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EDUCATION AND SCIENTIFIC RESEARCH UNIVERSITY OF MOHAMED BOUDIAF -
M'SILA

FACULTY OF LETTERS AND
LANGUAGE DEPARTMENT OF
ENGLISH



DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LINGUISTICS

Multimodal and Cultural Analysis of visual images in English Textbook

Case of Fourth-year primary school in Algeria

Dissertation Submitted to the Department of English in Partial
fulfillment of the Requirements for the Master's Degree

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Dedication

In the Name of Allah, The most Merciful, The Most Passionate

I hereby dedicate this humble work to the most encouraged people Dad and Mom.
To My parents, your support during the hardest times has been my anchor. You've instilled in me virtues of patience, resilience and accountability and devoted your entire lives to make me what

I am today. For you, I would say:

To the most encouraged one who supported me through the whole journey
of my study.

To the person who makes me feel proudly of all my works.

My Beloved Father

To the beautiful and wonderful woman who taught me being patient
To the one who sacrifices for me to be successful

My Beloved Mother

I would like to express my sincere appreciation to my sister Dallel for her constant support and encouragement during this research project. Her presence and encouragement have been invaluable.

To my dearest bestie Huda

Your honestly friendship has been a constant source of strength and inspiration throughout this journey. Your encouragement, support, and belief in me have played a crucial role in the completion of this thesis. This work is dedicated to you with heartfelt gratitude for being my supporter and sister.

Last but not least, I want to thank me, I want to thank me for believing in me, I want to thank me for having no days off, I want to thank me for trying do more right than wrong, I want to thank me for just being me at all times.

Djehina

Dedication

All praises go to Allah for His enduring help and guidance.

I dedicate this research to my dear parents, whose unconditional love, emotional support, prayers, and patience have been my greatest source of strength.

I am also grateful to my entire family, including my brothers and sisters, especially my sister Ilham, whose encouragement and guidance have shaped the person I am today.

I also want to thank all the educators who have ignited my passion for learning and teaching.

SAFA

Acknowledgements

First and foremost, we offer gratitude to Allah for blessing us with health, patience, and resilience, enabling us to overcome some challenges and obstacles in bringing this work to fruition.

We express profound gratitude to the kind supervisor ever BERRABAH Imane, who has always been generous and gentle in making time to answer our questions and discuss our work. We owe a tremendous debt of gratitude to her for her inspirational guidance and insightful comments on the drafts of our thesis.

We would especially like to acknowledge the precious advice and help from Dr. HAMOUDI Abou bakr.

Special thanks extend to the jury members Dr. CHERIET Imane and Dr. LAADJEL Imane, who devoted their precious time to revise and evaluate our work and help refine it.

Our sincere thanks go to all our teachers of these two last years at Mohammed Boudiaf Universality.

Abstract

The present research is attempted to investigate the representation of culture in the fourth year primary school English textbook. It aims to analyze the visual images in relation to Multimodality theory to enhance and facilitate young learners' understanding of the content. To achieve these objectives, the researchers employed a descriptive analytical qualitative method to analyze the visual images in the textbook, following two frameworks: the Grammar of Visual Design (2006) and Cortazzi and Jin (1999) model. The data for this study is drawn from the images in fourth year primary school English textbook in Algeria, published by Samira CHARIT and Mohamed ZITOUNI in 2023. The analysis focuses on 12 randomly selected images that are relevant to cultural representation. The main findings of this research are as follows: most of the images are rich in multimodal resources, including colors, gaze, salience, and other resources that engage pupils and help them interact with the pictures easily. In other words, pupils can receive the content directly without difficulties, thus enhancing their learning experience. Regarding Cortazzi and Jin's (1999) model, the analysis revealed that an imbalance in the cultural representations within the textbook. The main focus is on the source culture, while the target and international cultures are neglected. This imbalance can have implications for learners' cultural competence and awareness, as it limits their exposure to diverse cultural perspectives.

Keywords: EFL, textbook, Grammar of Visual Design, Multimodality, cultural awareness, Source culture, Target culture.

List of Abbreviations

GVD: Grammar of Visual Design
PS: Primary school
EFL: English as a Foreign Language
ELT: English Language Teaching
IC: Intercultural Communication
ICC: Intercultural Communicative Competence
ESL: English as a second language.
SC: Source Culture.
TC: Target Culture.
FL: Foreign language.
KvL: Kress and van Leeuwen
ELL: English language learning
Capital "C": Capital culture
Small "c": Small culture

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General Introduction

1. Background of the study

The global growth and development of English as a lingua franca has greatly influenced our communication proficiencies, making English learning a global necessity due to its widespread use across various domains. Consequently, there has been a notable increase in educational focus on English pedagogy and acquisition, leading to a rise in non-native English speakers around the world. Currently, more than 1.5 billion people globally speak and learn English (Plagemann & Cox, 2023).

Like many other nations, Algeria has recognized the importance of integrating English into its educational system. In July 2022, the President Abdelmadjid Tebboune announced that English would be included in the curriculum of Algerian primary schools from the 2022-2023 academic year onwards, starting from the third grade of primary school, at ages 10 or 11 years old. This decision aims to establish English as a second foreign language, countering the dominance of French, the language of the colonizer. Additionally, introducing English at a young age is seen as crucial for children's language acquisition and development. This is particularly given their cognitive abilities to absorb new information effortlessly, which allows them to acquire new languages more naturally and effectively.

In the field of English as a Foreign Language (EFL) education, language and culture are intricately linked. Brown (2000) argues that “a language is a component of culture, and culture is a component of a language. The two are closely entwined to the point that one can not detach the two without losing the value of their culture or language” (p189). He emphasizes the importance integration of cultural knowledge in language learning, as it helps learners communicate effectively and understand the messages of different cultures. This in turn, enhances their cultural awareness and openness to accepting and respecting other cultures, as well as distinguishing between their own culture and the target culture.

In the educational context, textbooks play a pivotal role in introducing cultural elements. Many scholars consider textbooks to be primary resources in teaching and learning processes. According to Smith and Ragan (1999), textbooks are essential tools for educators as they provide a structured presentation of information, aiding in the organization and coherence of lesson planning (pp. 155-176). Moreover, textbooks often serve as basic resources that provide learners with structured presentations of cultural content, helping them to develop their cultural understanding.

To focus this study, researchers analysed the cultural content through multimodal visual analysis of fourth-year primary school textbook in Algeria. Two frameworks were used for this analysis: Kress and Leeuwen's Grammar of Visual Design (2006) and Cortazzi and Jin's (1999) model. The research aims to achieve the two objectives: first, to analyse how visual representations in the fourth year Ps English textbook facilitate pupils' comprehension of content. And second one, to investigate whether there is a balance in the representations of source, target, and international cultures in textbook images.

1. Statement of the Problem

The widespread use of textbooks in classrooms, including those termed manuals, handbooks, and coursebooks, underscores their crucial role in imparting essential knowledge, language skills, and information across various subjects, particularly in English language learning (ELL) contexts. However, determining the most effective EFL textbook for teaching English requires comprehensive assessments considering factors such as audience suitability, content organization, ancillary materials, and additional resources. In the context of Algerian educational settings, where textbooks play a pivotal role in achieving curriculum objectives, understanding their effectiveness becomes imperative. Both instructors and students perceive textbooks as primary sources of information, yet the dynamic nature of education and evolving learning environments necessitates careful evaluation of textbooks tailored to specific courses, levels, and circumstances. Therefore, a thorough analysis of textbooks, considering instructional tools like images and colors, is essential to enhance English language learning outcomes.

2. Statement of the Problem

The widespread use of textbooks in classrooms, including those termed manuals, handbooks, and coursebooks, underscores their crucial role in imparting essential knowledge, language skills, and information across various subjects, particularly in English language learning (ELL) contexts. However, determining the most effective EFL textbook for teaching English requires comprehensive assessments considering factors such as audience suitability, content organization, ancillary materials, and additional resources. In the context of Algerian educational settings, where textbooks play an important role in achieving curriculum objectives, understanding their effectiveness becomes imperative. Both instructors and students perceive textbooks as primary sources of information, yet the dynamic nature of education and evolving learning environments necessitates careful evaluation of textbooks tailored to specific courses, levels, and circumstances. Therefore, a thorough analysis of textbooks, considering instructional tools like images and colors, is essential to enhance English language learning outcomes.

3. Research Questions

This research aims to address the following main questions:

- 1/ How the presence of visual images can facilitate the young learners' understanding of the content in "my book of English" fourth year Ps textbook?
- 2/ Do the visual images promote a balanced representation of source, target, and international cultures in Algerian fourth year Ps textbook?

4. Objectives of the Study

The current research aims to accomplish the following objectives:

- 1/ To analyse how visual images in the fourth-year primary school textbook in Algeria facilitate pupils' comprehension of the content.
- 2/ To investigate the cultural representations in the English Primary school textbook, with focus on ensuring a fair and balanced inclusion of various cultural elements.

5. Significance of the study

This research holds significant implications for EFL learners, as it enhances their cultural understanding through the analysis of images. This process fosters a deeper cultural awareness that can improve their communication skills and intercultural competence. Additionally, this heightened awareness increases their engagement with the material.

For EFL teachers, the study provides effective teaching strategies by offering insights into incorporating sociocultural content into lesson plans. It also helps in utilizing textbooks more effectively to promote culture in language learning. Moreover, it assists teachers in making their instruction more engaging and culturally relevant by tailoring it to meet the specific needs of their students.

Furthermore, the study aids textbook developers and educational policy by providing valuable insights for creating culturally sensitive and appropriate EFL textbooks for Algerian audiences. It also contributes to the broader field of EFL education by highlighting the importance of cultural integration in language learning materials. In doing so, it provides a model for other contexts to follow.

6. Literature Review

In this section the researchers highlighted some of empirical studies on integrating culture in EFL textbooks and visual images that are based on multimodal analysis. These studies are presented in a chronological way:

Sarah (2006) examined the treatment of the cultural component within Algerian English textbooks used at the Intermediate and Secondary Levels. The study aimed to investigate teachers' perceptions and practices regarding culture teaching, as well as learners' attitudes towards English-speaking cultures. The research also aimed to design and evaluate a culture training program for prospective English teachers. The study employed qualitative analysis, utilizing an evaluative guide, two teachers' questionnaires, a pupils' questionnaire, and an experiment. The results indicated that the cultural aspect of the target language was often overlooked or inadequately addressed in the textbooks. While many teachers were aware of its importance, a significant portion did not incorporate it into their lessons. Despite this, most learners prioritized learning linguistic components and did not exhibit negative attitudes towards English-speaking cultures overall. The experimental culture training program showed success with about half of the participants. Based on these findings, recommendations were proposed to improve the inclusion and teaching of culture in Algerian schools, directed towards syllabus designers, textbook authors, and teachers. To sum up, the study of Sarah (2006) showed the lack of attention on integrating the target culture in Algerian EFL textbooks, as well as the employed teaching method by teachers need to be changed in which incorporating the culture in lessons.

Following similar lines, Mahmood, Asghar, and Hussain (2011) made an effort to draw attention to the cultural representation in ESL textbooks. Their findings showed that the textbook "Step Ahead 1" focused primarily on non-native culture, that there was inadequate and insufficient intercultural harmony found in it, and that the source culture received the least amount of consideration, which was likely to cause the learners to become alienated from their own culture. They argued that such issues should be approached "globalized" and concluded with some suggestions that the books used as ESL textbooks should contain some aspects of both the target and source cultures as well as intercultural harmony. Based on their study's findings (2011), it is concluded that the textbooks play a significant role in shaping students' perspectives, and when they predominantly highlight non-native cultures while neglecting the learners' own cultural background, it can lead to a sense of alienation and disconnection.

Dweikat and Shbeitah (2013) studied the cultural aspects of "the North Star" textbook, which has been a required subject at An-Najah University since 2008. The study employed a content analysis approach, revealing that cultural characteristics were more prevalent in some units based on their principal subject. The frequencies ranged from 22 to 274. Religious features had the lowest frequency, whilst social components had the highest frequency. The textbook included many civilizations, rather than only focusing on certain characteristics of other cultures. Content analysis revealed a leaning towards American culture, with an emphasis on aspects of foreign culture in general. There was no reference of Arabs or Muslims, save for the term "Arab" which was presented in an unsatisfactory manner for Arabs. The researchers suggested assessing and evaluating EFL textbooks by foreign writers to avoid cultural characteristics that may contradict Arab-Islamic culture. It's important to consider how others are depicted and filter out negative cultural beliefs from textbooks. According to Dweikat and Shbeitahs' findings (2013) shed light on the intricate balance in respecting other cultural diversity. The lack of mentions about Arabs or Muslims, unless done insufficiently, emphasizes the necessity for inclusive representation. Failing to accurately depict various cultural groups can support stereotypes and misunderstandings, ultimately causing some students to feel more isolated.

Tahririan and Sadri (2013) carried out the research on Analysis of Images in Iranian High School EFL Course Books. This study attempts to examine the role and the interpretations and implications of the visual images in coursebooks and it also aims to if the images are suitable for foreign language learning objectives. The analysis of images was performed based on The theoretical framework guiding the study was Kress and Van Leeuwen's (2006) 'grammar of visual design'. The data covered all visual images in high school EFL coursebooks in Iran. The results revealed that although the informative and/or illustrative functions of the images make them important resources in Iranian high school EFL course books, their full potential for language learning does not seem to be adequately exploited. This relates to flaws at the representational mode of meaning making, such as outdated portrayal of objects, gender stereotyping, and overdramatizing national identity as well as shortcomings at the interactive mode, such as poor modality due to grayscale printing and plain graphics with no contextualization or pictorial detail. These flaws make the images seem out of today's world and hardly credible for high school students who are already adept at new technology. Since these shortcomings may sacrifice pedagogical objectives, the study calls for changes in both technical quality and underlying messages of images in the course books. More noticeably the study of Tahririan and Sadri (2013) shows that the visual images in Iranian high school EFL coursebooks are not effectively supporting language learning, there is a clear need for improvements in both the technical quality and the underlying messages.

Syahri & Susanti (2016) carried out a study to find out the percentage of local culture integration and target culture integration in the English textbooks for senior high school in Palembang Indonesia. This research design was a content analysis with 4058 paragraphs and 2587 pictures as the study data. The procedure of analyzing the data started by classifying the data into local or target culture division, then it was analyzed based on Byram's cultural content checklist (1993) while the pictures were simply classified into local culture or target culture. The result of the analysis was made in the form of percentage. The results show that for analysis of the paragraph, from nine books series with different publisher analyzed in this study, five of the books have higher percentage of Local Culture which presented through reading passage, Meanwhile, under pictures analysis, six of them promote more salient in Target Culture. To conclude this, Syahri & Susanti (2016) the results revealed that the source culture is highly represented in reading passage, this can easily facilitate the learners' understanding of culture.

Satria conducted a study on (2019) Pedagogical representation of visual images in EFL textbooks: a multimodal perspective in her study. She sheds light on their functions as well as their appropriateness and suitability for pedagogical purposes. This study adopts the framework proposed by KvL to analyze visual images. The data in this study covers all the visual images, a total of 232 images in the three EFL senior high school EFL textbooks in Indonesia. The findings show that, regarding gender bias and stereotypes males were more frequently portrayed than females (66% and 34% of images respectively). Also, the meaning of the images suggested an objective and impersonal connection between images and viewers. Moreover, there was no apparent power discrepancy between images and viewers suggesting that students would be able to make connections to the images. Furthermore, it is suggested that the visual images could help students to engage effectively with the exercises and provide emphasis for the assertions made in the linguistic parts of the text. Thus, the image-structuring in the three senior high school EFL textbooks in Indonesia provided and emphasized concepts and meaning in the text. One might presume that the study of Elmiana (2019) shows that the visual images in Indonesian senior high school EFL textbooks are structured in a way that reinforces and emphasizes the concepts and meanings presented in the linguistic parts of the text, thus contributing positively to the overall educational goals of the textbooks

7. Research Methods

The current study used a qualitative descriptive analytical approach, primarily focusing on content analysis of textbooks. Content analysis is utilized to gather and interpret data systematically. Two

frameworks, namely the Grammar of Visual Analysis and cultural analysis are applied to categorize content. This method is quietly appropriate due to its emphasis on visual analysis, offering valuable insights into the research problem.

8. Structure of the Study

The current study is structured of a research proposal and two chapters, a theoretical and a practical chapter, and end up with general conclusions. Each chapter contains two sections.

The researchers begin with research proposal, which includes a general introduction, problem statement, research questions and objectives, significance of the study, research methodology, literature review, and structure of the study.

The initial chapter is devoted to an extensive review of the relevant literature. The first section deals with the representation of culture and textbook in EFL teaching. The second section concerns with Multimodality theory and frameworks.

The second chapter is dedicated to the practical dimensions of the present study. The first section deals with the research methods, design, procedures, data gathering tools, and structure of the textbook.

The second section deals with the data analysis, findings, and discussion of the findings. Finally, the research ends with some general conclusions, limitations of the study, and proposed pedagogical recommendation for further studies.

Chapter one:

Theoretical background

Overview

This chapter presents a theoretical part focusing on the main variables relevant to the current study. It aims to provide a comprehensive understanding of terms related to culture in English as foreign language (EFL) textbooks and Multimodality theory.

The chapter is divided into two sections. The first section commences with a broad overview of culture, its definition, categories of cultural awareness and how culture is evaluated in language teaching. Additionally, this section explores the representation of textbook, highlighting its significance and utilization in Algerian primary school education. The second section seeks to offer definitions of Multimodality theory and its key concepts, along with definition of visual images and an overview of the grammar of visual design framework and its three meta-functions.

Section One :Teaching Target language culture

1. Representation of culture

Culture is a broad term that cannot be defined systematically in the same manner, as includes language. In a simple sense, culture is a complex concept that includes all criteria of life such as, law, belief, costumes, and involves any other habits that shared and acquired by society. According to the National Center for Cultural Competence of the United States of America (1994), culture is an integrated pattern of human behaviour that includes thoughts, communications, languages, practices, beliefs, values, customs, courtesies, rituals, manners of interacting and roles, relationships and excepted behaviour of a racial ethnic, religious or social group; and the ability to transmit the above to succeeding generations. In this sense, it seems that culture contains different areas of life, in which involves more than one aspect of social and cultural affairs. In other words, it described as a complex system of concepts, attitudes, values, beliefs, conventions, behaviors, practices, rituals, and lifestyles.

Another definition suggested by the English anthropologist Tylor (1871) In his book *Primitive Culture*, as “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society” (p.1). This demonstrates that the definition of culture is dependent on the knowledge that people learn, such as the customs of certain people who are members of a particular community. Differently saying the term culture is based on what people acquire such cultures of a specific individuals who belong to a specific society. People's understanding of culture is founded on the customs and traditions of certain people who are members of particular societies.

Additionally, culture is a set of behaviours and beliefs shared by a group of people in a way of identifying their own community. Matsumoto (1996) claims that culture” is a set of attitudes, values, beliefs and behaviours shared by a group of people, but different for each individual and communicated from one generation to the next”. (as cited in Spencer-Oatey, 2012, p.2). It is possible to say that culture is something innately of a given society that symbolizes their everyday lives, as it is transmitted from one generation to another. One may argue that culture is an intrinsic feature of a particular civilization, passed down from generation to generation, and a sign of their daily existence.

The dimension of cultural components is a part of a particular society that contains many aspects including traditions, habits, languages, beliefs, attitudes, social values and activities. Banks (1998) defines culture “a cluster of attributes such as values, beliefs, behaviour patterns and symbols unique to particular a group”. He believes that culture is “made of the concepts, beliefs, and principles of action and organization.” (as cited in SuKim,2003, p,2). This highlights that culture is a collection of characteristics exclusive to a given group, including values, beliefs, patterns of behaviour, and symbols. The ideas, convictions, and guiding principles of behaviour and structure comprise culture, all of these are indicate the cultural components.

In addition, culture has two distinct meanings depending on the context. Chastain (1988), Tomalin and Stempleski (1993) argue that Capital "C" culture refers to the individual within society; it encompasses the spheres of participation such as politics, music, literature, and the arts. For instance,

people may learn about and comprehend the history and cultural identity of Old England by reading Shakespeare's *Romeo and Juliet*. Conversely, culture with a Small "c" refers to the person; behaviour and lifestyle are all covered in this second sense. Subsequently, culture encompasses both its application in human existence as well as the understanding of the domains it impacts.

Culture encompasses the amassed reservoir of knowledge, experiences, beliefs, values, attitudes, meanings, social structures, religion, concepts of time, roles, and spatial orientations within a community. It is a multifaceted amalgamation rather than a singular construct, evolving through various elements that characterize a group of people at a specific period. Culture exhibits itself across different layers, with symbols representing its surface, values reflecting its core, and heroes and rituals occupying intermediate positions. Individuals within a culture carry multiple layers of ingrained beliefs, showcasing the intricate and diverse influences of culture. Furthermore, culture is not stagnant but dynamic, constantly evolving through interactions, exchanges, and adaptations. It profoundly shapes social dynamics, upholds societal order, influences perceptions, and guides daily behaviours and interactions. This comprehensive understanding underscores culture's significant impact on human societies and the intricate fabric of meanings, practices, and beliefs that define our collective existence. Consequently, it may be defined as a way of reflecting the nature of a given society that symbolizes their daily life. The term of culture has no specific definition, as it harmonizes with the perception of a given specific language and its own history.

2. Categories of culture

Culture is a complicated topic that is difficult to describe, and there is no consensus on its definition. Everyone has unique perceptions and conceptions of culture, and the way he or she understands culture. Moran (2001) categorizes culture into five dimensions: goods, practices, viewpoints, communities, and people. As it is mentioned culture refers to a group's common customs, goods, worldview, and social contexts. Dweik and Al-Sayyed (2015) created a cultural checklist for their research. They create twelfth cultural categories, including history and politics, religion and

rituals, food and drink, ecology, economy, leisure time, music and arts, fashion, literature and science, social conduct, family and male-female relationships, and initial names. These categories are considered as the main points in understanding the word culture.

Culture is divided into a three sorts of cultural content, which are recommended to be included in language (English) content, they are called as target culture, source culture, and international culture. The following categories apply to the classification of cultures:

(1) Source Culture (SC) is the origin culture of the current country.

(2) Target Culture (TC) is the culture of English-speaking nations, such as the UK, Australia, Canada, Ireland, New Zealand, and the USA.

(3) International Culture (IC) is the culture of all nations, with the exception of the nation of studying and English-speaking nations. According to Cortazzi and Jin (1999), there are three types of cultural information being suggested to be included in language (English) teaching: target culture materials, local culture materials, and international culture materials. (as cited in Lusi Mayangsari).

A foreign language should present the target culture as well, so that the pupil can comprehend and utilize the language in its native context. Byram et al. (1991) suggested the idea that foreign language should introduce the target culture as well so that the learner may be able to understand and use the language in its original setting (p.18). The meaning of this line shows the importance of introducing the target culture to the learners who are already engaged with the foreign language.

3. Culture in English Language Teaching (ELT)

Teaching English has increased recently in a way of incorporating culture in EFL classrooms in which facilitates the delivered process of the foreign language. Teaching a second language or foreign language cannot be taught successfully without integrating and incorporating cultural content and studying culture in the curriculum. “Culture is an integrated part of Foreign Language (FL) teaching” (Kramsch 1993; Lessard-Clouston 2016). In other words, learners are encouraged to learn the language by its culture. Since, learners like culturally oriented activities like dancing, singing and

role-playing, culture sessions have a substantial positive influence on high motivation. Learners have a cause to study a language when they are motivated by culture.

Cultural sensitivity allows one to connect the structure and enunciation of a foreign language to everyday situations. Learning about culture improves the development of communication abilities. One needs a firm understanding of the fundamentals of the target culture in order to communicate effectively with people who speak different languages. without the knowledge of combination of culture in teaching English, the process might be inaccurate and incomplete for pupils.

As emphasized by many scholars, without studying culture and including cultural components into the L2 curriculum, teaching L2 is inaccurate and incomplete, (Sysoyev and Donelson, 2002). That is to say, English teachers cannot teach a FL without the culture, because culture is considered as a part of language, which cannot be separated from it. In other words, due to the diversity of languages; culture is essential to be learned, as it viewed as one of the main skills, such as Listening, Reading, Writing and Speaking. “Learners cannot truly master the language until they have also mastered the cultural context in which the language occurs” (Peterson & Coltrane, 2003.P.1). Because language and culture are so closely related, one will become less valuable if the other is separated. Languages are parts of cultures, and cultures are parts of languages. The two are so interwoven that separating them would diminish the significance of both culture and language.

In a similar manner, due to cultural limitations, it is challenging to acquire or teach the forms without content because language is made up of both form and content. The relevance of culture in language learning and teaching stems from the fact that teaching language is fundamentally teaching culture.

The integration of culture in language classes can lead to much greater impact on pupils' ability in understanding their own culture and the target one. In English Language Teaching (ELT) context, culture is a part of effective teaching – learning, as it plays a crucial role in enhancing the learning of the target language. One of the usefulness ways of teaching English is based on integrating of culture, that may help pupils deal with English easily and effectively.

The integration of culture into language instruction is important because it enhances learners' understanding of other cultures. A foreign language's structure and timbre can be connected to everyday situations through cultural awareness. Learning about culture helps one become proficient in communicating; as it helps in understanding the fundamentals of the target culture, which is essential for effective communication with language learners.

4. Intercultural communicative competence

The world is globalized as a community which leads to the diversity of culture in different aspects of life. That is to say that language is a tool of communication with others in both national and international contexts; hence, language learners' intercultural communicative competence (ICC) must be developed in order to utilize language effectively in different situations. It is defined as “the overall internal capacity of an individual to manage key challenging features of intercultural communication” (Kim, 1991, p. 259). It means that using language in different contexts is a key of intercultural communication, which has a significant role in social and cultural situations.

Additionally, the concept "intercultural communication" (IC) refers to communication between people from various cultures. During this exchange or interaction process, people from cultural communities "encode" and "decode" the verbal and nonverbal information into comprehensive meanings. However, when people from different cultural backgrounds attempt to speak with one another, they frequently encounter cultural obstacles and hurdles, resulting in misunderstanding and communication breakdown. This is mostly due to differences in their habits, traditions, and ways of life, as well as their world-views, social norms, religious practices, and other social cultural influences.

Thus, intercultural competence allows one to interact nicely and adequately with the interlocutor despite cultural differences. In other words, it is the ability to engage effectively with individuals from cultures other than one's own, which requires awareness of various values, attitudes, and behaviors of the 'others' as well as the ability to cope with them in a non-judgemental manner.

IC is needed in schools since it helps learners deal with language properly in various contexts; learning a language is not based only on acquiring the skills of language such grammar and lexis, but it is a matter of communicating socially and culturally.

5. Representation of textbook

A textbook is a valuable resource in teaching and learning a specific subject, that is mostly used by teachers to provide their learners with a particular discipline. Callahan (1966) defines the textbook as “the most common information source used in our classroom”. This explains that textbook is one of the main instructional materials that is considerably important in teaching and learning. In other words, it is introduced to be the way of delivering a lecture to enhance the success of teaching and learning. As suggested by Cunningsworth (1995) “coursebooks are best seen as a resource in achieving aims and objectives that have already been set in terms of learner’s needs ” (p.7). This definition indicates that the learners’ needs can be achieved through the use of textbook, since it contains multiple illustrations in which motivate the learner’s skills.

Moreover, the idea of mastering the language indicates a supportive procedure as a textbook to be used within a classroom. The use of textbook is considered as a motivation material especially for young learners. According to Cunningsworth (1995) “coursebooks can promote learning by contributing to students’ motivation” (p.17). This position states that textbook is not only an instructional material used in learning, but also is known for its ability in encouraging learners to enhance their knowledge; because motivation is regarded as a powerful force in teaching learning program. Tomlinson (2007) mentions, “a coursebook is a textbook, which provides the course materials for a course” (p.9). This line explains the importance of using textbook as source material for delivering the content of the course material.

In addition to that, textbook enables the novice teachers to assist them in determining the effectiveness of delivering a lecture according to certain objectives of the curriculum. Cunningsworth (1995) confirms that “coursebooks support teachers by providing ready-made presentation materials,

ideas for different topics, reading passages, dialogues” (p,17). Developing such language skills demands an appropriate use of some supportive materials to meet learner's needs; that includes a scheduled lesson to be conducted by the teacher to the learners. Simply speaking the idea of mastering a language indicates a supportive procedure as a textbook to be used within a classroom.

5.1 The importance of textbook

The importance of using textbook within a classroom has a variety of functions including pronunciation, grammar, vocabulary, and culture. These concepts are designed particularly for both learners and teachers; that indicates the multidisciplinary of the teaching process. According to Musteata (2009) “textbook is a specific instrument of the mass information” (p.2). It means that textbook has a plenty of instructional aids in which guide teachers in the teaching program.

Additionally, textbook is designed properly to serve the learners and teacher's needs. Moreover, it identified the need of the learners in order to provide them with a certain objective. A textbook helps learner to improve their language weaknesses and gives them additional knowledge about both the course material and cultures of other nations. In addition, the curriculum provides the basis for the preparation of the textbook. For certain course of study, teachers and learners use it together. Indeed, textbooks are essential to the teaching and learning process, which cannot be replaced by any other instructional aids or tools. Even with today’s sophisticated technology, textbooks continue to be quite important in EFL classrooms.

6. Primary English textbook in Algeria

In Algerian education system, the application of English language teaching to primary schools has a significant emphasis on developing the current program, since English is taught as a second foreign language. However, because of the constraints in learning teaching materials, textbooks are used as an authentic aid in improving learner's skills.

In Algeria, the textbook is the basis of the language knowledge received by students during their studies (Hamidi and Bouhas, 2018). For English language training in Algeria, the textbook continues to be the most often resource, which essentially provides a curriculum structure. Both Algerian teachers and learners consider it the core of the program and the most important teaching and learning aid (Larouk, 2015). English language textbooks are very important in Algerian education, since they help to shape language instruction and give teachers and learners the suitable information.

Section Two: Multimodality Theory

1. Multimodality theory

Multimodality emerged as a new subfield within communication studies in the late 1990s, following Charles Goodwin's article in 1998 And was extensively used until the 20s centuries. And has since gained considerable traction in various academic disciplines. Due to Scholars who have dedicated their work to explore different modes of communication and meaning making, including fields such as linguistics, semiotics, media studies, education and other disciplines.

Gunther Kress and Theo van Leeuwen are widely recognized figures in the field of Multimodality. Their contributions have been a big achievement in the development of social semiotics, with their framework that focuses on the analysis of how meaning is constructed and conveyed through various semiotic resources, such as language, images, and gestures.

Multimodality as a theory of communication, explores the use of multiple semiotic modes, such as writing, images, speech, and non-verbal cues, to create meaning and convey messages. It emphasizes understanding the implicit meanings and processes involved in meaning-making across various literacies. Kress and van Leeuwen state “Multimodality is a theory which looks at many different modes that people use to communicate with each other and to express themselves.” (Kress.G.Van Leeuwen.2009). This means that Multimodality examines individuals utilize to communication or self-expression, emphasizes the importance of considering various means to convey meaning in different contexts.

In addition to that, Jewitt and Bezemer (2010) argue that in a multimodal approach, different modes are not simply added together but interact with each other to create a cohesive and meaningful whole. They emphasize the importance of considering how these modes work together and how they are influenced by the context in which they are used. That means the interaction between modes is crucial for creating a coherent and meaningful message. The meaning of a multimodal text is more than just the sum of its parts; it emerges from the dynamic relationships between the different modes used.

Multimodality is widely used especially in education. Offering opportunities for deeper understanding and more engaging learning environments. Educators utilize a combination of modes, such as pictures, audio, music, and body language, to enhance teaching effectiveness. Hansen-Pauly claims that “Multimodality is concerned with several possible modes or manners in which a person learns, or in which teachers addresses her/his learners.” (Hansen-Pauly et al,2009). That means Multimodality addresses the diverse ways in which individuals learn and how teachers can cater to these varied learning styles. Moreover, they highlight that Multimodality in the field of education, is viewed as a crucial element of teaching and learning because it acknowledges that students use different modes of communication and these can be incorporated into teaching methods to improve learning results (Bezemer & Kress, 2008).

2. Key concepts of Multimodality theory

Multimodality asserts that communication is not limited to just spoken or written language but also involves other modes that contribute to meaning-making.

2.1. Mode

In the context of Multimodality, the concept of “mode” has a very particular meaning. It seems as a communicative or representational medium utilized for create meaning, cover various semiotic resources aimed to enriching audience comprehension of the message. It can be visual, linguistics, spatial, aural or gestures.

Kress and van Leeuwen (2001) state “a mode is a socially and culturally shaped resource for making meaning. Each mode is a different kind of semiotic resource, with its own specific forms of materiality and its own particular ways of configuring meaning. In using a mode, speakers and writers make choices within the resources provided by that mode, and these choices are influenced by the affordances of that mode as well as by the ways in which the mode has been socially and culturally shaped.” (Kress & Van Leeuwen, 2001, p. 5)

In another words, a mode is a socially and culturally constructed tool for conveying meaning, each has a unique material forms and role. Users of a mode exercise choices within its provided resources, influenced by its affordances, and the social and cultural influences shaping it.

According to the New London Group (1994), there are five major modes of communication that referenced in the field of Multimodality, which can be used independently or combined to enhance communication. Each mode provides a unique way of communication, helping the audience understand the message better.

1.1.1 The five modes of communication

According to the New London group (2014), there are five modes of communication: linguistics, visual, aural, spatial, and gestural. these modes work together to create multimodal communication, where multiple modes are combined to convey meaning.

2.1.1.1 linguistics or alphabetic

Kristin L.Arola (2014) state that Linguistics modes is extensively used in diverse forms of human communication, they refer to both written and spoken words in details. involving aspects such as word choice, organization ,of words or ideas and coherence of ideas or words.(p.5)

2.1.1.2 Visual

As the name implies, the visual mode according to Kristin L.Arola (2014) pertains to visual elements such as dynamic or static images, design, videos, colors, layout, styles, graphs, and other elements used to capture attention, convey emotions and feeling, or to make meaning. Sometimes, it may not convey meaning independently but combined with other modes to provide a better comprehensive understanding. (p.6)

2.1.1.3 Aural

From the perspective of kristin L.Arola (2014), Aural mode incorporates different aspects of spoken language, for instance sound effects such as noises, volume, music, silence, tone of voice, intonation,

podcasts, and more, to create a coherent message. It often combined with other modes to create a detailed message.

2.1.1.4 Spatial

The spatial mode refers to the arrangement of elements in space; in other words, it is the physical closeness between people and objects to create multiple experiences for the learner. For example, the arrangement of the tables in the classroom.

2.1.1.5 Gestural

It involves interpreting gestures, body languages, facial expressions, and eye contacts. It is crucial in face-to-face communication, public speaking, and presentations. This is particularly significant in the rise of modern technologies such as YouTube videos, Skype, and other platforms, as it influences the effectiveness of message delivery and audience engagement with the content.

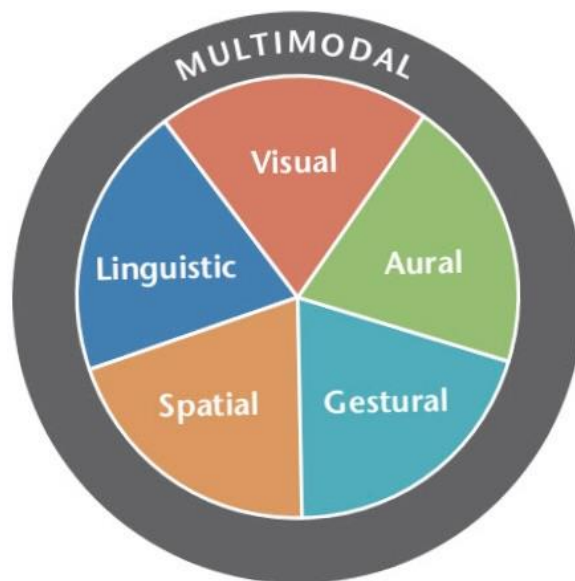


Figure 1: The five modes of communication created by the New London Group
(adopted from *Writer/Designer: A Guide to Making Multimodal Projects*.by Arola, K. (2014))

2.2. Semiotic Resources

Semiotic resources are the tools and means by which communication occurs, encompassing a variety of signs, symbols, and codes utilized to communicate and convey meaning through different

modes. These resources include verbal language, visual elements, gestures, and other modes by which people express and understand each other.

According to Leo van Leeuwen (2004), semiotic resources are not limited to signs, symbols, and codes but also include actions, materials, and artifacts that are used to communicate. This broader definition highlights that communication involves not only language and visual representations but also encompasses physical actions, the use of different materials, and the presence of artifacts, all of which contribute to convey meaning in different modes of communication.

2.3. Modal Affordance

Modal affordance, a concept initially introduced by the psychologist James Gibson in 1979, in his research on perception and action. In the context of Multimodality theory, affordance pertains to the unique potential actions or representational abilities of a mode to convey meaning and facilitate successful communication. These affordances can include aspects such as prints, accents, tone, and images.

Norman (1988), further developing the concept of affordance, defining it as the design aspects of objects that indicate how they should be used. Affordance can be either physical (actual) or mental (perceived) properties of an object. Norman(1988) states “the term affordance refers to the perceived and actual properties of the thing, primarily those fundamental properties that determine just how the thing could possibly be used” (p.9).

3. Visual images

Visual images are visual representations that carry certain information or messages through their visual components. They play a pivotal role in the teaching and the learning process, particularly in enhancing language learning by employing illustrations in textbook. According to Jahangard (2007) “Visual materials can be defined as facilitators that can be employed by teachers and learners to enhance language learning in classrooms ” (p.139). This highlights how visual aids, such as images, are effective communication tools and powerful instruments in teaching and learning programs, aiding in enhancing the understanding of the target language.

In the field of teaching and learning, visual images act as communication materials and powerful tools in developing young learners’ knowledge. Clarks and Lyons (2004) note that visual images build students’ attention and knowledge, reduce cognitive load, and motivate students’ learning. This

indicates that visual images can build young learners' interest and motivate them to engage in language learning effectively and creatively.

Moreover, Canning-Wilson (1999), (as cited in Tahririan and Sadri 2013, p.139), state that “visual images in EFL textbooks provide excellent testing prompts; images lend themselves to be developed into tests to manipulate language structures, vocabulary, functions, situations, and skills to determine what the learner has acquired”. This means that pupils are accustomed to using the textbook images for study in any kind of learning environment. The images contribute to the overall meaning of the visual images and are significant in supporting the reading texts. Moghtads study (2012), (as cited in Soleimani & Khah.2014) revealed that visual images make a proper contribution to the learners in a particular EFL textbook.

4. Grammar of Visual design

Grammar of Visual design (GVD) is a new approach of visual communication that focuses on interpreting and reading visual images, it was introduced in 1996 and further developed in 2006 by Gunther Kress and Theo van Leeuwen. GVD draws inspiration from Halliday's ideas of social semiotic. Their book *Reading Images: The Grammar of Visual Design* (2006) is considered as a significant source for studying visual images. In their book, Kress and van Leeuwen claim that visual images, like all representations, can be understood as a grammar. This grammar involves the arrangement and composition of visual elements to create meaning similar to how language has syntax and grammar rules for forming sentences, highlighting the importance of reading images to understand and interpret the implicit meanings. As explained by Kress and van Leeuwen (1996) “visual structures realize meanings as linguistic structures do also, and thereby point to different interpretations of experience and different forms of social interaction”(Kress & van Leeuwen, 1996, p.2). They suggest that visual structures convey meanings similar to linguistic structures, indicating different interpretations of experiences and social interactions.

In general, GVD refers to a systematic framework of principles and rules that govern the utilization and the organization of visual elements, such as images, colors, layout, and other elements. Moreover, in their book, Kress and van Leeuwen propose modal or meta-functions composing interpretational, interactive, and composition to analyze how meaning is produced.

4.1. The representational meta-function

The representation meta-function of the GVD plays a significant role in analyzing images and understanding how they convey meaning through their formal elements. According to Kress and van Leeuwen in their Book *Reading Images: The Grammar of Visual Design* (2006), this can be encoded using two main representational functions: narrative and conceptual functions, which are essential for understanding how visual elements are structured and arranged to convey specific messages or ideas within an image.

4.1.1. Narrative representational function

The narrative representational function refers to how visual elements are structured and arranged to create a visual narrative or story for the viewer. It deals with dynamic processes, which are realized through the use of vectors to represent participants and their interactions. These processes involve change and can include (action) and (reactional) processes. The action process is marked by the presence of vectors, which includes departing from the participant (actor), which may or may not involve interaction. Conversely, in the reactional process, vectors are not based on action but on the gaze direction, indicating interaction from the participant towards the image. It can be either transactional or non-transactional glances.

4.1.2. Conceptual representational function

The conceptual representational function is the second type of representational meta-function. It differs from the narrative function by its lack of vectors, which are crucial for conveying dynamic processes. Instead, this function represents participants in a more generalized and timeless manner,

focusing on their essence rather than their actions. This static representation is achieved through three distinct subcategories that define how visuals depict participants. The first subcategory is classificatory, which groups participants together based on taxonomies. The second subcategory is analytical, which establishes a part-whole relationship between its participants to strive to make them fit together. The third subcategory is symbolic, which moves beyond classificatory and analytical processes, it seeks to explore the deeper meaning of images. Together, these subcategories illustrate how the conceptual representational function create static, generalized representation of participants, emphasizing their broader significance and meaning.

4 .2. The interactive meta-function

The interaction meta-function refers to the connection between depicted subjects and those engaging with the image, illustrating how visual images interact with viewers or participants, and how the image engages the audience. It looks to the interaction patterns among participants. This meta-function has three divisions: eye contact, social distance, and attitude.

4.2.1 Eye contact

Eye contact involves the direction of the gaze from both represented (demand) and interactive (offer) participants. Demand creates a form of imaginary or fictional relationship with the viewer by directly addressing them. On the other hand, offer addresses the viewer indirectly as there is no direct gaze from the participant to the viewer.

4.2.2 Social distance

In the interactive meta-function, social distance refers to the perceived emotional or psychological closeness between participants and can vary based on factors like familiarity, social status, and cultural background. Social distance influences the choice of language, tone, and non-verbal cues used in communication, as individuals adjust their behavior to maintain or reduce the perceived distance between themselves and others.

4.2.3 Attitude

Attitude in the interactive meta-function, include the deliberate selection and manipulation of camera angles, aiming to convey a particular viewpoint or bias to the audience. An attitude can be subjective, indicating an attempt to avoid bias by employing various horizontal and vertical angles. These angles are not only technical choices but also semiotic ones, as they influence the audience's perception and interpretation of the visual message, thereby shaping their understanding of the represented subject matter.

4.3 The compositional meta-function

The composition meta-function is the last aspect of grammar of visual design, it plays a crucial role in shaping the meaning that viewers derive from visual texts, or how thing placed in the image. According to Gunther kress and van Leeuwen “the compositional meta-function which is mainly built on relating the meaning of the composition to the way in which communication acts cohere into the kind of meaning we call text.” (kress and leeuwen,1996,p.181). That means the composition metafiction focuses on how the meaning of visual is linked to the way communication acts together to form the type of meaning that we recognize as “text”, It includes three categories with are information value, salience, and framing.

4.3.1 Information value

The concept of information value in visual images pertains to how elements are positioned, placed, or directed, such as left and right, top and bottom, as well as centre and margin. The left side typically conveys given information, while the right side conveys new information. Similarly, the top of an image often represents general or essential information, while the bottom signifies specific or practical information. Moreover, the terms center and margin, the centre usually contains important information, while the margins contain less important information.

4.3.2 Salience “Foregrounding”

Salience, or foregrounding, is a crucial concept in understanding how meaning is conveyed in visual images, it refers to the focal point or importance of an element within an image. Often achieved through various visual techniques such as color, size, lighting, contrast, vectors, and body language. As Kress and van Leeuwen (2006) add “making some elements in the visual more prominent than others by employing clues like size, sharpness, or colour contrast” (Kress and Leeuwen, 2006. pp.201.203). In the context of visual communication, salience helps guide the viewer’s attention and plays a crucial role in how meaning is constructed and conveyed.

4.3.3 Framing

Framing constitutes the ultimate and the importation dimension in analyzing the visual grammar of multimodal texts. This dimension focuses on how visual elements are used to either connect or disconnect, thereby creating frame lines that serve to direct attention, and signify significance. Kress and Leeuwen state “visual framing is a matter of degree; elements of composition may be strongly or weakly framed”. (Kress and Leeuwen. 2006. P203). This statement highlights that visual elements within composition can be framed to varying extents, some elements may be strongly or weakly framed, the degree of framing applied to each element can impact how viewers perceive and interpret the visual information presented according to their viewpoints.

Conclusion

This chapter defines the study’s scope of inquiry and situates it within the realm of English Language Teaching (ELT). This part provides the reader with an essential information concerning culture in English Language Teaching in relation to the representation of multimodality theory, which is important, because culture serves as a fundamental lens through which content is presented and understood. The integration of various elements in certain images such as color, size, symbols, and other elements offer rich opportunities for cultural exploration and understanding, especially in EFL textbooks. Culture plays a crucial role in shaping the linguistic and visual elements within these textbooks, influencing young learners' perceptions, motivations and interpretations of language and its cultural contexts. Therefore, a multimodal perspective that considers culture is essential for providing learners with a holistic language learning experience that fosters cultural awareness, and intercultural competence. Emphasizing the importance of culture in the analysis of fourth-year

primary English textbooks from a multimodal perspective underscores its significance in promoting inclusive and effective language education.

Chapter Two:

Research Methodology

and Discussion of the findings

Overview

This chapter is devoted to the research design of this study. It introduces the practical part of the research used to carry out the investigating of fourth year primary school English textbook “My Book of English” in Algeria. This chapter is divided to two sections. The first section provides a full description of the research methodology and design, the tools that the researcher used, research procedures and the structure of “My Book of English” English textbook. The second section deals with data analysis and interpretations, discussion of the results, limitations of the study, pedagogical recommendations for further studies.

Section 01: Research Methodology

1. Methods of data collection

The methods used for gathering data are known as data collection techniques, and in this study, qualitative techniques were employed. Content analysis was used as a technique for collecting data, involving the researcher analysing visually, through observation, in the textbook “My book of English”. The data was collected by selecting 12 pictures randomly from five units out of the eight in the textbook. One of the methods used to collect the data is setting up a table format based on the Grammar of Visual analysis (2006) framework, which was used to reveal how visual images are represented and how communicate meaning in fourth year textbook. Another method used was an Instrument Checklist adapted from Cortazzi and Jin Framework (1999), which was used to reveal the cultures represented in this textbook.

2. Research design

Research design is the implemented strategy or the way that researcher obtains valid data, analyze them and finally end up with the answer of the research problem. The present study is typically based on qualitative descriptive research design, in particular, content analysis of textbook. Descriptive method is considered as a useful tool of data, since it deals with qualitative research in which taken from documents, pictures and videos.

The collected data of this study was based on content analysis in a way of description. The content analysis was used to elicit the desired data for this study. The content analysis comprises two different

frameworks. The first implemented framework was focused on Grammar of visual analysis by Kress and Van Leeuwen, and the second one was mainly based on cultural analysis which was created by Jin and Cortazzi, consisting of three types of categories are known as source, target and international culture. The content analysis was the appropriate instrument since it deals with the visual analysis.

3. Research procedures

The researchers initiated this study under their interests with the guidance of the supervisors' suggestions, selecting a topic focused on Multimodality and the Cultural aspects present in EFL textbook of fourth year Ps. Extensive literature review was studied to explore both theoretical frameworks and empirical studies relating to these themes. Subsequently, the researchers obtained approval from the administration of M'sila University to proceed with the current study. Clear research questions, objectives, and relevant components within the thesis were identified to guide the investigation. The researchers purposefully selected the fourth-year textbook for analysis due to its recent publication and rich visual content, in relation to the government' interests to apply English in primary schools. Accordingly, the aim of selecting the fourth year textbook as a variable to be conducted is due to confirm the validity and reliability of data. The analysis of the fourth year Ps textbook was based on the analysis results of GVD and Cultural analytical approach in relation to the aim and the questions of the study. The researchers end up with the required objectives as it shown.

4. Research tools

In this study, content analysis was employed as qualitative research tool to analyze the visual images in the fourth year Ps textbook. This method allowed to systematically explore the cultural elements depict in the images. To guide our analysis and gain highly reliable and valid data, two frameworks are utilized in this study, Kress and van Leeuwen (Grammar of visual design framework), it used for a deeper understanding and analysing visual images. In another hand, Cortazzi and Jin (1999) framework, for analysing visual representations of culture. These frameworks identify and categorize the cultural elements presented in the textbook' images.

4.1 Content analysis

Content analysis is a widely used research method for analysing qualitative data, such as textual, visual, or audiovisual materials, to identify the presence of patterns, themes, and relationships within the data. The method has been defined in various ways by different researchers. Neuendorf (2002) defined content analysis as "a scientific method for quantitatively summarizing messages,

emphasizing its objectivity, design, reliability, validity, and ability to test hypotheses, without being restricted to measurable variables or message contexts"(p.10). This definition indicates that content analysis is not limited to measurable variables or specific message contexts, highlighting its flexibility in analyzing various types of content. In the same devotion holistic (1968) defines content analysis as " any technique for making inferences by systematically and objectively identifying special characteristics of messages"(page.14). This definition suggests that content analysis is a method used to draw conclusions or make inferences about a set of messages. It involves systematically and objectively identifying specific characteristics of these messages to gain insights or understanding about them.

The current study focuses on analyzing the visual content found within the images of “My Book of English”, the Algerian fourth-year primary school textbook. Consisting of eight units, this investigation based on five units that include the cultural themes. The analysis of the textbook images was conducted by using two distinct frameworks. The first one namely Grammar of Visual Design (2006) framework aimed to establish a systematic approach for comprehending visual images. The second framework, Cortazzi and Jin (1999) model, aimed to identify the cultural elements present in the textbook. In particular, content analysis in this study was utilized to investigate the presence of cultures, indicating whether the textbook is rich in cultural content or not.

4.1.1 Grammar of visual design (2006) framework

The Grammar of Visual Design (GVD) framework refers to a structured method for interpreting visual communication. It involves examining such elements within images, such as representation participants, social distance, color, gaze, salience and other elements, as well as how these elements interact. This framework aims to help the viewer understand the messages and meaning conveyed by images, besides to facilitate the understanding of various visual elements within images.

Table 1: The main visual categories used to analyze data adapted from (GVD) :

category	sub-category	minor sub-category	
Representation	Narrative	Action	the “actor” forming a vector .
		Reaction	participants connecting through vectors like gaze.
	Conceptual	Analytical	Carrier & possessive Attribute.
		Symbolic	Symbolic suggestive (no carrier).

Interaction	Contact (gaze)	Demand	Participants' gaze directed to each other.
		Offer	Participant' gaze directed to the viewer.
	Social Distance	Close shot	Intimate
			Close personal
		Medium shot	Far personal
			Close social
			Far social
		Long shot	Formal and Interpersonal
			Public
	Attitude	Horizontal Angle	Frontal Angle (involvement)
			Oblique Angle (detachment)
		Vertical Angle	High (powerful viewer)
			Eye-level (Equality)
Composition	Information value	Left/Right	Given/New information
		Top/Bottom	Ideal/Real information
		Centre/Margin	Nucleus/ subservient information
	Salience	Foreground/Background	In focus/ out of focus
		Colour contrast	Create visual attention

4.1.2 Cortazzi and Jin (1999) model

The Cortazzi and Jin 1999 Model, also known as the Cultural Model of Learning, classifies cultural aspects into three main types: source culture, target culture, and international culture. This framework emphasizes the significance of integrating these cultural elements into teaching materials to enhance learners' cultural awareness and skills. This in turn, facilitates effective communication in the target language.

Table 2: The main Categories of Culture (Cortazzi & Jin,1999)

Cultural Categories	Explanation
Source culture	It refers to culture of the learners (Algerian culture)
Target culture	It refers to the target language culture (English native speakers countries)
International Culture	It refer to other countries' cultures

5. Structure of the Textbook

The textbook under examination entitled “My Book of English” written by SAMIRA CHARIT, and MOHAMED ZITOUNI. It published in 2023 and designed for the Fourth-year primary school pupils. The book contains 94 pages consisting of eight units organized in different themes. The background of the front and back pages take both white and light Green color. At the top of the front page, there is e a title of the nation "The People's Democratic Republic of Algeria" and the name of the Ministry of National Education is written in Arabic language. In the middle, there are two pupils a boy and a girl wearing the Algerian school uniform. In the top of them we found the title of the textbook “My Book of English” written in bold large red and green letters. And for the back page of the textbook, it is empty containing only the logo of the printing office, the textbook's price and copy right information written small Arabic language, at the very bottom of the page.

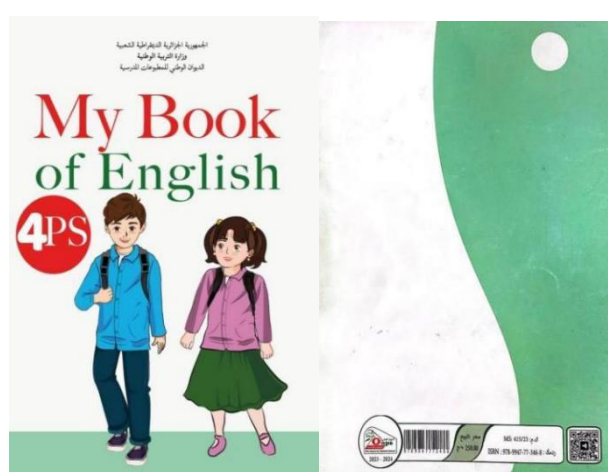


Figure 2: The Front and Back Cover Page of the Fourth Year Primary School English

Textbook

The textbook contains eight units, each unit concerns with a specific topic, and they are titled as the following:

Unit one: Family and friends

Unit two: Occupations and jobs

Unit three: School

Unit four: Health

Unit five: Food

Unit six: Games

Unit seven: Celebrations

Unit eight: Animals

Section 02: Data Analysis and Interpretation of the Results

1. Data analysis

This part reports the analysis of the data gathering from content analysis of the fourth year primary school textbook images. therefore, the results obtained by combining two frameworks, Grammar of visual design and Cortazzi & Jin modal, to gain a richer understanding of the images' meaning and how they represent cultures.

1.1 Grammar of Visual Design (GVD)

Unit One: Family and Friends:



Figure 3: Typical Algerian Family (My Book of English p,11)

In terms of representational component, there are two kinds of participants: people (women, men, and kids) and things (an Algerian design house and threes). As for the narrative process, the boy

Nadjib is the main actor because he is standing in the front, and others are in the back, due to his arms' vectors and their eye gaze. This can be transcoded as he is going to present his family members to the viewers.

As for the interactive meanings, the image represents "demand" because all family gaze is directed to the viewer, inviting the viewer to identify with them. The represented participants are shown as "items of information" that can be observed by the viewer. According to the horizontal angle, the represented participants are seen from a frontal angle, that means the viewer is involved with the represented participants and their world. However, the vertical angle, the represented participants are seen at eye-level by the viewer, indicating a relation of equality between them. Regarding social distance, is long public shot represented in 21 person by capturing a familiarity relationship between them.

The compositional structure of Image has center/ margin system, with vector creating by the standing position of the participants, Nadjib in the center and foreground of the image, and others in the background, realized as the boy is going to do the action and considered as the important information. The Salience is represented through the participants' realistic colors compared to the building in the background, and the position of the participants in the foreground and background.



Figure 4: Daily Algerian breakfast (My Book of English p,11)

In terms of visual analysis, concerning the representation of the structure, **Figure 3** uses two kinds of participants: people (an old man and woman, a woman, and a boy) and things (living room, a sofa, mugs, cookies, a table, a lamp, a flower vase, a frame, and plants). This image uses a transactional action process in its representation. The boy is seen as a major Actor whose arms create a vector relating him with his grandparents; thus, making his grandparents Goal. This can be transcoded as he is introducing his family to the viewer. For the conceptual processes is the symbolic process that used

within this image. This process concerns with what the participants and the objects symbolize (turban, the design of the living room, Algerian cookies, the memory picture on the wall).

Regarding the interactive meaning, the image is classified as a (demand) because the main participants have direct gazes at the viewer. According to the social distance, both close medium and long public shot are created in the image, which represented by the presence of more than one person beside the bodies of the participants are represented down to the knees because they are sitting on the sofa. This scene shows a close social distance between the viewer and the participants. At the horizontal angle, the represented participants are captured in frontal angle, in which the viewer is involved with the participants. The vertical perspective of the image creates a sense of equality between the represented participants and the viewer, the represented participants are portrayed at eye-level.

The compositional structure of the image has a centre system that employed in which the vectors created by the boy's arms as it seen he is hugging his grandparents, which is considered as the nuclei of information. For the salience, the participants are presented in different vivid colours such as blue, white, purple and red.

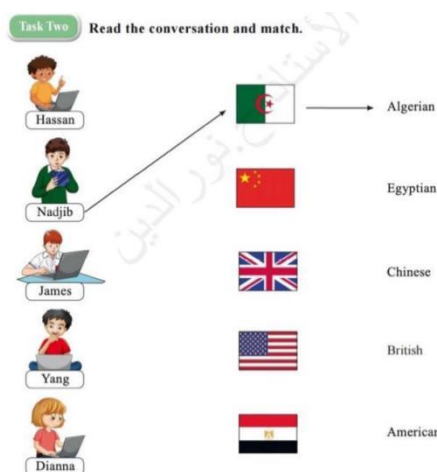


Figure 5:Task of matching Nationalities (My Book of English p,73)

The current figure is quite different, representing an exercise involving various cultural categories. This type of task can assist young learners in distinguishing between different cultures. Analysing this figure in terms of its representational structure, we can see five different participants, as evidenced by their appearance and the flags. These individuals symbolize transactional actions, all of them using a laptop except the Algerian one, who is using an iPad. Their hands and facial expressions form vectors, indicating that they are thinking, as shown by the gestures of their hands.

In terms of interactional meanings, the participants appear as an offer to the viewer, as "items of information," as observed. Regarding the size of the frame, the represented participants are captured in a medium far personal shot. From the horizontal angle perspective, the represented participants are

appeared at an oblique angle, and the participants are observed in a detached manner. The vertical angle from which the represented participants are depicted at eye-level. As a result, it is considered as a sense of symbolic equality is created between the participants and the viewers.

Concerning the compositional structure, the five participants have a center system, each of them representing a goal. Another compositional aspect is shown in the salience; the participants are depicted in brighter colors and with different hairstyles and looks, helping the learners to easily understand the different looks of different nationalities.



Figure 6: An online conversation between two kids (My Book of English p.)

On the visual level, concerning the representational structure, this image as a whole consists of two kinds of participants: the human presence (2 kids) and other objects (a sofa, pillows, plants, a frame, a desk, a bed, a night table, a lamp, an iPad, a laptop, a flag, headphones, a map, and other posters). The image, with its two scenes, uses the narrative process of representation. The boys are seen as major actors whose arms create vectors directed towards each other through their electronic devices, beside their gaze, which appears to be looking at each other too. This can be interpreted as the boys having a talk through a video call. This image also uses conceptual symbolic attributes. The participant (flag) is a carrier in relation to the symbolic attribute.

For the interactive meaning, the figure is classified as an "offer", as none of the participants' gazes depicted directly at the viewer. Regarding the social distance, both a medium far personal shot and long public are created in the picture, which presented by the presence of two person in which only the boys' upper bodies are shown, and this is considered as a far social and personal distance. According to the horizontal angle, the represented participants are shown at an oblique angle, creating a sense of detachment. From the vertical angle, the two boys are portrayed at eye-level, creating a sense of symbolic equality between the participants and the viewer.

In terms of compositional visual mode, the image utilizes a center/margin system, with the vectors created by the kids considered as the nucleus of focus information. Salience in the image is realized by the placement of the participants in the foreground and other objects in the background.

Unit Three: School

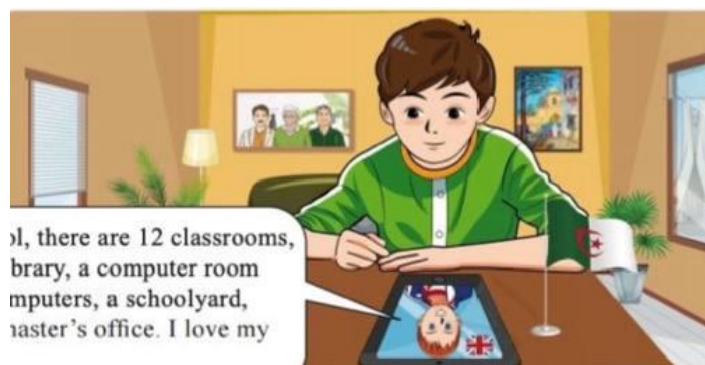


Figure 7: A video chat between two kids (My Book of English p,37)

In terms of visual analysis, concerning the representational components, there are two kinds of participants: human (two kids) and objects (two frames, flags, Maqam Shaheed monument, an iPad, a lamp, and plants). Figure 5 uses narrative transactional action process in its representations. The two kids are seen as major actors, due to their gazes, which create a vector connecting them with each other, beside the boy's arms which are directed toward the iPad. That can be transcoded as the two kids are having an online conversation. The conceptual process in this figure uses symbolic attributes, which concern the representation of Algerian and British flags and Maqam Shaheed monument.

With the regard to the interactive meaning, **Figure 5** is classified as an "offer" because none of the participants are looking directly at the viewer. The participants are offered to the viewer as items of information, which means the figure invites the viewer to observe, not to identify with the participants. For the social distance, a medium shot is created in which just the upper bodies of the kids are seen, and it is considered a far personal and cultural distance. From a horizontal angle perspective, the represented participants are shown at an oblique angle, creating a sense of detachment. From the vertical perspective, the represented participants are viewed at a slightly high angle, which means the viewer appears to have more relational power.

The compositional structure of this figure has a center/margin system; the information value shows that it is centered-based. The main participants (two kids) are in the foreground, which means they are the core information in this image. Regarding salience, it is realized through the placement and the size of the participants (two kids and flags) in the foreground, shown bigger compared to other participants in the background.



Figure 8: Friends conversation about school (My Book of English p,73)

In this image, the visual organization includes several types of actors related to human existence (the boys, the old man, and the girl), as well as the portrayed objects (the laptop, iPad, sofa, books), the Big Ben tower, and the wall frame. Since they are discussing over a video chat, the two boys are the main actors. The image is classified as narrative since it contains vectors and depicts boys performing actions. The boy's hands form a vector indicating that he is chatting with someone over video chat. Another vector appears from the elderly man and the girl's eyes, leading the viewer to believe that they are looking at the child who is speaking with his British friend. The conceptual process in this figure uses also a symbolic attribute, which concern the representation of Big Ben clock.

In terms of interactive meaning, this image indicates an offer because neither of the shown players is addressing the viewers. They are "objects of contemplation" in the sense that the viewer may observe them. Because the represented participants are more than one person and their bodies are not seen in their entirety, they are captured in both a medium and along shot. The represented participants are displayed from an oblique angle at the horizontal angle, indicating that the viewer is detached from them. The participants are observed at a vertical angle that is equal to eye-level.

In terms of compositional structure, the placement of the old man, girl, and boy at the center of the image is seen as the nuclei of information. The participants' salience is represented by vibrant and brighter colors in the foreground more than the background.



Figure 9: A video chat between two girls (My Book of English p,73)

On the visual level, in terms of the representational structure, there are two kinds of participants: people (two girls) and things (2 desks, a table, a chair, a laptop, an iPad, three beds, two windows with curtains, a rug, Big Ben clock tower). As for the narrative process, **Figure 6** uses narrative transactional action processes in its representation. The two girls are seen as major actors, whose arms create vectors connecting them with their electronic devices, besides their eye gazes, which appear to be looking at each other. Therefore, the image can be interpreted as the two girls having a conversation through a video call. The conceptual process in this figure uses symbolic attributes, which concerns the representation of Big Ben clock.

Concerning the interactive meanings, the represented participants' gazes are directed away from the viewer, which means the image is classified as an 'offer'. The represented participants are shown as "items of information" that can be observed by the viewer. As for the social distance, a medium shot is created in which only the girls' upper bodies are shown, and this is considered as a far social distance. Regarding the horizontal angle perspective, the represented participants are displayed from an oblique angle, creating a sense of detachment. Thus, the viewer is detached from the represented participants and their world. From the vertical angle, the represented participants are seen at a slightly high angle, which means the viewer appears to have more power.

In the compositional visual mode, a center/margin system is used in which the vectors are created by the position of the girls and the other picture, which represents the other scene from electronic devices. Salience in this figure is represented through the position of the main participants in the foreground and others in the background.

Unit Four: Health



Figure 10: Opening picture of unit four (My Book of English p,48)

For the visual structure, concerning the representational components, there are two kinds of participants: humans (two men) and objects (a hospital bed, a flower vase, food, two drips, one for blood and one for serum). **Figure 5** uses transactional action processes in its representations. The two men are seen as major actors, due to the men's arms which create a vector connecting them with the old man, beside their gaze which is directed to each other. That can be interpreted as the man visiting the old man in the hospital and wishing him a recovery and good health.

With regard to the interactive meaning, in the image, none of the participants' gazes are directed to the viewer, but to each other, which means this figure is classified as an "offer". The participants are offered to the viewer as items of information, which means the figure invites the viewer to observe, not to identify with the participants. For the social distance, a long shot is created in which the whole figures of the participants are manifested with some space around them. At this distance, the relationship between the viewer and the represented participants is formal and public distance. From a horizontal angle perspective, the represented participants are shown at an oblique angle, creating a sense of detachment between the represented participants and the viewer's world. From the vertical angle, the two men are portrayed at a high level, which means that the viewer appears to have more symbolic power.

The compositional structure of this figure has a center/margin system; the information value shows that it is centered-based. The men are in the foreground, which means they are the core information in the image. Salience in this figure is realized through the placement of the two men in the center, beside the image vectors which lead directly to the center.

Unit Six: Games

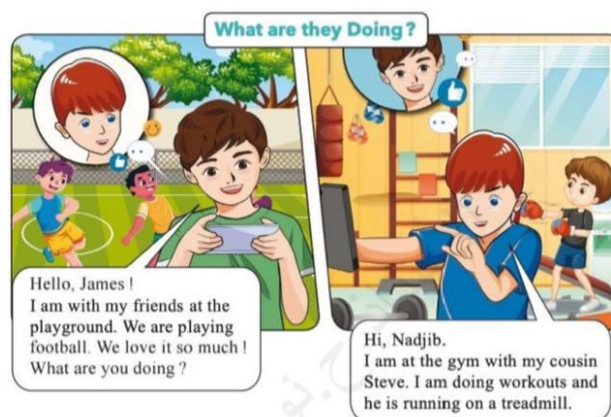


Figure 11: Online conversation between two kids about sport (My Book of English p,73)

On the visual level, in terms of representational components, this figure contains different types of scenes, as seen with two boys conversing via a video call. Considering the transactional reaction, a vector emanates from the boys to each other "vice versa." Their facial expressions explain another vector, indicating that they are talking about an interesting topic. Regarding the participants' attributes in this figure, it can help the viewers understand who these participants are, what actions and reactions are involved, and the way they are introducing their activities. The main participants seem to be young, as shown in the picture above, due to the casual look on their faces and also their clothes.

Regarding the interactive meanings, the represented participants' gazes are depicted away from the viewer, representing an offer, since neither of the participants are looking at the viewers, demanding an answer or a reaction from each other. The represented participants are shown to the viewers as items of information. In terms of social distance, both a medium and a long shot are created within this image. The image captured at an oblique horizontal angle, which creates a sense of detachment. Concerning the vertical angle of the image, on the left side, it is captured at eye-level in an equality line; however, the image on the right side is captured at a high angle as it is based on the powerful viewer.

On the level of compositional aspect of this figure, an information value is actualized within this figure. In the center/margin system, the placement of the two boys in the center two pictures are observed as the nucleus information, which demonstrates that the depicted participants are in focus. Another compositional organization is known as salience; the participants are depicted in brighter and vivid colors, as are the represented participants in the background too. It is known as salience; the participants are depicted in brighter and vivid colors, as are the represented participants in the background too.

Unit Seven: Celebrations



Figure 12: Celebrations opening picture (My Book of English p,70)

On the visual level, concerning the representational structure, this image as a whole consists of two kinds of participants: the human presence, represented by ten people (4 men, 2 women, and 4 kids), and other natural landscapes and objects, such as the sky, trees, flags, Masjid, and planes. The image, with its two scenes uses the narrative process of representation, which is transactional action process. In the first scene at the top, the kids and the men are seen as major actors whose arms create vectors directed towards the boy in the middle, beside their gaze, which appears to be looking at him too. This can be interpreted as the kids greeting the boy and his father. In the second scene, the kid is the major actor whose arms generate a vector connecting him with a flag, make it the goal. This image also uses conceptual symbolic attributes in its both scenes. In the first scene, the represented participants are carriers in relation to their possessive attributes (religious clothes and habits). In the second scene, the participant (the boy) is a carrier in relation to symbolic attribute (flag).

For the interactive meaning, the first scene in the image is classified as an "offer", as none of the participants' gazes depicted directly at the viewer. The second scene is classified as a "demand", because the main participant (the boy) has direct gaze at the viewer. At the horizontal angle, in the first scene, the represented participants are captured from an oblique angle, creating a sense of detachment between the participants and the viewer. And in the second scene the participants are seen from a frontal angle, which means the viewer is involved. From the vertical perspective, the first scene the represented participants are seen at eye-level by the viewer, indicating a relation of equality between represented participants and the viewer. And for the second scene captured at high angle. As a result, the viewer appears to be having a more symbolic power. According to the vertical angle, the represented participants are seen at eye-level by the viewer, indicating a relation of equality between

the viewer and the participants. Regarding the social distance, both a medium far personal shot and long public shot are created in the first scene because the presence of eight people with only the upper bodies shown. For the second scene, a medium shot is created due to the presence of the upper body of the kid, creating a far personal distance between the viewer and the represented participant.

In terms of compositional visual mode, the image in both scenes utilizes a center/margin system, with the vectors created by kids considered as the nucleus of focus information. Saliency is the image is realized by the placement of the participants in the foreground and other objects in the background.



Figure 13: Algerian Martyr's Day (My Book of English p,73)

As for the visual structure, the main represented human participant is the boy, and the represented object is the Algerian flag. Concerning this image, a transactional action process is used within this figure. The boy is seen as the major actor, since his arms create a vector connecting him with the Algerian flag, hence making the flag the goal. For the conceptual process of representation, a symbolic process is used as it shown by the Algerian flag. The represented participant who holds the flag is the carrier of love for the country. In this direction, the flag has a symbolic meaning of patriotism. Thus, the picture is taken in front of the school Al Amir Abdel Kader.

With reference to the interactive meaning, this image is classified as a "demand" because the represented participant depicted looks at the viewer. A medium shot is created in this image, in which the body of the boy is captured down to the waist. For the horizontal angle, the represented participant is seen in a frontal angle, in which the gaze of the participant is directed towards the viewers inviting them to involve with the image. From the vertical perspective, there is an equal relation between the represented participant and the viewer, since the participant is depicted at eye-level.

To finish with the compositional structure, this figure utilizes a center scheme of information value. Saliency, as another compositional aspect, is represented through the participant's location in

the foreground in relation to the viewer. The participant is depicted in more realistic colors as shown in the Algerian flag.



Figure 14: Mother's Day in Mexico (My Book of English p,73)

Analysing this image through a representational structure, it contains two different kinds of participants: the human existence (a woman, a girl, and a boy), for the objects (food, flowers, a gift and a card). The represented participants appear to represent a transactional reaction, since their eyes emanate a vector and this can be seen from the woman's eyes on the girl and the boy's eyes toward his sister, indicating their interest in what she has. Another vector is shown in their arms as they hold gifts, food, and greeting cards, as it seems they are celebrating together. Viewers may deduce the children are giving the gifts to their mother on Mother's Day.

In terms of interactive meanings, considering the relationship between the participants and the viewer, this image represents an offer, since no one of the participants depicted are looking at the viewer; instead, they seem to be anticipating a reaction. The mother and her daughter seem closer to the viewer while the boy is depicted in a long formal shot; while a medium close social shot is created in this image as shown on the mother and the daughter, whose bodies are captured approximately down to the ankles². The image is captured by a frontal horizontal angle, making the viewers feel more involved with the participants. For the vertical angle, this figure is shown at eye-level, emphasizing equality between the participants and the viewer.

The compositional aspects of this image have a margin system. As it is seen in the information value of this image through the cantered-based. The salience is existed in this figure. with the woman and girl depicted in the foreground being more prominent compared to the boy in the background. And the three participants are depicted in brighter and more vivid colors, representing the traditional clothes of Mexico.

1.2 Cortazzi and Jin (1999) Model

Image 1: Figure 3 Typical Algerian Family

Figure 3 represents a typical Algerian family with 21 members of various ages and genders, wearing Algerian clothes and bearing local names, and having different skin tones. With a boy in the foreground introducing his family members to the viewers. According to Cortazzi and Jin (1999) model, this representation emphasizes the cultural perspectives of familial respect and community, which are significant in Algerian society. This image helps young learners to feel represented and valued in their cultural identity. It also raises cultural awareness by highlighting the diversity within a single cultural context.

Image 2: Figure 4 Daily Algerian breakfast

Figure 4 represents an Algerian family sitting in the living room as they are taking their daily Algerian breakfast which contains (coffee, toast, strawberry jam, and Algerian cookies). This image forms the Algerian source culture that indicated by local names of figure (Abdelmadjid, Souad and Affef), place, the living room decorated with the traditional Algerian design including the background, the frame on the wall, the flowers. This image shows the Islamic religion due to the grandmother's hijab and the turban on the head of the grandfather, the design of the living room is quietly similar to many Algerian houses. Accordingly, the way the family members are sitting on the sofa, and the boy is standing symbolizes the clinging of the family in Algeria. The living room design is portrayed to reflect the represented details of the Algerian family. Based on Cortazzi and Jin's model (1999), this analysis provides a detailed examination of Figure 4, depicting an Algerian family during their daily breakfast routine. The image effectively captures various elements of Algerian culture and familial dynamics.

Image 3: Figure 5 Task of matching Nationalities

This task is structured to include three mixed cultures, including the source culture, the target culture, and the international one. It represents different looks, including their hairstyles and colors, as well as skin color. The task is based on different cultures, as seen by the different names of the participants, their nationalities, and the flags of different countries. The participants' names are Hassan, Nadjib, James, Yang, and Dianna. By following Cortazzi and Jin's model (1999), the task aims to highlight the richness and complexity of multicultural interactions by juxtaposing and

comparing different cultural attributes. By incorporating elements such as names, nationalities, and visual cues, it provides a multifaceted exploration of cultural diversity and global interconnectedness.

Image 4: Figure 6 Online conversation between two kids

Figure 6 illustrates an online conversation between two boys one from Algeria and other from Britain. Highlighting both source and target cultures. The source culture is represented through the Algerian living room decoration, with the framed picture of an Algerian family. While the target culture is represented through the flag on the boy's desk, his blonde hair, and blue eyes, which most British people are known for. The image emphasizes the dominance of the target culture, as seen through the British boy's representation. According to Cortazzi and Jin (1999) model, this image can be used to discuss cultural identity, fostering a deeper understanding of cultural diversity, and enhancing cultural knowledge and awareness.

Image 5: Figure 7 A video chat between two kids

Figure 7 shows a video call between two kids from Algeria and England, various elements represent both source and target cultures. The presence of flags and other symbols like frames on the wall and the Maqam Shaheed monument outside the window. The physical appearance of the boys may also reflect their respective cultural backgrounds. Based on Cortazzi and Jin (1999) model, the image serves to develop interpretative and comparative skills and fostering a deeper understanding of cultural diversity of the young learners, by highlighting similarities and differences between the two cultures.

Image 6: Figure 8 Friends conversation about school

Figure 8 depicts a chat between two friends from different countries. The image depicts an Algerian youngster with his grandfather and sister, who is using a video call to communicate with his British friend. The members exhibit several qualities that are common to different cultures. The design of the living room, including the Casbah and family frames behind the participants, as well as the flowers and books on the table, reflects the source culture. Concerning the British one, it can be seen from the Big Ben clock in the window, as well as the frame of London City on the wall, and the hair color, as most British people have orange hair. Overall, the analysis of Figure 8 demonstrates an understanding of cultural diversity and interaction, as evidenced by the incorporation of Cortazzi and Jin's model (1999) to interpret the cultural elements present within the image.

Image 7: Figure 9 A video chat between two girls

Figure 9 introduces an online conversation between an Algerian and a British girl. The image represents two cultures, the source and target cultures. By highlighting cultural differences in physical appearance, the British girl is represented with ginger hair and blue eyes, features rarely found in Algeria. Additionally, the use of electronic devices is noted, as most Algerian kids use iPads instead of laptops. Following Cortazzi and Jinn's (1999) model, this image contains both cultures, aiming to promote cultural knowledge and awareness among young learners.

Image 8: Figure 10 Opening picture of Unit four

Figure 10, the opening image of Unit four on health. Both source and international cultures are represented. The source culture is shown through elements like the turban worn by the old man, the design of the Algerian hospital room, and the vegetable soup, which are likely familiar and typical in Algerian culture. On the other hand, the international culture is represented by the flowers vase on the night table, a custom not typical in Algeria but common elsewhere. Utilizing Cortazzi and Jin's (1999) model the image's purpose is to introduce young learners to different to health-related practices, promoting a deeper understanding of cultural diversity and enhancing their comparative skills.

Image 9: Figure 11 Online conversation between two kids about sport

Figure 11 represents an online conversation between two different friends (Algerian and British). It describes two different cultures as indicated by their names (Nadjib, James, and Steve), the places (playground and the gym). Their physical appearance shows the different cultures concerning skin color, eye color, and hair color too. The current figure can be concluded to contain two different cultures, the source culture, and the target one. By following the model of Cortazzi and Jin (1999), Figure 11 effectively captures the complexities of cultural diversity and interaction, offering valuable insights into the dynamics of cross-cultural communication. By analyzing the visual elements present within the image, one can gain a deeper understanding of how cultural identities are represented and negotiated in contemporary digital communication contexts.

Image 10: Figure 12 Celebrations opening picture

Figure 12, the opening image for Unit Seven, represents two main celebrations in Algeria are represented. The first scene shows a religious feast Aid al-Fitr where the families are shown greeting each other after the prayer of el aid, dressed religious clothes such as Elkamis, turbans, and hijab, with the Great Mosque building and trees in the background. The second scene illustrates Algerian National Day (Independence Day), with a boy Carrying an Algerian flag and cheering, reflecting what Algerian people do in this day. Based on Cortazzi and Jin's (1999) model, this image represents source culture, it can be used to enhance young learners' cultural knowledge and awareness by introducing them to local traditions and customs. The image highlights cultural products (religious clothing, national symbols) and practices (greeting after prayer, celebrating Independence Day).to achieve a deeper understanding of their culture.

Image 11: Figure 13 Algerian Martyr's Day

The above figure **13** contains a full set of symbols that includes the source culture (Algerian culture) as it is represented by the flag, the school name Al Amir Abdel Kader, and the school building design. This image illustrates an Algerian boy celebrating Martyr's Day at school. Thus, this image is classified as one of the source culture. The analysis accurately categorizes Figure **13** as representing the source culture (Algerian culture) based on the presence of culturally significant symbols, as it indicated by Cortazzi and Jin model (1999).

Image 12: Figure 14 Mother's Day in Mexico

The content of this image (**Figure 14**) is based on celebrations. Concerning this image, it represents the international culture of a Mexican family celebrating Mother's day which is on 10th May. The participants show some characteristics such the name of the boy (Marco), their traditional dresses with brighter colors, also the Mexican hats, and the famous traditional food (Taco). To not forget their skin color. From this cultural content analysis, it can be concluded that contains international culture. The analysis effectively categorizes Figure **14** as illustrating international culture, particularly Mexican culture, by introducing the presence of culturally significant symbols and practices linked to the depicted celebration. This interpretation aligns with Cortazzi and Jin's model, which emphasizes the recognition of cultural markers and practices within visual imagery to appreciate cultural diversity and identity.

2. Discussion of the findings

The study aims to explore how visual images in the fourth year Ps English textbook communicate meaning to facilitate young learners' understanding of the content. Moreover, it analyzes how these visual represent cultural aspects to determine if the textbook present a balanced view of cultures. This part discusses the findings based on two frameworks, connects these findings to the literature review, and explains how they address our research questions.

2.1 Grammar of Visual Design

Based on the implemented framework of Kress and Van Leeuwen (2006) reading images, the results of the analysis demonstrated.

2.1.1 Patterns of Representation

For the representation of visual category, it contains two sub-categories, which are narrative and conceptual processes (see **Table 1**). Notably, the results obtained from the analysis shown that the narrative process is slightly high than the conceptual process, as it represents 11 images out of 12. while the conceptual process is evident in only 8 images. where the majority of the represented participants assume central roles, actively engaging in unfolding actions and events rather than conveying symbolic meanings within visual images. This explains that the participants' representations are given comparatively greater emphasis than the actual acts. This aims to attract the pupil's attention and facilitate their understanding of the content.

2.1.2 Patterns of Interaction

As it mentioned before, the interactive process consists of three sub-categories (contact, social distance, and attitude). The findings regarding the contact gaze, the depicted participants in images suggest a greater emphasis on offer dimension over than demand. Specifically, out of 12 images analysed, 9 images represent offer, while only 4 demands. That means the most of the participants' gaze was directed away from the viewer to invite them to observe and create a contact between each other not to identify with them. this helps the pupils to interact and involve with the participants in the images to acquire the content easily.

In the second dimension concerning social distance between the viewer and the present participants, which realized by the size of the frame (Kress and van Leeuwen 2006.p.124), it means that the presence of the participants' body in the image may appear as whole or only appear head and shoulder. The findings show that the relationship between the represented participants and the viewers

created a medium shot, which represent even if they are far personal or close social. Where it represented in 10 images out of 12, while 8 images used long shot and 0 close shot.

In terms of the attitude dimension, which relates to the horizontal and vertical angles. As for the horizontal perspective, the oblique angle is slightly more utilized, visualized in 7 images out of the 12. Whereas, frontal angles are employed in 6 of the images. According to Kress and van Leeuwen's (2006) "The oblique angle says, what you see here is not part of our world; it is their world, something we are not involved with" (p.136). Vertically, the images are designed at eye-level angle, as they show the highest presented appearing in 11 out of the 12 images, passing the high (3 images) and the low angles (0 images). This creates a sense of detachment and equality of power between the viewer and the participants.

2.1.3 Principles of Composition

The obtained results concerning the compositional discipline, the analyzed images of the fourth year PS textbook concerning information value (the placement of elements), the data demonstrates that the whole number of images (12) are presented in centre/margin in comparison to other information value systems. Kress and van Leeuwen state, (2006) "The Mediator is the centre of a polarized centered composition forms a bridge between ideal and real, so reconciling polarized elements to each other in some way" (p.209). That means the participant shown as the nucleus information in the images of the textbook. Regarding Salience, it is given to the represented participants via foreground/ background and colors. The findings indicate a combination of both minor sub-categories, with 10 images represented in foreground/ background, and 7 images represented through the use of colors, to hold the viewer 'attention and motivate them to react with the participants in the image.

In the light of the previous findings of the grammar of visual design framework, and to answer the first question of the research. The study revealed that the visual elements in the fourth-year Primary school English textbook play a vital role in enhancing learners' comprehension by serving as modes of representation, expression, and communication. Moreover, encouraging the interpretation of the images' messages by engaging and involving learners with the pictures directly allows learners to comprehend the images' content without difficulty. This finding is consistent with previous research conducted by Elmiana (2019), which emphasized that the visual images in Iranian High School EFL Course Books are effectively reinforce and emphasize the linguistic content, enhancing learners' engagement and supporting educational goals. However, the results conflict with Dewi and Satria (2019) study, which revealed the opposite, although images in the textbooks serve important

illustration functions their potential for language learning is not fully exploited due to outdated representations, gender stereotyping, overdramatized national identity, and poor technical quality.

2.2 Cortazzi and Jin (1999) framework

To identify the cultural categories are represented in the textbook, the contents in the visual images were analyzed to determine whether they are source culture, target culture or international culture, following the framework of Cortazzi & Jin, 1999.

Table 3: Instrument Checklist adapted from Cortazzi and Jin Framework (1999)

Categories	Pictures											
	1	2	3	4	5	6	7	8	9	10	11	12
The Source culture	X	X	X	X	X	X	X	X	X	X	X	
The Target culture			X	X	X	X	X		X			
The International culture			X									X

This Instrument Checklist was employed by the researchers to analyze the presence of cultural categories in English Textbook entitled “My Book of English” for fourth year Ps.

From the table above (Table 2) it can be shown that the textbook contains three cultures but in imbalanced way. As it seen that the source culture is significantly ahead compared to the target culture and international culture. There are 11 data containing the source culture, compared to 6 data represent the target culture, and only 2 data concerning the international culture.

Based on the results of cultural analysis, the researchers found that cultural aspects from Cortazzi and Jin’s framework were presented differently in textbook. As it mentioned above source culture was dominantly presented among other categories of culture. The source culture presented throughout the names, as Nadjib, Mohammed, Samira. Souad, it is represented by the Algerian customs and their celebrations. The research findings revealed that there is insufficient incorporation of cultural aspects into the English material. Accordingly, the results of "the fourth year Ps" textbook gave too much

emphasis on native culture of the pupils, did not adequately address intercultural harmony, and gave the least attention to the target culture since it taught as a foreign language. This finding was in line with the previous researches conducted by Syahri and Susanti (2016) The images within the source culture are shown in 11 depicted picture. This indicates that the presence of source culture is to promote learners own cultural awareness. On the other hand, the target and international cultures are less presented in a comparison to the source culture. The finding was similar to a study conducted by Sarah (2006). However, the study's results have no agreement with Mahmood, Asghar, and Hussain (2011), (2013) Dweikat and Shbeitah studies, in which the results revealed the predominant appearance of target culture.

The second question asked about the balanced representation of different cultural content by visuals in the textbook. The visuals do promote imbalance representation of cultural categorization, in which focuses only on the source culture and neglected the target and the international culture. This means that the fourth year Ps was primarily based on the learners own culture.

Conclusion

The goal of this chapter is to investigate the representations of Multimodal visual images and cultural elements in the EFL fourth year Ps textbook " My Book of English". It has covered data analysis, findings, and the discussion of the key findings. It all began by using the two distinct frameworks, Grammar of Visual Design (GVD) by Kress and Van Leeuwen (2006), and cultural analysis by Cortazzi and Jin (1999) in analyzing the visuals that depicted in the textbook. After that, the analysis of the data is being selected in a way of covering the whole process of the visual images, since it deals with the analytical approach. The use of these frameworks facilitate the exploration of the meaning concerning Multimodality, in which offers a comprehensive approach to understanding the cultural phenomena. Ultimately, this combined approach empowers scholars to interpret the complicated connections between visuals and cultural dynamics, shedding light on the multifaceted dimensions of represented participants and cultural categories.

3. Limitations of the study

Because of time constraints, this study is somewhat limited in its scope, as it lacks additional investigative tools. Originally, there was a plan to conduct questionnaire for teachers to explore their perspectives on visual images outlined in "my book of English". Additionally, we were about to analyze both textbooks of third year and fourth year primary school, since there was no enough as we used two frameworks. However, such research methodologies demand a significant time investment due to the necessary duration of each instrument. Consequently, the chosen method of textbook

investigation aligns with the research requirements and aids in obtaining meaningful results. Furthermore, multimodality is a recent topic in which lacks sources especially in Algerian settings, this led us to face some difficulties in analyzing the visual images.

4. Recommendations of the study

Based on the research findings, the researchers recommended the following:

For the Educational policy developers: it is better to enrich the curriculum with cultural materials of the target culture in replacement of the source culture. since the textbook should contain its language culture instead of the learners own culture

For syllabus designers: they advised to take into consideration that there is already a third year Ps English textbook enriched with the source culture. It is essential to provide more illustrations related to the target culture, since the young learners are being prepared to foster the integration of language skills alongside with their cultural awareness.

For future researchers: they are recommended to conduct a Multimodal analysis, focusing on both visual and discourse aspects. Moreover, they need to analyze culture in a deeper way, including various senses of culture. Additionally, conducting further quantitative studies concerning the significance of the culture in EFL textbook and the way teachers deliver cultural content in the classroom.

General conclusions

In nutshell, our research paper is tackled a topic on Multimodal visual analysis of cultural aspects in English textbook. The fourth year Ps textbook in Algeria was analysed by employing two different frameworks, under the name of GVD and cultural analysis; this study yielded insightful information on the interact of visual representation, cultural meaning and educational content. This study aimed to investigate the analysis of visual images in facilitating the young learners' understanding of the content, in relation to the representation of different cultural aspects in the textbook. Our dissertation is divided into two chapters. The first chapter has discussed the key elements of the research, according to Multimodality theory; shedding light on the implemented of Multimodality theory. The second chapter is devoted to analyse the depicted images in which being analyzed selectively.

The application of multimodal analysis has allowed us to dissect the visual design choices within the textbook, revealing how different modes of communication work together to convey cultural messages. Meanwhile, cultural analysis has provided a deeper understanding of the cultural values, beliefs, and norms within the educational materials, highlighting on the ways in which these materials reflect and shape of cultural content and perceptions. Depending on our research findings and previous reading we came up with the idea that the use of visual images within EFL textbooks are highly useful in enhancing young learners' understanding in cultural contents. However, there is an imbalance of cultural content within the textbook. The fourth year textbook of Ps lack of incorporating the target and international culture, thus; it is better to integrate these categories of culture in a simple way not in deep and direct way. This explains that the pupils are still young to distinguish between the different cultures in a detailed way, because this may cause a contradiction to them.

From The obtained results of the two research questions we can draw that the selected images in the fourth year Ps textbook demonstrate a range relationships existing between the participants and the viewers. These relationships are conveyed through different visual elements such as representational, compositional and interactional. The results show that the Multimodal structures are predominate within the textbook, indicating the types of relationship that existed between the viewer and the participants. Likewise, the presence of the conceptual processes is more existed within the depicted images, in which indicates that there is a relative focus on what the participants represent rather than the actions.

These findings support the visual grammar theory in relation to the significance of the images as a powerful tool. Last but not least, it seems that there is a need for integrating the target culture, because increasing cultural awareness and positively influencing young learners' attitudes towards studying English as a foreign language are two main goals of the Algerian Ministry of Education.

To sum up, this study attempted to underscore the importance of incorporating such visuals relating to the cultural materials within the fourth year Ps textbook, in a way of developing young learners' cultural awareness.

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Appendices



Figure 15 Friends with local names (My Book of English p,8)



Figure 16 Greeting conversation between two pupils (My Book of English p,6)



Figure 17 Greeting examples (My Book of English p,14)

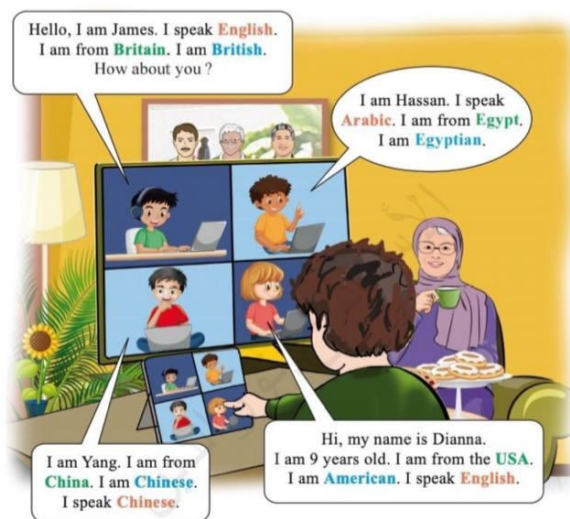


Figure 18 An online video chat between friends (My Book of English p,17)

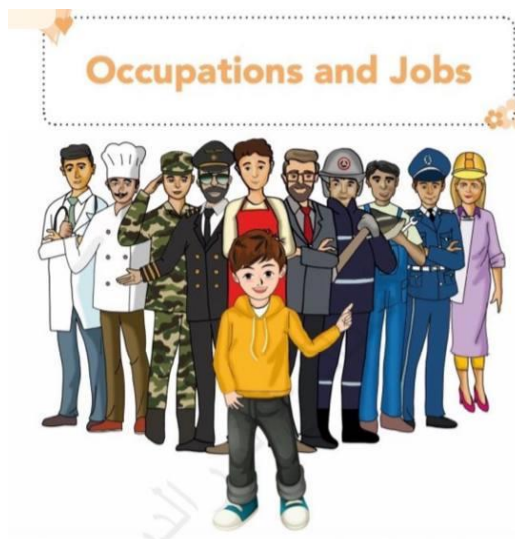


Figure 19 An opening picture of unit two (occupations and jobs) (My Book of English p,21)



Figure 20 Friends conversation about jobs (My Book of English p,27)



Figure 21 Different jobs (My Book of English p,28)

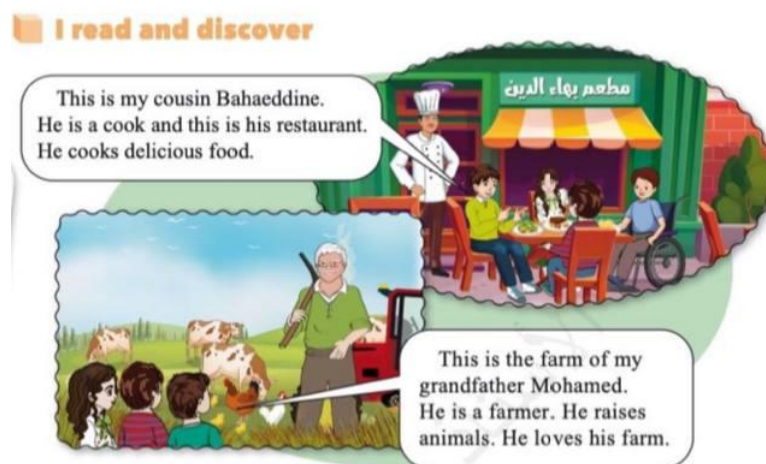


Figure 22 Different jobs (My Book of English p,30)



Figure 23 Conversations about jobs (My Book of English p,33)



Figure 24 An opening picture of unit three (school) (My Book of English p,3)



Figure 25 Algerian classroom (My Book of English, p.41)



Figure 26 Dialogue between two classmates (My Book of English, p.43)

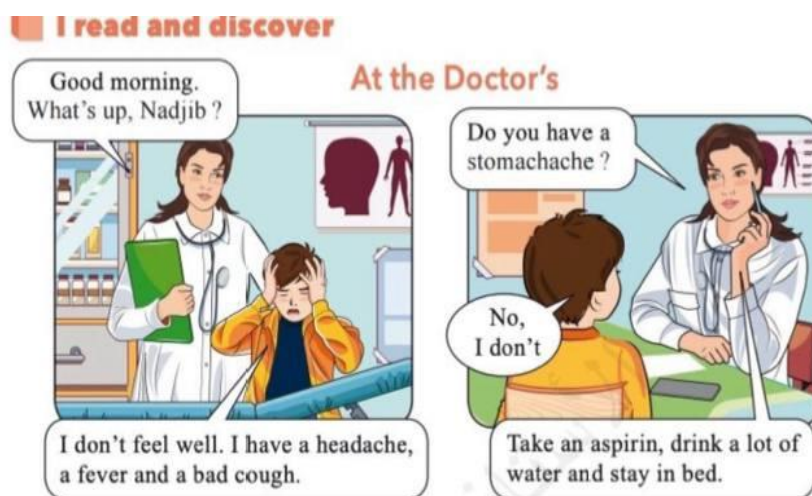


Figure 27 At the doctor (My Book of English p,51)



Figure 28 Different conversations about health (My Book of English p,54)



Figure 29 Opening image of unit five (Food) (My Book of English p,55)



Figure 30 Video chat about healthy and unhealthy food (My Book of English p,59)



Figure 31 Dialogues between women about food (My Book of English p,62)



Figure 32 Football game (My Book of English p,63)



Figure 33 Games (My Book of English p,67)



Figure 34 Task about Algerian Celebrations (My Book of English p,72)



Figure 35 In the Farm (My Book of English p,78)

الملخص

التحليل البصري متعدد الوسائط للجوانب الثقافية في كتاب اللغة الإنجليزية للسنة الرابعة ابتدائي في الجزائر

يسعى البحث الحالي لاستكشاف تمثيل الثقافة في كتاب اللغة الإنجليزية للسنة الرابعة ابتدائي. كما يهدف إلى تحليل الصور البصرية فيما يتعلق بنظرية الاعتدال المتعدد لتعزيز وتسهيل فهم المحتوى لدى الأطفال الصغار. ولتحقيق هذه الأهداف، اعتمد الباحثون على طريقة وصفية تحليلية نوعية لتحليل الصور البصرية في الكتاب المدرسي، باستخدام إطارين: "نحو التصميم البصري" (2006) ونموذج كورتازي وجين (1999). تم جمع البيانات لهذه الدراسة من الصور في كتاب اللغة الإنجليزية للسنة الرابعة ابتدائي، الذي نشرته سميرة شربت ومحمد زيتوني في عام 2023. يركز هذا التحليل على 12 صورة مختارة بغرض تمثيل الثقافة. وتشير النتائج الرئيسية لهذا البحث إلى أن معظم الصور غنية بالموارد المتعددة الوسائط، بما في ذلك الألوان والتحديد والبارز، وموارد أخرى تشجع الطلاب وتساعد على التفاعل مع الصور بسهولة. بعبارة أخرى، يمكن للطلاب استيعاب المحتوى مباشرة دون صعوبات، مما يعزز تجربتهم التعليمية، وفيما يتعلق بنموذج كورتازي وجين (1999)، كشف التحليل عن عدم توازن في التمثيل الثقافي داخل الكتاب المدرسي. حيث تم التركيز الرئيسي على الثقافة المصدرية، بينما تم تجاهل الثقافة الأجنبية الخاصة باللغة الإنجليزية والدولية. يمكن أن يكون عدم التوازن له تأثيرات على كفاءة ووعي الطلاب الثقافي، حيث يفيد تعرضهم لآراء ثقافية متنوعة.

الكلمات الرئيسية: تعلم اللغة الإنجليزية كلغة أجنبية، الكتاب المدرسي، التصميم البصري، الاعتدال المتعدد، الوعي الثقافي، الثقافة المصدرية، الثقافة الهادفة.