A MULTIMODAL ANALYSIS OF PICTURES IN AN ELT COURSEBOOK: TEENWISE 9TH GRADE STUDENT'S BOOK

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MASTER'S THESIS

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English Language Teaching Programme
Advisor: Prof. Dr. Aysu Erden

Istanbul
T.C. Maltepe University
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JÜRİ VE ENSTİTÜ ONAYI

Bu belge, Yükseköğretim Kurulutarafından 19.01.2021 tarihli *"Lisansüstü Tezlerin Elektronik Ortamda Toplanması, Düzenlenmesi ve Erişime Açılmasına İlişkin Yönerge"* ile bildirilen 6689 Sayılı Kişisel Verilerin Korunması Kanunu kapsamında gizlenmiştir.

ETİK İLKE VE KURALLARA UYUM BEYANI

Bu tezin bana ait, özgün bir çalışma olduğunu; çalışmamın hazırlık, veri toplama, analiz ve bilgilerin sunumu olmak üzere tüm aşamalarından bilimsel etik ilke ve kurallara uygun davrandığımı; bu çalışma kapsamında elde edilmeyen tüm veri ve bilgiler için kaynak gösterdiğimi ve bu kaynaklara kaynakçada yer verdiğimi; çalışmanın Maltepe Üniversitesinde kullanılan "bilimsel intihal tespit programı" ile tarandığını ve öngörülen standartları karşıladığını beyan ederim.

Herhangi bir zamanda, çalışmamla ilgili yaptığım bu beyana aykırı bir durumun saptanması durumunda, ortaya çıkacak tüm ahlaki ve hukuki sonuçlara razı olduğumu bildiririm.

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Hilal Karadayı

February, 2022

ABSTRACT

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Master's Thesis
Department of Foreign Languages Education
English Language Teaching Programme
Advisor: Prof. Dr. Aysu Erden
Maltepe University Graduate School, 2022

The study aimed at analyzing visual images in the 9th grade English coursebook based on Kress and van Leeuwen's framework. This framework is based on Halliday's Systemic Functional Linguistic theory. It aims to investigate multimodality in visuals using three-dimensional metafunctional system. The 9th grade English courseook was chosen because it has less illustration than primary school coursebooks, and more pictures than other grades of high school. The areas that are seen as problems in their representation were identified. The appropriate pictures to analyze were selected. Chosen components of the framework, namely actor, goal, reactor, phenomenon, gaze direction, and social distance, were studied. The results show a balanced representation of both genders and the limited representation of minority groups in society: Blacks and people with disabilities.

Keywords: English coursebook, Multimodality, Visual analysis.

ÖZ

BİR İNGİLİZCE DERS KİTABINDAKİ RESİMLERİN ÇOKMODLU ANALİZİ: TEENWISE 9. SINIF ÖĞRENCİ KİTABI

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Bu çalışma, Kress ve van Leeuwen'in çerçevesine dayalı olarak 9. sınıf İngilizce ders kitabındaki görsel imgeleri analiz etmeyi amaçlamıştır. Bu çerçeve, Halliday'in Sistemik İşlevsel Dilbilim teorisine dayanmaktadır. Bu çerçeve üç boyutlu metafonksiyonel sistem kullanarak görsellerde çok modluluğu araştırmayı amaçlamaktadır. 9. sınıf İngilizce ders kitabı, ilkokul ders kitaplarına göre daha az illüstrasyona ve lisenin diğer sınıflarına göre daha fazla resme sahip olduğu için seçilmiştir. Temsilinde problem görülen alanlar belirlendi. Analiz edilecek uygun resimler seçildi. Çerçevenin seçilen bileşenleri olan aktör, hedef, tepki veren, fenomen, bakış yönü ve sosyal mesafe incelendi. Sonuçlar, her iki cinsiyetin dengeli, toplumdaki azınlık gruplarının (siyahiler ve engelliler) sınırlı temsilini göstermektedir.

Anahtar Kelimeler: İngilizce ders kitabı, Çok modluluk, Görsel analiz.

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ABBREVIATIONS

CDA	:	Critical Discourse Analysis
EFL	:	English as a Foreign Language
ELT	:	English Language Teaching
ESL	:	English as a Second Language
GVD	:	Grammar and Visual Design
ICT	:	Information and Communication Technologies
SFL	:	Systemic Functional Linguistics

CURRICULUM VITAE

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CHAPTER 1. INTRODUCTION

The first chapter of this study includes statement of the problem, purpose, and significance of the study in addition to assumptions, and limitations.

1.1. Statement of The Problem

With the changes of the 21st century, it is necessary to employ various talents and tools, especially in education. The students need to deal with these changes. Multiliteracies are becoming more popular, and they are assisting students to live at this age. As a result, the New London Group (Courtney Cazden, Bill Cope, Norman Fairclough, James Gee, Mary Kalantzis, Gunther Kress, Allan Luke, Carmen Luke, Sarah Michaels, Martin Nakata) introduces multiliteracies as a way to broaden classic literacy skills. The New London Group (1996) meets with ten researchers from varied backgrounds to explore literacy instruction and strive to broaden its boundaries. Because of the variety of communication channels and diversity in cultural and linguistic domains, they coined the term 'multiliteracies' according to their views. Jewitt (2008, p. 245) states "Multiliteracies have evolved into an international pedagogic agenda for the redesign of the educational and social landscape". With the development of multiple types of communication in many cultural and social situations, information and communication technologies (ICT) have led to the development of multiliteracies. Language is not the only means of representation in multiliteracies, contrary to popular belief. According to Walsh (2017), changes in new technology, social media, and communication have had an impact on the evolution of literacy education, leading teachers to adopt new communication methods to interact with learners in this age. Although literacy has evolved, the objective of literacy, which is to create meaning, has remained constant. Similarly, despite changing means of communication, the meaning-making process necessitates interaction between multiple modes that occurs in a social setting with a shared goal. Visual and verbal signals are determined by the sign maker's beliefs and goals. In order to expose the ideologies and intents encoded in visual and verbal materials, multimodality should be included in language classes. Because coursebooks may be seen as ideological

transmitters of information, it is critical to examine the hidden messages hidden within them.

ELT coursebooks are the main source for many teachers and students. Appel (2017) states “In no other school subject do coursebooks exert a similar influence as in language teaching. The book is in fact often treated as the syllabus” (as cited in Richards, 2014, pp. 50-51). Richards (2014, pp. 1-2) lists the benefits of coursebooks in language education:

a) They give a program framework and a curriculum. Without coursebooks, a curriculum may lack a central core, and students may not receive a syllabus that has been developed and created in a methodically.
b) They aid in the standardization of education. Coursebooks offer students in various classes the same information and allow them to be tested in the same way.
c) They maintain a high level of quality. Students are exposed to materials that are based on good learning ideas that have been tried and proven, and that are correctly paced if a well-developed coursebook is utilized.
d) They provide a wide range of instructional resources. Coursebooks are accompanied by workbooks, CDs and cassettes, videos, CD ROMs, and extensive teaching aids, providing a rich and varied resource for teachers and students.
e) They are effective. They help teachers save time by allowing them to devote more time to teaching rather than creating materials.

Parts of speech and grammatical structures alone are insufficient to convey meaning. One of the most important aspects of ELT coursebooks is the use of pictures. Van Dijk (1995) claims that ideas may be communicated not only via words but also through non-verbal semiotic forms like visuals. According to Royce (2007), nearly all pictures can be examined in terms of what they convey, who they represent, and how they are presented. Pictures as a comprehensive mode of contemporary communication give us a kind of representation of reality being “as multiply interpretable as reality itself” (van Leeuwen, 2008, p. 137). They are critical elements in ELT coursebooks because they may carry a kind of meaning more than they show.

Although verbal language is given considerable consideration, visual language is often forgotten or ignored. Therefore, the present study will investigate pictures in coursebooks.

1.2. Purpose of The Study

Pictures and texts may show some social problems that people are not aware of. Critical reading can be applied to pictures as well as texts. So, this study aims to read what lies behind pictures in one of the ELT coursebooks from the viewpoint(s) of multimodal analysis. To achieve this, social problems such as gender, ethnicity, and disability as they manifest themselves in pictures will be presented. Within this context the following questions will be addressed:

a) Who is active in the picture?
b) Where is the represented participant's gaze directed?
c) What is the social distance between the viewer and the presented participant(s)?

In the light of these research questions, the researcher will try to find out the answers in terms of gender, ethnicity, and disability representation in the 9th grade English coursebook. It has been hypothesized that:

Hypothesis 1: Males are more active and visible than females.

Hypothesis 2: Black people are represented as a minority.

Hypothesis 3: People with disabilities are not represented much in the ELT coursebooks. Even if when they are, they are portrayed in a limited setting.

1.3. Significance of The Study

ELT coursebooks are used by people from various backgrounds, and they have the ability to inject some type of ideology. Many researchers in the field have been exploring the ideological potential of the discursive features of these materials, but what has remained untouched is the essential picture analysis of these materials.

According to Kress and van Leeuwen (2006), if the reality of visual images can be seen from multiple points of view, resulting from different interpretations, this form of representation must be studied in detail. When it seeks to provide readers with objective interpretations like those made in critical discourse studies, this kind of analysis becomes more relevant. Kress and van Leeuwen (1996) introduced one of the theories for picture discourse: Grammar and Visual Design.

Halliday established a theory of language's primary purposes, dividing lexicogrammar into three categories: ideational, interpersonal, and textual. Each of the three metafunctions is concerned with a different feature of the universe and a distinct manner of clause meaning. Kress and van Leeuwen's social semiotic framework is based on Halliday's theory. They claim that the three metafunctions of linguistics can be extended to visual communication. They state that the three metafunction models work well as a base of thought for all representation modalities, so they may utilize them as a point of reference for their picture account (Kress & van Leeuwen, 2006). Their study provides a framework to study and understand visual images. This paper aims to answer how the ideologies are embedded in the images of coursebooks by using the framework established by Kress and van Leeuwen. Visuals are common in ELT coursebooks, and their use will certainly support certain ideas. The goal of this research is to figure out what these ideas are and whether they are the same as explicit ideas.

1.4. Assumptions

Texts and pictures in ELT coursebooks accompany each other to implicit social issues. Pictures can be analyzed critically as well as texts. According to Kress and van Leeuwen (2006), visual pictures, like language, perform the metafunctions of representation of the experiential world (representational meaning), the interaction between the people portrayed in a visual design and its viewers (interactional meaning), and compositional arrangements of visual materials (compositional meaning).

In this thesis, it is assumed that the pictures in the 9th grade English coursebook have the representational and interactional qualifications established in the language of visual design.

1.5. Limitations

There are some limitations to this study. This study examines the 9th grade English coursebook published by the Turkish Ministry of Education for the 2020-2021 academic year. So, the results cannot be generalized for other coursebooks. Other English coursebooks may show different results in different countries published by different publishers. This study uses Kress and van Leeuwen's framework. However, only the chosen aspects of the model are applied. The following will be studied:

- The represented participants' role as an actor, goal, reactor, and phenomenon
- The gaze direction between the represented participants and the viewer
- The social distance between the represented participants and the viewer

CHAPTER 2. REVIEW OF LITERATURE

This section includes gender, ethnicity, disability, discourse analysis, critical discourse analysis, multimodality, Halliday's systemic functional linguistic theory, multimodality in English Language Teaching, studies on multimodal texts, EFL coursebooks in Turkey from a multimodal perspective, multimodal discourse analysis: Kress and van Leeuwen's framework.

2.1. Gender

Gender refers to the characteristics that are assigned to sex - what maleness and femaleness represent (Litosseliti, 2006). Graddol and Swan (1989) state that the many differences between women's and men's life experiences cannot be clarified solely by biological differences. An individual's masculinity or femininity cannot be explained by biological differences. Sex assigned by culture is determined socially and learned (Fairclough & Wodak, 1997). Although sex and gender are the terms used interchangeably as synonyms, there is a distinction between the two terms. West and Zimmerman (1987, p. 125) explain as "Sex, we told students, was what was ascribed by biology: anatomy, hormones, and physiology. Gender, we said, was an achieved status: that which is constructed through psychological, cultural, and social means". They also define gender as "the activity of managing situated conduct in light of normative conceptions of attitudes and activities appropriate for one's sex category". Goffman (1976, as cited in West and Zimmerman, 1987, p. 127) formulates gender display as follows:

> *"If gender be defined as the culturally established correlates of sex (whether in consequence of biology or learning), then gender display refers to conventionalized portrayals of these correlates".*

Bell, McCarthy, and McNamara (2006) define gender as a context-dependent term that contributes different linguistic strategies to males and females. Cultural, political, economic, social, and religious factors all affect these perceptions (Bell et al., 2006). Customs, legislation, class, ethnic background, and perceptions in a given culture all have an impact on how women and men are treated, and these issues shape

specific attitudes and behaviors toward gender. Furthermore, gender roles characterize the behaviors that are attributed to men and women based on presumed differences (Bell et al., 2006).

2.2. Ethnicity

Ethnicity is best understood in the context of cultural anthropology, but it is a controversial topic with no single concept or theory of how ethnic groups emerge. The word *ethnicity* is pretty new, first appearing in the Oxford English Dictionary in 1953, according to Hutchinson and Smith (1996). However, its English roots are linked to the term *ethnic*, which has been in use since the Middle Ages. An ethnic group, or ethnie, is described by Hutchinson and Smith (1996, pp. 6-7) as having six key characteristics:

1) a popular proper name that identifies and expresses the community's "essence",
2) an ethnie's notion of fictive kinship is based on a myth of common ancestry that involves the idea of a common origin in time and location;
3) shared historical experiences, or, to put it another way, shared recollections of a common past or pasts, containing figures, events, and memorial celebrations;
4) one or more aspects of shared culture, which do not have to be stated but often contain religion, traditions, and language;
5) as with exiled peoples, a relationship to a homeland, not necessarily its actual occupation by the ethnic group, but merely its symbolic commitment to the ancestral territory;
6) at least some sections of the ethnic group's people who have a sense of unity

Race, social class, affinity, age, property, caste, and gender are all included in Berreman's (1972) definition of ethnicity as a degree of social stratification or social injustice. Racial stratification varies from the race in that it is related to a birth-ascribed status based on physical and cultural features identified by outside communities (Baumann, 2004). Ethnicity differs from class in that “social class

membership and ranking … is based on attributes regarded as extrinsic to the people who comprise the class … such as amount of income, occupation, education, consumption patterns, and life-style" (Berreman, 1981, as cited in Baumann, 2004, p. 12).

Jones (1997, p. xiii) defines ethnicity, ethnic identity, and ethnic group as three main words linked to the word 'ethnic'. He defines ethnicity as all those social and psychological aspects associated with a culturally created group identity. Ethnic identity is defined as "that aspect of a person's self-conceptualization which results from identification with a broader group in opposition to others based on perceived cultural differentiation and/or common descent" (Jones, 1997, p. xiii).

2.3. Disability

For a variety of causes, the concept of disability is a highly debated subject. To begin with, the word *disability* has only been used to refer to a specific group of individuals in the last century. Historically, the term *disability* has been used as a synonym for inability or to refer to legal restrictions on one's rights and powers. (Wasserman, Asch, Blustein & Putnam, 2016).

Most official definitions of disability, such as those in the World Health Organization (1980), the United Nations Standard Rules on the Equalization of Rights of Persons with Disabilities, the Disability Discrimination Act (UK), and the Americans with Disabilities Act (ADA), have two similar characteristics: (i) a physical or mental characteristic labeled or perceived as an impairment or dysfunction and (ii) some personal or social limitation associated with that impairment.

Excesses or deficits in normally expected activity performance and behavior describe disability, which can be temporary or permanent, adaptable or unchangeable, ongoing or backward. Disabilities might occur as a direct result of impairment or as a psychological response to a physical, sensory, or other impairment. Disability is the objectification of a disability, and as such, it reflects disturbances at the individual level (World Health Organization, 1980, p. 143).

To address the many types of disabilities, several models of disability definition have been developed. Models of disability serve as a guide for society as programs, services, laws, rules, and systems that impact the lives of people with disabilities are created. The Medical Model, Functional Model, and Social Model are the three most common types of disability.

a) Medical Model: Disability is regarded as a physical condition that affects the person. It is an unhealthy and pathological condition caused by a defect in or failure of a bodily system (Olkin, 1999). Disability is seen as clearly negative, as a pitiful illness, as "a personal tragedy for both the individual and her family, something to be prevented and, if possible, cured" (Carlson, 2010, p. 5).
b) Functional Model: It concentrates on the disability because of a person's impairments or limitations. In the same way, as the medical model does, this model views disabilities as an illness or impairment. Physical, medical, or cognitive impairments cause disability. A person's functioning or ability to perform functional tasks is affected by their impairment.
c) Social Model: According to the model, since society is the one that disables people with disabilities, any practical solution must focus on social transition rather than human transition and recovery (Barnes & Mercer, 2010). The social model defines disability as

> *"a situation, caused by social conditions, which requires for its elimination, (a) that no one aspect such as incomes, mobility or institutions is treated in isolation, (b) that disabled people should, with the advice and help of others, assume control over their own lives, and (c) that professionals, experts and others who seek to help must be committed to promoting such control by disabled people." (Union of the Physically Impaired Against Segregation, 1976, as cited in Retief & Letšosa, 2018, p. 3).*

2.4. Discourse Analysis

Discourse analysis is a broad term that has no single definition. Many theorists describe it according to their way of understanding. As Scollon & Scollon (2001, p. 538) point that "discourse analysis is polysemic- it has many meanings".

Tannen, Hamilton & Schiffrin (2001, p. 1) states that especially for linguists “discourse has generally been defined as anything above and beyond the sentence”. ‘Above’ refers to units larger than sentences while ‘beyond’ examines aspects of the world in which language is used. According to Fasold (1990, p. 65), discourse analysis is “primarily a study of language use”. Wetherell, Taylor, and Yates (2001) describe discourse analysis as “the study of talk and texts”. Taylor (2001, p. 5) views discourse analysis as “the close study of language in use”, though she claims that discourse analysis “is best understood as a field of research rather than as a single practice” (as cited in Hogan, 2013, p. 2).

Discourse analysis offers us quite powerful, while delicate and accurate, ideas to detect the everyday manifestations and presentations of social problems in communication and interaction, according to Van Dijk (1985, p. 7).

2.5. Critical Discourse Analysis

Critical Discourse Analysis (CDA) is an approach to the study of discourse that sees language as a social practice and is concerned about the ways that ideologies and power relations are expressed by language (Baker & Ellege, 2013). Critical discourse analysis (CDA) is a method of academic study that looks at "power relations, intellectual manipulations, and hegemony" (Rahimi & Sahragard, 2007, p. i). CDA refers to what was once known as critical linguistics (CL), an area of research that originated in the late 1970s. Both opaque and clear structural relationships of domination, discrimination, influence, and control are being decoded and demystified by CDA (Wodak, 2007). Language, according to CDA, is a 'social practice,' and the meaning of language usage is vital (Fairclough & Wodak, 1997, as cited in Wodak & Meyer, 2009, p. 5).

According to Widdowson (2007), CDA is specifically concerned (and related to) the use (abuse) of language for the practice of socio-political power (as cited in Amerian & Esmaili, 2015, p. 1033). Critical discourse analysis (CDA) examines socio-political principles and norms. It is both an analytical research approach for detecting ideological bias in written or spoken statements and a movement against the dominant system's ideology and ideas, which seek to legitimate its power, strength,

and dominance. As a result, CDA's first assumption is that language is a social event. The second central thesis of CDA is that the speaker's terminology and grammar choices are principled and formal, according to Fowler and Kress (2018). They state that “relation between form and content is not arbitrary or conventional, but that form signifies content” (Fowler & Kress, 2018, p. 188). It means that the decisions made, whether grammatical or lexical, are politically driven. To put it another way, language is a collective phenomenon shaped by philosophies.

Bell and Garret (1998) state that CDA is more than just a school; it encompasses a variety of approaches. Furthermore, according to Van Dijk (2001), CDA lacks a unified theoretical framework or a clear direction. Blommaert (2005, p. 14) characterize a set of principles for CDA:

a) The attention should be on what language use signifies to its users while studying language in society.
b) We must recognize that language functions differently in different situations, and that to fully comprehend how language functions, we must first contextualize it, establishing the relationships between language usage and the specific objectives and conditions for which it is used.
c) Rather than an abstract 'language,' our unit of analysis is the actual and deeply contextualized forms of language that occur in society.
d) Language users have distinct sets of variables in their repertoires, and these repertoires represent the stuff with which they communicate; they will influence what people can do with language.

The leading scholars in the field of CDA are Norman Fairclough, Ruth Wodak, and Teun Van Dijk. Fairclough uses a structural functional linguistic approach, Van Dijk takes a text linguistic and cognitive linguistic approach, and Wodak looks at interactional research (Blommaert, 2005). Fairclough's analysis is founded on Halliday's multifunctional linguistic theory and Foucault's order of discourse (Meyer, 2001) while Wodak's and Van Dijk's theories use a socio-cognitive theory. The mediation of language and culture is critical in all CDA approaches (Meyer, 2001).

2.5.1. Norman Fairclough: Discourse as Social Practice

He is one of the most popular scholars in the field of CDA, arguing for a middle range hypothesis focused on Halliday's structural functional linguistics theory, which refers to a "pragmatic, problem-oriented approach" (Meyer, 2001, p. 28). Fairclough focuses on "social struggle in the Marxist tradition and aims to detect its language representations in discourse in particular components of domination, difference, and resistance," according to Meyer (2001, p. 22). Any social practice, according to Fairclough (2001, p. 122), has a semiotic aspect made up of dialectically linked elements such as "productive activity, the means of production, social interactions, social identities, cultural values, consciousness, and semiosis". CDA, according to Fairclough (2001, p. 123), is the "analysis of the dialectical relationships between semiosis (including language) and other social practices". In order to conduct CDA, Fairclough (2001, p. 125) recommends the following steps:

- Concentrate on a particular social problem with a semiotic aspect; explain the problem and find out its semiotic aspect outside of the text.
- Define the dominating styles, genres, and discourses that compose this semiotic feature. Within this aspect, consider the spectrum of differences and variety in styles, genres, and discourses.
- Recognize resistance to the colonization processes carried out by dominating styles, genres, and discourses.

Most CDA methods, like Fairclough's, are based on systemic functional linguistics (SFL). Fairclough's (2001) critical language study (CLS) approach stresses the secret connection, i.e., the ties between language, power, and ideology. Fairclough claims that the connections of language and culture are internal and dialectical; as a result, language is integrated into and a part of society. It means that social problems determine how people speak, listen, read, and write, even in cases where people claim to preserve their autonomy.

2.5.2. Teun Van Dijk: A Socio-cognitive Model

Van Dijk was one of the earliest and most famous linguists of textual grammar. His social motivation inspired him to examine media texts for representations of ethnic groups and minorities. He particularly focused on how minorities are depicted in ordinary dialogue and political discourse.

CDA is viewed by Teun Van Dijk from a socio-psychological standpoint. His methodology is based on a structure for systematizing the "phenomena of social reality" (Meyer, 2001, p. 21).

Van Dijk shows how discourse, cognition, and society are all linked in a triad. According to his concept of discourse “a communicative event, including conversational interaction, written text, as well as associated gestures, facework, typographical layout, images, and any other semiotic or multimedia dimension of signification” (Van Dijk, 2001, p. 97).

Van Dijk introduces the idea of context models, which are “mental representations of the structures of the communicative situation discursively relevant for a participant” (Meyer, 2001, p. 21). These mental models are used to "control the pragmatic part of discourse" (Van Dijk, 2001, p. 112). In Van Dijk's context, three types of social representations have been identified in understanding discourse: (personal, group, and cultural) knowledge, attitudes, and ideologies (Van Dijk, 2001).

As a consequence, Van Dijk's approach to analyzing ideologies includes three layers of analysis: social, cognitive, and discourse. The cognitive dimension of Van Dijk's approach sets him apart from other CDA approaches. Socio-cognition, in this view, serves as a bridge between society and discourse. Social and personal cognition are also found in socio-cognition.

Van Dijk also describes ideology as "the overall, abstract, mental structures that organize... socially shared attitudes" (Van Dijk, 1995, p. 18). Furthermore, Van Dijk's model is focused on keeping the ideological divide between Us and Them clear. He (2008, p. 61) emphasizes the following categories in order to achieve this goal:

- Studying the discourse's historical, political, or social setting, as well as the major participant;
- Examining the power dynamics and conflicts that emerge among organizations;
- Identifying both positive and negative views toward Us and Them;
- Accurately and certainly stating presuppositions and implications;
- Examining lexical and grammatical choices to emphasize or de-emphasis the viewpoints of divided groups

2.5.3. Ruth Wodak: Sociological and Historical Model

Ruth Wodak has developed “the most linguistically-oriented” CDA versions (Meyer, 2001, p. 21). Wodak, in collaboration with Reisigl (2001), suggests a specific CDA theory (Meyer, 2001). Their model sees discourse “as a complex bundle of simultaneous and sequential interrelated linguistic acts, which manifest themselves within and across the social fields of action as thematically interrelated semiotic, oral or written tokens, very often as texts , that belong to specific semiotic types, i.e., genres” (Wodak, 2001, p. 66).

Wodak has effectively introduced a discourse historical model that “describes and models the relations between fields of action, genres, discourses, and texts” (Meyer, 2001, p. 22). Politics is at the core of the discourse historical approach.

Wodak's model has founded on "social linguistics in the Bernsteinian tradition as well as Frankfurt school concepts, particularly those of Jürgen Habermas (Wodak, 2001, p. 7). Courts, schools, and hospitals, as well as sexism, racism, and anti-sexism, were among the institutional surroundings and social concerns that drew Wodak.

Wodak views language as a collection of social processes and interactions involving three points: power and ideologies, historical, and interpretation. These are three points that are the central features of Wodak's approach.

2.6. Multimodality

The interplay between multiple representational modalities, such as visuals and written/spoken word, is referred to as multimodality. The sociocultural ways in which these modes are mixed in the communication process are mediated by multimodal representations (Kress & Van Leeuwen 2001, p. 20). It is a theory that examines the various ways in which individuals connect with one another and express themselves. This theory is significant because advances in technology, as well as access to multimedia composition software, have enabled individuals to employ a variety of modes in art, literature, music, and dance, as well as in everyday interactions with one another (Kress, 2009).

It is important to understand the difference between the terms modality in verbal and modality in visual language. In verbal language, modal auxiliary verbs such as may, could, and must are used to convey duty, authorization, or true meaning, according to Goodman (1996). Furthermore, depending on the usage of images in a text, statements may have a high or low modality in spoken language. This is referred to as the visual modality. The images may also be questioned for the high and low modality characteristics.

Jewitt (2008) systematically defines the differences between modality in verbal and visual language. She stresses that speech is driven by temporal logic, while images are guided by space and simultaneity logic in the meaning-making phase. She also says that multimodal analysis allows educational researchers to widen their scope and explore the significance of image and other nonlinguistic modes, as well as better comprehend the role of language as a multimodal resource. Multimodality, according to Jewitt (2009), can be viewed as a theory, a perspective, a topic of research, or a methodological application.

Multimodality, according to Walsh (2017), has an influence on a variety of sectors, including music, architecture, education, linguistics, language, and media. She also claims that meaning is made in all types of documents, from digital to handwritten to multimodal, but the degree of meaning varies depending on the genre and purpose of the text. As a result, in multimodal texts, meaning-making mechanisms

play a significant role. Furthermore, in multimodality, meaning is created not only by language but also through the contributions of different modes. It is said that both modes participate in the process of meaning creation, and that language is not equal to other modes.

Multimodality is accompanied by four statistical assumptions, according to Jewitt (2014). The first presumption is that multimodality views language as merely one means of conveying information; that is, language is not the main focus of multimodality. The second one is that multimodality assists in the fulfillment of social roles. The third assertion is about the interrelationships between modes in the meaning-making process, while the fourth assumes the significance of sign creators at the moment of sign-making. Social semiotic multimodal analysis, a systemic functional approach (multimodal discourse analysis), and multimodal interactional analysis are three approaches to multimodality, according to Jewitt (2014).

The first is social semiotic multimodal analysis, which is centered on Halliday's meaning-making study. The sign-maker and the context of communication are important in this approach. It also argues that in a communicational mode, the social meaning affects sign-makers' interests and choices. Furthermore, since social and cultural contexts affect sign-makers' preferences, the process of meaning making is critical for this approach. Kress, Jewitt, Machin, Mavers, and van Leeuwen's works are included in this category.

The second one, multimodal discourse analysis, concerns discourse. In multimodal discourse analysis, the focus is on metafunctional structures. The multimodal discourse analysis supports Halliday's systemic functional grammar (SFG). The researchers interested in multimodal discourse analysis are O'Halloran, Cléirigh, and Stenglin.

Multimodal interaction analysis, the third approach within multimodality, relies on context and situated interaction. "People orchestrate meaning through their

selection and configuration of modes" (Jewitt, 2014, p. 15). Jones, Norris, Scollon, and Scollon's work can be seen through the scope of multimodal interactional research. [1]

The fourth one claims that "the meanings of signs fashioned from multimodal semiotic resources are, like speech, social" (Jewitt, 2014, p. 15). It reconnects Jewitt's four assumptions back to the fundamental assumption that the generation of signs is a social activity.

2.7. Halliday's Systemic Functional Linguistics Theory

Halliday (1994) introduced his functional theory of linguistics which includes the social aspect of meaning where discourse is to be looked at, not only sentences. Halliday's systemic functional linguistics (SFL) was made to show how language is used (Halliday, 1978). The SFL highlighted the social semiotic resources used in social context to construct meaning. According to Halliday (1976), language is used to perform three metafunctions: ideational, interpersonal and textual. He refers to these metafunctions as "manifestations in linguistic system of the two very general purposes which underlie all uses of language" (Halliday, 1994). Ideational, interpersonal, and textual meanings are the three dimensions that Halliday proposes for meaning construction. The description of the environment and experiences is linked to the ideational meaning, which offers specifics on places, people, actions, and items.

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[1] "*Multimodal (inter)action analysis originated from mediated discourse theory (Scollon, 1998, 2001), interactional sociolinguistics (Goffman, 1974; Gumperz, 1982; Tannen, 1984), and social semiotics (Kress and van Leeuwen, 1996, 2001). The method has taken mediated discourse (Scollon, 1998) as its theoretical underpinning, has built upon the notion of pragmatic meaning unit (particularly the utterance) taken from interactional sociolinguistics (Tannen, 1984), and incorporates modes of communication beyond language as exemplified in social semiotics (Kress and van Leeuwen, 2001). While multimodal (inter)action analysis squarely grew out of these three fields of study, the method is most strongly connected to mediated discourse through its theoretical linkage, continuously not only developing the method (Norris, 2011), but also the theoretical underpinnings within mediated discourse (Norris, 2013). Thus, multimodal (inter)action analysis does not differ from, but rather extends mediated discourse. Further, the method incorporates a pragmatic view due to its pragmatic meaning units such as the utterance, thereby following in the footsteps of interactional sociolinguistics (Tannen, 1984)"* (Norris, 2014, p. 70).

Interpersonal meaning is the negotiation of meaning between speakers and listeners, and it is linked to power and identity dynamics. When it comes to textual sense, the key challenge is forming coherent and holistic messages that are contextually relevant.

The grammar of visual design developed by Kress and van Leeuwen is based on Halliday's Systemic Functional Linguistics (SFL). According to Machin (2007), communication has moved from monomodality to multimodality thanks to the work of Kress and van Leeuwen. He also claims that Kress and van Leeuwen's study was successful in establishing multimodality to linguistics. Based on Halliday's SFL theory, Royce (1998) studies the paradigm for intersemiotic complementarity, which is concerned with the visual and linguistic connections in a multimodal text. Via the realization of representational/ideational, interpersonal, and textual concepts, the intersemiotic complementarity framework seeks to demonstrate the co-occurrence of visual and verbal modes. Royce (1998) draws attention to the cultural context and intertextuality that are linked to the text's background and past at this stage. According to Royce (1998), texts are organized in a specific situation and are linked to other texts through historical and previous interactions. Iedema (2003) claims that Halliday's work and viewpoint have shifted the emphasis of linguistics from the sentence to the text level. Bezemer and Jewitt (2010, p. 194) indicate that "multimodality is an eclectic approach" and it takes its source from Halliday's social semiotic theory of communication.

According to Kress and van Leeuwen (2006), there is a lack of interest in visual grammar since the concepts of visuals are not explicitly emphasized. Also, according to Kress and van Leeuwen (2006), there is a distinction between visual and verbal language, and concepts are linked to cultures rather than particular semiotic modes. As a result, visual language is not universal and is interpreted differently depending on the culture. Furthermore, since the sense potentials of language and images vary, what can be realized from each is not the same (Kress & van Leeuwen, 2006). In view of the above, the current thesis aims to study Kress and van Leeuwen's visual grammar design which is founded on Halliday's SFL theory.

2.8. Studies on Multimodality

With the advancements of the new technological age, Goodman (1996) discusses the multimodal aspect of English coursebooks, claiming that multimodal texts contain numerous modes at once, which readers and audiences must cope with at the same time. Addressing the reader is a critical requirement for multimodal texts, according to Goodman (1996), and there are various issues to consider before deciding whether to address the reader directly or indirectly. Walsh (2003) provides an analysis to examine the oral reactions of young children to two picture books that create close associations between pictures and language, and these two books are accepted as multimodal texts. The findings of this research suggest that the illustrations of books have an impact on how children understand the story told in picture books. In terms of reading processes,

The integration of various materials into the method allows for the analysis of multimodal texts and their components. Some studies are dealing with picture books, and others are concerned with novels or coursebooks. Barceló (2015) conducts a study using picture books to expose teacher and student functions in a multimodal text, in line with research on multimodality in ELT. Reading visuals, rather than sequential and traditional reading paths, is more prominent in picture books, according to Barceló (2015). As a result, the cover, pattern, color, and font style of picture books should be given special consideration. Reading picture books often entails multimodal abilities that necessitate teacher instruction and student engagement. So, in order to encourage children's learning and comprehension, certain inquiries about the font, cover, title, and color of picture books should be directed to students (Barceló, 2015).

Thompson (2008) uses a variety of tasks and tools to demonstrate how to teach multimodal texts in diverse subject areas. Learners from various subject areas are grouped to help them link their personal lives to the multimodal texts used in class. As a result, when engaging with multimodal texts, students are forced to interpret the forms of constructing language through various modes by assuming different positions such as reader and listener.

In another research, Zacchi (2016) gives three pictures to English language teachers and students and asks them to view them first without meaning and then with context. Teachers are often consulted to learn about the various contexts in which images are used in English language classrooms. Because of the medium shot, oblique, and high angles, the images do not engage with the viewer and stress impersonality (Zacchi, 2016). According to Zacchi (2016), multimodal reading and meaning making allows language users to see overlaps and influences between various modes, resulting in a more productive language teaching and learning environment.

According to Ajayi (2009), multimodal texts are useful sources for presenting students with a variety of possibilities to understand the meaning in different situations. Examining the style or reading typography, he says, maybe a good place for students to start when it comes to dealing with multimodal texts. In his research, the visual representations of English language learners' perceptions of an advertising text are examined. The study's results suggest that students use advertising texts to express their comprehension and interests. Based on these findings, Ajayi (2009) concludes that multimodal texts provide learners with new learning experiences by allowing them to reflect on their new environment and diverse identities.

In their research, Motta-Roth and Nascimento (2009) argue that images can be considered as one of the most critical means for establishing relationships and identities. Images and texts, as Meurer and Machado (2009) state, should not be considered separate entities; rather, they should be mixed in a multimodal text to form the semantic sense. Furthermore, Meurer and Machado (2009) say that images are culturally unique. From this viewpoint, it is reasonable to assume that the visuals in coursebooks would include cultural figures and images.

Bezemer and Kress (2009, 2010) are looking for a response to certain critiques of coursebook visuals and images. Too many images and visuals, it is said, would contribute to a simplification of culture and language, which would have negative consequences for financial power. However, Bezemer and Kress (2009) argue that visuals should not be analyzed in isolation from other coursebook elements and that the multimodal representation of coursebooks is more relevant. They also note that

pictures are often thought to be inferior to text. Images have never been preferable to writing in the past century, although they add to the essence of the text. They also explore the roles of images and drawings in terms of reflecting reality, as well as the shifts in color and image over time. Improvements in coursebook design are generated not only by changes in writing style, but also by modifications in typography, layout, and graphic basis, according to their results. They also suggest that coursebook designers may find various learning approaches valuable while designing multimodal coursebooks.

Bezemer and Kress (2010) investigate multimodal developments in English, Science, and Mathematics coursebooks written between the 1930s and the 1980s and the 2000s. They say that typography, writing, illustration, font, typeface, and layout are some of the elements in a coursebook that aid in the creation of meaning.

Another study undertaken by Romero (2012) examines the relationship between image and text by examining two intermediate EFL coursebooks using the Kress and van Leeuwen visual design model. The study's findings further reveal that there are close correlations between students' understanding and coursebook design. Romero (2012) investigates the interaction between picture and text to improve students' reading abilities, and he finds that multimodal texts contribute to student success simply by reading scores acquired from improved or deteriorated multimodal texts after his research.

Tahririan and Sadri (2013) utilized Kress and van Leeuwen's grammar of visual design to examine the pictures in three Iranian EFL course books to investigate the utility of visuals employed in three Iranian high school coursebooks. According to the study, the course books were last updated more than ten years ago; as a result, the course books use monochrome and out-of-context images.

Torres (2015) uses Kress and van Leeuwen's grammar of visual design structure to analyze the visual social semiotic interpretation of an EFL coursebook, analyzing the representational and interactive forms used in this coursebook. The study's findings show that there are certain contrasts between images and verbal messages. The study also reveals some information about the participants' power

relationships. Furthermore, non-English speakers are portrayed in the coursebook as helpless outsiders who are disconnected from society. According to Torres (2015), those who speak English are portrayed as dominant agents in comparison to those who do not, by making fear in students, resulting in the need for and demand for English classes and coursebooks. The coursebook also suggests, according to the study's conclusions, that English provides power and quality to its speakers.

2.9. English Coursebooks in Turkey from a Multimodal Viewpoint

Some research has been conducted on EFL coursebooks and how their various characteristics influence student achievement, cultural beliefs, and teacher perspectives, among other things. To give an example, Şimşek and Dündar (2016) found that almost half of the teachers are dissatisfied with the seventh-grade coursebook in their study aimed at revealing the positive and negative attitudes of teachers and students against an English coursebook. Moreover, the coursebook's text complexity, proficiency level, and visual aspects are deemed unsatisfactory. Pictures, layout, and colorful images, on the other hand, are the most popular parts of the coursebook from the student's perspective. These findings suggest that coursebook design, along with other influences, is critical for student comprehension.

Tekir and Arıkan (2007) published another research on teacher and student views of coursebooks, with the aim of analyzing teachers' and students' evaluations of seventh grade English coursebooks using questionnaires. The study's findings indicate that the participants are dissatisfied with the coursebook's appearance, tasks, and exercises, all of which have an effect on learning. Furthermore, teachers have mixed feelings about the content of coursebook illustrations, diagrams, and charts, as well as how they are used. Teachers agree that the balance between texts and pictures will have a beneficial impact on students' learning, according to Tekir and Arıkan's research (2007), which supports the need for multimodal analysis of a coursebook in terms of verbal and visual language.

Teachers' perceptions of visuals utilized in English course materials, according to Başaran and Çocuk (2013), should be investigated. As a consequence, future

research based on coursebooks findings may be utilized to better develop course books by involving additional stakeholders in the process of studying and teaching English as a foreign language.

The value of multimodal reading skills in the teacher preparation process is highlighted by Ekşi and Yakışık (2015). Preservice English language teachers have a high degree of multimodal literacy abilities, according to the study's findings. Gender, year of study, and time spent on the internet are all factors that influence multimodal literacy levels, according to the study's findings.

2.10. Multimodal Discourse Analysis: Kress and van Leeuwen's Framework

Multimodal analysis is a form of social semiotics used to study visual communication. It is an examination of the tools used by image creators to insert elements, so they weren't placed at random. Viewers can recognize the possible significance behind putting certain items in their place, framing, salience, colour, size, gaze, and other ways with the aid of the study.

Kress and van Leeuwen's (2006) social semiotic approach to the analysis of images is grounded in Halliday's approach to language. In this approach, language is seen as being "one of the semiotic systems that constitute a culture" understood "by reference to its place in the social process", and "modeled as a resource for making meaning that has evolved and is organized in response to the three functions (metafunctions) it serves in society" (Halliday, 1978, as cited in Djonov & Zhao 2014, p. 3).

According to Halliday, the three metafunctions language serves in society are based upon:

- representation and the way experience is portrayed in the world – the experiential/ideational metafunction
- social relations in the world and how they are enacted – the interpersonal metafunction
- the organization of meaning within the text – the textual metafunction

There is also a fourth metafunction as a component of the ideational metafunction: logical metafunction. The logical metafunction is concerned with how clauses are related to one another. To begin, they are linked by a system that defines the sort of interdependency that exists between sentences. The logico-semantic system, on the other hand, explains the sort of meaning relationship that exists between connected phrases (Eggins, 2004, as cited in Young, 2011, p. 628). The logical metafunction "is dealt with the connection between events and construes meaning in a more abstract way than the experiential metafunction" (Andersen, 2016, para. 4). Where a direct reference to things and states of affairs in 'real life' is at play in the experiential metafunction, logical relations are "independent of and make no reference to things" (Halliday, 1979 as cited in Andersen, 2016, para. 4).

These three main metafunctions also form the basis for Kress and van Leeuwen's grammar of visual design (2006). However, in their approach, they are adapted in order to reflect the fact that images "can say (some of) the same things as a language – in very different ways" (Guijarro & Pinar, 2008, p. 1602).

Halliday (1973, as cited in Andersen, 2016, para. 3) explains the ideational function as dealing with the content of language (or any other mode), its feature as a method of communicating our experience, both of the exterior world and of our own inner world – as well as what may be a separate sub-component expressing certain basic logical relations. The ideational metafunction is concerned with the portrayal of interactions and conceptual links between persons, places, and objects shown in pictures (Kress & van Leeuwen, 1996, p. 119).

The interpersonal metafunction in their approach, meanwhile, concerns the "complex set of relations that can exist between images and their viewers" (Kress & Leeuwen, 1996, p. 181). It functions as the role mediator, which encompasses everything that can be defined as our own personalities and personal feelings on the one hand, and types of engagement and social interaction with other participants in the communication scenario on the other (Halliday, 2007).

Halliday (2007) defines the textual metafunction as the component that allows the speaker to organize what he is saying in such a manner that it makes sense in context and serves its function as a message.

Kress and van Leeuwen (2006) call three metafunctions in their social semiotic framework as representational, interactional, and compositional.

> *"The visual, like all semiotic modes, has to serve several communicational (and representational) requirements, in order to function as a full system of communication. We have adopted the theoretical notion of 'metafunction' from the work of Michael Halliday for the purpose of dealing with this factor. The three metafunctions which he posits are the ideational, the interpersonal, and the textual" (Kress & van Leeuwen, 1996, p. 40).*

2.10.1. Representational Function

The representational function deals with the people, places, and objects in an image. These are the represented participants. It explains what the picture is about. There are two main processes in representational function: narrative and conceptual.

Table 1. Representational visual structures (Ideational) (Royce, 1999, p. 58)

Representational Function	Narrative Function	Processes	- Actional (actor + goal) - Reactional (reactor + phenomenon) - Speech and Mental - Conversation - Geometrical Symbolism
		Circumstances	- Setting - Means - Accompaniment
	Conceptual Function	Classificational Processes	- Covert - Overt
		Analytical processes	- Temporal - Exhaustive and inclusive - Conjoined & compounded exhaustive structures - Topographical and topological processes - Dimensional and quantitative topography - Spatio-temporal
		Symbolic processes	- Attributive - Suggestive

a) Narrative Process

Narrative process, according to Kress and van Leeuwen (1996), is dynamic and serve to convey unfolding acts and occurrences, processes of change, transitory spatial configurations. There are two sorts of narrative processes: actional and reactional.

Actional processes are those that the represented actors are involved in some sort of physical action. They may be non-transactional, where only one participant is presented and thus no action is directed towards someone or something, or transactional, where two or more participants are presented, and something is exchanged in a way.

Participants are displayed as doing something to or for each other when they are connected by a vector, which is produced by depicted parts that form an oblique line, generally a very strong diagonal line (Kress & van Leeuwen, 2006, p. 59). In an actional process, "the *Actor* is the participant from which the vector emanates, or which itself…forms the vector" (Kress & van Leeuwen, 2006, p. 63). If the image has only one participant, i.e., Actor; then, the process is called *non-transactional action process*. The action in a non-transactional process has "no goal, is not done to or aimed at anyone or anything" (Kress & van Leeuwen, 2006, p. 63). The *Goal* is the participant at whom or which the vector is directed, hence it is also the participant to whom or which the action is done, or at whom or which the action is aimed. The process is considered transactional if the picture contains two players, namely an Actor and a Goal. Events are representations of activities that simply include the Goal: something is happening to someone, but we cannot see who or what is causing it.



Figure 1. Example for transactional actional process from the 9th grade English coursebook: actor (left) and goal (right) (page 37)



Figure 2. Example for non-transactional actional process from the 9th grade English coursebook: actor (page 52)

The process is reactional when the vector is created by an eyeline or the direction of gaze of one or more of the depicted participants. “The vector is created by an eyeline, by the direction of the gaze of one or more of the depicted participants" in reactional process (Kress & van Leeuwen, 2006, p. 67). *Reactors* are used instead of Actors, and *Phenomenon* is used instead of Goals. The participant who looks is referred to as the Reactor (Kress & van Leeuwen, 2006, p. 67). It must be human, or a human-like animal with visible eyes. “The participant at whom or which the Reactor is gazing" is the Phenomenon (Kress & van Leeuwen, 2006, p. 67). Reactions, like acts, can be transactional or non-transactional depending on whether or not a phenomenon is present.



Figure 3. Example for transactional reactional process from the 9th grade English coursebook: reactor and phenomenon (page 45)



Figure 4. Example for non-transactional reactional process from the 9th grade English coursebook: reactor (page 58)

Kress and van Leeuwen (2006) add three more visual narrative processes in The Grammar of Visual Design which were not given in Reading Images (1990). These three processes are uncommon or do not happen at all in the kind of visuals. These are speech and mental processes, conversion processes, and geometrical symbolism.

Speech and mental processes refer to vectors that can be created from speakers or thinkers to their thoughts, or dialog balloons in comics, and lately pictures on computers. Conversion processes refer to the types of processes used in diagrams showing chained processes and cycles of action where there is a participant as a goal with regards to one participant and the Actor with regards to another. Geometric symbolism applies to the kinds of diagrams in which there are no participants, but the diagram's symbolic nature indicates an action that can be represented by a vector.

Kress and van Leeuwen (2006) also realize that there are secondary participants in many images, referred to as *Circumstances*. They describe it as participants who might be removed without changing the essential proposition established by the narrative pattern, although their removal would imply a loss of information (Kress & van Leeuwen, 2006). It has three forms: Locative Circumstances, Circumstances of Accompaniment, and Circumstances of Means. These circumstantial participants are related to each other by location (so 'setting' becomes a participant) or by co-occurring together without any clear relationship other than being in the same picture with each other (a relation of accompaniment) or by being used in an action (a relation of means) by a participant where there is no specific vector, but which can also assist in the creation of vectors between the most significant Actor and the Goal.

b) Conceptual Process

Participants are defined regarding their extra generalized, extra or much less stable, and undying essence, regarding class, structure, or meaning, in a non-narrative process known as conceptual representation (Kress & van Leeuwen, 2006). It has three types: classificatory process, analytical process, and symbolical process.

Participants are related to one another through classificational procedures in terms of a taxonomy: at least one group of participants will play the role of Subordinates in relation to at least one other participant, the Superordinate (Kress & van Leeuwen, 2006). This can be either a *Covert Taxonomy* or an *Overt Taxonomy*. A symmetrical spatial arrangement of the participants realizes the Covert taxonomy, in such a way that any resemblance between them as members of a certain Superordinate class is reinforced by the symmetrical arrangement in their location on the page. On the other hand, Overt taxonomy includes the Superordinate participants in the frame. This process is generally represented as a tree diagram, a collection of photographs connected in the same tree organization and linked together by drawn lines, or some form of a pyramid structure.



Figure 5. Example for conceptual processes from the 9th grade English coursebook (page 25)

Analytical processes connect participants through a part-to-whole framework (Kress & van Leeuwen, 2006). There are two kinds of participants: *Carrier* (the whole) and *Possessive Attributes* (the parts). If the Carrier and the Possessive Attributes are shown, this relation can be structured. If the Possessive Attributes are shown, and the viewer is left to infer the meaning of the Carrier, this relation can be unstructured.

Kress and van Leeuwen relate six other categories of processes (Royce, 1999, p. 64):

a) *"the Temporal,*
b) *the Exhaustive and Inclusive,*
c) *the Conjoined and Compounded Exhaustive,*
d) *the Topographical and Topological,*
e) *the Dimensional and Quantitative Topography, and*
f) *the Spatio-temporal "*

Dimensional and Quantitative topography are two related processes and usually involve pie charts and bar charts. Pie charts and bar graphs both contain relative-size visual representations, where, for example, each sector in a pie chart is shown in comparison to the other sectors that are numerically or proportionally oriented. In the sense of Kress and van Leeuwen, both pie and bar charts are also

dimensional, in this case one-dimensional, in that they show only one carrier, quantitative in nature, with its possessive attributes.

There is a relation between a collection of spatially oriented participants in Spatio-temporal processes (as in a line graph representing length, quantity, frequency, and proportion in the same way as a bar chart can) and a time table, giving an impression of change rates rather than a relative proportion in time.

The final process, Symbolical processes, deal with what a participant means or is. These processes are related to the symbolism or meanings transmitted by the relationships depicted by the participants. Where there are two participants, the participant whose meaning is established in the relation is the *Carrier*, and the which represents the meaning or identity itself is the *Symbolic Attribute.* This is the Symbolic Attributive Process, in which objects are made important or prominent in images (such as in works of art) by items such as being foregrounded, having an excessive size, being well-lit, or having strong colors. Some type of gesture or pose, which can only be perceived by the viewer as the action of pointing out the attribute to the viewer, also points out them.

Where there is only one participant, often referred to as the Carrier, it is possible to define its symbolic meaning in another way that indicates an interpretation. This is the Symbolic Suggestive process, which in favor of ‘mood' or 'atmosphere' is characterized by a de-emphasizing of image detail. In this, the emphasis is on the main participant as the only primary participant, and there is a sense of an indirect, suggestive attempt to give some attribute to the carrier. This is very usual in photographs in advertisements and calendars that aim to give viewers a sense of the scene's 'atmosphere'.

In summary, Kress and van Leeuwen recognized two major visual processes they refer to as conceptual and narrative processes in their discussion of representational frameworks in the visual transitivity framework, or the visual tools for representing relationships and conceptual connections between individuals, places, and things in visuals (1996). In terms of a series of process configurations, and configurations of processes, participants, circumstances, objects, qualities, and

quantities in the visual mode, both these processes are used to portray patterns of experience and phenomena. Therefore, the conceptual sense of the clause constituents in the SFL Transitivity system appears to be modified and used for the visual transitivity system.

2.10.2. Interactional Function

Table 2. Interactional meanings (Interpersonal) (Royce, 1999, p. 72)

Interactional Function	Contact	Image Act	- Offer (Information) - Demand (Goods/Services)
		Gaze	- Direct (Degrees of Engagement) - Indirect (Degrees of Disengagement)
	Social Distance	Size of Frame	- Close (Intimate/Personal) - Medium (Social) - Long (Impersonal)
	Attitude	Subjective	- Horizontal angle (degrees of Involvement & Detachment) - Vertical angle (degrees of Power to the viewer, to the represented participants, or a relation of equality)
	Modality	Objective	- Action Orientation (frontal angle) - Knowledge Orientation (top-down angle)
		Colour	- Colour saturation - Colour differentiation - Colour modulation
		Contextualization	- Absence of background - Full detail
		Representation	- Maximum abstraction - Maximum representation
		Depth	- Absence of depth - Maximally deep perspective
		Illumination	- Full representation of light and shade - Absence of light and shade
		Brightness	- Maximum brightness - Black and white or shades of light grey and dark grey
		Coding orientation	- Technological - Sensory - Abstract - Naturalistic

Interactional characteristic is referred to as the connection among the represented contributors and the viewers (Kress & van Leeuwen, 2006). There are

forms of participants in pictures: represented participants (people, places, and things) and interactive participants (people who talk with each other through images, producers, and viewers of images). So, interactive participants are real people. Interactional function has four dimensions: contact, social distance, attitude, and modality.

Contact is about the presence or absence of gaze to the viewer. If the gaze of participants is directed towards the viewer or camera creating an imaginary relation with the viewer, such an image is called *demand*.



Figure 6. Example for demand from the 9th grade English coursebook (page 17)



Figure 7. Example for offer from the 9th grade English coursebook (page 79)

The participant's look and gesture (if there) demand that the viewer does something with him or her, that the viewer participates in some sort of fictional relationship with him or her. An 'offer' image is one in which the participants' attention is turned away from the viewer, generating no mental relationship with the viewers. It presents the portrayed participants to the viewer impersonally, as if they were specimens in a display case, as things of information, objects of contemplation (Kress & van Leeuwen, 2006).

The social distance is determined by the size of frame between represented participants and viewers. In everyday life, social relations identify the distance between people. There are boundaries that we cannot see. Kress and van Leeuwen (2006, p. 124) state that close personal distance is the distance at which "one may grip or grab the other person," and hence the distance between persons in a close relationship. Non-intimates are not allowed to go this near; if they do, it will be seen as an aggressive act. The distance that extends from a point just outside easy touching distance by one person to a point where two persons can touch fingers if they both extend their arm is known as far personal distance.

Three common types of shoots are used to represent participants:

a) Close-up: shows head and shoulders and implies intimate relationship
b) Medium: the subject is cut from waist and implies social relationship
c) Long: full figure can be seen and implies impersonal relationship

Table 3. Size of frame and social distance (Royce, 1999, p. 76)

Frame Size	Characteristics	Social Relation
very close up	less than head and shoulders of subject	intimate
close shot	head and shoulders of subject	friendly or personal
medium close	cuts off subject approximately at waist	social or 'one of us'
medium shot	cuts off subject approximately at knee level	'familiar' social
medium long	shows full figure	general social
long shot	human figure fills half image height	public, largely impersonal
very long shot	and anything wider than half height	little or no social connection



Figure 8. Example for long shot from the 9th grade English coursebook (page 68)



Figure 9. Example for medium shot from the 9th grade English coursebook (page 19)



Figure 10. Example for close shot from the 9th grade English coursebook (page 13)

The third dimension, attitude, refers to the selection of an angle, a point of view. It is determined by different choices of horizontal and vertical angles. Horizontal angle is “a function of the relation between the frontal plane of the image-producer and the frontal plane of the represented participants” (Kress & van Leeuwen, 2006, p. 134). A horizontal image can have a frontal or an oblique point of view. Kress and van Leeuwen (2006) state that the distinction between oblique and frontal angles is the difference between detachment and participation. If the image-producer is involved with the represented participants, the horizontal angle is encoded. 'What you see here is part of our world, something we're associated with,' says the frontal

angle, as if to suggest. 'What you see here is not part of our world; it is their world, and we are not engaged with it,' says the oblique angle.



Figure 11. Example for frontal angle from the 9th grade English coursebook (page 51)



Figure 12. Example for oblique angle from the 9th grade English coursebook (page 119)

Vertical angle is related to power. There are two types of images: subjective and objective. The former one presents everything from a perspective, dictated by the image producer. The latter one showing all there is to know about the subject (Kress & van Leeuwen, 2006). Participants can be figured from various angles. Each indicates a different relation. As for the vertical angle, the angles can be high, low, or eye-level. A high angle assigns power to interactional participants. A low angle makes the represented participant more powerful, and an eye-level angle establishes equal relations.



Figure 13. Example for low angle from the 9th grade English coursebook (page 49)



Figure 14. Example for high angle from the 9th grade English coursebook (page 123)

The term *modality* originates from the field of linguistics and relates to the "truth value or credibility of statements about the world" (Kress & van Leeuwen, 2006, p. 155). Visuals can portray people, places, and things as though they are actual as if they truly exist in this manner, or as if they do not — as if they are imaginings, illusions, caricatures, and so on (Kress & van Leeuwen, 2006, p. 156). They also define naturalistic and scientific realism and assert that "reality is in the eye of the beholder; or indeed, what is viewed as real depends on how reality is defined by a specific social group".

Reality is defined in naturalistic realism as the degree of connection between the visual representation of an item and what we normally perceive of that thing with the naked eye (Kress & van Leeuwen, 2006). The beginning point is what can be seen with the naked eye. Reality is described as "on the basis of what things are like generically or regularly" in scientific realism (Kress & van Leeuwen, 2006, p. 158). There is an effort to show things beyond what is seen in reality, to portray objects according to what they do as regards processes or internal structures. Both naturalistic and scientific realism has their own views of what is real and what can be regarded as not real. However, the dominant one is the natural: “although different realisms exist side by side in our society, the dominant standard by which we judge visual realism and hence visual modality remains for the moment, naturalism as conventionally understood, ‘photo-realism’ “ (Kress & van Leeuwen, 2006, p. 158). Kress and van Leeuwen explore naturalistic modality in terms of a set of continuums or measures of modality markers. All are significant and relevant to the understanding of the types of visuals covering areas such as the use of colour variation, contextualization, representation, depth, illumination, and brightness.

The use of color variation is an important means of presenting visual modality in that the lower the modality, the more color is decreased. Color saturation, which applies to general standards of photographic naturalism and runs from maximum color saturation to a complete lack of color, is a continuum of visual modality in color (as in black and white visuals where the only difference of color is in terms of brightness). Color distinction is another measure, which is a scale grading from complete visual color differentiation to what can be considered a 'reduced palette' and then to monochrome. There is also color modulation, a spectrum heading from modulated (using several different shades of a single colour) to a purified, monotone, or flat colour. The concept for all scales is the same: the more the color is removed from naturalistic presentation, the lower is the modality.

Contextualization is defined as the degree to which a visual presentation of a setting is interpreted. If a represented participant is seen without a setting, then it is in a gap in a way and is therefore generically viewed as a standard example of its kind, rather than as something with a contextually unusual individuality. The lack of context

decreases the modality in naturalistic images and there is a spectrum from the portrait of a full setting to no setting. There are degrees of contextualization within this spectrum, varying from a maximum contextual representation to differing degrees of unfocused settings, or settings that are under or over-exposed, consequently decreasing their clarity. Some variations can involve the use of a minimal number of setting variables, with the rest of the frame completely blank, to give the suggestion or implication of a setting. Moreover, there may only be unusual shading or patterning, or a normal pattern of light types. The absence of setting is at the extreme end; there is entirely unmodulated color, a black background, and most generally, a null or white background.

Representation refers to the impact of variations or differences in detail between the foreground and background in a picture and can be viewed as a continuum varying from maximum abstraction to maximum pictorial detail representation. A visual can display the best details of the participants or it can display different abstraction levels apart from this detail. The effect of decreased representation or a decline in detail in the context or setting can result in less modality in the setting and more modality in the foreground.

Depth, illumination, and brightness are all significant aspects of modality for naturalistic images, particularly in depicted art examples and in photography. The highest modality comes from the use of the central perspective with regard to the use of depth. This derives from degrees of lesser modality, varying from the angular-isometric perspective to the frontal isometric perspective, and eventually to the depth produced by basic overlaying.

Depending on the methods used, differences in illumination assign various meanings. Participants are portrayed in naturalistic images in regard to the sources of illumination, with focusing used to attract the attention of the viewers to specific features or participants in the visual frame, while there may be abstractions from illumination in less naturalistic images, including shadows or shading that are used to provide only enough to express the volume or shapes of objects. Different uses of shadowing or shading might be to show parts that decline into the distance or to emphasize prominent areas using highlighting. There are additional levels of

illumination, going from a full or adjusted darkening of the shadowed parts to the use of spotting or bring forth of the shading o light and shade being totally preoccupied away to the use of just lines instead of shading to show the fading contours of a visual component.

The size of brightness levels which might be used in the visual spectrum from an enormous number of various levels of brightness degrees to just two, that of high contrast, two shades of dark, or two brightness levels of a similar tone. There is likewise a variety in the manners that brightness can interact with other brightness levels as in an intense difference between the most obscure and lightest zones of a visual or where there is a slight variety in brightness amounts, giving a dark or misty impact.

Coding Orientations are defined as "sets of abstract principles which inform the way in which texts are coded by specific social groups, or within specific, institutional contexts" (Kress & van Leeuwen, 2006, p. 185). Sociocultural elites adopt abstract coding orientations in 'high' art, intellectual and scientific situations, and so forth. The more a picture lowers the particular to the universal, and the concrete to its basic traits, the greater the modality becomes in such situations. The capacity to write and/or read texts with this coding orientation is a social marker, indicating that one is a "educated person" or a "serious artist" (Kress & van Leeuwen, 2006, p. 165). Four key coding orientations for 'modalized' meaning are provided by Kress and van Leeuwen (2006): naturalistic, technological/scientific, sensory and abstract.

1) Scientific/Technological Coding Orientations: The main thought is the image's functionality as an outline or model for clarity, definition, and so on. Generally, the use of colour implies a lower modality except if it is helpful in clarifying the picture's highlights more effectively.
2) Sensory Coding Orientations: The primary concept here is the provision of sensory pleasure. In such contexts as visuals for art, fashion, cooking. "Here color is a source of pleasure, and affective meanings, and consequently it conveys high modality" (Kress & van Leeuwen, 2006, p. 166).

3) Abstract Coding Orientations: The main concept is the ability to visually decrease the individual to the general, the particular to its simple essential qualities. This is the coding utilized by 'qualified sociocultural elites', in areas for example, 'high art' and in some scientific and scholarly settings and so forth. The capacity to use this direction is the characteristic of social qualification, of being an ‘educated person’ or a ‘serious artist’.
4) Naturalistic Coding Orientations: The common code of society, which is shared by all members of society because they are viewed as members, regardless of the level of education they have got or their social standing.

2.10.3. Compositional Function

Kress and van Leeuwen examine the manners in which visuals are formed or organized, and the sorts of implications passed on by the different potential compositions. These include singular forms, as in a single visual composition, and numerous forms, as in the creation of a book containing at least one visual and going with verbal content.

The compositional features of multimodal texts are comparable to layout concepts, or the "way in which the representational and interactive aspects are designed to connect to one another, the way they are merged into a coherent whole" (Kress & van Leeuwen, 2006, p. 2). Kress and van Leeuwen bring up the issue of how the results of the different codes working in one content ought to be analyzed; regardless of whether the significance of the entire ought to be seen as the amount of the implications of its parts, or whether they ought to be seen in an intuitive manner, to such an extent that the printed parts ought to be seen as associating with and influencing one another.

In this way, a single image or a whole page including both image(s) and verbal content is viewed as integrated content, as a result of the "work of an overarching code whose rules and meanings give the composite text with the logic of its integration" (Kress & van Leeuwen, 2006, p. 178).

In their book, Kress and van Leeuwen state six important structuring principles in layout: salience, balance, vectors, reading paths, framing and perspective. They highlight the importance of the vertical and horizontal axes of form, which are defined as two important basic structuring elements in Western cultures' visuals. They also argue that these structuring principles are incorporated into three interrelated systems relating to the representational and interactional meanings of a picture to each other.

Table 4. Compositional function

System	Elements
Information Value: The placement of RPs allows them to take on different information roles.	- Left/Right: RPs on the left side of an image have the value of being "given" knowledge while RPs on the right are "new." * Given: familiar, common sense * New: an issue, a problem, a solution (Note: This value is based on how we read in Western cultures, that is, from left to right. This does not necessarily apply to cultures in which reading occurs from right to left or in columns.) - Top/Bottom: RPs at the top of an image have the value of being "ideal" while RPs below represent the "real." * Ideal: emotive, imaginary, what might be, often the pictorial elements of an image * Real: factual, informative, down to earth, practical, often textual elements in an image - Center/Margin: RPs in the center provide the nucleus of information to which surrounding elements are subservient.
Salience: Salience refers to the ability of an RP to capture the viewer's attention.	- Size: The larger the RP, the greater the salience. - Sharpness of focus: Out-of-focus RPs have less salience. - Tonal contrast: Areas of high tonal contrast have greater salience. - Color contrast: Strongly saturated colors have greater salience than "soft" colors. - Foreground/Background: An RP in the foreground has greater salience than an RP in the background.
Framing: How RPs are framed affects whether they are seen as connected or separate.	- Framelines: The lines within the image that divide RPs or hold them together. - Pictorial framing devices: The stronger the lines around the image, the greater the connection.

a) Information Value: The elements can be placed to the different zones of the image. It determines their information values.

When pictures or layouts make extensive use of the horizontal axis, putting some components to the left and others to the right of the center (which does not, of

course, occur in every composition), the elements on the left are shown as Given, while those on the right are presented as New (Kress & van Leeuwen, 2006).

There are three layouts:

i) Given and New: The information value of left and right

In this model, specific kinds of meaning are attributed to elements depend on their order concerning to the horizontal centre of the position. An element on the left is presented as Given. It means that the information which the viewer already knows, and something the viewers can mostly agree. An element on the right is presented as New which is not known yet for the viewers. It is something 'contestable' or 'problematic' with which readers do not agree yet.

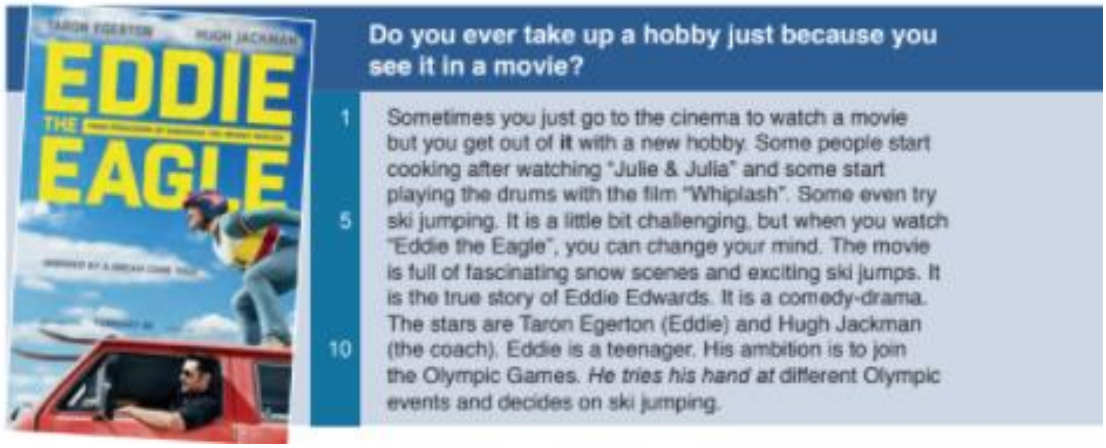


Figure 15. Example for given-new information from the 9th grade English coursebook (page 46)

ii) Ideal and Real: The information value of top and bottom

Elements are evaluated in vertical axis. A visual element is placed in the upper part, and the others in lower part, then on the top is presented as Ideal, whereas on the bottom is presented Real. Ideal may be said to represent 'what might be' and Real 'what is'. Ideal implies power, happiness, and the aspects of an ideal world. Real, on the other hand, indicates depravity, low status, and the aspects of a real world.



DIDN'T THEY WRITE INVITATION LETTERS?

Writing invitations has a very long history. Many years ago most people didn't know how to read or write, so only the upper class society could write and send invitations.

English and French aristocrats like kings, queens, dukes and duchesses used the invitations only for social events. They sent handwritten announcements of an event or party to invite other high society members. The beautiful handwriting was really important because you could understand that the sender family was educated. The words were similar to today's invitations, but putting the letter into a handmade envelope was necessary. They sealed the envelope with the family's wax seal and put it into an outer envelope. They had to do this because they carried this valuable invitation on horseback in every weather condition. And this outer envelope protected the letter from dirt and water.

Now, writing letters has changed a lot. We don't care about beautiful handwriting. We send e-mails and text messages or just call the people.

Discuss the questions below in class.

1. Is writing an invitation letter or calling the person better?
2. Is beautiful handwriting necessary for invitations? Why / Why not?

Figure 16. Example for ideal-real information from the 9th grade English coursebook (page 115)

iii) The information value of centre and margin

The element in the central position is the important element of the composition and referred as Centre. Margins are the elements around the Centre. Kress and van Leeuwen (2006, p. 196) states that the Centre shows "the nucleus of the information" while the Margins are 'ancillary' and 'subservient'. Given-New and Ideal-Real can be combined with Centre and Margin. To show anything as Centre implies to represent it as the core of the information, to which all other elements are subordinate in some way. These supplementary, dependent parts make up the Margins. There is no feeling of a separation between Given and New and/or Ideal and Real elements among them in many circumstances since the Margins are identical or at least quite close to each other (Kress & van Leeuwen, 2006).



Figure 17. Example for centre-margin information from the 9th grade English coursebook (page 56)

Table 5. The dimensions of visual space (Kress & van Leeuwen, 2006, p. 197)

Margin Ideal Given	Margin Ideal New
Margin Real Given	Margin Real New

b) Salience

Salience is the degree to which an element takes attention to itself. It is determined by some factors, i.e., color, color contrast, sharpness, and layering. Salience is not an objectively observable attribute, according to Kress and van Leeuwen, but is the product of a dynamic interplay between different visual elements that serve as 'clues' to let the audience know what is essential and what is more essential than other things. These clues are size, sharpness of focus, tonal contrasts, colour contrasts, placement in the visual field, and perspective (These are summarized in the table above).

c) Framing

Framing shows the level of connectivity or separation between different elements. The existence or absence of framing disconnects or connects elements of the image implying that they belong or do not belong together in a sense. The existence of framing demonstrates individuality and difference. Framing can be strong or weak. Strong framing separates spatial elements and implies that two areas are different. In strong framing, elements are disconnected, and sensed as being separate and independent. Weak framing brings diverse elements together and demonstrates that they belong to each other in some way. In weak framing, elements are connected, and presented as belonging together and continuous.



Figure 18. Example for framing from the 9th grade English coursebook (page 105)

CHAPTER 3. METHODOLOGY

3.1. Introduction

This study investigates pictures in the 9th grade English coursebook using Kress and van Leeuwen's framework. The pictures in the coursebook were examined using both quantitative and qualitative analyses in this study. For quantitative analysis, statistical analysis was employed to determine the relative frequency of the above-mentioned categories male, female, black people, and disabled people figures in the pictures. Descriptive statistics were applied in combination with content analysis for qualitative analysis. It was conducted with the research method described in 2.11.

3.2. Material

The data in this study comes from English coursebook used in Turkey in the 9th grade. The book was chosen randomly. It was published by The Turkish Ministry of National Education for 2020-2021 academic year. The coursebook has 170 pages and 10 units. Each unit includes listening, vocabulary and matching activities.

Table 6. Units of the Coursebook

Units	The 9th Grade English Coursebook
1	Studying Abroad
2	My Environment
3	Movies
4	Human in Nature
5	Inspirational People
6	Bridging Cultures
7	World Heritages
8	Emergency and Health Problems
9	Invitations and Celebrations
10	Television and Social Media

The authors of the book are Ebru Bulut, Funda Baydar Ertopçu, Seda Umur Özadalı, and Sibel Şentürk. Kenan Dikilitaş is the editor of the book. Photos and

pictures are mainly taken from two websites: www.dreamstime.com, and www.shutterstock.com. Illustrations are created by the visual designers of commission. One of the authors, Funda Baydar Ertopçu, was asked who was in charge of picture selection. She stated that there is a visual expert who is responsible for the visual design of the book. She stated that the authors guided the visual expert in the selection of images. She also said that the visual expert and the writers exchange ideas in the selection of images. Thus that more efficiency is obtained by working together. It can be accessed to the book from this website: https://www.mebders.com/dosya/6629-2019-2020-yili-9sinif-ingilizce-ders-kitabi-meb-pdf-indir

3.3. Theoretical Framework

In this study, Kress and van Leeuwen's (1996, 2006) social semiotic model was used to investigate how represented participants of various genders, ethnicities, and disabilities are visually portrayed in the coursebook. Both quantitative and qualitative research design will be applied in the study.

3.3.1. Quantitative Research Design

Bryman (2012, as cited in Rahman, 2016, p. 105) defined quantitative research as, "A research strategy that emphasizes quantification in the collection and analysis of data…". Quantitative research method involves measuring and analyzing variables in order to come through findings. It includes the use of particular statistical approaches to analyze numerical data in order to answer questions such as who, how much, what, where, when, how many, and how. Goertzen (2017, p. 12) describes six key features of quantitative research method as follows:

a) *"It deals with numbers to assess information.*
b) *Data can be measured and quantified.*
c) *It aims to be objective.*
d) *Findings can be evaluated using statistical analysis.*
e) *It represents complex problems through variables.*
f) *Results can be summarized, compared, or generalized".*

Rahman (2016) summarizes advantages of quantitative research method. He states that the findings of the research can be generalized. Data analysis does not consume time. The results are representative of a large group of people.

It has some limitations, too. Goertzen (2017) claims that only data does not explain why people believe, feel, or act the way they do. Also, it may be challenging to reach out to certain demographic groups, particularly those who are vulnerable or disadvantaged.

In this research, quantitative analysis will be applied to find the extent to which different genders, people with disabilities, and Blacks were represented in the coursebook. This analysis consists of visual analysis. Images of people will be included in the visual element analysis. People who weren't clearly seen in images will not included.

3.3.2. Qualitative Research Design

Qualitative research methods were developed in the social sciences to allow researchers to examine social and cultural phenomena. Today, qualitative methods are used in nearly every profession and area of study. According to Denzin and Lincoln (1994) a qualitative study reflects on the perception of phenomena in their natural environments in order to make sense of the interpretations that individuals bring to them. Peshkin (1993) notes that qualitative analysis is commonly used for one or more of the following reasons:

Table 7. Reasons of using qualitative analysis

A) Interpretation	allow researchers to learn new insights into a phenomenon and produce new ideas or theoretical context on the research topic
B) Verification	allow researcher to assess the validity of those hypotheses, ideas and statements inside real-world contexts
C) Evaluation	provide a way for a researcher to assess the efficacy of specific results or developments

The qualitative approach is defined by Van Maanen (1979) as a set of interpretive procedures aimed at describing, decoding, translating, and otherwise

coming to terms with the meaning, rather than the frequency, of certain more or less naturally occurring events in the social environment.

A qualitative researcher collects information by using intensive case studies to collect mainly verbal data, which is then analyzed. This is one of the reasons qualitative analysis is more difficult to perform, since the researcher is the primary data collector (Borg & Gall, 1989).

The nature of qualitative research, according to Bauma and Atkinson (1995), is to interpret events from the viewpoint of the people being studied; the way they perceive, their worldview, and so on. Qualitative research necessitates the researcher's empathy for the people being studied.

In this study, qualitative research will be based on Kress and van Leeuwen's visual grammar specifically following terms: actor, goal, reactor, phenomenon, gaze, and social distance.

3.4. Design of the Study

The current study is an exploratory interpretative research that includes qualitative and quantitative studies of how males, females, black people, and disabled people are visually represented in the 9th grade English coursebook, using a multimodal critical discourse analysis methodology. The social semiotic model is the basis of the analytical framework.

3.5. Data Analysis

The collected data is analyzed using the framework given by Kress and van Leeuwen's visual design grammar. This framework involves using three metafunctions to analyze the visual components in coursebooks. According to Tahririan and Sadri (2013), the visual design grammar cannot be applied to all images in coursebooks. As a result, pictures that are suitable with the design's features are picked and analyzed using three metafunctions established by Kress and van Leeuwen.

The interactions and relationships between the represented participants, places, and things shown in images were examined using visual analysis at the representational/ideational level. The narrative processes were used by the represented participants in the images to participate in the interaction. The represented participants in narrative processes were involved in doing something to or for each other. Participants were linked to one another or to the processes by vectors. The following narrative processes were discovered based on different vectors and the number and types of participants involved in the interaction.

The participants who formed the vector or were the vector itself were referred to as the Actors in action processes. The action process was evaluated to see if it was transactional or non-transactional. In transactional processes, the Goal was identified in addition to the Actor. Reactors and Phenomenon were discovered in reactional processes where the vector was formed by an eye line.

The relationship between the social actors and the interactive participants was explored using visual analysis at the interpersonal level. In order to conduct this research, two parameters were considered: gaze and distance.

To sum up, four values for actual role of each participant will be considered: actor, goal, reactor, phenomenon. Two types of gaze direction will be identified: gaze at the viewer (demand), and no gaze direction (offer). Three values of proximity: close-up, medium, and long shot will be examined as values of distance.

CHAPTER 4. FINDINGS and DISCUSSIONS

This chapter displays findings done by both qualitative and quantitative analysis. It also includes discussions for research questions and hypotheses.

4.1. Quantitative and Qualitative Findings

In this section the result of quantitative and qualitative findings will be represented. This includes visual representation of gender, disabled people, and Blacks.

4.1.1. Roles of the Represented Participants

This section shows of represented participants's roles as actor, goal, reactor, and phenomenon under the heading gender, Blacks, and disabled people.

4.1.1.1. Gender

The table below shows the participants' role according to their gender.

Table 8. Roles of the represented participants for male and female

Role of the represented participant	Male	Female
Actor	55	55
Goal	13	17
Reactor	40	35
Phenomenon	0	3
Total	108	110

The table above shows the number of male and female participants' role as an actor, goal, reactor, and phenomenon. The number of male and female pictures are almost equal. Also, the number of male and female participants as an actor is 55. The number of female participants as goal is a little bit more than the number of male participants as goal. Male participants are less likely than females to react to the actions of other participants. Moreover, male reactors are a little bit more than female reactors. There are only three phenomenon, and all of them are female. Thus, the

process is non-transactional in terms of reactional process which has reactor, not phenomenon.



Figure 19. Example for male actor from the 9th grade English coursebook (page 61)

In figure 19, the actor is a male singer. He plays guitar, too. There are people who are watching and listening him. He turns his back so his face is not seen. The people are goal because the singer sings and play quitar aiming at them. So, the process is transactional actional process consisting both actor and goal.



Figure 20. Example for female actor from the 9th grade English coursebook (page 19)

In figure 20, the actor is a female cellist. She is the only one participant in the picture. There is no one who watches her. It means, the picture has no goal. The process is non-transactional actional process.



Figure 21. Example for male goal from the 9th grade English coursebook (page 104)

Figure 21 has two participants both male and female. Female who did the accident is the actor in the picture. She is on the phone holding her head. She looks anxious and frightened. The man is lying on the ground because the woman hit him. He is the goal affected by this action. The process is transactional actional.



Figure 22. Example for female goal from the 9th grade English coursebook (page 99)

In figure 22, a doctor and a patient can be seen. The doctor is the actor who checks the patient. The patient is the goal who is checked by the doctor. The process is transactional actional.

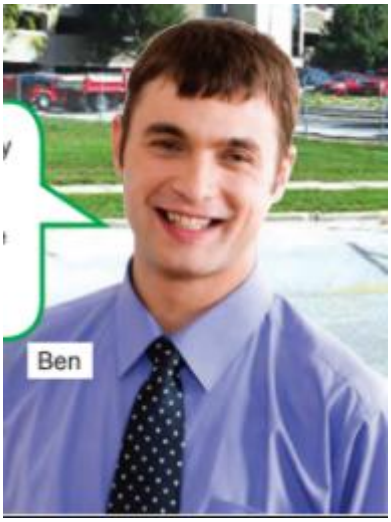


Figure 23. Example for male reactor from the 9th grade English coursebook (page 52)

Figure 23 shows a male participant looking at the viewer. There is no one else in the picture. The eye-line is a vector. So, the man is the reactor. The process is non-transactional reactional.



Figure 24. Example for female reactor from the 9th grade English coursebook (page 23)

In figure 24, a woman is represented in a classroom. She can be a teacher. She looks at classroom. The direction of her gaze represents the vector. Only the reactor comes forth in the picture. It is non-transactional reactional process.

4.1.1.2. Blacks

In this section, the roles of black people in the pictures will be examined. Four pictures represent black people out of 218 pictures. Here are the four pictures:



Figure 25. Example for Blacks from the 9th grade English coursebook (page 51)

There are ten men wearing traditional costumes. The coursebook explains them as ‘tribal people’. There is no action, but eye-line between the represented participants and the viewer, us. It means the black people in the picture are reactors. They look at the photographer. They have an eye contact with the viewer. This picture is non-transactional reactional process because the phenomenon is not visible.



Figure 26. Example for Blacks from the 9th grade English coursebook (page 63)

There are seven people in the picture above. They smile looking down. The participant represented as number 7 is a black woman. She is the only black in a group. She looks down as the others do. However, she does not show her teeth unlike others. She and the other participants are reactor. Since phenomenon cannot be seen, it is a non-transactional reactional process.



Figure 27. Example for Blacks from the 9th grade English coursebook (page 110)

There are four people in this picture. They are in the garden, probably in a barbeque party. The man stands on the left is a black man while the others are white. He is the only black in the group. The viewer sees him from behind. There is no face expression or body movement. The viewer cannot see who or what he looks at. Still, he is reactor in the picture.



Figure 28. Example for Blacks from the 9th grade English coursebook (page 70)

He is a famous basketball player, Michael Jordan. He looks up and smiles. He is alone. He is reactor in the picture. Since the viewer cannot see the phenomenon, it is a non-transactional reactional process.

4.1.1.3. Disabled People

There are only two pictures which represent disabled people among 218 pictures. In figure 29, a disabled person is on a wheelchair in a hospital. A doctor is talking to him/her (gender is not clear, because the picture size is small in the coursebook). Two nurses are walking behind them. Here the doctor is actor who is

talking to the disabled person. The disabled person is a goal whom the doctor is talking. It is an actional transactional process.



Figure 29. Example for people with disabilities from the 9th grade English coursebook (page 29)

Figure 30 shows two men on a wheelchair at a butcher's. The disabled persons are represented in an everyday life, not in a hospital. However, their role is not clear. Do they buy something? Or do they talk to each other? The only action what the readers can see is the represented participants' sitting. Their face and body movements are not represented. Besides, the picture is too small, as figure 29, to analyze it deeply.



Figure 30. Example for people with disabilities from the 9th grade English coursebook (page 116)

4.1.2. Gaze Direction

This section shows gaze direction between the represented participants and the viewer.

4.1.2.1. Gender

Here is the table of the represented participants' gaze directions according to their gender.

Table 9. Gaze directions of the represented participants

Gaze Direction	Male	Female
At the viewer (demand)	34	33
No gaze direction (offer)	74	77
Total	108	110

The table shows that males and females are represented with gaze at the viewer almost equally. The number of no gaze direction for females and males are almost same, too.

4.1.2.2. Blacks

Pictures of black people are shown in 4.1.1.2. In figure 25, there are ten black participants and there is a gaze at the viewer. Similarly, the black participant in figure 26 has a direct gaze to the viewer. In figure 27, the black man stands with his back turned. So, it cannot be mentioned about any gaze direction to the viewer. In figure 28, Michael Jordan looks up. Thus, there is no gaze direction, too. His gaze is accompanied by smiling. Smiling, according to Kress and van Leeuwen (2006), might persuade the viewer to form a social relationship with them, resulting in a connection and closeness between the viewer and the participant.

4.1.2.3. Disabled People

As it is stated before, there are only two pictures which represent disabled people. Both images are too small to see the disabled participants' gaze. However, it is clear that there is no gaze direction between the viewer and the disabled participants.

4.1.3. Social Distance

This section shows both quantitative and qualitative results of visual analysis of social distance between the represented participants and the viewer.

4.1.3.1. Gender

Table 10. Social distance between the viewer and the represented participants

Social Distance	Male	Female
Close	36	43
Medium shot	48	47
Long shot	24	20
Total	108	110

The table shows the number of close, medium, and long shot for both male and female participants is close. Male participants are represented in close shot in 36 pictures while female participants in 43 pictures. Besides, there are 48 pictures which represent males in medium shot, and 47 pictures which represent females in the same shot. Finally, male participants are represented long shot in 24 pictures, as female ones in 20.

4.1.3.2. Blacks

As it is stated before, there are four pictures which represent black people. They are shown in 4.1.1.2. Firstly, black men are represented in medium shot in the picture which shows tribal people. The viewer can see them from knee level. Secondly, the viewer can see the black women from her shoulders. So, she is represented in close shot. Thirdly, the black man who is displayed in the garden is represented in medium shot. Finally, Michael Jordan is shown in close shot.

4.1.3.3. Disabled People

The pictures of disabled participants are shown in 4.1.1.3. They are represented in long shot in both pictures.

4.2. Discussions

4.2.1. Discussions for Gender

The first hypothesis that males are more active and visible than females has been rejected because there are almost equal numbers of pictures represent both

gender. Also, females have a role such as an actor and reactor as well as males. It indicates that female and male participants are shown fairly. In addition, females are active participants as well as males. However, there is a slight difference between the number of male and female reactors and phenomenon. Females are more likely to be a phenomenon. The number of male and female participants' gaze direction is almost equal in this study. They look away from the viewer mostly. This study show that male and female participants are depicted in medium shot mostly. After that, they are shown up in close shot, and finally in long shot.

Gender roles, stereotypes, social behaviors, cultural ideologies, and interpersonal attitudes are all represented and can be transmitted by pictures, and ELT/ESL coursebook images are not different. How gender roles are depicted in English coursebooks have been studied since the 1970s. Since then, numerous studies have looked into the visual (e.g., pictures and photographs) and textual (e.g., conversation and written texts) representations of female and male characters in coursebooks. Gender studies in coursebooks have been examined and summarized using a variety of techniques and categories, so, the results can change.

Early studies which were done by Hartman & Judd (1978), Hellinger (1980), and Porreca (1984) showed discrimination in favor of male characters who were frequently dominant, appeared in a larger range of social and professional contexts, and were depicted as physically and emotionally powerful. A large number of following research have found that sexism remains in EFL educational materials (Gupta & Yin, 1990; Sakita, 1995; Renner, 1997; Ansari & Babii, 2003).

Some studies which were conducted in the last 20 years showed improvements in terms of equal and fair representation of male and female. For instance, Lee and Collins (2006) found that the new coursebook series has more gender equity than the previous versions when comparing the presence of women in coursebooks published in 2005 with the same series published in 1988. Gray's 2010 research of language coursebooks from 1984 to 2003 confirmed that there is a trend of 'feminization of material', with earlier coursebooks being more sexist and later coursebooks more equitably representing women (p. 109). This study is also an example of fair representation of male and female participants in terms of chosen aspects. Marefat and

Marzban (2014) explore how gender is portrayed in verbal and visual discourses using an ELT coursebook. Their findings reveal a similarity between visuals and verbal texts in terms of gender identity, and it is founded on Halliday's, Kress's, and van Leeuwen's structures. According to the findings of the study, men are regarded as having new information and being active participants in visual images. Female characters, on the other hand, are not as prominent as male characters.

In Turkey, gender representation in coursebooks is a topic that has been studied over the years. In terms of providing a balanced representation of men and women, coursebooks research has had its ups and downs throughout history. One of the studies conducted by Helvacıoğlu (1996) showed that women were depicted as educated, self-sufficient, and active members of the work force in the early years of the Republic of Turkey. On the other hand, women depictions appeared to have evolved dramatically from the 1940s forward. Women began to be represented as weak and passive beings who were always occupied with housekeeping and confined to their homes (Diktaş, 2010). UNICEF also performed a study on gender issues in education in Turkey in 2003. The findings showed that textbooks still have aspects that assign an active role to males and a passive role to women, such that although men are encouraged to participate in the public arena, women are constrained by their spouses and children, as well as household tasks". Though small in number, the investigations of Sivaslıgil (2006), Skliar (2007), Bulut (2008), and Diktaş (2010) drew on produced locally ELT coursebooks in Turkey and revealed evidence of gender-biased content.

This situation can be a problem for learners. Gender stereotypes in the classroom materials can discourage learners, decrease their enthusiasm, and limit their overall academic achievement (Dierking & Robbins, 2017). For example, Sadker and Sadker (1995) uses the phrase ‘invisible members’ to explain what might happen to girls who are subjected to long-term gender stereotyping that depicts females as inferior and passive. They claim that stereotyped depictions of women in educational materials may lead female students to believe that traditional social positions and jobs are their sole choices. The American Association of University Women (AAUW,

1992) agrees that gender bias contributes to low self-esteem and lack of confidence. They further claim that it might lead to "learned helplessness" (AAUW, 1992, p. 119).

Gender bias and sexist language in coursebook materials have the ability to strengthen students' views and provoke stereotyped thinking. Pedagogy inevitably involves the transmission, exchange, and initiation of ideas, states Graci (1992). Putting an emphasis on gender representations in coursebooks is said to shed light on the regulations and adjustments that need to be made to these coursebooks. Therefore, it is suggested that the coursebooks examined in this study take a more fair approach to the tasks and adjectives assigned to female and male characters. Without a doubt, inclusive coursebooks have the capacity to counteract the biases that students bring into the classroom (Opoku-Amankwa, 2010). As a result, there should be a greater focus on equal gender representation and the avoidance of sexist language in coursebooks. In this regard, Rifkin (1998) proposed that gender equity be one of the criteria for determining the appropriateness of instructional materials for classroom usage.

4.2.2. Discussions for Blacks

The second hypothesis that black people are represented as minority has been accepted because there are limited numbers of pictures of them. They are shown as tribal people one of the pictures. While they are shown in a group, they are the only black participants. The viewer can see one of the black men from his behind, so his role is unclear in the picture. The viewer cannot see them in everyday life occasion, doing a job, being in a community. Black people are represented as reactors. The viewer cannot see a picture of them doing an action. The process is mostly non-transactional reactional process. Black people look away the viewer or the viewer cannot see their eye-line. Only the black woman looks at the viewer. Among four pictures of Blacks, two of them are shown in close shots, two of them are in medium shots.

According to Cunningsworth (1995), ethnicity is one of the most important factors to consider while evaluating coursebooks. It is critical that individuals from

many nations feature in coursebooks, especially when it comes to the English language, because English language speakers come from various areas of life.

Although several studies have looked into racial stereotyping in school coursebooks used in a range of courses and disciplines, little attention has been paid to English coursebooks. One of the first research was conducted ten years after the distribution of an NAACP (National Association for the Advancement of Colored People) booklet criticizing how minorities were depicted in coursebooks at the time. The American Council on Education (1947) found that coursebook wording was "distressingly inadequate, inappropriate, and even damaging to intergroup relations" according to the report (as cited in Wirtenberg, Alspektor & Murez, 1980, p. 1). The report went on to explain how minorities' histories were written in a way that overlooked current events, with certain races being stereotyped as cruel or primitive. The adjectives used were wildly diverse, but they all had negative connotations. In the 1960s, a follow-up analysis discovered a parallel trend of stereotyping, distorting history by exclusion or romanticism, and misrepresenting races. Another of the research was carried out by a New York teacher, Fred Turetsky (1973), who published a paper on the gaps between the portrayals of Blacks in the 1950s and modern coursebooks of the day and discovered that the representations largely reinforced negative perceptions of Blacks as urban, low-class, blue-collar jobs. These coursebooks only listed Blacks because of popular stereotypes at the time, which portrayed Blacks as low service workers or athletes.

Following the national outcry in the 1960s, there was a rush to address the errors in coursebooks and literature. This technique was called ‘color me brown’ by critics because it renamed characters as minorities while avoiding ethnic distinctions and attempting to make minorities appear like Whites. This effectively removed and obliterated minorities' rich cultural backgrounds while idealizing a new ‘whiter’ race for minorities. This strategy was also criticized for refusing people access to information about other races and failing to recognize and celebrate racial disparities (retrieved from Wirtenberg, Alspektor & Murez, 1980). In terms of ethnicity, coursebook imagery is superficial, and rather than promoting the creation of mutual ideologies, it supports and promotes the White and Western (Morales & Lischinsky,

2008; Torres, 2008, retrieved from Táboas-Pais & Rey-Cao, 2015). Taboas-Pais and Rey Cao (2015) studied Physical Education coursebooks in Spain and found that black people appeared in 92 photos (3.56% of the total) while white in 2,256 photos (87.34% of the total). Recently, Simpson, Beatty and Ballen (2021) found that people of color were seldom depicted in pictures, diagrams, or drawings, and their positions in coursebooks were frequently unconnected to scientific contributions in coursebooks on ecology, geology, and introductory biology.

W. E. B. Du Bois is regarded as one of the earliest visual race theorists, long before modern research on visual representation in media, social, or even critical discourse studies. Du Bois (1897) reveals that Black people's visual image and its link to White supremacy is not new. Perez Huber and Solorzano (2015) emphasizes that the portrayal of Black people is manufactured by White people in positions of power, with the goal of perpetuating that power.

Minority groups are typically under-represented, stereotyped, or otherwise erroneously depicted in language and curricular texts, according to research (Gray, 2002; Sleeter & Grant, 1991; Taylor-Mendes, 2009). "The curriculum focuses on the White male and downplays or simply ignores the accomplishments and concerns of Americans who are of color, female, poor, and/or disabled," Sleeter and Grant conclude (1991, p. 98). Additionally, according to a 2009 research by Taylor-Mendes on images in English language coursebooks, pictures in coursebooks condone racial prejudices, reinforce ingrained racial stereotypes in the society represented, and "reinforce a made-in-Hollywood version of culture that does not exist" (p. 77). Finally, research suggests that broad cultural representations in language coursebooks may be unrealistic, shallow, or idealistic (Byram & Esarte-Sarries, 1991; Gray, 2002, 2010; Gulliver, 2010; Heinrich, 2005; Kubota, 2002; Shin et al., 2011).

According to studies, children between the ages of five and ten become more conscious of racial stereotypes and begin to infer prejudices (Nasir et Al., 2017). However, just as racial classifications have evolved through time, so have preconceptions about Black people. Nasir et al. (2017) discovered that kids aged twelve to fourteen were aware of negative perceptions about Black people in America.

In comparison to White children, negative perceptions held that Black children were less bright and poor pupils.

4.2.3. Discussions for Disabled People

The third hypothesis that people with disabilities are not represented much in the ELT coursebooks has been accepted because the number of disabled person picture is two among 218 pictures. Also, they are portrayed in a hospital as goal. Even if they are represented in everyday life, their role is not clear. Besides, their pictures are too small to see details. The viewer cannot see them in an action. Moreover, the only disability item is a wheelchair. The two pictures show the people who cannot walk. The other disabilities are not represented such as vision impairment, deaf or hard of hearing, mental health conditions etc. This study shows similar results with earlier studies on disability representation in coursebooks.

Taub and Fanflik (2000) examined basic sociology coursebooks released between 1996 and 1998 and discovered that disability and people with disabilities received little attention. Blaska (2003) finds that only 1.5 percent (24 of 1600 books) of coursebooks used in American education programs portrayed people with disabilities. Hardin and Hardin (2004) discovered that nearly half of school coursebooks contain no pictures of people with disabilities. Other studies have found that coursebooks continue to present and illustrate a world occupied solely by fit and healthy persons and people without impairments, with almost no mention of people with disabilities (Torres, 2008).

People with disabilities were underrepresented in these coursebooks, according to research by Goldstein, Siegel, and Seaman (2009), who looked at introductory psychology coursebooks. People with disabilities are perceived as receiving assistance from others when they are visible, and they do not engage in an integrated way (Hardin & Hardin, 2004; Hardin, 2007). There were no mentions to disabilities in the coursebooks examined by Botelho et al. (2008); people with disabilities are disregarded and ignored as if they do not exist. Cheng and Beigi (2011) discovered that coursebooks in English for Iranian Foreign Learners seldom portrayed disability in text and pictures. According to a Columbian research of pictures in early childhood

books (Martinez-Bello & Martinez-Bello, 2016), only two of the 533 pictures of children in these coursebooks featured someone with disability. However, a research examined the representation of disability and persons with impairments in 30 coursebooks for grades 6–10 that included history, social studies, science, and religion in Swedish (Reichenberg, 2017). The findings revealed that 13 of these coursebooks (43%) had no depiction of disability in the texts or illustrations. It is also claimed that even if the coursebooks include disability, they fail to represent the diversity of intellectual and physical disabilities combined with ethnic minorities.

People begin to develop their understandings of human variation as early as childhood. Directly, via human contacts, and indirectly, through exposure to varied individuals in paper and other media, such understandings arise (Martinez-Bello and Martinez-Bello 2016; Ostrosky et al. 2015). School coursebooks, in particular, have a considerable impact since they are exposed to every student over their school years and serve as a shared point of reference (Oates, 2014). There are two reasons why disability representation in coursebooks is so important. First, all students, including those with impairments, should be able to recognize themselves in their educational resources (Blaska, 2003). Appropriate depiction in coursebooks may have a good impact on their self-esteem and enthusiasm (Cheng and Beigi, 2011). Second, representation is crucial because it has the ability to affect peer views (Ostrosky et al. 2015). Knowing and breaking down stereotypes can be aided by knowledge of the characteristics and problems connected with being disabled (Cheng and Beigi, 2011).

CHAPTER 5. CONCLUSION

5.1. Overview of The Study

This study investigates the representation of gender, ethnicity (blacks), and disability in 9th grade ELT coursebook currently used in Turkey using Kress and van Leeuwen's Grammar of Visual Design. The main goal is to show hidden ideologies, stereotypes, and beliefs in the chosen coursebook. The findings indicate equal representation of both male and female participants. However, people with disabilities and Blacks are represented very limitedly. The results may change in different publishers' books, countries, or published years. The reason may be historical, ideological, political, and so on. What noticed is that there is a changing situation of representation of minority groups. There are more research which support this view. The sufficiency of this progress is controversial.

Pictures have their ability to express both hidden and open meanings, in the same way that words do (Machin & Mayr, 2012). Fairclough (2001) points out that not all pictures are created equal; what one image of a situation might represent may not be transmitted in another image of the same scenario. When you choose one image, you're choosing to showcase that perspective or that one voice, but you're also choosing to hide other perspectives. The words and visuals we use to convey a message are not objective (Machin & Mayr, 2012), but rather they portray the voice we want to be heard.

Because every child is exposed to them during their school years, school coursebooks have the ability to impact all pupils. If they do not reflect anything belonging to people with disabilities or Blacks, learners' knowledge and perceptions may be influenced. This situation should be taken into consideration more especially when preparing English coursebooks. Because English as a lingua franca has been taught all over the world to non-native speakers from different cultures, religions, ethnic groups, etc. As a result, while deciding what should be included in coursebooks and how human variety should be represented, coursebook authors have a significant societal duty.

Because visual meanings may encourage students' knowledge of the subject they are studying, it is critical to highlight why and how pictures matter and what meanings they have. In this manner, Kress and van Leeuwen's GVD is beneficial in drawing learners' and educators' attention to the visual world around them. The purpose of this study is to increase awareness about the value of images as a resource for multimodal literacy. Coursebooks are seen as ideological messaging systems that communicate society's main values and ideas. They serve to enforce certain ideas, culturally acceptable ideals, and socially accepted values. That's why, pictures in ELT coursebooks were studied in this study. Because English is regarded as the worldwide language of communication, students must be provided chances to acquire gender equality, intercultural awareness, and communicative skills. In order to satisfy the demands of students in today's global world, publishers must emphasize the inclusion of fair and effective cultural content and activities in their English language coursebooks. Furthermore, teachers need to be aware of the values and ideologies found in coursebooks, as well as the impact these values and ideologies might have on students' views and self - growth.

5.2. Implications

Coursebooks are crucial material for what is further debated and thematized in the classroom, and so can lead to enhanced knowledge and involvement in the area. It's also critical that coursebooks represent the population's variety so that all students may recognize and identify with positive role models in their school's learning materials (Blaska 2003). Additionally, this might have an influence on the development of inclusive attitudes and behaviors in society as a whole (Ostrosky et al. 2015).

This research has substantial implications for coursebook designers, coursebook critics, material producers, and teachers. Material producers, for example, should be cautious when creating multimodal texts that use visual modes of communication since they may mistakenly or purposely create educational materials that impose unfavorable attitudes on students. Syllabus designers and authors might think about choosing pictures that are directly related to the content of the coursebook,

which has important implications for those in charge of picking ELT materials in general and particular.

When it comes to choices on what should be included in coursebooks and how human variety should be portrayed, coursebook authors carry a significant societal duty. Writers should choose pictures in coursebooks carefully in terms of gender equality, and fair representation of blacks and people with disabilities. Language teacher should be aware of the importance of coursebooks and choose them carefully.

Teachers should be aware of that language can perform, particularly pictures, which have been proven to play a significant metafunctional role. Images can be regarded a fully-fledged tool in communicating positive/negative ideologies, in addition to their critical responsibilities in transferring assumed information.

5.3. Suggestions for Further Studies

As for the suggestions for further studies, multimodal discourse analysis can be applied in wider perspective. For instance, the number of coursebooks can be increased. Other countries' publications may be added in the study. Moreover, other grades' coursebooks can be studied. Also, the social problems can be extended. Culture of different countries, representation of religious elements such as hijab, cross, mosque, church can be studied critically. Gender representation can be widened. For instance, both genders can be analyzed in occupation, game or sport, firstness, or domestic roles etc.

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