرج المتعدد الوسائط، الخطاب البصري.

## Résumé

La présente étude a deux objectifs principaux. Premièrement, elle vise à examiner la dimension interculturelle des manuels d'anglais langue étrangère pour les lycées algériens, tant au niveau linguistique que visuel. Deuxièmement, elle cherche à évaluer les perceptions des enseignants et des apprenants en anglais concernant la sensibilisation interculturelle dans la classe d'anglais comme langue étrangère. L'étude analyse soixante-huit images et quarante textes prélevés dans les manuels 'At the Crossroads' (2005), 'Getting Through' (2006) et 'New Prospects' (2006). Vingt-six enseignants et quatre-vingt-cinq apprenants ont participé à l'étude en remplissant des questionnaires. L'étude effectue une analyse multimodale critique du discours visuel et linguistique des manuels en utilisant les cadres de la Grammaire du Design Visuel de Kress et Leeuwen (2006) et de l'Analyse Critique du Discours de Fairclough (2003). Les questionnaires sont analysés à l'aide de la méthode d'analyse de contenu qualitative et d'analyse statistique. Les résultats montrent que l'échantillon des visuels et des textes dans les manuels sous investigation manque de potentiel suffisant pour promouvoir l'apprentissage interculturel. Ils simplifient à l'excès le contenu culturel complexe, entraînant des attitudes stéréotypées et offrant des représentations culturelles simplistes qui peuvent entraver la compréhension culturelle. Les manuels, en tant que véhicules pour les idéologies des concepteurs, donnent la priorité aux cultures britannique et américaine. Cette priorisation de la culture cible, malgré sa limitation de la réflexion critique sur les différences culturelles, est justifiable dans le contexte de l'apprentissage de l'anglais en tant que langue étrangère. Les concepteurs adoptent ces cultures comme normes, indépendamment des éventuelles implications d'acculturation culturelle ou impériales. La focalisation culturelle dans les manuels et les pratiques des enseignants confine les apprenants en anglais langue étrangère à des rôles passifs, limitant leur capacité à négocier le sens et à s'engager dans une réflexion critique sur la culture. Par conséquent, cette étude suggère la nécessité de reconsidérer la conception des manuels d'anglais langue étrangère de première génération afin de contribuer davantage au développement de la sensibilisation interculturelle des apprenants en anglais langue étrangère.

**Mots-clés :** Analyse critique multimodale du discours, discours linguistique, discours visuel manuels d'anglais langue étrangère algériens, sensibilisation interculturelle.