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Title

Culture Issues, Ideology and Otherness in EFL Textbooks: A Social Semiotic Multimodal Approach

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To my loved ones!

Acknowledgements

Abstract

This thesis is concerned with the evaluation of the development of cultural contextualisation in three Algerian EFL textbooks; *Think it Over* (1989), *Comet* (2001) and *New Prospects* (2007) and their conception(s) of the relation of the Self to the Other. Looking at these textbooks as social discourses constructed multimodally, it focuses on key issues such as Culture, Ideology and Otherness which are very important for the construction of learners' Third Space where meaningful learning leads to the development of intercultural competence. It therefore investigates which of the national/local, target/foreign, international/global, Other English speaking countries or Western/European cultures are represented in the textbooks both at the linguistic level (reading text) and at the visual level (images) in an attempt to capture the ideologies which underlie them. By unveiling these ideologies it scrutinises the ways in which the contact of cultures is portrayed and which discourse it conveys.

The investigation is based on Mixed Methods Research. It combines the Social Semiotic Multimodal Approach, developed according to the principles of Social Semiotics and Multimodality theory and meant as an innovative alternative to the existing evaluation checklist and models which overlook the visual components of the teaching materials, with a questionnaire addressed to a group of Secondary School teachers who have been/are still using the three textbooks. The Social Semiotic Multimodal Approach provides a comprehensive evaluation which caters for the cultural contents in the three textbooks both as of the level of the reading texts and at the level of visual images.

The results obtained reveal how the cultural contextualisation in the three textbooks favours main stream British and American cultures linguistically and visually making them stand out as the most legitimate contexts for teaching English as a foreign language in Algeria. The international/global culture also is given a considerable place in the three textbooks but is most often associated with Western/European cultures than with the learners' national/local culture or Other English speaking countries cultures. It is only with the recent textbook *New Prospects* that the national/local culture started to be given more prominence.

Though locally designed, Algerian EFL textbooks seem to reproduce Native-Speakerism and Centre vs. Periphery discourses which establish a hierarchy among different cultures. As a result they promote transmission ideologies where culture is reduced to its surface aspects and packaged as a set of facts and meanings but not as dialogue. They accordingly distort the relation of the Self and the Other by not giving opportunities for Thirdness to emerge. This tendency, however, is challenged by the recent textbook *New Prospects* which, though still focuses on main stream British and American cultures, affords a more prominent place for the local culture and provides more opportunities for intercultural learning.

ملخص:

مسائلالثقافة،الإديلوجيةوالغيريةفيكتبمدرسيةللإنكليزيةكلغةأجنبية (EFL):منهجاجتماعي سميائيمتعددالوسائط

تهتم الأطروحة بتقييم المضامين الثقافية في كتب الجزائرية للغة الإنجليزية كلغة أجنبية (EFL)في محاولة لفهم الطرق التي تصور العلاقة بين الذات(SELF) والآخر(OTHER) والإيديولوجيات التيتبنى عليها. وهي بالتالي تقييم المضامين الثقافية من ثلاثة كتب اللغة الإنجليزية كلغة أجنبية:
Think it Over (1989), *Comet* (2001) et *New Prospects* (2007)

تعتبر الكتبالمدرسية خطاباتاجتماعيةويضعالدراسةالتركيزبشكلخاصعلىقضايارئيسيةمثل*الفكروالثقافةوالغير ية*.وتردهذهالقضاياأكثر أهميةفيمجاالبحثلأنهاتشكلالمنهجالخفيمنأيموادالتدريس.

كمأنهاضروريةلتعزيزوتدريساللغةالإنجليزيةكلغةأجنبية فيبيئات نزيهةوآمنة توفير للمتعلمين الشروط المطلوبة منأجل الانخراطفيالتعلمذاتمعنىمماسيمحلهم بناء الكفاءاتفيالتواصلبينالثقافات.

تسعى الأطروحة إلىتسليطالضوء على أنواعالمضامينالثقافيةالتيتماستخدامهافيالكتبالثلاثةالمختارة. وهيتستفسر عنالتطور اتفيالمواقفتجاههذهالمكوناتالثقافيةوالطرقالتيكانيتمتصويركلمنهالغويا (علىمستوى نصوصقراءة)،والبصري (علىمستوىالصور). انهاتتبنىتحليلالخطابالنقدي (CDA)ويتطلعإلىموقفهذهالكتبالثلاثةوالخطاباتالاجتماعيةالتينقلالمواقفالإيديولوجيةالصريحةوالضمنيةعلىح دسواء.وتترجمبعدذلكالمواقفمنالخيار اتالمحددةالتيتقدمهاو اضعيالسياسةالتعليميةالوطنيةفيالمناهجالدراسيةوالت ربويةمنقبلمصمميمحتوىالكتابالمدرسي.

الهدفالثانيمنالرسالةهوالبحثعننموذجواداتلتقييمالكتبالمدرسية EFL منحيث ثقافة. الكتبالمدرسية EFL تخطيطاتمتعددالوسائط (Multimodal)،وتشملالكثير منالعناصر المرئيةالتيتتر غبفينقلمحتوياتالنصوصاللغويةالثقافيةالمختلفةمعالمعا انيدلاليوتلميحي. دور الصور المرئيةتجاوز الوظيفةالتقليديةالسلبيةلتجميلالنصوصمنخلاللجبلبلمسةجمالية. فهيمنالموارد (Socialsemioticresources)التيتضيفالمزيدمن معنىالسيميائيلعنصرلغوي.لذلك وضعالأخذ معا مواقفتحليلالخطابالنقديواستخداماالبنىالنظريةوالمنهجيةالتيتطرحهاالسيميائيةالاجتماعية(SocialSemiotic s) ونظرية (Multimodality) ،نموذججديدللتقييمالكتابالمدرسي*المنهج السميائيالإجتماعيالمتعددالوسائط*(SSMA) (SocialSemioticMultimodalApproach).

ولذلكفإنالتحليلالاجتماعي السيميائيالمتعددالوسائطالكتبالثلاثة،وتحليلنتائجالاستبيانانتحقيقإلقاءالضوءالذيوقومبتقديمأجوبةعلىأسئلةالبحث . أنهاتشير إلىالكيفيةالتيتفضلتالثقافاتالسائدةتبريطانياوالولاياتالمتحدة (C2)

لغوياوبصرياتبرزبوصفهاالسياقاتالأكثرشر عيةلتدريساللغةالإنجليزيةكلغةأجنبيةفيالجزائر.ثقافةالدولية / العالمية (C3) أيضاتعطىمكاناكبير افيالكتبالمدرسيةثلاثةولكنغالباماترتبطالغربية / الأوروبيةالثقافات (C5) منمعالثقافةالوطنية / المحليةالمتعلمين (C1) أو ثقافاتبلدانأخرىيتحدثاالانكليزية (C4). هذاالإيديولوجياتتصوير الاتصالبينالثقافاتبطريقةسلبية وفقالذلكأنهاتشوهالعلاقةبينالذات (C1) والآخر (C2) منخلالعدماعطاءالفرصلل Thirdnessفيالظهور.

مؤخرا (*NewProspects*)يبدأفيإيلاءأهميةأكبر الثقافةالوطنية / المحلية C1)مماكانتعليهفيالكتبالسابقة.. إنهيعر ضالسعيمابعدالاستعمار (إعادة) بناء الهويةالوطنيةمنخلالوضعالثقافةالمحليةفيعلاقةحوار يةمعمختلفالثقافاتالأخرىفيالعالم

Résumé :

Culture, idéologie et altérité dans les manuels d'anglais langue étrangère: une approche socio-sémiotique multimodal

Cette thèse est consacrée à l'évaluation du développement de la contextualisation culturelle en Algérie dans trois manuels d'anglais langue étrangère; *Thinkit Over* (1989), *Comet* (2001) et *New Prospects* (2007) et de leur conception (s) de la relation de Soi à l'Autre. Considérant ces manuels comme des discours sociaux construits de façon multimodale, elle se concentre sur des questions clés telles que la culture, l'idéologie et l'altérité qui sont très importantes pour la construction d'un 'troisième espace' (ThirdSpace) où l'apprentissage significatif conduit à l'élaboration de la compétence interculturelle. Il s'intéresse aux façons dont les cultures nationale/locale, cibles/étrangère, internationale/globale, les autres pays anglophones ou occidentale/européennes sont représentées dans les manuels scolaires, tant au niveau linguistique (textes de lecture) et sur le plan visuel (images) dans une tentative de saisir les idéologies qui les sous-tendent. En dévoilant ces idéologies notre recherche scrute les manières selon lesquels le contact des cultures est représenté ainsi que les discours qu'elles véhiculent.

Notre étude est basée sur les méthodes de recherche mixte. Elle combine l'approche socio-sémiotique et multimodale, développée selon les principes de la sémiotique sociale et la théorie Multimodalité et conçu comme une alternative innovante aux grilles d'évaluation existantes mais qui négligent les éléments visuels des manuel scolaires, avec un questionnaire adressé aux un groupe d'enseignants du secondaires qui ont travaillé/ travaillent encore avec les manuels étudies. L'approche socio-sémiotique et multimodale fournit une évaluation complète qui prend en charge les contenus culturels dans les trois manuels à la fois au niveau des textes de lecture et au niveau des images.

Les résultats obtenus révèlent comment la contextualisation culturelle dans les trois manuels favorise les cultures britanniques et américaines linguistiquement et visuellement les faisant ressortir comme les contextes les plus légitimes pour enseigner l'anglais comme langue étrangère en Algérie. La culture internationale/globale aussi a une place considérable dans les trois manuels scolaires, mais est plus souvent associée à l'Occident/ Europe qu'a la culture des apprenants ou celles d'autres pays anglophones. C'est seulement avec le manuel récent *New Prospects* que la culture nationale/locale commence à être revalorisée.

Bien que conçu localement, les manuels d'anglais langue étrangère Algériens reproduisent les discours du 'Speakerism' et du ' Centre vs. Périphérie' qui établissent une hiérarchie entre les différentes cultures. En conséquence, ils contribuent à promouvoir des idéologies de transmission où la culture est réduite à ses aspects de surface emballés comme un ensemble de faits et de significations, mais non pas comme dialogue. Ainsi, ils faussent la relation de Soi à l'Autre en ne donnant pas les possibilités à la Tiercéité 'Thirdness' pour émerger. Cette tendance, toutefois, est remise en cause par le manuel récent *New Prospects* qui bien que se concentrant toujours sur les cultures britannique et américaines, donne une place plus importante à la culture locale et offre davantage de possibilités pour l'apprentissage interculturel.

List of Abbreviations

- C1: National/Local culture (Algerian culture)

- C2: Foreign/ Target culture (British/American)

- C3: International/Global culture

- C4: Other English Speaking countries cultures

- C5: Western/European culture

- CBA: Competency-Based Approach

- CDA: Critical Discourse Analysis

- CLT: Communicative Language Teaching

- Com: *Comet*

- EFL: English as a Foreign Language

- ESL: English as a Second Language

- GE: General Education

- Q: question

- L2: Second/Foreign Language

- N: Number

- NA: Not Applicable

- NP: *New Prospects*

- SSMA: Social Semiotic Multimodal Approach

- T: Teacher

- TE: Technical Education

- TO: *Think it Over*

List of Diagrams:

List of Figures:

List of images

List of Symbols

%: Percentage

x: The value

(x): The mid point

f: The frequency

X: The arithmetic mean

$\overline{X}$: The mean for grouped data

$\sum$: Sum of values

$\sum f$: Total of frequency

List of Tables:

Contents

Part Two: Empirical Research

Chapter 04: Research Design

Chapter 5: Social Semiotic Multimodal Analysis of *Think it Over (1989)*

Chapter 6: Social Semiotic Multimodal Analysis of *Comet (2001)*

Chapter 7: Social Semiotic Multimodal Analysis of *New Prospects* (2006)

Part Three: Discussion of the Findings

Chapter 9: From Ideologies of Transmission and Cultural Alienation to Intercultural Construction and Negotiation of Third Spaces in Algerian EFL Textbooks

Chapter 10: Suggestions for Textbook Design and Further Research

Appendices

Appendix 1: Social Semiotic Multimodal Approach to Textbook Evaluation (SSMA)

Appendix 2: Reading Texts in *Think it Over*

Appendix 3: Images Included in *Think it Over*

Appendix 4: Reading Texts in *Comet*

Appendix 5: Reading Texts in *New Prospects*

Appendix 6: Images Included in *New Prospects*

Appendix 7: Questionnaire to Teachers

We and They

Father and Mother, and Me,
Sister and Auntie say
All the people like us are We,
And every one else is They.
And They live over the sea,
While We live over the way,
But-would you believe it? --They look upon We
As only a sort of They!

We eat pork and beef
With cow-horn-handled knives.
They who gobble Their rice off a leaf,
Are horrified out of Their lives;
While they who live up a tree,
And feast on grubs and clay,
(Isn't it scandalous?)look upon We
As a simply disgusting They!

We shoot birds with a gun.
They stick lions with spears.
Their full-dress is un-.
We dress up to Our ears.
They like Their friends for tea.
We like Our friends to stay;
And, after all that, They look upon We
As an utterly ignorant They!

We eat kitcheny food.
We have doors that latch.
They drink milk or blood,
Under an open thatch.
We have Doctors to fee.
They have Wizards to pay.
And (impudent heathen!) They look upon We
As a quite impossible They!

All good people agree,
And all good people say,
All nice people, like Us, are We
And every one else is They:
But if you cross over the sea,
Instead of over the way,
You may end by (think of it!) looking on We
As only a sort of They!

Rudyard Kipling

"A Friend of the Family" From "Debits and Credits"(1919-1923)

GENERAL INTRODUCTION

General Introduction

- **Statement of the Problem**

A review of the history of EFL teaching/learning shows that it most often requires the use of a textbook whatever the context in which it takes place. For both teachers and learners the textbook represents the visible heart of any programme. It is *"... an almost universal element of [English language] teaching, and ...no teaching-learning situation, it seems, is complete until it has its relevant textbook"* (Hutchinson & Torres 1994:315). Hence, despite the different changes and reforms the field continuously witnesses, the textbook remains extremely popular and is there to stay as the main teaching aid.

However, in some contexts as Swales (1980) notes, the textbook represents a problem and in some cases is an example of educational failure. In many countries, the change or the replacement of the textbook by a new one stands as the first sought answer to any felt dissatisfaction characterising EFL teaching. This attitude shows how the textbook remains necessary mainly in those contexts where it stands for the official syllabus and translates the national policy towards EFL teaching. In addition, it explains the ever growing interest of educational professionals in textbook evaluation.

In Algeria, English is taught as a second foreign language (French being the first) and is based on EFL textbooks produced locally and subject to the approval of the Ministry of National Education. Algerian learners are in a context which does not allow them direct access to "real" spoken or written English (except through internet). Therefore, the textbook is the main teaching-learning aid that is meant to provide them with such an opportunity knowing that it stands for the official syllabus in all Intermediate and Secondary schools over

the country. A further role of EFL textbooks in Algeria is that they are used as an instrument to facilitate curricular change and are meant to support teachers in those periods of change. In fact, within a relatively short period of time (between 1989 and 2003) the educational authorities repeatedly felt the need and subsequently adopted new teaching paradigms in a quest for a better education policy and more efficient teaching-learning of English. Each time, the change resulted in the design of new textbooks. The most recent of these changes is the General Education Reform initiated in 2003.

As concerns EFL teaching the recent reform consists essentially in adopting Competency-Based Approach (CBA) as a new teaching paradigm. This change comes as an answer to the shifting demands of a consistently changing society affected by Globalisation and where both actual and potential roles of EFL alter and multiply. There is a strong desire on the part of the authorities to depart from the previous teaching methodologies which aimed mainly at developing the learners' communicative abilities. This desire results in adopting new textbooks designed along the principles of CBA which aims at equipping the learners with necessary competencies required to function adequately in a wide range of real life situations. Indeed, the Education Reform has twofold aims which consist in forming a) well-trained work force, and b) good citizens. To achieve this, learners need to know how: 1) think for themselves, 2) have confidence in their knowledge, and 3) be tolerant and open-minded. (Louznadji, 2008)

A further dimension of the reform in EFL education relates to its cultural contextualisation. It is widely accepted that foreign language teaching is closely associated with foreign culture teaching and that EFL textbooks are never 'content-less' that is no more than language-teaching texts (Mc Grath, 2002). The EFL textbook is an effective instrument for educational practice which at the same time reflects values and ideologies held by individuals and nations. These values and ideologies are sometimes openly stated but most

often implied though very strongly rooted in the teaching material. Within the Algerian context the issues of culture in foreign language teaching have always been/are still subject to controversies. There is a lack of agreement among the decision makers and textbook designers about the attitudes to adopt towards the local/national, the foreign/target and the international/global culture(s). While the first is judged as favouring the learners' enculturation and emphasising the Self, the second as leading to the learners' acculturation and their alienation by emphasising the Other, the third one is seen as more neutral but reducing English to its mere instrumental function depriving it from its sociocultural background necessary for efficient communication.

Textbook designers are aware that English cannot be taught in a cultural vacuum but do not always agree about what type of cultural content best fits the Algerian school. Should it be the learners' local culture, the English target culture, or the international culture? Because the school *"exists within a larger educational system and, indeed, within an overall socio-political system in which social, cultural, religious, economic and political issues can all have an influence"* (Malamah-Thomas, 1987 cited in Mc Grath, 2002) these designers have always to make compromises in the choice of cultural content and do often face harsh criticism whatever positions they adopt. In fact, EFL textbooks are required to provide learners with secure and safe environments that foster their affective and cultural factors (Byram, 1995) but which at the same time give them the opportunity to meet and discover the foreign culture(s).

There is a growing need to go beyond the traditional ambivalence characterising the stance to adopt vis-à-vis cultural contextualisation in EFL textbooks. Political and sociocultural developments taking place both at the local and global levels create the need for people from distinct cultures and backgrounds to interact with each other. They share common interests and are then required to accept a set of values necessary for mutual and

intercultural understanding. EFL textbooks are required to come to grips with these new demands and contribute to the implementation of what Hall (2000) calls a *"pedagogy of multiliteracies"*. They are not expected to *"just develop concurrently with the development of foreign language pedagogy in a narrow sense, but they increasingly participate in the general cultural transmission with the educational system and in the rest of the society"* (Risager in Cunningsworth, 1995: 90)

In Algeria little thought is directed to the evaluation of EFL textbooks mainly as concerns culture issues and their impact on the success/failure of English teaching in the country. The change of textbooks or their replacement does not always result from a systematic evaluation but comes, most of the time, through a Ministry decision and as part of a reform. This situation combined to our belief that culture is an important factor in achieving successful foreign language teaching urges us to do this research through which we attempt to evaluate three successive EFL textbooks; *Think it Over* (1989), *Comet* (2001), and *New Prospects* (2007) designed for Algerian learners at their third year (3 AS) of Secondary School.

It is worth noting that these three textbooks were commissioned by the Ministry of National Education as part of the repeated reforms whose aim was improving the process of English teaching/learning in Algeria. By and large the reforms consisted of a shift in methodology/teaching approach. The new textbooks were then sought as answers to the felt dissatisfaction that characterised the process. For instance, *Think it Over* (1989) was designed to implement the Communicative Approach as a new teaching paradigm replacing the previously prevailing Structural Approach that characterised English teaching/learning for decades. However, twelve years later, the authorities felt the need to change this textbook and replace it by *Comet* (2001). This time, however, they did not aim at replacing the communicative approach but rather at reinforcing its implementation. Yet, this was not to last

for long. Six years later *New Prospects* (2007) was designed to replace *Comet*. This time the change of the EFL textbook took place within a General Educational Reform launched by the Ministry of Education. As stated earlier, *New Prospects* (2007) is designed along the principles of the Competency-Based Approach which the authorities choose as the new paradigm of education in Algeria.

Looking at these textbooks as social discourses reflecting their designers' attitudes and the sociocultural contexts in which they are set – that is not simply as language teaching texts – our evaluation will try to highlight the discourse(s) they develop concerning issues of culture, ideology, and otherness. These issues are interrelated and play an important role in the practice as well as the success of EFL teaching/learning.

- **Aims and Significance of the Study**

The study is concerned with cultural contextualisation in Algerian EFL textbooks. It has two main objectives and is to some extent designed within Grounded theory perspective. The first objective is practical. It consists of exploring issues of culture, ideology, and otherness in the three above mentioned EFL textbooks through the evaluation of the types of the cultural content they include and the way this content develops through time. This evaluation attempts to depict which place each of the local/national culture (C1), target/foreign culture (C2) , and international/global culture (C3), or any other cultures such as Other English Speaking countries cultures (C4) and Western European cultures (C5) is/are granted in the textbooks and which attitudes or discourses underlie their inclusion as part of , or exclusion from, the EFL curriculum through the examination of their respective roles.

EFL textbooks cannot be value-free or neutral including only linguistic knowledge. They too often reflect their designers' assumed or implied attitudes towards cultural contextualisation and ideological choices. They also inform about representations of the Self

and the Other since any study of a foreign language is more than *"the acquisition of an alternative means of expressions. It involves a process of acculturation"* and *"language is always ideologically loaded"* (Pulverness, 2004). In fact, within foreign language teaching/learning contexts *"who we are, who we think others are, and who others think we are, mediate in important ways our individual uses and evaluation of our linguistic actions in any communicative encounter"* (Hall, 2002: 34). Consequently, the examination of such issues often provides acute insights about the ideologies and social discourses that underlie the selection of a given foreign language teaching methodology and the approach it is based on. All teaching materials produced either locally or globally include a set of social and cultural values which affect the teaching/learning process.

The set of social and cultural values which are inherent to EFL teaching materials and, which are sometimes only indirectly communicated by them, is what Cunningsworth (1995) refers to as the 'Hidden Curriculum'. He explains that the hidden curriculum

> ...forms part of any educational programme, but is unstated and undiscovered. It may well be an expression of attitudes and values that are not consciously held but which nevertheless influence the content and image of the teaching material and indeed the whole curriculum. A curriculum (and teaching materials form part of this) cannot be neutral because it has to reflect a view of social order and express a value system, implicitly or explicitly. (Cunningsworth, 1995: 90)

Thus, when dealing with cultural contextualisation in a given context, the examination of the hidden curriculum is of paramount importance. Moreover, it should be part of any systematic evaluation of EFL textbooks as its impact on the success or failure of the teaching/learning process is too significant to be overlooked. Sometimes, EFL textbooks are sound as concerns their linguistic content but fail to provide both teachers and learners with secure and safe environments because of their cultural content and the set of values they include.

In sum, depicting the hidden curriculum through a systematic evaluation of EFL textbooks provides valuable information about the designers' attitudes towards the intricate

relationship between the national/local culture (C1) and the target/foreign culture(s) (C2). It further informs about the 'uncomfortable' question of the dialectic which operates between the Self and the Other and which is always at play within foreign language teaching/learning contexts since they are subject to specific ideologies. Fairclough, for example, explains that the *"analysis of implicit content can provide valuable insights into what is taken as given, as commonsense. It also gives a way into ideological analysis of texts, for ideologies are generally implicit assumptions"* (Fairclough, 1995: 06). He adds that, *"texts are social spaces in which two fundamental social processes simultaneously occur: cognition and representation of the world and social interactions"* (Fairclough, 1995: 06). These two processes are inherent to foreign language teaching/learning and textbooks are supposed to foster them.

EFL textbooks do not practise cognition and representation of the world only through linguistic texts. Developing as part of other larger social discourses they are growing more and more multimodal. In modern times, media of wider dissemination in general and foreign language teaching materials as part of them are witnessing a visual turn due to which the linguistic is hardly presented bare of other visual support. Therefore, the study of cultural contextualisation through the evaluation of EFL textbooks' hidden curriculum cannot and should not leave out the study of the visual representations that are part of the general makeup of these materials. Like language, images are not neutral (Barthes, 1952) and do carry ideological positioning that can inform about the representations of the Self and the Other. The question then is how to evaluate the visual contents of EFL textbooks?

Here we come to the second objective of this research which is methodological. It consists mainly in looking for a theoretical/analytical toolkit for the evaluation of the three Algerian EFL textbooks both at the linguistic and the visual levels that would account for issues of culture, ideology, and otherness. In fact, most of the traditionally adopted methods

of textbook evaluation such as the impressionistic method, the checklist method, and the in-depth method focus more on linguistic aspects. They do not provide systematic insights about issues of culture, ideology, and otherness. These methods look at textbooks as linguistic texts and not as social discourses. A critical review of the numerous textbook evaluation checklists and schemes show that little attention is oriented towards the visual images that are used in EFL textbooks and which play an important role in both linguistic and cultural instruction. Therefore, our aim is to develop a Social Semiotic Multimodal Approach to textbook evaluation.

- **Research Questions and Hypotheses**

The present study aims at answering the following questions which pertain to cultural contextualisation and its development through time in three Algerian EFL textbooks.

1- Which culture(s) is / are included or represented in the three textbooks either textually or visually?

2- Which of the local/national, target/foreign, universal/international, Other English speaking countries, or Western/ European culture(s) is/ are the dominant one(s) in each of the three textbooks?

3- How do the three textbooks account for the representations of the Self and the Other at both textual and visual levels?

4- Do the visual representations of the different cultures included in the three textbooks match those provided by the linguistic texts?

5- From a diachronic perspective, do the cultural contents of the three textbooks reflect a change/development in the designers' attitudes towards cultural

contextualisation and curricular ideology or do they rather reinforce a fixed position maintaining a kind of cultural continuity?

And in an attempt to answer them we advance the following hypotheses:

Hp1: The three EFL textbooks used in Algeria tend to favour a mainstream foreign language target culture both British and American. This tendency can be seen both at the linguistic level (texts) and at the visual one (images).

Hp2: There is a progressive move towards diversity regarding the textbooks' cultural content, and the inclusion of more local/national culture putting into perspective both national and international/universal cultures.

Hp3: A shift in the curricular ideology and the current textbook is likely to call for cross-cultural teaching to revalue/rehabilitate the Self by setting it in a dialogic relation with the Other.

- **Research Techniques and Methodology**

As a theoretical framework for this evaluation we adopt the theoretical and methodological tools provided by semiotics. Semiotics is *"…often understood as an approach which differs from positivist and cognitivist approaches"*. It is influenced by many approaches and may be seen as an *"…eclectic label covering mutually conflicting views"* (Hjorland & Nicolaisen 2005). It is divided into numerous sub-fields among which social semiotics.

Social semiotics originated in the work of M.A.K. Halliday (1978, 1985) best known as 'Systemic Linguistics'. It has been subsequently developed and enlarged by many other semioticians such as Gunter Kress (2006, 2010) and Theo van Leeuwen (1996, 2006). In fact,

> …the approach to social semiotics…draws on a wide range of sources, the key impetus for its development was Halliday's social semiotic

view of language (1978). In the second half of the 1980's and early 1990's, it was elaborated by the work of the Sidney Semiotic Circle, whose members included, among others, Jim Martin, Terry Threadgold, Paul Thibault, Radan Martinec, Anne cranny-Francis, Jennifer Biddle and, above all, …Gunter Kress (van Leeuwen, 2005:01)

In the scope of this theory, which considers language as a social semiotic system (Halliday 1978), relevant instruments are put forward for understanding the way ideologies are built at the semantic and syntactic levels. Plainly, ideology as a social discourse together with the representations it engenders can be explained in the light of its two essential aspects. First, it stands for the *"expression of collective interests"* and as such it is easy to agree with Greimas (1976) who notes that within the framework of humanities and social sciences every discourse can be qualified as ideological since it articulates social interests. Second, ideology stands for a *"false consciousness"*. It is a set of value judgements expressing social interests which cannot be explained outside this value system from which it originates and to which it reacts.

Within social groups it is ideology that shapes the individuals who behave only through it as it pre-exists to them. The individual subject constructs himself by choosing certain values and by identifying himself to them. Any behaviour and any discourse does, in fact, emerge from a specific code responsible of representing a set of social interests and, hence an ideology. This is why the

> ... social semiotic approach …goes well beyond notions of appropriate action in relation to well understood linguistic and social codes. In that conception, the individual simply 'implements' an existing system, she or he has no agency in a real sense. It also goes well beyond the idea that to represent and to communicate is to make choices from a repertoire of available meaning options, as in Halliday's (1978, 1985) systemic functional grammar. In the latter approach choice from available resources for meaning-making is the action which the language user can engage in. That is a considerable degree of agency; though it remains limited by the possibilities of the system. (Kress cited in Cobley, 2001:78)

A further reason for adopting this approach and considering it as an appropriate framework to carry out a comprehensive evaluation of the cultural contextualisation in Algerian EFL textbooks is that it provides a useful toolkit for the analysis of images (Kress & Van Leeuwen, 1996, Machin, 2007). Algerian EFL textbooks are growing increasingly multi-semiotic including loads of images which cease to be there just to embellish the text. They vehicle a considerable content at the cognitive, cultural and ideological levels as well. In fact,

> Verbal language is being displaced as a communicational mode by images, in many sites of public communication: whether in school textbooks, in newspapers, in reports produced in institutions of all kinds, in the electronic media, and in information and communication technologies in general. Image has ceased to be there as mere illustration; that is, an embellishment of the central, the written text. Image is now fully communicational in very many forms of text. This means that neither linguistics nor sociolinguistics in any longer sufficient as the theoretical enterprise to account fully and plausibly for central aspects of representation and communication (Kress, 2001: 67)

Fairclough (1995) too notes that all types of texts in contemporary society are increasingly multi-semiotic. Even those texts whose primary semiotic form is language increasingly combine language with other semiotic forms.

> …written (printed) texts also are increasingly becoming multi-semiotic texts, not only because they incorporate photographs and diagrams, but also because the graphic design of the page is becoming an ever more salient factor in evaluation of written texts. We can continue regarding a text as a primarily linguistic cultural artefact, but develop ways of analysing other semiotic forms which are co-present with language, and especially how different semiotic forms interact in the multisemiotic text. (Fairclough, 1995: 04)

The social semiotic approach -by addressing both the linguistic and non-linguistic aspects of discourse- is a useful tool to analyse the development of the attitudes held towards culture issues, ideology and otherness in the three Algerian EFL textbooks for two reasons. First, because *"the social is in the sign"* and reflects the agents' affective responses to it at a particular moment. Second, this approach to representation looks to the sign as *"…the result of intent, the sign-makers' intent to represent their meanings in the most plausible, the apt*

form" (Kress cited in Cobley, 2001:72). Halliday (1978) explained that language in texts always simultaneously functions at three levels; ideational in the representation of experience and the world, interpersonal in constituting social interaction between participants in discourse, and finally textual in tying parts of a text together into a coherent whole, and tying texts to situational contexts (e.g.; through situational dexis).

However, this semiotic analysis which deals with both the linguistic and non-linguistic components of the selected textbooks constitutes only the first part of the evaluation. It will be followed by a field investigation. Currently, research in humanities seeks triangulation by combining theoretical analysis with some ethnographic investigation in a mixed methods approach. It is a field where *"…quantitative methods have become associated with deductive, hypothesis testing research whose goal is to uncover universal, context-independent accounts of meaning-based systems. Similarly, all qualitative methods have become associated with ethnographic, inductive research whose goal is to understand particular worlds"* (Schutz et al. quoted in Hall, 2002: 134).

In this study, the ethnographic investigation consists of field work carried out with a group of English language teachers by means of a questionnaire. Actually, *"Careful questioning of teachers who have used the materials – or, better still, an opportunity to observe the materials in use – may give strong indications as to the potential suitability of the material."* (Mc Grath, 2002: 13) Taking into account the views of the teachers, for whom these textbooks constitute the central working means, will bring answers to many issues relating to cultural contextualisation. Adaskou et al. (1990) explain that if learners use a particular textbook only once, *"...teachers will use it many times. And it is cultural content, more than any other single aspect, that in our opinion influences teachers' attitudes"*. Therefore, teachers' evaluation is very important to this study.

- **Structure of the Thesis**

The thesis consists of three parts. Part One is called 'Theoretical Considerations' and is divided into three chapters. Chapter One is called 'Semiotics *and Language Education'*. It reviews the main semiotic theories and schools highlighting their analytical tools and their respective contributions to language education.

Chapter Two is called '*Issues of Cultural Contextualisation in EFL Teaching Materials'*. It provides the major conceptions of culture and relates them to language education and other issues such as ideology and identity which influence foreign language learning and material design. It further explores the various types of cultural contextualisation in EFL textbooks and reviews the different models of culture teaching showing how they contribute to developing learners' Third Space and intercultural competence.

Chapter Three is named 'EFL Textbook Evaluation: In Search of an Appropriate Model'. It first highlights the importance and relevance of textbook evaluation and then critically reviews the different evaluation schemes and standards in use to demonstrate how they fail to account for the multimodal development of EFL teaching materials which do more than ever before reflect the visual turn in the modern times. It therefore shows the need for a Social Semiotic-based Multimodal Approach to textbook evaluation as a relevant evaluation tool that captures all the complexity of cultural contextualisation in textbook.

Part two of the thesis is called 'Empirical Research'. It is the most substantial part of the thesis and includes chapters four, five, six, seven and eight.

Chapter four is called 'Research Design'. It starts by showing the difference between quantitative and qualitative research in education insisting on the importance of mixed methods research as the most appropriate for the present study. It moves to presenting the procedures of data collection which consist of a description of the three textbooks under investigation and the questionnaire addressed to a sample group of teachers who have

been/are using these textbooks. Then it explains the two methods of data analysis. The first consist of a Social Semiotic Multimodal Approach (SSMA) developed to evaluate the cultural contents of the textbooks at the linguistic as well as the visual levels. The second consists of the statistical method and Critical Discourse Analysis (CDA) used to interpret the results of the questionnaire. It is followed by Chapter 5 called *'Social Semiotic Multimodal Analysis of Think it Over (1989)'*, Chapter 6 called *'Social Semiotic Multimodal Analysis of Comet (2001)'* and Chapter 7 called *'Social Semiotic Multimodal Analysis of New Prospects (2007)'* which deal with the evaluation of the three textbooks' linguistic and visual cultural contents through the analysis of the reading texts and visual images.

Chapter 8 called *'Analysis of the Questionnaire Addressed to Teachers'* provides the results of the field study meant to triangulate with the textbook analysis results. It uses a mixed methods research combining statistical method and critical discourse analysis.

Part three is called 'Discussion of the Findings. It consists of Chapters nine and ten. Chapter 9 called 'From Ideologies of Transmission and Cultural Alienation to Intercultural Construction and Negotiation of Third Spaces in Algerian EFL Textbooks' discusses the main results of the research included in the four previous chapters (5, 6, 7, and 8) and brings answers to the research questions. It also sheds light on the ideologies which underlie the development in attitudes towards cultural contextualisation relating them to post-colonial discourses of identity (re)-construction where issues of Selfing and Othering are renegotiated to create Third Space.

Chapter 10 called 'Suggestions for Textbook Design and Further Research' is about the implications of the study. It provides a set of suggestions for improving textbook design and cultural contextualisation. These suggestions range from reconsidering the language theory which underlies the teaching methodology to including multiliteracies which take into account the modern multimodal design of the textbook. Such changes aim to implement a

transformative pedagogy where the learners are exposed to multi-voicedness and are encouraged to develop their Third Space while acquiring intercultural communicative competence. The Chapter also hints to rethinking teacher training so as to raise cultural awareness and include learners' resources.

PART ONE: THEORETICAL CONSIDERATIONS

CHAPTER 1:

SEMIOTICS AND LANGUAGE EDUCATION

Introduction

This chapter aims at providing an overview of semiotics and highlighting the discipline's contributions to language learning. It first tries to set the limits of the field through considering the various definitions of the discipline. It, then, reviews its key concepts and further examines the evolution of the theory by shedding light on the various traditions and schools that have informed the development of this critical theory. Such a review has a twofold aim. On one hand, it would help to understand how semiotics – as a critical theory – was quick to establish itself as an indispensable analytical tool within a myriad of fields including those of discourse, media, film, advertising, and language learning. On the other hand, it would show how semiotics may serve as a framework for the analysis of culture issues in EFL textbooks which are no longer taken as mere linguistic texts, but as social discourses made up of multimodal resources.

1. 1. Definitions

Despite its wide use and relatively long history, semiotics is one of those concepts which are not at all easy to define. In fact, by being a discipline that involves diverse theoretical stances as well as methodological tools, semiotics remains quite difficult to define. The etymology of the word takes back to Greek philosophy, for according to Halliday (1985) *"[T]he concept of semiotics derives initially from the concept of the sign: and the modern word harks back to the terms **'semainon, semainomenon'** ('signifier, signified') used in ancient Greek linguistics by the Stoic philosophers"* (Halliday, 1985: 03). Later, in the seventeenth century, the British philosopher John Locke referred to **'Semiotika'**, which he defined as *"the Doctrine of Signs, […], the business whereof, is to consider the Nature of Signs, the Mind makes use of for the understanding of Things, or conveying its knowledge to others"* (Locke cited in Bronwen and Ringham, 2006: 01-02).

Despite all the interest and subsequent developments the field has known, there is still no clear cut definition of semiotics that would account for its various domains of application. Traditionally, semiotics has involved linguists, philosophers, psychologists, anthropologists, literary, aesthetic and media theorists, psychoanalysts and educationalists. Consequently and for practical/methodological reasons, as Chandler (2002) explains, most of the scholars refer to it as *"the study of signs"* (Chandler, 2002: 01)

In *A Theory of Semiotics* (1976), Umberto Eco provides a broad though useful definition that is later on adopted by most semioticians whatever their theoretical belongings, in which he states that *"semiotics is concerned with everything that can be taken as a sign"* (Eco, 1976: 07). Semiotics then stands not only as the study of what is conventionally known as *'signs'* but also of anything that may *'stand for'* something else. Therefore, in a semiotic sense, signs may take the form of words, images, sounds, gestures, and objects (Chandler, 2002).

Contemporary semioticians do not study signs as isolated entities but as part of a semiotic 'sign system' emphasising the way reality is represented (constructed) as advanced by Halliday (1985) who claims: *"I would like to consider it [semiotics] as the study of sign systems – in other words, as the study of meaning in its most general sense"* (Halliday, 1985: 04). He is joined in this enterprise by Chandler for whom *"semiotics is concerned with meaning-making and representation in many forms, perhaps most obviously in the form of 'texts' and 'media'"* (Chandler, 2002: 02)

In short, semiotics may be seen as the theory of the production and interpretation of meaning, a process many scholars call 'semiosis'. Thus, the basic principle of semiotics is that meaning is made by the deployment of acts and objects which function as "signs" in relation to other signs. Systems of signs are constituted by the complex meaning-relations that can exist between one sign and another, primarily relations of contrast and superordination

/subordination (e.g. class/member, whole/part). Signs are deployed in space and time to produce "texts", whose meanings are construed by the mutually contextualizing relations among their signs. Also, semiotics is *"…often understood as an approach which differs from positivist and cognitivist approaches"*. It is influenced by many approaches and may be seen as an *"…eclectic label covering mutually conflicting views"* (Hjorland & Nicolaisen 2005: page).

1. 2. Origins and Main Traditions in Semiotics

The origins of semiotics as an established scientific discipline can be broadly traced back to two distinct traditions. These traditions stem respectively from the works of the Swiss linguists Ferdinand de Saussure (1857-1913) and the American pragmatist philosopher and logician Charles Senders Peirce (1839-1914).

In Europe, Saussure, in his *Course in General Linguistics* (published posthumously in 1916 by two of his disciples), coined the term *'sémiologie'* to announce a science that would investigate the life of signs within the social life. At nearly the same period, on the other side of the Atlantic, working on his own and without any connexion with Saussure, Peirce adopted the term **'semiotic'** to denote that field of study which would be the *'formal doctrine of signs'*. However, unlike Saussure the linguist, Peirce perceived semiotic or the 'formal doctrine of signs' as closely related to logic.

Saussure and Peirce are widely recognised as the co-founders of semiotics since they established two major theoretical traditions that led to the emergence of many subsequent schools. Consequently, in the related literature, sometimes Saussure's term *'semiology'* is adopted to refer to the Saussurean tradition while the term *'semiotics'* is used to refer to the Peircean one. Currently, the term *'semiotics'* is widely accepted as an umbrella term to embrace the whole field regardless of the theoretical trends or the methods of analysis.

1. 3. Semiotic Schools

Semiotic theories and their subsequent applications are numerous. They are of various types. However, specialists generally distinguish three main schools in semiotics following the works of the three influential theorists: 1) Saussure's Semiology (also known as Structural Semiotics), 2) Peircean Semiotics, and 3) Halliday's Social Semiotics. There are, of course, many significant differences both at the theoretical foundations and at the practical methodologies between these three schools despite the fact that they all share the same interest of studying human semiosis through the investigation of sign systems.

1. 3. 1. Ferdinand de Saussure's Semiology

The Saussurean tradition in semiotics draws its origin from the linguist's studies developed in his Geneva University lectures posthumously published as *A Course in General Linguistics* (1916) where he postulated a general science of signs. According to Saussure such a general science of signs has a place waiting for it in the field of scientific disciplines and would embrace linguistics which constitutes his first field of interest. Saussure wrote:

> It is ...possible to conceive of a science which studies the role of signs as part of social life. It would form part of social psychology, and hence of general psychology. We shall call it semiology (from the Greek sémeion, 'sign'). It would investigate the nature of signs and the laws governing them. Since it does not yet exist, one cannot say for certain that it will exist. But it has a right to exist, a place ready for it in advance. Linguistics is only one branch of this general science. The laws which semiology will discover will be laws applicable in linguistics, and linguistics will thus be assigned to a clearly defined place in the field of human knowledge. (Saussure, 1983: 15-16)

Saussure did not extend his linguistic research beyond language, but the quote shows he was aware of the necessity for semiotics to do so.

Subsequently, Saussure's theories about the sign and semiology have been taken up and developed by the European structuralists. They, indeed, were so influential and constituted the starting point for the development of various structuralist methodologies for analysing texts as well as social practices. They have been very widely employed in the

analysis of many cultural phenomena. In addition, they paved the way for the emergence of structural semiotics, with its various sub trends, which is still considered one of the most important critical theories of the twentieth century.

a. The Saussurian Sign

Drawing on his first interest discipline, i.e. linguistics, Saussure provides a *'dyadic'* or two-part model of the sign. He primarily focuses on the linguistic sign (word) which he conceives as composed of a *'signifier'* (*signifiant*) and a *'signified'* (*signifié*) explaining that:

> A linguistic sign is not a link between a thing and a name, but between a concept [*signified*] and a sound pattern [*signifier*]. The sound pattern is not actually a sound; for a sound is something physical. A sound pattern is the hearer's psychological impression of a sound, as given to him by the evidence of his senses. This sound pattern may be called a 'material' element only in that it is the representation of our sensory impressions. The sound pattern may thus be distinguished from the other element associated with it in a linguistic sign. This other element is generally of a more abstract kind: the concept. (Saussure 1983: 66 cited in Chandler 2002: 18)

The Saussurean linguistic sign can be represented then as follows:
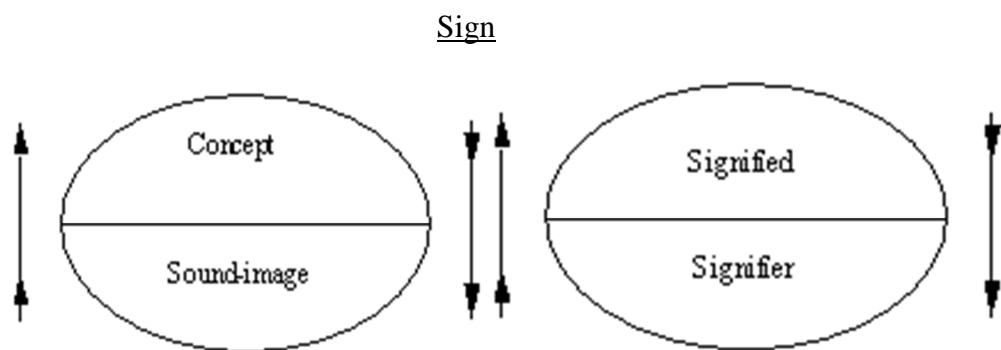
Sign

Figure 1: Saussurean Sign

For Saussure, both of the signifier (*sound pattern*) and the signified (*concept*) are rather psychological than material entities since language itself is form and not substance. So, within this model, the sign is the whole that results from the association of the signifier and the signified (Saussure, 1983: 67). The relationship between the signifier and the signified is called *'signification'* and is arbitrary. This arbitrariness is what establishes the autonomy of the language in relation to reality and what supports the idea that language does not *'reflect'*

but rather *'constructs'* it. Later on, this Saussurean legacy of the arbitrariness of the sign leads semioticians to stress that the relationship between the signifier and the signified is *'conventional'*, in other words, dependent on social and cultural conventions which have to be learned.

b. Barthes and Semiology

Roland Barthes (1915–1981) is one of Saussure's most influential readers as concerns semiotic matters. He has, in fact, through his numerous writings established the foundations of semiology, the science of signs previously postulated by Saussure. He shows how semiology *"aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all these, which form the content of ritual, convention or public entertainment: these constitute, if not languages, at least systems of signification."* (Barhes, 1964) In his wide-cited essay *Mythologies* (1957) Barthes explains that any semiotic analysis must postulate a relationship between the two terms signifier and signified which he conceives not as a relation of *'equality'* but one of *'equivalence'*. What is important then is the correlation which units them. When it comes to language this structural relationship between signifier (sound-image) and signified (concept) constitutes the linguistic sign for Saussure. But, *"in respect of nonlinguistic systems, says Barthes, this associative total of signifier and signified constitutes simply the sign."* (Hawkes, 2003: 106)

To illustrate this point, Barthes gives the example of a bunch of roses that can be used to signify passion. When it does so, the bunch of roses is the signifier, the passion the signified. The relation between the two (the 'associative total') produces the *'third term'*, the bunch of roses as a *'sign'*. Whereas as a signifier the bunch of roses is *'empty'*, as a sign it is rather full of signification. This happens thanks to the combination of one's intent and the

nature of society's conventional modes and channels which offer a range of vehicles for the purpose. (Hawkes, 2003)

The process of signification, however, does not stop there. Barthes goes further to consider the ways in which *'myth'* signifies in society. Of course, he does not use myth as it stands in classical Greek mythology; *"Barthes use of the word myth is therefore particularly telling in that what he designates by the term presents itself as natural and even timeless but is, in fact, an expression of a historically specific ideological visions of the world."* (Allen, 2003: 34) So, myth portrays the tripartite signifying operation that involves the signifier, the signified and their product, the sign. What is peculiar to myth, however, is that it invariably functions as a second order semiotic system constructed on the basis of a semiotic chain which exists before it. Hawkes explains:

> That which had the status of sign (i.e. the 'associative total' of signifier and signified) in the first system becomes a mere signifier in the second. Thus, where language provides a model of what we might call primary signification (as in the case of the bunch of roses), the model for secondary (or mythical) signification is more complex: everything happens as if myth shifted the formal system of the first significations sideways … In other words, myth operates by taking a previously established sign (which is 'full' of signification) and 'draining' it until it becomes an 'empty' signifier" (Hawkes, 2003: 107-108)

One of Barthes best-known and wide-cited examples, his analysis of a *Paris Match* magazine cover, depicting a young black soldier in a French uniform saluting, with his eyes uplifted, probably fixed on a fold of the tricolour (Barthes, 1957: 116) is an eloquent illustration of how mythology raises the image to a second order level turning that sign into a signifier for a new signified and thus a new sign. So Barthes proposes to call the third term of myth (which in language is the sign) *signification*, the first term (signifier) *form*, and the second (the signified) *concept*.

In the first order of signification, that of language, the relation of signifier to signified generates the sign, in the second order of signification, that of myth, the relation of form (i.e. the first order's sign) to concept generates the signification. Therefore, *"Barthes analysis of*

semiosis, in moving via Saussure onto this level, begins to take us 'behind the scenes' as it were of our own construction of the world" (Hawkes, 2003: 109)

c. Denotation and Connotation

In Barthes' theory, denotation and connotation are used to indicate two different types of meaning; the literal meaning and the additive cultural or contextual meaning. The two terms are used to describe the relationship between the signifier and the signified. As Chandler puts it, *"an analytic distinction is made between two types of signifieds: a denotative signified and a connotative signified"* (Chandler, 2002: 140)

To start with, 'denotation' is commonly described as the definitional, 'literal', 'obvious' or 'commonsense' meaning of a sign. When it comes to linguistic signs, the denotative meaning is that one likely to be provided by the dictionary. But when it comes to visual images for example it is less easy to circle the denotative meaning with precision. This led the art historian Erwin Panofsky (1970) to advance that denotation in visual images stands for what all viewers, regardless of their specific cultures and whatever the time moment, would recognise the image is depicting.

In contrast, the term 'connotation' operates in culture specific contexts. It refers to the socio-cultural and 'personal' associations (ideological, emotional, etc.) of the sign. Such associations are typically linked to the interpreter's sociocultural background (including class, age, gender, ethnicity, education and so on). Due to cultural diversity signs are more 'polysemic' – more open to interpretation – in their connotations than their denotations. (Chandler, 2002)

To sum up this distinction between denotation and connotation, which is often advanced in terms of *'levels of representation'* or *'levels of meaning'*, Roland Barthes following Louis Hjelmslev, advances the notion of different orders of signification. Chandler (2002) accounts for these orders of signification and explains *that "the first level of*

signification is that of denotation: at this level there is a sign consisting of signifier and a signified. Connotation is a second order of signification which uses the denotative sign (siginifier and signified) as its signifier and attaches to it an additional signified" (Chandler, 2002: 142)

1. Signifier	**2. Signified**	
3. Sign		
I. SIGNIFIER	**II. SIGNIFIED**	
III. SIGN		
1. SIGNIFIER		***2. SIGNIFIER***
3. SIGN		

1rst Order (Denotation)

2nd Order (Connotation)

3rd Order (Myth)
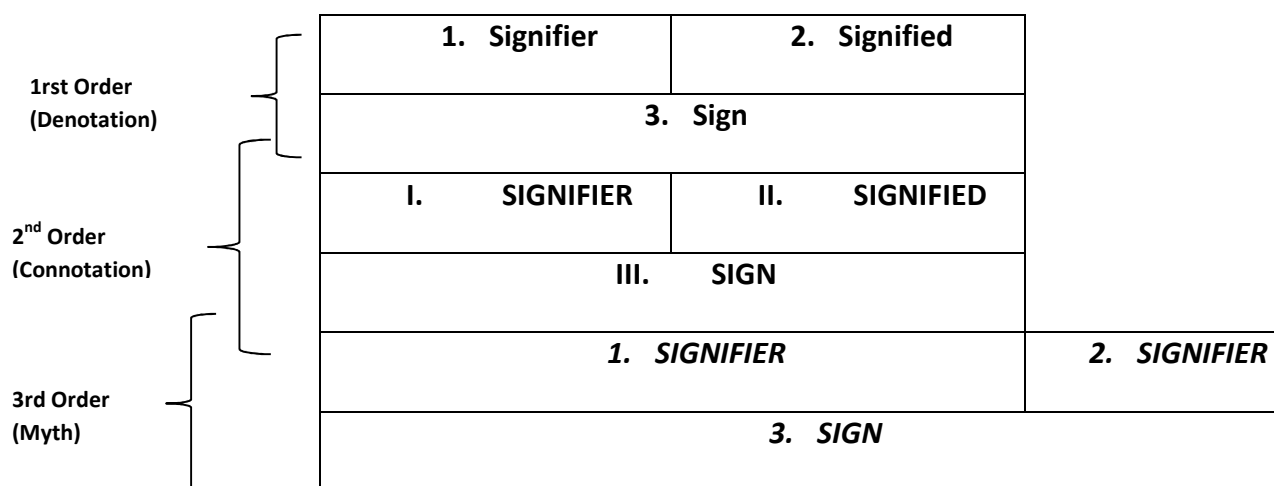
Figure 3: Brathes' Three Levels of signification

Barthes argues that the orders of signification known as denotation and connotation combine to produce ideology – which is sometimes described as a third order of signification. In the same way as in language, where the meanings of signs (icons) are arbitrary and have become established in culture over time, in visual communication cultures also have a range of elements that represent things and ideas. Yet, as Machin (2007) warns, the difference is that visual icons may have varying degrees of resemblance to what they represent. In other words, images carry different kinds of associations that reveal 'hidden meanings' or their connotations. This makes of images signs with meaning potentials, to use Halliday's terms, rather than signs with fixed meanings.

Concretely, some images show particular events, particular people, particular places and things. Such images 'document' or to put it using a semiotic term, they 'denote'. So asking what an image denotes pertains to ask: who and/or what is depicted here? However, no one sees an image in an innocent way and no image is a neutral recording of reality

explains Machin (2007). Barthes categorises this denotation as the literal message of the image.

` While some images are intended to denote and document, others will still depict particular people, places, things and events, but denotation is not their primary or single purpose; *"they depict concrete people, places, things and events to get across general or abstract ideas. These are used to **connote** ideas and concepts."* (Machin, 2007: 25) Therefore, asking what an image connotes is asking: what ideas and values are communicated through what is represented and through the way it is represented?

When analysing an image at the level of its connotation one can look for the elements that transport meanings from other domains and how they connote particular ideas and values. As Machin puts it; *"we can ask what the cultural associations of elements in the image are. It is these associations that connote particular discourses, models of the world, scripts of likely sequences of activity, kinds of people and kinds of problems and solutions."* (Machin, 2007: 25)

Barthes (1973), in *Mythologies* calls the connotative meanings *'myths'*. He considers myth as the concept used to express the dense associations of what is represented in an image or a sign (eg. flags, national anthems). However, as Machin explains, in social semiotics the term '*discourse'* is much more preferred to that of myth as the latter *"tends to suggest that some ways of thinking are free of cultural and political arbitrariness"* (Machin, 2007: 26). He adds that while considering denotation and connotation there are three general rules that need to be taken in consideration:

1- The more abstract is the image, the more overt and forgrounded its connotative purpose. (Barthes said that there was no innocent image free of connotation)
2- Whether the communicative purpose of an image is primarily denotative or connotative depends to some extent on the context in which the image is used.
3- What an image connotes may, in some contexts, be a matter of free associations. But where image – makers need to get specific ideas across, they will rely on established connotators, carriers of connotations, which they feel

confident their target audiences will understand (whether consciously or not) (Machin, 2007: 26)

In addition, according to Barthes a number of styles and of representations can be seen as carriers of connotations. These are some of the building blocks of discourses and include participants, objects, and settings.

d. Greimas and the Paris School of Semiotics

Considered as one of the most influential structural semiotic trends, the semiotics of A. J. Greimas emerged in the 1950s and 1960s as an attempt to develop a scientific approach to the analysis of language and texts. It is best known as the ***Paris School of Semiotics*** and widely oriented towards narratolog, though Greimas himself often uses the term ***'Structural Semantics'***. He based much of his work on narrative structures on Vladimir Propp's well-known study of a hundred Russian folktales. Propp proposed thirty one different functions to describe the various occurring situations in these folktales. Each tale could be described as a specific combination of these functions. Greimas condensed Propp's schema into his own model that contains three functions and six actantiel categories. The categories are defined by their role in relation to the development of the story:

1- The *subject* **lacks** a certain *object* (understood in wide terms). In the folktale the object might be person or thing missing after misdeed by a villain.

2- The *sender* passes a **contract** with the *receiver* in order to liquidate the lack. In the folktale the sender is often a person from the social hierarchy (queen, king, mother, father) giving the receiver an obligation.

3- The *subject*, with or without a *helper*, accomplishes to obtain the *object*. This act may take the form of a combat with an *opponent* (anti-subject). This is the **test**.

Later, in the 1970s Greimas transformed this narrative schema concentrating his attention on the relationship between the ***subject*** and the ***object*** as the principal ***actants*** of ***transformations***. Therefore, utterances about the relation between the subject and the object

are seen to take two fundamental forms: either an ***utterance of state*** (être) or an ***utterance of doing*** (faire) (Hénault, 1983). In syntagmatic streams utterances will take other utterances as their object and ***'modalise'*** them. When an utterance of doing modelises an utterance of state it is a narrative ***'performance'***. In this category, performance amounts to the ***'realised'*** action in narratives. However, such realisation presupposes the existence of some virtuality or potentiality for action. Put differently, some 'state' must lead to this or that form of 'doing'. The subject must have a certain competence. Greimas distinguishes between four modal values of competence. The subject, hence, can be seen to have ***'knowing'*** (savoir) about what to do, to be ***'wanting'*** (vouloir) to do something, to ***'have to'*** (devoir) do something, and to ***'be able'*** (pouvoir) do something. (Henault, 1983)

Besides, Greimas distinguishes between two types of narrative dimensions; the ***'pragmatic'*** dimension and the ***'cognitive'*** dimension. The first includes the programmed forms of doing in the narratives, the action, while the second includes knowledge and the reflections (thinking) over the action. (Greimas and Courtès, 1982: 32-34) In addition to these, two processes are postulated; that is ***'manipulation'*** and ***'veridiction'***. Manipulation is when an utterance of doing modalises an utterance of doing, and veridiction stands for the modalisation of an utterance of state by another utterance of state. Traditionally manipulation takes place in the intial phase of the story where the sender has some knowledge that he reveals to the receiver in order to make or establish the contract. Likewise, manipulation is at the basis of any subsequent action in the story. Veridiction, for its part, concerns those aspects of the narrative that install a distance between what 'seems' and what 'is'. Following this process, trickery and discovery have been at the origin of endless plots in traditional stories, and once the hero has accomplished his mission, there is usually a sequence where the sender sanctions his deeds. Thus, many stories follow the generic schema:

Manipulation ⟶ ***Qualification /Action*** ⟶ ***Sanction***

From this schema it appears that through manipulation and sanction the sender frames the action from a transcendent level, and the pragmatic dimension serves as an internal referent for the cognitive dimension.

There are, however, some non-narrative texts which involve some ***object of knowledge*** and which are called ***Cognitive texts***. These open up the analysis of discourses where the ***'knowing subject'*** is important such as is the case in history, literature, politics, advertising and science. Greimas distinguishes between different types of ***'cognitive doing'***. For example, in ***'informative doing'*** the subject reports or receives (factual) information, while in ***'persuasive doing'*** the ***'enunciator'*** (e.g. the author of the text) tries to have the ***'enunciatee'*** (the reader) to accept a contract. In ***'interpretive doing'*** the focus is on the cognitive subject as enunciate assessing and summoning under what conditions it is willing to accept a given interpretation. (Greimas and Courtès, 1982)

1. 3. 2. Charles Senders Peirce's Semiotic

Unlike the Saussurean tradition, the Peircean tradition in semiotics does not originate from linguistics as Peirce was more a pragmatist philosopher and logician than a linguist. It rather stems from C. S. Peirce's *"attempt to explain the cognitive process of acquiring scientific knowledge as a pattern of communicative activity in which the dialogic partners are, indifferently, members of a community or sequential states of a single person's mind"* (Parmentier, 1994: 03). Hence, his semiotic is an account of signification, representation, reference and meaning. It is mainly concerned with semiosis and influenced later works by many American thinkers.

Van Lier (2004) explains that Peirce's influence was carried forward into more recent times by his followers William James, John Dewey, Charles Morris, and George Herbert Mead whose works have a significant influence on language education. But, *"Peirce's*

semiotics has only recently begun to influence educational linguistics in more direct ways" (Van Lier, 2004: 61).

Peirce based his semiotic theory on three universal categories which he refers to as *Firstness*, *Secondness*, and *Thirdness*. Each category has a specific role and involves a particular type of sign. Firstness relates to what is, in itself. It does not make any further reference to anything else. It is often referred to as 'Quality' and is related to feeling or possibility. Secondness deals with reaction, relation, change, and experience. Thirdness stands for mediation, habit, interpretation, representation, communication, and symbolism.

a. The Peircean Sign

Peirce looks to the sign from a perspective that is totally different from Saussure's dyadic one. While the latter is static, and has value only in relation to other signs in the system of langue, Peirce proposes a triadic sign which is open and dynamic, always changing, and always developing into other signs in a continuous process of meaning making. A sign which *"... continually evolves in various directions, growing into other signs, through interpretive processes"* (Van Lier, 2004: 61). This triadic (three-part) model of the sign includes:

1. the ***'representamen'***: the form which the sign takes and which is not necessarily material

2. the ***'interpretant'***: not an interpreter but the sense made of the sign

3. an ***'object'***: to which the sign refers
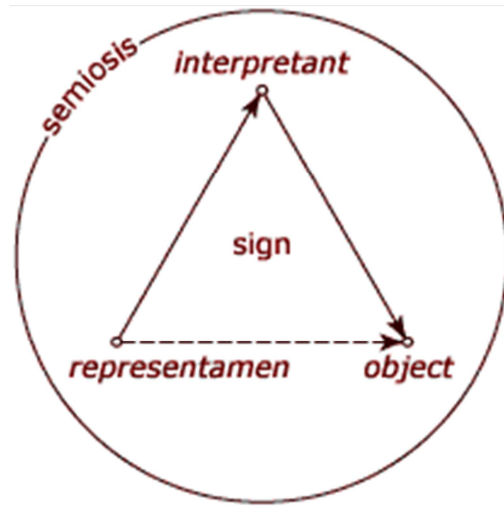
Figure 4: Peircean Sign

Peirce (1931-58), therefore, explains that:

> A sign... [in the form of a *representamen*] is something which stands to somebody for something in some respect or capacity. It addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. That sign which it creates I call the *interpretant* of the first sign. The sign stands for something, its *object*. It stands for that object, not in all aspects, but in reference to a sort of idea, which I have sometimes called the *ground* of the representamen. (Peirce 1931 – 58, 2.228 cited in Chandler 2002: 33)

The interaction between the three components of the representamen, the object, and the interpretant constitutes what Peirce calls *'semiosis'*. It is a dynamic interaction and the three components correlations can be characterised in terms of Firstness, Scondness, or Thirdness making the total number of possible signs huge.

Chandler (2002) explains that Peirce's model of the sign includes an 'object' or a referent which does not, of course, feature directly in Saussure's model. The 'representamen' is similar in meaning to Saussure's 'signifier' whereas the 'interpretant' is similar in meaning to the 'signified': it is itself a sign in the mind of the interpreter (Ibid. 33). Peirce explains that *"the sign ... addresses somebody, that is, creates in the mind of that person an equivalent sign, or perhaps a more developed sign. The sign which it creates I call the interpretant of the first sign"*. (Peirce 1931-58, 2.228 quoted in Chandler, 2002: 33) This conception, in a way,

relates to the notion of 'dialogical thought' completely absent from Saussure's model. Actually, according to Peirce *"all thinking is dialogical in form"*. (Peirce 1831-58: 6. 338) An idea that is going to develop later in the work of Mikhail Bakhtin.

Peirce, moreover, advances a threefold taxonomy of signs that includes his famous types. He, consequently, categorises the patterns of meaning in signs as *'iconic'*, *'symbolic'*, and *'indexical',* each with particular characteristics. An icon sign looks like what it represents; e.g. a picture or a portrait. The meaning of a symbol, which is arbitrary, is determined by pure convention. Language, for example, uses words as symbols whose meaning is conventional and has to be learned. An indexical sign is a clue that links things in nature; for instance, natural signs as smoke which is a sign of fire. In other words, symbolic signs are highly conventional, iconic signs always involve some degree of conventionality, and indexical signs are not at all conventional. A sign can be an icon, a symbol and an index. That is to say that the three modes *"coexist in the form of a hierarchy in which one of them will inevitably have dominance over the other two"* (Hawks, 1977: 129).

b. Semiosis and Language Learning

Learning processes are processes of semiosis and language learning is a process that involves meaning making. This characteristic makes it a field where Peirce's semiosis constantly takes place. Language educators then need to keep focussed on the sign-making process in learning contexts knowing that *" a learning context is constituted of physical, social and symbolic opportunities for meaning making, and the central notion that drives this meaning making is activity"* (Van Lier, 2004: 62). Instead of instructional material (facts, skills, behaviours) that is inculcated through traditional techniques of presentation, practice and production, a semiotic approach envisages an active learner who is guided and stimulated to higher, more complex levels of activity. It focuses on the learner's activity of meaning making within a social constructivist perspective.

Van Lier (2004) explains that unlike traditional curricula which tend to be very linguistic and formal, Peirce's triadic semiotic view provides important insights about how to organise language education. These insights can be summed up into five facts relating to foreign language learning:

- *Contextualisation*: curricula, materials and classrooms should reflect the various ways in which language, the physical, social and symbolic world are interconnected.

- *Language as a social semiotic system*: language is intimately connected with other forms of communication such as gestures, expressions, interpersonal resonance which are constitutive of it. All are involved in the meaning making.

- *Learners as active participants*: learners are language users with meaningful goals in life not simple recipients ready to be filled in with sets of carefully selected linguistic forms and functions. Language learning contexts then need to provide rich semiotic resources that combine Firstness, Secondness, and Thirdness. (See next chapter)

- *An interactional model that goes beyond face-to-face communication*: language education needs to cater for the learners' combined attention to a common focus through project-based learning.

- *Rich and stimulating learning environment*: adopting a learner and learning-centred approach supporting learner autonomy by being less controlling is more likely to be language provoking to all learners.

When these insights are combined they lead to a semiotics approach to language learning that explain better the processes it involves because it takes into account all the components of meaning making. Peirce's semiosis then is inherent to language learning.

1. 3. 3. Michael A. K. Halliday's Social Semiotics

Social semiotics is the other influential school of semiotics that investigates all fields of semiotic enquiry. Unlike structural semiotics which finds its origins in the work of Saussure, social semiotics draws its inspirations rather from the writings of a group of thinkers among whom Peirce, Halliday, Bakhtin, Volosinov, and Foucault. Though, most scholars agree that social semiotics is a trend that has its origins in the work of M.A.K. Halliday (1978) that elaborates Functional Systemic Linguistics and which has been, later on, widely developed and enlarged by a range of other semioticians such as Gunter Kress and Theo Van Leeuwen.

Social semiotics is *"a new and distinctive approach to the practice and theory of semiotics"* (Van Leeuwen, 2005: 01) whose concepts and methods are compared and contrasted to concepts from structural semiotics. Van Leeuwen, next, stresses two important facts about this discipline:

1- Social semiotics is not 'pure' theory, not a self-contained field. It only comes into its own when it is applied to specific instances and specific problems, and it always requires immersing oneself not just in semiotic concepts and methods as such but also in some other field... The same applies to the 'social' in 'social semiotics'. It can only come into its own when social semiotics fully engages with social theory. This kind of interdisciplinarity is an absolutely essential feature of social semiotics.
2- Social semiotics is a form of enquiry. It does not offer ready-made answers. It offers ideas for formulating questions and ways of searching for answers; (Van Leeuwen, 2005: 01)

In addition to this, what characterises social semiotics is its rejection of forms of structural determinism. Hence, it attributes meaning to power instead of simply attributing power to meaning. As Vannini explains *"it locates the origin of meaning within the field of semiosis, or in other words, within the process of context-bound and conflict-laden interpersonal interaction"* (Vannini, 2007: 115). For social semiotics meaning emerges out of the concerted intercourse of humans, each with differing motives, goals, and outlooks. Thus Vannini explains that *"The field where semiosis occurs is known as the 'semiotic plane', and the*

connection that it thereby generates between referents and representations is known as the 'mimetic plane'. Semiotic planes and mimetic planes rely on their recipients for them to function as intended." (Vannini, 2005: 116) Put differently, meaning is dependent on the consequences of social actions, a principle that is also central to pragmatics. So, in social semiotics, meaning relies on the use or practice, what makes of it a dynamic process emphasising the interrelationship between three categories: *"1- the active and productive capacity of language; 2- the evaluative nature of meaning; and 3- social subjectivity"* (Clarke, 2001) as forwarded by Bakhtin in his development of translinguistics.

Social semiotics considers more the conflict and struggle-laden process of semiosis as hypothesised by Bakhtin (1984) and Volosinov (1973) rather than the deep structures of language as the origin of meaning. It rejects therefore all forms of linguistic and structural determinism. Within this school, it is inside semiosis that is found the genesis of ***'logonomic systems'*** which are defined by Hodge and Kress (1988) as:

> ...a set of rules prescribing the conditions for production and reception of meanings, which specify who can claim to initiate (produce, communicate) or know (receive, understand) meanings about what modalities (how, when, why). Logonomic systems prescribe social semiotic behaviours at points of production and reception, so that we can distinguish between 'production' regimes (rules constraining production) and 'reception' regimes (rules constraining reception). (Hodge and Kress 1988: 04)

However, the social activity of creating logonomic systems is intimately related to the notion of power and different social groups have distinct control over it depending on their social positions. This is partly why logonomic systems are considered as ideological complexes that work by sustaining cultural and political hegemonies. And this is what urges social semioticians to attribute meaning to power being mindful of the ever-instable conditions of hegemony and the consequent ***multi-accentuality*** (Volosinov, 1973) or ***heteroglossia*** (Bakhtin, 1984). In fact, *"social semiotics cannot assume that texts produce exactly the meaning and effects that their authors hope for: it is precisely the struggles and*

their uncertain outcomes that must be studied at the level of social action, and their effects in

the production of meanings" (Hodge and Kress, 1988: 07)

Another characteristic of social semiotics, consists of the fact that it departs from the

dyadic models of the sign favouring instead the triadic ones arguing that the *"signs do not*

stand for something that is pregiven and that transcends use." (Vannini, 2007: 119)

Therefore, following Halliday (1978) for whom signifying systems are not a set of rules but

instead a resource for making meanings, social semioticians prefer to use the term 'resources'

rather than signs. Consequently, contrary to structural semiotics, social semiotics favours the

study of:

- Culture, society, and politics as intrinsic to semiotics
- Other semiotic systems alongside verbal language
- 'Paroles', the act of speaking, and concrete signifying practices in other codes.
- Diachrony, time, history, process, and change
- The material nature of signs. (Hodge and Kress, 1988: 18)

a. Language as Social Semiotic

M.A.K. Halliday was one of the early linguists to adopt an approach that focuses upon

the social functions that determine what language is like and how it has evolved though he

was not the first to recognise the social nature of language (an idea already prevailing in

Saussure's work). He calls this approach 'social semiotic' and explicitly puts it that *"The term*

'social semiotic' can be thought of as indicating a general ideology or intellectual stance, a

conceptual angle on the subject. But at the same time there is a more specific implication to

be read into both of these terms, semiotic and social" (Halliday and Hasan, 1985: 03)

So Halliday's theory of language as social semiotic is a sophisticated and elaborate

sociocultural theory of language. It actually, builds upon and extends earlier theories of

language and culture and language as social interaction. One illustrating feature of its

complexity appears in the way Halliday specifies the semiotics of the culture at the level of

grammatical constituent, at the level of clause. According to him, the way into understanding about language lies in the study of ***texts***. He insists on the notion of ***context*** explaining that "*There is text and there is other text that accompanies it: text that is 'with', namely the context.*" He warns that the notion of what is 'with the text' "*...goes beyond what is said and written: it includes other non-verbal goings-on- the total environment in which a text unfolds. So it serves to make a bridge between the text and the situation in which text actually occurs*" (Halliday and Hasan, 1985: 05)

To elucidate more the important notion of context in the study of texts, Halliday draws on Malinowski's (1923) distinction between the two notions that he called the ***'context of situation'*** and the ***'context of culture'*** and which are necessary for the adequate understanding of the text. To start with, the context of situation includes three features of situational parameters that help participants to make predictions about the kinds of meaning that are being exchanged. These are: ***field***, ***tenor*** and ***mode of discourse*** and serve to interpret the social context of the text. In other words, they constitute the environment in which meanings are being exchanged. Thus, Halliday defines:

1- The Field of Discourse refers to what is happening, to the nature of the social action that is taking place: what is it that the participants are engaged in, in which the language figures as some essential component?
2- The Tenor of Discourse refers to who is taking part, to the nature of the participants, their statuses and roles: what kinds of role relationships obtain among the participants, including permanent and temporary relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?
3- The Mode of Discourse refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organisation of the text, the status that it has, and its functions in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like. (Halliday and Hasan, 1985: 12)

All of these three features play an important role in the interpretation of texts. Field of discourse, for instance, plays a vital role in the context of text being one of the three basic elements in the textual internal world and external world. Field of discourse, then, can be either technical (specialist as in linguistics, law, or engineering) or non-technical (as in the case with the general topics that one deals with in the course of daily life). Tenor of discourse indicates the relationship between discourse participants (e.g. speaker/writer and hearer/reader) as manifested in language use. As for the mode of discourse, it is the third basic strand of register. It is the formal strand in which language is used, or, to use Halliday's terms, it refers to what part the language is playing. So mode can take spoken as well as written forms, each of which divides into different sub-divisions. For example, speaking can be non-spontaneous (e.g. in acting or reciting), or spontaneous (e.g. in conversing). And in writing too, there are various categories such as material written to be read aloud (e.g. political speeches), material written to be spoken (e.g. in acting), and material written to be read which covers a wide range of writings (e.g. newspapers, books, journals, and magazines)

The second element of context is the ***context of culture***. Like context of situation, context of culture is an important element through which texts can be comprehended

> …the context of situation, however, is only the immediate environment. There is also a broader background against which the text has to be interpreted: its context of culture. Any actual context of situation, the particular configuration of field, tenor, and mode that has brought a text into being, is not just a random jumble of features but a totality – a package, so to speak, of things that typically go together in the culture. People do these things on these occasions and attach these meanings and values to them; this is what culture is. (Halliday and Hasan, 1985: 46)

Another important and influential aspect of Halliday's conception of language as a social semiotic consists of his viewing language as a functional system that evolves as a system of ***'meaning potential'*** or a set of resources which influence what the speaker can do with language in a particular social context. Accordingly, the grammar of language is a system organising the different functions of the language. In fact, *"function will be*

interpreted not just as the use of language but as a fundamental property of language itself, something that is basic to the evolution of the semantic system. This amounts to saying that the organisation of every natural language is to be explained in terms of a functional theory."

(Halliday and Hasan, 1985: 17)

So, within the framework of this functional systemic theory, language has seven functions that children have to learn as acquiring their language. They may be divided into two categories. A first category that helps the child to satisfy physical, emotional, and social needs, and which includes instrumental, regulative, interactive, and personal functions. And a second category thanks to which it is possible to the child to come to terms with his or her environment and which includes heuristic, imaginative and representational functions. These seven functions are illustrated by Halliday as follows:

1- Interpersonal
2- Regulative
3- Interactional
4- Personal
5- Heuristic
6- Imaginative
7- Representational

The language then, is a system of meaning potentials and a set of resources. The meanings are of different kinds and as such identify the metafunctions of language:

1- ***Ideational (Experiential) metafunction***: it is concerned with how language captures reality and our experience of the world. The experiential metafunction has largely to do with the transitivity system of language. The transitivity system views language in terms of ***'processes'*** which are realised by verbal groups.

2- ***Interpersonal metafunction***: it is concerned with how language establishes interpersonal relations between speaker/writer and hearer/reader. This basically

involves an investigation of the *'mood'* block of the clause, which comprises three elements; subject, finite and/or adjuncts.

3- **Textual metafunction**: it is concerned with the overall organisation of the clause, and above it, the text. It is largely concerned with *theme* and *rheme*. The theme of the clause is that which sets the local context for the rest of the clause to develop.

Van Lier (2004) explains that ideational metafunction relates to the 'aboutness' of the speech event. The interpersonal metafunction relates to the social circumstances of speech, roles and identities of participants, sociocultutal issues, relationships, and power and control. And the textual metafunction relates to the ways in which language organises itself.

```
                          ┌─────────┐
                          │ Context │
                          └─────────┘
                   ┌────────────┴────────────┐
            ┌────────────┐            ┌────────────┐
            │ Context of │            │ Context of │
            │  Culture   │            │ Situation  │
            └────────────┘            └────────────┘
                          ┌──────────────┼──────────────┐
                     ┌────────┐     ┌────────┐     ┌────────┐
                     │ Field  │     │ Tenor  │     │  Mode  │
                     └────────┘     └────────┘     └────────┘
                          │              │              │
                  ┌────────────┐  ┌─────────────┐ ┌──────────────┐
                  │ Ideational │  │Interpersonal│ │   Textual    │
                  │  function  │  │  function   │ │  function    │
                  └────────────┘  └─────────────┘ └──────────────┘
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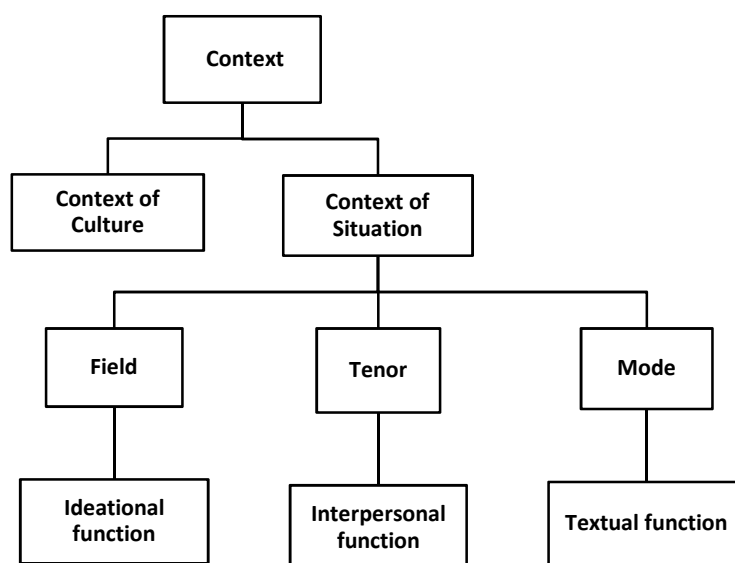
Figure 4: Halliday's Model of Context

These metafunctions have also played a key role in the development of the social semiotic of Halliday's linguistic theory. To sum up this theory it is helpful to consider what Robert Hodge writes. In the *Semiotic Encyclopaedia Online*, he suggests that the following points sum up the major premises of Halliday's social semiotics as advanced in his various works whose

development shapes the theory and frames systemic functional linguistics. Hodge then selects these quotes from Halliday's writings to illustrate this development:

1- *"Language is a social fact" (1978: 01)*

2- *"We shall not come to understand the nature of language if we pursue only the kinds of questions about language that are formulated by linguists" (1978: 03)*

3- *"Language is as it is because of the functions it has evolved to serve in people's lives" (1978: 04)*

4- *"There are three functions, or 'metafunctions', of language: ideational ('about something'), interpersonal ('doing something') and textual ('the speaker's text-forming potential') (1978:112)*

5- *"Language is constituted as 'a discrete network of options'" (1978:113)*

b. Semiotic Resources

The term ***'semiotic resource'*** originates in the work of Halliday who argues that the grammar of a language is not a code, not a set of rules for producing correct sentences, but, a *"resource for making meaning"* (Halliday, 1978: 192). It is a key term in social semiotics and social semioticians prefer it to the traditional concept of sign as Van Leeuwen (2005) explains: *"semiotic resources are the actions and artefacts we use to communicate, whether they are produced physiologically – with our vocal apparatus; with the muscles we use to create facial expressions and gestures, etc. – or by means of technologies – with pen, ink, paper; with computer hardware and software; with fabrics, scissors and sewing machines, etc. Traditionally they were called signs"* (Van Leeuwen 2005: 03)

The sign, which is said to be the union of signifier – an observable form such as a certain facial expression or a certain colour, and a signified; a certain meaning such as disapproval or danger, was considered the fundamental concept of semiotics. However, in social semiotics, the term 'resource' is preferred, because it avoids the impression that 'what a

sign stand for' is somehow pre-given, and not affected by its use. Hodge and Kress insist that *"signs may not be divorced from the concrete forms of the social intercourse ... and cannot exist, as such, without it"* (Hodge and Kress, 1988: 18)

To sum up the situation Van Leeuwen (2005) explains that:

> ...in social semiotics resources are signifiers, observable actions and objects that have been drawn into the domain of social communication and that have a **theoretical** semiotic potential constituted by all their past uses and all their potential uses and an **actual** semiotic potential constituted by those past uses that are known to and considered relevant by the users of the resource, and by such potential uses as might be uncovered by the users on the basis of their specific needs and interests. Such uses take place in a social context, and this context may either have rules or best practices that regulate how specific semiotic resources can be used, or leave the users relatively free in their use of the resource. (Van Leeuwen, 2005: 04)

Semiotic resources then are not restricted to speech and writing and picture making. Almost everything an individual does or makes can be done or made in different ways and therefore allows, at least in principle, the articulation of different social and cultural meanings. Consequently, as soon as a given type of physical activity or a given type of material artefact is established as constituting a semiotic resource, its potential for meaning making, and what kinds of meanings can be made with them emerge.

In the related literature, there is a term which is closely related to that of 'semiotic resource'. It is the term *'affordance'*, which stems from the work of the psychologist Gibson (1979). According to Gibson, affordances are the potential uses of a given object, which stem directly from its observable properties. He notes though, that different observers might notice different affordances, depending on their needs and interests and on the specificities of the situation at hand. Put differently, this pertains to remind that perception is selective even if the other affordances are undoubtedly objectively there. Thus, as Gibson (1979) explains, meanings found in the world are both objective and subjective. This idea is very similar to Halliday's concept of 'meaning potential', according to which linguistic signifiers (words and sentences) display a signifying potential rather than specific meanings, and as such, need to be

studied in the social context. The main difference between the terms 'meaning potential' and affordance is that the first focuses on meanings that have already been introduced into society, whether explicitly recognised or not, while the second also brings in meanings that have not yet been recognised, that lie latent in the object, waiting to be discovered. *"The fact that resources have no objectively fixed meanings does not mean that meaning is free-for-all. In social life people constantly try to fix and control the use of the semiotic resources – and to justify the rules they make up – although more so in some domains than in others"* (Van Leeuwen, 2005: 05)

1. 3. 4. Social Semiotics and Multimodality

Social Semiotics and Multimodality originate from the systemic functional model developed by Halliday (1978, 1994) and provide a toolkit for the analysis of multimodal relations between the verbal, the visual, and other modes which commonly co-occur in modern communication. It has been developed mainly thanks to the works of O'Toole (1994), Kress and van Leeuwen (1990, 1996), van Leeuwen (2006), and Machin (2007). It basically extends the three metafunctional dimensions analysis to semiotic modes other than language. For example, Kress and van Leeuwen (1990, 1996) explored the semiotics of images (drawings, pictures, graphs, drafts, maps, portraits, photos) with in depth analysis of what they call:

- the 'patterns of representation', i. e. , how we visualise our vision of the world (ideational meaning);
- the 'patterns of interaction', i. e., what goes on between the makers and the viewers of images (interpersonal meaning);
- the 'principles of composition', i.e. , how images are visually organised through information value, salience, and framing [textual meaning]. (Kaltenbacher, 2004: 193)

This approach is a significant step towards the understanding of contemporary ways of communication which integrates language, visual images and other semiotic resources to construct texts, objects and events. In addition to this, it considers that culture and social

context are realised as texts, which in turn are realised through grammatical and discourse choices (O'halloran, 2008). As such, it also contributes considerably to the analysis of EFL textbooks which on one hand are growing multimodal by including loads of images and on the other hand acting as agents of cultural diffusion and intercultural communication through the different cultural elements (home, target, international) they portray. In fact, EFL textbooks are undergoing a 'resemiotisation' (Iedemal, 2003) which makes the traditional analysis/evaluations checklist no longer relevant to account for the semiosis that operates within them.

Therefore, it appears to us that it is the Social Semiotic Multimodal Approach that will provide answers the research questions formulated earlier in the general introduction and which relate to cultural contextualisation, representation of Self and Other both linguistically and visually, and the ideology that underlies such choices. For this reason it is important to provide the key concepts it is based on.

a. Text/Discourse

Text is a key term in semiotics. It is differently defined depending on the theoretical trends and is sometimes presented in terms of what it is not or what it is set in opposition to. It has become widely used in the later part of the twentieth century as the result of the increased recognition of the importance of semiotics and linguistics to so many disciplines. Cobley (2001) explains that text can be seen as *"... a neutral way of acknowledging that different kinds of semiotic phenomena are connected by virtue of their sign-based character. This includes texts such as films, speeches, novels, short stories, advertisements, drama, paintings, virtual reality environments, instruction manuals, opera, historical writing, statuary, conversation, and so on."* (Cobley, 2001: 276).

In the field of discourse and discourse analysis theory(ies), text continues to have specific meanings. Though, at times the two terms are used interchangeably. Text, therefore,

is sometimes considered as synonymous with that notion of discourse which simply means many signs joined together (e.g.; a lengthy instance of parole to use Saussure's words.) In this case, text is often considered as more extensive than a sentence. Sometimes, text is conceptualised only as a collection of signs which displays specific rules or structures.

However, in Halliday's Social semiotics text is rather seen as an *'actualised meaning potential'* representing thus a choice. In addition, it is considered as a product of its environment in which it functions. *"In its most general significance a text is a sociological event, a semiotic encounter through which the meanings that constitute the social system are exchanged. The individual member is, by virtue of his membership, a 'meaner', one who means. By his acts of meaning, and those of other individual meaners, the social reality is created, maintained in good order, and continually shaped and modified"* (Halliday, 1977: 197). Moreover, it is two dimensional because of its nature as a semiotic entity combining a process and its product. In fact, *"a text, more than other linguistic units, has to be considered from two perspectives at once, both as a product and as a process"* (Halliday and Hassan, 1985: 10). Text is then a potential for meaning which suffuses groups of signs as a result of the enabling and constraining forces of situation and the general culture in which those signs appear.

b. Multimodal Texts

Over the last two or three decades the area of communication has seen a revolution that forces us to rethink the whole social and semiotic landscape. The most prominent effect of this revolution is *"to dislodge written language from the centrality which it has held, or which has been ascribed to it in public communication. Perhaps the most obvious example is the increasing prominence-dominance even of the visual in many areas of public communication as well"* (Kress, 2000: 182)

Indeed, the situation is such that the linguistic is hardly presented bare of other visual supports. More importantly, visuals (images) cease to be there just as an ornament whose single use is to embellish the linguistic (written) text. The visuals do vehicle a considerable content at the cognitive, cultural and ideological levels as well. Almost in every domain of communication and cultural transmission going from information notes, to written and electronic media, to language teaching materials, Verbal language is being displaced as a communicational mode by images

This displacement of verbal language by other semiotic/visual modes results in texts and textual objects being more clearly seen to be multimodal, that is to be constituted by a number of modes of representation. Therefore, Kress (2000), for whom even verbal language is a multimodal semiotic system, maintains that the issue of multimodality can be thought about in at least three distinct and related ways. First, all texts are multimodal. It is very arguable that no text can exist in a single mode, so that all texts are always multimodal although one modality among these can dominate. Second, there are texts and objects (of a semiotic kind) which exist predominantly in a mode or modes other than the (multi-)mode of verbal language. And third, there are systems of communication and representation which are acknowledged in the culture to be multimodal, though, in fact, all such systems including verbal language are multimodal. (Kress, 2000: 187- 188)

All these elements indicate that texts in contemporary society are increasingly multi-semiotic. It is becoming usual that even texts whose primary semiotic form is language increasingly combine writen language with other semiotic forms. The situation is such that

> ...written (printed) texts also are increasingly becoming multi-semiotic texts, not only because they incorporate photographs and diagrams, but also because the graphic design of the page is becoming an ever more salient factor in evaluation of written texts. We can continue regarding a text as a primarily linguistic cultural artefact, but develop ways of analysing other semiotic forms which are co-present with language and especially how different semiotic forms interact in the multi-semiotic text. (Fairclough, 1995: 04)

Furthermore, the visuals (images) that are increasingly investing public communication texts are not only meaningful but also used to do things to or for or with people. It is as if they perform a kind of speech act to use a linguistic metaphor. For example in advertisements images are used to persuade, in patterns for dress making they instruct, in textbooks they explain. Consequently, extending Halliday's theory of speech functions to images, Kress and Van Leeuwen (1996) make clear that like linguistic representations, images can either *'offer'* or *'demand'*. The authors explain that

> …where, in the English language, this is realized linguistically, in images it is realized by the system of the gaze. If a person (or animal) represented in an image looks at the viewer, the image realizes a 'demand': the gaze ... demands something from the viewer, demands that the viewer enter into some kind of imaginary relation with him or her. ... If such a look is not present, the image is an 'offer'. It then 'offers' the represented participants to the viewer as items of information, objects of contemplation, impersonally, so though they were specimens in a display case. (Kress and Van Leeuwen, 1996: 122-124)

Yet, the exact nature of such offers and demands comes about through a combination of different visual and contextual features, just as in the case of speech act. Often the linguistic and the visual combine in one single *multimodal communicative act* in which image and text blend. In such multimodal communicative acts the illocutionary force comes about through the fusion of all the component semiotic modes.

Another important issue in multimodal texts; mainly those where linguistic texts combine with visuals is *composition* and *framing*. The two concepts are advanced by Kress and Van Leeuwen (1996) as elements of the grammar of the visual design they devise. Hence, composition and framing have to do with the ways in which text and image occupy the space and the ways in which they are connected / disconnected, as if the page encloses two kinds of space; text space and image space. There are different possibilities. For instance, image and text can be disconnected entirely (*segregation*), leave empty spaces between them (*separation*), occupy the same space (*integration*), overlap with each other (*overlap*), rhyme through colour similarity (*rhythm*), or rather contrast by using opposite colours (*contrast*).

In his *Introducing Social Semiotics* (2005), Van Leeuwen summarises the different possibilities of text image connection / disconnection in compositions and framing as follows:

1- *Segregation*: two or more elements are separated by empty space, and this indicates that they should be seen as belonging to different orders.

2- *Separation*: two or more elements occupy entirely different territories, and suggest that they should be seen as similar in some respects and different in others.

3- *Integration*: text and picture occupy the same space – whether the text is integrated in (for example, superimposed on) the pictorial space.

4- *Overlap*: frames may be porous – for example, part of the picture may break through the frame or letters may be half in the pictorial space, or the picture in the textual space.

5- *Rhythm*: two elements, although separate, have a quality in common – what that quality is depends on the common feature (for example, a colour, a feature of form such as regularity or roundness, etc.)

6- *Contrast*: two elements differ in terms of a quality (as realized by a colour, or by formal features, etc.) (Van Leeuwen, 2005: 13)

c. Modality

Modality is an important concept in semiotic theory though the interest in modality is far from being new. It originates in the philosophy of language. At the beginning, it was mainly concerned with the absolute, context-independent truth of assertions. Subsequently it moved to linguistics.

In semiotics, modality deals with the question of truth. It relates to issues of reality representation as well as to questions of social interaction. Representation deals with fact

versus fiction, reality versus fantasy, real versus artificial and authentic versus fake. Whereas, social interaction takes care of the social reality of truth noting that what is regarded as true in one social context is not necessary regarded as true in others, with all the consequences that this brings. Therefore, semioticians and linguists do not bother to ask the question *"How true is this?"* but limit themselves and orient their interests to the question *"How true is it represented?"* (Van Leeuwen, 2005). In other words, they are not engaged in a quest of the absolute truth but are concerned with the truth as *"speakers and writers and other sign producers see it, and with the semiotic resources they use to express it"* (Van Leeuwen, 2005: 160)

However, the two do not necessarily coincide for it is perfectly possible to represent something that does not exist as though it does as it is equally possible to represent something that really exists (or has existed), as though its existence is in doubt. So, authoritative texts generally use the modality resources of the language to impose a view of the truth that is hard to counter or to question. In fact, as Hodge and Kress (1988) put it:

> Social control rests on the control over the representation of reality which is accepted as the basis for judgement and action ... whoever controls modality can control which version of reality will be selected out as the valid version in that semiotic process. All other versions can exist briefly, but are deprived of force in the longer term unless a group refuses to let that force be neglected. The sanction of modality ultimately has its source in the agreement of a group of people. (Hodge and Kress, 1988: 147)

Obviously, the language resources of modality have a very important role to play in society. It is thanks to these resources that people create the shared truths they need in order to be able to form groups which believe the same things and can consequently act cohesively and efficiently in as well as on the world. Moreover, they permit people to downgrade the truths of others, with all the possible consequences from freezing people out of a social group to cultural and ideological conflicts.

i. Linguistic Modality

Traditionally, linguists' interest in modality centred on the modal auxiliaries such as *may*, *will*, and *must*. These three modals clearly express three degrees of modality: *low*, *median*, and *high*. For linguists, truth is not an 'either – or' question (true or false), but rather a question of degree. And the degree of modality can also be expressed by related nouns such as; certainty, probability, possibility, by adjectives such as certain, probable, possible, and by adverbs such as; certainly, probably, possibly.

Later on, the work of Halliday (1985) added an important further dimension to the study of linguistic modality. Throughout his investigations, Halliday realised that modality not only offers the possibility to choose degrees of truth, but even kinds of truth. The latter consist mainly of **modality of assertion** and **frequency modality**.

Accordingly, modality of assertion is based on probability. It represents values on a scale that goes from *'Yes, true'* to *'No, false'*. *"The yardstick of this kind of truth goes something like this: the higher the probability that what-is-asserted really exists, or has really occurred, or will really occur, the higher the modality of assertion"* (Van Leeuwen 2005: 162). Frequency modality, as it is concerned, is rather based on a different scale that goes from *'Yes, always'* and *'No, never'* or *'Yes, everybody'* to *'No, nobody'*. In this case *"the truth criterion goes something like this: the more often what-is-asserted happens, or the more people think or say or do it, the higher the modality of that assertion. The linguistic resources used to realize this, therefore again express degrees of frequency, for example, always – often – sometimes, most – many – some, etc."* (Idib: 163)

In addition to this distinction between two kinds of truth, Halliday suggested another one between what he conceives as **subjective modality** and **objective modality**. Within subjective modality the truth criterion goes as follows: the stronger one's inner conviction about the truth of an assertion, the higher the modality of that assertion. Whereas within

objective modality the idea of objective truth is 'explicitly' expressed. Though this does not mean that the assertion actually is objectively true, merely that it is represented as such. Grammatically, in the two cases the assertion is preceded by a frame ending in *'that'* (eg. It is a fact that...). And in the case of subjective modality this frame has a person as the subject and uses a verb of cognition such as *'know'*, *'believe'*, and *'guess'* to express the degree of modality. Moreover, in the case of objective modality, the frame begins with 'it is' or 'there is' that show impersonal objectivity. The frame, thus, uses nouns or adjectives to show the degree of modality.

However, in practice, as Van Leeuwen (2005) notes, kinds of truth are not absolute since different social groups and institutions favour different kinds of truth. He explains that: *"Frequency modality is preferred, for instance, in the quantitative social sciences and in administrative practices which use social science discourses – for example, opinion polls – and it is also highly regarded in journalism. Subjective modality is used in fields that are considered personal, such as romantic love, psychotherapy, art, certain kinds of religion"* (Van Leeuwen 2005: 164)

He adds that since objectivity is the most highly valued kind of truth in the dominant institutions of western societies, subjective modality is often used in connection with people who have comparatively little social power, for example, women, children, consumers, patients or native (indigenous) people. From these preferences it becomes clear that social groups and institutions differ not only in the truth values they assign to different versions of reality, but also in the kinds of truth they use to do this.

Social semiotics theories, therefore, insist on the fact that modality "ultimately has its source in the agreement of a group of people, and that social groups and institutions define their own truths, and relate them in their own ways to the truths of others. In addition to this, still according to social semioticians, modality is not restricted to language but is itself a

'multimodal' concept. To put it differently, this means that all means of expression or communication possess modality resources. The question of truth, undoubtedly, emerges in all of them though under different forms.

ii. Visual Modality

Visual modality was not taken into account previously as the linguistic modality was considered as the central one. This was, perhaps, a direct consequence of the place granted to human language as the most complete means of communication and the one that deserve all the attention.

Hodge and Kress (1979) were the first who pointed out that modality can also be expressed non-verbally. In their *Language as Ideology* (1979) they suggested that photographs or any other visual representation express modality and can vehicle different kinds of truth aiming either at aligning individuals or at distancing them. So, instead of words, Kress and Van Leeuwen (1996) propose other techniques of whereby modality can be reduced and reality can be avoided or altered. As an illustration, Machin (2007) explains that:

> ... in the case of photographs we can look at the details of subject of the image and of the setting. Has this been reduced or sharpened? We might think of this effect as being as being like the use of words such as 'might' or 'certain'. We can ask whether these details are different in the photograph than they would have been if we had been there. If they are different, then we can ask why. We can ask what the meaning potential of this change is. (Machin, 2007: 48)

Thus, in visuals, Kress and Van Leeuwen (1996) insist that modality is the reliability, veracity and authority of an image and one immediately prioritises an image by the modality markers which are embedded within it. However, visual modality is culture sensitive. Therefore, in the West high modality is signified by the broad category of realism, when it is equated with truth. In other cultures it might be the sacred. In fact, *"visual modality rests on culturally and historically determined standards of what is real and what is not, and not of the objective correspondence of the visual image to a reality defined in some ways*

independently of it." (Kress and Van Leeuwen, 1996: 168) Likewise, different areas of culture may have different coding orientations of modality.

In order to analyse the modality of the visuals, Kress and Van Leeuwen (1996) and as part of their grammar of visual design, they developed eight modality markers:

1- *Degrees of the articulation of detail*; it is a scale that runs from maximum detail to maximum abstraction. In other words, a difference in scale between the representation of the particular with all its details and the representation of the generic. Here, the specific is of higher modality.(add figure)

2- *Degrees of articulation of the background*; it is to do with how well one can make out the details of a background in an image. Backgrounds may be ranging from a blank space, via lightly sketched in – or – out – of focus backgrounds, to maximally sharp and detailed backgrounds.

3- *Articulation of depth*; which is the scale running from deep perspective to its complete absence. In naturalistic modality one would see depth as in everyday vision. Low modality would be where this was reduced.

4- *Degrees of illumination-abstraction of light and shadow*; a scale that is to do with how much the lighting in the image appears as it would have been had one been there.

5- *Degrees of articulation of tone*; which in whether the colours in the image have a range of differences in tones, of levels of gradation of brightness, or whether one finds only simple polarities of dark and bright at the other end of the scale.

6- *Degrees of colour modulation*; it is the scale from flat, unmodulated colour to the representation of all the nuances of a given colour.

7- *Degrees of colour saturation*; which is how full and rich colours appear, ranging from black and white to maximally saturated colours.

8- *Colours differentiation*, which is about how many colours there are. It is the scale from maximally diverse, as one might find in naturalistic modality, to monochrome. In some cases monochrome, as black and white, can connote timelessness or seriousness.

- **Kinds of Visual Modality**

Visual truth claims can come from different forms (Machin, 2007). For instance, the photograph and the diagram are clearly very distinct kinds of visual representation. Yet, both can be said to be true despite their differences. One cannot say that the photograph is more real than the diagram or that the diagram is more real than the photograph. While the photograph represents a specific instance of reality as if one had been there, the diagram, in contrast, represents reality generically though as accurately as possible.

These two distinct ways of representing reality stand for two kinds of visual modality; *naturalistic modality* or the *naturalistic coding orientation* and *scientific (abstract) modality* or the *scientific coding orientation*. Though, here, it is worth remembering that Kress and Van Leeuwen (1996) mention also abstract modality which is very similar to scientific modality. The two are often used interchangeably by social semioticians working in the visual field though with a slight preference to the term abstract as subsuming the scientific code. There is, in addition, a third kind of visual truth. It is called the *sensory coding orientation*. It is a truth criterion which is based on the effect of pleasure (or un-pleasure) created by visuals. As Machin (2007) remarks, it is the *truth of feeling*.

In summary, coding orientations in visuals can be categorised under three main headings taking into account their respective specificities:

1- *Naturalistic Modality*: it involves the naturalistic criterion; that is to say the more an image resembles the way one would see that something if one saw it in reality, from a specific condition of illumination, the higher its naturalistic

modality. It is the ***truth of perception*** where an increase in the articulation of the eight parameters increases modality.

2- ***Abstract Modality***: It involves the abstract truth criterion; that is to say the more an image shows the deeper 'essence' of what it depicts, or the more it represents the general schema underlying specifically different instances, the higher its abstract modality. It is ***truth of knowledge*** where decreases in the articulation of the parameters increase modality. The abstract truth is common in scientific visuals.

3- ***Sensory Modality***: It involves the sensory truth criterion, which is based on the effect of pleasure (or un-pleasure) created by visuals. Here, the more the visual qualities of an image (or any other form of visual) stirs one's feelings, the higher its sensory modality. It is the ***truth of feeling***.

It is worth noting, though, that these different coding orientations and thus types of visual modality exist alongside each other in the society and can often be found together in single visual compositions. For example, in advertisements one notes the use of different coding orientations. Such combinations produce social discourses that can be used to conceal, enhance, and legitimate.

Modality						
Linguistic Modality				**Visual Modality**		
Assertion	Frequency	Objective	Subjective	Naturalistic	Abstract	Sensory

Table 01: Types of Modality

1. 3. 5. Social Semiotics and Language Learning

Within the framework of social semiotics, language is seen as a social semiotic system as Halliday (1978) puts it, and language education is consequently a social activity. The idea

of a semiotic approach to language teaching dates back to Greek philosophers such as Aristotle, Plato, and Socrates, who generally conceived of language as the sign system of the mind. However, the social dimension of language education becomes prominent mainly with the work of Halliday who criticizes the neglecting of such an important aspect in discussions of language in education. Halliday, therefore explicitly claims that *"Learning is, above all, a social process, and the environment in which educational learning takes place is that of a social institution, whether we think of this in concrete terms as the classroom and the school, with their clearly defined social structures, or in the more abstract sense of the school system, or even the educational process as it is conceived of in our society"* (Halliday and Hasan, 1985: 05). Moreover, he stresses the interactional and interpersonal aspects of cognition since *"knowledge is transmitted in social contexts, through relationships, like those of parent and child or teacher and pupil, or classmates, that are defined in the value systems and ideology of the culture. And the words that are exchanged in these contexts get their meanings from activities in which they are embedded, which again are social activities with social agencies and goals."* (Halliday and Hasan, 1985: 05)

However, it is only since the 1990's, and due to the increased access to various sources of knowledge (Internet, e-mail, video, TV, oral tradition) that a social semiotic modal of language acquisition emerged. Kramsch (2002) explains that this social semiotic approach is based on several poststructuralist principles that do not invalidate but go beyond communicative approach to language learning. Furthermore, it follows three main principles.

The first principle draws on the work of some linguists and researchers such as Volosinov, and Raghar Rommetveit who adhere to a phenomenological tradition. It states *that "there is no such thing as language without historically situated language users or meaning makers in the local context of their communicative practices. Every word uttered or written is addressed by someone to someone about something and for someone's benefit at a particular*

juncture in time." (Kramsch, 2002) Unfortunately, the communicative approach did not take profit, power, and historical contingency into consideration.

The second principle of a social semiotic approach to language learning is intertextuality. This principle draws on the fact that because of each language user's unique place in history, each word spoken or written bears the traces of its prior uses as well as of its uses in lexical collocations or co-occurrences. This also constitutes a departure from the communicative approach that still teaches dictionary meanings and sentence-based grammar. The third principle of a social semiotic approach is that language learning is a social, dialogic process of meaning making. Whereas traditional views of language learning see it as an *"incremental accumulation of atomistic structures that moves the learner from word to sentence, from sentence to paragraph, and from paragraph to text, a social semiotic approach considers language as holistic network of various signs in the environment, including gestures, silences, body postures, graphic and other visual and acoustic symbols which shape a context of meaning and invites us to respond to it"* (Kramsch, 2002: page)

Conclusion

The review of the literature in this chapter shows that semiotics is a discipline which accounts for 'semiosis'- the process of meaning making - through the study of signs. This makes of it a critical theory useful for analysing all human activity including language learning. It draws its origins from the works of the Sewiss linguist De Saussure and the American philosopher and logician Peirce. Subsequently, following different research interests, semiotics developed into different trends and schools the most well-known of which are Saussure's semiology or structural semiotics, Perices' semiotics, and Halliday's social semiotics. These schools include each a set of sub-disciplines depending on their specific field of study. However, all of the three schools account for culture and social context which they consider are at the basis of any meaning making activity either explicitly as it is the case

with Peirce and Halliday or in a more implicit way as it is the case with Saussure. Therefore, it provides useful theoretical means to explain issues of culture in the social activity including language learning and teaching. The insights it puts forward provide an analytical toolkit for the evaluation of culture issues in pedagogic discourse as portrayed in textbooks. This semiotic toolkit will be developed in detail in the methodological chapter.

CHAPTER 2:

ISSUES OF CULTURAL CONTEXTUALISATION IN EFL TEACHING MATERIALS

Introduction

This chapter is a review of the literature relating to cultural contextualisation in EFL teaching materials. It aims at exploring issues of cultural content in foreign language teaching and the related questions they raise such as representations of the Self and the Other. It also attempts to explore the ideologies that underlie curricular choices and their implications in terms of culture teaching. The chapter opens by exploring the relationship between culture, language, ideology, and identity. It then reviews the major conceptions of the concept of culture itself. It also surveys the history of culture teaching in EFL contexts and examines the different types of textbooks designed to implement different sorts of cultural contents. In addition, it investigates methods of developing the learners' intercultural competence which is widely accepted as the main objective of recent EFL programmes that promote dialogic stances and favour learners' third spaces.

2. 1. Language and Culture

The close relationship that holds between language and culture needs no longer to be demonstrated. Language is essentially rooted in the reality of culture to the point that social life cannot be explained without constant reference to the broader contexts of verbal utterances (Malinowski, 1923). For many scholars and anthropologists, *" Language is a social institution, both shaping and shaped by society at large, or in particular by the 'cultural niches' in which it plays an important role"* (Armour-Thomas & Gopau-McNicol, 1998).

Halliday (1975) considers language a quintessential cultural tool, an embodiment of the social system of meanings that enables its users to coordinate activities with others, and, at the same time, learn the knowledge and practices, beliefs, and values of their culture. While the child participates in communicative events of daily life, s/he builds up a potential for exchanging the meanings that are engendered by the system. In Halliday's view, children

come to learn language by learning how to behave in situations, not by learning rules about what to say since *"Language is the essential condition of knowledge, the process by which experience becomes knowledge"* (Halliday, 1990: 94). This is the reason why for him the essential role of a theory of language is to explain the social foundations of the language system. (See Chapter 1 on social semiotics)

Hall (2002) adopts a similar conception of the relation of language to culture according to which language is seen as a social institution. Following Halliday who states that language is made of *"a range of possibilities, an open-ended set of option in behaviours that are available to the individual in his existence as social man"* (Halliday, 1973: 49), he defends the idea of language as social action. **"*Because culture is located not in individuals but in activity, any study of language is by necessity a study of culture"* (Hall, 2002: 19). He further asserts that language is first and foremost a 'Sociocultural Resource'.

On the same line of thought, Swiderski (1993) claims that *"culture is usually seen emerging directly out of the language and seems to be derived from it. It appears as a corrective to habits of speech guiding the use of forms in actual conversation"*. (Swiderski, 1993: 19) In fact, language is not a culture-free code, distinct from the way people think and behave; but rather, it plays a major role in the perpetuation of culture. Through all its verbal and non-verbal aspects language embodies and enhances cultural reality because *"Linguistic signs do not signify in a social vacuum. Sign making and sign interpreting practices are motivated by the need and desire of language users to influence people, act upon them or even only to make sense of the world around them"* (Kramsch, 1998:21) Drawing on this strong relation that exists between language and culture many scholars consider language teaching as culture teaching.

Despite the fact that the relation of language to culture is undeniably tight, the issue of culture remains far from being settled. The old and legitimate question of 'what is culture?' is

still asked as Agar (1994) insists. However, culture is not only related to language. It is also intimately related to ideology and otherness. Both provide insights to the understanding of the culture of a given social group. They are also important questions in foreign language education.

2. 2. Culture and Ideology

Ideology is another concept that is often evoked in the study of culture. The relationship between the two is so strong that it becomes sometimes difficult to distinguish clearly between them. Like culture, ideology lacks a 'universal consensus' on what it means. It has been defined in numerous complex and sometimes conflicting ways. However, most of the definitions available in the literature, drawing on the historical uses of the term, relate it in certain ways to culture. In an attempt to elucidate the difference between culture and ideology, Holland (2006) proposes to think of culture as 'relatively unconscious' and ideology as 'relatively conscious' systems of ideas.

He defines ideology as *"a relatively conscious system of ideas/beliefs about social life and organization which lays claim to some rational or scientific basis"* and culture as *"a relatively unconscious system of ideas/beliefs about social life and organization which relies upon conventions, assumptions, and a sense of common identity, shared among social subjects"* (Holland, 2006: 39 – 40). These definitions show how the concepts are related. However, in Western history culture often connotes positive meanings while ideology connotes more negative meanings. Culture calls for positive responses relating to a sense of history, tradition, pride of shared achievements, and somehow absolute values.

From a critical linguistic perspective, ideology describes the ways in which what individuals say and think interacts with society. Ideology therefore *"... derives from the taken-for-granted assumptions, beliefs and value-systems which are shared collectively by social groups. And when an ideology is the ideology of a particularly powerful social group,*

it is said to be dominant." (Simpson, 1993: 05) Other scholars belonging to the critical discourse analysis (CDA) school locate ideology rather in texts. For them ideology is a system of representations in discourse. It stands for the set of *"propositions that generally figure as implicit assumptions in texts"* (Fairclough, 1995: 14).

Looking for a more general and workable definition of ideology, Payne (1996) proposes to place it along four general categories:

> (i) the epistemologically *negative* – ideology as a type of disturbed, false thought (for example, the 'consciousness' of human subjects in capitalist society);
> (ii) the socially *relative* – ideology as any set of opinions, beliefs, attitudes (for example, the 'world view' of a social group or class);
> (iii) the *restricted* – 'theoretical ideology' (a more or less conscious system of ideas);
> (iv) the *expanded* – 'practical ideology' (the more or less unconscious medium of habitual behaviour). (Payne, 1996: 253 – 253)

Though all these categories contribute to the understanding of ideology, when it comes to the ideology in language education curricula the second category seems a more appropriate definition. In fact, combined with the definition provided by CDA which focuses on texts it would serve the purpose of highlighting the different attitudes towards issues of cultural contextualisation and representations of the self/other included in textbooks. Actually, any choices in material design are also ideological choices.

2. 3. Culture and Identity

Although identity construction is a long life process which aims at making life more coherent and easier to understand, the concept of identity is often linked to language, ethnicity, or culture in attempts to give it a kind of fixed meaning. The relationship between identity and culture is very strong though relatively mediated by language. In reality, *"... culture, however it is constructed, relies upon some sense of shared identity among a*

particular group of social subjects and that this sense of identity is intimately connected to a complex of conventions and assumptions similarly shared – and typically taken for granted – by members of the group" (Holland, 2006: 40)

Foreign language learning can be seen as a process of identity formation and at the same time as a process of becoming a full member of the 'community of practice' at school as well as a member of the L2 speaking community at large. In addition to this, learning a foreign language can be seen as becoming a member of a new culture. It is then a process of constructing multilingual identities (Huhtala & Lehti-Eklund, 2010). This process can be explained by sociocultural dimensions of language learning as theorised by Vigotsky (1978) and Bruner (1966).

2. 4. Major Conceptions of Culture

Though the study of culture is a well-documented field investigated from different perspectives such as anthropology, social psychology, ethnography, and linguistics it is still difficult to say what culture is (or is not?). A review of the different studies dealing with the concept reveals that there lacks in the literature a homogeneous or an established satisfactory definition which can be applied in every context. Culture is "*... multifaceted and complex and there is no consensus on what [it] is"* (Moran, 2001: 13). It means different things to different people depending on their disciplines. There are, indeed, many standpoints from which it can be considered (Duranti, 1997). It is a concept which needs to be handled carefully.

Before starting the examination of different conceptions of culture, it is worthwhile to point to an important and well established distinction in the literature between "High Culture" and "Low Culture". Emerging principally from the humanities, High Culture conceives of culture as a body of knowledge and achievements. *"It focuses on the way a social group represents itself and others through its material productions, be they works of art, literature, social institutions, or artefacts of everyday life and the mechanisms for their reproduction and*

representation through history." (Kramsch, 1998:00) Low Culture, on the other hand , comes from the social sciences and relates mainly to what Nostrand (1900) calls *"the ground of meaning, the attitudes and beliefs, ways of thinking, behaving and remembering shared by the members of that community"*. Such a distinction keeps all its relevance because it helps categorizing the myriad of conceptions and definitions met when looking for the concept of culture.

In an attempt to provide a general definition, Moran (2001) proposes thinking of culture as a whole that has five dimensions. These dimensions include each a category of components specific to a social group. They can be described as consisting of;

1) Products: tools, food, cloths

2) Practices: verbal and non-verbal language, actions and interactions, taboos

3) Perspectives: values, beliefs

4) Communities: race, gender, religion

5) Persons: individuals

Combining these different dimensions, culture can be thought of as *"… the evolving way of life of a group of persons, consisting of a shared set of practices associated with a shared set of products, based upon a shared set of perspectives on the world, and set within a specific social context."* (Moran, 2001: 24)

Despite such attempts to find out what culture is, its conceptions remain numerous overlapping at times and conflicting at others. However, the most fundamental way of thinking about culture remains contrasting it with nature, as is the tradition among anthropologists. (Duranti, 1997 and Kramsch, 1998) Furthermore, the various conceptions though emerging from different disciplines can be gathered under three major categories:

1) Culture as a body of knowledge,

2) Culture as a system of social practices, shared values and beliefs, and

3) Culture as communication and discourse.

Each category highlights a specific idea of culture and puts forward a view of the language as a sociocultural practice.

2. 4. 1. Culture as a Body of Knowledge

A widely admitted way of defining culture, spread among anthropologists and social psychologists, is to consider it as a body of knowledge. This view is known as the **cognitive view of culture** and finds its justification in the fact that culture is learned. The implications of such a conception are numerous. For example, members of a given culture *"…must know certain facts or be able to recognise objects, places, and people"* (Duranti, 1997: 27). It also implies that they have to share certain patterns of thought, ways of understanding the world, and making inferences and predictions.

Goodenough's famous statement provides an eloquent summary of this view of culture as a cognitive concept:

> …a society's culture consists of whatever it is one has to know or believe in order to operate in a manner acceptable to its members, and so in any role that they accept for anyone of themselves. Culture, being what people have to learn as distinct from their biological heritage, must consist of the end product of meaning: knowledge, in a most general, if relative, sense of the term. By this definition, we should note that culture is not a material phenomenon; it does not consist of things, people, behaviours, or emotions. It is rather an organization of these things. It is the forms of things that people have in mind, their models of perceiving, relating, and otherwise interpreting them. (Goodenough, 1964:36)

From this stand point, it is clear that knowing a culture resembles knowing a language as both can be seen as mental realities. It is possible then, and even feasible, to describe a culture the same way as language is described. The aim of ethnographic descriptions is the writing of 'cultural grammars' paralleling language grammars. (Keesing, 1972)

2. 4. 2. Culture as System of Social Practices and Shared Values and Beliefs

Another influential trend in the study of culture is one that prefers to look at culture as a system of social practices and shared values and beliefs. The notion of culture as a system of practices, owes a great deal to the European intellectual movement of the 1960's and 1970's known as **Post-structuralism**. According to this movement *"the Subject or human actor can culturally exist and function only as a participant in a series of habitual activities that are both presupposed and reproduced by his individual actions"* (Duranti, 1997:45)

Holding the same view, Brislin plainly puts it that culture refers to *" …widely shared ideals, values, formation and uses of categories assumptions about life, and goal-oriented activities that become unconsciously or subconsciously accepted as "right" and "correct" by people who identify themselves as members of a society"* (Brislin, 1990: 11). Rose (2004) extends this adding that *"culture is a set of social practices, a system of beliefs, a shared history or set of experiences. A culture may be synonymous with a country, or a region, or a nationality or it may be synonymous with a religion"* (Rose, 2004)

According to the social theorist Bourdieu (1982) who conceives of language in terms of **'habitus'**, like culture language is itself a set of practices that imply not only a particular system of words and grammatical rules, but also an often forgotten or hidden struggle over the symbolic power of a particular way of communicating, with a particular system of classification address and reference forms. Bourdieu (1982), therefore, emphasises the importance of language not as an autonomous and abstract system –as the structuralists often do - but rather as a system that is actively defined by socio-political and cultural processes. For him, it is not possible to study language without taking into consideration the social and cultural conditions which allow for its very existence.

2. 4. 3. Culture as Communication and Discourse

A third major trend of theories about culture considers the latter as communication and discourse. Claiming that culture is communication means seeing it as a system of signs. This is what is commonly known as the **Semiotic theory of culture**. In its early stages, this trend basically held that culture *"is a representation of the world, a way of making sense of reality by objectifying it in stories, myths, descriptions, theories, proverbs, artistic products and performances"* (Duranti, 1997:33). One of the founders of this theory is the French anthropologist Levi-Strauss (1963) for whom *"all cultures are sign systems"*. In other words, culture is a semiotic network constructed by a social group and historically transmitted within it. This semiotic network provides the members of the social group means by which they communicate and perpetuate their knowledge, beliefs, and attitudes about the world. It allows them to construct their specific discourses. (See Chapter 1: Hallyday's Social Semiotics)

Later views of culture as communication were informed by work on indexicality. An illustration of this may be Silverstein's (1976) expansion on Peirce's and Jakobson's (1971) theoretical works. Within this new perspective, the communicative force of culture works not only in representing aspects of reality, but also in connecting individuals, groups, situations, objects with other individuals, other groups and other situations. It includes intersubjective interactions as central components of the social life.

Starting from the 1990's, and due to advances in semiotics studies, culture is also being conceived of in terms of 'Discourse' since discourse stands as a notion which entails words, acts, values, beliefs, attitudes and social identities. Indeed, "…*Discourses,…, are more than just language, they are ways of being in the world, or forms of life that integrate words, acts, values, beliefs, attitudes, and social identities"* (Kramsch, 1998: 61)

Kramsch states:

> Culture can be defined as membership in a discourse community that shares a common social space and history, and common imaginings. Even when they

have left that community, its members may retain, wherever they are, a common system of standards for perceiving, behaving, evaluating and acting. These standards are what is generally called their culture. (Kramsch, 1998: 10)

So, culture seems to be constituted along three axes;

1) a diachronic axis of time, which relates to the material achievements such as arts, literature, science, and institutions a given social group developed through history.

2) a synchronic axis of space, which relates to ethnographic everyday practices of a social group constituting its accepted behaviour, attitudes, shared traditions, and common system of beliefs.

3) a metaphoric axis of imaginings, which relates to a social group's symbolic representations of the world. These representations figure both real and imaginary worlds, what allows thinking of other ways things could be.

In sum, culture is always a linguistically mediated membership into a discourse community, which is both real and imagined as Kramsch (1996) explains. It is through sharing frames of interpretation that individuals recognize that they share the same culture.

The three major trend reviewed above include definitions of culture put forward by scholars who are mainly interested in what makes culture as a construct. But, other scholars such as Hall (1959) and Hofstede (1980) adopt an intercultural stance and are rather interested in what makes one culture different from another. Hosftede, for example, was interested in how national cultures differ from each other. After a large comparative study of work-related values which covered a large number of countries (first 40 and then 53 countries) he identified a set of four cultural dimensions (power distance, individualism vs. collectivism, uncertainty avoidance, and femininity vs. masculinity) that could characterise the cultural orientation of a given national culture. Subsequent work resulted in the addition of a fifth dimension (short-term vs. long-term Orientation). These dimensions are related to basic anthropological and societal issues.

Hofstede's cultural dimensions of *power distance*, *individualism vs collectivism*, *uncertainty avoidance*, and *femininity vs masculinity* can be usefully used to examine the cultural tendencies of teaching and learning within foreign language classrooms. They help to critically evaluate the teaching content and methodology so as to make them more culturally appropriate for the context. However, when discussing culture within this framework it is important *"...to maintain a degree of cultural relativism, that groups of 'cultures' are made up of individuals who are themselves culturally unique."* (Ellison and Hurst, 2007)

According to Ellison and Hurst (2007), the cultural dimensions identified by Hofstede can be adapted to language education contexts. They explain this as follows:

1. *Power Distance*: the degree to which a society accepts power. It also refers to the degree to which decisions of power holders are challenged or accepted. In educational terms power distance could be expressed in the relationship between teacher and student.

2. *Individualism vs. Collectivism*: the degree to which a society is individual or group-oriented. While individualistic societies support and value the ideas of individuals who pursue their own goals, collectivist societies on the other hand, are loyal to the groups within a society and value consensus within the groups. In education this may be reflected in the extent to which a teacher encourages individual ideas or group work and to the preferences of students to work alone or within a group.

3. *Uncertainty Avoidance*: this is the extent to which a society feels threatened by ambiguity and tries to reduce or prevent this by providing more structure, bureaucracy and explicit rules. Societies which are low on uncertainty avoidance show tendencies towards tolerance, risk-taking and initiative. In the classroom, a tendency to high uncertainty avoidance manifests itself in the

need for specific information e.g. course programmes, detailed hand-outs, clearly defined objective for tasks. In the case of low uncertainty avoidance, vagueness of tolerance and risk-taking, and engaging in discussion for its own sake may be favoured.

4. *Masculinity vs. Femininity*: this relates to the degree of which a society distinguishes between male and female roles. The less the gap between the genders of a society in terms of variation in male and female roles, the more 'feminine' a society is. In the traditional sense, 'masculinity' is associated with being tough, assertive, aggressive and demanding of material success. The degree to which a society focuses on these and others such as task achievements and competitiveness , and the more clearly distinguished the gender roles are, the more 'masculine' it is. In the classroom, this relates to how competition, assertiveness, and success and failure are viewed.

5. *Short terms vs. Long term Orientation*: this relates to the degree to which society embraces long-term commitments, and values tradition. Long-term Orientation stands for the fostering of virtues oriented towards future rewards, in particular perseverance and thrift. Its opposite pole, Short-term Orientation, stands for the fostering of virtues related to the past and present, in particular, respect for tradition, preservation of 'face' and fulfilling social obligations. In language classroom this is manifested in the learning styles and attitudes towards achieving short-term objectives or long-term goals.

Despite the fact, that these cultural dimensions have been criticized as a reductionist model with an essentialist view of national cultures they still provide valuable insights to the understanding of cultural differences. In fact, they relate to large, national groups and not individuals. However, in foreign language teaching contexts it is important to take such

differences into account while designing materials and textbooks in order to provide the learners with culturally sound content that would facilitate their understanding of the foreign language and its culture.

Holliday (1999) is particularly concerned by this notion of 'national' culture which looks to social groups as being homogenous and draws attention to an important point relating to the different conceptions of culture largely admitted in both applied linguistics and social sciences. He basically distinguishes between what he calls 'large' and 'small' cultures. While the default notion of 'large' culture signifies 'ethnic', 'national', or 'international' the notion of 'small' culture he proposes as an alternative signifies rather 'any cohesive social grouping'. The aim of a 'small culture' approach is *"...to liberate 'culture' from notions of ethnicity and nation and from the perceptual dangers they carry with them"* (Holliday, 1999: 237). But, 'large' culture approach has dominated issues of inter-cultural interaction which relate to language education.

'Small' culture approach is particularly relevant to international language education mainly as concerns the cultural make-up of international curriculum design in language education and the learning of culture. In the large culture approach, *"culture learning tend to be 'other' or 'foreign' oriented"* whilst *"in the small culture approach, culture learning will focus on searching for, demarcating and observing the interaction between several cultures within a target scenario."* (Holliday, 1999: 259-260) Therefore, a small culture approach is more advantageous for a world where multi-cultural stances are met at every level. It helps illuminate full inter-cultural complexity that characterises many language teaching contexts.

2. 5. Culture in Foreign Language Teaching

As highlighted in the previous section, culture is often a matter of language, and learning the one relates to the learning about the other either explicitly or implicitly. Issues concerning the teaching and learning of culture have, indeed, attracted considerable interest

from researchers on foreign language teaching and learning in recent years. However, before addressing the question of how to teach culture it seems relevant to briefly examine what differences there are, if any, between foreign language learning and culture learning.

Swiderski (1993) believes that *"saying that we can learn about culture is saying that we should. Language learning is the starting point and the focus but culture learning is the aim"* (Swiderski, 1993: 09). In fact, it is often the case that one acquires a second culture in learning a second language mainly because second culture acquisition parallels second language acquisition nearly in the same way that first language acquisition parallels first culture acquisition. However, the two processes of learning a second language and acquiring its culture are not completely identical. *"Culture is not learned as language is, yet language is not learned until culture is. There is both knowledge about and skill in language and culture"* (Swiderski, 1993: 06). Besides, *"…culture learning is not a discardable option for language learning, and … that all language learning (really all learning) takes place in a cultural milieu"* (Ibid: 09)

What comes out from such a position is that the main and recurrent argument for teaching culture as part of foreign language instruction seems to be a linguistic one. In order to understand language fully and use it fluently, learners need not only linguistic, pragmatic, discourse and strategic competences but also socio-cultural and world knowledge (Willems, 1996). Put differently, to become proficient target language speakers, foreign language learners need to be aware of the cultural dimension of the language they are learning. This awareness stands as a prerequisite for any successful interpersonal interaction the learners may engage in.

Even if language and culture transmission are quite separate, they remain interrelated. The language classroom offers the possibility of culture transmission that coordinates with language 'transmission'. Nevertheless, the whole issue remains problematic and challenging

because if *"language learning is gaining a skill, culture learning as assimilation is transforming identity"* (Swiderski, 1993: 23). Exposure to a foreign culture always involves rethinking one's identity by comparing one's culture to that of the target language either explicitly or implicitly. It is one of the central concerns in many foreign language contexts where attitudes towards the target culture are sometimes controversial ranging from total rejection to reluctant acceptance. Kramsch (1998) explains that the teaching of culture as a component of language teaching has traditionally been caught between the striving for universality and the desire to maintain cultural particularity. What is certain is that each language classroom can be seen as an experiment in learning culture.

2. 6. Cultural Contextualisation and Otherisation in EFL Textbooks

Cultural contextualisation in foreign language teaching materials has always attracted much debate among professionals and teachers. Two main reasons are put forward to explain the controversies the issue raises mainly in post-colonial contexts. The first reason is related to the view that culture is what makes the Other different from us (Duranti, 1997) and at the same time a process that both includes and excludes. Kramsch states that "…*both words and their silences contribute to the shaping of one's own and Other's culture"* (Kramsch, 1998: 09). The second reason is often nourished by the intricate relationship that exists between language and culture and which does not miss to evoke the 'uncomfortable' question of the relation of the **Self** to the **Other** and its underlying representations. Any cultural content included in the teaching materials is prone to providing specific representations of identity construction/negotiation through the process of foreign language learning where the learners' source culture meets the foreign target culture(s). It is a space where processes of otherisation take place and influence the learners' attitudes as they are implicitly or explicitly required to rethink their representations of themselves.

Consequently, if material designers agree about the necessity of including some cultural content – impossible to escape at any rate – they hardly come to settle the question of what aspects of which culture(s) to include in textbooks and other teaching materials. The question of which culture best fits as a context of teaching/learning a foreign language is still subject to debate mainly when there is a desire to provide the learners with safe learning environments which let them function effectively in the foreign language. This worry is felt mainly in post-colonial contexts where cultural identity issues are essential. The challenge is that "...*effective learning begins with making learning culturally relevant and meaningful to learners*" (Hall, 2002: 75). Consequently, following different ideologies, cultural contextualisation alters from one context to another.

2. 6. 1. Types of Cultural Content in EFL Textbooks

The type of cultural content included in a given EFL textbook depends on the type of the textbook itself; whether it is a global textbook or a local one. Global EFL textbooks are produced for the international market and *"are centred on topics with fairly transnational appeal"* (Pulverness, 1995: 07). In other words, these textbooks have an almost 'neutral' (non-specific) cultural content that could be set everywhere. They lack cultural specificity and figure 'transparent situations' (Cunningsworth, 1984) for presentation of language items what make them acceptable in almost any part of the world.

Local textbooks, on the other hand, are generally designed as part of a national curriculum of a particular country. They consequently have very different requirements from the global textbooks. The most demanding requirement of local textbooks is a need to conform to the national curricular ideology set by the educational authorities of the country both as relates to policies of foreign language education objectives and cultural stances. Skopinskaja (2003) believes local EFL textbooks usually aim at developing learners' awareness of their own cultural identity and promoting their awareness of the target culture.

In fact, it is widely expected that any EFL textbooks should include elements of the target culture. However, the representation of culture in teaching materials is complex a issue because culture in EFL teaching is not simply content but also a series of dynamic processes including those involved in learning.

According to Corazzi and Jin (1999) EFL textbooks can be grouped under three categories depending on the type of their cultural content. The first category consists of those EFL textbooks which reflect the learners' own culture (C1) referred to as the source culture. The second category includes EFL textbooks which reflect rather a target culture (C2) consisting of the culture(s) of the countries where the target language is spoken as a first language. The third category consists of EFL textbooks reflecting cultures that are neither a source culture nor a target culture. These textbooks include a variety of cultures (C3, 4, 5...) in English or non-English speaking countries in the world using English as an international language and which might be called international target cultures.

a. Textbooks Based on Source Culture

EFL textbook based on source culture are textbooks *"produced at a national level for particular countries that mirror the source culture rather than target cultures, so that the source and target cultures are identical"* (Cortazzi and Jin, 1999: 205). They teach the learners how to speak about their own culture to potential visitors to their countries rather than preparing them to encounter other cultures. Examples of such textbooks are 1) *El libro de ingles* (Nunez, 1988), 2) *Spotlight on English* (Dede and Emre, 1988), and 3) *English for Saudi Arabia* (Al-Qureichi, Watson, Hafseth, and Hickman, 1988). The first is a Venezuelan textbook which describes the country's chief geographic features. The second is a Turkish textbook which portrays Turkish culture rather than a target culture. It discusses Turkish food, Turkish history, and Turkish weather in English. The third presents Saudi characters greeting each other, talking about professions, making Arabian coffee, or talking about going to

pilgrimage to Mecca. They are doing familiar things but speaking in English. (Cortazzi & Jin, 1999) The aim of such materials is to help learners become aware of their own cultural identity. They learn to speak about themselves using the foreign language.

b. Textbooks Based on Target Culture

Another trend in EFL textbook cultural contextualisation assumes that teaching materials should reflect target cultures. The materials designed along this trend generally focus on one or two target cultures; mainly British and American. Besides, it is believed to follow social cultural realism that aims at representing the target culture as it is not as a homogeneous entity of selected facts ready to be packaged. Textbooks issued along this trend often include *"...materials designed to promote awareness of race, gender, and environment issues."* (Cortazzi & Jin, 1999: 208) However, they remain subject to market pressures and are seen as part of their 'publisher's promotional materials'. An example of these materials is *Success – Communicating in English* (Walker, 1994) which is set in the United States but marketed all over the world. It gives an overview of the multicultural nature of American society by portraying members of minority groups. It is an example of teaching materials which try to counter stereotypes commonly included in cultural representations.

A further characteristic of target culture based textbooks is that they exemplify Luke's (1989) distinction between 'closed' and 'open' texts. Whilst closed texts attempt to confirm and reinforce the learners' views and beliefs by portraying an unproblematic world, open texts provide opportunities for more interpretations and encourage learners' responses. Indeed, *"an open text encourages cognitive or emotional involvement and draws on what students bring to the text"* (Cortazzi & Jin, 1999: 208) what allows them to think about the target culture not only concentrate on their own culture. It is important to present EFL learners' with different voices from the countries where English is spoken as first language and let them analyse

problematic situations. This would help them to be more prepared to act in real life situations if they have to interact with people from target culture mainly by being aware of stereotypes.

c. Textbooks Based on International Culture

A third category of EFL textbooks opts for a different cultural contextualisation. It focuses neither on learners' source culture nor on target language culture but aims at including a variety of cultures. The latter are set either in English-speaking countries such as Britain and America or in other countries where English is not a first or second language but, is used as an international language. Cortazzi & Jin (1999) explain that the rationale for such international cultures is found in the fact that English is often used in international situations by non-native speakers from different backgrounds as a lingua franca. (Mauranen & Ranta, 2009) *One World, Secondary English* (Priesack & Tomscha, 1993) is an example of EFL textbooks that promote international target cultures through including audio materials which portray a range of both native speaker accents and non-native accents from around the world. Relating to the teaching content it includes a variety of topics that highlight British history, Australian geography, Spanish tourism, the Chinese New Year, a Canadian story, Greek mythology and other topics. (Cortazzi & Jin 1999)

By dealing with a variety of themes, textbooks aiming at target international cultures give the learners opportunities to develop their intercultural skills instead of simply raising their awareness about their own cultural identity or familiarising them with the cultural realities of mainstream target English cultures focussing on Britain and America. Such materials can contribute to provide the learners with real opportunities to negotiate cultural identities and review their representations of the self and the other. They allow for learning culture as a dialogue by equipping the learners with an intercultural competence.
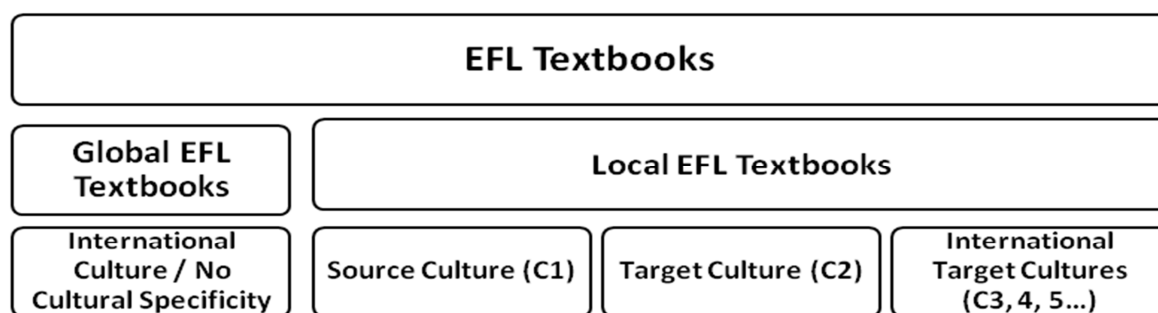
Figure 5: Types of Cultural Content in EFL Textbooks according to Cortazzi and Jin (1999)

2. 7. Teaching Culture and Learners' Third Space

The teaching of culture as part of foreign language education has known many stages. Each stage reflected a given language teaching ideology and resulted from a specific view of culture as teachable content.

2. 7. 1. Models for Teaching Culture

A review of the place culture has been granted within the relatively long history of foreign language teaching curricula development shows that it went through three main phases (Kramsch, 1993, Risager, 2007). Until the 1990's, the teaching of culture in foreign language classes has followed two main traditions based on two admitted views of culture widely held by scholars from different disciplines in general and curriculum designers in particular. The first tradition adopts a historical stance towards culture. It looks at it as a set of facts. The second tradition, on the other hand, adopts an ethnographic stance and considers culture rather as a set of meanings. Concretely, proponents of culture as facts tradition elaborated a model which focussed on three types of information about the target culture to include in EFL teaching materials (Thanasoulas, 2001). Their model aims at providing learners with;

a) **Statistical information** dealing with institutional structures as well as facts of civilization,

b) **Highbrow information** related to the classics of literature and the arts in general, and

c) **Lowbrow information** tackling the food, fairs, together with folklore of everyday life.

Obviously, this tradition favours facts over meanings. It lets the learners be well-informed about the target culture's history, arts, achievements, customs, and traditions thanks to *"mere book knowledge learned by rote"* (Huebener, 1959: 177). However, it fails to enable them to understand foreign attitudes, values, and mindsets. It leaves them unaware of the multiple facets of the target group's cultural identity presupposing a kind of consensus that is to be established between their native culture and the target one as being different.

The second tradition rather situates culture within an **interpretative perspective** originating from cross-cultural psychology/cultural anthropology, using universal categories of human behaviour and inference procedures for making sense of foreign reality. Within its framework, language learners are provided with a key to interpret phenomena in the foreign culture, which is often generalised to mean national culture. The limitation of this perspective consists in the fact that learners are still considered as the passive recipient of cultural knowledge and it is up to them to integrate this cultural knowledge with their own cultural allegiances in their own society. Like the first model, this one too is a consensual one. Despite the fact that the interpretive perspective shows differences, it does not address the conflicts and the paradoxes that result from these differences.

Starting from the 2000's and relating to issues of globalisation, there has emerged a third trend in teaching culture in the foreign language classrooms. It is a trend which remarkably departs from the two previous ones and which seeks for a **dialogic** approach to teaching culture. Kramsch explains this approach *"sees culture both as facts and meanings, but it sees it as a place of struggle between the learners' meanings and those of native*

speakers" (Kramsch, 1993: 24). This direction is mostly advocated by scholars taking a cross-cultural/intercultural stance such as Byram (1997) and Holliday (1997). It was originally addressed by Bakhtin (1986) and was based on the principles of **Dialogism** which addresses problems of language, culture and self on a fundamentally philosophical level.

Even though Bakhtin's theory and work were neither explicitly nor primarily meant for foreign language education, his "double-voiced discourse" notion and "**Dialogic Principle"** fit well into the growing and challenging demands of the field of foreign language teaching. Double-voiced discourse and Dialogism can help understand and reshape the relation of the Self to the Other. *"The relationship cannot be spelled out in general but it is in the form of a map showing the distance between "our" culture and their culture through learning the route between "our" language and their language. The learning each time makes the difference"* (Swidersk, 1993: 95). Marchenkova (2005) commented that;

> The theory of dialogue by Makhail Bakhtin is of great interest to second language research and practice. It focuses on cultural and interpersonal dimensions of the language and examines discourses that are formed by multiple voices. Grounded in a philosophical aspiration for dialogic polyphony, it can help us see the relations among languages and cultures in a different light from the traditional approaches in second language learning (SLL) scholarship. (Marchenkova, 2005: 171)

The strength of this approach, which advocates the principles of dialogism, results from the position it takes towards culture which it sees both as facts and meanings interacting as social semiotic practices. Additionally, it emphasises the fact that culture is also a place of struggle between the learners' own meanings and those of the native speakers. Hence, dialogism aims at establishing **Third Spaces** which were also advocated by Bhabha (1994) and Kramsch (1998). Kramsch describes the learners' third space as follows;

> a place that preserves the diversity of styles, purposes, and interests among learners, and the variety of local educational cultures. This place has to be carved out against the hegemonic tendencies of larger political and institutional structures that strive to coopt the teaching and learning of foreign languages in

the name of such ill-defined terms as 'the national interests or 'economic competitiveness'. (Kramsch 1998: 00)

According to Byram et al. (2004) the construction of cultural "third spaces" is essentially a critical activity, as it forces learners to become aware of ways in which language is socially and culturally determined.

Indeed, the fostering of learners' third places will not be possible unless a critical foreign language pedagogy based on a **social semiotic perspective** is adopted and established within learning contexts. This social semiotic perspective is based on a set of assumptions such as;

1) There is no such thing as language without historically situated language users or meaning makers in the local context of their communicative practices,

2) Each word spoken or written bears the traces of its prior uses and of its uses in lexical collocations or co-occurrences,

3) Language learning is a social, dialogic process of meaning construction, and

4) Language not only refers to reality but is itself a metaphor for reality.

2. 7. 2. Learners' Third Space

Learners' Third Space is a relatively new concept that seduces many language education scholars from different backgrounds. It appears as an appropriate alternative to essentialist views of culture, identity, and otherness as it claims a 'Third Culture' in education (Kramsch, 2009). In other words, it goes beyond the traditional dualities characterising foreign language education contexts such as individual/social, Self/Other, native/nonnative speaker, source culture (C1)/target culture (C2). However, the idea of 'Thirdness' is not a completely new concept as it finds its origins in different theories such as semiotics (Barthes, 1977) and Peirce (1898-1955), philosophy and literary theory (Bakhtin, 1981), Cultural Studies (Bhabha, 1994) and foreign language education (Kramsch, 1993a).

In Peircean semiotics *"only Thirdness is able to make meaning out of the other two [Firstness and Secondness] and build a sense of identity and permanence"* (Kramsch, 2009: 234). It is important to language education to draw from this semiotic thirdness taking into consideration the role it plays in the creation of symbolic meaning through linguistic and visual signs. Peirce's concept is useful in educational linguistics mainly for those who adopt a semiotic and ecological approach to language education (Van Lier, 2004). In fact *"language teachers can benefit from teaching culture not as a collection of objects, facts and events, but as a system of signs that has a logic of its own"* (Kramsch, 2009: 235). And learners can have more opportunities to construct their own meanings in their language classrooms where their own home culture meets the foreign target culture.

While thirdness stresses the relations between signs and meanings to Peirce, for the literary critic and philosopher Bakhtin (1981) it is a notion which rather highlights the relationship of Self and Other. Bakhtin insists that the Self has no meaning and cannot define itself without the Other. Holquist (1990) calls this relation 'dialogism' and characterises the thirdness of Bakhtins dialogism as follows:

- Dialogism is a differential relation. Part of becoming a member of another community is precisely the process of constructing your own identity in relation to that of others.
- Dialogism is not only relation, it is always response. For Bakhtin, cultural and personal identity do not precede the encounter, but rather they get constructed in language through the encounter with others. An utterance is always a response to an actual or potential utterance that precedes it.
- Dialogism is not only the other in space, but also to others and and other manifestations of self in time.
- Dialogue is for Bakhtin, a triadic relationship between a Self, an Other, and a remembered/anticipated Self and Other. The only way to find our own voice, he says, is to have a double-voice, i. e. To see and express ourselves both through our own perspective, from inside, so to speak, and through the perspective of others, from outside. (Holquist, 1990)

The main contribution of Bakhtin's thirdness as dialogue to foreign language is learners consists in providing them with incentives to question the different texts they work with as

relates to who is talking, for whom and in answer or reaction to what or whom (Kramsch, 2009). By entering into a dialogue with those texts they can negotiate their identities and interact with the target culture.

This also leads language to benefit from the post-structuralist theories which postulate that individuals, through their discursive practices construct the social and cultural reality which in turn constructs them. For Bhabha third space is linked not only to semiotic meanings and dialogic interactions but mainly to enunciation. Therefore, culture itself is located in the discursive practices of speakers and writers living in post-colonial times. So, *"Third Space, though unrepresentable in itself, ... constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the signs can be appropriated, translated, rehistoricized and read anew."* (Bhabha, 1994: 37) Discursive practices construct culture and foreign language learners as speaking subjects create themselves a location in the very space of enunciation.

In the field of literacy education thirdness was adopted during the 1970s and 1980s thanks to the work of the Brazilian educationalist Paolo Freire (1972) who insisted on the power of dialogue in liberating the 'oppressed'. In foreign language teaching, on the other hand, Thirdness has been adopted to question the traditional dichotomy native speaker/nonnative speaker by second language education researchers like Norton (1995), Kramsch (2000), Pavlenko and Lankof (2000), Kinginger (2004), and Pavlenko and Blackledge (2004). Kramsch (2009) explains that *"the concept of 'third culture' was proposed as a metaphor for eschewing other dualities on which language education is based: first language (L1)/second language (L2), C1/C2,US vs Them, Self vs Other."*(p:238). However, third culture is not meant to eliminate these dichotomies. It rather suggests that the focus should be on the relation itself.

In short, foreign language educators following post-structuralist principles claim that learners who are often placed in oppositional contexts where their own source culture competes with the foreign culture find themselves a third space. Their awareness of the cultural struggle results in their Third Culture which emerges out of their appropriation of discursive practices translating their own meanings. It also allows them to develop intercultural competence.

2. 8. Interculturality versus Multiculturalism

Interculturality and Multiculturalism represent two attitudes towards the meeting and the interaction of different cultures. They have distinct impacts on the shaping of FLT curricula.

Interculturality is best described as an active process of interchange, interaction and cooperation between cultures emphasizing the similarities and considering the cultural diversity as an enriching element. It promotes the coexistence between several groups of different cultures. Welsch (2000) deals with the notion of interculturality and emphasizes the ways in which cultures get on with, understand and recognize one another. Rose (2004) argues that interculturality has to be thought of as *"The process of becoming more aware of and better understanding one's own culture and other cultures around the world. The aim of intercultural learning is to increase international and cross-cultural tolerance and understanding"*. Groups of different cultures within which equal relations take place should reach an enriching interdependence based on valuation and mutual recognition. Interculturality is then a set of processes generated by the interaction of cultures in which participants are positively impelled to be conscious of their interdependence.

Multiculturalism, on the other hand, is often met within the borders of the same geographic or national boundaries. It *"…has had the effect of de-emphasising national differences and highlighting the social diversity of cultural pluralism that exists within one*

and the same nation, within one and the same foreign language classroom due to differences in ethnicity, social class and gender" (Tylor, 1992). Consequently, while interculturality is based on a movement towards the other, multiculturalism tends rather to subsume the one with the other as a matter of recognition.

Taken in the field of language teaching, interculturality allows for the development of the learners' intercultural awareness and cross-cultural communicative competence, which are considered by recent pedagogy of paramount importance to successful learning.

2. 8. 1. Intercultural Awareness and Cross-Cultural Communicative Competence

Intercultural awareness can be viewed as the process of becoming more aware of and developing better understanding of one's own culture and others cultures all over the world. It aims mainly at increasing international and cross-cultural understanding. For Byram (1997) the implicit theory of culture learning can be defined as follows;

- Exposure to documents and interaction with people from another country leads learners to notice similarities and differences between themselves and others;
- Noticing differences leads to taking up the perspective of others and beings able to understand how they experience the world;
- Experiencing the world from a different perspective leads to a new understanding of one's own experience. (Byram, 1997: 06)

Seen from such a perspective, foreign language teaching that aims to raise cultural/intercultural awareness, starts from the learners' point of view and takes their experiences as a starting point. *"[It] is no longer relevant to merely present the target culture from within. One has also to provide for the perspective of the learner"*. (Wallner, 1995: 09) Wallner goes on to suggest that the selection, presentation and treatment of material *"should take into consideration the learners' conception of the "other" as well as their indigenous culture"* (Ibid)

Then, better described as a **competence** in itself, intercultural awareness consists of a set of attitudes and skills among which Rose (2004) lists the following:

- Observing, identifying and recording

- Comparing and contrasting
- Negotiating meaning
- Dealing with or tolerating ambiguity
- Effectively interpreting messages
- Limiting the possibility of misinterpretation
- Defending one's own point of view while acknowledging the legitimacy of others
- Accepting difference.

This competence (intercultural awareness) is more than a set of knowledge about various and distinct cultures that language learners need to master. It is rather *"an attribute of personal outlook and behaviour...it emerges as the central but diversely constituted core of an integrated curriculum."* (Crawshaw, 2004: 00).

As Kramsch (1996) rightly points out, a fundamental methodological problem confronting language educators aiming to develop this intercultural competence, is whether the emphasis should be placed on stressing commonalities or the differences between native and target culture. Hence, the move towards exploring culture through personal contact with native target language speakers can be seen as a necessary consequence of viewing intercultural education as a dialogic process. That is why *"Other forms of intercultural education refer to a process of decentring, of relativising self and other in an effort to understand both on their own terms and from their own perspective, as well as from the outsider's perspective"* (Kramsch, 1996:00) as something between individuals and something *"at the rupture or disjuncture between interlocutors' assumptions and expectations"* (Kramsch, 1996: 07)

In the same vein, Bakhtin (1986) views intercultural competence as "**intercultural understanding"**, simultaneously entering another culture and remaining outside it. The concept of **"outsideness"** allows him to consider intercultural dialogue in such a way that it does not threaten the identities of participating cultures. For Bakhtin (1986) outsideness is not a limitation but an incentive toward the broadening of one's perspective and subsequently the development of an intercultural competence.

In conclusion, in order to implement intercultural understanding, one could only adopt a cross-cultural approach to foreign language teaching. Kramsch (1998) believes that such an approach implies the crossing of any boundaries between generations, ethnic groups, and social classes. The single possible way to build a more complete and less partial understanding of both native culture (C1) and target foreign culture(s) (C2) is to develop a third perspective, that would enable learners to take an insider's and an outsider's view on C1 and C2.

Conclusion

Culture is defined differently according to the disciplines but remains tightly related to issues of language, ideology, and identity. Studies of culture have mostly emphasised 'essential' characteristics of national/large cultures but other contrastive approaches have resulted in cultural dimensions or led to the adoption of small cultures. Culture has always been part of foreign language education either as facts, meanings, or dialogue depending on the methodological trend prevailing at the moment. Its importance has been mostly highlighted in the design of EFL textbooks and other teaching materials. The cultural contextualisation of such materials has involved all of the learners' source culture (C1), the foreign language target culture (C2), and a range of international target cultures (C3, 4, 5...) and sometimes a combination of those cultures. However, the current trend influenced by Thirdness theories emerging from semiotics, philosophy and literary theory, and cultural studies calls for a dialogic stance to raise the learners awareness. It emphasises their Third Space/Culture and empowers them with an intercultural competence. It also aims at providing them with opportunities to create their own meanings while becoming members of a discursive community of practice by taking them beyond the traditional dichotomies that characterised EFL teaching for a long time.

The theoretical concepts reviewed in this chapter are meant to serve as tools to analyse the cultural contextualisation of the three Algerian EFL textbooks under investigation. They will allow us to show which conception(s) of culture are valued in the teaching materials through the examination of the type of their cultural content (facts, meanings, or dialogues), the different cultures (C1, C2, C3, 4, 5,...) included in the texts and the images, and the opportunities the learners are offered to shape their third space through intercultural interaction. This will lead to unveil how culture, ideology and otherness are portrayed in the Algerian Textbooks.

CHAPTER 3:

EFL TEXTBOOKS EVALUATION: IN SEARCH OF AN APPROPRIATE MODEL

Introduction

This chapter is a critical review of textbook evaluation theories and practices and aims at adopting a multimodal approach inspired from semiotics as only such an approach would account for the cultural contextualisation in EFL textbooks both linguistically and visually. It opens with an overview of the different roles textbooks play in foreign language classrooms and sheds light on both positive and negative aspects of basing EFL teaching on a given textbook. In addition to this, it clarifies the difference between analysis and evaluation of materials before considering the different types of evaluations suggested by professional evaluators. Then it engages in a critical review of the most frequently adopted materials evaluations schemes and approaches/checklists through emphasising the ways they deal with cultural contextualisation. At the end it puts forward the need for a multimodal approach based on semiotics which will cater for both the linguistic and visual cultural make-up of EFL textbooks mainly that the visual aspect was hardly dealt with in traditional materials evaluation approaches.

3. 1. Textbooks' Roles in EFL Classrooms

English language instruction relies on important components but the essential constituents of many ESL/EFL classrooms and programmes seem to be textbooks and other such teaching materials that are often used by language teachers. As Hutchinson and Torres (1994) suggest: *"The textbook is an almost universal element of [English language] teaching. Millions of copies are sold every year, and numerous aid projects have been set up to produce them in [various] countries...No teaching – learning situation, it seems, is complete until it has its relevant textbook"* (Hutchinson and Torres, 1994: 315)

The use of a textbook is an almost established fact within the field of foreign language teaching but the positions of the field's theorists towards its role and importance diverse. They can, in fact, be divided into two main categories: 1) those who prefer to put forward the

advantages of EFL textbooks and, 2) those who are more reluctant and prefer rather to warn about some problems that may result from any kind of 'addiction' to textbooks.

Haycroft (1998), for example, argues for textbooks putting forward their importance to secure learners' confidence. He explains that the main advantage of using textbooks is that they are *"psychologically essential"* (Haycroft, 1998: 00) for students whose progress and achievement can be measured concretely while using these teaching materials. Sheldon (1988), too, points out the fact that students often hold strong expectations about using a textbook in their particular language classroom and programme. They display positive attitudes towards textbooks because they believe that published materials have more credibility than teacher-generated materials.

Another asserted advantage of textbooks is their role as materials which foster the learners' needs. O'Neil (1982) demonstrates that textbooks are generally sensitive to students' needs, even in contexts where they are not designed specifically for them. They are efficient in terms of time and money, and they can and should allow adaptation and innovation. In addition, *"textbooks yield a respectable return on investment"* (O'Neil, 1982: 00). They are comparatively inexpensive and involve low lesson preparation time contrary to teacher-generated materials which can be time consuming and not very appropriate lacking quality. In this way, textbooks help teachers in their task and can reduce potential occupational overload. The adoption of a textbook allows teachers the opportunity to spend their time undertaking more worthwhile pursuits (O'Neil, 1982; Sheldon, 1988).

In his wide-cited *Choosing Your Coursebook* (1995) Cunningsworth highlights the potential which textbooks have for serving several additional roles in the promotion of distinct ELT curriculum components. He argues that they are an effective resource for self-directed learning, an effective resource for presentation materials, a source of ideas and activities, a reference source for students, a syllabus where they reflect pre-determined

learning objectives, and support for less experienced teachers who have yet to gain in confidence. However, some theorists have alluded to the inherent danger of the inexperienced teacher who may use a textbook as a pedagogic crutch (O'Neil 1982, Williams 1983, Kitao & Kitao 1997).

Finally Hutchinson and Torres (1994) point to another advantage of using textbooks explaining how they may play a pivotal role in **innovation,** a process that is repeatedly sought for in many EFL/ESL teaching contexts. The authors claim that textbooks can support teachers through potentially disturbing and threatening change processes, demonstrate new and/or untried methodologies, introduce change gradually, and create scaffolding upon which teachers can build a more creative methodology of their own.

However, if most of the aforementioned theorists belong to the category of authors who are quick to point out the extensive benefits of using ESL/EFL textbooks, there are many other researchers and practitioners who do not necessarily accept this view (Allright, 1982). They are reluctant to base foreign language teaching on textbooks and retain a set of grounded reservations on the subject. Allwright (1982), for example, has produced a scathing commentary on the use of textbooks in the ELT classroom. He warns about the fact that textbooks are not value free explaining that they are *"... too inflexible and generally reflect the pedagogic, psychological, and linguistics preferences of their authors"*. (Allright, 1982: 00) Indeed, the educational methodology an EFL/ESL textbook promotes cannot but influence or even determine and reshape the classroom setting by indirectly imposing external language objectives and learning constituents on learners as well as potentially incongruent instructional paradigms on the teachers who use them. In this way, textbooks undoubtedly essentially determine and control the methods, processes, and procedures of second/foreign language teaching and learning. Another problematic issue is that the pedagogic principles

that are often displayed in many textbooks may be conflicting, contradictory or even out-dated depending on diverse considerations.

Recently, due to advances in Critical Discourse Analysis and Social Semiotic studies, authors have tended to criticise textbooks predominantly in terms of their inherent social and cultural biases. Researchers such as Porreca (1984), Florent and Walter (1989), Clarke and Clarke (1990), Carrell and Korwitz (1994), and Renner (1997) have carried out studies which demonstrate how many EFL/ ESL textbooks contain rampant and extensive examples of gender bias, sexism, and cultural stereotyping. For example, Prodromou (1988) and Alptekin (1993) while considering the role of EFL textbooks focus mainly on the use of the target language culture as a vehicle for teaching the language in such textbooks explaining that it is really not possible to teach a language without embedding it in its cultural bases. According to them, such a process inevitably forces learners to express themselves within a culture of which they have scarcely any experience and this may result in alienation, stereotyping, or even reluctance and resistance to learning.

Not sharing this concern, Gray (2000) rather defends the cultural components of EFL/ESL textbooks as relevant to immerse the learners in the target culture. From this perspective, EFL/ESL textbooks are seen as *"ambassadorial cultural artefacts"*. Therefore, foreign language learners should not only critically engage in their textbooks but they also need to view them as more than mere linguistic objects presenting language structures and formulas to be used in predetermined (or simply imagined) communicative contexts. By being aware of their textbooks' cultural content, learners will improve their language skills through using them as useful instruments for provoking discussion, cultural debate, and a two-way flow of information.

There is no consensus among the reviewed authors on the issue of EFL/ESL textbooks cultural content. The divergence seems to warrant a certain degree of caution when adopting these textbooks in particular teaching and learning contexts.

Yet, as already stated, the cultural content of textbooks, though of extreme importance, is far from being the single reason that makes foreign language teaching professionals refrain from relying on textbooks. Proponents of authentic classroom language models, for example, make it plain that the problems with many textbooks are not necessarily the fact that they are culturally or socially biased but rather that they are actually too contrived and artificial in their presentation of the target language. If learners aspire to achieve proficiency in the foreign language, it is crucial to introduce them to the fundamental characteristics and intricacies of authentic real-life examples of both spoken and written discourse.

Studies, carried out in different contexts involving a range of EFL textbooks, demonstrate how scripted textbook language models and dialogues are unnatural and inappropriate for communicative or cooperative language teaching. According to Brazil, Coulthard, and Johns, (1980) and Levis (1999) these unauthentic language models do not adequately prepare learners for the types of pronunciation , language structures, grammar, idioms, vocabulary and conversational rules, routines and strategies that they will have to use in the real-world (Cathcart, 1989; Bardovi-Harlig et al. 1991; Yule et al. 1992). They further contend that *"the scripted unauthentic language found in many textbooks does not lend itself to communicative practice but instead can lead to an oversimplification of language and unrealistic views of real-life situations"* (add reference). In addition, such models can offer inaccurate or erroneous advice about the target language that can be particularly dangerous for those learners entering the target language community or those who are expecting to engage in significant amounts of real-life interactions with native speakers.

A further reason for disappointment and scepticism with many ELT textbooks lies in the fact that they are often regarded as the *"…tainted end-product of an author's or a publisher's desire for quick profit"* (Sheldon, 1988: 239). Each year, numerous textbooks are marketed all over the world. And often, they are presented with impressive artificial claims by their authors and publishers while they, in reality, tend to contain serious theoretical problems, design flaws, and practical shortcomings (Tomlinson, 2003). They also display disjoined material that is either too limited or too generalized in a superficial and flashy manner and the vast array of *"…single edition, now defunct [text]books produced during the past ten years testifies to the market consequences of teachers' verdicts on such practices"* (Sheldon, 1988: 239)

Despite the controversy about the importance, the necessity and the validity of textbooks, the English language teaching practices in numerous contexts over the world continue to be currently based heavily upon textbooks. The latter are most commonly viewed as a means to achieve the goals specified by learner's needs. Textbooks are inevitable components of the foreign language course, but their role should not be overemphasised. In most teaching contexts, textbooks are viewed as the only source necessary for carrying out an effective language teaching programme. The truth is that, as Cunningsworth (1995) puts it, there is no perfect coursebook that meets the needs of all learners, teachers, and schools. Hence, most problems in teaching a foreign language are closely linked to the coursebook selection process which requires great carefulness to take into account the specificities of the current teaching context. Generally, once a coursebook is chosen, little efforts are made to evaluate the effectiveness of the book. Subsequently, the need to modify the curriculum is often ignored. (Cunningsworth, 1995)

Because teachers have traditionally been taught to view textbooks as the curriculum instead of as a reference to assist in the development of a comprehensive teaching approach,

the role and purpose of the coursebook remains unclear for many of them. These books are meant as end products, not a starting point, and few attempts have been made to discern how appropriate they are for the student. What is required is that the function of the textbooks must not be overemphasised nor de-emphasised. Rather textbooks need to be chosen after a careful and detailed analysis carried out by an institution. Also an ongoing evaluation ought to be done during the implementation of the curriculum development process.

There are different reasons underlying teachers' use of textbooks and showing how they have become the central focus of many classrooms. Sheldon (1988) identifies three central reasons justifying the fact that textbooks are so heavily used by foreign language teachers.

1) Developing their own classroom materials is an extremely difficult and arduous process for teachers,

2) Teachers dispose of limited time in which to develop new materials due to the nature and various requirements of their profession,

3) External pressures restrict many teachers.

Each of these is an accurate analysis of the strains teachers feel while instructing in a foreign language. Hence, using a textbook is one of the most efficient and readily available ways in which they can relieve some of these pressures. Textbooks actually lessen preparation time, provide ready-to use activities, and provide concrete samples of classroom management through which external stakeholders can be satisfied.

Still, there are many other less positive grounds for textbook use. Frequently, in many EFL teaching contexts, rather than selecting and choosing a specific textbook which fulfils the pre-established goals of the curriculum, *"an approved textbook may easily become the curriculum in the classroom"*. (Lamie, 1999) Whenever this happens it proves unfortunate as the learners' needs are inevitably subjugated to the rather limited possibilities of the selected

textbook. As Cunningsworth (1984) states, *"…course materials for English should be seen as the teachers' servant and not his master"* (Cunningsworth, 1984: 15) which leads to consider the issue of how textbooks should be used in classrooms.

Several times in the history of foreign language teaching new textbooks and accompanying materials were heralded as the solution to all emerging problems. Educational authorities and even language teaching professionals behave as though they believe that one book is the cause of and another is the solution to the problems and dissatisfactions experienced with distinct respective foreign language courses all over the world. Certainly, the textbook can determine to a great extent what will be taught in the classroom and how it will be taught, but it cannot cater for all types of shortcomings.

Skiero (1991: 432) states that textbooks evoke a variety of emotions in their users. No teacher is ever entirely satisfied with the text used, yet very few manage to teach without one. He further adds that

> …the importance of the textbook in an English as a second language (ESL) or English as a foreign language (EFL) class makes the selection crucial. Sometimes, it is the responsibility of teachers to select the textbook they will be using in a given class. On the other hand, even in countries and school systems where the responsibility for the adaptation of the textbook lies with the school board or the state, teachers still need to know on a daily basis how to evaluate in order to utilize its assets and compensate for limitations in applying it to the needs of the students and the objectives of the class. (Skiero, 1991: 432)

Participants at all levels of a programme, from policy makers and administrators, syllabus designers, to teachers and learners, rely profoundly on textbooks to achieve prescribed aims and objectives. Therefore, it is vital that all involved consider the importance of their decisions and strive to effectively match textbooks with the identified needs of learners. As Cortazzi and Jin (1999) remind us, the textbook deserves deeper analysis and evaluation as it can stand as a teacher, a map, a resource, a trainer, an authority, a de-skiller, and an ideology.

3. 2. Importance of Textbook Evaluation

In many countries whenever there are problems in the foreign language teaching/learning process the textbook stands as the first factor to be held responsible of the failure as it is the element which portrays both individual courses and overall curriculum. Accordingly, many language teaching professionals would agree with Swales (1980) whose analysis concludes that textbooks represent 'a problem' and in extreme cases are examples of educational failure. This conclusion shows how important textbook evaluation is.

The process of textbook evaluation is seen by some to be closely linked to that of their selection, both requiring great care so as to anticipate any subsequent limitations. In other words, the evaluation helps the selection for the latter serves as an important decision-making process. Sheldon (1988) puts it plainly that, *"The selection of a particular core volume signals an executive educational decision in which there is considerable professional, financial and even political investment. This high profile means that the definition and application of systematic criteria for assessing coursebooks are vital"* (Sheldon, 1988: 237)

Agreeing on the crucial importance of such an operation within the field of language teaching, Hutchinson (1987) proposes an interactive view of materials evaluation. He insists upon the necessity of investigating the underlying deeper level of materials evaluation by asking the crucial question why materials are the way they are. This emphasis emerges out of his belief that *"…materials evaluation plays such an important role in language teaching that its potential for influencing the way teachers operate is considerable. Materials evaluation can and should be a two-way process which enables teachers not just to select a textbook, but also to develop their awareness of their own teaching/learning situation"* (Hutchinson,1987: 37 – 38).

Textbook evaluation is further considered to serve as a kind of *"educational judgement"* as Hutchinson and Waters (1987: 96) note: *"Evaluation is a matter of judging the*

fitness of something for a particular purpose". Sharing the same position, Cunningsworth (1984:64) puts forward the idea that *"... the process of evaluation could not be a purely mechanical one and that professional judgement was involved at every stage"*. He goes on to add that *" Professional judgement, founded on understanding of the rationale of language teaching and learning and backed up by practical experience, lies at the base of evaluation procedure"* (Cunningsworth, 1984: 74). Therefore materials evaluation plays an important role in the overall process of language teaching. It helps to take sound decisions while selecting textbooks, construct professional judgements, and raise awareness of or reflect on the teaching and learning experience.

Independently of whether one believes that textbooks are too inflexible and biased to be used directly as instructional material or that they actually help promoting teaching and learning, there can be no denying of the fact that textbooks still maintain large popularity among teachers and learners and are most definitely here to stay. However, the communicative turn of the 1970's resulted in a rush to make the learners the centre of language instruction resulting in the shaping of new views that regard textbooks as valuable resources in achieving aims and objectives already set in terms of learner needs. Textbooks consequently, should necessarily determine the aims themselves (components of teaching and learning) or become the aims though they should always be at the service of the teachers and learners (Brown, 1995). This is why all efforts to establish and apply a wide variety of relevant and contextually appropriate criteria for the evaluation of the textbooks used in various language classrooms should be taken without delay. It is more than necessary to ensure *"that careful selection is made, and that the materials selected closely reflect [the need of the learners and] the aims, methods, and values of the teaching program"* (Cunningsworth 1995: 07)

Sheldon (1988), too, provides several other reasons for textbook evaluation. He reminds textbook users that the selection of an ELT textbook often signals an important administrative and educational decision in which there is considerable professional, financial, or even political investment. He explains that a thorough evaluation would enable the managerial and teaching staff of a specific institution or organisation to discriminate between all of the available textbooks on the market and then secure a relevant selection. Moreover, such an evaluation has the advantage to guide teachers in identifying the particular strengths and weaknesses in textbooks already in use. Plainly, it is a valuable tool in assisting teachers with making optimum use of a textbook's strong points and recognising the shortcomings of certain exercises, tasks, and entire texts.

A further reason for textbook evaluation consists of the fact that it can help in promoting teacher development and professional growth as well. Cunningsworth (1995) and Ellis (1997) affirm clearly that textbook evaluation helps language teachers to step beyond any primary down to earth impressionistic assessments. It also allows them to acquire useful, accurate, systematic, and contextual insights into the overall nature of textbook material.

Textbook evaluation, therefore, can potentially be a particularly worthwhile means of conducting action research as well as a form of professional empowerment and improvement. It can even be a valuable component of teacher training programmes since it serves the dual purpose of making teacher trainees aware of important features to look for in textbooks. Finally, textbook evaluation may unveil issue related to the hidden curriculum as concerns cultural contextualisation and ideological stances that influence the success of the foreign language education.

3. 3. Evaluation vs. Analysis

Textbook evaluation is a very important issue as it can influence the whole process of language education from the early stages of materials design to the more concrete classroom

practice activities. It involves the measurement of the value of a given material be it a textbook or the set of accompanying materials making judgements about their effects on their users, their relevance to the language policy, and the teaching/learning process as a whole. However, depending on the means the evaluation process involves and the aims it sets, professionals in the field such as Cunningsworth (1995), McGrath (2002), and Tomlinson (2003) propose to distinguish between evaluation and analysis.

Evaluation focuses mainly on the users of the textbook making judgements about its efficiency. It often requires a scale of values and is somehow subjective. Materials evaluation is *"...a procedure that involves measuring the value (or potential value) of a set of learning materials. It involves making judgements about the effect of the materials on the people using them..."* (Tomlinson, 2003: 15). It can, for example, be conducted through an ethnographic research by means of questionnaires and interviews addressed to the users (teachers and learners) of the materials.

Analysis, on the other hand, focuses more on the material and its aims. It is based on pre-established sets of questions (measurement procedures such as checklists) about what the material contains, what it aims to achieve, and what it asks the learners to achieve. It is based on specific criteria which make it more rational for *"ideally analysis is objective"*. But, *"analysts are often influenced by their own ideology and their questions are biased accordingly"* (Tomlinson, 2003: 16) what does not always guarantee a complete objectivity. Analysis then requires a toolkit that is applied to the material itself and not on its effects on potential or actual users.

Despite this distinction, materials evaluators generally mix analysis with evaluation. Cunningsworth (1995) "Checklist of Evaluation Criteria" is an example of a toolkit that combines evaluation and analysis questions. Even if an evaluation is different from an

analysis it can include an analysis or follow from one. Combining the two provides wider views on the value of the textbook.

3. 4. Types of Textbook Evaluation

Most materials evaluation specialists agree on the importance of textbook evaluation but diverge quite importantly on when it is best to conduct one depending on early stated aims. For example, Cunningsworth (1995), Ellis (1997), McGrath (2002), Tomlinson (2003), and Mukundan (2007) distinguish between three different types of evaluation depending on when it takes place and what it aims to evaluate in a textbook. These evaluations are Pre-use evaluation, Whilst-use evaluation, and Post-use evaluation to use Tomlinson's (2003) classification.

3. 4. 1. Pre-use Evaluation

Pre-use evaluation is often impressionistic (Cunningsworth, 1995) and rather predictive aiming at establishing the future or potential performance of a newly designed textbook. It *"involves making predictions about the potential value of materials for their users."* (Tomlinson, 2003: 23) and can be of three types:

> 1) context-free, as in a review of materials for a journal,
>
> 2) context-influenced, as in a review of draft materials for publisher with target users in mind, or
>
> 3) context-dependent, as when a teacher selects a coursebook for use in her/his particular class.

In addition to this, it is most of the time subjective leaving many aspects out while pointing others. Mukundan (2007) explains that this evaluation relies either on an implicit model based on impressions and very much dependent on the evaluator's intuitions or on an explicit model using instruments such as checklists.

3. 4. 2. Whilst-use Evaluation

Whilst-use evaluation also known as In-use evaluation (Cunningswoth, 1995) or Retrospective evaluation (Mukunan, 2007) is a long-term process which takes place as long as the textbook is use. It is done for many reasons the most important of which being:

i. The book that has been selected can be evaluated throughout the period it is used and re-evaluated to determine suitability. The results of the while-use evaluation can force it out of the classroom if it is found to be unsuitable.
ii. Teachers can use the results of while-use evaluation to make the book more productive and their teaching more effective by identifying parts of the textbook that need adaptation. (Mukunan, 2007: 82)

In other words, whilst-use evaluation involves measuring the value of the textbook either by using it or by observing it being used. Compared to pre-use evaluation it more objective and reliable as it relies on measurement tools such as checklists which measure what is observable. However, Tomlinson (2003) warns that *"it is... very useful but dangerous too, as teachers and observers can be misled by whether the activities seem to work or not."* (Tomlinson, 2003: 24). This is perhaps what explains that whilst-use evaluation receives little attention in the literature even if some interesting examples are recorded (e.g. Jolly and Bolitho, 1998).

3. 4. 3. Post-use Evaluation

Post-use evaluation is certainly more valuable than pre- and whilst- evaluations because it allows measuring the actual effects of a textbook on its users showing its intrinsic value. It further *"provides retrospective assessment of a coursebook's performance and can be useful for identifying strengths and weaknesses which emerge over a period of continuous use."* (Cunningsworth, 1995: 14) In addition to this, it can highlight the short-term effects of the textbook as relates to motivation, impact, achievability, instant learning and many others aspects, as well as the long-term as regards durable learning and application. (Tomlinson, 2003)

Put differently Post-use evaluation determines the outcomes of a textbook and provides reliable data on the value of the material. This leads, in many contexts, to taking grounded decisions on whether to adapt, replace, or carry on using the material. The difficulty with this type of evaluation, however, is that it is time consuming and requires expertise.

3. 5. Textbook Evaluation Schemes and Standards: a Critical Review

The literature on textbook evaluation offers a wide range of models and checklists elaborated by different authors. Most of these checklists focus on the linguistic content, overall structure, or methodology but do not particularity emphasise the cultural content of the textbooks. Despite the importance of cultural contextualisation in teaching materials, many checklists simply discard the question or leave it to the end as an additional element. Questions dealing with cultural components are asked in implicit way suggesting that the issue is of a secondary importance. Few checklists point certain cultural focus by warning against stereotypes relating to race, national culture's representation as homogenous units, social values, or gender roles. The following review of the main models of textbook evaluation aims at highlighting how each of them approaches the cultural content.

3. 5. 1. Skiero's Model

Skiero's (1991) model is most interested in the extent to which cultural content is integrated in the textbook's instructional parts such as texts, dialogues and exercises. It tries to show whether the cultural contextualisation helps the learners to understand better the social situations described in the textbook. Put differently, Skiero's concern relates more to the type of the cultural knowledge the learners' are provided with and whether this knowledge reproduces stereotypes. She, in fact, insists on the necessity of providing learners with accurate and authentic texts that would develop their 'cultural skills'.

This model for textbook evaluation includes questions that enquire about whether the textbook:

- gives accurate factual and up-to-date information,

- avoids stereotypes of gender, race, and culture,

- draws realistic pictures of the society,

- is not ideologically loaded, and

- presents contextualised situations or includes only isolated facts.

However, it does not enquire about the culture(s) which is/are predominant in the textbook and does not refer to the way they are represented. Assuming that the target culture (C2) is the one that deserves attention in EFL materials, it fails to account for the intercultural realities that characterise foreign language classrooms.

3. 5. 2. Byram and Escarte-Sarries' Model

Focussing on the degree of realism in the representation of culture in foreign language textbooks, Byram and Escarte-Sarrie (1991) provide a more comprehensive model which departs from the traditional friendly portrayal of the target culture as a homogenous whole. According to them, textbooks need to reflect the complex reality of the foreign culture so as to give the learners an accurate image of that society. They also insist on the fact that realism is not to be reduced to an objective depiction of facts but should rather cater for the learners' perceptions of these facts as real. They put it clearly that a textbook should portray culture *"as it is lived and talked about by people who are credible and recognisable as real human beings"* (Byram and Escarte-Sarrie, 1991: 180). In addition to this, they explain that the interaction between the learners' home culture (C1) and the target culture (C2) is important and deserves particular attention taking into consideration the role it pays in promoting learners' linguistic and social development.

Their model for textbook evaluation therefore comprises four levels of analysis:

- *Micro-social level*: consists mainly of the examination of the social and geographic identities of the characters depicted in the textbook. Ideally, these

characters need to be representative of the target culture social realities. It needs to avoid focussing on a particular group (e.g. white, urban, middle class enjoying easy life) giving the impression that others (e.g. other ethnic origins, rural, working class with different concerns) are less representative of the culture. It also needs to take into account the comprehensive nature of the characters' social interactions avoiding stereotyped ones best illustrated by consumers and tourists' enquiries. These characters should display emotions, talk about problems, express beliefs and worries, and defend values.

- *Macro-social level*: has to do with the overall picture of the target culture drawn by general facts about its representation. So the evaluation is more oriented to the type of historical knowledge selected to show what makes the social/cultural identity of the country. Here is it crucial to take into account the socio-political and economic make up of the target culture sustained by statistical data whenever necessary. The aim is again to give a real image of the target society that foreign language learners need to understand so as to be able to function adequately in that society.

- *Intercultural Level*: this is a further level added to cater for the need of comparing the learners' local culture (C1) and the target culture (C2) they meet in their language textbook. The evaluation is concerned with the representation of (C1) and (C2) and aims at developing intercultural tolerance and understanding. However, it is limited to identifying stereotypes and adopts a contrastive stance based on an essentialist view of national cultures.

- *Author's standpoint*: this level deals with the ideology that underlies the textbook designers' choices of texts and contexts to better represent the target culture. The evaluation then attempts to inspect any evaluative statements

which might reinforce stereotypes instead of questioning them. It also tries to unveil the type of image the textbook conveys about the target culture; whether it promotes a realistic image or rather an idealistically harmonious one.

This model provides more insights about the representation of culture and refers to the intercultural interaction that exists between the local and the target cultures. However, it adopts an essentialist view of the culture meant as a national culture. It focuses on the realism of the representation but does not go beyond a contrastive stance.

3. 5. 3. Sercu's Model

Looking to culture in teaching materials from different perspectives, Secru (1998) suggest a model to assess the cultural content of foreign language textbooks from four dimensions. It is a model that aims at showing the cultural weight of teaching content according to the following elements:

- *Representativeness and realism*: deals with the picture the textbook draws of the target culture and the extent to which it fits with the reality of the country. It asks questions relating to whether the selected cultural facts are represented as realistic, up-to-date, and complete or rather biased, stereotypical, and unrealistic. In fact, what the textbook includes is as important as what it leaves. When the textbook forwards a biased picture of the target culture as perfect with no problems or incidents leaving out any aspect that would hint to problems or conflicts it serves better as a tourist leaflet which does not care about the everyday life. Presented with such images the learners run the risk of misunderstanding the values and beliefs of the target culture. What is required instead is a comprehensive depiction based on realism.

- *Characters depiction*: this criterion suggests scrutinising the characters in the textbook and finding out how representative of the target culture they are. It

asks questions about their age categories, social class background, general interests, family situation, and attitudes. For example depicting only happy characters that always succeed in their actions does not mirror the realities of the target society and leads the learners to develop biased expectations.

- *Linguistic content*: the language used in the textbook to describe people and their actions can vehicle some stereotypes relating to gender, race, and culture. It is necessary to examine how evaluative the linguistic content is in order to avoid reproducing some social clichés.

- *Type of cultural content*: this relates to the type of cultural information the textbook provides the learners with and what it expects them to do with it later on. It is necessary to be aware whether the textbook presents mainly factual knowledge about the target culture and requires the learners to absorb it without any critical reaction or rather includes challenging situations and invites the learners to adopt an intercultural stance. The examination of the activities shows if the learners are asked to think about the target culture in a way that helps them to develop positive attitudes towards it.

This model focuses on realism in representation and examines culture from its linguistic and non-linguistics aspects. Yet, it does not emphasise the intercultural dimension of foreign language learning.

Like Byram and Escarte-Sarries' (1991) model it considers culture from an essentialist point of view and assumes an ethnic/ national culture.

3. 5. 4. Cortazzi and Jin's Model

To evaluate the place of culture in foreign language teaching materials Cortazzi and Jin (1999) suggest a model with a twofold aim. On one hand, their model examines the type of cultural content included in the textbook. It investigates all the cultural information

concerning any culture (C1, C2, C3, 4, 5...) the textbook is based on.   On the other hand, it examines the potential of this cultural content to develop the learners' cultural skills. It tries to show how such elements enable the learners to perceive and categorise socio-cultural situations. The authors, in fact, make it clear that developing the learners' cultural skills requires recognition and production. In other words, it is essential for foreign language learners to recognise cultural elements and then use them in appropriate contexts if they want to communicate successfully in the target language. Therefore, they ask questions about the cultural facts included in texts, dialogues, tasks and exercises and how such facts contribute to the learners' understanding of the target language.

A further criterion in this evaluation model refers to the place the learners' home culture is granted in the textbook and its relation to the target culture(s). It tries to show whether each of these cultures is represented in isolation or if there are some links which are established to relate them. In addition to this, it point to the analysis of ideology as reflected by the textbook by questioning the unstated beliefs and value at the basis of the designers' decisions about what cultural elements to select.

All in all, this model is more comprehensive than the previously examined ones. Nevertheless, it holds a traditional view of culture as being mainly portrayed through language overlooking the multimodal development of foreign language textbook. It does not examine the visual representation of culture.

3. 6. The Need for a Social Semiotic Multimodal Approach

The review of the different models of textbook evaluation that focus on culture issues in EFL teaching textbooks conducted in the previous section shows that they all emphasise the linguistic content as the main vehicle of cultural contextualisation. None of the models provides hints about how to analyse the visual representations of culture except perhaps Hinkel (1999) and McGrath (2002) who refer in their studies to the pictures in textbooks.

However, they do not provide a toolkit that would allow analysing the visuals. The numerous checklists were not meant to evaluate multimodal texts.

On the other hand, the reviewed models still refer to culture either as statistical facts or meanings overlooking the developments in culture as dialogue where learners negotiate their third space (see Bhabha, 1994 and Kramsch, 2009 in Chapter 2). Therefore, in spite of all their advantages they cannot account for the issues of cultural contextualisation in a comprehensive way. Put differently, they all hold a large culture (Holliday, 1999) approach which sets the learners' home culture as essentially opposed to the target culture implying a kind of dualism.

Taking these criticisms into consideration, we believe that a new approach to textbook evaluation is necessary. This approach is to be inspired from social semiotics which looks to textbooks as social discourses and provides a toolkit which deals with both linguistic and visual representations of culture. It is has also to be a multimodal approach based on Kress, G.R. and Van Leeuwen, T. (1996) social semiotic theory. This new model needs to be innovative and comprehensive. We shall develop in the next Chapter and shall call it a Social Semiotic Multimodal Approach to textbook evaluation.

Conclusion

Textbooks are central elements in foreign language teaching and their evaluation is a field that has been given great importance. Evaluators, however, distinguish between analysis and evaluation taking into consideration both the means and the aims of the two processes though most of them agree on the necessity of doing both. Traditionally the process of materials evaluation has targeted mainly the teaching content in relation to learners' needs and the teaching methodology. Later developments focussed more on the cultural content of the materials as central to the success of the foreign language learning. Many models have been developed to assess the cultural facts included in texts but most of them fail to cope with the

recent developments of the teaching materials as multimodal artefacts. In addition to this, these models still look to cultures from an essentialist point view assuming a national/ethnic distinction. These assumptions are the main limitations of these models which are no longer relevant to account for the visual development of cultural contextualisation and its dialogic nature as a space of negotiation. There is a need for a new approach to textbook evaluation if it is meant to cater for the complexities of intercultural interaction that is considered presently as the aim of any foreign language education.

PART TWO:

EMPIRICAL RESEARCH

CHAPTER 04:

RESEARCH DESIGN

Introduction

This chapter is methodological and deals with the research design of the study. It describes the two research techniques used to carry out the evaluation of the three EFL textbooks in order to answer the research questions stated in the general introduction of the thesis and which address issues of culture, ideology and otherness. It consists of three main sections which deal respectively with the research methods used in education sciences such as qualitative, quantitative, and mixed methods, the procedures of data collection used in the study, and then the procedures of data analysis. The first section starts by a review of the distinction between quantitative, qualitative and mixed methods research in education showing how the latter best fits the purposes of the present research. The second section describes the procedures of data collection which consist of the presentation of the three textbooks both in terms of structure and content, and the description of the questionnaire addressed to teachers. The third section is devoted to the explanation of the procedures of data analysis. It is further divided to two sub-sections. The first sub-section puts forward the Social Semiotic Multimodal Approach (SSMA) which is developed as an innovative alternative evaluation tool to the traditional materials evaluation checklists and approaches critically reviewed in chapter three. The second sub-section gives a description of the statistical method and an overview of Critical Discourse Analysis (CDA) which are used to interpret the results of the questionnaire.

4. 1. Quantitative, Qualitative, and Mixed Methods Research

Research in humanities has long witnessed (and to a certain extent continues) a competition between quantitative and qualitative methods though recently the tendency is more oriented towards mixed methods which combines both. Research in the field of foreign language education is not an exception in any way. The motives of such a competition are based on ideological differences between the quantitative and the qualitative trends relating to

data collection and analysis procedures. Whereas quantitative research involves data collection procedures which result primarily in numerical data and which is subsequently analysed by statistical methods, qualitative research involves data collection procedures which result in open-ended, non-numerical data which is analysed later using non-statistical methods. In fact, *"quantitative research was seen to offer a structured and highly regulated way of achieving a macro-perspective of the overarching trends in the world, whereas qualitative research was perceived to represent a flexible and highly context-sensitive micro-perspective of the everyday realities of the world."* (Dornyei, 2007: 29)

However, the two paradigms are not always mutually exclusive but can be complementary each highlighting a specific aspect of the studied phenomenon. The concrete combination of these two traditionally competing research trends results in a third approach which is based on the principle of triangulation and which is known as mixed methods approach. Mixed methods approach involves various combinations of quantitative and qualitative research both at the level of data collection or analysis levels. (Dornyei, 2007)

In the present study which aims at examining the cultural content of three Algerian EFL textbooks and other related issues such as ideology and otherness, and taking into account that most of the reviewed textbook evaluation approaches and checklists available in the literature do not provide a relevant toolkit as demonstrated in Chapter 3, we opt for a mixed research approach. This approach combines a Social Semiotic Multimodal Approach (see appendix) with a questionnaire addressed to secondary schools teachers. This methodological choice aims at a comprehensive analysis and evaluation of the three textbooks and is mainly motivated by two reasons:

1) The need for a textbook analysis toolkit that would account for the cultural content of the textbooks both at the linguistic and the visual level since the textbooks are multisemiotic texts which display a multimodal design .

2) The need for an evaluation of the cultural content of the textbooks by those teachers who have been (are still) using them in their classrooms to account for their actual impact.

In fact, while the first technique will serve as a means of textbook analysis and will question mainly the textbooks as social discourses reflecting the sociocultural context of their design and the ideologies that underlie it, the questionnaire will serve as means of evaluating the impact of these textbooks as perceived by their users. By this mixed method approach we hope to get answers to the research questions raised in this research.

4. 2. Procedures of Data Collection

This section provides a descriptive account of the main procedures of data collection. The data consist of a corpus of three EFL textbooks (*Think it Over, Comet and New Prospects*) and a questionnaire addressed to secondary school teachers.

4. 2. 1. Description of the Textbooks

This section provides a description of the three textbooks which constitute the main corpus of our thesis. The corpus we select consists of three distinct textbooks belonging to three successive generations of Algerian EFL textbooks designed for third year secondary school learners studying English as a foreign language. We would like to recall that each generation includes three textbooks corresponding to the three levels of study in the Algerian high school (Lycée). But taking into account the fact that each set of textbooks is designed by the same team, following the same paradigms and aiming at achieving the same objectives within the same social context constituting thus a **discourse unit** (Fairclough, 1996) the examination of a sample textbook from each generation would be sufficiently informative. Taking into consideration the specificities of the third level (3AS) being the culminating of five years of English study that ends by the Baccalaureate examination, we opt for the examination of the three third year textbooks.

Nevertheless, before launching on a detailed description of the selected materials, it is worth providing an overview of their general features. Such a broad description would be helpful in depicting the contexts, be they educational or social that may justify the design and subsequently the use of these textbooks in Algerian Secondary Schools. This contextualisation is of paramount importance to the social semiotics multimodal approach we adopt for evaluating these EFL textbooks viewed as social discourse.

What characterises most these textbooks is the fact that they are all locally designed following the guidelines of the official curriculum set by the National Ministry of Education. More often than not, they stand as the official syllabus. Each time a new generation of textbooks is designed and adopted, it reflects a change in the current paradigm as concerns teaching of English as a foreign language in Algeria and aims at improving the one it replaces. This is to show the national dimension of the materials and their application of the official educational policy.

The first generation was issued in 1989 and consists of: a) *New Lines: learn English with US an Algerian Course* (1989) designed for first year learners (1AS), *Midlines: An English Course Book* (1989) and *New Skills: English for Science and Technology* (1989) both designed for second year learners (2AS), and *Think it Over: An English Course Book* (1989) designed for third year learners (3AS). According to designers' forewords, which state it explicitly, these textbooks are designed following the principles of the Communicative Approach and aim to implement it for teaching EFL in Algeria.

The second generation of textbooks was launched few years later and was meant to enhance and reinforce communicative language teaching, as was stated in the designers' foreword. This second generation of included *My New Book of English (*2001) designed for first year learners (1AS), *My New Book of English II* (2001) designed for second year learners (2AS), and *Comet: A Communicative English Teaching Course Book for all Streams* (2000-

2001) designed for third year learners (3AS). All of these   were largely based on the previous generation ones which they came to replace. They were meant to reinforce the already established communicative teaching method as their authors clearly state in the forewords. In other words, these textbooks were not meant to implement a change in the teaching paradigm but rather to reinforce it.

The third generation was recently launched as part of the general Education Reform initiated by the Ministry of National Education in 2003. Unlike the previous one, this generation marks a shift in the overall teaching paradigm where the Communicative Approach is replaced by the Competency - Based Approach used in many parts of the world (e.g. Canada, Belgium) . It includes At *the Cross Roads (2002)* designed for first year learners (1AS), *Getting Through (2004)* designed for second year learners (2 AS), and *New Prospects (2007)* designed for third year learners (3AS).

After this general presentation of the textbooks it is important to examine their general make up as concerns form and content. For the sake of clarity we proceed in a chronological order starting by the oldest textbook; *Think it Over* (1989) the move to *Comet* (2001) and finish by the description of *New Prospects* (2007). These detailed descriptions aim at shedding light on the main aspects that will be the subject of a subsequent Social Semiotic Multimodal analysis of issues relating to culture, ideology and otherness as shaped by the social discourse these textbooks embody.

a. *Think it Over's* **Structure and Content**

Think it Over (1989) is the official textbook designed by the Ministry of Education for third year secondary school learners of English. It was meant to cater for the learners' needs

in English and to consolidate the implementation of the Communicative Approach as the new paradigm of foreign language teaching in the country.
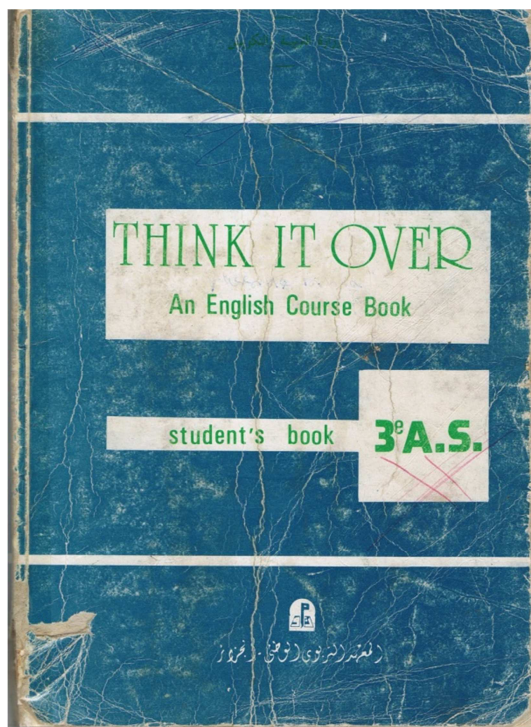
Image 1: *Think it Over's* **Front Cover**   **Image 2:** *Think it Over's* **Back Cover**
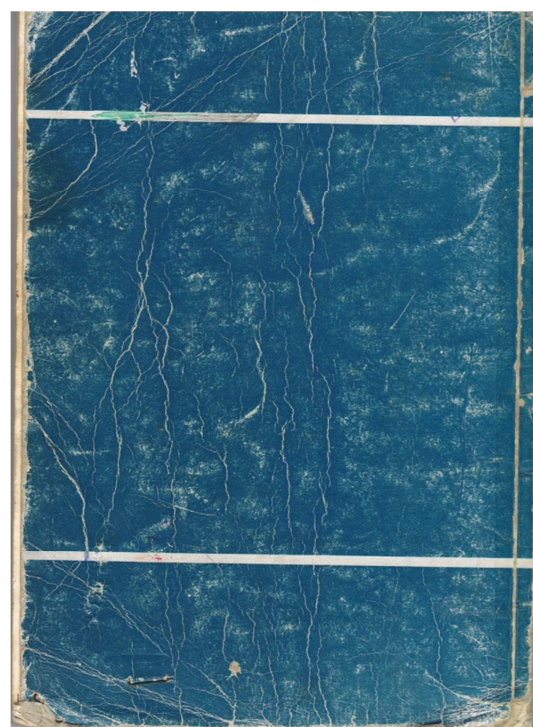
- *Think it Over's* **Structure**

Think it Over is made of 197 pages. The front page looks sober and is bare of any illustration. It is of a dark blue colour containing a few linguistic elements written in light green except for the one on the bottom of the page and which is in white colour.   The linguistic elements relating to the textbook's title are made prominent by being placed in white rectangular shaped surfaces.

At the very top of this front page we find, written in small Arabic script, the name of the Ministry of Education. In the middle of the page and inside the rectangular shaped white surface, written in light green and big script format, we find the title of the book; *Think it Over: An English Course Book.* Just below and with similar scriptural features we find a mention: "*students' book 3 A.S.*". And finally, at the very bottom of the page put in Arabic

small script, we find inscribed the name of the *"National Educational Institute"* just below the acronym of the institute in question.

The back cover is a sober dark blue blank page crossed simply by two white lines that parallel the ones dissecting the three parts of the front page. It does not contain any inscription or any illustrations of any type.

TO opens with a first page that includes a set of information related to the identification of the textbook as an official pedagogical document designed for and adopted in the Algerian Secondary School. So, both at the top and bottom of this page we find in Arabic, the Ministry of Education, and the National Education Institute still with its acronym. This first page includes also the title of the textbook and the learning level it is meant for. Moreover, it includes the authors' names grouped under two headings; *Writing Team* and *Head of Project*.

Pages 02 and 03 present the contents of the textbook which comprise a foreword referred to as *"introduction"* in Arabic, followed by two sections dealing, respectively with Phonetic Symbols and Alphabet and Punctuation. Next, we find the eight teaching units followed by two sections referring respectively to "More reading passages" and "Functions and language forms".

From page 4 to page 6 runs the designers' foreword entitled *"Introduction to the student"* and written in Arabic. Thanks to this foreword the textbook designers address their message directly to its target users providing them with hints and explanations about the aims, the structure and the content of this textbook. They also provide some instructions as relates to how to make a good of use this material.

Page 06 differs in its presentation from the previous ones for it has a panoramic format. It bears the title "Phonetic Symbols" and includes the International Phonetic Alphabet (IPA). Each phonetic symbol is illustrated by a word to show its pronunciation. The symbols

are organized in columns and according to their respective categories. So from left to right we find the vowel sounds, the diphtongues, the triphtongues and then the consonants. And under the consonant sounds the two phonetic symbols representing primary and secondary stress still with two illustrating examples.

Page 07 includes two tables placed one under the other. Hence, the first table is entitled "The Alphabet" and includes the English alphabet and the way each letter is pronounced. The second table, on its part, is entitled "Punctuation". It includes a selected set of nine frequent punctuation marks put in a column paralleling two other columns that refer respectively to the name and pronunciation of each punctuation mark.

The 179 following pages (from page 09 to page 184) constitute the body of the textbook which includes the eight teaching units (the content of which is examined in details in the following section).

At the end of the textbook (from 185 to 192) is included a panoramic table entitled "Functions and Language Forms". This table is made of four columns. The first column is called "Topics", the second one is called "Texts", the third one is called "Functions" and the fourth one is called "Language Forms". As their names suggest, these columns are meant to make prominent the main points of the syllabus and to sum up the teaching content of the textbook.

Pages 193, 194 and 195 present the list of irregular verbs in English. They split vertically into two parts. In the first part, the irregular verbs are classified according to alphabetical order. Next to each verb we find its past simple form and its past participle. In the second part of the page we find the phonetic transcription of each verb to show its pronunciation and the ways it may differ from that of its past from and past participle.

Finally, the last two pages of *Think it Over*; that is pages 196 and 197 include three tables which illustrate thanks to the verb "Play" - taken as a sample - the different tenses and

conjugation forms of the English language. Therefore, the first table shows the simple form, the second table deals with the progressive form while the third table concerns the imperative.

- *Think it Over's* **Content**

Think it over is made up of eleven teaching units classified and organized according to their themes. They are arranged along the principles of the thematic syllabus type that copes well with the communicative approach to foreign language teaching. The themes covered by the different units are listed in the below table. They are diversified though of general issues.

Teaching Unit	Theme
Unit 1	Sports
Unit 2	Learning and Thinking
Unit 3	Youth
Unit 4	Man …Past, Present and Future
Unit 5	Pollution
Unit 6	Development
Unit 7	Emigration
Unit 8	Mass Media

Table 02: **Themes and Teaching Units** *in Think it Over*

All the teaching units include activities aiming at developing the four language skills. Each unit is divided into smaller sections dealing with Listening, Speaking, Reading and Writing. However, each of the skills is more or less emphasized within a specific unit.

Concerning the language content, the textbook emphasizes more the language functions. It introduces forms and structures according to their relevance to the specific function targeted in a specific unit. For instance, Unit 01 which deals with sports, includes two reading texts and aims at teaching the functions of narrating and describing people. The language forms that relate to it are: time adjuncts, past perfect, possibility, purpose, reporting

suggestions, verbs showing beginning, continuation or end of action, adverbs of degree, and word formation.

All the eight units share this outline. Consequently a given language form or structure may be met in more than a context. This provides the learners more opportunities to practise the language point and gives a cyclical taint to the syllabus which falls under the thematic / functional approach.

As concerns the visual elements the textbook does not include any colourful images. All the pictures are black and white. They portray either famous or anonymous foreign people and places. It also contains a set of cartoon and diagrams. Generally the images and the text are disposed according to the separation layout and do not overlap.

b. *Comet'*s Structure and Content

Comet (2001) is another official textbook designed by the Ministry of National Education for third year learners at the Algerian Secondary School. It belongs to the second generation of EFL textbooks and comes to replace *Think it Over* (1989) which was the one at use for the preceding ten years. *Comet,* which is subtitled as *" A Communicative English Teaching Course Book for all Streams"* was meant to cater for the communicative needs of the learners and to reinforce the implementation of the Communicative Approach as the adopted paradigm of teaching English as a foreign language in the Algerian High school. It does not shift paradigm and follows the same teaching principles that underlie the design of *Think it Over* as its authors explain in the foreword.
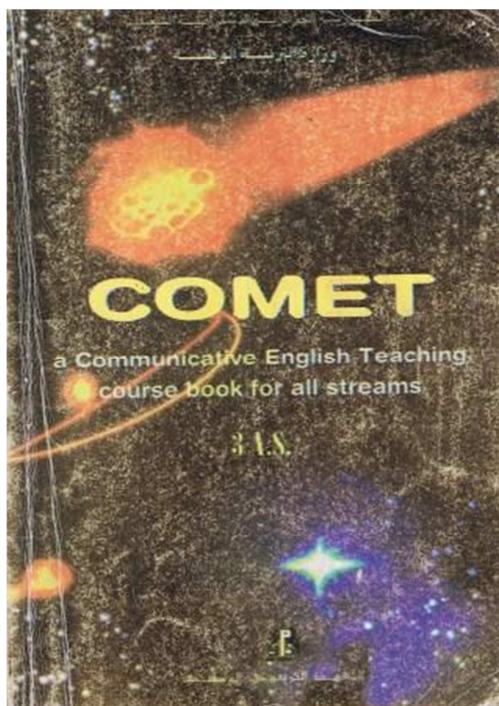
Image 3: *Comet's* **Front Cover**   **Image 4:** *Comet***'s back Cover**
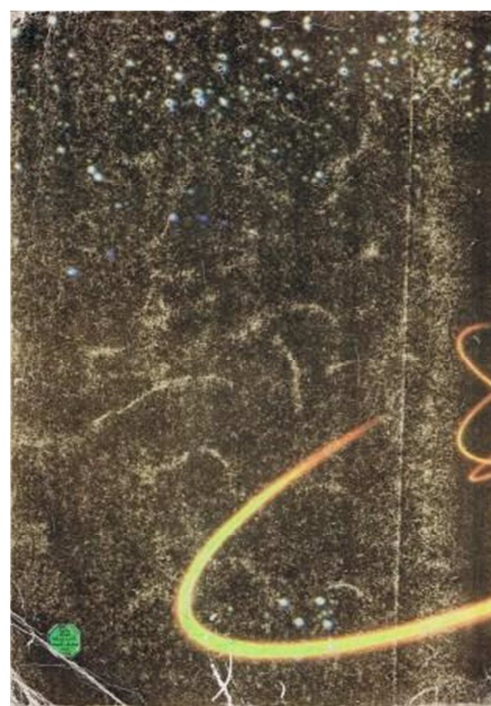
- *Comet's* **Structure**

Comet is made up of 143 pages. Its front page, however, shifts from the sobriety of *Think it Over*'s one. It consequently combines between linguistic and (non-linguistic) visual elements. Its front cover consists of a realistic image representing a comet crossing a galaxy with many shining stars that contrast with the darkness of the background. It contains a few linguistic elements written in yellow except for the textbook's subtitle which is written in white. The linguistic text is presented as three separate entities visible at the top, the middle and the bottom of the page. Therefore, at the very top of the page we can read in small Arabic script the name of the country; *"The People's Democratic Republic of Algeria"* and just below it the name of the ministry; *"Ministry of National Education"*. At the middle of the page we read -written in capital letters and bold big format- the title of the textbook *"COMET"* and just under it -in smaller format though in two lines- the subtitle *"Communicative English Teaching course book for all streams"*. Next, we find the indication *"3 A.S."* which specifies the teaching/learning level the textbook is meant for. And finally, at

the bottom of the page we find written in small script Arabic the name and the acronym of *"The National Educational Institute"*.

As concerns the back cover, it consists of the continuation of the galaxy pictured in the front page. It does not contain any linguistic inscription. But at the right bottom corner we find a small figure (heptagon) inside which it is possible to decipher the acronym and the name of the *"National Office of School Publishings"*. This inscription is put in black colour on a green background.

The textbook opens with a first page that reproduces nearly exactly the front cover as concerns the included linguistic elements which are here written in black on a white surface except for the name of the textbook and the first letters of the three words in the subtitle. The letters are made prominent in a light blue colour to make them distinguished from the rest of the text. Here, it is worth noting that such a distinction is unequivocally meant by the designers to explicate the textbook's title.

The second page is intentionally left blank. The third page contains the names of the authors. It is crossed by a vertical line that divides it into two parts. Thus, at the top left part - that constitutes about a third of the whole page - we read the inscription *"In memory of Hocine Menasseri"*. And at the bottom of the right part – that constitutes about two thirds of the whole page – we read two superposed headings in capital letters reading respectively; *"Head of project"* and *"Writing team"*.

Page 04 again is left blank. Page 05 presents the contents of textbook which consist of a kind of foreword referred to as *"Introduction"* followed by the eleven teaching units. These units are followed by three additional sections dealing respectively with: *"More Reading Passages", "List of Proverbs",* and finally *"List of Irregular Verbs"*.

Comet comprises eleven teaching units covering eleven selected main themes. Each unit is composed of ten sections: *I. Pre-Listening, II. Listening, III. Post-Listening, IV. Pre-*

Reading, V. Reading, VI. Post-Reading, VII. Writing, VIII. Get Ready, IX. Time for a Song, and X. Reading for Leisure.

What is striking in *Comet* is that, unlike its predecessor, it is bare of any image. It does not include a single picture or drawing.

- *Comet's* **Content**

Following nearly the same design as the previous textbook Comet is also based on a thematic syllabus. The topics it deals with are arranged along the principles of the thematic syllabus type that copes well with the communicative approach to foreign language teaching. The themes covered by the different units are listed in the below table. They are diversified though of general issues.

Teaching Unit	Theme
Unit 1	Modern Life in English Speaking Countries
Unit 2	Inventions and Discoveries
Unit 3	English in the World Today
Unit 4	Humour and Leisure
Unit 5	Trade and Development
Unit 6	Computing
Unit 7	Media
Unit 8	Automation
Unit 9	Human Rights and Racial Problems
Unit 10	Business Correspondence
Unit 11	Great Challenges to Mankind

Table 03: *Themes and Teaching Units in Comet*

c. *New Prospects'* **Structure and Content**

New Prospect (2007) is the recently designed EFL textbook by the Ministry of Education for the third year learners at the Secondary School. It is meant to replace *Comet* and is based on the new official syllabus designed for the recent General Educational Reform.

What characterizes this textbook is that it is meant to implement the Competency-Based Approach to teaching, the new paradigm of English language teaching in Algeria.
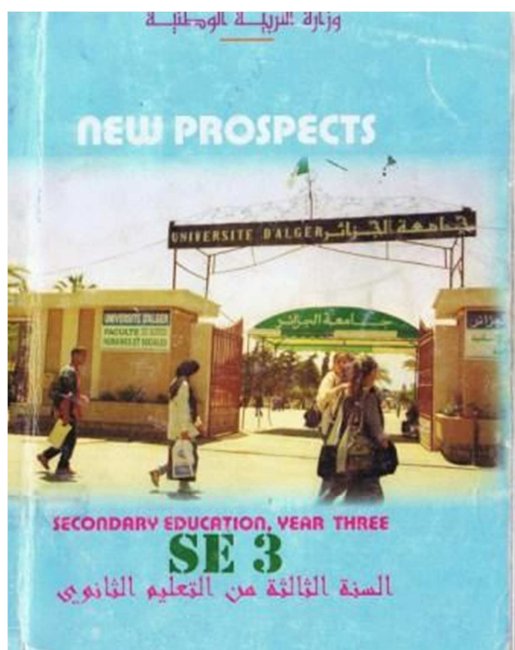
Image 5: *New Prospects's* **Front Cover**　　**Image 6:** *New Prospects's* **Back Cover**
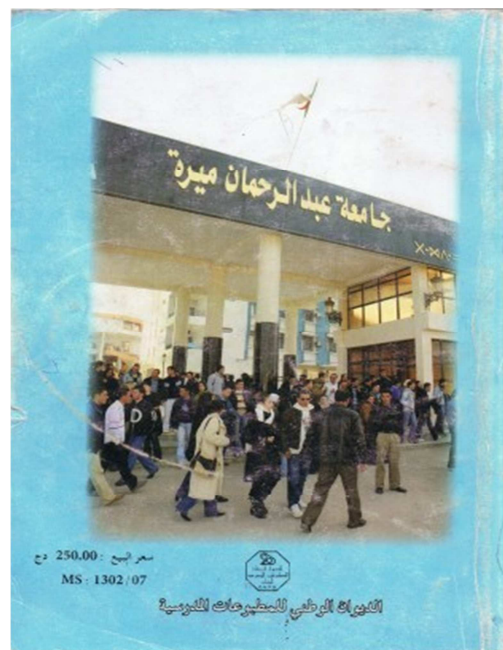
- *New Prospects'* **Structure**

The Front page of *New Prospects* differs considerably from those of *Think it over* and *Comet*. It is a multi-semiotic text combining between linguistic and visual elements of different types. From a multimodal point of view it can easily be qualified as a rich text.

Accordingly, the main constituting elements of this front page are a realistic colour photograph representing the main entrance of the University of Algiers and linguistic inscriptions providing information about the textbook itself such as its title and the level for which it is designed. The photograph, which portrays some students moving near and towards the main entrance of the Faculty of Humanities and Social Sciences at Algiers University, is made prominent by being placed in the centre of the page and in a light blue background. The picture is preceded and followed by linguistic textual elements describing the textbook as an official educational document.

At the very top of the page, one can read written Arabic the name of the country and under it, the Ministry of National Education. These two elements are written in big script and red colour. Following is the title *"New Prospects"* which is put in large bold letters printed in white to mark the continuity with the photograph. And at the bottom of the page (under the photograph) appears the inscription *"Secondary Education, Year Three"* in red, repeated in Arabic. Between the English and the Arabic texts stand the letters "S, E" which stand for Secondary Education and the number 3 which stands for the learners' level that is third year.

The back cover contains fewer elements than the front cover. It consists of a photograph representing the crowded main entrance of Abderrahmane MIRA University of Bejaia. This photograph takes most of the page and is integrated within the same light blue background as that of the front page. At the very bottom of the page we find the name and the acronym of the printing office (The National Authority for School Publications/ONPS) together with the price of the textbook all written in Arabic.

New Prospects contains 270 pages. Page 01 includes the identifying information about the textbook and the names of its designers as well. So, at the top of the page we read in both English and Arabic the name of the country *"The people's Democratic Republic of Algeria"* and that of the Ministry of national Education. Whereas, at bottom of the page we read again both in English and Arabic the name of the printing office that is *"The National Authority for School Publications"*. At the middle of the page, we read the title of the textbook written in big bold blue script so as to be made prominent and distinguished from the rest. It is, in fact, the only element of the page to be printed in blue colour.

Pages 02 and 03 introduce the contents of the textbook. These contents open with a foreword and a book map followed by the six teaching units and closes by four sections dealing respectively with: Listening scripts, Grammar references, Resource portfolio, and Acknowledgements.

Pages 04, 05, 06, and 07 include the designers' foreword. It is a description of the textbook's content and of the goals it aims to achieve. This description ends with some instructions to make a relevant use of the material. We immediately notice that unlike *Think it Over*'s foreword, this one does not explicitly talk to the learners as the target addressees of the message establishing hence a kind of distance between them and the designers. However, it closes with a final paragraph where comments and suggestions are openly welcomed. Accordingly, the foreword ends with an email address to which any comments may be posted.

The designers' foreword is followed by the book map that extends from page 08 to page 13. This book map summarises all the teaching content included in the textbook specifying what each of the six teaching units contains four components: language outcomes, skills and strategies, learners' outcomes and intercultural outcomes. The book map layout makes it clear that all of these contents and outcomes are meant to lead to the project outcome.

The teaching content of *NP* is embodied in the six successive teaching units and which extend from page 14 to page 195. These six units deal with six main themes around which all of the teaching and learning outcomes are organised. In addition, all the units share the same format including exactly the same sections giving thus a cyclical overall outline to the textbook. Each unit is composed of two main parts; 1) Language outcomes and 2) Skills and strategies outcomes.

At the end of the textbook are many sections that are named; Listening Scripts, Grammar Reference, Phonetic Symbols, and Irregular verbs. So, going from page 196 to page 210 we find the section *Listening Scripts* where are listed the listening scripts of the various sections that relate to and deal with listening activities all along the textbook and its six units. These scripts are ordered chronologically according to their appearance in the textbook. Just after this section we find another one that deals with *Grammar Reference*. This section

extends from page 211 to 235 and reviews the main grammatical points included in the different units specifying the unit or the units where a particular structure is met.

Two final sections dealing respectively with English *Phonetic Symbols* and *Irregular Verbs* appear on pages 236, 237, and 238. The former provides indications about the consonant sounds, the vowel sounds and pronunciation rules for final –ed and –s. The latter, is a list of irregular English verbs classified into two categories following the difference in form between the past simple and the past participle forms.

The textbook ends with a Resource Portfolio over three pages (from 239 to 270) is an appendix with further reading texts that relate to the various themes covered by the six units. These texts are either extracted or adopted from authentic sources such as literary works or well-known newspapers and magazines.

New Prospects closes with the designers' acknowledgements that extend along two pages. Their thanks go to all the persons who contributed in a way or another to the achievement of the project. Furthermore, there is credit for the copyright texts and pictures used in the text book.

One striking point is that the textbook gives considerable importance to phonetics since all the texts are accompanied by a phonetic transcription of the words likely to be difficult to pronounce. The different texts deal with a variety of topics taken mainly from real life like civilisation, education, child labour, corruption and sport.

Unlike the preceding ones, this textbook comprises a considerable number of attractive colourful illustrations, diagrams, cartoons as well as photographs of famous people like writers, actors, football players both local and foreign. The visual images are presented according to various compositions such as overlap, separation, integration and rhythm giving the textbook a rich multimodal composition. The layout of NP shows a mixed design that

integrates writing and images in various ways. It is far from the 'separation' mode that was traditionally met in the previous textbooks.

- **The *New Prospects'* Content**

Over five pages (from page 8 to 12) a book map is presented in a table to provide a detailed description of the whole content of the textbook. The first column of the table contains the title of each unit. The second one contains the topic which corresponds to every unit.

Teaching Unit	Theme	Topic
Unit 1	Exploring the Past	Ancient Civilisations
Unit 2	Ill-gotten Gains Never Prosper	Ethics in Business: Fighting Fraud and Corruption
Unit 3	Schools: Different and Alike	Education in the World: Comparing Educational Systems
Unit 4	Safety First	Advertising: Consumers and safety
Unit 5	It's a Giant Step for Mankind	Astronomy and the Solar System
Unit 6	Keep Cool!	Feelings, Emotions, Humour and Related Topics

Table 4: *Themes and Teaching Units in New Prospects*

Every unit is made up of two parts, each of which is represented in a large column in the book map. The first part entitled "Language outcomes" is divided into "Listen and Consider" and "Read and Consider". The focus of these two sequences is the study of grammatical sentences, vocabulary, pronunciation and spelling through the "Around-the-Text" rubric. The aim of this rubric is to get the students acquire and internalize language elements.

Both "Listen and Consider" and "Read and Consider" sections end with "Think, Pair, Share" rubric which aims at getting the learners put into practice what they learned in speaking or writing by making use of a particular function (advising, comparing,…etc.)

The second part is entitled "Skills and Strategies Outcomes". It comprises two sequences "Listening and Speaking" and "Reading and Writing". In this part, much importance is given to the practice of the primary skills (listening, speaking, reading, and writing) and social skills (collaborative work, peer assessment, responding to problem solving situations) through the "Saying it in Writing" and "Writing Development" rubrics. "The Learner's outcomes" and "The Intercultural Outcomes" are at all times part of the process of teaching and learning through specific activities mainly reading texts which deal with various cultural issues and aim at developing the learner's cultural awareness and understanding. In addition to fostering the learners' motivation, such activities are supposed to make them recognise and appreciate the differences between their own culture and other foreign cultures.

At the end of each unit, there are two rubrics "Research and Report" and "Projrct Outcomes Assignments". The former is in hypertexts and involves website visiting, fieldwork, synthesis, and presentations in the classroom. Every unit contains a section entitled "Take a break" which is intended at giving time for leisure to the learners through songs, cartoons,, idiomatic expressions, …etc.

The last part of the textbook is devoted to grammar rules (articles, prepositions, subjunctive, and punctuation, spelling rules…) and a list of irregular verbs.

By the end of the textbook, an additional number of texts corresponding to each unit are gathered in the "Resource Portfolio" section.

Concerning evaluation, it is of two types; self-assessment (formative assessment) which requires the learners to evaluate their own learning, and objective assessment which is based on the teacher's evaluation of the students' learning.

4. 2. 2. Questionnaire

The second data collection procedure used in this study consists of a questionnaire addressed to a group of Algerian secondary school teachers who have been (and are still)

using the three EFL textbooks under investigation. However, before providing details about this questionnaire it is important to review the use and value of questionnaires in foreign language education research.

a. The Questionnaire as a Research Technique

The questionnaire is one of the most common methods of collecting data on attitudes and opinions (evaluation) from a relatively large group of participants. It is often used in foreign/second language research. Questionnaires allow researchers to gather information that participants such as learners, teachers, and materials designers are able to report about themselves relating to their beliefs and motivations. But, questionnaires are of different types and serve various purposes. Mackey and Grass (2005) for example note that *"discourse completion questionnaires have been used to investigate interlanguage pragmatics"* (Mackey and Grass, 2005: 93)

Whatever their type and purpose, questionnaires generally include two types of questions: closed and open ended. The first type is known as closed-item where the researcher determines the possible answers. The second type is known as open-ended question and allows respondents to answer in a less restricted or oriented way. Mackey and Grass (2005) believe that closed-item questions typically involve a greater uniformity of measurement and therefore greater reliability. This type of questions also leads to answers that can be easily quantified and analysed. Open-ended items, on the other hand, give respondents more freedom and space to express their own thoughts and ideas in their own manner. Such questions then often result in more insightful data.

The type of questions asked in a questionnaire strongly depends on the research questions addressed by the study. In addition, questionnaires need not be solely closed or open ended, but can blend different question types depending on the purpose of the research and on what has previously been learned about the research phenomenon. In other words,

questionnaires are a research technique that can be adapted so as to address different research questions in deeper ways.

A further advantage of questionnaires is that, in addition to being more economical and practical than many other research techniques such as individual interviews, they can in many cases elicit longitudinal information from participants in a short period of time. Questionnaires can also elicit comparable information from a number of respondents and can be administered in many forms including via e-mail, by phone, through mail forms, as well as in person allowing the researcher a greater degree of flexibility in the data gathering process. Depending on how they are structured they can provide both qualitative and quantitative data, and thus are flexible enough to be used in a range of research.

However, questionnaires are not always sufficient as a research on their own mainly when dealing with a complex real-world situation such as foreign language education. In fact, *"the need for further methods providing different kinds of data will become apparent when the questionnaire research has been carried out."* (Gillham, 2007: 100) In short, questionnaires have some limitations despite their wide spread use. It is important to look at their advantages and disadvantages before adopting them as a research technique.

For questionnaires
- Low cost in time and money
- Easy to get information from a lot of people very quickly.
- Respondents can complete the questionnaire when it suits them.
- Analysis of answers to closed questions is straightforward.
- Less pressure for an immediate response.
- Respondent's anonymity.
- Lack of interviewer bias.
- Standardization of questions (but of structured interviews).
- Can provide suggestive data for testing an hypothesis.

Against questionnaires:
- Problems of data quality (completeness and accuracy).
- Typically low response rate unless sample 'captive'.
- Problems of motivating respondents.
- The need for brevity and relatively simple questions.
- Misunderstandings cannot be corrected.

- Questionnaire development is often poor.
- Seeks information just by asking questions.
- Assumes respondents have answers available in an organized fashion.
- Lack of control over order and context of answering questions.
- Question wording can have major effect on answers.
- Respondent literacy problems.
- People talk more easily than they write.
- Impossible to check seriousness or honesty of answers.
- Respondent uncertainty as to what happens to data. (Gillham, 2007: 6 – 8)

In short, it is important to know that questionnaires are useful research means but most often need to be used with another research technique. It is also important to pilot them and then refine the final version on the light of any noticed limitations. The piloting stage is a determinant one along the process of questionnaire design. It serves as a test which shows the efficiency of questionnaire as a technique to gather particularly targeted data.

b. Context of Investigation and Sample Population

The investigation took place in the Wilaya of Tizi-Ouzou. The twenty-eight (28) teachers involved in it work in the seventeen (17) different secondary schools of the region. Some of these schools such as Lycee Al Khansa, Lycee Amirouche Polyvalent, and Technicum de Tiz-Ouzou are located in the main city of Tizi-Ouzou, some such as Lycee Krim Belkacem, Lycee Dahmani Mohammed, Lycee Omar Toumi, and Lycee Amar Bessalah are located in the surrounding small towns such as Draa Ben Khedda , Boghni and Tigzirt. The rest of the schools such as Lycee Imache Ali, Lycee Tizi N'Thletha, and Lycee de Tizi Rached in the main villages Beni Douala, Ouadias, and Tizi Rached. So, the investigation encompasses urban as well as rural areas. Actually, seventeen different secondary schools are included as part of the study.

The target population consists then of twenty-eight (28) in-service EFL teachers who work in seventeen different secondary schools located in the Wilaya (district) of Tizi-Ouzou. These teachers were selected because of their relatively long experience during which they witness(ed) the successive changes of textbooks. All of them have, previously, worked with

Think it Over and *Comet* Algerian EFL textbooks, and are currently working with *New Prospects*. This fact makes them a valuable source of information for the contrastive evaluation of these textbooks intended by this study.

c. Description of the Questionnaire Addressed to Teachers

The questionnaire designed as part of this investigation is addressed to secondary school teachers of English as a foreign language. It is meant to complete the findings of the Social Semiotic Multimodal Analysis of the textbooks *Think it Over* (1989), *Comet* (2001), and *New Prospects* (2007). As the analysis is set in a diachronic contrastive perspective we thought it more appropriate to address this questionnaire to those teachers who have worked with the three textbooks as part of their teaching practice. The aim of restricting the target population in this way is to ensure that all respondents will be able to cope with the diachronic contrastive stance of the study by providing insights about the evaluation of the three textbooks they actually used over time in their classrooms with their pupils and are still using as concerns *New Prospects*.

At some points, it is useful to compare certain aspects relating to cultural contextualisation, language and curricular ideology development and Self and Other positioning, to highlight the way they are accounted for in the three textbooks. Therefore, only those teachers who witnessed the recurrent changes in the textbooks as part of their professional development can adequately account for such developments brought about by those successive changes. By being familiar with the three textbooks they are better informed than their colleagues who have just used one or two of the three textbooks being evaluated. Hence, their views seem more valuable to the research.

The questionnaire is headed by an introductory section explaining to the teachers that it is part of a research work that aims at evaluating English textbooks. This introductory section also explains to the teachers the way they are required to answer the different

question; either by ticking off the appropriate box(es) or by providing a full statement whenever necessary.

The questionnaire is made up of twenty-three questions. The latter are of different types: closed and open questions. They are grouped according to their aims and arranged into four sections: 1)-*"Identification of the Participants",2)- "Teachers' General Attitudes Towards the Three Textbooks", 3)- "Teachers' Evaluation of the Cultural Components of the Three Textbooks", and 4)-"Suggestions and Recommendations"*.

Section One is entitled *"Identification of the Participants"*. It aims at setting the professional profile of the secondary school teachers. It consequently includes a set of items that enquires about their age categories, their gender, and their respective places of work. Besides, Q1 and Q2 address their various teaching experiences together with the time period during which they have been working with each of the textbooks.

Section Two is called *"Teachers' General Attitudes towards the Three Textbooks"*. It includes thirteen questions (going from Q3 to Q15). The objective of this section is to capture the secondary school teachers' attitudes towards the three textbooks and to sort out their evaluation of the materials. Therefore, Q3 and Q4 ask about the reasons that make them prefer one of the three textbooks. Q5 tries to establish a list of the teachers' selected features concerning what makes an interesting textbook. Q6 deals with their different ways of qualifying the use of a textbook in the classroom and Q7 enquires about the learners' liking to use textbooks.

Q8, Q9, Q10, and Q11 relate to the teaching methodology. So, while Q8 and Q9 seek the reasons which make the teachers think that one particular textbook is more useful to teach English communicatively, Q10 and Q11 enquire about those reasons which push them to think that another textbook is rather more appropriate to teach the structural aspects of the language. The last set of questions in this section moves to the visual make-up of the

textbooks. Likewise, Q12 and Q13 try to find what makes one the textbooks more attractive than the others. Whereas Q14 and Q15 ask about the role(s) of the visual components in the textbooks and the learners' actual reactions to these components in classroom.

Section Three is entitled *"Teachers' Evaluation of the Cultural Components of the Three Textbooks"*. It is made up of eight questions that aim at clarifying different aspects relating to culture as part of foreign language teaching. Therefore, Q16 aims at sorting out which cultural elements (local, target, or international) prevail in each of the textbooks and Q17 looks for the type of cultural content(s) that are portrayed in each of the textbooks. Q18 is set to reveal the objectives of including cultural components in textbooks while Q19 is set to know whether the textbooks encourage positive attitudes towards the English language and its speakers. Finally, Q20, Q21, and Q22 ask about what cultural elements are emphasised in each of the textbooks and whether there are any explicit explications of a given specific culture.

Section Four is the final section and is entitled *"Suggestions and Recommendations"*. It invites the secondary school teachers to add any comment or remark that may help the investigation. Thus Q23 asks about any further suggestions or recommendations.

d. Piloting of the Questionnaire Addressed to Teachers and Data Collection

The data collection phase went through two stages. The first stage consisted of the design and the piloting of the questionnaire. It took place in November 2009 with the distribution of fifteen (15) questionnaires whose aim was to check about the clarity and readability of the different question items. This pilot survey allowed us to refine some questions and to add further sections to the questionnaire so as to make it comprehensive in scope and comprehensible and easy to fill by the respondents.

The second stage involved the distribution of the final version of the questionnaire to the sample population. Like the pilot survey, the final version was totally anonymous and

contained an introductory section which explains the aim of the questionnaire. This took place in December 2009 and January 2010. The questionnaire was handed to the EFL teachers during a Teacher Training Seminar with their inspector. The Seminar Workshops was the occasion for the teachers working in seventeen secondary schools located in different part of the Wilaya of Tizi-Ouzou to meet over two days. The teachers were not asked to fill in the questionnaires during the Seminar to remove all type of pressure, but they were allowed to take them home, fill them in at ease, and return them subsequently.

4. 3. Procedures of Data Analysis

This section includes the procedures of data analysis. It first presents the Social Semiotic Multimodal Approach (SSMA) to textbook evaluation which we developed as an innovative alternative to the reviewed textbook evaluation checklists and models. It then moves to the statistical and Discourse Analysis (CDA) methods used to interpret the outcomes of the questionnaire.

4. 3. 1. Social Semiotic Multimodal Approach to Textbook Evaluation

The critical review of the different models and checklist for textbook evaluation conducted in Chapter 3 demonstrated two important things. On one hand, the reviewed checklists, despite their various attempts to deal with cultural content of textbooks, do not accounts for the whole issue of cultural contextualisation at both the linguistic and visual levels. On the other hand, the recent multimodal developments of EFL textbooks require a new evaluation model which accounts for their visual design and layout. It also explained the need for a new model which draws on social semiotics and integrates multimodality as a relevant alternative to achieve a comprehensive evaluation which takes into account both the linguistic and the visual components of the textbooks looking at them as semiotic resources articulating given social discourses based on specific ideologies. Therefore, drawing on the valuable analytical toolkit developed by social semiotics and multimodality (see Chapter 1)

we develop a new approach for textbook evaluation and we call it "Social Semiotic Multimodal Approach" (SSMA)

The Social Semiotic Multimodal Approach looks like an evaluation checklist and could be applied for the evaluation of any EFL textbook. It consists of three main parts:

1. *Identification of the textbook;*

2. *Linguistic texts and their cultural contextualisation; and*

3. *Visual images and their cultural contextualisation.*

The first part aims at identifying the textbook by looking at general information such as the name of the textbook, the date of its publication, its author(s), the publishing house, whether it is a global textbook targeting an international audience, a locally designed textbook meant for use in a given context, or an ESP material meant for a predetermined group of learners in different contexts. In addition to this, it specifies who the target learners are and which teaching methodology is adopted as a teaching paradigm.

The second part explores the linguistic texts' cultural contextualisation. It is subdivided into four sections:

a) *Identification of the text*: this section aims at providing the overall context of the text. It identifies its title and author(s), provides information relating to its place and time of issue, and states if it is a complete version or a selected extract. It also investigates whether it is an authentic text, or an adapted/simplified one.

b) *Type of the text in terms of cultural content*: this section aims at categorising the text according to its cultural content and say whether it is a culture-specific dealing with a given culture. If so, it further specifies if it refers to the learners' local/national culture (C1), the foreign/target culture either British or American (C2), a Western/European culture s (C5) or another English speaking country's

cultures (C4). If not, it shows whether the text portrays an international/global culture (C3). In addition, it examines which conception of culture the text includes. In other words if it conveys the idea of culture as facts, meanings, or dialogue.

c) *The text as cultural social semiotic resource*: this section looks to the texts as a social semiotic resource and inquires about its context of culture and its context of situation. It further explores its field of discourse, tenor of discourse, and mode of discourse highlighting the way in which the ideational, interpersonal and textual metafunctions interact to make the cultural content.

d) *The texts' pedagogic cultural value*: this section looks at the ways in which the text represents the Self (C1) and the Other (C2); (i.e. positive representation, negative representation, realistic representation, or idealised representation). It also examines if the text provides an essentialist view of culture(s), if it portrays both Large and Small cultures, if it reinforces the differences between the Self (C1) and the Other (C2) or rather minimises them. Moreover, it enquires whether the text provides for possibilities to develop a learners' third space, promote dialogue between local and target cultures, and calls for intercultural interaction.

The third part deals with the visual images and their cultural contextualisation. It consists of two main sections:

1. *Identification of the image:* this section identifies the image according to its type; photograph/real image, diagram, map, or cartoon/drawing and indicates the source of the image. In addition, it shows the pedagogic role of the image; to introduce a new topic/theme/teaching unit, illustrate a linguistic text, explain a linguistic text, serve as an aid to the comprehension/production follow up

exercises, represent a scientific fact, add new information, illustrate a situation, or simply to entertain the textbook users.

2. ***Cultural content of the image:*** this section first addresses the denotative and the commutative contents of the image. Whilst the denotative level shows who/what is represented in the image (local/foreign people, local/foreign settings, objects/goods, or scientific data), the connotative level shows how each of the local/national culture (C1), the foreign/ target culture (C2) is represented in terms of homogeneity, heterogeneity, present/past orientation, and established stereotypes. It also focuses on the whether the social actors (local and foreign) are depicted as individuals or as a group. Then it determines whether the images are of the demand or offer type and analyses the ways in which the social actors they represent (both local and foreign) interact with the viewers focussing on distance (close vs. Far), power (equal, superior, inferior), gaze (direct vs. indirect). Finally, it investigates the visual modality the images convey (realistic, abstract, or sensory) and the agency of the social actors to see whether the social actors (local and foreign) are depicted as agents of actions held in high social esteem or on the opposite depicted without agency.

This model is the first research technique we adopt to analyse the cultural contents of the three textbooks. It is a comprehensive model and includes the different aspects which make the cultural content of the teaching materials both at the linguistic and the visual levels.

4. 3. 2. Statistical Method and Critical Discourse Analysis

Due to the different types of questions included in the questionnaire – both closed and open – the collected data are analysed following quantitative and qualitative analysis tools.

Quantitative data are elicited by the seventeen (17) closed questions. A ***descriptive statistical method*** as described by Bell (1988) is used and the obtained results are presented in

percentages. For better readability, these results are highlighted by means of histograms which make visible both the number of answers and their related percentages.

Whenever necessary, we proceeded to the calculation of the means. We used the arithmetic mean, which is calculated as follows:

$$\text{The arithmetic mean} = \frac{\text{Sum of values}}{\text{Number of subjects}}$$

$$\overline{X} = \frac{\Sigma x}{N};$$

$\overline{X}$ **is** the mean, Σ is the sum of the values, and N is the number of items.

The mean for the grouped data is calculated, first by multiplying the frequency, *(f)*, of each class by its mid-point, *(x)*; second, these products are totalled, and third this total is divided by the total frequency. So for grouped data the mean is calculated using the following formula:

$$\overline{X} = \frac{\Sigma f x}{\Sigma f};$$

$\overline{X}$ is the mean, $\Sigma f x$ **is** the sum of the product of the class frequencies *(f)* and the mid-points *(x)*, and Σf **is** the total frequency.

In the following section we present the results and use the above mean for grouped data to calculate the means where the data are presented in categories (such is the teachers' age and their previous experience or background in English teaching).

The open questions are analysed according to qualitative techniques. This mainly consists of Critical Discourse Analysis (CDA) (whose principles were explained in earlier parts of the thesis) thanks to which the teachers' answers are interpreted.

Conclusion

This chapter highlights the research design of the study by presenting the means of data collection and then data analysis procedures. It explains the need for a mixed method approach that combines a Social Semiotic Multimodal Approach with the questionnaire technique by the need of both an analysis and an evaluation of the textbooks. The Social Semiotic Multimodal Approach is adopted as an alternative to the traditional textbook evaluation techniques and models because it offers a toolkit that accounts for the multimodal design of the textbooks and which allows to examine their cultural content both at the linguistic and visual levels. The questionnaire, on the other hand, provides valuable insights about how the textbooks are evaluated by those teachers who have been using them in their classrooms and who are aware of their effects. This combination of research techniques allows triangulation which gives an inside and an outside picture of how the three EFL textbooks seen as social discourses dealing with culture and other related issues in foreign language education. It also highlights how such discourses are developed and received showing which ideologies and cultural representations they convey.

CHAPTER 5:

SOCIAL SEMIOTIC MULTIMODAL ANALYSIS OF *THINK IT OVER* (1989)

Introduction

This chapter evaluates and discusses the cultural contextualisation in *Think it Over* using the Social Semiotic Multimodal Approach developed in Chapter 4. It aims at sorting out which culture(s) is/are represented /dominate(s) both visually and linguistically, the way the different cultures relate to each other, and which conceptions of the Self and the Other are put forward. The chapter starts by presenting the textbook. Next, it examines the cultural contents of the eight reading texts which are considered as the centre around which all classroom activities take place both as concerns linguistic and cultural content. It looks at these texts as social semiotic resources which convey the attitudes as well as the ideologies surrounding the teaching of English in Algerian Secondary schools during the 1990's. Then, it examines the cultural contextualisation of the visual images included in the textbook such as real images, diagrams, and cartoons. Finally it discusses the main findings and draws an image of how culture issues are dealt with in the textbook.

5. 1. Presentation of the Textbook

a) **Name of the textbook**: *Think it Over*

b) **Date of publication**: 1989

c) **Authors**: Hocine MENASSERI, Yamina ASSELAH, Nadjia HAMDAD, Farida HANICHE, Rabea KADI, and Sadia TAHARBOUCHET.

d) **Publishing House**: Institut Pédagogique National (IPN), Alger

e) **Type of the textbook:** Locally designed material meant for teaching General English at Algerian Secondary Schools.

f) **Target learners**: all streams third year Secondary School learners (3°AS) preparing the Baccalaureate exam. The learners are pre-university students and aged (17/18) years old.

g) **Teaching methodology**: Communicative Approach to Language Teaching

5. 2. Linguistic Texts and their Cultural Contextualisation

5. 2. 1. Cultural Contextualisation in the Reading Texts

Think it Over includes eight main reading texts which illustrate the themes developed by the eight teaching units of the textbook. These texts are the ones selected and used for teaching/learning reading skills. In other words, they are the texts both teachers and learners interact with, study, and discuss in the classroom. However, each teaching unit contains further reading passages included under the rubric *'Reading for Leisure'* which the learners are invited to read for their own pleasure. Taking into account this distinction in the role of the reading passages, our analysis is going to focus only on the eight main reading texts as they are the ones around which the learning/teaching activities are actually built. It is, indeed, these texts – more than any other aspect of the textbook – which bring the cultural issues into the forefront of the classroom in a context where the textbook was the main teaching material. Most of the linguistic and cultural semiosis that takes place in the classroom results from the learners' interaction with these texts which are instances of Firstness to use Peirce's term.

Teaching units in *T.O*	Main Reading Texts	Reading for Leisure Texts
Unit 1: Sports	-*"They dance to victory on ice"*	1-*"The Olympic Games"* 2-*"The Olympic Games"* 3-*"At the Match. Harry's monologue"* 4-*"Football fanatics"* 5-*"Argentina 3 West Germany 2 Led and inspired by Maradona, the Argentine team proved worthy champions"*
Unit 2: Learning and Thinking	-*"Memory"*	1-*"Emergency Repairs: how the brain heals itself"* 2-*"Lines of communication"* 3-*"How do you learn?"*
Unit 3: Youth	-*"Juvenile delinquency"*	1-*"Father open my mail"* 2-*"Dear Daddy"* 3-*"The Anti-Family"*
Unit 4: Man ...Past, Present and Future	-*"Building Bodies"*	1-*"Monkey business: the history of the human race"* 2-*"Future man: like this...?"* 3-*"Molecular Clues to our Origin"* 4-*"School Rooms who Aid the Disabled"*
Unit 5: Pollution	-*"What the future might hold for us: Pollution"*	1-*"This is the Report of the message by Mostefa K. Tolba, executive directore, United Nations Environment Programme on the Occasion of the World Environment Day 5 June 1983"* 2-*"The World's Highest Dump Heap"*

		3-*"Inthe Garden: a World of Beauty"*
Unit 6: Development	-*"Development"*	1-*"It is like being reborn..."* 2-*"Now I feel great and self-confident..."* 3-*"Fight over Food Aid"*
Unit 7: Emigration	-*"The Dilemma of Second generation Immigrants"*	1-*"Asian in Britain"* 2-*"Emigration...Immigration...Working Abroad...feeling English...mixing...prejudices...hypocrisy..."*
Unit 8: Mass Media	-*"Communication in the Service of Man"*	1- *"Jockeying for Satellite Space: Third World Wants it Share"* 2-*"The Media and the Textbooks as Vehicles of Prejudice"* 3-*"The World and the Media"*
More Reading Passages at the end of the textbook	1-*"Important inventions in the History of Mankind"* 2-*"Inventions for the Future"* 3-*"What is a Laser?"* 4-*"Laser Uses"* 5-*"Nuclear War and After"* 6-*"Robots, Society and the Future"* 7-*"Moon Bases"* 8-*"Moon City"* 9-*"Machines in Orbit"* 10-*"Astronauts"* 11-*"Training the Astronauts"* 12-*"The Big Bang"* 13-*"The Echo of the Big Bang"*	

Table 5: Different Reading Texts Included in *Think it Over*

5. 2. 1. 1. Text 1: *"They Dance to Victory on Ice"*

Text 1 is the main reading text of Unit One whose theme is Sport.

a. Identification of Text 1

Text 1 is entitled *"They dance to victory on ice"*. There is, however, no indication about its author(s), its date of issue/publication, or whether it is the original full text or only a selected extract of it. The absence of such information makes it difficult to know whether it is an authentic text or an adapted one.

b. Type of Text 1 in Terms of Cultural Content

Text 1 is of the culture specific type. It deals with the foreign/target culture (C2) by portraying the story of a couple of British ice dancers and their glorious career. It contains

information about British people, settings, sports traditions, and Royal rewards. It therefore presents culture as a set of facts.

c. Text 1 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 1**

-Field of discourse: Text 1 is of the narrative/informative type. It tells the story of two prodigious British ice dancers; Jayne Torvill and Christopher Dean, who had a glorious career full of distinctions. It opens with a vivid description of one of their most glorious performances in Copenhagen. It then goes back in time to review how they were brought together by a teacher who spotted Jayne as a potential good partner for Chris, how they trained hard in Nottingham - West Midlands - where they grew and worked full time before they decided to devote themselves to ice dancing in 1980 in preparation of the 1984 Olympic games, and how they got funded by the City Council and other organisations. The text ends by describing how their personalities were contrasting though complementary and lists all the international competitions they won and all the distinctions they got. Text 1, therefore, portrays a British lifestyle and values relating to hard work, sports, grants and funding, public and Royal rewards such as MBE (Member of the Order of British Empire), and glory. The latter was even made prominent by the title *'They dance to victory on ice'* which emphasises victory.

- Tenor of discourse: Text 1 is given in a narrative/descriptive tone actually imposed by the field. It continuously mixes between direct and indirect discourse by reporting the words of the ice dancers and their coach. This mix of direct and indirect mode gives the text a polyphonic stance by means of which the writer interacts both with the original readers who are in-group British and the actual readers who are foreign language learners. The latter are made participants in the act of communication the text offers. They receive different voices including those of protagonists (ice dancers) whose speech is included in the text. The writer

144

makes sure there is a delayed though concrete inter-subjective exchange between the main characters of the story and its readers. This suggests a kind of interactivity between them.

- Mode of discourse: Text 1 is of the mode written to be read. Yet, its overall narrative structure where direct and indirect discourses are mixed makes it fit well as a spoken radio or TV talk. The chronology of the events is sometimes broken by flashbacks giving the text the form of a story told to an interested audience. The long declarative sentences prevail along the text and maintain the stream of events. But the writer manages to influence her/his readers and produce an effect on them by using evaluative phrases and adjectives that translate her/his personal opinion. (e.g.; , *"...the handsome couple glided across the ice, bodies and limbs in perfect unison, their every movement in harmony with a plaintive harmonica."* p. 13, *"A handsome couple who might pass for brother and sister"* p. 14). These features make of the text a kind of journalistic writing where events are reported and commented at the same time.

In *"They dance to victory on ice"* the interaction between field, tenor, and mode of discourse with the ideational, interpersonal, and textual metafunctions contributes to build the texture of the text as a cultural product. The field which is about the glorious carrier of a couple of British ice dancers brings about many facts relating to British culture such as Royal rewards (MBE: Member of the Order of the British Empire), The Sports Aid Foundation, and the Sports Writers' Association. The interpersonal function is reinforced by the textual one which allows an interaction between the text and its readers creating a sense of belonging among them mainly thanks to the use of direct speech. The textual function by making use of declaratives and flashbacks makes of the text a kind of journalistic writing where narration is combined with description. This is reinforced by the interpersonal metafunction which in the text creates involvements between the protagonists and the readers. The latter are offered the

opportunity to share the glory and are provided with a very positive image of sports people making the pride of a nation.

d. Text 1's Pedagogic Cultural Value

Belonging to the culture-specific type, Text 1 deals exclusively with the foreign/target culture (C2) which in this case is represented by the British culture. It obviously does not make any reference to the Self (C1).

Text 1 refers to Large Culture and provides the learners with a very positive image of Other (C2) by portraying British people working hard for glory. It holds an essentialist view of culture and provides an extensive account about some culture-specific facts which characterise the British society. It further can read as a kind of ethnographic depiction of the British society. As concerns culture teaching Text 1 contains a considerable amount of factual knowledge about the foreign culture that the Algerian learners, who are not 'in-group members', are invited to discover (e.g.; importance in sports in Britain, lifestyle and traditions, different types of sports funding possibilities, Royal Rewards such as MBE, and many places such as Nottingham in England Midlands and Buckingham palace). So it gives the learners, who are culturally distanced from all these issues, an opportunity to discover many facts about the culture of the language they are learning. It is obviously an offer text which instructs the learners about the Other (C2).

5. 1. 2. 2. Text 2: *"Memory"*

Text 2 is the main reading text of Unit 02 which deals with the theme of Learning and Thinking.

a. Identification of Text 2

Text 2 is entitled *"Memory"*. It is written by J. B. Heaton but there is no indication about when it was published. In addition to this, it is an adapted version of the original text which was published in a book called *Studying in English*. So text 2 is not an authentic one.

b. Type of Text 2 in Terms of Cultural Content

Being of the scientific type, Text 2 is of the non culture-specific type. It does not make any explicit or implicit reference to a specific culture but deals with memory as a neurological/cognitive human attribute which it tries to explain from a scientific point of view. The text provides various definitions of memory and information about how it functions but it also includes a personal experience lived by the author used as an illustrative instance. So, this text presents culture both as facts (scientific knowledge) and meanings.

c. Text 2 as a Cultural Semiotic Resource

- **Context of Situation of Text 2**

- Field of discourse: Text 2 is a scientific text which explains what Memory stands for and how it functions. However, it does not deal with this issue from a highly specialised perspective. It is rather pedagogic with simplified explanations accessible to a larger non-specialised audience. In other words, it does not target a particular discourse community defined by shared academic and professional specialisation. Text 2, indeed, serves knowledge spread. The author starts by refuting a set of erroneous definitions often provided by commoners about memory. (e.g.; *"All such views of memory are quite inaccurate and misleading."* p. 35) Then, he provides an alternative more scientific definition of memory (e.g.; *"The truth is that memory is an activity,"* p. 35) illustrated by a concrete example that even non-specialised people can understand.

-Tenor of discourse: though with an overwhelming objective tone required by its actual field, Text 2 includes a few involving instances which address the readers in a direct and inclusive way as if requiring an interactive reaction from their part. The first five paragraphs are characterised by a one way transaction where the acknowledgeable author uses his scientific authority to instruct the readers and correct their erroneous and absurd views about memory. So, the act of communication consists of the transmission of a message from

the author as a powerful sender to the readers who are mere receivers of the information. The author's message is characterised by high modality (certainty) reinforced by an affirmative tone that commonly applies to general truth statements. However, in the last paragraph the author adopts other strategies which aim at involving the readers and suggest a kind of in-group interaction. These strategies consist of resorting to the inclusive personal pronoun *"we"* (e.g.; *"We can recognise..."* p. 36, *"...by our own experience..."* p. 36) on one hand, and providing a personal story on the other hand (e.g.; *" I always forget..., I remember that I went to live in Hong Kong..."* p. 36) . Yet, on the whole, the text remains of the offer type where the author exercises a certain authority (because he has knowledge) on the readers who are expected to lack this knowledge or have just erroneous information. There is a vertical power relation.

- **Mode of discourse:** Text 2 is an extract from a book entitled *Studying in English* which makes it plain that it belongs to type written to be read. It develops its thesis using the 'from general to specific' framework which characterises scientific writing and allows explaining things in a gradual step by step move. Since it aims at spreading science, Text 2 contains simple vocabulary (non-subject specific) that average readers can easily understand. It further mixes between the passive and the active voices what gives it an affirmative tone mainly that most of its parts are instances of declaratives.

In *Memory*, there is a specific combination of features which are used to render both formality and informality. Whilst the formality is imposed by the field which is related to providing scientific information and is thus sustained by the ideational metafunction, informality results from the interpersonal metafunction when the author chooses to address the audience in a personal way. The informality actually serves to break the distance between the author and his readers. This influences the textual metafunction as in the last paragraph of the text.

d. Text 2's Pedagogic Cultural Value

Being a scientific piece of writing, Text 2 does not promote any type of image about the Self (C1) or the Other (C2). It deals with an international culture (C3) represented by scientific discourse which can be validated everywhere. So it looks to culture from a cognitive point of view that transcends essentialist references to given social or national groups leaving no space to cross-cultural similarities and differences. The learners are offered an opportunity to focus on culture as shared human scientific knowledge not limited by local ethnographic boundaries. They can feel part of the global world through their study of English.

5. 2. 1. 2. 3. Text 3: "Juvenile delinquency"

"Juvenile delinquency" is the reading text of Unit 3 which deals with the theme of Youth.

a. Identification of Text 3

Text 3 is entitled *"Juvenile Delinquency"* written by A. S. Neill. It is an adapted extract taken from *Summerhill "A Radical approach to Child Rearing"* published in 1960 in Britain. So Text 3 is not an authentic text but a simplified one.

b. Type of the Text 3 in Terms of Cultural Content

Although dealing with a universal theme (problem) relating to juvenile delinquency, Text 3 is an instance of the culture-specific type. It presents a particular British view of education to deal with youth problems as promoted by the Summerhill School. Therefore, it represents the foreign/target British culture (C2). By providing many definitions and facts about the issue of delinquency and favouring a certain discourse on it, the text portrays culture both as facts and meanings.

c. Text 3 as a Cultural Semiotic Resource

- **Context of Situation of Text 3**

    - Field of discourse: Text 3 is about how the problem of juvenile delinquency should to be treated. It reads like an argumentative text by means of which the author, as an expert in education, questions the efficiency of the suggested (or implemented) harsh new method the press describes and explicitly refutes it. He consequently proposes an alternative way to deal with the problem by promoting the Summerhill model as more accurate solution. The text gives a descriptive account which reads as replay to the prevailing discourse about adolescents' psychology.

    - Tenor of discourse: Text 3 is evaluative in tone opens by the author revealing but mainly criticising the new proposed method for dealing with the problem of juvenile delinquency. In fact, the author questions the efficiency of the suggested methods the newspapers report as a solution to juvenile delinquency. The author puts forward his expertise in the field of education in order to influence the readers and make them accept his point of view mainly that he is an in-group member who is well aware about the problem. (e.g.; *In my long career, I have dealt with...,I have seen how, ...becuase I am a teacher,...*" p. 59) He also makes use of scientific authority –through borrowing the discourse of psychiatrists – to not only persuade but also convince the readers about the value of his position. The text then appears to be a kind of manipulative transaction where the readers are invited to join the author's view.

    - Mode of discourse: Text 3 is of the type written to be read. It has the structure of an argumentative text. The first part of the text is a thesis statement that harsh treatment is the solution. (e.g.; *The Newspapers tell us of a new for dealing with the problem.*" p. 59) The second part of the text presents an anti-thesis (counter-discourse) which rather highlights the views held by probation officers and psychiatrists who consider that juvenile delinquency as a

sickness rather than wickedness. The solution then is *"flowing toward love instead of towards hate,.."* p. 59). The last part of the text provides the authors' synthesis. The style shifts to the first person writing as the author reinforces his evaluative stance to show the failure of the method he rejects and suggest an efficient alternative. Likewise, the text reads as an authoritative scientific theory grounded on long practice.

In *"Juvenile delinquency"* the ideational metafunction relates to suggested and questioned methods of dealing with the problem of juvenile delinquency. It aims at promoting the Summerhill school model as an efficient alternative to the other suggested solutions. The structure of the text therefore is waved following the thesis, anti-thesis, and synthesis model. The textual metafunction reveals the argumentative tome. The interpersonal metafunction appears with an implicit illocutionary force whose aim is to change the audience's attitude towards how the problem of juvenile delinquency ought to be treated making it adhere to the author's suggested alternative. The communicative act is about convincing the readers.

d. Text 3's Pedagogic Cultural Value.

Text 3 offers the Algerian learners an opportunity to know how the 'universal' problem of juvenile delinquency is dealt with in the British society of 1960's. It contains information about the Other's (C2) attitudes towards the problem and introduces the competing discourses that prevail in the British society. It focuses exclusively on the Other (C2) and does not provide any other culture. It refers to Large culture not allowing space to any Small culture giving likewise an impression of homogeneity to the issue which in real circumstances is very much dependent on different social conditions. Nevertheless, the text offers to the Algerian learners an opportunity to meet the foreign target culture as part of their language learning experience. It further grants them the possibility to access different discourses that prevail in the foreign culture. The learners are provided with an instance where

culture is seen as facts and meaning. However, there is no space left for dialogue or thirdness despite the fact that they might feel concerned by the problem being themselves adolescents.

5. 2. 1. 2. 4. Text 4: *"Rebuilding Bodies"*

"Rebuilding bodies" is the reading text of Unit 4 which is entitled "Man...Past, Present and Future"

a. Identification of Text 4

Text 4 is entitled *"Rebuilding Bodies"*. It an adapted version of William, J. Cronie's original text produced in 1984 and published in *Science Year*. It is presented in the textbook as made up of two parts.

b. Type of Text 4 in Terms of Cultural Content

Despite the fact of being a scientific piece of writing, Text 4 can be classified as a culture specific text. It portrays the foreign/target American culture (C2). It tells about facts and research involving American citizens and scientists which take place in an American setting. In addition to this, it conveys ideas of culture as facts and meanings relating to medical research and its future scopes to improve the life of humans by repairing damaged bodies.

c. Text 4 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 4**

- **Field of discourse:** Text 4 is about the development of artificial parts to replace the damaged or missing pieces of the human body. It is a scientific piece of writing which presents the developments in the field of the science that combines biological knowledge of anatomy with developments in new materials and electronics to create artificial limbs and organs. It provides a detailed account about all the artificial parts that have been developed by researchers at Utah University and reviews the other similar research projects led in other

parts of the world. In addition to this, it reports the experience of a patient who benefitted from an artificial hand showing how the scientific advance changed her life for the better.

- **Tenor of discourse:** Being a scientific piece of writing, Text 4 is characterised by an objective descriptive tone except for the first part which consists of an account of a patient's experience. This feature contributes to distancing the author from the text as it is required in the scientific writing. In addition to this, the author seems to address a specialised audience of fellow scientists who belong to the same discourse community and whose discourse he sometimes reports (e.g. *"Replacements exist for almost all joints of the body" says an orthopaedic surgeon* p. 82). The author and his readers are more concerned with sharing scientific discoveries rather than establishing interpersonal relationships. The text's aim is to offer information.

- **Mode of discourse:** Text 4 is of the type written to be read. It displays all the features of a scientific writing such as non-evaluative descriptions of facts, declarative sentences, passive voice, and even reported testimony by the first amputee fitted person. Such a testimony is often used as a further concrete proof of the efficiency of the artificially developed body pieces. In addition to this, the text contains some specialised vocabulary which is not accessible to non-scientists (as well as foreign language learners). (e.g.; *"bionic limb, microelectronics and synthetic materials"* p. 82)

In *"Rebuilding bodies"* the textual metafunction is actually determined by the field of discourse which relate to scientific research. It is an expository text which displays the objectivity feature. The interpersonal metafunction is not given any prominence as the author remains formal chooses to focus more on the content of the text rather than look for an interaction with the readers.

d. Text 4's Pedagogic Cultural value

As mentioned above Text 4 is culture specific. It focuses on the foreign/target American culture (C2) and provides a highly positive view of it. Though dealing with culture as scientific achievements and discoveries it highlights more the American contribution to the field of rebuilding damaged human bodies and signals its supremacy. Therefore, it provides a very positive image of the Other (C2) as involved in scientific research that would make human life better even after life accidents. It also values the technological development with which English is often associated.

5. 2. 2. 5. Text 5: *"What the Future Might Hold for Us: Pollution"*

a. Identification of Text 5

Text 5 is entitled *"What the future might hold for us: pollution"*. It is an adapted version of the text by J. Harrison, N. L. Morgan and J. J. Percil published in *Topic English*. There is no indication about its date of publication. Like the previous texts, it is not an authentic text.

b. Type of Text 5 in Terms of Cultural Content

Text 5 describes the problem of pollution which all countries in the world face but which is often made more prominent in Western societies compared to other parts of the planet. It does not make specific reference to any culture and presents the issues it highlights as being relevant to everyone. So, by using an inclusive tone that addresses all humans this text can be considered of the non-culture specific type (C3). In addition to this, Text 5 presents culture as facts and meanings by describing the negative consequences of human actions on nature and developing a discourse that evaluate their effects on the future of mankind.

c. Text 5 as a Cultural Semiotic Resource

- **Context of Situation of Text 5**

- **Field of Discourse:** Text 5 is about the problem of pollution and its dangerous consequences on the future of mankind. The field of discourse is well signalled by the text's eloquently informative title which is *"What the future might hold for us: pollution"*. In addition to this, Text 5 reads as an awareness raising piece of writing which warns about public health issues modern societies face as a result of an increasing technology. This feature makes it part of the activist discourse requiring political involvement. In fact, the author not only describes the problem but also provides a set of examples of devastating consequences pollution has on both human health and natural environment.

- **Tenor of discourse:** the author of Text 5 calls the readers to consider the devastating consequences of pollution on both their health and environment. By using an inclusive *"we"*, he interacts with them as in-group members all concerned by the same issue whether conscious of it or not. In some parts of the text, they are even granted agency by being subjects of active statements (e.g. *"We are endangering our senses..."* p. 100) The illocutionary and perlocutionary forces of the text are explicit aiming at raising the awareness of the readers and make them feel guilty because in a direct or an indirect way they are responsible about the situation and contribute to its worsening (e.g.; *"...pollution is one which may truly called 'man-made'"* p. 100). The author wants to influence the readers and involve them in actions that would improve the situation by showing them that humankind is in danger, they are in danger. In the last two paragraphs, the author even uses a kind of nostalgic tone to make the readers sensitive hoping they might react in an emotional way (e. g.; *"A country stream is no longer alive,... we no longer have the pleasure of seeing kingfishers..."* pp. 100-101)

- Mode of discourse: Text 5 is of the type written to be read. It is written in a style which aims at catching the readers' attention through the use of rhetoric questions (e.g.; *"How many historic buildings must crumble and decay under the attacks of chemicals, before some really effective form of control of pollution of the atmosphere is implemented?"* p. 100), ironic statements (e.g.; *"...the increasing noise of a 'civilized' society?"* p. 100), and negative evaluative adjectives (e.g. ; *"evil-smelling", "throw-away civilization ... a victim of progress – and pollution"* p. 101). In addition to this, the vocabulary is accessible to the average reader and not very specialised.

In *Pollution* the ideational metafunction set by the field influences considerably the interpersonal one as the author tries to make the readers, who are considered as in-group members, feel both concerned by the problem of pollution and guilty for not acting to stop it. There is an attempt on his part to influence the readers and manipulate them through the textual metafunction wherein many stylistic features such as rhetoric questions, irony, evaluative expressions, and metaphors are used as discursive persuasive techniques. The readers are constantly reminded of the different dangers they face and made aware of a disastrous situation which not only spoils their present but also threatens their future. They are not only invited to think about the issue and share the author's pessimistic view about progress and civilization but also act in order to stop pollution. So, the three metafunctions are used in an interrelated way to consolidate text's message.

d. Text 5 Pedagogic Cultural Value

Text 5 deals with the problem of pollution faced by all the countries in the world even if it is most often looked at as a Western issue (C4). Its inclusive tone, indeed, makes any readers, whatever their cultural background, feel concerned by the problem. It does not therefore emphasise the learner's local culture (C1) nor the target/foreign language culture (C2). Instead, it promotes an idea of a universal/global culture (C3) by making reference to

the world and one of the greatest problems it faces right from the beginning. In a certain way, it portrays a negative image of the modern civilization whose achievements are spoiling the heath of human and their planet.

As concerns culture teaching, Text 5 has a great value by bringing the Self (C1) and the Other (C2) together and showing how they share a common future threatened by pollution. The Self (C1) and the Other (C2) are put on the same ground as concerns the harmful consequences of a problem which does not recognise any geographical or cultural boundaries though they might not have the same responsibilities in causing it. It does not promote any essentialist view of culture. On the opposite, it rather implicitly promotes an idea of constructivism thanks to which the learners can feel themselves part of the world community.

5. 2. 2. 6. Text 6: *"Development"*

"Development" is the main reading text of Unit 6 which is deals with the theme of development.

a. Identification of Text 6

Text 6 is entitled *"Development"*. It is an adapted version of the original text that appeared in the selection of essays published as a book entitled "*Small is Beautiful: A study of economics as if people mattered"*. It is written by E. F. Schumacher; a respected British economist. The date of its publication is not provided.

b. Type of Text 6 in Terms of Cultural Content

Text 6 deals with the issue of development as a theme with specific humanitarian requirements that apply to all countries. Despite the fact that it is extracted from an economic essay originally produced in the British culture (C2), the extract used in the textbook looks non-culture specific and can be said to portray an international/universal culture (C3). It puts forward a conception of culture as meaning because it provides a humanitarian discourse that

promotes a specific understanding of the notion of development as being based on people and their education, organisation and discipline.

c. Text 6 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 6**

- Field of discourse: Text 6 belongs to the field of economics. It promotes a discourse which considers that development starts with people and their education, organization, and discipline not with goods as many tends to think. It therefore departs from the mainstream thought which skips the role of population in development putting forward only the role of economists. It explains that development is process which emerges from cannot be ordered or bought but one which needs evolution. It also provides some examples of countries which produced an "economic miracle" after being devastated simply because their policies were based on strong education, organisation and discipline. According to this stand point where education lacks the economic activity has little chance to lead to development.

- Tenor of discourse: the author of Text 6 addresses himself to a large target audience which is mainly constituted by his in-group fellow economists (e.g.; *"We have had plenty of opportunity..."* p. 116) but also to any other persons with interest in issues relating to development. He brings new ideas about development and tries to convince his readers that the mainstream discourse which emphasises only the acquisition of goods as a starting point to development is irrelevant. All along the text he adopts a challenging stance that suggests an attempt to influence the readers and make them aware of the other dimensions of development they are missing. So the text implies an indirect imperative tone within the communication act where the author makes an offer (a more humanitarian view of economy based on people and their education, organisation, and discipline) but at the same time formulates an implicit demand to the readers to reconsider their conceptions of economy and attitudes towards

development. On the whole, the text reads like an attempt on the part of the author to persuade the readers and make them adhere to his discourse.

- Mode of discourse: Text 6 is extracted from a collection of essays which means that it is of the type written to be read. It is a well structured expository text given by an objective tone which describes observed historical facts from a scientific point of view. The latter are presented as evidence to support the author's proposition of a new conception of development. The text is made of declaratives which aim at explaining the importance of this new conception. The argument is constructed in a logical way following the cause to effect framework (e.g.; *If the primary causes of poverty are deficiencies in these three respects, then the alleviation of poverty depends primarily on the removal of these deficiencies"* p. 116). There is also a set of other stylistic techniques such as repetition, metaphor, and illustration by examples which are used to explain the relevance of the author's proposition of a more humanitarian approach to development. (e.g.;*"invisible factors of the war", "economic miracle", "the tip of the iceberg"* p. 116).

In *"Development"* the ideational metafunction of the text is primarily related to the issue of development and its real conditions. It aims at presenting a set of values and meanings which are valuable to secure any society's development. Because of this, the structure of the text follows a logical development that shows the relationship between the advocated values and the achievement of the aims of development. The textual metafunction then reinforces the interpersonal one by the use of different techniques (repetitions, metaphor) which serve to demonstrate the validity of the argument and enhance the author's influence on his readers. The communicative transaction proposes to the readers a novel conception of development but on the other hand requires them to review their supposedly traditional positions about the topic.

d. Text 6's Pedagogic Cultural Value

Though emerging from a general Western/European (C4) conception of economy and rooted in a British (C2) culture, Text 6 transcends these contexts and presents a Global/universal (C3) view of culture as a set of values and meanings necessary for any country wishing to achieve development. It does not single out essentialist cultural traits that would characterise the Self (C1) or the Other (C2) in a discourse which either emphasises similarities or rather points to differences. Therefore, the text does not refer to Large culture which implies reference to a given nation state because the values it promotes as necessary to development would apply to any context as evened is given by history. This conception brings the Self (C1) and the Other (C2) to accept a set of universal values.

So as concerns culture teaching Text 6 seems an interesting material which gives the foreign language learners an opportunity to feel part of the universal culture. They are, indeed, offered an opportunity to think globally as the text transcends the traditional dual vision where (C1) is set in opposition to (C2).

5. 2. 2. 7. Text 7: *"The Dilemma of Second Generation Immigrants"*

"The dilemma of second generation immigrants" is the main reading text of Unit 7 which deals with the theme of Emigration.

a. Identification of Text 7

Text 7 is entitled *"The dilemma of second generation immigrants"*. It is an adapted form of a text written by Sonia A. Ramzi. The original text was issued in February, 1984 and published in the Unesco Courier. Text 7 then is not an authentic one but simplified to fit the teaching context.

b. Type of Text 7 in Terms of its Cultural Content

Text 7 is different from all the previous texts because it moves away from the scientifically oriented type and addresses rather the theme of culture in an explicit way. It

deals with issues of cultural integration and assimilation among immigrant communities in host European countries and takes France as an illustrative example. It is not culture specific emphasising a given culture but rather highlights the conflicting relation between (C1) and (C2). Because it also deals with the theme of human rights though with a special emphasis on the rights of humans and is part of the Unesco discourse it can be classified as portraying a universal/global culture (C3). In addition to this, Text 7 conveys a conception of culture both as meanings and dialogue by showing the connection between two different –often historically conflicting – cultures.

c. Text 7 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 7**

- Field of discourse: Text 7 deals with the problem of immigration and the cultural complexities it creates in Europe. It belongs to the field of humanities and conveys a socio-political discourse which attempts to understand the cultural and other difficulties immigrants and their children face in the host country taking France as an illustrative instance. The author addresses the uneasy co-existence of different cultures explaining how it leads to discrimination and even to *"racial xenophobic prejudice"* (p. 136). She tries to explain how the second generation immigrants – who, in fact, have never immigrated from anywhere – live in a kind of *"cultural no man's land"* (p. 136) away from their parents original cultural milieu and not really fitting in the host country's culture which considers them as outsiders because different. The text denounces all the inequalities and misunderstandings second generation immigrants face daily and suggest an alternative way to look at them as citizens with the right to be different.

- Tenor of discourse: Text 7 is taken from *United Nations Educational, Scientific and Cultural Organization* (UNESCO) courier and addresses large audiences of politicians, decision-makers, human rights activists, immigration officers, and also people concerned by

the problem of immigration. The author remains impersonal and adopts an objective descriptive tone explaining the reasons that lead to the climate of cultural conflict and its disastrous consequences mainly for second generation immigrants. She, however, tries to influence her readers and raise their awareness by explaining all the hardships immigrants face and by offering a different vision of the problem. Her discourse reads as an indirect imperative where she invites the readers to change their attitudes towards second generation immigrants (e.g.; *"In fact, what is needed is to ensure that society regards the child of an immigrant as a person and not as the fruit of an economic policy"* p. 137).

 - Mode of discourse: Text 7 is a UNESCO report written to be read. It has an objective tone that fits the aim of the communication which is to provide the state of the art about a serious issue such as the cultural malaise of immigrants and their children. In addition to this, it includes strong and evaluative vocabulary which conveys deeper ideological position (e.g.; *"marginalization", "rejection", "racial xenophobic prejudice"," legal insecurity", "an anxious disturbed population,"* p 136-137). A further technique which is used in the text to achieve its aim consists of metaphors such as *"cultural no man's land"* and *"regards the child of an immigrant as ...the fruit of economic policy"*.

 In *"The Dilemma of Second Generation Immigrants"* the ideational metafunction is determined by the field which relates to the denied rights of immigrants in European countries. Therefore, on the one hand, the ideational metafunction determines both the interpersonal metafunction thanks to which the author denounces the bad situation of immigrants and uses her text as an indirect imperative urging the readers to change their attitudes and adhere to the new discourse she proposes. The interpersonal metafunction is somehow manipulative as the author wants the readers to change their vision and position. On the other hand, the ideational metafunction determines the textual metafunction giving the text

a structure of an objective report that displays facts but which uses stylistic techniques such as metaphors and evaluative expressions to affirm an ideological standpoint.

d. Text 7's Pedagogic Cultural Value

As argued above, Text 7 does not emphasise a particular culture but rather tackles the issue of contact of cultures where the self meets the other due to some politico-historical reasons. It can be said to portray rather a universal culture/global culture (C3) where some fundamental rights and human values are promoted. The text, indeed, looks at culture both as meaning and dialogue but offers negative images of Self (C1) and Other (C2). It represents the former as being illiterate and reluctant to join the host country's values and the latter as discriminating against immigrants and denying them the right to be different while stigmatising their feeling of belonging to their original cultural milieu. In a way, it reproduces the stereotypes that are held by the media even if the author's aim is to reject them. In addition to this, it presents an essentialist view of culture as a set of linguistic, ethnographic, and religious aspects defining a given country conveying then an idea of Large culture. Despite the fact that Text 7 portrays culture as a dialogue it rather illustrates the lack of it! It highlights more the differences between the diverse cultures which, due to historical reasons, are destined to co-exist.

However, the last part of the text, calls for intercultural understanding and accepting the right to cultural difference. The learners are at least required to think about issues of cultural contact. They are also given an opportunity to discuss overtly about culture as part of their foreign language learning. Another advantage of the text is that it raises awareness about intercultural interaction calling at a better understanding.

5. 2. 2. 8. Text 8: *"Communication in the Service of Man"*

"Communication in the service of man" is the reading text of Unit 8 which is called *"Mass Media"*. This unit deals with the theme of communication. It studies the role of mass media in promoting mutual understanding and respect among nations.

a. Identification of Text 8

Text 8 is entitled *"Communication in the service of man"*. It is adapted from *"Doubts, Fears and Hopes"* written by Jean Ping and published on March 1983 and published in the Unesco Courier. Text 8 is another non-authentic text which has been simplified for didactic purposes.

b. Type of Text 8 in Terms of Cultural Content

Text 8 differs from most of the previous reading texts which were more scientifically oriented dealing with specialised topics. Actually, it does not only convey an idea about culture but deals with culture as its explicit main topic. Like Text 7 it is about the complicated contact of cultures and the negative consequences it results in for some cultural groups who are technically less equipped to face the influence of stronger foreign cultural models. However, it does not address the direct contact of cultures which takes place in the context of a host country as it is the case with Text 7, but rather points to the displaced contact of cultures which takes place thanks to communication and transmission technology (mass media). The text is not culture specific promoting the cultural traits of a given social group. It makes reference to both the local culture (C1) (here enlarged and represented as third world African) and foreign/ target culture (C2) (also enlarged and represented by Western industrialized countries). However, the essence of what it is worried about relates to the choc of cultures.

c. Text 8 as Cultural Social Semiotic Resource

- **Context of Situation of Text 8**

- **Field of discourse:** Text 8 belongs to the type of committed writing and deals with the danger of impoverishment of the humanity's cultural heritage as a result of the cultural invasion faced by Third world countries. This cultural invasion results, according to the author, from the growing gap between developed countries and developing countries in the field of communication technologies. The latter are presented as means to control communication which in such context means also power, and domination. In addition to this the text reproduces all the post-colonial discourse categories which serve to categorise different countries (e.g.; *"Third World countries", "industrialized countries", "the gap between developed and developing countries", "structural grip of the North"* p. 149)

- **Tenor of discourse:** In Text 8, the committed author warns about the consequences of the widening gap between the developed countries and the developing countries in the field of communication technology demonstrating how it leads to different types of control and disintegration mainly as concerns the cultural identity of third world countries. Using his status of a powerful knowledgeable writer, he adopts a distanced though authoritative stance to show his original audience of politicians, decision-makers, human rights activists and Third World leaders the complexity of the issue and make them think about it. Therefore, the interaction is a manipulative one despite the absence of any direct imperatives. The author tries to influence the readers, persuade them, and even involve them in his struggle against cultural imperialism. By the end of his text he uses interrogatives in an attempt to interact with them though without direct reference to a specific group but with a generic one that includes the *"international community"*.

- **Mode of discourse:** Text 8 is Unesco report written to be read. It has an impersonal objective tone as the author avoids the use of any personal pronoun. However, it holds strong

ideological positions implied by evaluative lexis (e.g.; *"ethnocide"*, *"cultural alienation"*, *"moral disintegration"*, *"anxieties, fears"* pp. 149-150) which makes the text's message politically oriented. There are also other stylistic techniques such as comparison and contrast to show the struggle about communication, power, and culture (e.g.; *"tension between modernity and tradition"*, *"the gap between developed and developing countries"*, *"the frustrations but also the hopes of the developing world"* p. 149) which are used to reinforce the ideological content of discourse.

d. Text 8's Pedagogic Cultural Value

Text 8 is another text which addresses the issue of contact of cultures and the cultural imperialism that threatens Third World societies' cultures because of their lack of communication technology. It does not emphasise the local culture (C1) or the target foreign culture (C2) but calls for preserving the cultural diversity as a common human heritage. The text presents culture as facts and meanings shared by a given social group but also points to the contact of cultures as a result of developments of mass media whose role in spreading specific contents is growing more and more influential. It therefore presents culture as dialogue as well. Text 8 looks to culture from an essentialist point of view and looks to the unbalanced contact of cultures as a very negative fact that leads to cultural disintegration because resulting from cultural imperialism. It portrays the traditional dualist division based on power and which threatens many cultural groups to alienation.

As concerns culture teaching Text 8 is a relevant material which gives the learners an opportunity to think about the dialectic of cultures and all its importance. However, as it insists on the negative influence it may lead them to develop a kind of resistance towards the Other which is seen as a danger for their local cultural identity mainly this it is easy for them to identify with the Developing countries the texts refers to. This makes of the texts a controversial one!

	Authentic Text	Adapted text	Culture-specific	Local Culture (C1)	Foreign Target Culture (C2)	International Culture (C3)	Other English Speaking Culture (C4)	Culture as facts	Culture as meanings	Culture as discourse	Thirdness
Text1	?	?	+	-	+	-	-	+	+	-	-
Text 2	-	+	-	-	-	+	-	+	+	-	-
Text 3	-	+	+	-	+	-	-	+	+	-	-
Text 4	-	+	+	-	+	-	-	+	+	-	-
Text 5	-	+	-	-	-	+	-	+	+	-	-
Text 6	-	+	-	-	-	+	-	-	+	-	-
Text 7	-	+	-	-	-	+	-	-	+	+	+
Text 8	-	+	?	+	+	-	-	+	+	+	+
Total	0/8	7/8	3/8	1/8	4/8	4/8	0/8	6/8	8/8	2/8	2/8

Table 6: Cultural Contextualisation in the Reading texts Included in *Think it Over*

- **Reading Texts' Context of Culture**

Relating to their context of culture the texts can be divided into culture-specific ones with topics explicitly highlighting a given culture and non culture-specific ones with topics relevant to universal issues going beyond any specific culture. Whilst text 1, text 3, and text 4 are culture-specific exemplifying the foreign target culture (C2) and deal respectively with British and American cultures the rest of the texts are non culture-specific and portray rather a universal culture (C3). The non culture-specific texts deal either with scientific facts such as text 2 which explain how memory functions from a neurological point of view or with global issues such as text 5 which deals with pollution as a global problem affecting all countries. In addition, most of the texts present culture as a combination of facts and meanings. They either provide a set of facts about the foreign target culture (C2) (e.g.; Text 3 which portrays the problem of juvenile delinquency in Britain and Text 4 which highlights the American supremacy on the field of science and technology), or a set of values and meanings prevailing in the foreign target culture (e.g.; Text 1 which exemplifies British values and life style). Only Text 7 and Text 8 portray culture as a dialogue by considering the contact of different cultures through immigration issues and the content of mass media respectively.

5. 3. Cultural Contextualisation in the Visual Images

This section aims at analysing the cultural content of the visual images included in the textbook by applying the toolkit developed as part of the SSMA model.

Think it Over has a multimodal layout. It includes a total of sixty five visual images. The latter are of different types and serve different purposes. To make the analysis systematic we group them into four categories: 1) photographs/real images, 2) diagrams, and 3) cartoons/drawings. However, they all share the characteristic of being black and white images.

Visual images in *Think it Over*	Photographs/Real images	Diagrams	Cartoons/Drawings	Total
N	**27**	**21**	**17**	**65**
%	**14.53**	**32.30**	**26.16**	**100**

Table 7: Types and Distribution of Visual Images in *Think it Over*

5. 3. 1. Real Images

Image	Identification of the Image		Cultural Content of the image				
	Type	**Pedagogic role**	**Denotative content**	**Connotative content**	**Interaction with viewer**	**Visual modality**	**Agency**
Image 1	Photograph	-Introduce the teaching Unit	-A athlete -Foreign person (Other)	- Importance of sport in achieving glory, success and fame. - Positive representation of the Other (foreign culture) (C5)	-Offer image -Social actor distant. -No interaction with viewers	-Realistic Modality -Low visual modality	-Social actor in action with agency -Held in high esteem.
Image 2	Photograph	-Introduce the topic -illustrate listening text.	-A famous Swedish tennis man in an international competition.	-Importance of sport in achieving glory, success and fame at an international level. -Positive representation of the Other (foreign culture) (C5)	-Offer image -Social actor distant. -Orientation of the gaze suggests an indirect interaction.	-Realistic modality - Medium visual modality.	-Social actor in action with prominent agency. -Sport activity held in high esteem
Image 3	Photograph	- Illustrate the linguistic text	- Famous people (Other) -Two British ice dancers. - Foreign characters (C2)	-Social actors represented as individuals. -Positive representation of British culture (C2) as glorious. - Values of hard work, success, and glory.	-Offer Image - Social actors are distant looking up not to the viewer. -Indirect interaction	-Realistic modality -low visual modality	-Social actors in action with prominent agency. -sport activity held in high esteem.
Image 4	photograph	-Illustrate linguistic text	-Running man (anonymous) -Foreign person	-Social actor represented as individual -Positive representation of the Other -Importance of exercise for health.	-Offer image -Social actor distant. No gaze. -No interaction with viewers.	-Realistic modality -Low visual modality.	-Social actor in action. -physical activity (running) held in high esteem

Image 5	Photograph	-To illustrate the theme of the teaching unit.	-Six pictures of sportsmen performing different sports (cycling, athletics, boxing, handball, running, tennis) -Foreign people (Other)	-The place of Sport in life, international competitions, glory, and sense of achievement. -Very positive representation of the Other as achieving great in international competitions.	-Offer image. Social actors very distant. -No direct gaze and no interaction with the viewers.	-Realistic modality. - Low visual Modality.	-All the social actors are represented in action. -International competitions held in high esteem.
Image 7	Photograph	-Illustrate a linguistic text	-Algerian football player against two (German players) competing for the ball during a match.	-Very positive representation of the Self (C1) by making reference to a mythical match where Algeria won against Germany in World Cup 1982. -National pride associated with football which is considered as a national sport.(context of the picture)	-Offer image. -Social actors distant. - No direct gaze and no interaction with the viewers. (however, the learners' may identify with the Algerian footballer)	-Realistic modality - Medium visual modality.	- National and foreign social actors are represented in action. -Football World Cup match held in high esteem both locally and internationally.
Image 8	Photograph	-Illustrate a linguistic text	-Argentinean Diego Maradona holding the football World Cup trophy surrounded by fellow players and journalists.	-Ultimate achievement, glory, and national pride -Success -Symbolic value.	-Offer image -Social actor(s) distant not looking at the viewers. -No direct interaction	-Realistic modality -Medium visual modality -Sensory modality	-Social actor holding the World Cup Trophy. -Celebrating success held in high esteem.
Image 22	Photograph	-Introduce the theme of the teaching unit	-A group of Algerian pupils (5girls and a boy)	- Algerian youth are going to school. They are prosperous, have	-Offer image -The social actors are depicted	-Realistic modality. Medium	- The social actors are discussing. Their postures and

170

			discussing in the school yard.	education, and engage in discussions. (C1). -Girls and boys have right and access to education. Though the boy is the central character, the girls are more numerous which suggests there is no discrimination in mixed Algerian schools. -Positive representation of the Self. Youth associated with school and knowledge.	interacting with each other and not with the viewers. There no direct gaze or interaction with the viewers.	visual modality.	gestures suggest they are speaking about an issue important for them. -They look interested in listening to each other.
Image 23	Photograph	-Illustrate the listening text. -	-A man sitting and holding a book talks to a teenager standing in front of him. They look each other on the eyes.	-Foreign people (British) representing the Other (C2) -The man (probably the father) is lecturing the boy who seems listening but careless. The power relation is reversed as the boy looks down to the father who is looking up. Plus the posture of the boy who keeps his hand in his pockets looks inconsiderate.	-Offer image. -The social actors are interacting with each other and not looking at the viewers.	-Realistic modality. -Medium visual modality.	The social actors are talking. There is a kind of verbal agency.
Image 29	Photograph	-Illustrate the linguistic text	-An actor made up to look like Homo Erectus	-British actor representing the Other (C2). -British Darwinian	-Demand image. -The social actor is looking to the	-Realistic modality. - Medium	-The social actor is represented without agency.

171

				heritage and evolution views. -Cultural and Scientific contributions of the British to mankind.	viewers from an equal point of view as asking them to consider the relationship of ancestry. -His gaze is requesting the viewers to look at him.	visual modality.	
Image 32	Photograph	-Serves as an aid to the comprehension of pre-reading activity. -Illustrate linguistic text.	-Disabled athlete on her wheeled chair running in an international competition.	-Foreign athlete representing Other (C2). -Achievements and success can be reached with help of technology (here wheel chair) -Good will and attitude are the key to become a winner. -Positive image of the Other who with the help of science overcomes the difficulties.	-Demand picture. -The athlete is directly looking at the viewers as if asking them to admire her achievement and share her joy. The viewer is invited to part of the crowd behind her encouraging and supporting her performance. Her posture connotes happiness and pride.	-Realistic modality. -Sensory modality appealing to the viewers emotions. - Medium visual modality.	
Image 34	-Real Image	-Illustrate the linguistic text	-A motorized elbow	-Foreign culture and its scientific advances. (C2) American supremacy in the field of science and	NA	-Realistic modality -Low visual modality.	

				technology. -Positive image of the Other .			
Image 37	Photograph	-Illustrate the topic.	- German artists Erich Stegmann and his painting.	-Foreign culture represented by a European artist. (C5). -Very positive image of the Other going beyond disability. -Values of good will, positive attitude, hard work and success.	-Offer image -Social actor not interacting with the viewers. He is looking at his work and not to the viewers. -There is no visual interaction.	-Realistic modality. -Medium visual modality. -Sensory modality making viewer admire the artist and sympathise with him.	-Social actor is depicted in painting. -Artistic activity held in high esteem.
Image 38	Real picture	-Illustrate the linguistic text.	-Rope-like molecule of DNA magnified 170.000 times.	-Scientific advances and technological achievement of the foreign culture (Other) (C5) -Importance of science to understand human life.	NA	-Scientific (abstract) modality. -Low visual modality	NA
Image 41	Photograph	- Aid to comprehend listening text.	-Tchernobil nuclear power station in Ukraine (former USSR)	- Foreign setting representing the Other. - Importance and dangers of Nuclear power industry. -How man is polluting and spoiling the planet.	NA	-Realistic modality. -Medium visual modality.	NA

Image 44	Photograph	-Serve as an aid to the production follow up exercise	- Factory rejecting thick and heavy smoke.	-Foreign setting standing for the Other (C2) -Dangers of industrial pollution. -How factories are spoiling the environment as well as human life.	NA	-Realistic modality. -Low visual modality.	-Negative agency. The smoke of the factory damaging the surrounding environment.
Image 46	Photograph	-Introduce the theme of teaching unit.	-An African-looking girl writing something.	-African culture which could be associated with local one (Self) (C1) -Importance of education for both personal and economic development. -Africa (and 3^{rd} World countries in general) need to take care of education. -The tight relation between literacy, development, wealth, and economic wellbeing of nations.	-The social actor is not looking at the viewers. She is looking down to her piece of writing and looks focussed on it. -There is no interaction with viewers.	-Realistic modality. -Low visual modality. Sensory modality.	-Social actor writing something. -Literacy action held in high social esteem.
Image 47	Photograph	-Illustrate the listening text. -Serves as aid to the production follow up exercise.	-An image comparing two places in the Unites States of America. The first shoving rich place in America and the second showing an opposite poor place.	-Foreign setting representing the two faces of USA. -A non idealised image of the Other (C2). - Heterogeneous representation of the foreign culture far from traditional stereotypes.	NA	-Realistic modality	NA

Image 51	-Photograph	-Illustrate the topic. - Serves as aid to the production follow up exercise	-Poor people living in a slum and their very hard everyday life conditions -Woman doing her washing up outside with no means and barefooted children standing around and washing.	-Foreign setting and characters representing the USA. -A non idealised picture of the Other (C2). -Being the first developed country in the world does not mean all Americans have descent lives. -Unexpected face of the USA -Negative representation of the Other (C2)	-Demand image. -Woman in the centre of the image gazing to the viewers with a helpless sight as to implore their help if not mercy. -She looks up to the viewer which suggests that she has no power.	-Realistic modality. -Medium visual modality. -Sensory modality making the viewer sympathise with the woman and the poor children.	- Social actor doing housework outside and in very bad conditions. -Daily life activity held in low social esteem
Image 52	-Photograph	-Introduce the theme of the teaching unit	-A group of relatively young men holding their travel documents and passports.	- Young Algerians representing the local culture (C1). -Issue of emigration and its consequences on both home country and host country. - Difficult living conditions in the home country which push youth to emigrate. -Uneasy psychological, social and economic conditions of emigrants when they leave their country of birth and try to settle in the host country.	- Offer image. -The social actors are depicted as looking nowhere. -There is no interaction between the social actors and the viewers.	-Realistic modality. -Medium visual modality. -Sensory modality. The viewers sympathise with these young men about to leave their country in pursue of a better life.	-Social actors waiting and not doing any actions. They lack agency. -Emigrating is held in low esteem

				-Myth of Europe as being a paradise on Earth. -Negative representation of the Self (C1)			
Image 54	-Photograph	- Illustrate the topic.	-Group of immigrants protesting in France. They are holding banners with French text asking to defend the rights if immigrant workers. -A father holding his child and a banner calling for a gathering in order to abolish a law discriminating against them.	-Immigrants who may represent the local culture (C1) -Struggle of power between capitalist ideology and labour force which highlights the unfair treatment immigrant workers face in the Other's country (C2). -Social action against injustice and bad working conditions. -Immigrants 'Awareness of basic rights and fighting for them. -Worry about the future of the young generation symbolised by the child who has immigrated from nowhere actually but who is looked at still as stranger. -Political action.	-Offer image. -The protesters are depicted close but not looking at the viewers.	-Realistic modality. -Medium visual modality. -Sensory modality as the viewers may identify and sympathise with the protesters.	- Social actors are depicted with high agency. They are demonstrating and shouting their anger about their bad working conditions. -They undertake both political and social actions.
Image 55	-Photograph	-Illustrate the topic.	-A group of young second generation	-The bad conditions of young second generation	-Offer image. -Social actors	-Realistic modality	-No agency. The youth are depicted

		-Helps comprehend the follow up production exercise.	Algerian immigrants in their city (in France)	immigrants (Algerians) in France. -failure to integrate in the host foreign culture or identify with the Other (C5) - The youth are not involved in any kind of activity. They are being idle. -Negative representation of the Self (C1).	depicted looking nowhere and lost in their thoughts. -They are distant from the viewers. -There is no direct gaze or interaction between them and the viewers.	-Low visual modality.	sitting and standing lazy not doing anything. -Idleness held in very low social esteem.
Image 56	-Photograph	-illustrate linguistic text.	-A group of young black people somewhere in their Ghetto in New York.	-Hard living conditions of the Back Americans in their Ghettoes. -Foreign society (USA as the Other) discriminates against some of its members and denies them their basic civil rights. -Negative representation of the Other (C2) as racist and not offering black citizens their full rights to descent living conditions.	-Offer image. Social actors are looking Each in a direction though without any visible aim. -There is no gaze or direct contact with the viewers.	-Realistic modality. -Low visual modality.	No specific agency. -Social actors are depicted as just going around without doing anything special. -Activity held in low social esteem
Image 57	-Photograph	-Illustrate linguistic text.	-Indian workers in a garment factory in Wolverhampton, England.	-Foreign culture (C2 here British) conflicting with Asian cultures (Indian) because of immigration policies which want the immigrants to embrace	-Offer image. -The social actors are distant and not looking at the viewers. -There is no direct	-Realistic modality. -Low visual modality.	-Indian women at work in a factory. -Hard and low paid jobs held in low social esteem.

				the host country's culture and leave behind their original home culture. -The hard working conditions of Indian immigrants in UK.	gaze or interaction with the viewers.		
Image 58	-Photograph	-Illustrate the linguistic text -	-Five students from South London.	-Multiculturalism in Britain. -Foreign culture (C2) as being diverse with people coming from different cultural backgrounds. -British society as being multiethnic due to immigration. -Heterogeneous representation of the Other. -The only white student is represented at the left standing for the given, the authentic, the original.	-Demand picture -Social actors depicted close and all looking to the viewers.	-Realistic modality -Medium visual modality -Sensory modality calling the viewers to sympathise with the students.	-Social actors lacking agency. -The students are not engaged in any activity but stand as icons of the different ethnic/cultural groups they represent.
Image 59	-Real image	-Illustrate the topic -Helps comprehend the follow up production exercise.	-Two satellites in Satellite earth station near Caracas, Venezuela.	-Technological development of the foreign culture (Other) (C5) -Importance of communication technologies. -Relation between development and	NA	-Realistic modality. -Medium visual modality.	NA

178

				communication. -Power of mass media			
Image 60	-Real image	-Illustrate linguistic text	-Satellite in orbit	-Technological development and space industry. -Scientific and technological advances of the foreign culture. -Positive image of the Other who possesses all new technology.	NA	-Realistic modality -Low visual modality.	NA

5. 3. 2. Diagrams:

Image	Identification of the Image		Cultural Content of the image				
	Type	**Pedagogic role**	**Denotative content**	**Connotative content**	**Interaction with viewer**	**Visual modality**	**Agency**
Image 9	-Diagram	-Introduce the theme of the teaching unit	-Parts of Limbic System -Scientific data (biological)	-Scientific development exemplified by biology and anatomy explaining the functioning of the human brain. -Scientific advances achieved by the foreign culture. (C3/C2) -Positive image of the Other.	NA	-Abstract/ scientific modality -Medium visual modality	NA
Image 16	-Diagram	-Add information. -Serve as an aid to the production follow up exercise.	-The two hemispheres of the human brain -Scientific data	-Scientific knowledge as shared by humanity. -Universal biological features of human brain. -Universal/global (C3) culture shared by all human beings.	NA	-High Abstract modality -Low visual modality	NA
Image 17	-Diagram	-No particular role	-Wheel chair -Object	-Disability should not stop people from living a normal life and engaging in many different activities. (C3)	NA	-Low abstract modality. -Low visual modality.	NA
Image 18	-Diagram	-Illustrate the linguistic text	-Open head with the two hemispheres of the brain. -Scientific data	-Scientific understanding of the functioning of human brain. -Advances in scientific/neurological fields. (C3)	NA	-Low abstract modality -Low visual modality	NA
Image 19	-Diagram	-Illustrate linguistic text.	-Diagram mixing visual representation	- Research from psychology and foreign language teaching	NA	-Low abstract modality	NA

			and linguistic text showing the four types of language learners and their characteristics. -Scientific dada	reveals that not all learners approach language learning from the same perspectives. -Scientific studies can help people learn more efficiently. (C3).		-Low visual modality	
Image 21	-Diagram	- Illustrate linguistics text. -Explain a scientific phenomenon. -Scientific data	-Combination of linguistic text and visual representation simulating the neurons in the brain.	-Contributions of neurology to the understanding of the functioning of the human brain. -Specialist knowledge which can facilitate the learning activity. (C3)	NA	-Medium abstract modality. -Medium visual modality.	NA
Image 26	Diagram	-Illustrate scientific data - Represent a scientific fact. -Helps to complete the exercise.	-Three distinct vertically disposed pictures representing: a molecule of water, human liver cell, and chromosomes.	-Microbiological discoveries revealing the secrets of cells and their components. -Scientific achievements and their contributions to improve human life in field such as medicine.	NA	-High abstract/scientific modality -Medium visual modality.	NA
Image 27	-Diagram	-Illustrate theory of evolution. -Serve as food for thought for learners who are required to discuss the issue.	-Representation of the physical evolution of human from early Dryopithecus to modern man insisting on the posture and the shape of the skull.	-Reference to Charles Darwin and his theory of Evolution. -Scientific tradition in Britain. Foreign culture (C2). -Positive image of the Other as working to understand the origins of mankind. -Debates between Darwinians who prone evolution and their opponents (mainly religious people) who believe in creation.	NA	-High abstract modality. -Low visual modality.	NA

Image 28	-Diagram	-Serve as an aid for the production follow up exercise. -Illustrate the instructions.	-The span of life representing the evolution of plant and animal on Earth.	-Reference to Charles Darwin and his theory of evolution. -British philosophy of science (C2) -Scientific tradition of the Other (C2) aiming to comprehend the development of life on Earth. -Debate between proponents and opponents of the theory of Evolution. -Clash between religion and science.	NA	-High scientific/ abstract modality -Low visual modality.	NA
Image 30	-Diagram	-Illustrate the topic dealt with in the unit.	-Six figures contrasting the hand of a chimpanzee, gibbon, and human though emphasising the human.	-Theory of Evolution reinforcing the view that humans and apes have a common ancestor. -Foreign target culture and its contributions to science. (C2)	NA	-High abstract modality. -Medium visual modality.	NA
Image 33	-Diagram	-Serve for the completion of the production follow up exercise. -Illustrate scientific data contained in the linguistic text.	-Anatomical representation of the human body and some of its parts.	-Achievements of the American in Bionics and their ability to replace many damaged parts of the human body by artificial ones. -Scientific advances and achievements by the Other (C2 here portrayed by the USA and mainly at Utah University) -Very positive image of the Other (C2) as having high standard scientific research at university.	NA	-Medium abstract modality. -Low visual modality.	NA

Image 35	-Diagram	-Illustrate the linguistic text. -Help to complete the production follow up exercise (writing). -Match parts of the image with linguistic text.	-The electronic arm developed at Utah university to replace a damaged human arm.	-Successful scientific research which serves to rebuild damaged human bodies. -High standards of scientific and technological development achieved by USA researchers at Utah. -Very positive image of the Other (C2). -Hint to the American supremacy in the field of scientific research.	NA	-Medium abstract modality. -Low visual modality.	NA
Image 36	-Diagram	-Help to complete the production follow up exercise (speaking)	-Abstract illustration of the functioning of the electronic arm developed in Utah University.	-How knowledge in electronics, biology, and anatomy is used to improve the life of disabled people by replacing a damaged human arm by an electronic one. -Complexity of the research done in the foreign culture (C2). -Very positive image of the other as possessing complex and useful knowledge.	NA	-High abstract modality	NA
Image 50	-Diagram	-Illustrate the topic of the unit	-School-age bulge -Comparing developed countries to developing countries.	- Huge differences existing between developed and developing countries in terms of schooling and literacy. -Contrasting Self to Other (C1#C2)	NA	-High abstract modality.	NA

Image 62	-Diagram	-Illustrate thelinguistic text	- A set of important inventions in the history of mankind.	-Contribution of science and technology to the development of human society and culture. -Inventions that shaped human domination of nature. -Cultural heritage of humanity (C3).	NA	-Medium abstract modality -Low visual modality.	NA
Image 63	-Diagram	-Illustrate linguistic text	- A set of important inventions in the history of mankind.	-Contribution of science and technology to the development of human society and culture. -Inventions that shaped human domination of nature. -Cultural heritage of humanity (C3).	NA	-Medium abstract modality -Low visual modality.	NA
Image 64	-Diagram	-Illustrate the linguistic text	-A simplified representation of a Laser	- how important inventions such as the laser contributed to change human life for the better and allow for further uses in different domain ranging from medical surgery to communication. -Positive image of the foreign culture (C2) (USA)	NA	-Medium abstract modality -Low visual modality.	NA
Image 65	-Diagram	-Introduce linguistic text	-A Simplified representation of a Robot acting as human	-Open possibilities offered by developments in science. -Positive image of the Other (C2), USA and its advanced research.	NA	-Low abstract modality -Low visual modality.	NA

184

5. 3. 3. Cartoons:

Image	Identification of the Image		Cultural Content of the image				
	Type	Pedagogic role	Denotative content	Connotative content	Interaction with viewer	Visual modality	Agency
Image 6	-Cartoon	-Entertain the textbook users. -	-A football referee	- Importance of behaving a correct and appropriate way in sport. -Football as an international sport. -All the universal values associated with sports. (C3)	-Offer image. -Social actors are distant. No direct gaze or interaction with the viewers	-Low visual modality	-Only the referee is depicted writing down something.
Image 10	-Cartoon	-Illustrate the linguistic text (for listening) -Help complete the production follow up exercise	-A father, his daughter, and a merchant in a yard.	-	-Offer image -Social actors are interacting with each other but not with the viewers. -They are distant. -There is no gaze or direct interaction.	-Low visual modality.	-Social actors are depicted discussing or may be negotiating a bargain.
Image 11	-Cartoon	-Illustrate the puzzle the learners have to solve. -Help complete the production	-A man (with an Arab appearance) holding a basket of vegetables, a	-Being in a delicate situation and having to act in -Importance of being smart and behaving in	-Offer Image -No gaze or direct interaction with the	-Low visual modality -Low realistic modality	-Social actor depicted thoughtful -No agency.

		follow up exercise	wolf, and a sheep near a river bank.	a clever way to avoid trouble. -Wisdom as a universal value. (C3) though the man portrays local culture (C1)	viewers.		
Image 12	-Cartoon	-Illustrate the puzzle the learners have to solve. -Help complete the production follow up exercise	-Three men seating but not facing the viewers.	- Fun and cleverness. -Use puzzles to teach some issue. -Puzzlers as a universal cultural phenomenon. (C3)	-Offer image. -Social actors depicted from the back. -No interaction.	-Low visual modality -Low realistic modality.	-Social actors depicted seating and not facing viewers. -No agency.
Image 13	Drawing	-Illustrate a linguistic text.	-Handcuffs	-Genuine magic tricks by the American artist (C2) -Favour rationalism over magic. -Reason and logic could provide all the answers for actions that seem extraordinary. (C3)	NA	-Low realistic modality. -Low visual modality.	NA
Image 14	-Cartoon	-Illustrate the linguistic text. -Help the comprehension of the puzzle	-Magic trick by the great Houdini (An American artist)	-Genuine magic tricks by the American artist (C2) -Favour rationalism over magic. -Magic entertainments as universal fun appreciated in all	-Offer image -Social actors distant and not interacting with the viewers.	-Low realistic modality -Low visual modality. -Sensory modality as the viewers might be impressed by the magician's	-The magician is performing his trick. -Artistic activity held in high social esteem.

				countries. -Reason and logic could provide all the answers for actions that seem extraordinary. (C3)		performance.	
Image 15	-Cartoon	-Illustrate the topic of the unit (memory)	-Angry mother reprimanding her son who does not wipe his shoes on the mat before coming in.	-Children not listening to their parents recommendations. -Mothers as responsible of housekeeping and bringing children in the best ways by teaching them how they should behave. (C3)	-Offer Image -Social actors are distant and do not interact with the viewers.	-Low realistic modality. Low visual modality	-Angry mother shouting. -Unhappy boy looking down. -No real agency. Both actions are held in low social esteem.
Image 24	-Cartoon	-Illustrate linguistic text.	-Family gathering including a mother, a father and their son.	-Generation gap. -Difficult communication between parents and their teenage children. -Rebellious children seeking independence from their authoritative parents. -British family relations (C2) -Disrespectful way of addressing parents as	-Offer image. -The social actors are interacting with each other but not with the viewers.	-Low realistic modality. -Low visual modality	-Parents and their child having a family discussion. -

Image				part of teenagers' behaviour.			
Image 25	-Comic strip	-Introduce the theme of the teaching unit	-Hagar the horrible; a comic strip by Dik Browne representing the theory of evolution.	-Evolution theory illustrated in a funny way mocking man's status among other creatures. -Scientific theory turned to popular science and made accessible to young persons. -Foreign culture's use of comic strips for didactic purposes. -American philosophy (ideology) of learning while having fun. -Positive image of the Other (C2)	-Offer image	-Low realistic modality. -Medium abstract/scientific modality.	-Imaginary primitive creatures considering the idea of evolution.
Image 31	-Drawing	-Illustrate the topic of the unit.	-A primitive tribe doing their daily life activities.	-Primitive life as closer to nature (people being naked). -Hunting as a main activity primitive life was based on. -Struggle between nature and culture. -Common human heritage (C3).	-Offer image. -Social actors are not interacting with the viewers.	-Low realistic modality. -Medium visual modality.	-Social actors are depicted as a group. -No individual agency.
Image	-Cartoon	-Illustrate the	-A disabled	-Contribution of	-Offer image.	-Low realistic	-Disabled man

39		linguistic text (reading)	person trying to walk.	electronic and artificial body parts to improve the life of disabled people. -Foreign culture's value of good will and attitude help to overcome handicaps. (C2) -Positive image of the Other as fighting for normal and happy life.	-Social actor is not looking at the viewers. No gaze and no interaction.	modality. -Medium visual modality.	trying to walk. -Good will held in high social esteem.
Image 40	-Comic strip	-Entertain the textbook users.	-Snoopy the comic strip character by the American cartoonist Charles M. Schulz	-USA humour (C2)....	NA	-Low realistic modality -Low visual modality.	NA
Image 42	-Cartoon	-Entertain the textbook users.	-A representative of a chemical company talking to a dweller	-Negative consequences of chemical industry on environment. (C2) use of humour to tackle serious problems such as pollution.	-Offer image -Social actors not interacting with viewers. -No gaze or interaction.	-Low realistic modality -Low visual modality.	Social actor talking.
Image 43	-Drawing	-Illustrate the linguistic text (reading text)	-Degradation of nature by pollution.	- The universal problem of pollution and the negative ways	-Offer Image	-Low realistic modality -Low visual	-No agency.

			-Humans affected by pollution (one swimming in dirty waters and another unable to breath)	in which it is affecting human life. (C3) as the problem is not specific to a particular country. -Negative image of both Self and Other as destroying nature.		modality.	
Image 45	-Drawing	-Illustrate linguistic text	-Two persons wearing gas masks because surrounded by a thick cloud of smoke.	-The degree to which American cities are polluted. -The negative consequences of uncontrolled industry. -Negative image of the Other (C2) as destroying the planet and causing pollution. -Dangers of living in a polluted place.	-Demand image. -Social actors inviting viewers to consider the consequences of pollution.	-Medium realistic modality. -Medium visual modality -Sensory modality.	-No agency.
Image 48	-Cartoon	-Illustrate the topic of the teaching unit.	-Comparison of the ways the rich and poor are looked at (mainly through the linguistic text included)	-Double standards of the society which uses opposed language to describe similar realities depending on the wealth of the individuals and socioeconomic background. -Social discrimination. -Negative image of the	-Offer image. -No interaction with the viewers.	-Low realistic modality. -Low visual modality.	No agency. Social actors are shown in low social esteem postures.

				Other and its social class system. (C2)			
Image 49	-Cartoon	-Illustrate the topic of the unit	-A man taking a contract signed with the devil	-Corruption and greed in the business world. -Lack of ethics in Capitalism and its drastic consequences on development. -Corruption as a worldwide problem.(C3)	-Offer image	-Low realistic modality. -Low visual modality.	No agency. Social actors are shown in low social esteem postures.
Image 53	-Cartoon	-Illustrate the theme of teaching unit	-People in the beach and racist comments by some of them against others coming from the periphery. By British cartoonist Francis Minet	-Multiculturalism in Britain and racist attitudes of some English people. -Negative image of the Other (C2) (British culture) -Discrimination and non respect of human rights.	-Offer image	-Low realistic modality. -Low visual modality.	-No real agency. -Social actors are not individually depicted.
Image 60	-Cartoon	-Illustrate the topic of the teaching unit	-A woman expressing all her worries about the future.	-Negative effect of TV on people and how it shapes their way of thinking filling them with ideology. -Negative image of the Other (C2) as being brainwashed by the media.	-Demand image. -Woman calls the viewers to think about TV and share her worries..	-Low realistic modality. -Low visual modality.	-No real agency.

5. 4. Discussion

Though *Think it Over* is a locally designed textbook written by Algerian designers mandated by the Ministry of National Education, it does not fit Jin and Cortazzi's (1999) definition of EFL materials based on source culture (see Chapter 3). IT includes reading texts which are adapted –or sometimes even simplified – versions of authentic texts written by British or American authors except for texts 7 and 8, which appeared in the Unesco Courier, and are respectively written by Sonia Abadir Ramzi; an Egyptian activist and Jean Ping; a Gabonese economist. All the texts were addressing original target audiences in different contexts and were not primarily meant for teaching English. They deal with different scientific and humanistic topics of great value but are unfortunately outdated being published during the early 1980s for the most recent!

The Social Semiotic Multimodal Analysis of the eight reading texts and the sixty-five visual images included in *TO* revealed important and often unexpected findings relating to issues of culture, ideology and otherness showing the ways in which they characterised EFL teaching in Algeria during the 1990s when the material was used. As a social semiotic resource the textbook includes complex and culturally-loaded linguistic texts (Stott, 2008) as well as visual images with strong connotative content (Barthes, 1957) which offer the learners valuable insights about the foreign/target culture(s) (C2) , the Western/European culture(s) (C5), and the international/global culture (C3). Sometimes, the textbook's cultural content refers to the ways these different cultures, which refer to the Other, relate to the learners' own culture (C1) or Self providing therefore an opportunity to consider intercultural communication.

However, most of the linguistic texts (except for Text 7) focus on the notion of Large Culture and do not refer to Small Cultures (Holliday, 1999) which reinforces the erroneous idea that a given country consists of a homogeneous social group who shares a single culture

which identifies it as different from other countries. In addition, they convey an essentialist view of culture what explains that six out of the eight reading texts look to culture either as facts or meaning to be learnt adopting thus an overt or a covert ethnographic stance. This fact reveals a transmission ideology where Algerian learners were expected to gain factual knowledge about other cultures (mainly British and American mainstream ones) but are not offered an opportunity to negotiate their own Third Space since their own culture is not represented and is almost denied (Kramsch, 2009). Unfortunately, even Texts 7 and 8 which refer to culture as dialogue by bringing together the Self (C1) and the Other (C2 or C5) portray the contact of cultures in a very negative way. Both texts adopt a dualist division of the world opposing the developed West (First World) to the underdeveloped Africa (Third World). They use Western terminology and assume a hierarchy of cultures based on power relations where (C1) is endangered by dominating and imperialistic foreign cultures such as (C2) or (C5). But from another perspective the textbook conveys a very positive image of the Other and its culture (C2) initiating and dominating advances in science and technology (Texts 2, 3, and 4) leading the world economically and politically (Texts 5 and 6), and achieving success in various fields such as sports (Text 1) while it makes the Self (C1) completely invisible. Indeed, there are only two indirect references to the learners' home culture through the problem of immigration in France (Text 7) and the dangers of Western cultural invasion through mass media (Text 8).

The visual images reveal the same trend as the linguistic texts focussing on and giving a very positive representation of the foreign/ target culture(s) associating it/them with science and technology, economic development, and glorious achievements in sports (e.g. Images 1, 9, 34, 35, and 38 see Appendix 4). But some of them provide a less harmonious more realistic view of the Other (C2) such as Images 47, 51, 56, and 57 (see appendix 3) in which the socioeconomic injustice of the American society is highlighted and Image 53 where the

British ideals of tolerance and multiculturalism are mocked. These images, in fact, depart from the wide spread ideology which sells an idealised world as it is generally portrayed by global EFL teaching materials.

Like the linguistic texts most of the twenty-one real images portray foreign people and settings (either C2 or C5) making the Self (C1) visually invisible in the textbook. Indeed, only few pictures such as Images 7, 22, and 52 (see appendix 3) have an ideational/ representational contents which refer to the Self though not always providing a positive depiction. Whilst Image 7 flatters the national collective memory by bringing into the front Algeria's pride and its mythical football victory over Western Germany in 1982 World Cup and Image 22 highlights the country's efforts in providing free education and promoting gender equity at schools, Image 52 rather gives a negative representation of the Self suffering from uneasy psychological, social and economic conditions and seeking rescue in leaving their homeland to emigrate to Europe.

Nevertheless the cultural contents of the linguistic texts and visual images are often presented in the textbook in a way which does not emphasise the original culture (generally mainstream British and American) they belong to but as being relevant to the global context. Most of the texts in fact do refer to international/global culture (C3) which allows the Algerian learners to feel part of a universal community which shares common worries and certainly a common future (e.g.; Texts 2, 4, 5, and 6). Though most of these texts are scientific writings they address humanistic themes as the textbook was thematically oriented and aimed at implementing communicative teaching.

Conclusion

The cultural contextualisation in *TO* is diversified linguistically and visually even if the local culture is the least represented. The material contains insightful information about foreign cultures mainly the British and American ones (C2) presenting them as the most

legitimate contexts for teaching English as a foreign language and following the native-speakerism ideology (see Chapter 9). However, it does not promote the intercultural interaction between the Self (C1) and the Other (C2) as it includes ambivalent attitudes towards the Other (C2) seen as admirable concerning science and technology but a threatening danger to the local values and beliefs.

CHAPTER 6:

SOCIAL SEMIOTIC MULTIMODAL ANALYSIS OF *COMET* (2001)

Introduction

This chapter is devoted to the valuation and discussion of the cultural content of *Comet*. It applies the Social Semiotic Multimodal Approach developed in Chapter 4 and used to analyse the first textbook in Chapter 5. However, this time it limits its scope to the evaluation of the linguistic content as *Comet* strangely does not include any visual image. It aims at sorting out which culture(s) is/are represented /dominate(s) in the linguistic texts, the way the different cultures relate to each other, and which conceptions of the Self and the Other are put forward to see whether there is a continuity or if positions have changed. Therefore the chapter starts by presenting the textbook and subsequently examines the cultural contents of the eleven reading texts around which all the teaching is centred looking at them as social semiotic resources which convey the development of attitudes as well as the ideologies surrounding the teaching of English in Algerian Secondary schools during the early 2000s.

6. 1. Presentation of the Textbook

a) **Name of the textbook**: *Comet*: a Communicative English Teaching Course Book for all Streams.

b) **Date of publication**: 2001

c) **Authors**: Abderrazzak BENZIAN, Habib BOUAKKAZ, Boubekeur Seddik HADJIDJ

d) **Publishing House**: Institut Pédagogique National (IPN), Alger

e) **Type of the textbook:** Locally designed material meant for teaching General English at Algerian Secondary Schools.

f) **Target learners**: all streams third year Secondary School learners (3°AS) preparing the Baccalaureate exam. The learners are pre-university students and aged (17/18) years old.

g) **Teaching methodology**: Communicative Approach to Language Teaching

6. 2. Linguistic Texts and their Cultural Contextualisation

6. 2. 1. Cultural Contextualisation in the Reading Texts

Comet includes eleven main reading texts which illustrate the themes dealt with in each teaching unit. Like in *Think it Over*, these main reading texts are the ones around which all the teaching activities in the classroom take place. Each text is meant to illustrate the theme of the unit and include the language points required. The textbook, however, includes further reading passages the learners' are invited to read for their own pleasure but not study in the classroom. These texts fall into two categories according to their position in the textbook. The first category includes eleven texts which are part of the teaching units and used as further illustrations of the themes. The second category includes thirteen texts grouped at the end of the textbook under the heading of "More Reading Passages". Since only the main reading texts are actually used by the teachers and the learners as the centre of the learning teaching semiosis wherein the linguistic and cultural interaction takes place, our analysis is going to be restricted to the eleven texts. In fact, they can inform about the meaning making process that affects cultural issues in the classroom.

Teaching Units	Main Reading Text	Reading for Leisure Texts
Unit 1: **Modern Life in English Speaking Countries**	- *"Speakers' Corner"*	- *"How I feel great and self-confident" (Convergence, International Council for Adult Education, Toronto, CANADA, Vol. XN°3, 1977)*
Unit 2: **Inventions and Discoveries**	- *" Transportation"*	- *"Inventions of the Future" by Melvin Kranzberg in The World Book Encyclopaedia, Volume 10.*
Unit 3: English in the World Today	- *"English as an International Language"*	- *"One or Many Englishes?"* by Randolph Quirk, in *The Use of English*
Unit 4: **Humour and**	- *"Shekespeare's House"*	- *"Wrong Number!" Globe, The International Magazine, October 1985.*

Leisure		
Unit 5: **Trade and Development**	*-"Market Research"*	*-"Supply and Demand"*
Unit 6: **Computing**	*-"Computers"*	*-Untitled text about computer software.*
Unit 7: **Media**	*-"Communication in the Service of Man"*	*-"A World of Limitless Possibilities" by C. Clarke, in US News & World Report.*
Unit 8: **Automation**	*-"Robots, Society, and the Future"*	*-"Living with Technology" from Newsweek, 1982.*
Unit 9: **Human Rights and Racial Problems**	*-"The Dilemma of Second Generation Immigrants"*	*-"The Universal Declaration of Human Rights"*
Unit 10: **Business Correspondence**	*-"The Modern Business Letter"*	*-"The Boss and his secretary"*
Unit 11: **Great Challenges to Mankind**	*-"What the Future Might Hold for Us: Pollution"*	*-"In the Garden a World of Beauty" by Sandy Hinden, United nations Environment Programme. Project for children, Sept. /Oct. 1983.*
More Reading Passages	*1-"English as She is spoken"* (Source unknown) *2-"The Ghost Train"* from *Discoveries and Inventions* by J.G. Sprenger, J. Lugton, and N. MCIver *3-"A Leisured Civilisation"* from *Reflections in a Mirror* by Chales Morgan *4-"Some Facts About Women"* Adapted from *The World Book Encyclopaedia, Vol. 21, 1983* *5-"I Have a Dream" by* Dr. Martin Luther King, Speech made on August 28[th], 1963 *6-"What Does the Future Hold?"* From *The Business World* by J. Ratcliffe-Chopin 7- *"Teacher in the Sky"* Adapted and reprinted from The American Way, Inflight Magazine of American Airlines. Copyright 1975 by The American Way. 8- *"Foreign Trade"* from *The Business World* by J. Ratcliffe-Chopin 9- *"The Ten Golden Rules of Letter Writing"* from *Finding the Right Job* by A. Segall and W. Grierson 10- *"BASIC"* (Source unknown) 11- *"The Microscope"* from Edward de Bono(ed), *Eureca*, Thames & Hudson, 1974. 12- " From caves to Sky-Scrapers" from The Business World by J. Ratcliffe-Chopin 13- untitled from The Business World by J. Ratcliffe-Chopin		

Table 8: Types of Texts Included in *Comet*

6. 2. 2.1. Text 1: *"Did you know it? Speaker's Corner"*

Text 1 is the main reading material of Unit 1 which is entitled *Modern Life in English Speaking Countries*.

a. Identification of Text 1

Text 1 is entitled *"Did you know it? Speaker's Corner"* and is an adapted passage taken from *Modern English International*. There is, however, no indication about its author, date and place of publication. So Text 1 is not an authentic one.

b. Type of Text 1 in Terms of Cultural Content

Text 1 is of the culture specific type. It refers to the foreign/target culture (C2) which in this context is represented by the British culture. It portrays culture as a set of values, behaviours, and customs very specific to the British context. Indeed, the text is about a cultural phenomenon which non-British people visiting the United Kingdom or reading about it, might be amazed at without really understanding its meaning.

c. Text 1 as a Cultural Semiotic Resource

- **Context of situation of Text 1**

    - Field of discourse: Text 1 is of the informative type. It describes the Speaker's Corner at Hyde Park in London as a specific cultural fact giving the readers, who are not supposed to be part of the British culture, an account of this British tradition. It explains how every Sunday individuals from different political, religious, cultural and ideological backgrounds gather at the Speaker's corner in Hyde Park and deliver one after the other activist speeches about many topics ranging from arms race, to East-West relations and life's inequalities. It also portrays a set of British values such as free speech and political rights of people.

    - Tenor of discourse: in Text 1 the author uses a mix of descriptive and narrative writing to explain to the readers the very specific British cultural fact. As a member of this culture s/he offers explanations to the readers who are supposed to belong to different other cultural backgrounds. The communicative event consists of an offer of information and looks as a one way interaction. However, the authoritative author attempts at some points of the text

to involve the readers by using rhetorical questions (e.g.; *"Well, what else is there to do on a Sunday afternoon?"* p. 10) and others by providing her/his personal opinion (e.g.; *"Why do they do it? It isn't bravery ... and I doubt if any of the speakers honestly believe they can change anything."* p. 10)

- Mode of discourse: Text 1 is of the type written to be read and is likely to be found in a tourist brochure. It has a descriptive/narrative tone which is required to give information about the British culture in a style that attracts the readers. In fact, the text has the structure of a tourist leaflet with a simple vocabulary and declarative sentences. It also includes some rhetorical questions whose aim is to draw the readers' attention to particular facts.

In *"The Speaker's Corner"* the interaction between the three elements of discourse that is to say field, tenor and mode with the ideational, interpersonal and textual metafunctions constructs the texture of the text as a cultural product. The field which is about The Speaker's Corner tradition in Britain offers a number of factual information about British settings (Hyde Park as being the people's Park and located in the centre of London), traditions (facing crowds and delivering public speeches), values (freedom of speech and political rights) and life style (activities for Sunday afternoons). This makes of the metafunction an informative one influencing the interaction between the interpersonal and the textual metafunctions. In fact, the author's will to give explanations about a specific cultural fact to readers who might not but want to know about it shape the text's style as a kind of advertising writing used in a tourist leaflet. All this is made prominent by the simple vocabulary and the descriptive/narrative style.

d. Text 1's Pedagogic Cultural Value

Text1 is of the culture specific type and deals with the foreign/target British culture (C2). It presents culture as a set of customs, values and practices specific to the Other (C2). It looks at culture as facts and meanings shared by a given community. Text 1 refers to Large

Culture and holds an essentialist stance towards it. It, in fact, emphasises practices which are very specific to the British society and not shared with any other countries.

In addition to this, it gives the learners a very positive image about the Other (C2) and their values such as cherishing free speech, respecting the people's political rights whatever their differences, and giving people access to the public space to express themselves. However, being an offer text it distances the learner's and does not serve intercultural communication. The focus on C2 does not offer space for thirds spaces to emerge.

6. 2. 2. 2. Text 2: *"Transportation"*

Text 2 is the main reading passage of Unit 2 which is entitled *Inventions and Discoveries*.

a. Identification of Text 2

Text 2 is a short passage entitled *"Transportation"*. There is no indication about its author, its place and time of publication or origin. It is consequently not possible to determine whether it is an authentic text or not. But it looks as a non-authentic made just for teaching purposes.

b. Type of Text 2 in Terms of Cultural Content

Text 2 is not culture specific. It is neither explicitly about the national/local culture (C1) nor the target/foreign culture (C2). It deals with a theme that is relevant to modern human society as a whole without cultural distinction. Consequently it can be said to portray a universal/global culture (C3) presented as facts and exemplified through human discoveries and achievements which facilitate life.

c. Text 2 as a Cultural Semiotic Resource

- **Context of situation of Text 2**

-**Field of discourse:** Text 2 is an expository one. It deals with the importance of transportation showing how it facilitates modern life. It further explains how transportation

has changed mankind's existence to the better. The author invites her/his readers to think about the role transportation plays in their life and try to imagine what it would look like without it! (e.g.;*"Without our principal means of air transportation, the airplane, we would have to slow down our lives and commerce."* p. 17)

-Tenor of discourse: in Text 2 the author uses an inclusive tone to make her/his readers feel they are individuals whose life depends on transportation in many ways and as such they need to think about the topic. In fact, the text opens by a question whose subject is an impersonal "you" suggesting that it addresses everybody and not a specific group of people (e.g.; *"Have you ever thought about how important transportation is to the world?"* p. 17). At one point, s/he even tries to interact with them in an almost direct way by inviting them to think about the consequences of doing without transportation. (e.g.; *"Just think how paralyzed our society would be without any mechanical means of land transportation!"* p. 17) Such an instance makes the text which is originally an offer look also as a demand text.

-Mode of discourse: Text 2 is of the type written to be read but its theme and texture makes it fit well the spoken type such as a radio or TV talk. It has a simple structure and plain vocabulary. There are no difficult or specialised terms the readers might struggle understanding. The declarative sentences prevail along the text.

In *"Transportation"* the ideational metafunction determined by the field influences the textual metafunction and determines the texture of the text which displays the characteristics of an expository text. The interpersonal metafunction is used to remind the readers (around the world) about the importance of transportation to modern life. This is shown through the author's use of the inclusive *"we"* and undetermined *"you"*. In addition to this, the author interact with the readers in an implied way and tries to make them think about the topic what makes the text an offer and demand at the same time.

d. Text 2's Pedagogic Cultural Value

Belonging to the non-culture specific type, Text 2 represents culture as human achievements and scientific discoveries and inventions showing how important they are to modern life. Actually, it does not focus on the Self (C1) or on the Other (C2) but refers to inventions that constitute the common heritage of mankind (C3).

Text 2 gives an anthropological view of culture as inventions (such as transportation) which construct the human civilisation as a common heritage. It does not hold an essentialist position which would emphasise the very specific characteristics of a given social/national group as opposed to other groups. It gives the foreign language learners an opportunity to think globally and feel they belong to a larger international community. As such it emphasises what countries and nations have in common which is very good for the learners.

6. 2. 2. 3. Text 3: *"English as an International language"*

Text 3 is the main reading text of Unit 3 which is called *English as an International Language*.

a. Identification of Text 3

Text 3 is called *"English as an International Language"*. The textbook does not give any indication about its author, its date of issue, or its place of publication. It is therefore impossible to definitely state if it is an authentic text or an adapted one simplified for the pedagogic requirements of the teaching situation.

b. Type of Text 3 in Terms of Cultural Content

Text 3 is of the culture specific type. It deals with the foreign/target culture (C2) through examining the growingly leading status English is gaining over the world. It refers to both British and American contributions to the establishment of English as an international language. In addition, Text 3 conveys the idea of culture both as facts and meanings.

c. Text 3 as Cultural Social Semeiotic Resource

- **Context of Situation of Text 3**

- **Field of discourse:** Text 3 belongs to the field of linguistics. It explains how and why English has gained the status of an international language. The text gives statistical information about the numbers of people who speak English as a native language as well as of those who speak it as a second/foreign language. It occasionally compares the numbers to those of Chinese speakers to make the image clear. In addition to this, it revisits the historical facts such as Britain's colonial history and the United States of America' leading position in the domain of science and technology showing how they paved the way to English to become the language of international organisations, trade, and communication. The text then provides a sociolinguistic account about the spread, the status, and the importance of English in the world.

- **Tenor of discourse:** Text 3 has an objective tone which distances the writer from the readers. It is a state of the art describing an actual linguistic situation which is hard to challenge. The author, as a specialist in the field of (socio)linguistics, offers different types of information to the readers and gives them many illustrative examples which support her/his statements (e.g.; *"English is by far the most widely used."* , *"...the 300 million native speakers of English are to be found in every continent,..."*, *" Besides being a major vehicle of debate at the United Nations, and the language of command for the NATO, it is the official language of international aviation,..."* p. 25)

- **Mode of discourse:** Text 3 is of the type written to be read. It is a well structured piece of academic writing referring to the field of linguistics. However, the vocabulary which is used is simple and there are no instances of technical terms with which non-specialised readers would struggle. Most of the sentences are of the declarative mode which suits well the descriptive purpose of the text and makes it easy to read.

In *"English as an International Language"* the ideational metafunction which relates to the field of linguistics determines both the interpersonal and the textual metafunctions. Actually, the texture of the text fits the requirements of academic writing.

d. Text 3's Pedagogic Cultural Value

Belonging to the culture specific-type Text 3 represents the foreign/target culture (C2). It deals with the status of 'the international language' English enjoys among the rest of the world languages. It also exposes the supremacy English is gaining as the language of international communication in different fields which range from debates at world organisations (such as the United Nations and the NATO), international commercial transactions, to sport and pop scene. By highlighting all these facts and showing how English is associated with science and technology, Text 3 gives a very positive image of the Other (C2). Unfortunately, on the other hand and in a quite explicit way, this text provides a negative image of the Self (C1) when it states that: *"By comparison, languages like Arabic, Yoruba and Malay have been little equipped to handle the concepts and terms of modern sciences and technology. English is therefore often the only available tool for twentieth-century learning."* (p26)

6. 2. 2. 4. Text 4*: "Shakespeare's House"*

Text 4 is the main reading text of Unit 4 which deals with Humour and Leisure.

a. Identification of Text 4

Text 4 is called *"Shakespeare's House"*. It is an adapted text extracted from the English Teaching Theatre, London. However, there is no indication about the author, the date, or the place of publication.

b. Type of Text 4 in Terms of Cultural Content

Text 4 is of the culture-specific type. It portrays the foreign/target culture (C2) portrayed by the British culture. It deals with the British humour exemplified by a

conversation two tourists are having at a house in Stratford-upon-Avon where William Shakespeare was born and which they mistake for his house.

6. 2. 2. 4. 3. Text 4 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 4**

-Field of discourse: Text 4 belongs to the literary genre. It is an extract from a play which illustrates humour, irony, and sarcasm as a response to the credulity of two tourists who went to visit Shakespeare's birth place in Stratford-upon-Avon. The two tourists ended in the house of a man whom they have mistaken for Shakespeare's grandson. The whole scene looks funny and full of cultural and literary references. (e.g.; *"It's probably on this chair that he used to sit, holding his microphone in his hand, saying, "To be, or not to be"* p. 33)

-Tenor of discourse: In Text 4 the author focuses on the interaction between the characters in the play than on the audience. In fact, her/his aim is rather to entertain the audience of the play. But in the context of the textbook it is to entertain the learners and introduce them to another aspect of the British culture in a humorous way. So this text is characterised by the absence of direct interaction or manipulative stances that would involve the reader. The dialogue happens between the characters and the relationship to the readers is displaced. However, the author uses irony and sarcasm to mock the credulity of the characters who hardly know anything about Shakespeare in an attempt to amuse the readers.

- Mode of discourse: Text 4 is originally of the type written to be performed on stage (spoken) as it is a play. It has the form of a dialogue and displays many characteristics of spoken discourse such as turn taking, direct address of the interlocutor using first names (e.g.; *"Well, Ethel, here we are in Shakespeare's front room"* p. 32), interruptions (e.g.; *"Good mor- Who are you?"*, " and exclamations (e.g.*; "Ooh!", "Oh, yes...look!"* and *"It looks old...but Shakespeare didn't have a television"* p. 33). It reads like a natural communication

including ironic statements and sarcastic remarks (e.g.; *"Man: Not at all. I always enjoy meeting people who know such a lot about Shakespeare. Good bye"* p.35)

In *"Shakespeare's House"* the ideational, the interpersonal, and the textual metafunctions interact to provide the text its main characteristics. However, it is the textual metafunction which determines most the texture of the text by giving it the form of a dialogue which characterises plays.

d. Text 4's Pedagogic Cultural Value

Text 4 belongs to the culture-specific type and deals exclusively with the foreign/target culture (C2) represented by the British culture. It therefore does not make any reference to the Self (C1).

Text 4 refers to Large Culture and suggests, for example, that humour is a national British feature. It also includes many cultural references relating to Shakespeare, whose name is associated with the English language over the world, and Stratford-upon-Avon where he was born and which is a well known tourist destination. Such facts give a very positive image of the Other (C2) as having a great deal to offer both at the cultural and historical levels. Not only does it look to culture as facts and meanings but it also highlights Highbrow Culture (Kramsch, 1996) and makes reference to Shakespeare's most known tragedy; *Hamlet*.

6. 2. 2. 5. Text 5: *"Market Research"*

"Market Research" is the main reading text of unit 5 which deals with the theme of Trade and Development.

a. Identification of Text 5

Text 5 is entitled *"Market Research"*. It is extracted from the *Oxford Junior Encyclopaedia 7, Industry and Commerce*. Unfortunately there is no further indication about its author, or about the date and the place of its issue. It is an adapted extract taken from the longer original text.

b. Type of Text 5 in Terms of Cultural Content

Although Text 5 is of the scientific genre, it is of the culture-specific type. It focuses on the target/foreign culture (C2) which, in this case, is portrayed by the American culture and its values. The text conveys an idea of culture as facts and meanings relating to the Western culture in general and the United States of American in particular. It provides a historical overview of the development of the concept of market research and emphasises how it is implemented by Americans. It further puts forward American ideology wherein science is made in the service of business promoting success as an essential value. However, it mentions other cultures such as the British culture by referring to a specific commercial event.

c. Text 5 as a Social Semiotic Resource

- **Context of Situation of Text 5**

-Field of Discourse: Text 5 is a scientific text which explicates the concept of market research and shows how important it is for successful business over the world. It makes it clear that the concept originates from the United States of America where the tradition has always been *"to use scientific methods as an aid to business"* p. (42) It also provides a historical overview of the cause to effect relationship between good knowledge of the market and the demands of the consumers and the success of a given business while attempting to satisfy those demands. As an academic text it also provides real cases to exemplify the statements it puts forward. It is then an offer text which provides objective information about the concept of market research.

-Tenor of Discourse: Text 5 displays an overwhelming objective tone actually imposed by the field of scientific discourse. It is, in fact, characterised by reader anonymity as the knowledgeable author is distant. S/he is not directly interacting with the readers in any direct way but addresses them from an authoritative stance granted by her/his specialised knowledge of the field. The communicative transaction is a one way and the author's message

has a high modality (certainty) reinforced by an objective tone which goes hand in hand with stating verified events.

-**Mode of Discourse:** Being extracted from an Encyclopaedia, Text 5 is of the type written to be read. It displays an objective descriptive tone which characterises expository or scientific texts. Actually, it reads as a report about the importance and development of the concept of market research. Not only it explains the concept but also provides many examples in order to make it clear (e.g.; *"A very good instance of what could happen without market research was the experience of the exporter of egg-cups to India, who assumed hens all over the world laid the same sized eggs."* p. 43) In addition to this, Text 5 is written in an academic style using declaratives and active voice to reinforce its formal features.

In *"Market Research"* the textual and the interpersonal metafunctions are determined by the ideational metafunction which relates to the field of scientific research. In fact, the field of academic discourse imposes the unilateral interaction which shows in the interpersonal metafunction and which makes of the text an offer text. Moreover, it makes its texture reflect the characteristics of an expository genre.

d. Text 5's Pedagogic Cultural Value

Being culture-specific and relating to the American culture (C2), Text 5 does not make any explicit or implicit reference to the Self (C1). It focuses on the Other (C2) representing it in a very positive way. Americans are presented as the ones who, more than any other nation, use scientific methods to promote business and secure success which is an important value for them. The text, in an explicit way, reinforces the idea of Americans being the best in everything. It therefore provides an essentialist view of culture as a set of values and practices specific to a given group. It also refers to Large Culture by making these values associated with a national idea of America.

As concerns culture teaching, Text 5 gives the learners' an opportunity to know about an aspect of the foreign/target culture (C2) very characteristic of America which is the second mother land of English. In fact, the learners are provided with a further possibility to associate English with scientific research. However, the text does not provide for Thirdness to develop. The learners are not given means to construct their Third Space.

6. 2. 2. 6. Text 6: *"Computers"*

"Computers" is the main reading text of Unit 6 which deals with the theme of Computing.

a. Identification of Text 6

Text 6 is entitled *"Computers"*. There is no information provided relating to its author or date and place of issue. It is relatively a short text but it is difficult to say whether it is an authentic text, an adapted version of an authentic text, or simply a text written for the purposes of the teaching unit.

b. Type of Text 6 in Terms of Cultural Content

Text 6 is of the non culture-specific type. It neither refers to the local/national culture (C1) nor to the foreign/target culture (C2). It deals with culture as discoveries and scientific inventions which facilitate the life of humankind. As such, it can be considered to represent rather a universal/global culture (C3) shared by the whole humanity as a common heritage. In addition to this, it refers to culture as facts.

c. Text 6 as Cultural Semiotic Resource

- **Context of Situation of Text 6**

-Field of Discourse: Text 6 belongs to the field of computer sciences. It gives a user friendly non-specialist account of what a computer is and explains what are its main uses as well as how it can facilitate the work of people be they engineers or businessmen. It also

shows, in a popular science style, what are the main components of computers referring both to hardware and software.

-Tenor of Discourse: the author of Text 6 addresses her/himself to a large audience of people who may be interested in knowing something basic about computers because they are very important to modern life. S/he gives easy to understand description of computers and how they can facilitate human activities. The text then is a one way transaction where the author does not expect any reaction from the readers but to get the information s/he is providing. Text 6 is, indeed, an offer text.

-Mode of Discourse: Text 6 is of the type written to be read. It is likely to appear in a popular science book or an encyclopaedia. However, its straightforward structure, simple non-specialist vocabulary, and descriptive tone provide it the features of an oral lecture whose aim is to introduce computers to an audience of learners (adults or children) whose knowledge in the field is limited.

d. Text 6 Pedagogic Cultural Value

Text 6 portrays universal/global culture (C3) therefore it does neither refer to the Self (C1) nor to the Other (C2) in an explicit way. So it cannot provide a positive or a negative image of either. In fact, by not referring to any social group, text 6 does not provide an essentialist view of culture but rather a constructivist one which considers it as a shared human heritage consisting mainly of scientific discoveries. This constructivist view does not leave space for reinforcing or minimising differences between Self (C1) and Other (C2). It rather gives the learners a further opportunity to feel they are part of a global community whose life can be made better thanks to science.

6. 2. 2. 7. Text 7: *"Communication in the Service of Man"*

(See previous chapter)

6. 2. 2. 8. Text 8: *"Robots, Society and the Future"*

"Robots, Society, and the Future" is the main reading text of Unit 8 which deals with the theme of Automation.

a. Identification of Text 8

Text 8 is entitled *"Robots, Society, and the Future"*. It is an adapted extract from a text by Issak Asimov. The original text is published in *"Dialogue",* N° 671, 1985. It is not an authentic text but an adapted one meant to fit the purposes of the teaching unit.

b. Type of Text 8 in Terms of Cultural Content

Text 8 is of the non culture-specific type. It portrays international/global culture (C3) and does not include any hints to the local/national culture (C1) or the foreign/target culture (C2). It deals with the theme of automation and computing and promotes the conception of culture as scientific inventions and achievements that affect mankind's life in different ways. It therefore advances the idea of culture as facts.

c. Text 8 as a Social Semiotic Resource

- **Context of Situation of Text 8**

-Field of discourse: Text 8 belongs to the field of scientific writing. It deals with the theme of automation and computation discussing both their positive and negative effects on the life of humans mainly as relates to issues of employment. The author explains how the robots are changing the requirements of the society as concerns issues of employability and education in the modern time comparing to what the Industrial Revolution did in the past. There are many examples which support the statement that robots will facilitate human life and make people *"liberated from an undesirable job"* (p. 73). However, counter arguments are made explaining how replacing human workers by robots leads to *"individual tragedies"* (p. 73). In other words, Text 8 reviews both the advantages and disadvantages of automation which it presents in the end as unavoidable.

212

-Tenor of Discourse: in Text 8 the author presents his readers with an account of how robots can and do affect their lives. Although he is more knowledgeable than they are supposed to be, he uses the inclusive *"we"* to suggest that the issue is common to every human being (e.g.; *"We stand at the beginning of the age of robots"* p. 72, *"we can be sure that those employees replaced by robots will not qualify for the new jobs that will open up."* P. 73) He, in fact, establishes himself as an in-group member and tries to influence his readers to accept the thesis he defends and which requires them to accept robots as an established fact to which they need to adapt by transforming their education. His text reads as an indirect imperative where he tries to convince them by using objective arguments on one hand and making reference to the Industrial Revolution and its effects on the other hand. This stance makes of Text 8 a kind of demand text despite that it provides lots of information.

-Mode of Discourse: Text 8 is of the type written to be read being a journal article. It displays the characteristics of an argumentative text. In fact, it discusses the impact of robots on human life presenting arguments against and for their positive role but insisting on the fact they are unavoidable anyway! It is a well structured text written in a formal style as required by scientific discourse. However, it does not include specialised vocabulary.

In *"Robots, Society and the future"* the ideational metafunction influences both the interpersonal metafunction and the textual metafunction. The field of discourse imposes both the structure of the text by presenting arguments and counter arguments in order to show how the robots and computers are important in human life but do bring strong changes to people's lifestyles. The interpersonal metafunction by displaying an illocutionary force helps the author to establish an in-group relationship with his readers. This in-group status gives more strength to his attempt to convince them to accept the thesis he defends. In addition to this, the textual metafunction reflects the in-group relationship both by the use of inclusive personal pronouns and by the overall argumentative structure of the text.

d. Text 8's Pedagogic Cultural Value

Text 8 is of the non culture-specific type. It includes a conception of culture as scientific discoveries and inventions that affect mankind's' life. It neither refers to the Self (C1) nor to the Other (C2) in an explicit way but conveys the idea of a universal/global culture (C3). However, the illustrative examples used to clarify the consequences of automation and computing refer to historical cases relating to the Industrial Revolution which represents Western Culture.

Text 8 does not provide an essentialist view of culture because the author ,when he refers to society, uses the term in a sense that means a form of human organisation rather than a particular social group who shares the same cultural beliefs and practices. It therefore does not provide space for reinforcing or minimising differences between the Self (C1) and the Other (C2).

6. 2. 2. 9. *"The Dilemma of Second Generation Immigrants"*

(See previous chapter)

6. 2. 2. 10. *"The Modern Business Letter"*

"The Modern Business Letter" is the main reading text of Unit 1O which deals with the theme of Business Correspondence.

a. Identification of Text 10

Text 10 is called *"The Modern Business Letter"*. There is no indication about its author, nor its date and place of issue. There is in fact no indication to whether it is an authentic text or not. Though, it looks as a pedagogic text produced for the purposes of the teaching unit.

b. The Type of Text 10 in Terms of Cultural Content

Text 10 provides instruction and advice about how to write a business letter assuming that it is different from other types of correspondence. It is of the non culture specific-type. It

promotes the idea that a business letter is a universal thing that exists in all cultures but takes care to note that salutation styles or address forms may vary from one culture to another (from a country to another). Text 10 then portrays a global/universal culture (C3)

d. Text 10 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 10**

-Field of Discourse: Text 10 belongs to the field of business correspondence. It explains how the business letter is very important to all business affairs, describes its evolution though time as a writing genre, gives instructions about how to write an appropriate business letter, and provides examples of forms of address and salutations used in different countries (cultures). It, in fact, deals with every section of the business letter and explains how it should be written providing many possible alternatives which are admitted as relevant forms.

-Tenor of Discourse: in Text 10 the anonymous author addresses a specific audience of people who need to know about how to write a business letter. S/he gives the readers detailed instructions in a very didactic style and shows them illustrating examples on how to deal with each section of the business letter. (e. g.; *"The beading is printed or engraved on the firm's stationary."*, *"The date is indicated below to the right"* p. 78) The author uses imperatives such as (e.g.; *"You will use the form: 1ˢᵗ January, 2ⁿᵈ January, 3ʳᵈ January, 4ᵗʰ January, etc"*, *"You will write "Mr A.B. Baker" to a businessman; "Henry Gilmore Esq." To a private individual; "Mrs John Dorset" to a married woman; and "Messrs Field & Co." to a firm."* p. 78). These imperatives make her/his interaction with the readers a vertical one and the text reads as a demand text though it offers information.

-Mode of Discourse: Text 10 is of the type written to be read as it displays all the features of an academic writing giving relevant techniques on how to write a business letter. It has a straight forward structure which gives it a didactic tone. In fact, this structure suggests

that Text 10 can fit well as an oral lecture. It also uses imperatives which are characteristics of instructional texts. The vocabulary is simple and the examples very explicit which reinforces the texture of the text as a didactic one.

In *"The Modern Business Letter"* the ideational, interpersonal and textual metafunctions combine to achieve the communicative purpose of the text which consists of providing instructions about writing a business letter. The interpersonal metafunction conveys an illocutionary force by means of which the author is aiming to make the readers able to produce adequate business letters.

d. Text 10's Pedagogic Cultural value

Being of the non culture-specific type and portraying (C3) Text 10 does not refer to any given culture. It rather presents culture as a set of common conventions shared by people from different backgrounds though with varying local manifestations. It shows for example that politeness is a universal cultural trait (illustrated in the text by salvations) which exists in all societies but which is expressed differently from one language to another.

Therefore as a relates to culture teaching Text 10 is a valuable resource to teach the learners that there are different ways to do things which achieve the same social function. This is very important for them because it gives them an opportunity to depart from the evaluative stances where their local convention (C1) is judged as being either better or worse. In other words, the text caters for cultural diversity.

6. 2. 2. 11. *"What the Future Might Hold for Us: Pollution"*

(See previous chapter)

	Authentic Text	Adapted text	Culture specific	Local / National Culture (C1)	Foreign Target Culture (C2)	International /Global Culture (C3)	Other English Speaking Culture (C4)	Culture as facts	Culture as meanings	Culture as discourse	Thirdness
Text 1	-	+	+	-	+	-	-	+	+	-	-
Text 2	-	+	-	-	-	+	-	+	-	-	-
Text 3	?	?	+	-	+	-	-	+	+	-	-
Text 4	-	+	+	-	+	-	-	+	+	-	-
Text 5	-	+	+	-	+	-	-	+	+	-	-
Text 6	?	?	-	-	-	+	-	+	-	-	-
Text 7	-	+	?	+	+	-	-	+	+	+	+
Text 8	-	+	-	-	-	+	-	+	-	-	-
Text 9	-	+	-	-	-	+	-	-	+	+	+
Text 10	?	?	-	-	-	+	-	-	+	-	-
Text 11	-	+	-	-	-	+	-	+	+	-	-
Total	00/11	08/11	04/11	01/11	05/11	06/11	00/11	09/11	08/11	02/11	02/11

Table 9: Cultural Contextualisation in *Comet*'s Reading Texts

- **Reading Texts' Context of Culture**

Like *Think it Over*, *Comet* also includes both culture-specific and non culture-specific texts. Actually, there are four culture-specific texts which explicitly aim at familiarizing the Algerian learners with typical aspects of the foreign target culture (C2). Therefore Text 1 tells about the speaker's corner in Hyde Park in London. It describes specific aspects of British culture including facts and values. Text 3 exposes the reasons which made English an international language emphasizing the contributions of Britain and the United States of America to its supremacy. Text 4 illustrates the British humor as well as other cultural specificities using Shakespeare as an iconic figure. And Text 5 brings to the front the American economic supremacy and the scientific grounds on which it is based together with highlighting the values of the American dream.

The rest of the texts are non culture-specific and mainly refer to international culture (C3) even if in some illustrating examples they do refer to Western countries. They generally portray culture as facts and meanings. Text 2 for example deals with the importance of transportation to modern life explaining how important it is to mankind. Text 6 gives a user friendly non-specialist account of what a computer is and explains what are its main uses as well how it can facilitate the work of people be they engineers or businessmen. It also shows, in popular science style, what are the main components of computers referring both to hardware and software. Text 8 deals with the theme of automation and computation discussing both their positive and negative effects on the life of humans mainly as relates to issues of employment. Text 10 explains how the business letter is very important to all business affairs, describes its evolution though time as a writing genre, gives instructions about how to write an appropriate business letter, and provides examples of forms of address and salutations used in different countries (cultures). Text 11 describes the problem of pollution which all countries in the world face but which is often made more prominent in Western societies compared to other parts of the planet.

Text 7 and Text 9 are the only texts which portray culture as a dialogue and are the only texts kept from *Think it Over*. They show the contact of cultures either directly through issues of immigration or indirectly through the influence of mass media and cultural transmission. Text 7 belongs to the type of committed writing and deals with the danger of impoverishment of humanity's cultural heritage as a result of the cultural invasion faced by Third world countries. Whilst Text 9 deals with the problem of immigration and the cultural complexities it creates in Europe. It belongs to the field of humanities and conveys a socio-political discourse which attempts to understand the cultural and other difficulties immigrants and their children face in the host country taking France as an illustrative instance.

6. 3. Discussion

The evaluation of *Comet* has revealed that it reproduces many features of *TO, the* textbook which it replaced. Though designed as part of a reform conducted by the Ministry of National Education whose objective consists of consolidating the implementation of the Communicative Language Teaching (CLT) paradigm, it does not considerably differ from the previous textbook. The only significant difference appears at the visual design and general layout. *Comet* actually does not include any visual image concentrating thus all the teaching semiosis exclusively on the linguistic texts.

In comparison to *TO*, *Comet* includes shorter reading texts. They are also less culturally loaded despite the fact that the textbook sets more emphasis on the foreign/target culture (C2) which it presents mostly as facts and meanings. The textbook's cultural content as shown by the analysis consists mainly of statistical information (Kramsch, 1996) the learners are required to know but not necessarily to discuss since most of the texts are of the offer type. Actually, their cultural content often refers to Large culture (Holliday, 1999) illustrated by a set of facts and meanings which reflect an essentialist view of culture. Only Text 6 (see appendix 4) gives a constructivist conception of culture.

The eleven reading texts included in *Com* are either adapted or simplified versions of authentic texts addressing various original audiences in specific foreign contexts. Except for Texts 7 and 9, which are kept from *TO* and respectively written by Sonia Abadir Ramzi; an Egyptian activist and Jean Ping; a Gabonese economist, the remaining nine texts are all written by British or American authors (C2). They mostly address scientific, technical or humanistic topics which translate the thematic orientation of the textbook.

The Social Semiotic Multimodal Analysis of these eleven texts shows how the early 2000s tendencies characterising issues of culture, ideology and otherness in Algerian EFL materials have not changed much from those of the 1990s when *TO* was used. Even if the

reading texts give the learners valuable insights about different cultures such as the foreign/target culture (C2), the Western/European culture (C5), and the international/global culture (C3) they fail to provide them with a balanced representation of the different cultures which could serve as contexts for teaching English for communication. Therefore, Other English speaking countries cultures (C4) is not at all mentioned and the learners' local/national culture (C1) is rendered invisible and almost denied.

As social semiotic resources, most of the reading texts give a very positive image of the Other (C2) which suggests a sublimation of British and American cultures and values. They reproduce thus the idealised representations which characterise global/international EFL teaching materials. The foreign/target culture (C2) is associated with high-browism, humanism and rationalist thinking leading to supremacy in many fields such as science and technology. Britain is consequently represented as the homeland of political/human rights and free speech as illustrated in Text1 (see appendix 4), prestigious literary tradition with Shakespeare as its icon (Text 4) while the USA are associated with science and technology and rational thinking even in fields such as business as it is explicitly stated in Text 5.

On the other hand the learners' local culture (C1) is almost denied. There are only two indirect references to it in Texts 7 and 9 kept from the previous textbook (see Chapter 5). Not only the textbook makes the Self (C1) invisible, but it explicitly denigrates the learners' local culture by stating that Arabic and many other non-European languages are not relevant for science and technology (See Text 3 in appendix 5). It is an essentialist statement which justifies the hierarchical classification of cultures and excludes everything which is not Western as irrelevant for development. This conception which presents a low image of the learners' local language/culture reinforces the EFL learners' alienation because it threatens their identity construction and does not allow for Thirdness to emerge.

In addition, *Comet* conveys a very negative image of the Self (C1) while addressing the question of the contact of cultures. The latter is equated with cultural imperialism as it was the case with the previous textbook. It also conveys a double discourse. On one hand, this discourse sublimes the foreign target culture (C2) as great and on the other hand portrays it as a danger for the local culture (C1). This conception of the contact of cultures does not serve cross-cultural/intercultural interaction. Moreover, the absence of any reference to Other English speaking countries cultures (C4) in *Comet* shows the continuity of the same tendency previously noticed in *Think it Over* and according to which only mainstream British and American cultures (C2) are relevant contexts for teaching English in Algeria.

Conclusion

The analysis of the cultural contextualisation in *Comet* shows how the textbook reproduces the tendencies put forward by the previous teaching material (TO). The textbook includes more factual information about mainstream British and American cultures (C2). It presents them as the most relevant contexts for teaching English as a foreign language in Algeria reinforcing thus the Native-speakerism ideology already implemented by the previous textbook. In addition, *Comet* does not promote the intercultural interaction between the Self (C1) and the Other (C2) for two main reasons. First, it includes ambivalent attitudes towards the Other (C2) seen as admirable concerning science and technology but a threatening danger to the local values and beliefs. Second, it includes unbalanced representation of the local culture (C1) which is negatively depicted and the foreign target culture (C2) which is sublimated mainly through the international status of English. Put differently, the textbook does not cater for Thirdness.

CHAPTER 7:

SOCIAL SEMIOTIC MULTIMODAL ANALYSIS OF *NEW PROSPECTS* (2007)

Introduction

This chapter provides the evaluation and discussion of the cultural content in *New Prospects*. Like in Chapters 5a and 6 the analysis is based on the Social Semiotic Multimodal Approach (SSMA) developed in Chapter 4 to evaluate the cultural content of the textbook. The analysis takes into consideration the rich visual design of the textbook which differs considerably from the previous materials by including full colour images and adopting a more complex design layout combining between different modes of composition (see Chapter 1). It aims at sorting out which culture(s) is/are represented /dominate(s) in the linguistic texts and the visual images, the way(s) the different cultures relate to each other, and which conceptions of the Self and the Other are put forward to see whether there is a continuity in cultural contextualisation as noticed with the previous textbooks or if attitudes have changed. Therefore the chapter starts by presenting the textbook and subsequently examines the cultural contents of the eleven reading texts - around which all the teaching is centred – as well as the ninety-five images looking at both as social semiotic resources which convey the development of attitudes and ideologies surrounding the teaching of English in Algerian Secondary schools after the Education Reform.

7. 1. Presentation of the Textbook

a) **Name of the textbook**: *New Prospects*

b) **Date of publication**: 2007

c) **Authors**: Si Abderrahmane ARAB, Bouteldja RICHE, and M'hammed BENSEMMANE

d) **Publishing House**: The National Authority for School Publications

e) **Type of the textbook** : Locally designed material meant for teaching General English at Algerian Secondary Schools

f) **Target learners**: all streams third year Secondary School learners (3°AS) preparing the Baccalaureate exam. The learners are pre-university students and are aged (17/18) years old.

g) **Teaching methodology**: Competency-Based Approach to Language Teaching

7. 2. Linguistic Texts and their Cultural Contextualisation

7. 2. 1. Cultural Contextualisation in the Reading Texts

New Prospects includes six reading texts. Each text relates to the theme developed in the teaching unit it is extracted from and serves as an illustrative instance. In addition to the reading text, within each unit there is another text included under the rubric *'Reading and Writing'* and which serves for the development of the language skills. By the end of the textbook, there is a section which includes a resources portfolio with further reading texts. The latter are thematically grouped and related to the six teaching units. As in the two previous textbooks, the main reading text is the one that is used for study in the classroom constituting then the semiotic resource by means of which the cultural semiosis operating between the local and the foreign takes place. For this reason only these reading texts are going to be analysed in the following section.

New Prospects' Teaching Units	**Main Reading texts**	**Texts for Reading and Writing**	**Resources Portfolio included at the end of the textbook.**
Unit 1: Exploring the Past	*-"Algeria in the Crossroad of Civilizations";* from The Encyclopedia of Africana.	-Untitled text about Ancient *Egyptian Civilization,* by Victor Skipp; *Out of the Ancient World.*	*1-"The Spread of Civilization in the Maghrib and its Impact on Western Civilization"* from the General History of Africa, UNESCO, 1997, Vol. IV, pp. 24-28 *2- "Did the West Begin on the Banks of the Nile?* By Sharon Begly; *Newsweek,* September 23, 1991, pp. 45-46. *3-"How Societies Choose to Fail or Survive"* from *The Financial Times,* January 22-23, 2005, p. 26 *4-"Civilizing or Barbarizing"* from Joseph Conrad, *Heart of Darkness,* London Penguin, 1902, pp. 29-32.
Unit 2: Ill-gotten gains never prosper	*-"Imitating Property is theft",* from *The Economist*	- Untitled text about business and social audit by Bill Mascull; *Business*	*1-"Anti-corruption Education"* from Bettina Meier, *The International Secretariat, Anti Corruption Education,* November, 2004)

	(2003).	*Vocabulary in English*	2-*"Threats on UK E-Trade"* by Elizabeth Judge, *The Times, May 28, 2002.* 3-*"It's a Moral Issue"* from David Lodge, *Nice Work,* 1988 4- *"Bribe-Taking is wrong"* from Chinua Achibe's *No Longer at Ease,* London, Heineman,
Unit 3: **Schools:** **Different and alike**	-*"Education in Britain",* from *Guide to British and American Culture.*	- Untitled text about the American School System, by D. K. Stevenson; *American Life and Institution, USIA.*	1- *"Recommendations concerning Education for International understanding, Co-operation and Peace and Education relating to Human Rights and Fundamental Freedoms"* adopted by the General Conference of the UNESCO at its 18[th] session on 19 November 1974. From *A Compilation of International Instruments,* New York: United Nations, 1994, pp. 600-601 2-*"How Not to Educate Children",* from Charles Dickens, *Hard Times.* 3-*"Computers vs. Books"* from Lee Iacocca, Talking Straight, 1988
Unit 4: **Safety first**	-*"How is Your Energy Balance?"*	- a small multimodal advertisement about cooktop; In touch with Tomorrow TOSHIBA	1-*"The Story Behind Supermarket Success"* from *Looking Ahead.* 2-*"The Functions of Advertising"* from Robert Miller, *The New Classes,* 1988. 3- *"Manipulative and Cynical...how the Food Industry Poisons our Children.* By Joanna Blythman, *The Daily Mail, May 26, 2004.* 4-*"The Basics of Consumer Behaviour"* from http://www.advertopedia.com/consummer-behaviour-basivs.htm 5-*"The Children who Don't Know Chips from potato",* from Daily Mail, Monday, November7, 2006.
Unit 5: **Are we alone?**	-*"The Solar System"* Alan E. Nourse, *The Giant Planets* in *Book of Popular Science.*	- Untitled text about Comets collision with Earth from *International Herald Tribune,* 2005	1-*"The Benefits of Space Exploration"* From Carl Sagan, *Cosmos.* 2-*"Mission to Venus or to Hell"* by Michael Hanlon, Daily Mail, November 7, 2005. 3-*"The Satellite Era"* from *Exploring the Cosmos, The Unesco Courrier, January 1993.* 4-*"Remote Sensing"* from *U.S. News and World Report,* December 27, 1999.
Unit 6: **Keep Cool**	-*"Feelings"* from *The Oxford Guide to British and American culture.*	-*"The Unicorn in the Garden",* by James Thurber, *Fables of our Time.*	1-*"Letter to my Nephew"* From James Baldwin, *The Fire Next Time.* 2-*"Why we Laugh"* From Edgar, V. Roberts, *Writing About Literature.* 3-*"Sport and Friendship Between Peoples"* From the Unesco Courrier, December 1992. 4-*"A National Religion"* from

			Maryanne Kearny Datesman, *The American Ways, Longman, 1997.* 5-*"April Fool!" (From Modern English International.* 6-*"Meeting One's Partner"* from *New Society,* March 22, 1973.

Table 10: Different Reading Texts included in *New Prospects* (2007)

7. 3. 2. Cultural Contextualisation in the Reading Texts

7. 3. 2.1. Text 1: *"Algeria at the Crossroad of Civilisations"*

a. Identification of Text 1:

Text 1 is called *"Algeria at the Crossroads of Civilisations"*. It is an adapted extract taken from *The Encyclopedia of Africana.* There is, however, no indication about its author and the date of its issue.

b. Type of Text 1 in Terms of Cultural content

Text 1 is of the culture specific type. It deals with the learners' local/national culture (C1). In addition to this, its content portrays culture as historical facts. It, in fact, looks to the theme of civilization as historical heritage not from a humanistic universal perspective accounting for mankind's shared achievements but rather as related to Algeria's specific history.

c. Text 1 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 1:**

-*Field of discourse*: this text is an informative one. It overviews the varied cultural and historical heritage left by the diverse influences on Algeria over history going from the prehistoric rock paintings to the famous white-washed military fortification known as Casbah and built under the Ottoman rule. It presents this historical information in a chronological order and provides concrete illustrations for each epoch without missing to point to the advantageous aspects of this diverse cultural heritage. This very aspect is first made prominent by the title which is an informative one allowing to guess the text's content through orienting the readers towards the main theme.

225

- Tenor of discourse: though with an overwhelming objective tone (actually imposed by the field) this text includes some involving instances that address the readers in a direct way as if to suggest a kind of interactivity. These involving instances are mainly achieved by the writer's use of the inclusive personal pronouns *"we"* and *"our"*; eg. *"...as our country."* (p22), *"...we need in order for us..."* (p22). This may suggest that the writer is an in-group member and belongs to the same culture as the readers (in the case being the Algerian learners) In addition to this, there is a kind of manipulating transaction wherein the writer tries to influence the readers through providing her/his point of view using evaluative adjectives. eg. *"... layers of well-refined cultures."* (p23)

- Mode of discourse: this text is of the type written to be read. Therefore, it does not include any spontaneous interactivity. However, it can be seen with a certain attempt to persuasion due to the writer's resort to the use of evaluative words such as *"... the most important position among the historic sites"* (p23), *"... speak eloquently of the fruitful contact..."* (p23)

In *"Algeria at the Crossroads of Civilization"* the three components of the context of situation that is; field, tenor, and mode are interconnected and interdependent with the three metafunctions of language. Therefore, the field which is expressed through the ideational metafunction and which is about the diversified cultural heritage in Algeria plays an important role in determining the texture (textual metafunction) of the text which includes a series of historical influences hinting thus to the mode. The combination of these elements makes the text an instance of academic writing. However, the interpersonal metafunction intervenes to break a little the required objectivity of this type of texts.

In fact, by using inclusive personal pronouns and adopting a manipulating stance, the author wants to show in-group cultural belonging so as to reinforce the readers (in this case

the EFL learners) interaction with the text making them accept the cultural diversity of their country which is presented together with other cultures.

d. Text 1's Pedagogic Cultural Value

Text 1 provides the learners with a positive image of the Self (C1). Algeria is portrayed as the geographically privileged North African country with the largest access both to the Mediterranean and the Sahara. In addition, the text shows the cultural richness by referring to different World Heritage Sites.

So, as concerns culture teaching, this reading text's cultural content is not at all alienating since it is culture-specific and focuses on the learners' local culture (C1). It further provides the learners the possibility of Thirdness and intercultural dialogue by looking at their own culture as a mosaic of different historical legacies. Though representing culture as facts (e.g.; iconic images of ancient civilisations), this text caters for the symbolic level by referring to large culture (Holliday, 1999). It does not, however, hold an essentialist stance towards culture where the differences between the local (Self) and the foreign (Other) are emphasised. It rather, highlights the positive effects of the influence which leads to intercultural interaction and can be considered to portray a constructivist approach to culture.

7. 3. 2. 2. Text 2: *"Imitating Property is Theft"*

a. Identification of Text 2

Text 2 is entitled *"Imitating Property is Theft"*. It is an extract of a magazine article taken from *The Economist*, 17th, 2003. So the text is not authentic but an adapted version and its author is not mentioned.

b. Type of Text 2 in Terms of its Cultural Content

Despite the fact that it is taken from a specialised English newspaper, Text 2 cannot be classified as a typically culture-specific text since it deals with the increasing phenomenon of counterfeiting and its harmful consequences on any country's economy. It accounts for the

phenomenon from a global perspective. However, when it comes to concrete illustrative cases it makes reference to, the text points to cases related to the European Union (C5). In addition, Text 2 is an instance of culture seen as a set of values. So, it represents culture as meanings.

c. Text 2 as a Cultural Social Semiotic Resource

- **Context of situation of Text 2**

- Field of discourse: this text addresses the issue of ethics in economy. It aims at raising the consumers' awareness about the growing phenomenon of counterfeiting. The field of the text is hinted at right from the beginning with a well-expressed title that reads *"Imitating Property is Theft"* and which allows the readers to guess its theme. However, the field remains of the general or informative perspective rather than specialised as it does not deal with the legal implications of the counterfeiting issue. It does not deal with the legislation that condemns this crime.

- Tenor of discourse: the author of the article addresses her/himself to a large target audience which is mainly constituted by *The Economist* actual or potential readers. The latter are taken as a **general reference group** of people who are, in a way or another, concerned with the issue of counterfeiting. All along the text they are referred to by the term "consumers" which denotes a class reference, or by the personal pronoun "they" which suggests a distance between the author and themselves. This is to say that the author and the audience do not belong to the same group. This fact implies that the writer exercises a kind of authority over her/his audience (readers) and orients this authority to raise their consciousness and make them aware about a dangerous phenomenon wide spread around them, even if they do not always notice it as such. The text then is mainly an offer one. It goes with an indirect imperative tone in a communicative interaction where the writer makes an offer (information about counterfeiting and its consequences) but at the same time formulates a demand to the readers (consumers) to change their attitudes towards

counterfeiting. Though without imperatives, one can read an implied interaction which looks as a mere fact description but actually acts as an indirect way to alter the readers' behaviour.

- Mode of discourse: this text is a magazine's article which means that it is of the type written to be read. It is both well structured and illustrated to fit the levels of the target readers (consumers originally and learners in the present context). So, the vocabulary is simple (non-subject specific) with plain words easy to understand by average readers. There are no particular subject-specific concepts the readers should struggle to understand. In addition to this, most of its parts are instances of declaratives that aim at providing a set of definitions to show the state of the art.

In *"Imitating Property is Theft"* the ideational metafunction of the text is primarily related to ethics in economy. It aims at the transmission of culture as values and meanings. For this reason, the structure of the text looks like a series of definitions reinforced by concrete illustrating examples from the everyday life that help characterize the global phenomenon of counterfeiting. Therefore the textual metafunction highlights both the phenomenon and its harmful consequences on world economy and human welfare. As concerns the interpersonal metafunction, it appears with an illocutionary force to change the audience's attitude through consciousness rising. The communicative act looks as if the author offers information about counterfeiting and demands from the audience to review their attitudes towards this global phenomenon.

d. Text 2's Pedagogic Cultural Value

Text 2 does not focus on values specific to the Self (C1) or to the Other (C2) but rather on ethics which is a shared human value (C3). Consequently it does not provide an essentialist view of culture shaped by emphasised defining differences between countries and their specific cultures.

Therefore, the text invites the Algerian EFL learners to think of themselves as belonging to a larger universal/global culture which shares some values. In other words, it gives them an opportunity to think globally and feel concerned with ethics issues in the world not limiting themselves to local matters only. This is an instance of texts which show that the Self (C1) should not be essentially different from the Other (C2, C4, or C5). It can be said to rather reinforce the similarities between them and hence allow for intercultural communication.

7. 3. 2. 3. Text 3: *"Education in Britain"*

a. Identification of Text 3

Text 3 is entitled *"Education in Britain"*. It is taken from *Guide to British and American Culture*. There is no indication about its author or the date of its issue. However, there is reference made to the page from which it is extracted (see appendix 5). This means that the text is not an authentic full text one but just an adapted extract.

b. Type of Text 3 in Terms of Cultural Content

Text 3 is of the culture specific type. It portrays the foreign/target culture (C2) by illustrating a particular aspect of British society. As its title suggests, it deals with education in Britain, the mother country of the English language, and provides certain facts that are contrasted to the American tradition (the other historically admitted legitimate second mother country of the English language and often used as a reference in EFL teaching materials).

The text provides many facts relating to the importance of education for British people and a description of the schooling process which is sometimes compared to the American one. It therefore presents culture as a set of facts.

c. Text 3 as a Social Semiotic Resource

- **Context of Situation of Text 3**

- Field of discourse: Text 3 is of the informative type as it aims at presenting a particular cultural aspect which relates to schooling and its importance in the British society. In fact, it deals with the theme of education in Britain, which it occasionally contrasts to its counterpart in the United States. (e.g., *"This is the reason why private education is less accepted in Britain than it is in the United States."* (p83), and *"This requirement is more or less similar to what is required by American universities."* (p84)

Thus the text gives a thorough description of the different stages of education as well as the various types of schools children can attend and how they can attend them.

- Tenor of discourse: this text is characterised by reader anonymity as the writer does not know who the reader is though s/he might guess it should be someone who desires to know more about the British and American cultures as portrayed by social institutions such as education. Therefore, there is no opportunity left for interaction as the writer **makes an offer of information** that the reader(s) ought to take. Put differently, this text is a one-way transaction. The latter is grammatically reinforced by the use of the passive voice which renders the writer's message an objective description with high modality. Besides, there are no imperatives or personal pronouns that would involve the readers or make him/her react.

- Mode of discourse: the text, being an extract from a Guide, is of the type written to be read. There is no interactivity between the **communication participants** (the writer/readers) and obviously no spontaneity. Moreover, it holds a descriptive objective tone that aims at highlighting real facts related to education. Actually, there are no evaluative terms or adjectives that may reveal the writer's opinion or position. All the reader gets is a set of objective information about education in Britain at times contrasted to what exists in the United States of America.

In *"Education in Britain"* the ideational metafunction of the text is well determined by its field relating to the importance of education in the British society as well as the attitudes of the people towards the issue. It is highlighted by an objective description of facts relying on the extensive use of declaratives. The latter help reinforcing the formal character of the text rendering thus the textual metafunction interdependent with the ideational what increases the realistic modality of the text. And as the text is characterised by reader anonymity, the interpersonal metafunction is not really made prominent due to the lack of interaction and the absence of evaluative terms reflecting the author's stance. The author's objective is to highlight a particular aspect of the British culture and to point to the way it differs from the American one.

d. Text 3's Pedagogic Cultural Value

Text 3 provides the learners with a positive image of the Other (C2). Here British people are represented as valuing education and considering it as the most important subject believing that it should be free and of high standard. In addition, it points to the differences that exist between the British and American attitudes towards private education providing the learners' with a heterogeneous view of (C2). Yet, on the whole, the text refers to Large Culture and does not really account for instances of Small Cultures. Moreover, it provides an essentialist view of culture as being constituted by a set of traditions specific to each society. In other words, it reinforces the differences that exist between cultures and does not allow space for Thirdness to develop.

But on the other hand, as relates to culture teaching, this culture-specific text offers the Algerian EFL learners a concrete instance of meeting the foreign target culture (C2) as part of their language learning. It further offers them an opportunity to learn about the Other's customs and traditions and discover in which ways they are different (or alike).

7. 3. 2. 4. Text 4: *"How is Your Energy Balance?"*

a. Identification of Text 4

Text 4 is entitled *"How is your Energy Balance?"* and written by Arab, Riche, and Bensemmane (2007). There is no further indication about when or whether it has been published somewhere else. Obviously, it is just written for the needs of the teaching unit. It can therefore be classified as a non-authentic text meant exclusively for the Algerian EFL context.

b. Type of Text 4 in Terms of Cultural Content

Text 4 is not culture-specific. Its content cannot be said to portray the national/local culture (C1) nor the target foreign culture (C2) in any explicit way though it is written by Algerian textbook designers. It rather describes unhealthy eating habits and their negative consequences as a global fact found everywhere by adhering to a certain (Western) discourse which promotes healthy lifestyles. It is then an instance of a text that forwards an international/global culture (C3) though with an underlying Western orientation. Concretely, Text 4 portrays culture as facts and meanings.

c. Text 4 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 4**

- Field of discourse: Text 4 is about food. It addresses the issue of recent and growing bad eating habits in modern societies over the world and what negative consequences they can have on human health. It tries to show the importance of a healthy diet and how it can contribute to achieve energy balance. Consequently this text can be seen as belonging to the consciousness raising type since it aims at warning people about some dangers they do not notice because so subtle and related to everyday practices they hardly think about. This is also included thanks to its inviting title which takes an interrogative form. Moreover, this text ends by calling for governmental intervention to do something so as to stop this public health problem. It is a kind of moralistic text.

- Tenor of discourse: even if the writers know well to whom their message is addressed the text remains impersonal in most of its parts. There are no indexing expressions that would make the reader feel as directly concerned. The term "people" is used as a general reference one to imply that what the text is telling may apply to anyone. The authors resort to such a technique not to hurt the feelings of the readers. Moreover, they do this using a suggestive tone in a subtle way that makes their readers rather think about the issue by themselves. This suggestive tone, which acts as indirect performative, is needed when thinking about changing people's bad habits. However, the writers' tone sharpens in the last paragraph where they try to involve the readers by using inclusive personal pronouns. e.g., : *"...in our modern times..."* (p115), *"our governments"* (p115). They do not stop here but go even further to make evaluative comments and openly take position against some types of food adverts hoping that the readers will join them in such an enterprise. They try to influence the readers and lead them to agree.

- Mode of discourse: text 4 looks of the type written to be read. However, by containing a certain number of indirect warnings and advice and tackling a public health issue it could adequately fit even the oral mode and appear as a radio talk for instance. In other words it would achieve its purpose even if spoken. It is well structured and includes many illustrating examples.

In *"How is your Energy Balance?"*, which is a non culture-specific text tackling the theme of food, there is a striking report about the recent worldwide spread bad eating habits as reinforced by advertisements and their negative consequences on public health. Therefore the ideational function is determined by this field making the text read as an implied set of advice. This feature affects both the interpersonal and the textual metafunctions of the text. In fact, the authors enter in a kind of communion with the audience whose attitudes they aim to alter for better by making them aware of some dangers related to unhealthy life style. Thus, the

interpersonal metafunction looks manipulative though just in an indirect way. The authors do so by setting themselves as in-group members of the larger world community. This technique affects the textual metafunction giving the text an appearance of a friendly advising talk.

c. Text 4's Pedagogic Cultural Value

Text 4 does not focus on a particular culture; neither (C1) nor (C2). It gives an image of culture as a set of practices and behaviours that determine a lifestyle through tackling the universal theme of food (nutrition) from a scientific point of view and not as a culinary cultural specific (ethnographic) one. It also conveys a specific discourse relating to health and nutrition validated at universal level. This trans-cultural stance makes it fit both the learners' local culture (C1) and the target foreign language culture (C2) despite their significant differences.

Likewise, this text, which provides another conception of culture as a set of practices that determine a given lifestyle portraying then culture both as facts and meanings, makes the EFL learners aware of new cultural practices. It further highlights some trans-cultural issues that do not take into consideration the local ethnographic practices transcending them as universal. This aspect of the text makes the learners aware that they belong to a larger world to which they are asked to react. The differences between the Self (C1) and the Other (C2) are not brought to the forefront but rather dissolved in a kind of inclusive transcultural practices. The text does focus neither on "Selfing" nor on *"Othering"* to use Van Liers (2004) terms.

7. 3. 2. 5. Text 5: *"The Solar System"*

a. Identification of Text 5

Text 5 is entitled *"The Solar System"*. It is an extract from *The Giant Planets* written by Alan, E. Nourse. This extract was first included in the Book of Popular Science. There is however, no further indication about when and where it was issued. The text is then an adapted extract from an authentic text.

b. Type of Text 5 in Terms of Cultural Content

Text 5 deals with a scientific topic and is not culture-specific. It does not refer to culture as ethnographic concept related to a particular country or social group. It is neither about the learners' local culture (C1) nor about the foreign target language culture (C2). It presents culture as human achievements and scientific discoveries more related to mankind than to any particular national group. It therefore can be said to include a global universal culture (C3) which consist of shared human knowledge. Because of this cognitive dimension, this text presents a view of culture both as facts but mainly as meanings.

c. Text 5 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 5**

- Field of discourse: Text 5 deals with popular science and tries to explain how the solar system functions. It aims at informing larger non-specialised audiences about some basic notions and facts related to astronomy. Yet, it does not skip to provide some details relating to proportions, weight, and distance of the most known planets, moons, and of course the sun. It also explains how the sun is important for life on Earth.

- Tenor of discourse: the knowledgeable writer of the text addresses himself directly to the readers who are supposed to lack access to specific scientific information about astronomy as if giving an interactive lecture or an oral presentation. All over the text he uses *"you"* and *"our"* in addressing the audience in an attempt to involve them and share with them a certain experience. This pertains to say that the author does not exercise his authority over the audience.

- Mode of discourse: this text is of the type written to be read. However, the oral explanation mode that is met throughout gives an impression that it may well fit also the spoken mode. In fact, the interactive aspect would make of this text a radio or TV talk in a programme that aims at spreading popular science.

In *"The Solar System"* there is a striking combination of elements and features that deal respectively with formality and informality. In fact, formality is dictated by the field which is related to presenting scientific information and thus sustained by the ideational metafunction. Whilst informality results from the interpersonal metafunction as the author prefers to identify with the audience and address it in a direct and almost spontaneous way. This affects the textual function as the written text sounds as if spoken but still well structured, coherent, and cohesive providing a thorough account of scientific knowledge.

d. Text 5's Pedagogic Cultural Value

Addressing culture mainly as human achievement and scientific discoveries, Text 5 does not provide any type of representation that is specific to the Self (C1) or the Other (C2) but concentrates on international global culture (C3). It looks to culture from a cognitive view point far from any essentialist reference to a given community. There is no space for reinforcing or minimising differences. These specific characteristics make Text 5 a relevant means to provide EFL learners with another view of culture within which it is seen as shared human scientific achievements. It gives them an occasion to feel as members of a larger universal culture that goes over local specificities.

7. 3. 2. 6. Text 6: *"Feelings"*

a. Identification of Text 6

Text 6 is entitled *"Feeling"*. It is taken from *The Oxford Guide to British and American Culture*. Yet the author of the text and the details of its issue are not included. There is no hint to where and when it was published. As an extract of a longer and authentic piece of writing this text can be considered as an adapted one.

b. Type of Text 6 in Terms of Cultural Content

Text 6 is culture-specific despite the fact that it deals with the universal theme of human emotions. It focuses on the foreign target culture (C2) and does not address the

universal theme of feelings from a trans-cultural perspective that would highlight the humanly shared issue and show different peoples' attitudes over the world and across culture. It, rather, restricts its scope to the Anglo-American tradition. In addition to this, it portrays culture as a set of social attitudes and behaviours specific to a given social group. It then looks to culture as facts.

c. Text 6 as a Cultural Social Semiotic Resource

- **Context of Situation of Text 6**

- *Field of discourse*: Text 6 shows the contrast in attitudes towards expressing feelings that characterises British and American people. It hence illustrates the American's tendency towards expressiveness, the traditional British reserve, and the present growing tendency of the British youths to show their emotions. But its title looks too general and does not provide the readers with hints that would help them predict the exact content of the text. In other words, it is not enough informative and does not reveal the target culture-specific type of the text.

- *Tenor of discourse*: this text is characterised by the reader anonymity which means that the writer does not know who the reader is, but may assume s/he is a member of a particular group (of nonnative speakers of English) who is interested in knowing about English people's practices, customs, and common cultural behaviours. This is to say that the original target audience of the text is supposed to be unfamiliar with both British and American cultures. Consequently the knowledgeable writer chooses to offer information and provide explanations about the topic using declaratives. This strengthens the writer's authority over her/his readers which stands clear from the way s/he distances her/himself from them by avoiding any inclusive language and through adopting an objective description of cultural behaviours. Moreover, the writer does not provide her/his personal comments or even point of view.

- Mode of discourse: this text is of the written to be read type. It consequently includes the required standards of a prototypical written mode; a well structured text constituted by four paragraphs. The latter are organised following a logical order and are related by transition words that serve the main topic of the text. e.g., *"In contrast to this is the traditional British reserve..."* (174)

In *"Feelings"* the ideational metafunction is determined by the field of exploring the universal theme of feelings from a British-American perspective (C2). It belongs to the type of academic writing as it encloses the objectivity feature which is rendered thanks to the use of declaratives. The latter are used to convey the author's experience even if no instances of personal opinions are included. Thus, the interpersonal metafunction is considerably absent as the author remains formal and impersonal avoiding interrogatives or personal pronouns that would call for an interaction with the readers. These techniques reinforce the textual metafunction of the text and reinforce its academic formal character mainly that its different parts are coherently structured.

d. Text 6's Pedagogic Cultural Value

Dealing with specific aspects of the foreign target culture (C2) Text 6 does not refer to the Self (C1) in any way but deals exclusively with the Other. The representation it gives of the latter is almost stereotypical emerging from an essentialist view of culture that emphasises the differences between people from different countries. Accordingly, concerning culture teaching this text offers a further instance of the target culture specificities. It gives the EFL learners a chance to get access to the realm of native people's cultural practices. Moreover, it provides them with hints about the diversity of the target foreign language culture which they may assure unique and homogeneous. The text presents the cultural aspects from a contrastive stance that draws attention to how the British and American people, who are generally assumed to be alike, differ in their attitudes towards feelings. It portrays an aspect of the

target culture as illustrated by the traditionally admitted legitimate representatives of the English speaking countries. Behind the inclusion of such a text in the textbook we might read an adherence to the traditional view that considers British and American cultures as the only legitimate representatives of English language.

	Authentic Text	Adapted text	Culture specific	Local / National Culture (C1)	Foreign Target Culture (C2)	International /Global Culture (C3)	Western/ Other English Speaking Culture (C4)	Culture as facts	Culture as meanings	Culture as discourse	Thirdness
Text 1	-	+	+	+	-	-	-	+	+	-	-
Text 2	-	+	-	-	-	-	+	-	+	-	-
Text 3	-	+	+	-	+	-	-	+	-	-	-
Text 4	?	-	-	-	-	+	-	+	+	-	-
Text 5	-	+	-	-	-	+	-	+	+	-	-
Text 6	-	+	+	-	+	-	-	+	-	-	-
Total	0/6	5/6	3/6	1/6	2/6	2/6	1/6	5/6	4/6	0/6	0/6

Table 11: Cultural Contextualisation in the Six Reading Texts Used in *New Prospects*

- **Reading Texts' Context of Culture**

The examination of the six reading texts' cultural components reveals that they present each a different conception of culture either as facts, as meanings, or as a combination of facts and meanings though not often as dialogue. Culture is then presented as historical fact, a set of shared values, facts and traditions determining stereotypes, practices and behaviours defining a life style, human achievements and scientific discoveries, and social attitudes and behaviours. In addition to this, they can be grouped into three categories translating distinct attitudes towards the type of cultural contents to include in foreign language teaching/learning materials.

The first category consists of materials that use the learners' local culture (C1) as a vehicle to teach the foreign language. An instance of this in *New Prospects* is well illustrated

by text 1 which explicitly deals with the Algerian local culture. However, because it considers culture as historical facts, it sets the Algerian local culture in the midst of other cultures in a kind of dialogue highlighting the positive influences of such diversity. Taken from an encyclopaedia the text mentions different ancient civilisations such as the prehistoric civilization of the Sahara, the Phoenician, the Roman, and the Ottoman civilizations. So even if concentrating on the learners' local culture (C1) or Self, this text cannot be said to favour enculturation attitudes. On the contrary, it invites the learners to value their culture and see it as part of the human Culture.

The second category comprehends materials that favour the foreign target culture (C2) as a relevant context to teach the foreign language. In *New Prospects* this category is best illustrated by text 3 and text 6, extracted from *The Oxford Guide to British and American Culture*, and dealing respectively with culture as facts and traditions determining stereotypes and culture as social attitudes and behaviours specific to the target foreign culture as met in British and American societies. Though focussing exclusively on the target culture running the risk of creating in the learners acculturation attitudes justified by a desire to identify with the foreign cultural model, they are useful in breaking some assumed attitudes towards the Other's culture (C2). In fact, by setting the British and the American cultures in a contrasting stance the two texts help the learners to accept cultural diversity within the same English culture. This would help them get rid of stereotyped positions by which they view culture as a homogenous body of facts or behaviours common to all English language speaking countries. More important than this, such texts would make the learners review their conceptions of culture and subsequently accept their local cultural diversity looking at it as a fact common to different cultures in the world. In other words, such content provides space for Small Cultures to be introduced into EFL teaching materials which generally favour the Large Culture.

The third category relies rather on universal themes representing trans-cultural materials (C3) as appropriate means to teach the foreign language within a cross-cultural perspective. Likewise, texts 2, 4, and 5 are the instances which correspond to such materials in *New Prospects*. These texts respectively look to culture as shared values (ethics), practices and behaviours (lifestyle), and human achievements and scientific discoveries. Therefore, these texts set the learners' in considerably fair contexts where they can recognise that fundamental human values underlie all cultures even if concrete practical aspects vary significantly from one social group to another. A further advantage of this type of texts is that they give the learners an opportunity to shape their own place (their third space) in the present world that is characterised by a growing globalisation. The latter requires, above all, intercultural competency to achieve cross-cultural understanding.

In the whole it appears that the three types of texts are included in *New Prospects* though the third category significantly outnumbers the first and the second ones. However, it is worth to note that in illustrating instances there is an explicit focus on the British and American cultures as compared to local culture and to the other English speaking countries (C4) which are not at all mentioned in the reading texts. The focus on the British and American cultures incorporated within a universal dimension, in most of the texts, may be interpreted as a way to raise the learners' awareness about the target culture without getting them lost in the content of discourse. This is actually reinforced by Halliday's conception of language as embedded in its cultural context and hence sustaining that learning a language implies the systematic learning of its underlying culture. All the texts are very didactic and distanced from the readers.

7. 3. Cultural Contextualisation in the Visual Images

This section aims at analysing the cultural content of the visual images included in the textbook by applying the toolkit developed as part of the SSMA model and used in Chapter 5 for the analysis of Think It Over.

New Prospects has a multimodal layout which is more complex than that of *Think it Over*. It includes a total of ninety five visual images which display different layout modes ranging from separation to integration and overlap. The visual images are of different types and serve different purposes. To make the analysis systematic we group them into four categories: 1) photographs/real images, 2) diagrams, 3) maps, and 4) cartoons/drawings. However, they all share the characteristic of being black and white images.

Visual Images in *New Prospects*	Photographs	Diagrams	Maps	Cartoons	Total
N	62	16	02	15	95
%	65.27	16.84	2.11	15.78	100

Table 12: Distribution of Visual Images in NP

7. 3.1. Real Images in *New Prospect*

Image	Identification of the Image		Cultural Content of the image				
	Type	**Pedagogic role**	**Denotative content**	**Connotative content**	**Interaction with viewer**	**Visual modality**	**Agency**
Image 1	Real image	-Introduce the theme of the teaching unit	-The Ruins of the ancient Roman city of Timgad (Algeria)	-Local culture (C1) -Cultural and historical heritage in Algeria. -Algeria as part of a great civilisation. -Touristic potential of the country. -Positive image of the Self.	-Offer image NA	-Realistic modality -High visual modality	-NA
Image 2	-Real image	-Illustrate the topic of the teaching unit	-The hanging Gardens of Babylon	-Universal cultural heritage (C3) -Humanity's shared historical and cultural heritage. -Universal culture.	-Offer image NA	-Realistic modality -High visual modality	NA
Image4	-Real image	-Illustrate the linguistic text	-Prehistoric rock paintings in Tassilin'Ajjer (South of Algeria)	-Local culture and its authenticity (C1) -Very positive image of the Self as having a long history of civilisation which goes to prehistory.	-Offer image -NA	-Realistic modality -High visual modality	NA
Image 7	-Real image	-Serve as an aid to the production	-Standing statues in Easter Island	-Rich cultural heritage of humanity. -Civilisation not	NA	-Realistic modality -High	NA

		follow up exercise.		starting with colonial Europe. -Universal cultural heritage of humanity (C3). -How the West (Europe) destroyed ancient civilisations to build its own.		visual modality	
Image 9	-Real image	-Serve as an aid to the production follow up exercise.	-Paris's abduction of Helen (Greek mythology)	-Influence of Greek mythology on modern thought. -Greek art and literature as universal heritage. -Universal cultural heritage. (C3) -Very positive Image of the Other as having a great civilisation.	-Offer Image. -Social actor are not interacting with the viewers.	-Realistic modality -High visual modality.	-Social actors depicted as individuals. - Social actors with agency.
Image 10	-Real image	- Serve as an aid to the production follow up exercise.	-The Cyclops, Polyphemus.	-Influence of Greek mythology on modern thought. -Greek art and literature as universal heritage. -Universal cultural heritage. (C3) -Very positive Image	-Offer Image. -Social actor are not interacting with the viewers	-Realistic modality -High visual modality.	-Social actors depicted as individuals. - Social actors with limited agency.

			of the Other as having a great civilisation.				
Image 12	-Real Image	- Serve as an aid to the production follow up exercise.	-An old Greek Jar with a picture representing The Sirens.	-Influence of Greek mythology on modern thought. -Greek art and literature as universal heritage. -Universal cultural heritage. (C3) represented by object. (Material features of culture) -Very positive Image of the Other as having a great civilisation.	-Offer image	-Realistic modality -High visual modality.	-Social actors depicted as a group. -No agency. (focus on the object itself)
Image 13	-Real Image	- Serve as an aid to the production follow up exercise.	-Trojan Horse in Greek Mythology.	-Influence of Greek mythology on modern thought. -Greek art and literature as universal heritage. -Universal cultural heritage. (C3) represented by object. (Material features of culture)	-Offer image	-Realistic modality -High visual modality.	NA

				-Very positive Image of the Other as having a great civilisation.			
Image 14	-Real Image	- Serve as an aid to the production follow up exercise.	-Ulysses's Homecoming	-Influence of Greek mythology on modern thought. -Greek art and literature as universal heritage. -Universal cultural heritage. (C3) -Greek value as the origin of modern values.	-Offer image	-Realistic Modality. -High visual modality	-Social actor (Ulysses) fighting his opponents
Image 15	-Real image	-Serve as an aid to the production follow up exercise.	-Ulysses reunion with his wife Pelope	-Influence of Greek mythology on modern thought. -Greek art and literature as universal heritage. -Universal cultural heritage. (C3) -Greek value as the origin of modern values such as love and faithfulness.	-Offer image -Social actors are not gazing at the viewers. -No visual interaction.	-Realistic Modality. -High visual modality	
Image 19	-Real image	-Introduce the reading text and illustrate its topic.	-Giza Pyramid in Egypt	-Influence of ancient Egyptian civilisation. -Pharaoh Egypt's heritage as part of	-Offer image	-Realistic modality -High visual	NA

				universal heritage. (C3)		modality	
Image 20	-Real image	-Introduce the reading text and illustrate its topic.	-Pharaoh mummification	-Influence of ancient Egyptian civilisation. -Pharaoh Egypt's heritage as part of universal heritage. (C3) -Cultural and scientific legacy of ancient Egyptian civilisation.	-Offer image	-Realistic modality -High visual modality	-Social actor (ancient Egyptian doctor performing pharaoh mummificat ion)
Image 21	-Real image	-Introduce the reading text and illustrate its topic.	-portrait of a Pharaoh	- Importance of ancient Egyptian civilisation and its contribution to the cultural heritage of humanity. (C3)	-Offer image	-Realistic modality -High visual modality	NA
Image 24	-Real image	-Introduce Unit 2: Ill-gotten gains never prosper	-Logo of Transparency International; a non-governmental organisation	-Universal values and ethics that should prevail in business. (C3) -Fight against corruption at all levels and around the world. -High quality goods and services to fight counterfeiting and economic cheating.	-Offer image -NA	-Realistic / abstract modality -High visual modality	NA

Image 25	-Photograph	-Introduce Unit 2: Ill-gotten gains never prosper -Illustrate the theme of the unit	-A group of Algerian lawyers standing in front of the National Accountability Centre	-The local culture (C1) promotes ethical values which are universal. -Algeria has institutions which fight corruption. -Very positive image of the Self (C1) with Algerian lawyers working to implement transparency and ethics in business.	-Offer image. -Social actors are depicted as a group and are not looking at the viewers. -There is no gaze or interaction.	-Realistic modality. High visual modality.	-Social actors discussing in front of the Accountability Centre in Algiers.
Image 28	-Photograph	-Illustrate the pre-reading activity and elicit information from the learners. -Introduce the topic of the reading text	-An Algerian customs officer showing counterfeits of famous European paintings.	- The local culture (C1) has institutions which fight counterfeiting. -Just as in many foreign (Western) countries, Algerian legislation forbids counterfeiting. Only genuine products are allowed to be sold in the country. -Very positive image of the Self (C1)	-Demand image -The Social actor (customs officer) is interacting with the viewers and his gaze suggests power. He has authority and asks the viewer to think about the consequence of counterfeiting and illegal transport of goods.	-Realistic modality. -High visual modality.	-Social actor (customs officer) holding counterfeited paintings to show Algerian customs do not allow fake products to enter the country. - Very positive

							action held in high social esteem.
Image 33	-Photograph	-Illustrate the pre-reading activity and elicit information from the learners.	-A small child working in a shoe company.	-Child abuse as a phenomenon present in many countries and even tolerated in some context despite the international declarations of children rights and legislations which forbid it. -Foreign factory though not identified so as to show that the phenomenon of child labour exist in many different contexts (C3).	-Offer image. -The child is not interacting with the viewers. He is depicted as powerless and abused.	-Realistic modality. High visual modality.	-The social actor (child) is represented as abused and working while he ought to be at school. -Negative image and activity hold in low social esteem.
Image 35	-Photograph	-Illustrate the text (song) used for leisure	-The Abba band -Swedish group formed in 1972.	-Foreign (European /Western) culture (C5) with an icon of its arts and values. -Western art celebrating money and material goods. -The Other as praising celebrity.	-Demand image -The social actors are looking at the viewers as if asking them to react to their song.	-Realistic modality. -High visual modality.	-There is no agency. -Social actors are not involved in any type of activity. Just gazing at the camera.

Image 36	-Photograph	-Introduce the theme of Unit 3: Schools: different and alike.	-A lecture delivered in an amphitheatre.	-Importance of higher education. -Western (Other) tradition of lecturing which is adopted as the norm in many contexts over the world. (C5)	-Offer image. -Social actors are depicted as a group and are not interacting with the viewers.	-Realistic modality -Medium visual modality	-No obvious agency as social actors are depicted as a group. -Lecturing as an activity held in very high esteem
Image 37	-Photograph	--Introduce the theme of Unit 3: Schools: different and alike	-Students reading and doing their assignments at the university library.	-Algerian students making use of university library resources. -Positive image of the Self (C1) as valuing higher education and aspiring for good achievements. -Algerian universities provide opportunities for students to develop and gain qualifications.	-Offer image. -No interaction with the viewers. The students are focussed on their studies.	-Realistic modality. -High visual modality.	-Social actors depicted studying at the library. -Positive image of the Self (C1) engaged in an academic activity hold in high social esteem.
Image 38	-Photograph	-Illustrate the pre-reading activity and elicit information from the learners.	-A biologist, two musicians, a cook, a welder and a chemical engineer engaged in their respective activities.	-Different job perspectives the learners can consider doing in future. -Positive image of the Self (C1) and the Other (C2) which are	-Offer images. -There is no interaction with the viewers. The social actors are portrayed as icons of different jobs.	-Realistic modality. -High visual modality.	-All social actors are depicted at work doing different things.

		-Illustrate the listening text		both represented in the pictures doing either manual or intellectual activities. -All the possibilities education offers for a prosperous future. -Education providing for the requirement of the job market which requires different skills and competences.			
Image 39	-Photograph	-Illustrate the pre-reading activity and elicit information from the learners. -Introduce the following reading text.	-British students at their graduation ceremony holding their degrees.	-Importance and prestige of education and Britain (C2) -Very positive image of the Other (C2) as celebrating instruction and keeping traditions emphasised by formal traditional academic clothing as a symbol of long historical heritage in the field. -Academic achievement and social success.	-Demand image. -Social actors (British students at their graduation) look directly to the viewers as if asking for congratulations.	-Realistic Modality. -High visual modality.	-Social actors celebrating their success. -Action with very high social esteem.

Image 42	-Real image	-Illustrate the topic of the teaching unit.	-A girls' secondary school in 1960's Britain -A group of British girls in their school uniform.	-Traditional and prestigious education in Britain (C2). -Idea of discipline and social hierarchy symbolised by school uniforms. -Long history of schooling and very positive image of the Other (though a bit old and stereotypical!)	-Offer image. -Social actors depicted as group and not interacting with the viewers.	-Realistic Modality. -High visual modality.	-Social actors heading to their secondary school. -Action with very high social esteem.
Image 43	-Real image	-Illustrate the listening text and introduce its topic.	-The scientist Marie-Curie in her laboratory.	-Importance of scientific discoveries and their contribution to humanity. -Western/European scientific research (C5) and its contribution to modern life. -Positive image of the Other.	-Offer image. -Social actor looking at the viewers showing her scientific authority.	-Realistic modality. -Low visual modality.	-Social actor in her laboratory holding chemical products. -Positive agency.
Image 47	-Real Image	-Illustrate the text (song) used for leisure	-Pupils in a classroom. (non identified as it may be anywhere in the world)	-Importance of education and school in building the individuals and the society's future. -The school as	-Offer image -The social actors are depicted as an anonymous group and are not interacting with	-Realistic modality. -High visual modality.	-Social actors (learners) are studying in their classroom.

				vehicle of universal values. -Reference to international culture (C3) and the role of education in development.	the viewers.		-Action held in high social esteem
Image 48	-Photograph	-Illustrate the text (song) used for leisure	-Tom Paxton (American folk singer)	-Debate about the role of the school in raising consciousness and preparing good citizens. -American use of satire and songs to question established order. (C2) -Positive image of the Other depicted as critical of injustice and aiming to establish universal welfare through school.	-Offer image. -Social actor depicted very close and smiling to the viewers as inviting them to think about his ideas.	-Realistic modality. -High visual modality.	-No agency.
Image 49	-Real image	-Introduce the theme of Unit 4: Safety first	-A woman shopping at supermarket	-Modern western/European culture of consumption. (C5) -Excessive shopping and its consequences on people's health and budgets.	-Offer image -Social actor in the middle of goods with the gaze lost in the air.	-Realistic modality. -High visual modality.	-No agency. -Social actor standing in supermarket.

				Invasion of brands making consumers tempted to buy without thinking. -Spread of the			
Image 50	-Real image	-Illustrate the pre-reading activity and elicit information from the learners. -Introduce the following reading text.	-Greenpeace protesters destroying genetically modified crops in UK	-British movements engaged in the protection of the environment through international associations such as Greenpeace (C2) -Very positive image of the Other (C2) committed to the protection of the planet and working against international corporations which destroy the environment. -Tradition of commitment to worthwhile causes and working to protect mankind's wellbeing.	-Offer image. -Social actors are not gazing at the viewers but busy with their actions.	-Realistic modality. -High visual modality.	-Active social actors with political and humanistic engagements.
Image 51	-Real image	-Introduce the theme of Unit 4: Safety first	-A street invaded by commercials of different brands and goods.	-Culture of consumption that started in the West/Europe (C5) but	-Offer image. -Social actors not interacting with the viewers.	-Realistic modality. -High visual	-NA -People in their everyday

				which is invading the rest of the world becoming thus universal phenomenon.(C3) -Dangers of this invading culture to the learners' society and how it could affect it.		modality.	life.
Image 54	-Photograph	-Illustrate the pre-listening activity and elicit information from the learners. -Introduce the following listening text.	-Cindy Crawford advertising for Omega watches	-Importance of advertising to promote goods in American culture (C2). -Use of celebrities as selling strategies to influence people's choice and impose on them certain brands. -American industry of advertising and its consequences such as invading the international markets. -Strength of American consumption culture and how it affects other parts of the	-Demand image. -Social actor looking at the viewers directly as if asking them to make the same choice and buy an Omega watch.	-Realistic modality. -High visual modality.	-No agency. -Social actor soliciting temptation on the part of the viewers by a direct and suggestive gaze.

				world. (another aspect of American imperialism) -Image of the Other (C2) using marketing strategies and investing in commercials.			
Image 55	-Photograph	-Illustrate the reading text -Illustrate the topic of the teaching unit.	-Algerian born French footballer Zinedine Zidane and Brazilian player Ronaldo wearing tee-shits with the names of mobile companies	-Changing spirit of sports as an activity which promotes universal values to a completely commercial activity whose aim is making money. -Use of celebrities as icon to advertise for international mobile corporations such as 'Siemens'	-Offer image -Social actor are not gazing to the viewers. They are rather putting forward the brands they are wearing.	-Realistic modality. -High visual modality.	-Social actors used as icons to sell mobile phones.
Image 56	-Real image	-Introduce the follow up production exercise	-Toshiba's cook top	-Importance of advertising. -American scientific supremacy (C2) -Very positive image of the Other and its new inventions.	-Offer image NA	-Realistic modality. -Low visual modality.	NA
Image 57	-Real image	-Illustrate the text (song) used for	-Vesta dishes advertisement	-Commercials' role in enhancing certain eating habits (C5)	NA	-Realistic modality. -Low visual	NA

		leisure				modality.	
Image 58	-Real image	-Introduce the theme of Unit 5: Are alone?	-Old Royal Observatory at Greenwich	-Ancestral tradition in the study of astronomy. -Britain has very old scientific institutions. (C2) -Very positive image of the Other promoting astronomy.	NA	-Realistic modality. -High visual modality.	NA
Image 59	-Real image	-Introduce the theme of Unit 5: Are we alone?	-Algerian National Centre for Astronomy and Physics.	-Algeria has scientific institutions for the study of astronomy. (C1) -Very positive image of the Self promoting scientific research.	NA	-Realistic modality. -High visual modality.	NA
Image 60	-Real image	-Illustrate the pre-listening activity and elicit information from the learners. -Introduce the following listening text.	-Image of planet Earth	-Universal space (C3) -American supremacy in the field of space studies. (C2) -Positive image of the Other and its institutions such as the NASA.	NA	-Realistic modality. -High visual modality.	NA
Image 61	-Real image	-Illustrate the pre-listening activity and	-Image of a Satellite in the space	-Universal space (neutral) (C3) -American supremacy	NA	-Realistic modality. -High	NA

		elicit information from the learners. -Introduce the following listening text.		in the field of space studies. (C2) -Positive image of the Other (C2) and its institutions such as the NASA and the space technologies it develops.		visual modality.	
Image 62	-Photograph	-Introduce and illustrate the follow up production exercise	-The Russian astronaut Yuri Alexeyvich Gagarin	-Space competition between the West (USA) and the East (Russia) -Foreign scientific advances and their contribution to humanity (C3)	-Offer image -No interaction with the viewers.	-Realistic modality. -Medium visual modality.	-No particular agency. -Social actor standing as an icon of space research.
Image 63	-Real image	-Illustrate the reading text -Illustrate the topic of the teaching unit.	-The Solar System.	-Scientific discoveries as human heritage (C3) -Supremacy of American space ideology. (C2) -Positive image of the Other.	-Offer image NA	-Realistic modality. -High visual modality.	NA
Image 65	-Photogram	-Introduce and illustrate the follow up production exercise	-Galileo Galilei	-Classical scientific figures of the West/Europe (C5) (Italy) -Positive image of the Other and its long tradition of scientific	-Offer image - No interaction with the viewers	-Realistic modality. -High visual modality.	-No particular agency. -Social actor standing as an icon of astronomy.

				research. -Role of science in fighting false conceptions of the universe. -Scientific truths as opposed to religious beliefs.			
Image 66	-Photograph	-Introduce and illustrate the follow up production exercise	-Johannes Kepler	- Classical scientific figures of the West/Europe (C5) (Germany) -Positive image of the Other and its long tradition of scientific research. -Role of science in fighting false conceptions of the universe.	-Offer image - No interaction with the viewers	-Realistic modality. -High visual modality.	-No particular agency. -Social actor standing as an icon of astronomy and mathematics.
Image 68	-Real Image (from a film)	-Illustrate the pre-listening activity and elicit information from the learners. -Introduce the following listening text.	-Scene representing a boy talking to an alien	-American cinema fascination by extraterrestrial creatures and their universe. (C2) -American ideology of space study. -American culture shaping the international culture	-Offer image	-Realistic modality. -High visual modality. (Even the alien looks almost real!)	-No particular agency. -Social actor (boy) listening to the Alien.

				through its cinema. -Image of the Other inviting itself everywhere via TV and mass media.			
Image 69	-Real image	-Introduce and illustrate the follow up production exercise	-Comet moving in the space	-Scientific discoveries as human heritage (C3) -Supremacy of American space ideology. (C2) -Positive image of the Other.	-Offer image NA	-Realistic modality. -High visual modality.	NA
Image 71	-Photograph	-Illustrate the text (song) used for leisure	-Pink Floyds (English rock band)	-British Rock music bands making use of popular science knowledge to write humours lyrics. (C2) -Positive image of the Other and its art/music	-Offer image	-Realistic modality. -High visual modality.	-No agency -Social actors posing for a group photograph.
Image 72	-Photograph	-Introduce the theme of Unit 6: We are a family	-Old couple smiling	-Values of the family. Old couple growing old together. (C3) Traditional conception of a family being based on heterosexual couples held as universal (C3) applying both to the Self (C1) and the	-Offer image -Old couple smiling at the viewers and showing sympathy.	-Realistic modality. -High visual modality.	-No agency -Social actors posing for a group photograph.

261

				Other (C2).			
Image 73	-Photograph	-Introduce the theme of Unit 6: We are a family	-Grand-parents with their grandchildren on their laps.	-Family values and intergenerational interaction. (C3) -Family as a source of support and comfort where everyone can seek care. -Positive image of conservative views about the role of the family in consolidating social links.	-Offer image -Grand-parents holing their grandchildren and smiling at the viewers and showing sympathy.	-Realistic modality. -High visual modality.	-No agency -Social actors posing for a group photograph.
Image 74	-Photograph	-Illustrate the pre-listening activity and elicit information from the learners. -Introduce the following listening text.	-Algerian comedians Beyouna and Swileh.	-Importance of humour in the society and the role it plays in entertaining people. -Positive image of the local culture (C1)	-Offer image -Social actors are just smiling to the camera in a public place.	-Realistic modality. -High visual modality.	-No agency -Social actors posing for a group photograph.
Image 75	-Photograph	-Illustrate the reading text -Illustrate the topic of the teaching unit.	-An old lady consoling a crying little girl.	-Family tights as universal values symbolised by a grandmother taking care of her	-Offer image	-Realistic modality. -Low visual modality.	-No real agency. -Old lady consoling a crying child.

262

				granddaughter and providing her love and comfort.(C3) -Importance of emotions and feelings in human life. -Female solidarity as a universal value applying both for the Self (C1) and the Other (C2).			
Image 76	-Photograph	-Introduce and illustrate the follow up production exercise	-Prince Charles and Princess Diana wedding photograph.	- Royal marriage as a British tradition and its media coverage as part of the British culture (C2) -Respect of traditions and protocol as part of the British society symbolised by the monarchy.(C2) -Positive image of the Other celebrating traditions.	-Demand image -Social actors waiving at the crowd and symbolically at the viewers. -There is interaction with viewers.	-Realistic modality. -High visual modality.	-Social actors greeting the crowd which gathered to bless them. -Royal Wedding held in very high social esteem.
Image 79	-Photograph	-Illustrate the pre-listening activity and elicit information from the learners.	-Four young people (two boys and two girls)	- Diversity and possible friendships in the world. -People representing different cultures (C1 and C2, C4, C5) suggesting	-Offer image. NA	-Realistic modality. -High visual modality.	-No agency.

		-Introduce the following listening text.		intercultural communication.			
				-Promote values of tolerance and accepting difference.			
Image 82	-Photograph		-Charles Dickens	-British culture and literature (C2) -Very positive image of the Other (C2)	-Offer image. NA	-Realistic modality. -Medium visual modality.	-No agency.

7. 3. 3. 2. Diagrams:

Image 5	-Diagram	-Introduce the listening text and illustrate the follow up exercise. -Illustrate historical data	-The wheel of ancient civilisations	-Departing from European/Western ethnocentrism (C5) and showing the contributions of ancient civilisations such as Egyptian and Chinese to humanity. -Promote universal cultural (C3) heritage and have a second look to history. -Suggest the idea of intercultural exchange.	NA	-Abstract/ scientific modality -High visual modality	NA
Image 6	-Diagram	-Add information. -Serve as an aid to the production follow up exercise.	-Curved line showing the rise and fall of civilisation.	-Civilisation as human cultural development has a life cycle with three focal points: rise, flourish and fall. Idea of chronology. -Universal values (C3) which determine human achievements and their consequences. -Importance of history in understanding cultures be they related to the Self (C1) or to the Other (C2)	NA	-High Abstract modality -Low visual modality	NA
Image 16	-Diagram	-Add information. -Serve as an aid to the production	-A spidergram illustrating the Islamic civilisation.	-Highlight the contributions of the Islamic civilisation to modern world. -Positive image of the Self (C1) and its great cultural heritage.	NA	-Low abstract modality. -High visual modality.	NA

					NA		NA
			follow up exercise.	-Highlight the cultural heritage left by Islamic civilisation.			
Image 18	-Diagram	-Serve as an aid to the production follow up	-A chronological diagram showing the development of Western civilisation from the Antiquity to the twentieth century.	-Development of Western civilisation and the different historical stages it went through. -Positive image of the Other (C2 &C5). Well documented history and recorded achievements both in arts and sciences. -The greatness of the West and its actual supremacy.	NA	-High abstract modality -High visual modality	NA
Image 23	-Diagram	-Serve as an aid to the production follow up	-A circle recreating the different narrative episodes of the story of Joseph/Sidna Yucef	-Common cultural and religious heritage between the Self (C1) and the Other (C2). -Cultural equivalences between the West and the East suggested by the names Joseph and Sidna Youcef. -Importance of history in understanding cultures and their relevance to the Self (C1) and to the Other (C2) because sharing common values.	NA	-Low abstract modality -Low visual modality	NA
Image 27	-Diagram	-Serve as an aid to the production follow up	-Spidermap representing anti-corruption programme.	-Four main dimensions of anti-corruption programmes representing universal values (C3) relevant both to Self (C1) and Other (C2) -Legislative, political and social actions necessary to establish	NA	-Low abstract modality. -Low visual modality.	NA

				ethics and fight corruption.			
Image 29	Diagram	-Serve as an aid to the production follow up -Provide the structure of an opinion article.	-Mind map illustrating the different components of an opinion article.	-Presenting opinions and illustrating facts relating to counterfeiting. -Highlight the dangers of counterfeiting on mankind (C3) -Provide the learners universally accepted norm of writing (C3)	NA	-Low abstract modality -Medium visual modality.	NA
Image 31	-Diagram	-Serve as an aid to the production follow up -Provide the structure of an opinion article. -Illustrate scientific data.	-Dolly, the first sheep to be cloned.	- Scientific developments in the West (C5). _ Very positive image of the Other (C2) considering ethical issues relating to scientific experiments.	NA	-High abstract/scientific modality. -Medium visual modality.	NA
Image 40	-Diagram	-Serve as an aid to the production follow up -Provide the structure of descriptive writing	- Mind map illustrating the components of descriptive writing.	-Five main dimensions of descriptive writing and how they match the basic human senses. -Provide the learners universally accepted norm of writing (C3)	NA	-Low abstract modality -Low visual modality.	NA
Image 45	Diagram	-Introduce the Reading text. -Illustrate pre-reading activity	Diagram about education in USA	-Different types of schools and stages of education in the United States of America. (C2) -How the Other (C2) conceptualises education.	NA	-High abstract modality. -Medium visual modality.	NA
Image 46	-Diagram	-Serve as an aid	-Mind map about the	-Use brainstorming a technique	NA	-Low abstract	NA

		to the production follow up -Provide the structure of expository writing	reasons and causes of examination stress.	of preparing for writing expository essays.(using learning styles adopted from the Other) -Relating causes and effects. -Provide the learners universally accepted norm of writing (C3)		modality. -Low visual modality.	
Image 52	-Diagram	-Introduce the reading text.	-Balance weighting intellectual food and real food.	-Importance of having a balanced diet and healthy life style to stay in good shape and be productive. -Western/European ideology of health and diet (C5) spreading over the world and becoming a universal value (C3)	NA	-Low abstract modality. -Low visual modality.	NA
Image 77	Diagram	-Serve as an aid to the production follow up	-Illustrate the different emotions expressed by Algerian men and Algerian women	-Gendered conception of emotions and feeling as promoted by the local culture (C1) -Traditional and conservative image of the Self (C1) reproducing cultural/gender stereotypes.	NA	-Low abstract modality Low visual modality.	NA

7. 3. 3. 3. Cartoons:

Image	Identification of the Image		Cultural Content of the image				
	Type	Pedagogic role	Denotative content	Connotative content	Interaction with viewer	Visual modality	Agency
Image 8	-Cartoon	-Entertain the textbook users	-A middle aged man talking to a young man	-Satiric view of modern culture (C3) where appearances do not match being. -Change of values and life style brought about by modern culture as promoted by commercials and mass media and how it affects both Self (C1) and Other (C2)	-Offer image. -No interaction with the viewers as social actors are not gazing at them.	-Low realistic modality. -Low visual modality	-No particular action.
Image 26	-Cartoon	-Illustrate the pre-listening exercise. -Introduce the topic of the listening text.	-Two businessmen involved in undertable payment practices.	-Lack of ethics in business and spread of corruption as a universal problem. (C3) - Immoral behaviours becoming part of modern business which is every now and then shaken by a scandal. -Negative image of both the Self (C1) and the Other (C2) because both involved in such practices.	-Offer image. -No interaction with the viewers as social actors are not gazing at them.	-Low realistic modality. -Medium visual modality	-Social actors involved in illegal action held in low social esteem. -Negative representati on of social actors.
Image 32	-Cartoon	-Illustrate the pre-listening exercise.	-A businessman smiling and declaring "business is business"	- Questioning the Western/European capitalist culture (C5) which give	-Demand image. -The	-Low realistic modality. -Medium	-No real agency. -Social

		-Introduce the topic of the listening text.	while looking at the smoke coming out of factories.	profit making primacy over health, environment, and ethics issues. -Negative image of the Other (C2) as one of the representatives of capitalist ideology. -How the capitalist ideology is affecting the Self (C1) and spreading in the society through privatisation policies.	businessman is looking down to the viewers showing the power relation and asking them to accept the situation as a fatality.	visual modality.	actor depicted as thinking aloud.
Image 34	-Cartoon	-Illustrate the topic of the teaching unit which is about ethics.	-American businessmen mocking the protest actions taken by poor people.	-American neo-capitalist ideology and how it affects the life of people. (C2) -Negative image of the Other being manipulated by powerful businesses and ignoring the sufferings of their population.	-Offer image. -No interaction with the viewers.	-Low realistic modality. -Low visual modality.	-No real agency. -Social actor depicted as thinking aloud.
Image 41	-Cartoon	-Entertain the textbook users.	-A teacher and his learner in classroom.	- The use of humour as a pedagogic technique. (C2) - The close relationship foreign teachers have with their learners. (C2) -Positive image of the Other and its schools. -Importance of education.	-Offer image. -No interaction with the viewers.	-Low realistic modality. -Low visual modality.	-Social actors conversing in classroom. -Education as an activity held in high social esteem.

Image 44	-Cartoon	-Entertain the textbook users.	-A teacher and his learner in classroom.	- The use of humour as a pedagogic technique. (C2) - The close relationship foreign teachers have with their learners. (C2) -Positive image of the Other and its schools. -Importance of education.	-Offer image. -No interaction with the viewers.	-Low realistic modality. -Low visual modality.	-Social actors conversing in classroom. -Education as an activity held in high social esteem.
Image 53	-Cartoon	-Entertain the textbook users	-Old couple dining at home.	-Satiric view of modern culture (C3) where appearances do not match being. -Change of values and life style brought about by modern culture as promoted by commercials and mass media and how it affects both Self (C1) and Other (C2)	-Offer image. -No interaction with the viewers.	-Low realistic modality. -Low visual modality.	-Social actors conversing in dining room.
Image 64	-Cartoon	-Entertain the textbook users.	-A man and his son conversing at home (Planet Mars!)	-American ideology of space technology and tourism (C2). -Further possibilities open by advances in the field of science and technology such as settling home in another planet! -Positive image of the Other	-Offer image -No interaction with the viewers.	-Low realistic modality. -Low visual modality.	-Social actors conversing in sitting room.

				(C2).			
Image 67	-Drawing	-Introduce and illustrate the follow up production exercise.	-Greek astronomer Ptolemy and Urina the muse of astronomy observing the moon.	-Influence of Greek mythology on modern thought. -Greek art and literature as universal heritage. -Universal cultural heritage. (C3) -Very positive Image of the Other as having a great civilisation.	-Offer image -No interaction with the viewers.	-Low realistic modality. -Medium visual modality.	-Social actors using quadrant to observe the moon. -Activity held in high social esteem.
Image 70	-Cartoon	-Entertain the textbook users.	-Two astronomers collecting materials from the moon.	-American ideology of space technology and tourism (C2). -Further possibilities open by advances in the field of science and technology such as settling home in another planet! Space exploration. -Positive image of the Other (C2).	-Offer image -No interaction with the viewers.	-Low realistic modality. -Low visual modality.	-Social actors collecting materials from the moon. -Activity held in high social esteem.
Image 78	-Cartoon	-Introduce and illustrate the follow up production exercise.	-Funny situation. Burgers thrown from a plane on a field where all the trees were cut.	-Western/European (C5) issues of environment protection, healthy diets and vegetarian movements to protect animals.	-Offer image -No interaction with the viewers.	-Low realistic modality. -Medium visual modality.	No agency!
Image 80	-Drawing	-Introduce and illustrate the follow up production exercise.	Dragon and Unicorn.	-Influence of Greek mythology on modern thought. -Greek art and literature as universal heritage.	NA	-Low realistic modality. -Medium visual modality.	NA

				-Universal cultural heritage. (C3) -Very positive Image of the Other as having a great civilisation.			
Image 81	-Drawing	-Illustrate the song used for entertaining the textbook users.	-Lovers surrounded by flowers, balloons, butterflies, bells, and musical instruments.	-Foreign culture celebrating love and expression of emotions. (C2) -Positive image of the Other showing emotional and artistic sensitivity.	-Offer image -No interaction with viewers.	-Low realistic modality. -Medium visual modality.	-No real agency. Lovers laughing and looking at each other.

7. 4. Discussion

Designed along the General Education Reform by Arab, Riche, and Bensemmane, *New Prospects* (2007) displays visual, structural and content characteristics which mark its difference from the two previous textbooks. It does not only differ from them in terms of the teaching approach/methodology it promotes but also in terms of its cultural contextualisation which highlights more the learners' local culture (C1). However, like *TO* and *Com* it does not fit Jin and Cortazzi's (1999) definition of EFL textbooks based on source culture. It rather includes a diversified cultural content and mentions different countries.

NP includes reading texts which are simplified/adapted versions of original ones written by British and American authors except for Text 4 which is written by the Algerian textbook designers themselves. These texts are less specialised than those used in the previous textbooks and address more humanistic topics. They therefore depart from the previous tendencies of the 1990s and early 2000s which focussed mainly on the use of technical/scientific texts associating English and EFL with science and technology and presupposing the myth of cultural neutrality denying scientific texts their relation to their contexts of situation and culture (Halliday, 1978, 1985, 2004).

Accordingly, Texts 1, 3, and 6 (see appendix 5) are respectively taken from *Encyclopaedia of Africana* and *The Guide British and American Cultures* which address larger audiences of non-specialised people but still belong to the academic/scientific writing. Even Text 5 (see appendix 5) which deals with astronomy is taken from a book of popular science whose aim is to spread specialised scientific knowledge in a simplified style making it thus accessible for the average reader as general knowledge.

The Social Semiotic Multimodal Analysis of the six reading texts which are culturally loaded and the ninety five visual images which have strong connotative content reveals enlightening findings relating to issues of cultural contextualisation, Otherness and ideology.

The analysis highlights the aspects of the textbook which constitute a continuity of the previously prevailing tendencies such as the focus on the mainstream British and American cultures (C2) as the most relevant context for teaching English in Algeria following the ideology of Native-speakerism (Holliday, 2006). But it also sheds light on those other aspects thanks to which it departs from the established tradition of cultural contextualisation such as the introduction of the learners' local culture (C1) as a relevant component which deserves an important place in EFL textbooks, the inclusion of a more balanced range of different cultures like C2, C3, as well as C5, and the positive portrayal of the contact of cultures as a means to promote cross-cultural understanding.

Unlike *TO* and *Com* which provided very positive representations of the Other (C2) but rendered the Self (C1) invisible or denigrated (See Chapter 6), *NP* conveys a positive image of both. Accordingly, it portrays the Other (C2) as having a great civilisation which helped shaping the present supremacy and which manifests through valuable legacies in the fields of science, social institutions, social organisation, arts and humanism. It also includes a positive depiction of the Self (C1) which is made more visible at both linguistic and visual levels.

NP includes direct and explicit references to the local/national culture (C1) by setting Algeria within a cultural sphere shaped by different influences. (See Text 1 in appendix 5) However, this reference focuses on the past and appears like a quest for legitimacy –in Greimas's semiotic sense of the words. At the linguistic level for example, the reading texts do not make reference to present Algeria despite the fact that all the topics they deal with could be related to it. But what is more important is that this content is not alienating and provides the learners with possibilities to develop Thirdness.

The contact of cultures is seen as a positive thing resulting in shared human legacies and universal values not like a danger threatening the local culture (C1) as it was the case with

the two previous textbooks. For example, Text 1 conveys less essentialist stances by not emphasising the differences between the various cultures (C1, C2, C5, and even others) as ethnographically defining features (Hall, 1959). It rather shows how they could merge to create cultural diversity which allows belonging to different cultural spheres. Further it provides an instance of looking at culture from a constructivist view where the Self (C1) should not necessarily and essentially be different from the Others (C2, C4, C5, ...etc.)

Visually, *NP* enjoys a rich multimodal design (Kress, 2010) and a different layout from the previous textbooks. It includes loads of images with strong connotative cultural content. This content is made more prominent by the fact that the different pictures (real images/photographs, diagrams, cartoons, and maps) are all in full colour which reinforces the realistic and abstract modalities (Machin, 2007, Van Leeuwen, 2006) (See Chapter 1). Most of the images, however, portray foreign people both famous and anonymous (e.g. Images 35, 39, 42, 43, 50, etc. See appendix 6) taken as representatives of their respective countries and a few others portray Algerian people (e.g.; 25, 28, 37, 74 see appendix 6). In addition, the textbook includes images of foreign settings referring to different cultures and countries.

Generally, the pictures of the foreign people and settings are set in more or less a same ground as those of the local people and settings what suggest a kind of relation established between the Self (C1) and the Other (C2). Therefore, Image 24 (see appendix 6) which represents an international organisation fighting against corruption is immediately followed by image 25 (see appendix 6) representing a group of Algerian lawyers standing near the Algerian accountant court whose role is to fight corruption. Images 38 and 42 representing British students are present together with image 39 which portrays Algerian students suggesting a kind of equivalence between the two. And Images 58 and 59 establish a parallel between the British Old Royal Observatory at Greenwich and the Algerian National Research Institute of Astronomy.

Like the linguistic texts, these visual images convey a positive representation of the Self (C1) which is made more visible than it was in *TO* and a positive image of the Other (C2). Visually the Self (C1) and the Other are set in more balanced grounds reversing the previous tendency which focussed nearly exclusively on foreign/ target culture. They also provide a positive representation of the foreign cultures.

However, most of the images are of the Offer type. They provide the learners with factual knowledge about different cultures in the world but do not give them opportunities to challenge their conceptions and stereotypes. In fact, most of the images are old and distanced from the learners representing icons from the 1960s, 1970s or 1980s such is the case with images 42, 54, 62, 71, 76 (see appendix 6). They therefore reproduce the longing for the past tendency and the quest for authenticity. In addition, the foreign characters who are used as successful models for the learners do not interact with the latter. This is to show that if PN cater well for the representational function of visual images it overlooks the interpersonal function which as important.

Conclusion

The cultural contextualisation on *New Prospects* is more diversified than those of the two previous textbooks. The textbook presents a more balanced representation of the different cultures. What characterises it most however is the fact that it gives more visibility to the learners local/national culture (C1) and a positive image of the Self both linguistically and visually. It also looks to the contact of cultures from a more positive point of view highlighting how different cultures (local and foreign) could benefit from mutual influences. Nevertheless, it still gives more prominence to the mainstream British/American cultures (C2) as the most appropriate context for teaching English, associates the universal/global culture (C3) with Western/European cultures (C5) and does not include more elements from other

English speaking countries cultures (C4). Yet on the whole, NP provides possibilities for Thirdness and cross-cultural interaction as it presents different world views and does not emphasise the differences between them as essentialist.

CHAPTER 8:

ANALYSIS OF THE QUESTIONNAIRE TO TEACHERS

Introduction

This chapter is empirical and aims at highlighting some practice-related aspects of the three textbooks under investigation with respect to the issues of cultural content(s), ideology, and otherness which are the main concerns of the thesis. First, it presents the results of the questionnaire addressed to a group of twenty-eight (28) in-service secondary school English language teachers who teach/have taught with these textbooks using the statistical method for the close ended questions and CDA for the open ended ones as explained in Chapter 4. Subsequently, it discusses these results in relation to the research questions and hypotheses put forward in the general introduction of the thesis. We would like only to remind the readers that the choice of the questionnaire as a research tool to conduct this field investigation emerges out the various advantages it offers in the field of ethnographic research in general and education research in particular (see Chapter 4). The questionnaire is, in fact, a useful data eliciting technique to obtain data on the teachers' evaluation of the three textbooks in terms of cultural content(s), language and curricular ideology, and otherness.

8. 1. Presentation of the Results of the Questionnaire:

8. 1. 1. Identification of the Participants in Terms of Age, Gender, and Place of Work

(i)Age:

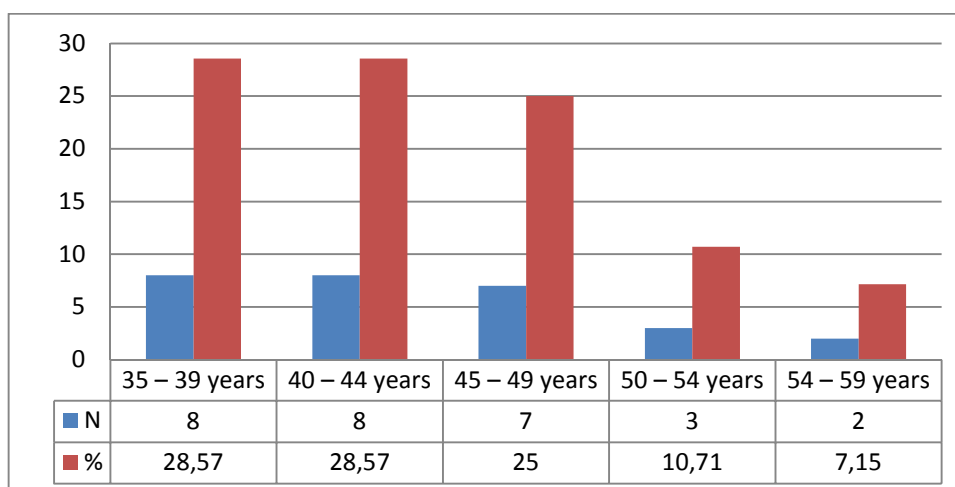|	35 − 39 years	40 − 44 years	45 − 49 years	50 − 54 years	54 − 59 years
N	8	8	7	3	2
%	28,57	28,57	25	10,71	7,15

Diagram 1: Age Distribution of Teachers

From this diagram it appears that most of the teachers are aged between 35 and 49 years which represents (82.14%). The remaining (17.86%) are in their fifties.

The table below shows the mean age of the teachers.

Age category	Mid Points (x)	Frequency (f)	Frequency × mid-points ($f \times x$)
35-39	37.5	08	300
40-44	42.5	08	340
45-49	47.5	07	332.5
50-54	52.5	03	157.5
55-59	57.5	02	115
Total	/	$\sum f = 28$	$\sum fx = 1245$

$$\text{Mean } \bar{x} = \frac{\sum fx}{\sum f} = \frac{1245}{28} = 44.46$$

The mean age of the teachers is 44.46 years.

(ii) Gender:
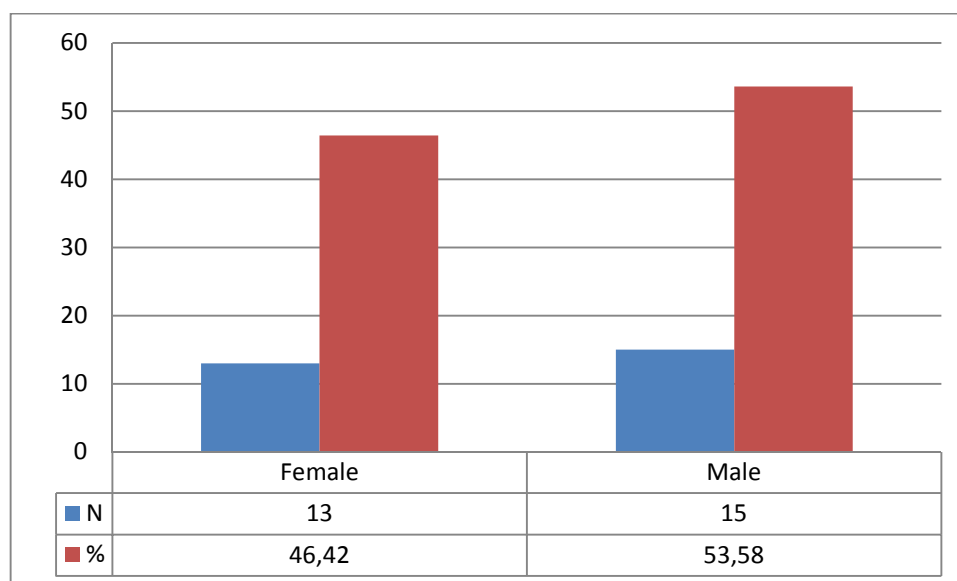
Diagram 2: Teachers' Distribution According to Gender

These results clearly show that the target group is fairly balanced in terms of gender distribution not displaying any significant dominance of one gender over the other, the male teachers outnumbering their female colleagues by two only.

(iii) Place of Work:

Name of the Secondary School	District	Type of Secondary school	Number of Teachers
Lycée Al Khansa, Tizi-Ouzou	Tizi-Ouzou	Genral Education	02
Lycée Dahmani Mohammed	Boghni	General Education	04
Technicum	Draa ben Kheda	Technical Education	02
Lycée Amirouche Polyvalent	Tizi-Ouzou	General Education	02
Lycée Amar Bessalah	Tigzirt	General Education	01
Lycée de Tizi-Ghenif	Tizi-Ghenif	General Education	02
Lycée de Maatkas	Maatkas	General Education	01
Lycée de Ouaguenoun	Ouaguenoun	General Education	01
Lycée de Makouda	Makouda	General Education	02
Lycée Krim Belkacem	Draa Ben Kheda	General Education	03
Technicum de Tizi-Ouzou	Tizi-Ouzou	Technical Education	01
Lycée Tizi N'Thletha	Ouadias	General Education	01
Lycée Mixte	Azeffoun	General Education	01
Lycée Imache Ali	Beni Douala	General Education	01
Lycée de Tizi Rached	Tizi-Rached	General Education	02
Lycée Omar Toumi	Tigzirt	General Education	01
Lycée de Timizart	Larbaa Nath Irathen	General Education	01

Table 13: Teachers Distribution According to Place of Work

As shown in the table above the twenty-eight teachers who answered the questionnaire, work in seventeen different secondary schools. These schools are of two types; either secondary schools of General Education (GE) or Technicums; secondary schools of Technical Education (TE). They are located in the different regions of the Wilaya of Tizi-Ouzou which includes the city of Tizi-Ouzou, and the main small cities and villages.

8. 1. 2. Teachers' General Attitudes Towards the Three Textbooks

Q1: How long have you been teaching English?

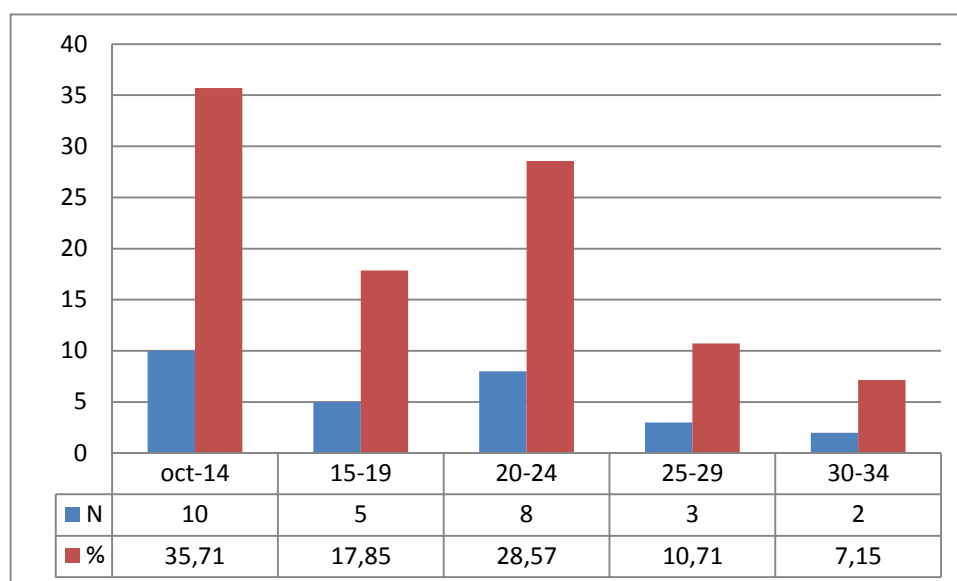|	oct-14	15-19	20-24	25-29	30-34
N	10	5	8	3	2
%	35,71	17,85	28,57	10,71	7,15

Diagram 3: Teachers' Teaching Experience

From Diagram 3 it is clear that the twenty-eight teachers questioned cumulate a teaching experience that ranges from ten to thirty years. This means that they are not novice teachers, even if they have not all practised English language teaching for the same period of time. Yet, the largest number of them (23/28) have a long experience that ranges between ten and twenty-four years.

The mean teaching experience of this group of teachers was calculated as follows:

Teaching experience in Years	Mid Points (x)	Frequency (f)	Frequency × mid-points ($f{\times}x$)
10-14	12.5	10	125
15-19	17.5	05	87.5
20-24	22.5	08	180
25-29	27.5	03	82.5
30-34	32.5	02	65
Total	/	$\sum f = 28$	$\sum fx = 540$

$$\text{Mean } \bar{x} = \frac{\sum fx}{\sum f} = \frac{540}{28} = 19.28$$

and is 19.28 years. This means that statistically speaking the target group teachers have been teaching English for almost two decades which is a considerable amount of time.

Q2: What textbooks have you used? Specify for how long you have been using each textbook.

	Number of years of use of each textbook		
	Think it Over	*Comet*	*New Prospects*
T1	/	05	03
T2	06	06	03
T3	05	04	04
T4	08	04	01
T5	/	07	03
T6	05	07	01
T7	07	05	03
T8	08	10	03
T9	10	10	02
T10	09	09	02
T11	/	/	02
T12	/	/	02
T13	/	06	02
T14	04	10	03
T15	11	09	03
T16	03	02	03
T17	02	09	03
T18	/	/	01
T19	/	07	04
T20	/	05	01
T21	/	/	03
T22	13	02	03
T23	/	/	02
T24	08	07	04
T25	03	04	03

Table 14: Teachers' Use of the Three Textbooks

The teachers' answers, as shown in Table 14, reveal that they have been using; *Think it Over* for a period that ranges from two to eleven years, *Comet* for a period that ranges from two to ten years, and *New Prospects* for a shorter period that ranges from one to four years.

It is important to note that:

- This question was answered by twenty five teachers only.

- Some of the teachers did not remember the period when they used the *Think it Over* and *Com*et. They explained it in the questionnaire.

- Thus, ten teachers (10/28) did not recall when they used *Think it Over* and five others (05/28) did not recall when they used *Comet*. But, all of them answered the question about using *New Prospects*.

- Unexpectedly, the period for which the teachers have used *New Prospects* is not four years for all the teachers. In theory, it ought to be four years for everyone as the textbook was set by the Ministry of National Education as the official teaching document in all Algerian Secondary Schools since 2006.

- Some teachers' answers reveal that it has been used for one, two, three, and four years which implies that some of them may have used the "old" textbook even after the School Reform.

- Table 14 clearly shows that three (03/25) teachers have used *New Prospects* for four (04) years, twelve teachers (12/25) have used it for three (03) years, six (06) teachers have used it for two (02) years, and the four (04/25) remaining ones have used it just for one (01) year.

These remarks may imply that some teachers are/were reluctant to the use of the new textbook as some of them continued to use the old ones. This may explain why some teachers said they have used *Comet* for ten years even after the Education Reform while officially this textbook was no longer in use.

Q3: Which of the following textbooks do you prefer?

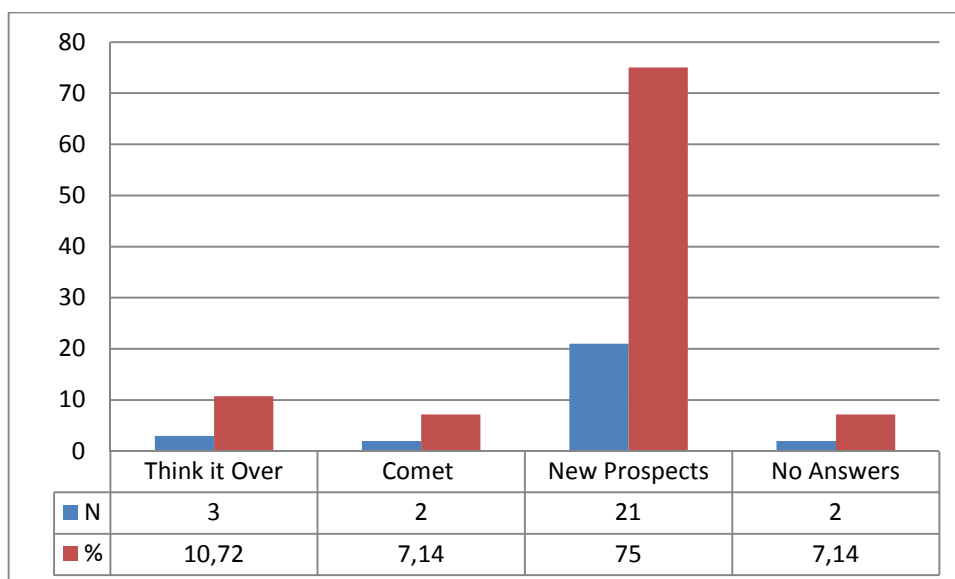|	Think it Over	Comet	New Prospects	No Answers
N	3	2	21	2
%	10,72	7,14	75	7,14

Diagram 4: Teachers' Preferred Textbook

As highlighted in Diagram 4 the majority of the teachers (21/28) prefer *New Prospects* textbook. Also *Comet* is the least preferred one (02/28). Two others teacher did not select any of the three textbooks but added a note saying they liked none of the three textbooks.

Q4: Could you explain why?

The reasons provided by the teachers to justify their preference of a given textbook are various. For the sake of readability they were grouped into three sets, each of which relates to a given textbook and are presented in tables below.

- **Teachers' Reasons for Preferring *Think it Over***

	Reasons Given by the Teachers
T1	-"*I have learnt much from it. I believe that it is a worthy document*"
T2	-"*concerning Think it Over, for its simplicity. It copes with the learners' needs*"
T3	-"*Interesting Themes and well elaborated*"

Table 15: Teachers' Reasons for Preferring *Think it Over*

The reasons put forward by the teachers for preferring *TO* to the other textbooks which replaced it fall within two main categories. The first relates to its teaching content both in terms of linguistic knowledge and themes. The second category deals with its "simple methodology" that copes well with the learners' needs. So, *TO* is preferred by three teachers on account of its didactic value. These teachers, in fact, do not mention any other aspect of the textbook. In other words, they do not refer to its cultural content or to its overall design.

- **Teachers' Reasons for Preferring *Comet***

	Reasons Given by the Teachers
T4	-*"Comet teaches students to function in real life situations. It gives students a feeling of success and achievement in language teaching"*
T5	-*"Because of the approach, the different themes in it"*

Table 16: Teachers' Reasons for Preferring *Comet*

The reasons provided by the teachers for preferring *Comet* have to do with the content of the textbook. They point to the interesting themes included in this textbook. And they go further to refer to the role this it plays in the socialisation of the learners through teaching them how to function in real life situations. According to these teachers *Comet* is a teaching document that takes into consideration the didactic as well as the humanistic aspects of language teaching/learning.

- **Teachers' Reasons for Preferring *New Prospects***

	Reasons Given by the Teachers
T6	-*"It deals with the different aspects of English language (pronunciation, grammar,…)* -*It is well illustrated; pictures, drawings. This can help the pupil to understand texts or to answer questions (mainly in warming up)* - *The book, however, deals with too many structures and other language points, and there are too many tasks about writing (think, pair, share/say it in writing /writing development …)"*
T7	-*"Themes more interesting, universal, attractive, comply with the new approach. Pupils*

	are better involved when dealing with grammar, communication, vocabulary, and written expression"
T8	**-***"More interesting/ authentic English /up-to-date*
T9	-*"Because themes are updated."* -*"It is suitable to the needs of pupils: Grammar structures are more explicit and are able to use it more easily"*
T10	**-** *"The themes are "d'actualité" and the pupils feel concerned and involved"*
T11	**-** *"The students are more involved in the process of learning"*
T12	-*" Learner-centered and project-based"*
T13	- *"It helps both teachers and learners to teach and to study the English language (language exponents, texts, phonology,…"*
T14	-*"Because it is more up-to-date: it deals with present day issues. However, the texts need more adaptation in order to make them accessible to the learners"*
T15	-*"Rich (grammar, vocabulary, phonetics,…)* -*"Up-to-date; subjects, themes* -*"authentic texts* - *"pictures (attractive, coloured)."*
T16	-*"Texts are more topical.* -*"Contents are more contributing both to grammar and lexis"*
T17	- *"Themes more interesting, attractive with authentic texts. It includes grammar and phonetic rules which help the learners understand better"*
T18	- *"Because it incorporates national, target and international culture; it raises learners' intercultural awareness, and it teaches tolerance"*
T19	- *"Because it enables learners to find out their own culture by comparing it to both the target one and the international one. Besides it raises the pupils' intercultural awareness so that they can accept their own identity and be able to tolerate those who are different from them"*
T20	- *"The themes in it are more suitable. The textbook is more attractive, grammatical structures are more explicit and the students can use it more easily"*
T21	-*"Well organised, rich, various, useful, and helpful"*
T22	-*"It is too ambitious. The subjects suggested are above the level of our students such as "ethics" which has to do more with philosophy"*
T23	-*"Easier to the pupils"*

287

T24	-*"Texts are updated and enriched with pictures, diagrams, charts ,and maps"*
	-*"Grammar, vocabulary, phonetics, and unit mapping are also of great help"*
T25	-*"Exercises are more interesting (target the four skills);*
	-*"Themes are real (prepare pupils to the real life), to be in real situations"*
T26	-*"The themes of units are relevant to the present situation."*
	-*"The textbook is rich from the point of view of grammar, phonetics, and lexis."*

Table 17: Teachers' Reasons for Preferring *New Prospects*

The majority of the teachers who prefer *NP* (75%) give a myriad of reasons that include those aspects highlighted by their colleagues who prefer either *TO* or *Com* but go much further adding many aspects not mentioned by them. Indeed, the teachers' reasons embrace the didactic, reflective, affective, and aesthetic dimensions of *NP*.

Relating to the didactic aspects the teachers focus on knowledge content and methodology. These teachers prefer *NP* because of its knowledge content which they qualify as comprehensive. It includes the different linguistic aspects of the language such as pronunciation, grammar, spelling, and the four skills which are presented in an integrative way. In addition, they find that *NP* deals with *"up-to-date, interesting, and universal themes"* what has an influence on the learners' involvement in their learning process such as their socialisation. The textbook allows them to go beyond the mere classroom activities so as to figure real life situations. In other words, the themes make the learners feel they are part of both the local and the global communities. Therefore, the textbook takes into account the reflective and affective dimensions of the learning.

The teachers add other reasons relating to the aesthetic and cultural aspects of *NP*. They prefer this textbook because of its format and visual design that depart from the traditional austerity of the previous materials to display a variety of colourful illustrations including pictures, diagrams, and drawings. As for the culture, the teachers seem to prefer *NP*

because it makes explicit reference to all of national, target, and international cultures setting them in a comparative/contrastive perspective.

However, despite the fact of listing the numerous advantages of *NP* the teachers criticised it, the amount of grammar or linguistic knowledge it attempts to teach and which they judged beyond the level of their learners.

Q5: According to you, an interesting EFL Textbook is one: (You can choose more than one answer)

a) Which includes explanations of the language structures ☐
b) Which includes elements of target language pronunciation ☐
c) Which includes the four language skills ☐
d) Which includes cultural elements dealing with the local culture ☐
e) Which includes cultural elements dealing with the target culture(s) ☐
f) Which includes cultural elements of both the local and the target culture(s) ☐
g) Which includes cultural elements dealing with universal themes ☐
Other, specify..

	a	b	c	d	e	f	g
N	18	14	26	4	10	18	23
%	64,28	50	92,85	14,28	35,71	64,28	82,14
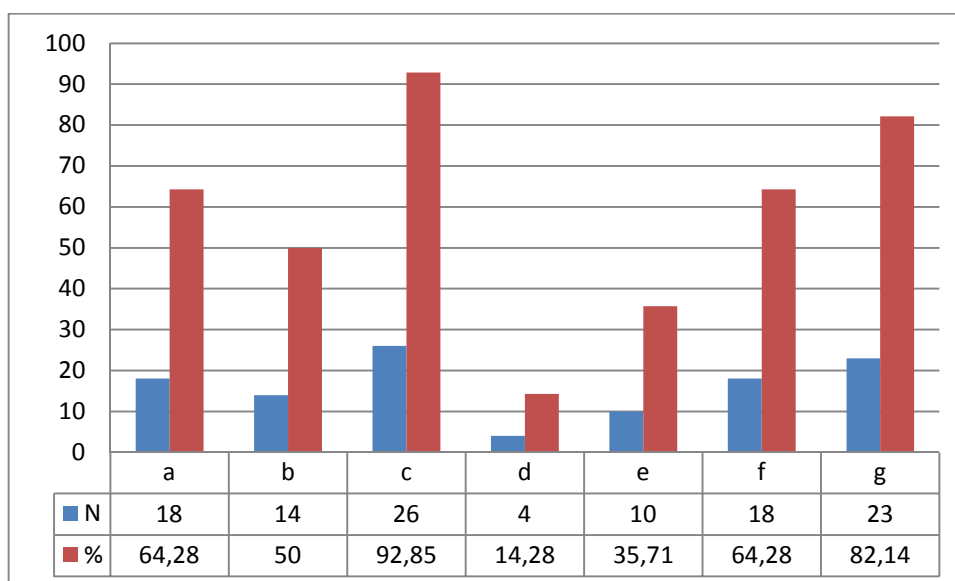
Diagram 5: Criteria of an Interesting EFL Textbook

The teachers' answers to this question are illustrated in Diagram 5 above. They were ranked as follows:

1- Language skills

2- Cultural elements & universal themes

3- Language structure & cultural elements of both the local and the target cultures

4- pronunciation

5- elements of the target culture

6- elements of the local culture

Therefore, as concerns the linguistic content the teachers give the following ranking:

1- Four Skills

2- Language structure

3- Pronunciation

And as concerns the cultural content they provide the following ranking:

1- Cultural elements with universal themes

2- Cultural elements of both the local and the target cultures

3- Cultural elements of the target culture

4- Cultural elements of the local culture.

These answers imply that for the teachers an interesting textbook is first of all one that fosters the four basic language skills. In fact, (26/28) selected this criterion which shows the degree to which they value the linguistic content of the materials. This is followed by international cultural content (23/28teachers).

Q7: Do you think that your learners like using a textbook?

a- Yes   b- No   c- Not sure

	a	b	c
N	16	0	12
%	57,14	0	42,86
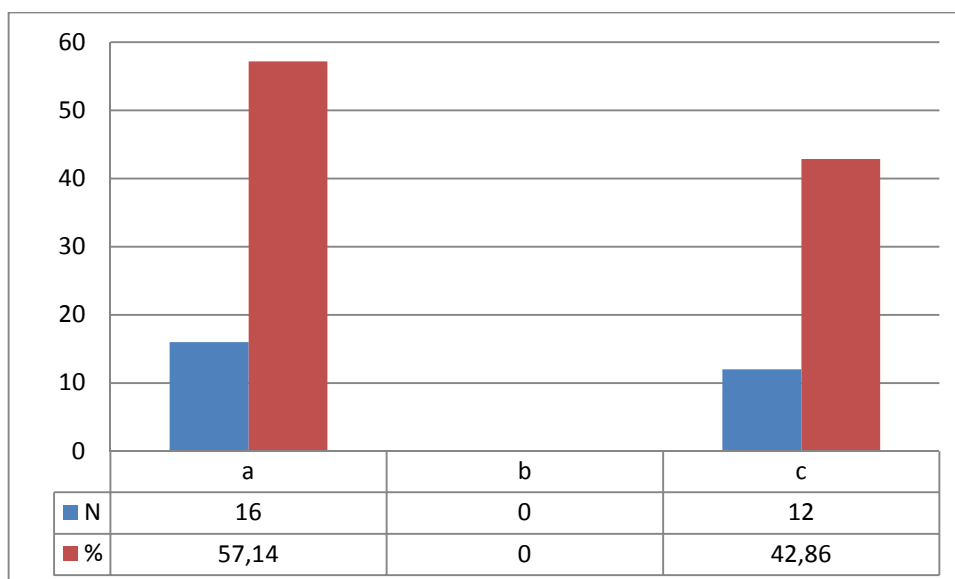
Diagram 6: Teachers' Opinion about their Learners' Use of a Textbook

From Diagram 6 it is clear that while the majority of the teachers (57.14) are affirmative about their learners liking to use a textbook (16/28). A considerable number of them are not sure about that (12/28); not really knowing if the learners actually like using a textbook or not. What is important to note, though, is that no one of them thinks that the learners dislike the use of a textbook.

Q8: Which of the following textbooks do you think is more useful to teach the English language communicatively?

a- *Think it Over*   b- *Comet*   c- *New Prospects*

	a	b	c	No answer
N	4	3	20	1
%	14,28	10,71	71,42	3,58
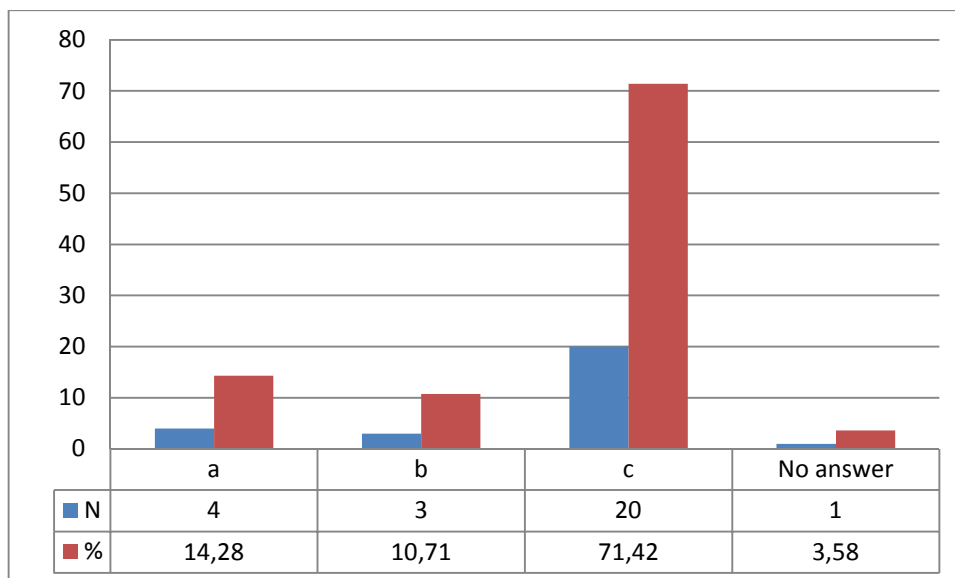
Diagram 7: Most Useful Textbook to Teach English Communicatively

As shown in the above diagram the great majority of the teachers (20/28) selects *New Prospects* as the most appropriate textbook for teaching English communicatively. The remaining (28.58%) are rather divided between *Think it Over* and *Comet*.

Q9: Could you explain why?

Remarks:

- Only nineteen teachers (19/28) answer this question.

- Those three teachers who select *Comet* textbook do not provide any comment to explain why it is more appropriate than the two other textbooks.

- As shown in the tables 6 & 7, some teachers prefer to make comparisons between the different textbooks so as to justify their preference of a particular one.

- **Reasons advanced by the teachers who select Think it Over Textbook**

	Teachers' advanced Reasons
T1	-*"The cultural elements dealing with English"*
T2	-*" The learners are encouraged to speak the language more than in the last book [New Prospects]"*

Table 18: Criteria Making *Think it Over* More Appropriate to Teach English Communicatively

The teachers who find *Think it Over* more appropriate to teach English communicatively put forward two main reasons. The first one has to do with the cultural content of this textbook which favours the English context. The second one points to the role of the learners who seemingly are more encouraged to speak with *Think it Over*.

- **Reasons given by the teachers who select *New Prospects***

	Teachers' Reasons
T3	-*"It contains pronunciation, pair tasks (mainly dialogues) and group works"*
T4	-*"It is up-to-date).*
T5	-*"Because they are given a chance to express their opinions and comments"*
T6	-*"It stimulates pupils and encourages speaking through dialogues/argumentation…"*
T7	-*"The activities put the students in real situations"*
T8	-*"It puts the students in real situations (social skills).*
T9	-*"New Prospects is more useful to teach the English language communicatively because the aim of "Skills and Strategies" outcomes is basically communicative"*
T10	-*"Because it gives more opportunities to pupils to express themselves"*
T11	-*"Each unit includes activities such as; "Your Turn"*
T12	-*"It encourages interaction (pp & pp), (teacher & pupils)*
T13	-*"Because it is based on CBA, which is a communicative approach to language teaching. New Prospects focuses on interaction and communication"*

T14	-*"The programme helps them to be involved in each activity. It is based on a communicative approach. The learner is encouraged to be active in his /her learning. They are enabled to simulate real situation"*
T15	-*"Students are given opportunities to express themselves"*
T16	-*"Presents many situations and themes that help the communicative English"*
17	-*"Some exercises (tasks) permit them [the pupils]to communicate"*
T18	-*"Up-to-date themes"*
T19	-*"It includes many elements like pronunciation, phonetics, and others. It deals also with spelling forms, stress, and intonation"*

Table 19: Criteria Making *New Prospects* More Appropriate to Teach English Communicatively

The sixteen teachers who selected *New Prospects* as being more appropriate for the teaching of English communicatively provide a number of reasons relating to:

a) **The teaching approach and methodology:** the textbook is based on the Competency-Based paradigm. This methodology provides better chances to the learners to communicate either orally or in writing. Also, it fosters two types of classroom interaction, teacher/learners and learners/learners.

b) **The teaching content:** content is rich and comprehensive teaching content as far as linguistic and general knowledge is concerned. This stimulates the learners' communicative skills. They seem to be attracted by and involved in the themes studied which are up-to-date ones.

c) **The types of tasks and activities:** the activities of the textbook being learner-centred constitute another factor that makes the textbook a useful material for communication practice. The teachers cite the rubrics "Skills and strategies", "Communication Outcomes", "Your Turn" as concrete examples of tasks that make and enable learners to use English communicatively.

d) **The learners' role and participation**: learners are often invited to give their opinions on topics or to compare between their local environment context and those described in the texts.

These are the main reasons which, according to the teachers questioned, make *New Prospects* a textbook more appropriate for the teaching of English communicatively than the two previous ones.

Q10: which of the following textbooks do you think is more useful to teach the structural aspects of English language?

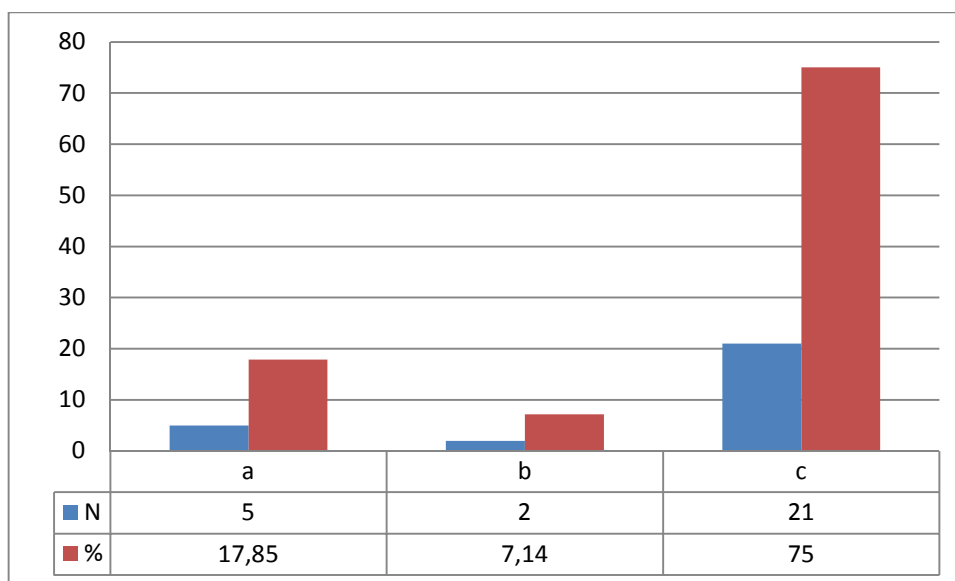   a- *Think it Over*   b- *Comet*   c- *New Prospects*

	a	b	c
N	5	2	21
%	17,85	7,14	75

Diagram 8: Most Useful Textbook to Teach the Structural Aspects of English

Most teachers (21/28) select *NP* as a most useful textbook to teach the structural aspects of English.

Q11: Could you explain why?

- **Reasons given by the Teachers who Selected *Think it Over***

	Teachers' Reasons
T1	-" In this textbook, too many exercises are dealing with structure (too much importance is given to structure)"
T2	-"The approach dealt with in this book is structural. The structures are taught explicitly contrary to the last book"
T3	-" It enriches what was learnt in the previous textbooks of the 1st and 2nd years"

Table 20: Criteria Making *Think it Over* a More Appropriate Textbook to Teach Structural Aspects of English

The teachers who single *Think it Over* as a most appropriate textbook to teach the structural aspects of English give three main reasons. First, they point to the considerable range of exercises that target language structure. Next, they refer to the teaching approach which underlies the design of the textbook as being a structural one. For them, it is the reason why structures are taught explicitly. And then, the teachers point to an inherent characteristic of the material in consolidating what has been taught by previous textbooks (1&2 years)

- **Reasons given by the Teachers who selected *Comet***

	Teachers' Reasons
T4	-*"The structures meet the needs of the students, they are generally presented in an accessible manner."*
T5	**-***"Since the pupils feel concerned with the themes studied they welcome responding to the different tasks dealing with the different structures of the language"*

Table 21: Criteria Making Comet a more Appropriate Textbook to Teach Structural Aspects of English

To explain why *Com* is more appropriate to the teaching of English structural aspects, the two teachers who select this textbook point to the learners' needs and their interests in the themes. Therefore, it is mainly because the structures meet the needs of the learners and are presented with interesting themes that the textbook promotes their development.

- **Reasons given by the Teachers who selected *New Prospects***

	Teachers' Reasons
T6	*"Comet does not contain as much structural aspects of English as New Prospects"*
T7	*"There are several rubrics "Grammar Explorer" in every unit".*
T8	*"Because the grammatical structures are summed up and presented to the student in an explicit way"*
T9	*"It presents many grammatical points with tasks and references at the end."*
T10	*"The two first textbooks do not provide "Grammar Section" to the learners"*
T11	*"Grammar structures are explained more explicitly"*

T12	*"It includes grammar rules"*
T13	*"Because, I think, an important part of it is devoted to grammar. In each unit, there are "grammar explorers"*
T14	*"Because the grammar structures included in this textbook allow us (teachers and learners) to understand more structural aspects of English language."*
T15	*"It doesn't only focus on the structure itself but on the meaning each structure conveys as well. It stresses the importance of being able to use the structure learnt in real context. The learners should know how to use the appropriate structure to communicate effectively."*
T16	*"Because it gives explanations and rules at the end of textbook"*
T17	*" Because every language point is taught in a given context. All things come gradually"*
T18	*"The study of structures does not come as a block, but is given gradually and in context"*
T19	*"Grammatical structures"*

Table 22: Criteria Making *New Prospects* a more Appropriate Textbook to Teach Structural Aspects of English

From the fourteen teachers' answers it appears *NP* is the textbook that gives more importance to the structural aspects of English. Most of the teachers say that within this textbook Grammar is dealt with explicitly pointing to the "Grammar Explorer" section of the textbook. In this section, the rules are explained and there is always a reminder to focus on the targeted structure more importantly.

Q12: Which of the three textbooks do you think is more attractive?

 a- *Think it Over*   b- *Comet*   c- *New Prospects*

	a	b	c	No answer
■ N	0	1	26	1
■ %	0	3,57	92,86	3,57
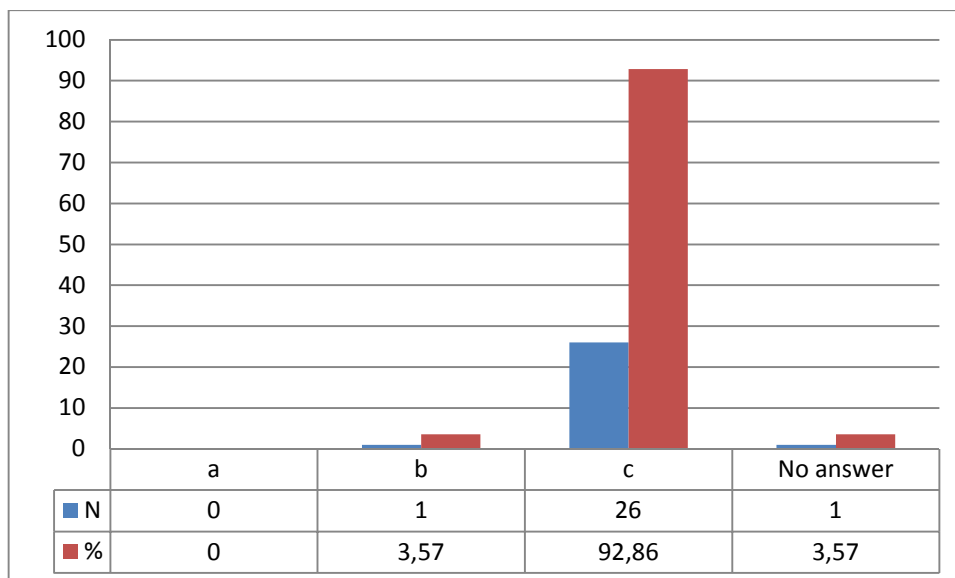
Diagram 9: Most Attractive Textbook According to the Teachers

Nearly all the teachers (92.86%) single out *New Prospects* as the most attractive textbook. One teacher only finds that *Comet* is the most attractive one.

Q13: Could you explain why?

- **Reasons given by the teacher who selected *Comet***

	Teachers' Reasons
T1	-*"It states the main objectives of the unit and lists the main functions and forms that are taught and it focuses on just listening/reading"*

Table 23: Criteria Making of *Comet* the Most Attractive Textbook

The only teacher who finds Comet as the most attractive textbook refers to its direct statement of teaching objectives in terms of forms and functions to be taught. S/he does not refer to the textbook's overall design or make up.

- **Reasons advanced by the teacher who selected *New Prospects***

	Teachers' Reasons
T2	*"It is rich and deals with almost all the aspects of the language despite its difficulty for our learners"*
T3	*"Pictures, colours, tables, drawings, format...*
T4	*"The quality of the paper, variety of illustrations which are colourful"*

298

T5	*"Colours and pictures, illustrations"*
T6	*"To some extent"*
T7	*"well illustrated, variety of themes"*
T8	*"Pictures of famous people (Zidane,…)*
T9	*"The way the textbook is designed is first attractive (texts, illustrations, pictures, grammar lessons, colours, …)*
T10	*"It is illustrated with coloured pictures and maps about the various themes it contains/ the themes are more interesting and motivating."*
T11	*"Because it is illustrated with pictures (coloured ones) and and maps about ancient civilisations to reinforce the understanding of the texts provided. However, in terms of the length of the units, I would prefer Comet, which units are shorter and motivating."*
T12	*"Its different activities/ different texts within the same theme make learning more interesting".*
T13	*"Pictures, illustrations, drawings..."*
T14	*"Because of the universal themes, diagrams, pictures, (portray foreign culture, famous people and places)*
T15	*"Well presented: colours/sequences/pictures..."*
T16	*"More pictures, drawings"*
T17	*"Variety of activities, pictures (coloured)"*
T18	*"Pictures"*
T19	*"It appeals to a large knowledge of the language (thematic/structures)*
T20	*"For the first time, we have a book with colors. For the first time we see students at least turning the pages to discover it"*
T21	*"Because it deals with actual themes, the programme is a universal one"*
T22	*"It is an updated textbook with themes relevant to the present situation (both on national and international levels). Content and form are adequate.*
T23	*"Its format, content"*
T24	*"Variety"*
T25	*"Well illustrated"*

Table 24: Criteria Making *New Prospects* the Most Attractive Textbook

From the teachers' answers it appears *NP* is the most attractive material because of its rich visual design. In fact, many teachers pointed to the various types of visuals included in the textbook such as diagrams, drawings, and real photographs. All these images are incorporated to add meaning to the linguistic text mainly by contextualising it. In addition,

unlike the two previous textbooks, *NP* is designed in full colour which gives the learners real like effects when looking at the illustrations.

Q14: Do you think that the visual components of EFL textbooks help the learning of the target language?

a- Yes   b- No

	Yes	No
N	27	1
%	96,43	3,57
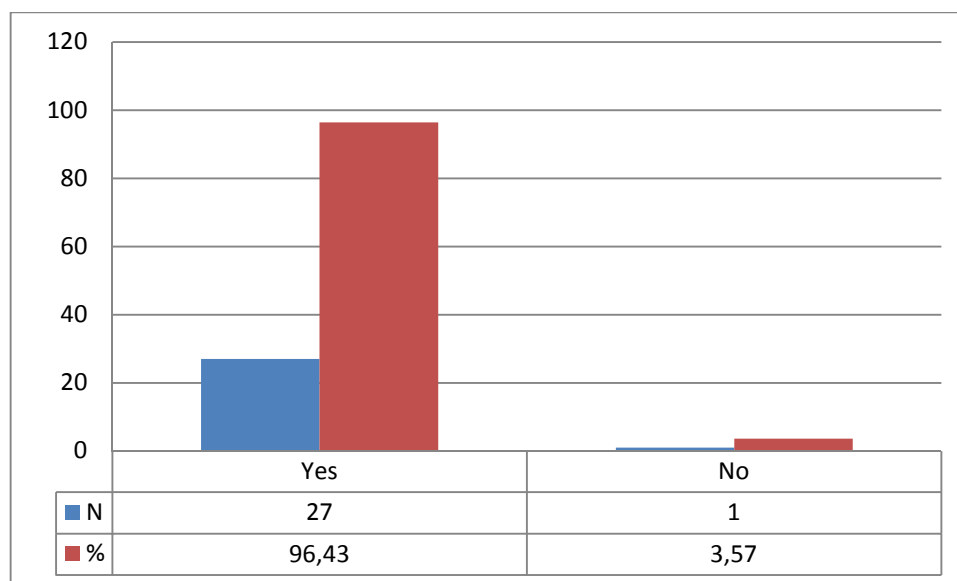
Diagram 10: Whether the Visual Components of EFL Textbooks help the Learning of the Target Language

All the teachers, except one (27/28), agreed that the visual components help their learners in acquiring the target language.

Q15: How do your learners react to the different illustrations (pictures, drawings, diagrams,... etc.)

a) They find them useful to understand the texts
b) They rely on them to understand the exercises' instructions
c) They use them to answer the different questions
d) They ask questions about the represented persons and places
e) They are curious to know more about the authenticity of those images
f) They enquire to know about the cultural value of those illustrations
g) They comment them by making reference to their own background knowledge
h) They prefer the pictures that portray the foreign culture (famous people and places)
i) They prefer the pictures that portray the local culture (famous people and places)
j) They do not show any particular interest in them
k) They do not understand why the pictures are there

Other, specify...

	a	b	c	d	e	f	g	h	i	j	k
■ N	22	8	14	15	12	9	24	12	16	0	2
■ %	78,57	28,57	50	53,57	42,85	32,14	85,71	42,85	57,14	0	7,14
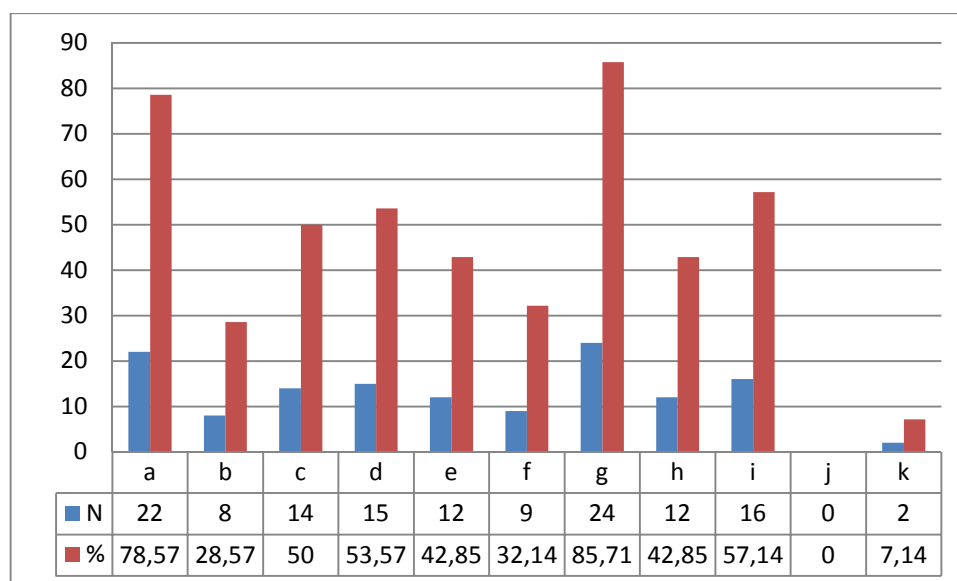
Diagram 11: Learners' Reactions to the Different Illustrations Included in their EFL Textbooks

As Diagram 11 above shows, the learners react in various ways to the different illustrations appearing in the textbooks. However, the majority of the teachers think the learners either use them to refer to their background knowledge (24/28) or rely on them to understand the linguistic texts (22/28).

It is worth to note that none of the teachers feels that the learners show no interest in the illustrations, which stresses the importance of using visuals when learning a foreign language.

8. 1. 3. Teachers' Evaluation of the Cultural Components of the three Textbooks

Q16: Which cultural elements prevail in each of the three textbooks? (You can choose more than one item)

  a- Learners' local culture(s)
  b- Foreign/target culture(s)
  c- International culture(s)

- *Think it Over*

	a	b	c
■ N	4	10	14
■ %	14,28	35,71	50
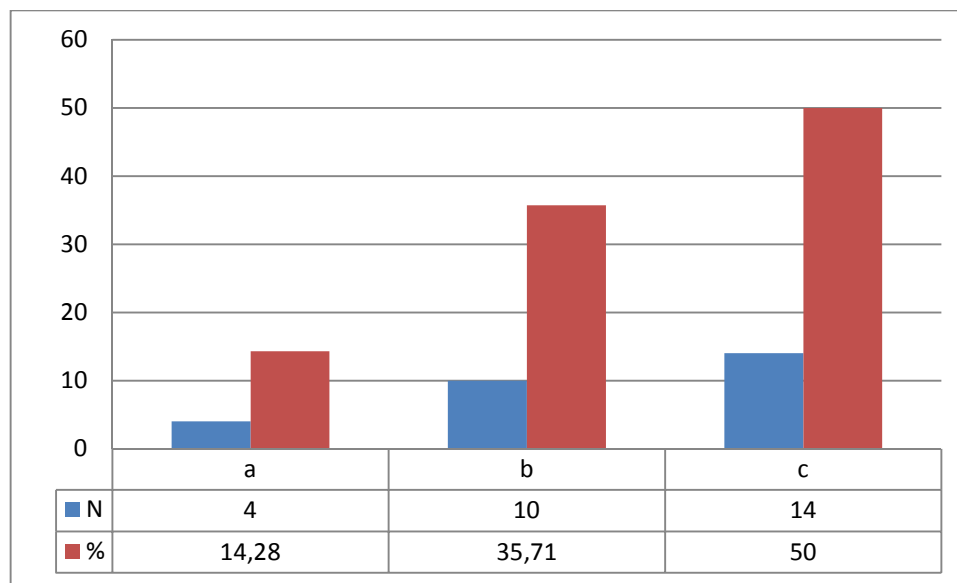
Diagram 12a: Cultural Elements Prevailing in *Think it Over*

From the teachers' answers, it appears that *TO* contains more elements of international culture. In fact, half of the teachers (14/28) say so.

- *Comet*

	a	b	c
■ N	2	15	15
■ %	7,14	53,57	53,57
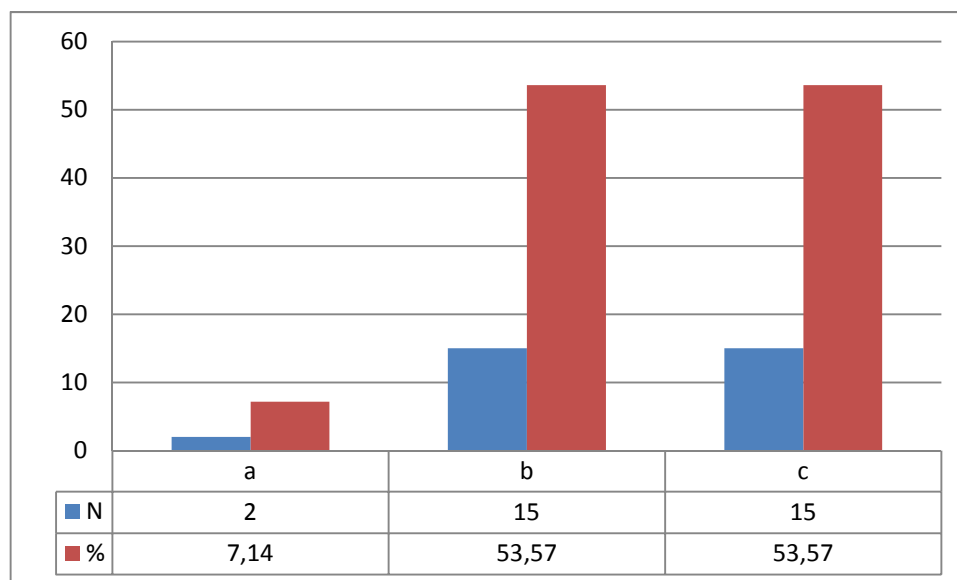
Diagram 12b: Cultural Elements Prevailing in *Comet*

The teachers' answers show that, unlike *TO, Com* contains a balanced range of cultural elements of international and target cultures (53.57%) and a very reduced amount of the local culture.

- ● *New Prospects*

	a	b	c
■ N	13	15	26
■ %	46,42	53,57	92,85
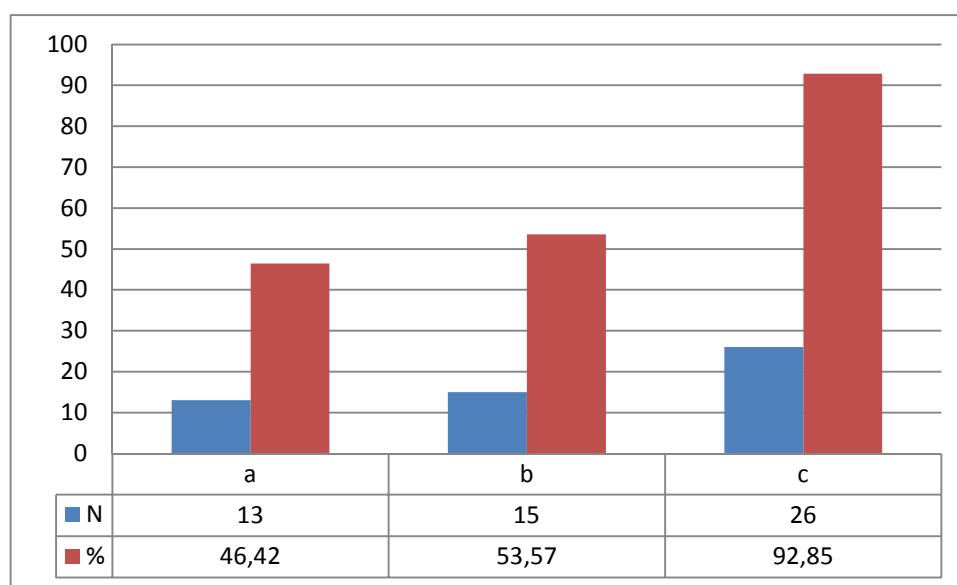
Diagram 12c: Cultural Elements Prevailing in *New Prospects*

From Diagram 12c it appears that *NP*, although favouring the international cultural elements just like the two previous textbooks do, gives more importance to both target and local one (53.57%) and (46.42%) respectively.

According to the teachers surveyed, the international culture elements seem to be the most prevailing in the three textbooks though with different degrees as the diagrams show; *TO* (14/28), *Com* (15/28), and *NP* (26/28). This is followed by those cultural elements making reference to the target culture(s); *TO* (10/28), *Com* (15/28), and *NP* (15/28). The cultural elements that make reference to the local culture, for their part, are little mentioned by the teachers; *TO*(04/28), *Com* (02/28), and *NP* (13/28). These are less present in the three textbooks, even though in *New Prospects* local culture is more highlighted, according to the teachers.

Q17: What does the cultural content of the textbooks portray?

        a) Customs and traditions

        b) Social values and norms

        c) General information about history and social institutions

        d) Literary works and fine arts (music, painting, drama, etc.)

        e) Behaviours and life styles

        f) Scientific achievements and discoveries

        g) Shared practices

● *Think it Over*

	a	b	c	d	e	f	g
N	3	5	5	4	4	6	5
%	10,71	17,85	17,85	14,28	14,28	21,42	17,85
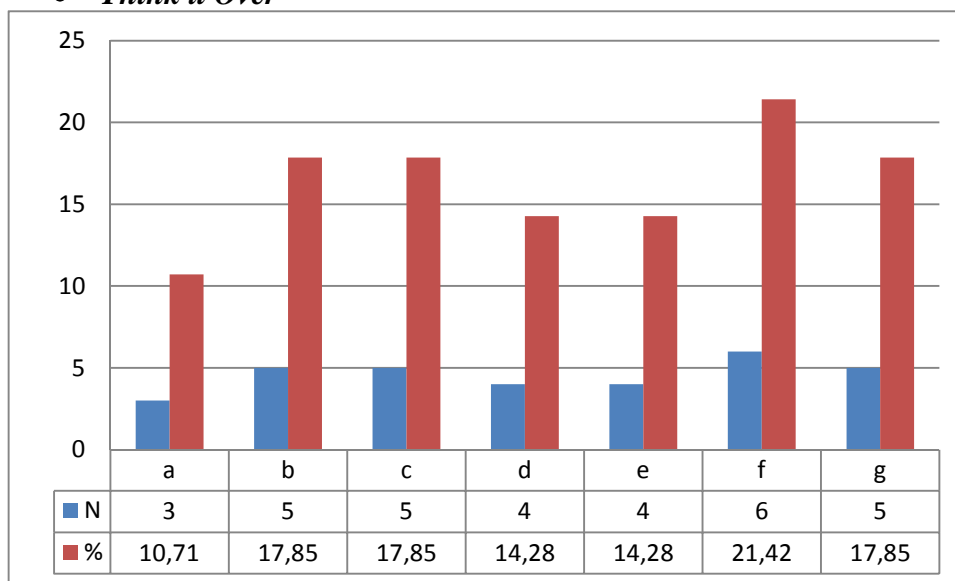
Diagram 13a: Cultural Traits Portrayed in *Think it Over*

        According to the teachers answers the cultural elements included in *TO* are related mainly to scientific achievements and discoveries. Therefore, the following ranking of the different aspects is provided:

1- Scientific achievements and discoveries

2- Social values/ General information about history and social institutions / Shared practices

3- Literary works and fine arts/ Behaviours and life styles

4- Customs and traditions

- *Comet*

	a	b	c	d	e	f	g
N	7	5	6	4	3	8	4
%	25	17,85	21,42	14,28	10,71	28,57	14,28
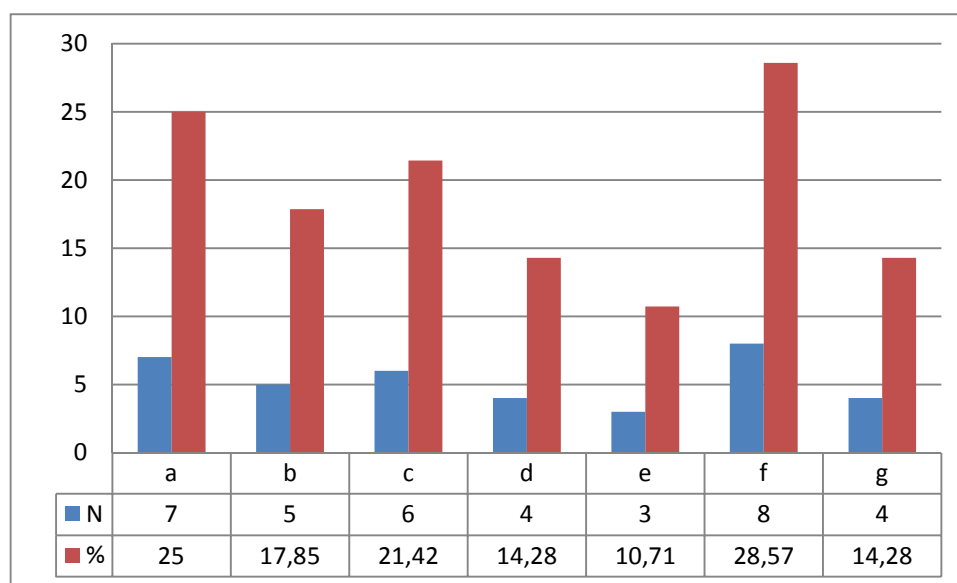
Diagram 13b: Cultural Traits Portrayed in *Comet*

From Diagram 13b, it is clear that like *TO*; *Com* also contains more elements that portray culture as scientific achievements and discoveries. However, the similarity ends here. In fact, the teachers provide a different rating of the cultural elements:

1- Scientific achievements and discoveries

2- Customs and traditions

3- General information about history and social institutions

4- Social values and norms

5- Literary works and fine arts / Shared practices

6- Behaviours and life styles.

	a	b	c	d	e	f	g
■ N	14	19	19	6	20	17	9
■ %	50	67,85	67,85	21,42	71,42	60,71	32,14
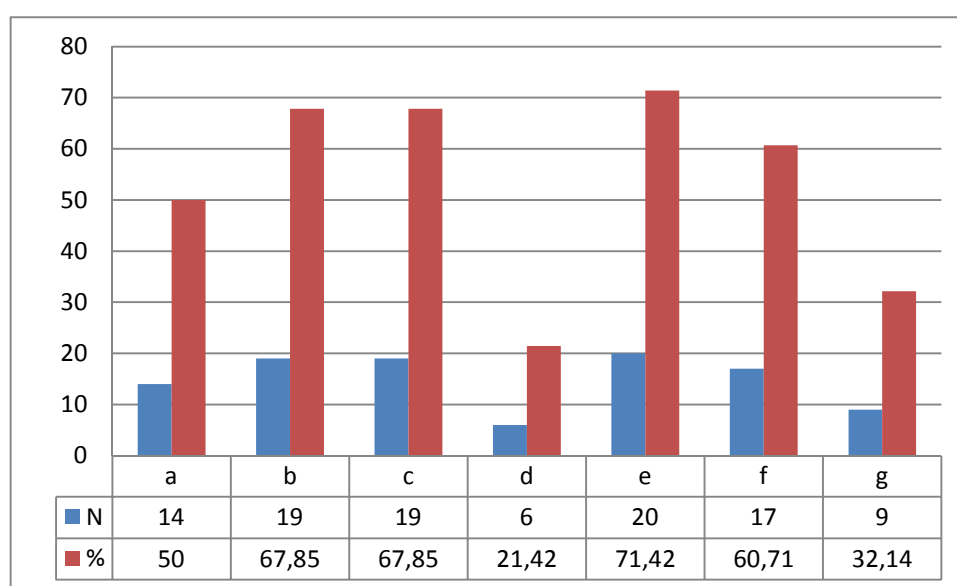
Diagram 13c: Cultural Traits Portrayed in *New Prospects*

Unlike *TO* and *Com*, *NP* does not seem to favour culture as scientific achievements and discoveries. It rather shifts, according to the teachers, to highlighting culture more as behaviours and life styles. Therefore, there is a different ranking of the cultural elements:

1- Behaviours and life styles

2- Social values / General information about history and social institutions

3- Scientific achievements and discoveries

4- Customs and traditions

5- Shared practices

6- Literary works and fine arts

The cultural content of the three textbooks seems to be comprehensive in terms of the cultural traits it portrays. However, these traits do not appear in the same proportion in the three textbooks. Therefore, from the teachers' answers, we can conclude that while *TO* and *Com* favour culture as scientific achievements and discoveries, *NP* lays emphasis on social topics such as behaviours and life styles rather than scientific ones.

Q18: Do you think the cultural component of the textbook aims at:

a) Developing the learners' knowledge about the target culture(s)

b) Developing the learners' knowledge about their own culture

c) Developing the learners' awareness of the underlying bases of the foreign language

d) Helping the learners' to think about the similarities and the differences that may exist between their own culture and the foreign cultures

e) Other, specify?

- *Think it Over*

	a	b	c	d
N	6	3	5	7
%	21,42	10,71	17,85	25
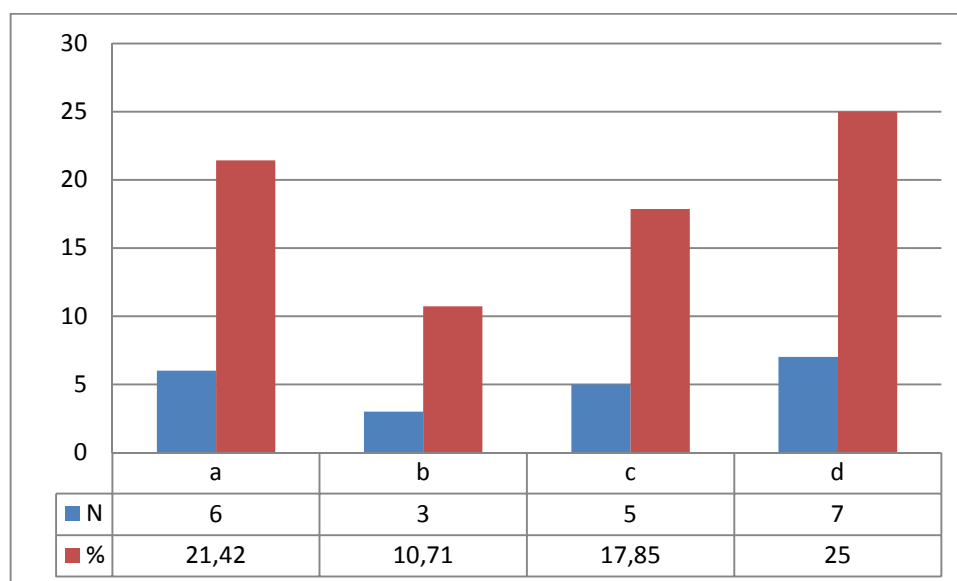
Diagram 14a: Aims of *Think it Over's* Cultural Elements

According to the teachers' answers, it appears that the cultural components included in *TO* serve first to help the Algerian learners think about the similarities and the differences that may exist between their own culture and the English target culture. Further, they promote the learners' knowledge about the target culture.

- *Comet*

	a	b	c	d
N	3	1	9	7
%	10,71	3,57	32,14	25
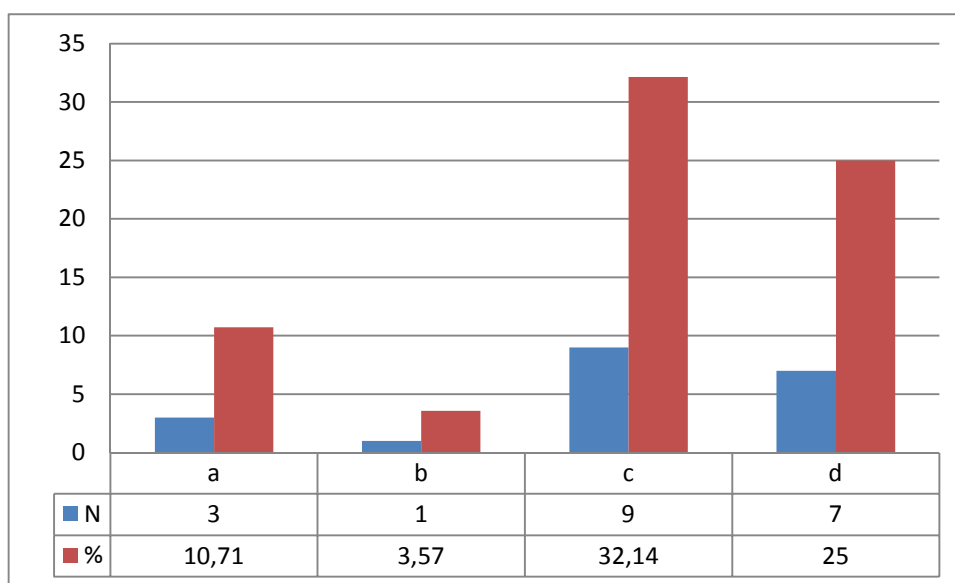
Diagram 14b: Aims of *Comet's* Cultural Elements

Diagram 14b shows that *Comet's* cultural elements, unlike those of *TO*, aim first at developing the learners' awareness of the underlying bases of the English language they are studying. However, making them think about similarities and differences between their own culture and the target one is still important.

- *New Prospects*

	a	b	c	d
N	13	9	19	20
%	46,42	67,85	67,85	71,42
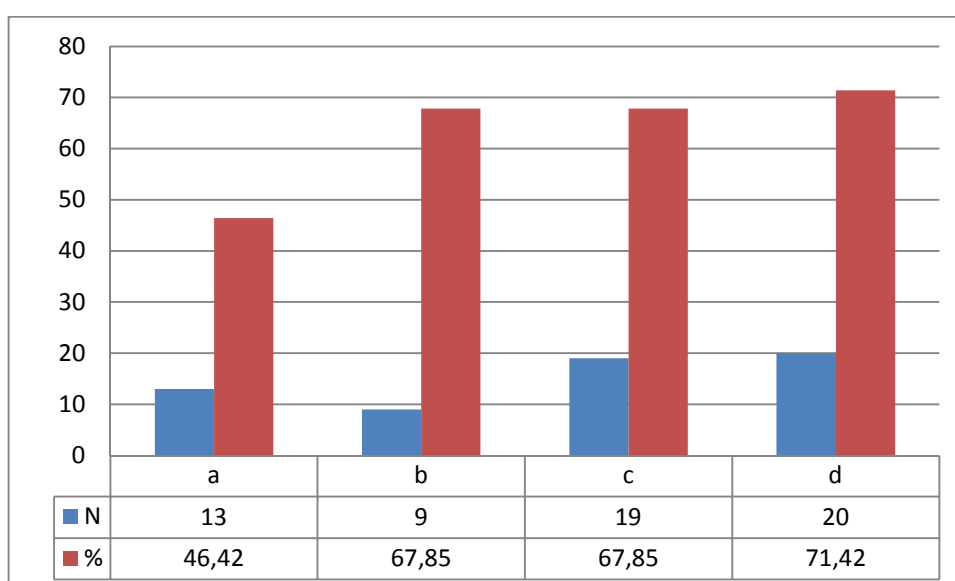
Diagram 14c: Aims of *New Prospects'* Cultural Elements

The teachers' answers as highlighted in Diagram 14c show that NP cultural elements aim at a more comprehensive set of objectives. Consequently, they first contribute to help the learners to think about the similarities and the differences that exist between their own culture and the target one. Next, they both encourage the learners to develop their knowledge about their own culture as well as their awareness of the underlying bases of English. Of course, this without neglecting the development of knowledge about the target culture.

The aims of the cultural components underlying the three textbooks seem to differ from a textbook to another. According to the teachers, while *Think it Over's* cultural content mostly aims at developing the learners' knowledge about the target culture (s) through comparing it to their own culture (07/28), that of *Comet* rather aims at developing the learners' awareness of the underlying bases of the foreign language (09/28).

As concerns *New Prospects* the objective shifts to a dialogic one which consists mainly in helping the learners' think about the similarities and the differences that may exist between their own culture and the foreign cultures. It is the same as *Think it Over* but more teachers say so (20/28).

Q19: Do the textbooks encourage positive attitudes towards English and its speakers?

   a- Yes   b- No   c- Not sure

	a	b	c	No answer
■ N	7	3	8	10
■ %	25	10,71	28,58	35,71
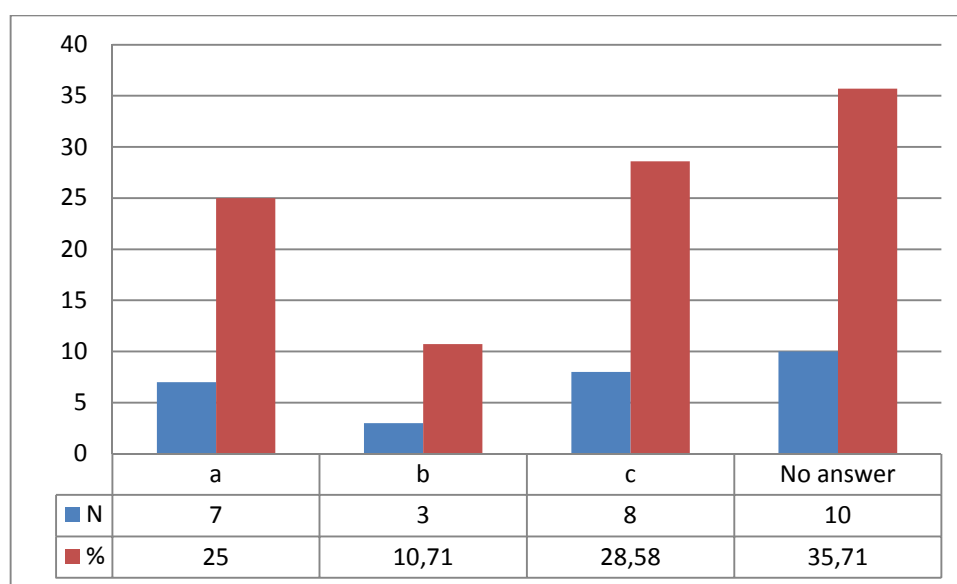
Diagram 15a: *Think it Over***'s Role in Encouraging Positive Attitudes towards English and its Speakers**

Diagram 15a shows that a considerable number of the teachers do not answer this question as relates to *TO* textbook. Those who answered it seem to be mitigated between not being so sure that the textbook promotes positive attitudes towards the English language and its speakers (28.58%) and those who affirm that the textbook actually does (25%).

- *Comet*

	a	b	c	No answer
N	6	4	11	7
%	21,42	14,28	39,29	25
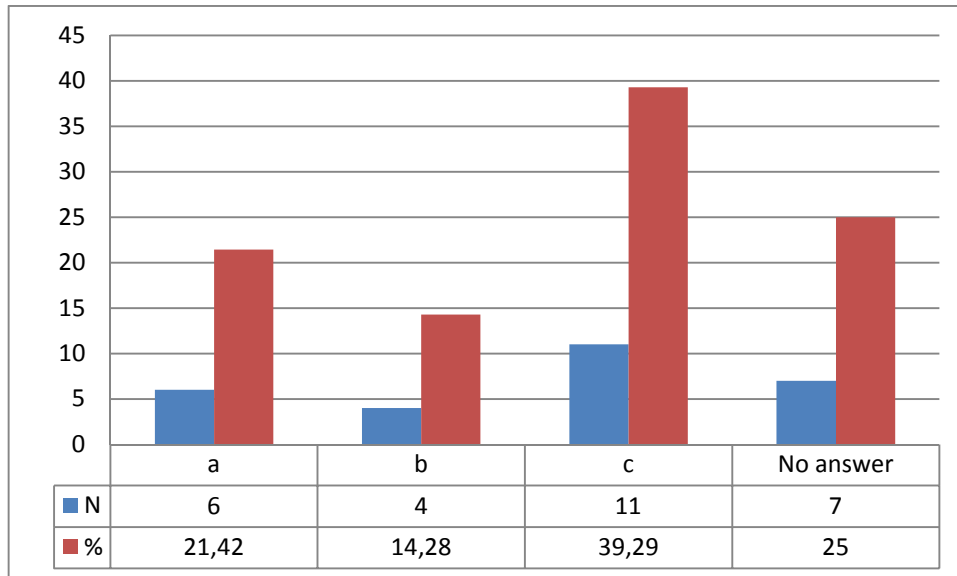
Diagram 15b: *Comet***'s Role in Encouraging Positive Attitudes towards English and its Speakers**

When it comes to *Com*, the number of the teachers who do not answer the question diminishes. However, most of those who answer it are still not sure whether this textbook promotes positive attitudes towards English and its speakers (39.29%). Compared with TO, a larger number of the teachers do not think that Com does.

- *New Prospects*

	a	b	c	No answer
N	19	2	6	1
%	64,85	7,15	21,42	3,57
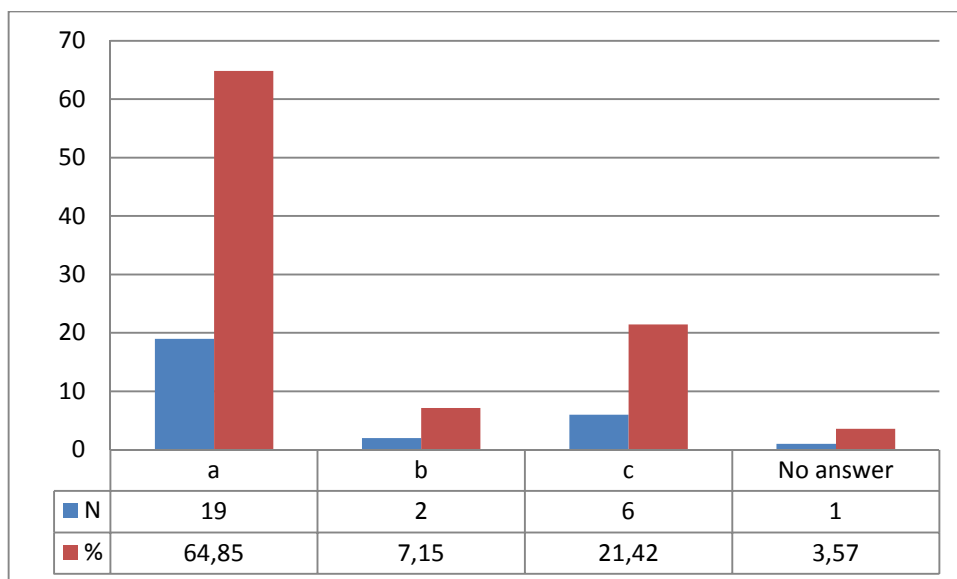
Diagram 15c: *New Prospects'* **Role in Encouraging Positive Attitudes towards English and its Speakers**

Diagram 15c shows that (64.85%) of the teachers affirm that *NP* promotes positive attitudes towards English and its speakers. With this textbook only (21.42%) still doubt the fact.

The teachers' answers show that they are a little unclear about the roles of *Think it Over* and *Comet* in encouraging positive attitudes towards English and its speakers. We note a large number of "No answer" for TO (10/28) and of "Not sure" for Com (11/28). However, a large number (19/28) were affirmative about *NP*. It seems that this textbook favours positive attitudes towards English and its speakers in comparison to the previous textbooks.

Q20: What do the cultural elements included in the textbooks emphasise?

a) British culture

b) American culture

c) Algerian culture

d) Other English-speaking culture (eg, African, Indian, Australian, etc.)

e) International culture

f) other, specify..

- ***Think it Over***

	a	b	c	d	e
N	5	5	1	3	9
%	17,85	17,85	3,57	10,71	32,14
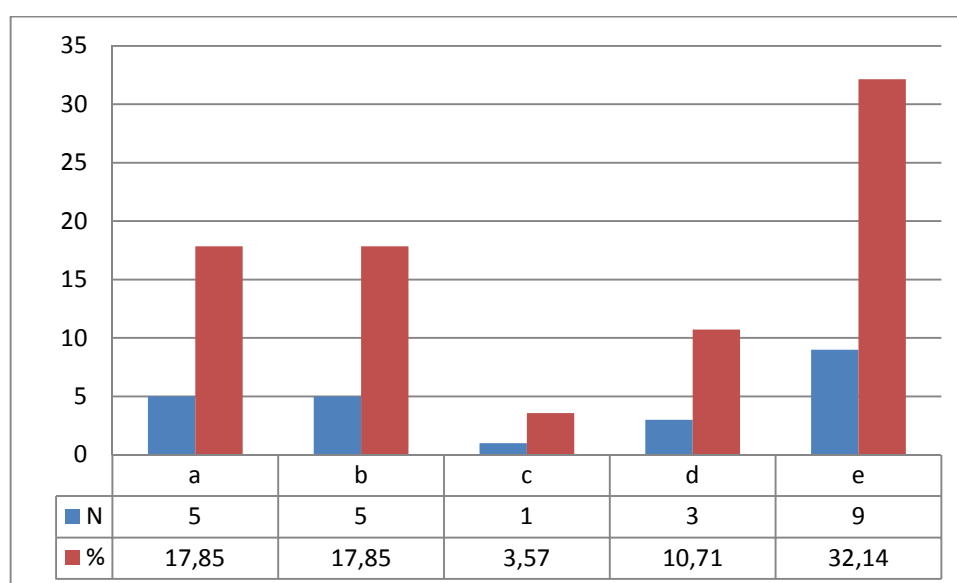
Diagram 16a: The Culture most Emphasised in *Think it Over*

Diagram 16a shows that despite the fact of including different types of cultural elements, *TO* favours most international culture that seems to dominate in the textbook. It is immediately followed by the traditional main stream English culture represented by British and American ones. The Algerian culture is nearly inexistent in the textbook (03.57%).

- *Comet*

	a	b	c	d	e
N	10	4	3	5	7
%	35,71	14,28	10,71	17,85	25
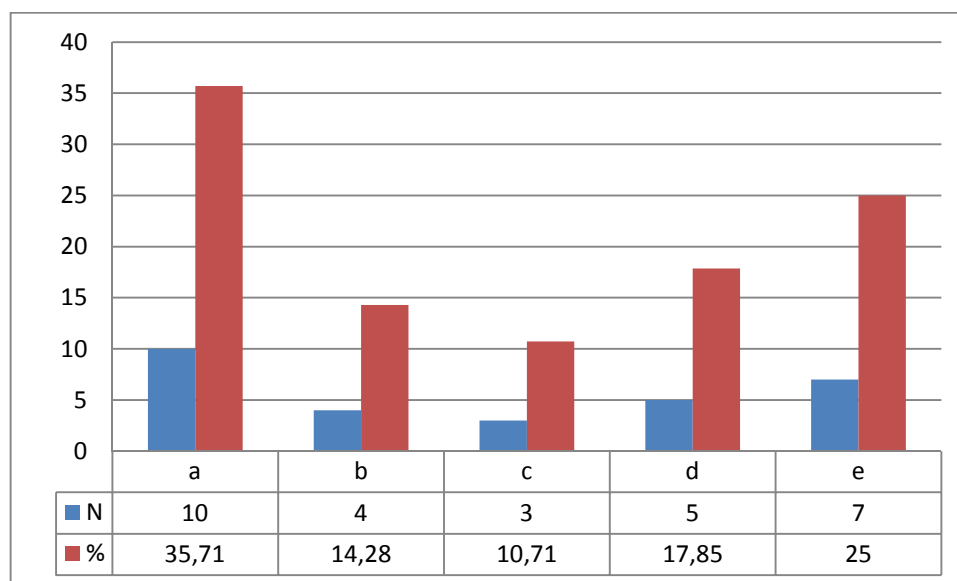
Diagram 16b: The Culture most Emphasised in *Comet*

Diagram 16b reveals that Comet, unlike *TO* it came to replace, shifts the focus to the British culture (35.71%) as the dominant one in the material. It is followed by international culture (25%).

	a	b	c	d	e
■ N	11	10	10	3	19
■ %	39,28	35,71	35,71	10,71	67,85
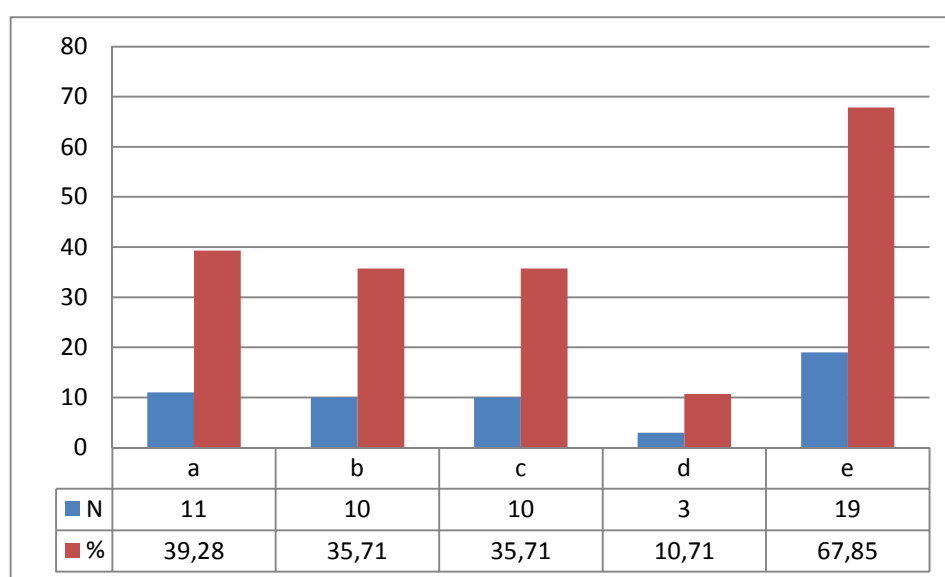
Diagram 16c: The Culture most Emphasised in *New Prospects*

Diagram 16c shows that *NP*, just like *TO*, favours international culture (67.85%). However, it does not neglect the Algerian local culture (35.71%) which is present nearly equally with both British culture (39.28%) and American (35.71%)

According to the 28 teachers questioned, the three textbooks seem to emphasise different types of culture. In *TO* it is international culture which is viewed as more important. In *Com*, it is the British culture which is dominant (10/28). And finally, in *NP* international culture seems to dominate (19/28).

Q21: Are cultural elements of a specific culture explained in the textbooks?
   a- Yes   b- No

● *Think it Over*

	a	b	No answer
N	2	13	13
%	7,16	46,42	46,42
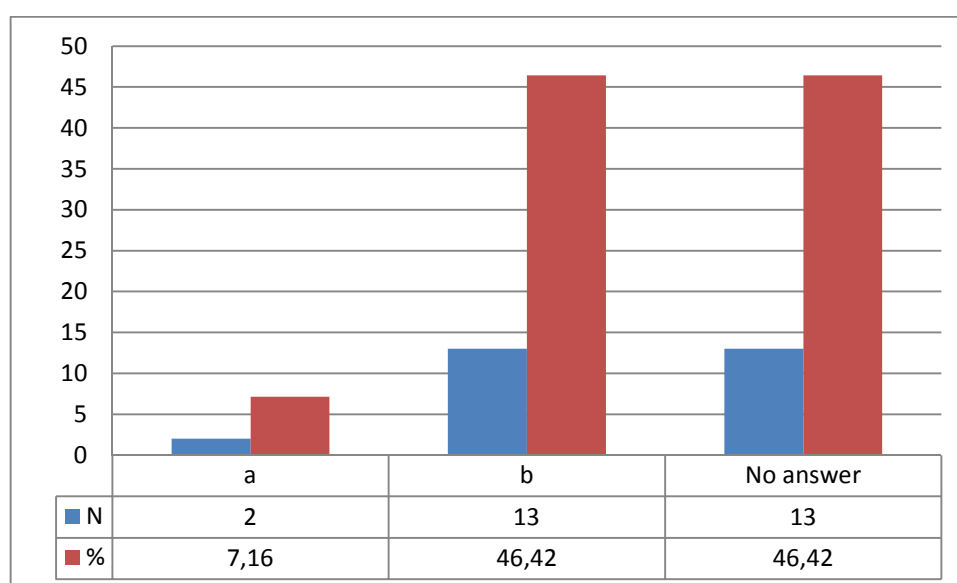
Diagram 17a: Explanation of Cultural Elements in *Think it Over*

(46.42%) of the teachers do not answer this question as relates to *TO*. Most of those who answer it say that the textbook does provide explanations of the specific cultures it includes.

● *Comet*

	a	b	No answer
N	4	10	12
%	14,28	35,71	42,86
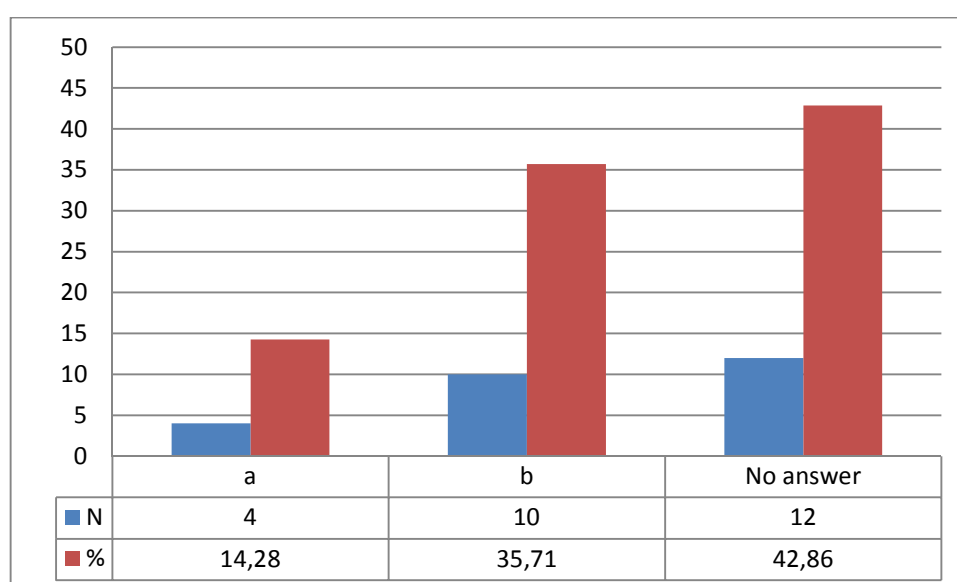
Diagram 17b: Explanation of Cultural Elements in *Comet*

Just like with *TO*, a considerable number of the teachers (42.86%) do not answer the question as relates to *Com*. And still most of those who answer it (35.71%) do not think that the textbook contains explanations of cultural elements.

- *New Prospects*

	a	b	No answer
N	13	11	4
%	46,42	39,29	14,28
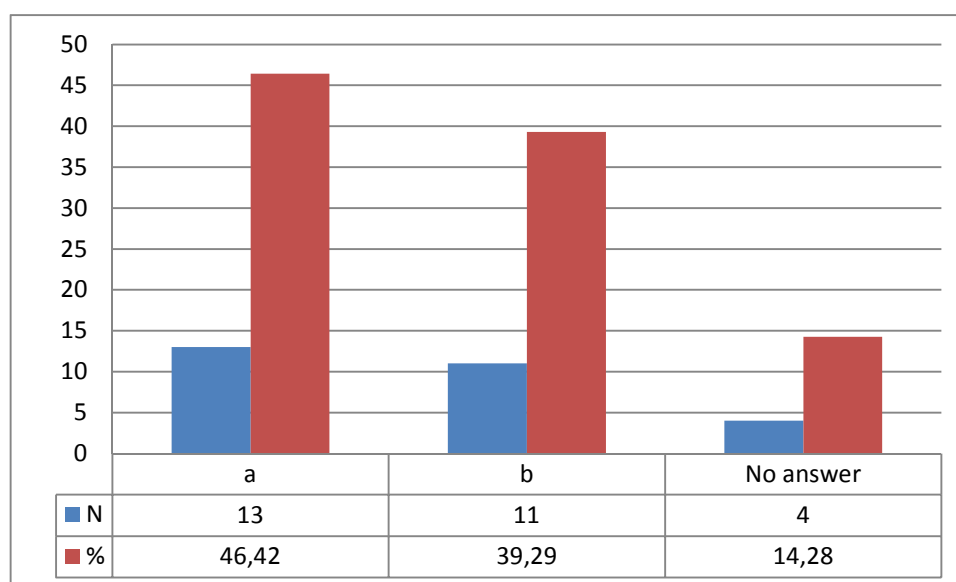
Diagram 17c: Explanation of Cultural Elements in *New Prospects*

Diagram 17c shows clearly how the situation reverses when it comes to *NP*. Not only most of the teachers answer the question but they also affirm that the textbook does include explanations about specific cultural elements. However, there are still (39.29%) of their colleagues who do not share this point.

Except for *New Prospects* where there are explanations of some cultural elements the other textbooks do not include particular explanations of specific cultural components.

Q22: If yes, which elements are explained?

Remark: Only twelve teachers answered this question

	Teachers explanations
T1	-*"These textbooks give our students an idea about international, British and American cultures. They know more about their history, behaviour, education, politics, etc."*
T2	-*"Education in English and American schools."* -*"Humour: English and American behaviour"*

T3	-*"There is no specific explanation but just hints in 'Think it Over' but in 'Comet' see pages 9/10 a whole unit is devoted to British culture"*
T4	-*"Customs, traditions, feelings and emotions"*
T5	-*"Feelings and emotions (reactions)"*
T6	-*"I think that 'New Prospects' is a continuation of 'Getting Through' in which life styles are studied like "The Casbah of Algiers" passage"*
T7	-*"In the units: Modern life in English Speaking Countries"*
T8	-*"English and American schools, English and American behaviours"*
T9	-*"Education, lifestyle"*
T10	-*"How was the ancient Egypt ruled. The position of the Pharaoh and the system of governance"*
T11	-*"we teach there the customs, the traditions, the habits of those nations; their history"*
T12	-*"Social, economic and cultural elements"*

Table 25: Different Cultural Elements Explained in the Textbooks

From the teachers answers we notice that there are but a few element which are

explained in the textbooks.

8. 1. 4. Teacher's Further Suggestions and Comments

Q23: Please, add comments or remarks that might help this study.

	Teachers' Comments and Suggestions
T1	-*"New Prospects:-the texts are too long (mainly texts for listening), - It contains too many items (in Grammar, vocabulary, writing and pronunciation). Therefore, pupils cannot grasp everything and teachers cannot finish the programme easily"*
T2	-*"Though the texts (in New Prospects) are interesting because of their authenticity, I find them so long and they take a long time to teach."*
T3	-*"The content of New prospects is useful, helpful and various but it is too long and difficult for our learners"*
T4	*"The schoolbook remains one of the most important sources of learning a foreign language. However, knowing how to use it is more important. I am certain that there are teachers who do not know what does culture awareness mean? A teacher's book will be useful too."*
T5	-*"Culture must not be viewed as something consisting of facts to be learnt, but a helpful*

	tool to make learners feel the need to speak and use the target language."
T6	*-"I personally wonder why people thought about editing "new" books (what is the aim?). New Prospects, for instance, could easily be taught (used) with the students at the universities (high level). It is too ambitious as I said before"*
T7	*-"New Prospects textbook is normally aimed at students in the universities. Too many functions, language forms, hard lexis, quite difficult to understand the meaning, purpose of the tests (Unit II "Ethics in Business"".*
T8	*-"it is worth seeking for an appropriate textbook that can meet the needs of pupils according to their different levels of understanding and learning"*
T9	*-"I think that it is high time we work all together including mainly experienced teachers to develop textbooks that can be suitable for teaching English to the Algerain students and enable them to use it to communicate with since it is the first language in the world."*
T10	*-"As far as the cultural elements are concerned, there is no particular emphasis in the three textbooks on foreign culture. In fact, the three textbooks are based on themes or topics which deal with the problems and changes of life..."*
T11	*-"As an English teacher, I'll make one and a single remark. In fact, why do the designers of these textbooks include the activity "See Grammar reference". I think that pupils are lost because they seem to look at this "Grammar" rather than listen and concentrate on what their teachers say and explain."*
T12	*-"What we would like, we as teachers, is to have a personal classroom in our Lycée that has all the means needed to succeed in our noble task. More than that, teach as the European teachers do in their classes; that is to say: computers, tape recorders, Internet, and of course a small number of students in our classes."*
T13	*-"Units should be split into sub-units or chapters. I find them too long to cover."*
T14	*-"Texts of Think it Over are of high quality but exercises are not all good English (they do not all attract the students). But those of New Prospects are most interesting.*

Table 26: Teachers' Suggestions and Comments

As shown in Table 26 half of the teachers who answered the questionnaire (14/28) gave further suggestions and comments. They commented on different aspects of the textbooks such as linguistic content, cultural content, and teaching methodology. But, most of their comments are related to *NP* which is the textbook they are currently using.

Only one teacher (1/14) referred to *TO* as having interesting texts. This teacher explained that the *"Texts of Think it Over are of high quality but exercises are not all good English (they do not all attract the students)"*. To reinforce this evaluation, s/he further added that the exercises and activities of *New Prospects* are more interesting to the learners.

The rest of the teachers (13/14) focussed their comments on *NP*. They were extremely critical pointing out both its positive and negative aspects. According to them, including authentic texts and tackling interesting themes are the two main positive aspects of this textbook. However, they complained about the length of the texts which makes them not easy to teach as one teacher explains: *"I find them [the texts] so long and they take a long time to teach"*.

Concerning the linguistic content, the teachers found that *NP* has a comprehensive and interesting content though somehow beyond the actual level of the Algerian secondary school learners. They explained that it includes too many items; grammar, vocabulary, writing, and pronunciation what makes it difficult for teachers to cover every unit and for learners to grasp all what they are taught in class. *"Pupils cannot grasp everything and the teachers cannot finish the programme easily"* noted one teacher. Besides, some teachers felt that the linguistic content of *New Prospects* is not relevant to the level of the learners at the Secondary School. They described it as being *"… useful, helpful, and various but, too long and difficult for our learners"*. Some of them even suggested that the textbook would be more appropriate for university students. One teacher put it plainly that *"New Prospects textbook is normally aimed at students in the universities"*.

Relating to the cultural content of the textbooks, the teachers' comments read as a critical - almost reproachful - evaluation. *"Culture must not be viewed as something consisting of facts to be learnt, but a helpful tool to make learners feel the need to speak and use the target language"* explained one teacher. Whereas another teacher seemed

disappointed by the type of cultural content that prevails in the three textbooks. According to her/him the foreign culture ought to be granted a more prominent place as it is not sufficiently emphasised in any of the textbooks. This teacher noted that *"…there is no particular emphasis in the three textbooks on foreign culture. In fact, the three textbooks are based on themes or topics which deal with the problems and changes of life."* It comes clear that for these teachers EFL textbook should include more contents which refer to the English culture and should not only emphasise universal themes.

A further aspect of the textbooks on which the teachers commented relates to methodology. The teachers' comments revealed how worried they are about the fact that the textbooks do not cater for the learners' needs by presenting them with knowledge content beyond their actual level. One teacher therefore, insisted that *"it is worth seeking for an appropriate textbook that can meet the needs of pupils according to their different levels of understanding and learning"*. Another teacher complained about the length of the teaching units recommending that they *"… should be split into sub-units or chapters"* because they are too long to cover. In addition to this, some teachers questioned the relevance of the "See Grammar Reference" section in *NP*. One of them put it in these words: *"In fact, why do the designers of these textbooks include the activity 'See Grammar Reference'?"* and then went on describing how *"…pupils are lost because they seem to look at this 'Grammar' rather than listen and concentrate on what their teachers say and explain"*.

In addition to these comments the teachers made some suggestions as regards their participation in the design of EFL textbooks they have to work with, the importance of an accompanying teacher's book, and the necessity of introducing further didactic materials to the Algerian classrooms. Therefore, as relates to textbook design the teachers seemed confident they could contribute considerably and expressed their desire of being involved in the whole process. Their answers implied that they are upset with the fact of being always

excluded from the design process while actually they are the ones who work with the textbooks every day. They somehow regretted that every time new textbooks are imposed from the top. One teacher put it clearly that *"... it is high time we work all together including mainly experienced teachers to develop textbooks that can be suitable for teaching English to the Algerian students and enable them to use it to communicate with since it is the first language in the world"*.

A further suggestion by the teachers deals with the importance of an accompanying teacher's book that would guide them throughout their teaching process and explain how to use the textbook. From the teachers' answers it was clear that knowing how to use a textbook appropriately so as to make the best of it is by no means less important than the textbook's content itself. In fact, as one teacher put it: "*The schoolbook remains one of the most important resources of learning a foreign language. However, knowing how to use it is more important"*. This teacher further added: "*I am certain that there are teachers who do not know what culture awareness means. A teacher's book will be useful too*." Hence the teachers asked for this supporting document which is the teacher's book and which would significantly facilitate their task.

Finally, the teachers suggested making their classrooms less crowded. They also asked for introducing further modern didactic materials to better equip them and mentioned many teaching supports such as tape recorders, computers and Internet. They expressed it in the following words: *"What we would like, we as teachers, is to have a personal classroom in our Lycée that has all the means needed to succeed in our noble task. More than that, teach as the European teachers do in their classes; that is to say: computers, tape recorders, Internet, and of course a small number of students in our classes."* This statement reveals how concerned the teachers are about their teaching and how they would like to improve it.

8. 2. Discussion of the Results of the Questionnaire

The results of the teachers' questionnaire revealed important and sometimes unexpected facts. The teachers' long experience in the field of English language teaching makes their evaluation of the three textbooks deep and subtle. Besides, it copes well with the diachronic/contrastive perspective that aims to show the changes brought about by the education reforms which are set every time as a quest of a "better" methodology to facilitate the learning of English as well as the culture it vehicles. Such a repeated quest reflects all the importance English is given as a compulsory subject in the Algerian school curriculum.

The teachers' answers revealed their respective attitudes towards the three textbooks as concerns issues of culture, language and curricular ideology, and Self and Other representations that intervenes in language classrooms.

8. 2. 1. Teachers' Evaluation of Cultural Contents of the Three Textbooks

The teachers' answers to the questions about the cultural content of the three textbooks revealed how cultural contextualisation is important to teaching English as foreign language in the Algerian Secondary Schools. They also pointed out the fact that the textbook are alike in including a higher rate of international/universal culture (C3) compared to target/foreign and local/national cultures.

However, their evaluations of the type of cultural elements prevailing in each of the textbooks made it plain they hold distinct attitudes towards the local/national culture (C1), the foreign/target culture (C2), and the international/universal culture (C3). Actually, most of them remained sceptical about including the learners' local culture in EFL textbooks. They did not seem to recognise the role it may play in learning the foreign language. Most of the teachers preferred the international/universal culture which sounds 'neutral'

8. 2. 2. Curricular and Language Ideology

Relating to curricular and language ideology the teachers' answers to the different questions dealing with the three textbooks' linguistic content and methodology revealed a kind of ambivalence on their part. Some of their answers carried contradictory meanings. On one hand they were admitting and to some extent welcoming the shift in curricular ideology brought about by the new textbook which promotes a competency-based paradigm. They explained that it provides the learners with more opportunities to communicate using English mainly through interesting themes and varied types of activities. According to their evaluations the exercises in both *Think it Over* and *Comet* were more obsessed by linguistic practice whilst in *New Prospects* they have also a cultural content. But, on the other hand, they were arguing for traditional structural paradigms which consider foreign language learning as being primarily concerned with skills development and whose ultimate aim is linguistic competence.

Though most of the teachers showed an outstanding preference to *New Prospects* which is designed along CBA principles, they still maintained that an interesting textbook is one which emphasises the four language skills, the structural aspects of the language, and pronunciation. This shows how the audiolingual/structural teaching principles are still highly valued by the teachers and how linguistic competence remains the ultimate objective. However, they recognized that *New Prospects* brought about a shift in curricular ideology as it includes what Cook (1983) listed as six forms of 'real content'. The latter helps the learners to develop their linguistic, communicative, and other competencies and consists of;

1- Content from another academic (school) subject

2- Student-contributed content

3- The language itself ,i.e. as an object of analysis

4- Literature

5- Culture

6- "Interesting facts".

Nevertheless, the teachers seemed to hold old and conservative views derived from the traditional structuralist/behaviourist paradigm wherein the main objective of foreign language teaching consists of developing the four skills. Therefore, their answers to questions 5, 6, and 7 revealed a kind of continuing loyalty to an "instrumental language teaching" ideology rather than an adherence to "general education purposes" (Mc Grath, 2002) which aims to equip learners with competencies they can use in real life situations.

As concerns methodology centeredness, the teachers acknowledged that the learners' roles are more stressed in *New Prospects* than they were in *Think it Over* and *Comet*. They explained that many activities in the textbook aim at raising the learners' awareness of what they can do to become more autonomous learners. In fact, this can be read as a shift from what Littlejohn's (1989) calls "referential learning" (learning from content) to "experiential learning" (learning by doing). The latter is at the heart of the Competency-Based (CBA) paradigm which the Education Reform (2002) aims to implement and which adopts social constructivism as a learning theory.

8. 2 .3. Attitudes towards Otherness

The teachers' answers to the different questions relating to the cultural contents and the most appropriate cultures which need to be used as a context for teaching English reveal how they unconsciously adhere to Native-speakerim ideologies which contributes to othering their learners. Indeed, the teachers did not seem to worry about the predominance of mainstream British-American culture (C2) in the three EFL textbooks. Some of them explicitly formulated the wish it was more emphasised believing that it is the most legitimate context to be associated with English.

They overlook the fact that rejecting the local culture (C1) requires from the learners developing a new identity through their exposure to the target language culture with which they not very familiar. This may lead to alienation and cause the learners to face a split between experience and thought, which is conductive to serious socio-psychological problems affecting the learners' mental equilibrium negatively. Moreover, such attitudes reveal that the teachers despite their long experience do not worry much about cross-cultural interaction which requires respect of different cultures. They seem to reproduce the traditional myth of Native-speaker (British/American) as the only legitimate owner of English despite all the changes taking place in different contexts where non-native speakers contribute a lot to the shaping of the future of English.

The teachers' positions reveal how they keep themselves and their learners distant from English setting the Self in opposition to the Other with little chance to interact as equals. They also explain their eagerness to use international/ global culture (C3) reassured by the illusion of neutrality it conveys. They actually reproduce the attitudes of the designers which the SSMA evaluation of the textbooks revealed.

Conclusion

The analysis of the questionnaire provides important elements concerning the way cultural contextualisation in the three textbooks is perceived by the teachers who are/have been using them. The teachers' answers to the different questions constitute an insightful evaluation of the materials. They reveal how the teachers are sensitive to the linguistic, visual and cultural contents of the three textbooks, are ambivalent towards the new teaching paradigm because implicitly favouring a more structural view of language while apparently delighted by the learner-centred orientation of the recent textbook, and very critical of the content which they consider beyond the actual level of their learners.

In addition to this, it comes clear that most of the teachers reproduce Native-speakerism ideologies and believe that mainstream British/ American cultures (C2) and international/global culture (C3) (to a lesser degree) are the most legitimate contexts to teach English. They do not recognise the importance of the local culture (C1) or Other English Speaking countries cultures (C4) overlooking the role they play in promoting cross-cultural interaction. In other words, the teachers despite their critical stances towards some issues such as teaching methodology and grammatical content echo the attitudes displayed by the designers when it comes to issues of culture, ideology and otherness.

PART THREE: DISCUSSION OF THE FINDINGS

CHAPTER 9:

FROM IDEOLOGIES OF TRANSMISSION AND CULTURAL ALIENATION TO INTERCULTURAL CONSTRUCTION AND NEGOTIATION OF THIRD SPACES IN ALGERIAN EFL TEXTBOOKS

Introduction

This chapter discusses the results of the Social Semiotic Multimodal Analysis of the three textbooks and the outcomes of the field investigation conducted by the questionnaire addressed to teachers. It aims at highlighting the results of the study and provides answers to the research questions advanced in the general introduction. It further aims at checking the validity of the previously postulated hypotheses as concerns the cultures which are represented in the textbooks, the conceptions of the relation of the Self and the Other, and the changing attitudes towards intercultural interaction as the objective of EFL. It opens by presenting the different cultures (C1, C2, C3, C4, and C5) which are represented in the three textbooks emphasising on the representations and discourses they convey as social semiotic resources and showing which of them dominates. It then scrutinises the implied attitudes towards the Self (C1) and the Other (C2) focussing on how such attitudes contribute to (re)shape learners' identity construction through the semiosis that operates via the cultural content of the texts and images of the textbooks. Subsequently, it sorts out the shift in conceptions and the change of stances which operate in the most recent textbook and which imply a post-colonial quest of Thirdness where processes of Selfing and Othering lead to cross-cultural dialogue.

9. 1. Different Cultures, Ambivalent Representations, and Ideology of Subordination

The examination of the cultural content(s) of the three textbooks both at the linguistic and visual levels using the SSMA and the answers of the teachers collected via the questionnaire reveal that different cultures are included to contextualise the teaching of English. These cultures consist mainly of the local/national culture (C1), the foreign/target culture (C2) (which are mainly represented by mainstream British or American culture), the international/global culture (C3), and the European/Western culture (C5). But, it also shows

that there is no instance of Other English Speaking countries culture(s) (C4) except in one visual image used in *NP,* despite the fact that it could really provide further resources for the learners and show the dynamics of cultural interaction which results from linguistic appropriation of a dominant language such as English in various parts of the world.

The different cultures included in the materials are not represented in a balanced way neither at the linguistic level nor at the visual one as highlighted by the pie charts which follow. Moreover, there is some continuity within the three textbooks' cultural contextualisation reflecting a tendency to focus more on (C2) and (C3), and on (C5) to a lesser degree whereas (C1) is outstandingly underrepresented and (C4) almost completely ignored.

Therefore *Think it Over* and *Comet* both clearly emphasise the international/global culture (C3) and the target/foreign culture (C2), give a relatively important place to the European/Western culture (C5), minimise the local/national culture (C1) and exclude Other English speaking countries cultures (C4) as illustrated in diagrams 18a, 18b and 19 bellow:
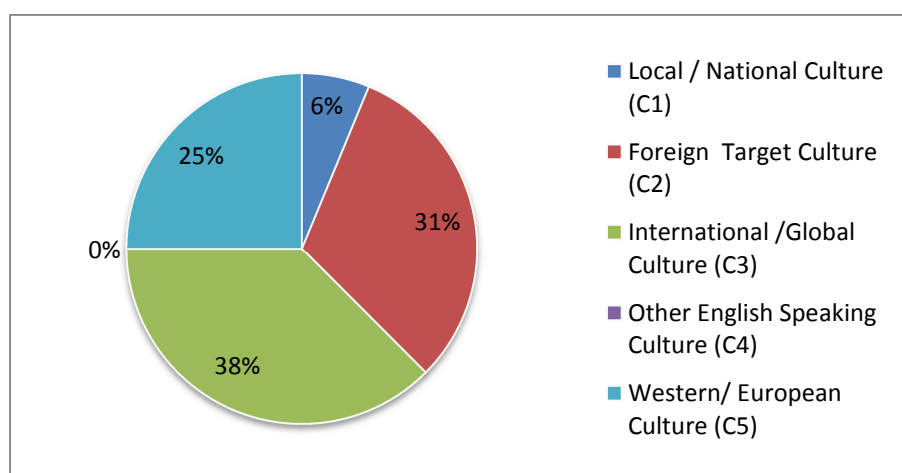
Diagram 18a: Distribution of Different cultures in Think it Over's Reading Texts
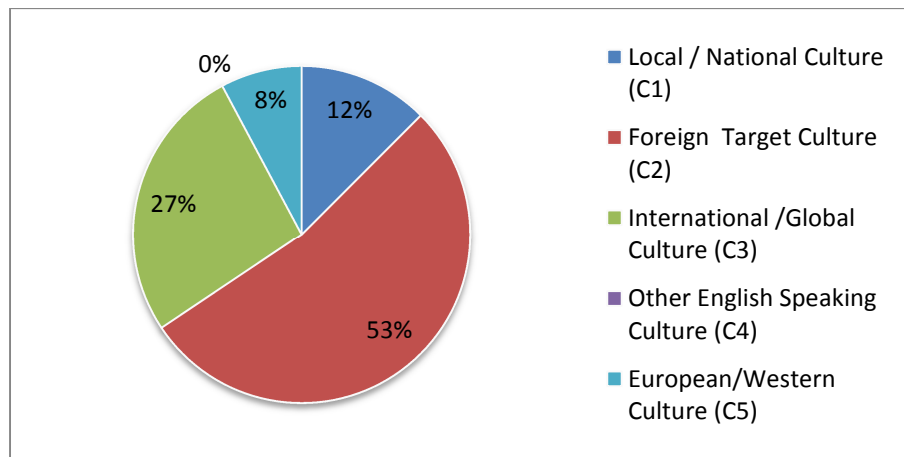
Diagram 18b: Distribution of Different Cultures in *Think it Over's* Visual Images

Note that if at the linguistic level (C2) and (C3) are represented in a balanced way at the visual level this tendency is reversed. At the visual level (C2) is dominant representing more than half (53%) of the different cultures portrayed in the textbook.
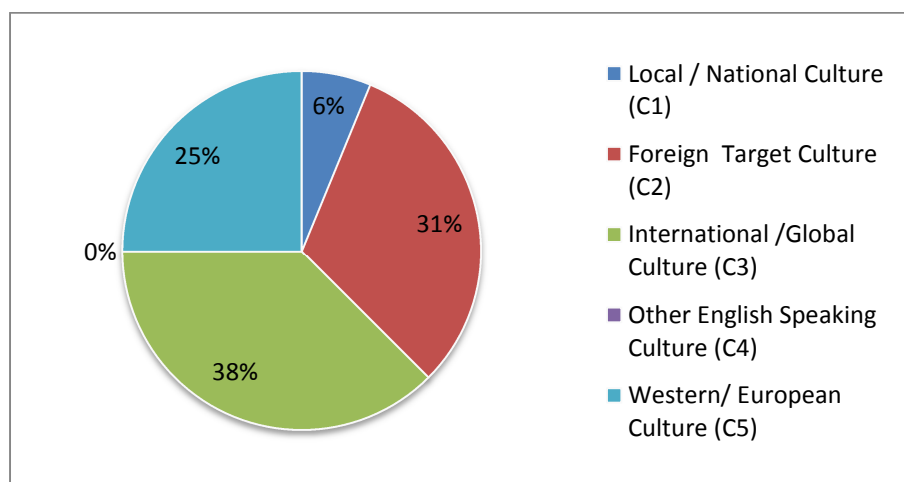
Diagram 19: Distribution of the different cultures in Comet's Reading Texts

New Prospects displays a relatively different cultural distribution even if it does not completely reverse the tradition established by the two previous textbooks. It departs, to a certain extent, from the established norm and brings about a more balanced representation of different cultures wherein the learner's local/national culture (C1) is made more prominent both linguistically and visually (see Diagrams 20a and 20b below) and by introducing (C4).
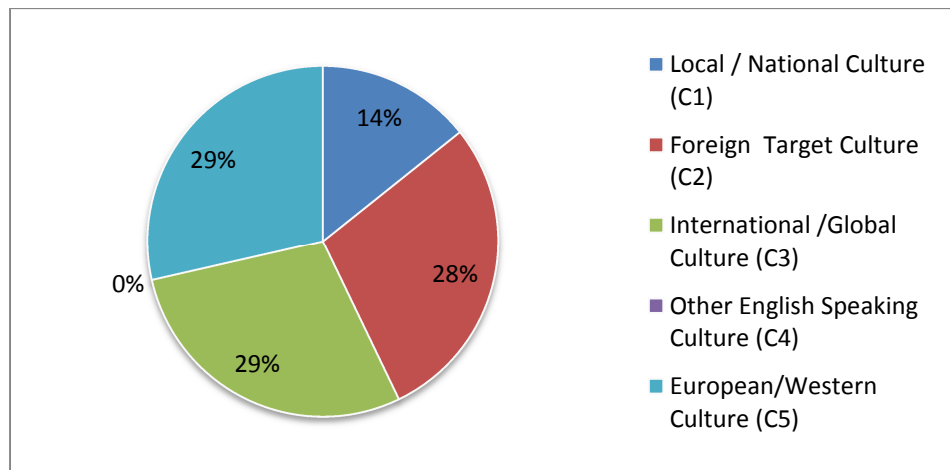
Diagram 20a: Distribution of the Different Cultures in New Prospects Reading texts
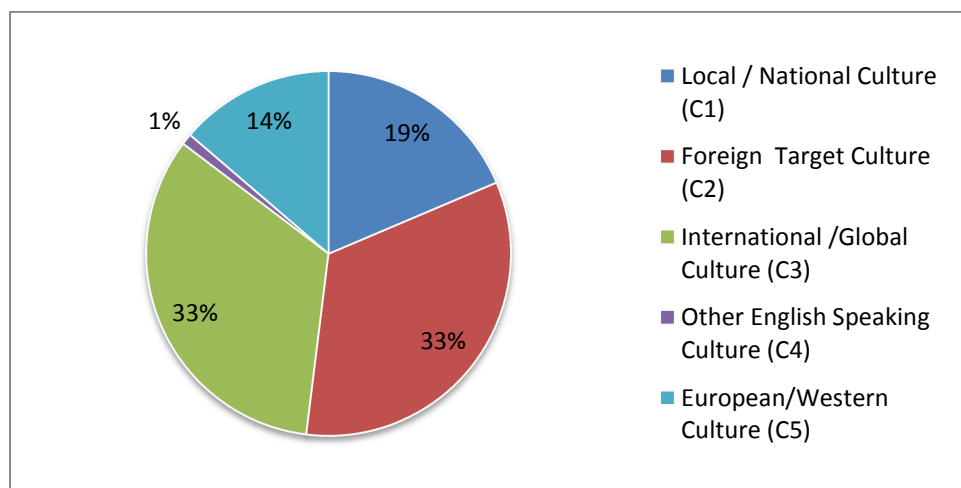
Diagram 20b: Distribution of the Different Cultures in *New Prospects'* Visual Images

Actually the cultural distribution in the three textbooks reveals an adherence to the ideology of Centre vs. Periphery which has long characterised – and still does in some contexts – the teaching of English either as a foreign language or as a lingua franca (Phillipson, 2008). This ideology is based on a hierarchical / power-based conception of cultures which is often associated with and even justified by Native-Speakerism wherein, as Holliday remarks,

> [A]an underlying theme is the 'othering' of students and colleagues from outside the English-speaking West according to essentialist regional or religious cultural stereotypes, especially when they have difficulty with the specific types of active, collaborative, and self-directed 'learner-centred' teaching–learning techniques that have frequently been constructed and packaged as superior within the English speaking West. Such a perspective is

native-speakerist because it negatively and confiningly labels what are in effect 'non-native speaker' 'cultures' as 'dependent', 'hierarchical', 'collectivist', 'reticent', 'indirect', 'passive', 'docile', 'lacking in self esteem', 'reluctant to challenge authority', 'easily dominated', 'undemocratic', or 'traditional' and, in effect, uncritical and unthinking. (Holliday, 2006: 385-386)

The presence of such underlying ideology in Algerian EFL textbooks – which are locally designed – results from, and at the same time unintentionally promotes, discourses of subordination characterizing many post-colonial contexts where issues of cultural identity and the relation to the Other are unsettled and often problematic. In fact, Algerian EFL textbooks do not fit the definition of locally designed and source culture-based teaching materials provided by Cortazzi and Jin (1999) and used in Chapter 3. As shown in Chapters 5, 6 and 7 earlier, all the reading texts (except for text 4 in *NP*) were written by foreign authors and adapted from authentic texts addressing British/American (C2) readers as their original target audience. Using Pierces' concepts of Firstness, Secondness, and Thirdness explained in Chapter 1 it is possible to illustrate the delayed relationship which is established between the original texts as produced in (C2) contexts and their adapted versions presented to Algerian learners in their home context (C1) in a visual way which makes it more prominent as in Figure 6 below.
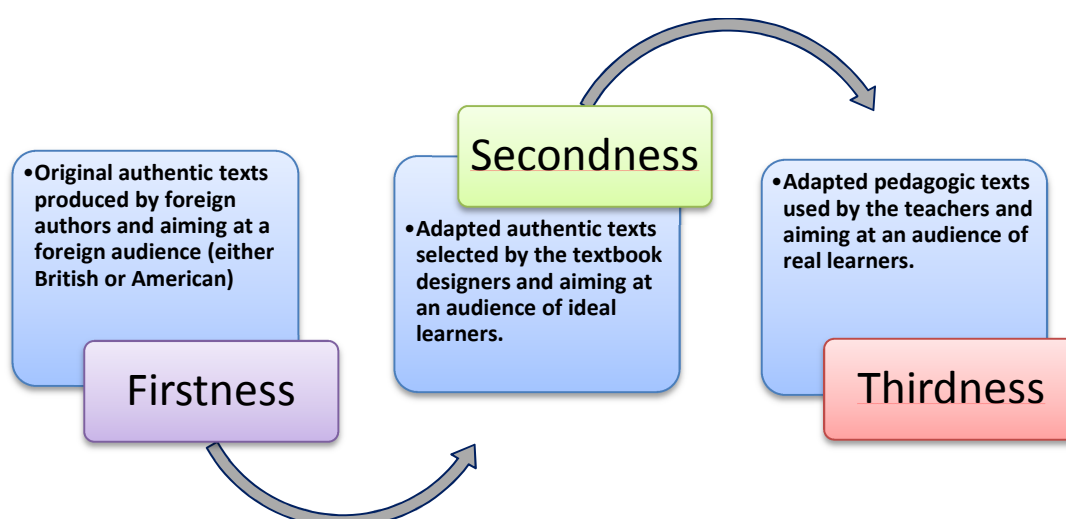
Figure 6: Semiotic Representation of the Reading Texts' Levels of Adaptation and Distance from the Learners

At the visual level the same distance and displaced relationship between the represented foreign cultures and the Algerian learners is reproduced. Actually, all foreign social actors depicted in the images used both in *TO* and *NP* are not interacting with the learners as shown in the analysis of visuals in Chapters 5 and 7. There is no direct gaze as most of the images are of the offer type. Most of the characters are there to be looked at and perhaps admired for what they stand for since most of them are either icons of their countries or symbols of success and achievement. Therefore distancing them from the learners reinforces the subordination and contributes to the essentialist distinction between different cultures which are set as separate entities often to contrast, seldom to compare, but never to interact.

Taken as signs or semiotic resources the reading texts and the visual images used in the three textbooks are either icons or symbols of the respective cultures they refer to. In addition they are relatively old and somehow outdated even if some of them deal with contemporary themes such is the case in *NP* (see Chapters 7 and 8). This tendency translates a longing for the past ideology where old materials are associated with values of correctness, authenticity and legitimacy.

A further important finding is that within the three textbooks culture as a pedagogic component mainly in culture-specific texts and most of illustrating images is conceived as Large culture (Holliday, 1999) based on an ethnographic view generally identifying one country with one culture. It is also presented as essentialist identifying a given social (or even national) group who share common practices, language, and meanings.

9. 2. Denial of the Self and Negation of Local Culture

The types of cultural contextualisation in the three textbooks (as illustrated in Diagrams 18, 18a, 19, 20a and 20b above) show the distinct attitudes held towards the different cultures as relevant context for teaching English as a foreign language in Algeria. This demonstrates how some cultures such as C2 and C3 and even C5 were seen to be more

legitimate than others such as C1 and C4 mainly during the 1990's and early 2000's when *TO* and *Com* were used. Thus the teachers' answers analysed in Chapter 8 reveal the same positions and corroborate with the results of textbook analysis.

On one hand, there seems to be a tacit consensus between the textbook designers and the teachers as users of the textbooks about the necessity to include mainly mainstream British and American cultures (C2) as an exclusive context for teaching English as a foreign language. On the other hand, there is a strong rejection of the learners' local culture (C1) which sometimes is pushed to mean alienation and self denial. The assumption is that it is important to maintain a separation from others who are different (Bennett, 1993) looking down at the Self and accepting subordination by reproducing discourses of alienation justified by Centre vs. Periphery ideology (Phillipson, 2008), as described in Figure 7 below:
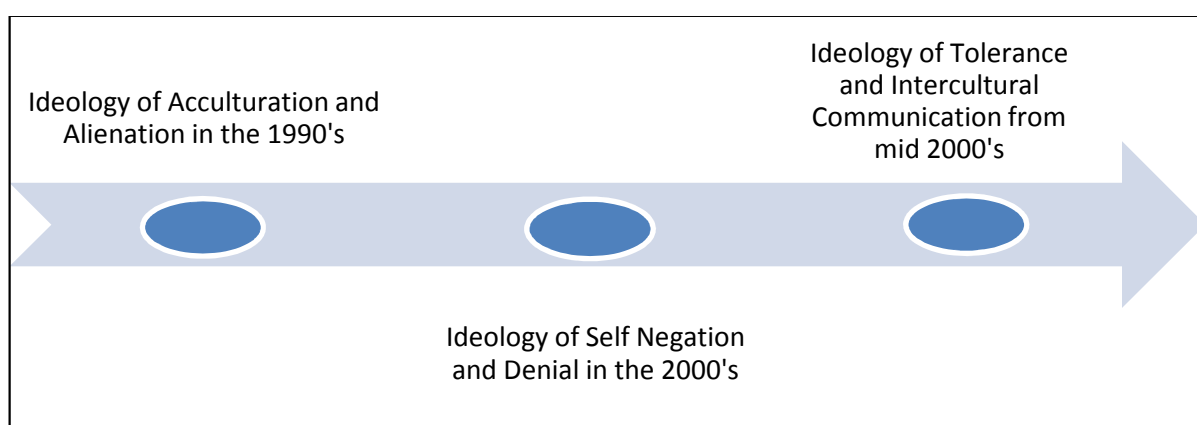
Figure 7: Developing Attitudes towards the Representation of the Self in the Three Textbooks

Such attitudes were not in accordance with the teaching paradigm adopted by the education authorities who advocated Communicative Language Teaching (CLT). Both *TO* and *Com* were meant to teach English for communication which means to empower the learners so as they are able to interact with the Other. But what interaction is possible when the Self is denied?

Fortunately this alienating tendency started to change with the most recent textbook (*NP*) where the local culture is reintroduced. Indeed the first unit of the textbook which is about 'Exploring the Past' (see Chapter 4) refers to the local Algerian culture and positions it among other foreign cultures it has been influenced by and it has influenced itself. As demonstrated in Chapter 7, the first reading text is culture-specific and deals with the learners' (C1) giving a very positive image of Self. Not only has it a non-alienating content but it also includes elements which favour the learners' acceptance of the Other(s) in a move towards developing their intercultural sensitivity as explained by Bennett (1993) in Figure 8 below:
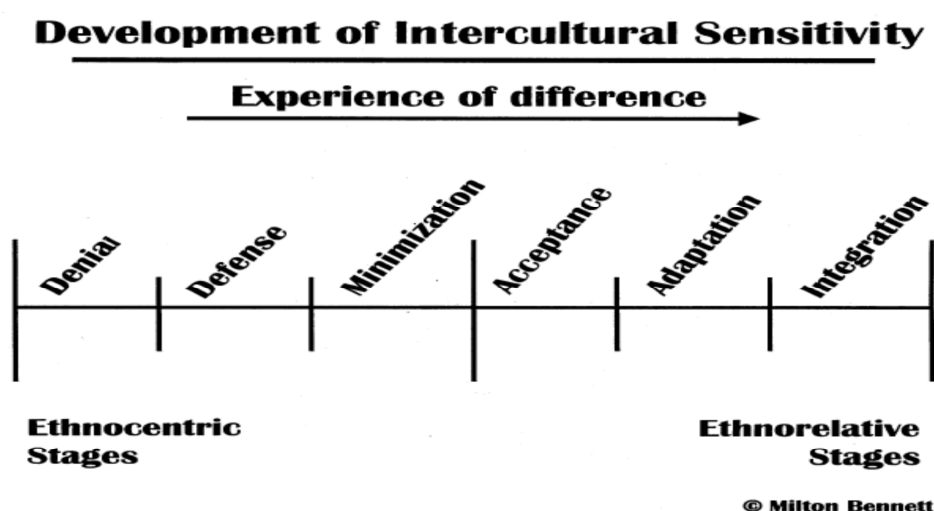
Figure 8: The Developmental Model of Intercultural Sensitivity (DMIS) by M. Bennett (1993)

Departing from the opposition of cultures which was noticed in *TO* and *Com*, *NP* – though still emphasizing more foreign cultures such as C2 and C5 – contributes to making the learners aware of their own culture and see it as just one of many different ways of experiencing the world. By adopting often a stance where the learners are required to look at the different ways things are done in different countries, they are helped to depart from the traditional evaluative position where the different is looked at either as better or worse. This way it helps developing tolerance and initiates intercultural interaction which was one of the objectives of *NP*, designed to apply the principles of CBA.

In short the change of attitudes shows a move from the 'defense' stage to the 'acceptance' stage as described by Bennett's Developmental Model of Intercultural Sensitivity (DMIS). It is an important move but it still needs further steps to reach the final aim which is 'integration' and where foreign language learners can successfully conduct intercultural interactions. It is worth noting that these ethno-relative stages are characterized by a positive mindset about cultural difference and are indicative of a person who will tend to make more inclusive decisions and actively seek to build a diverse workforce and an inclusive work environment (Bennett, 1993).

9. 3. Idealisation of the Other through the Sublimation of Foreign/Target Culture(s)

The three textbooks provide a very positive image of the Other (C2) both linguistically and visually emphasising its glorious achievements in different field like science, technology, education, development, economy, ecology, arts, and sports. Even if they are locally designed materials they reproduce the widely adopted representation of an idealised world which characterises international/global EFL teaching materials and do only occasionally hint to problems such as social injustice and racial discrimination (See Chapters 5, 6, and 7). Put differently the textbooks reproduce the centre vs. periphery classification of which cultures should be associated with teaching English as foreign language. Therefore even the texts and images which deal with universal themes reflecting C3 mostly include illustrating instances which refer either to British and American contexts C2 or to Western European ones (C5). Figure 9 below, inspired by the semiotic square proposed by the Structuralist school of semiotics (see Chapter 1) is a good illustration of the relations between these different cultures and how the Other is more emphasised. It shows how C3 which can be considered as non-other because universal is rather related with C5 which is in fact non-self. This tendency is not reversed by any of the textbooks. It appears there is continuity in cultural

contextualisation despite the fact that the local culture is more emphasised in the recent textbook *NP*.
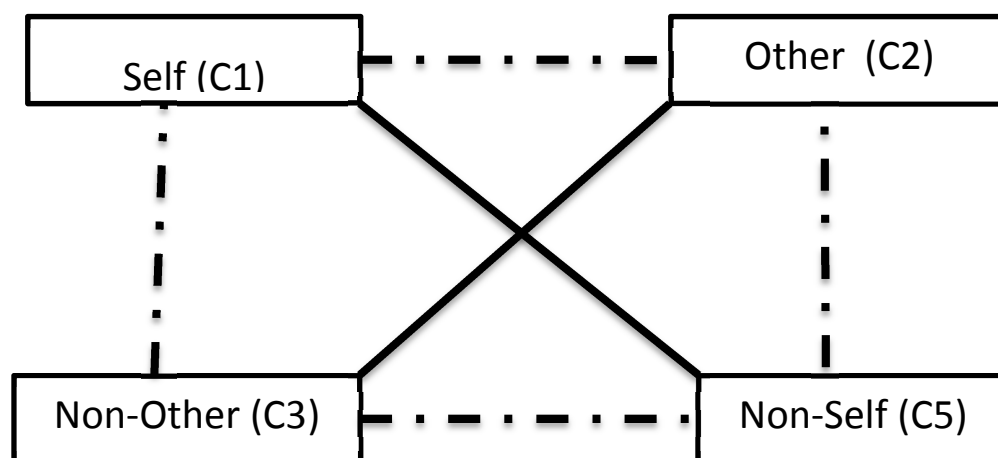

Figure 9: Semiotic Square Representing the Relations between the Different Cultures Included in the Three Textbooks

But such representation does not help the learners to develop their intercultural communicative competence and gives them a false image about English since, as Nault remarks,

> among its many shortcomings, an emphasis on American or British culture conveniently downplays or ignores the fact that English is a first language in other nations of the Inner Circle1 such as Canada, New Zealand, Australia and Ireland. It also wrongly hints at a uniformity or homogeneity among native speakers that does not in fact exist; while they may share many things in common, native speakers are far from being identical in the way they think, speak, and act. (Nault, 2006: 315)

It is an adherence to such ideology that explains the absence of Other English Speaking countries cultures (C4) from the textbooks whilst it could provide the learners with concrete examples of appropriating the language and understanding its status as an international language. In actual fact, *"the 'world of English' is more complex than is generally acknowledged for another reason: English speakers in the Outer and Expanding Circles are not merely absorbing and parroting the English spoken in traditional centres of influence; they are actively reinterpreting, reshaping and redefining English in oral and written form."*

(Nault, 2006: 316). There is a need to recognise the existence of other cultures beyond a monolithic Great Britain or USA. In addition, a focus on either culture is often associated with the belief that foreign language learners must 'adapt' to Anglo-American norms which reflects a form of 'linguistic imperialism' and an attempt to devalue, subjugate or undermine non-Western cultures. (Nault, 2006) But in Algeria, as shown previously thanks to the SSMA, the three textbooks continue to emphasise the foreign/target culture (C2) though to varying degrees and do all associate it with actions which are held in high social esteem.

However, they mostly include elements of surface culture by emphasising facts and meanings and do not refer to deep culture which consists of values and thought patterns that facilitate communication. The Other (C2) is depicted successfully doing actions held in high social esteem but alas there is no reference to the underlying values which create such success. It is as if the learners are simply required to admire the Other and not to learn how to achieve so good! The danger is that the portrayed supremacy is perceived as essential therefore out of reach and the learners left with little choice than a wish for adaptation.

9. 4. The Predominance of Scientific Texts and the Myth of 'Cultural Neutrality'

An important aspect of culture is literature which among many other advantages has the power to '. . . *contribute greatly to a learner's understanding of the values and beliefs of a group of people'* (Singhal, 1998: 5) thus allowing for in-direct interaction with the foreign community what widens its readers' perspectives. Literature also offers valuable authentic materials which provide both linguistic and cultural enrichment to the learners by stimulating their personal involvement (Collie and Slater, 1987). In fact, *". . . different literary genres have the power to evoke a quality of empathy and to develop the kind of understanding that is needed if we want to enter the thoughts, motives and feelings of L2 speakers"*. (Nostrand, 1974: 65) Yet amazingly enough the three textbooks *TO*, *Com*, and *NP* textbooks do not include literary texts as main reading texts around which all the teaching activities are build.

They rather privilege scientific and academic ones. This tendency was much more prominent during the 1990's with *TO* where most of the texts were almost specialised dealing with scientific topics. This started to diminish during the early 2000's with *Com* where the reading texts were more simplified and dealing with less scientific topics such as life in modern English speaking countries, and continued to decrease until the coming *NP* in 2000's, which includes texts with more humanistic topics. It is worth to note that this last textbook only includes a passage from a literary work by Charles Dickens in the further readings section (see Chapter 7) not meant for study the in classroom.

This constant practice of excluding literary texts from textbooks which are meant to teach English to pre-university students enrolled in general education reflects hidden attitudes associated exclusively with science and technology. Accordingly to this ideology, *"science cannot be advanced without the English language and textbooks and students will make better progress in the sciences by taking the English textbooks and learning the English [sic] to boot than they will by giving exclusive attention to their own language and textbooks."* (Greenwood, 2003: 65) It is clear that English is meant as a means to access what the 'admirable' Other possesses and which is seen as the source of their uncontested supremacy. Therefore, on one hand it justifies the instrumental ideology which reduces the language to a mere means of transmission of information, on the other hand it gives the illusion of affording a 'cultural neutrality' which protects the learners from the 'dangers' of acculturation which often takes place while learning a foreign language. This is also what explains the higher rates of international/global culture (C3) praised by the teachers in their answers to the questionnaire and revealed by the examination of the textbooks linguistic and visual contents.

As learning resources, scientific texts are believed to be objective descriptions of demonstrated facts and bare of any hidden values or ideologies as if any text could escape the influence of the socio-political contexts in which it has been produced (Halliday, 2004). But,

the SSMA of the different texts conducted in Chapters 5, 6, and 7 has uncovered how the ideational, interactional, and textual metafunctions interact and reflect the context of situation as well as the context of culture o these different texts (see Figure 10 below). The SSMA made it clear that any text whatever its type includes a hidden cultural and ideological content that only an acute examination would reveal. EFL textbooks do always have a hidden curriculum which sometimes escapes the vigilance of the designers and conveys values they did not mean to promote.

Field

Foreign language textbooks: teaching language and culture

Tenor

Transmission pedagogy: one way interaction where the learners are not supposed to question the content(s) neither language wise nor culture wise.

Mode

Multimodal design: combines between linguistic and visual modes presented with different layouts though at times giving the linguistic text primacy over the visual images.

Figure 10: Functional Representation of EFL Textbooks' Context of Situation

The adoption of scientific texts as the main reading materials and the exclusion of literary works do by no means guarantee keeping away the values of the foreign culture which are seen as a danger for the local values. Science and technology do not equate cultural neutrality but contribute to highlighting what different people can achieve together.

9. 5. Reconsidering Issues of Selfing, Othering and Negotiation of Third Spaces

The social semiotic and multimodal examination of the cultural contextualisation in TO and Com brought to the front how English language teaching in Algeria during the 1990's

and early 2000's adopted forms of linguistic and visual representations that led to Othering learners' rather than encouraging their Selfing (Van Lier, 2004). They contributed to denying the Self either through making it invisible in the materials or by providing a negative representation which can lead to alienation. English was presented as a package of linguistic forms and a set of factual information centred on the Other (C2 & C4) and not as a set of resources with which the learners can construct their meanings and widen their knowledge of their local context by relating it to the foreign context they meet while learning English. Such contextualisation keeps the Self (C1) separate from the Other (C2) and does not allow for Third Spaces to emerge. Undeniably, as Nault points out,

> What is needed is a truly global approach to teaching culture in ELT contexts. Such an approach would recognise that English is not merely the language of an undifferentiated mass of 'Anglo-Saxon' Caucasians within a limited region of the world; it would expose students to alternate ways of perceiving reality and using English from all corners of the globe; it would challenge the myth that native speakers, particularly those from Great Britain and the United States, are the sole purveyors of 'English culture'; and, finally, it would broaden learners' mindsets and hone their linguistic skills to enable them to communicate effectively in socially complex international settings with people from different races, religions and linguistic and cultural backgrounds. (Nault, 2006: 317)

This is not to suggest that all references to British or American culture should be removed or replaced by exclusive references to the Algerian Culture. Indisputably, if such highly influential cultures are ignored by EFL textbook designers, learners' understanding of the English language – and of the world to some extent – will be deformed and their communicative abilities will not develop. Algerian EFL learners, like many EFL learners in other contexts certainly need to be familiar with the Other (C2) and gain access to the main features of British/American English, taking into account these two countries great economic and political influence worldwide. However, English teaching materials especially when locally designed should include a more balanced cultural content which would allow their users to construct new identities while negotiating meaning. They need to demonstrate more

sensitivity toward learners' cultures, and m ake room for other cultures within the language classroom such is the case with *NP*. This is not to say that this textbook provides a completely balanced distribution of cultures but at least it affords more space for (C1) (see Diagrams 20a and 20b above). But the facts that it does not include (but only hints to) elements of Other Language speaking countries (C4) and that it still uses (C5) to illustrate instances of (C3) where the learners could really engage in processes of Selfing, reveals and underlying implicit reproduction of the previous tendency. In other words it tacitly assumes that America and Great Britain represent all English speakers and considers "*Europeanisation as a variant of global Americanisation*" (Phillipson , 2008) whereas locally designed EFL textbooks should not uncritically focus on and promote Anglo-American norms and values at the exclusion of all others.

There is a timid move towards integrating Thirdness in *NP* mainly at the linguistic level as regards the reading materials. The learners are no longer exposed to texts which denigrate their local culture or language(s) as it was the case few years before with *Com*, but still it is not possible to affirm that necessary affordances or resources are provided to create a Third Space.

9. 6. Post-Colonial (Re-) Construction of Identity

The move towards promoting Selfing and constructing Third Space described in the previous section can be explained by a post-colonial need to (re)-construct national identity which characterises most countries where for historical reasons local languages and cultures have been denied for a long time. It is generally done by seeking a historical legitimacy since *"Narratives of the past are one of the primary tools that are used to construct an identity in the present. This is true on both the personal and the social levels."* (Greenwalt and Holohan, 2011: 60)

Actually, the first teaching unit in *NP* is called "Exploring the Past" and its reading text *"Algeria at the Crossroads of Civilizations"* where the Self is glorified through ancestral history going back to Prehistory (see Chapter 7). This reveals a need for self-affirmation which only a historical legitimacy can provide. The Unit focuses on what made the country through ages focusing on the very positive heritage because, as Barton and Levstik note,

> the construction of the past is always a selective process, in which certain people, events, and trends are remembered, emphasized, and even celebrated while others are forgotten, excluded or deemphasized . . . those aspects of the *past* most likely to be considered significant are those that lead to *identification* with a particular social order and ratify a community's social and cultural practices. In this view, history has little to do with establishing what happened in the past but everything to do with the promotion of social unity and consensus in the present. (Barton and Levstik ,1998 :482, authors emphasis)

Such discourse marks a move towards identity reconstruction and keeps away from an excessive fear of the other as a threatening danger to one's identity as it was the case within *TO* and *Com* where the contact of cultures was framed in terms of power and domination leading to essentialist opposition. This move marks a positive step which contributes to implementing a dialogic quest of identity by echoing the different voices which contribute to affirm the Self without negating the Other because, as Bakhtin writes,

> The word in language is half someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent, when he appropriates the word, adapting it to his own semantic and expressive intention. Prior to the moment of appropriation, the word does not exist in a neutral and impersonal language . . . but rather it exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from there that one must take the word, and make it one's own. (Bakhtin, 2000, pp. 293–294)

Admitting this gives a different vision to EFL textbooks as social semiotic resources thanks to which Algerian learners are offered further opportunities to think of themselves in a constructive way. It also helps them establish a dialogue with the Other without adopting a subordinate attitude.

9. 7. Post-Communicative Teaching and Intercultural Communicative Competence

The examination of the materials shows that there is a move towards intercultural teaching in *New Prospects* which was not targeted in the first two textbooks where the focus was just to develop the learners' linguistic skills and provide them with some factual knowledge about the foreign target culture (C2). In *NP*, The learners' local culture (C1) is more highlighted and used as a starting point to speak about different cultures.

A further move is that there are less scientific texts and more texts dealing with social topics in *NP* than in *TO* and *Com*. And the learners are often asked to compare between their local culture and the foreign culture(s) they read about in the textbook (e.g., Schools in UK & USA). The comparison however, is not meant in an evaluative sense but as a means to connect the Self (C1) and the Other (C2). Actually, whilst the exercises in *T O* and *Com* deal exclusively with linguistic practice, in *NP* they have also a cultural content and the learners are asked to compare/contrast between different cultures i.e., (C1) and (C2) or two different versions of (C2) (e.g., the texts about education and feeling which compare British and American cultures).

Moreover, there are texts based on international culture (C3) which ask the learners to think about global issues (e. g., Ethics and Healthy diets) and consider the ways in which they are addressed in their local contexts. This helps them establish connections between different countries and peoples. Unlike *TO* where the contact of cultures is portrayed as negative because conceived according to power relations between the Self (C1) and the Other (C2) in which the foreign target culture is portrayed as a threat to the local one, in *NP* this relationship is made more positive and insists on the mutual influences minimizing differences though not denying them.

Conclusion

The three textbooks examined in the study include linguistic and visual contents which refer to different cultures such as C1, C2, C3, and C5 though focussing most of the time on Large cultures and providing facts and meanings instead of dialogues. These cultures are not included in a balanced way since the primacy is often given to British/American ones as being the most legitimate context for teaching English as a foreign language. The linguistic representation provides a more idealised and homogeneous depiction of the Other (C2) compared to the visual representation which denotes some controversies of the foreign countries. In addition, there is a noticeable change of attitudes towards the Self which was denied during the 1990's and early 2000's. The recent textbook *NP* reintroduces the local culture and the Self. It places them in a dialogic perspective which preludes an intercultural interaction instead of the previously adopted conflicting stances based on power relations dictated by a centre vs. periphery subordination ideology. However, there is still a post-colonial quest of identity (re)-construction which is not completed and which tends to long for a glorious past to justify the legitimacy of a local culture perceived as not strong enough to face the threatening dangers of dominating foreign cultures.

CHAPTER 10:

SUGGESTIONS FOR TEXTBOOK DESIGN AND FURTHER RESEARCH

Introduction

Taking into consideration the research findings (presented in Chapters 5, 6, 7 and 8) and their subsequent discussion (presented in Chapter 9), this chapter aims at providing a set of suggestions which would illuminate textbook design and open perspectives to further research to improve cultural contextualisation in locally designed EFL teaching materials. Therefore addressing the multifaceted concerns relating to cultural contextualisation, its underlying ideologies, and its subsequent influences it suggests that education policy makers reconsider their choices and syllabus designers rethink the contents of the materials both as concerns linguistic texts and visual images. It also highlights the importance of reconsidering the linguistic theory which underlies the teaching methodology in an attempt to reinforce the functional aspects of social interaction through which language and culture are intricately related. By doing so the designed materials will come closer to social reality of the learners and open new perspectives for heteroglossia with multiple voices interacting to create a Third Space where the Self engages in an enriching dialogue with the Other. Moreover, they will contribute to developing the learners' multiliteracies by promoting a transformative pedagogy and implementing cultural humility.

10. 1. Reconsider the Linguistic Theory which Underlies the Teaching Methodology

Most often when deciding about the success or the failure of an EFL teaching textbook evaluators such as education professionals, syllabus designers and teachers do concentrate on the methodology the material promotes or the approach it is based on. Actually, it is the teaching methodology which tends to stand as the most visible aspect responsible for promoting or hindering the previously stated objectives of the textbook especially when they relate to developing the learners' communicative competence and promoting their intercultural interaction.

But the issue is much deeper than that. It undoubtedly transcends the teaching methodology to the language theory which underlies it. Acknowledging the impossibility of isolating language from culture when engaging in the process of meaning making shows how relevant it is to rethink the language theory which underlies a given methodology and subsequently a textbook. Therefore, *"a realization that language education need not be tied to structuralist theories of language, that view language as separate from reality, but would benefit from drawing on poststructuralist theories, that view speakers and writers as constructing through discourse the social and cultural reality that in turn constructs them"* (Kramsch, 2009: 236) would be a more relevant starting point.

Consequently, adopting a functional approach to language such as Halliday's (1978 - 1985) guarantees taking into consideration the sociocultural aspects of learning (Vigotsky, 1978), which influence the processes of meaning-making and/or negotiating. It will lead to effective communication because it integrates the three main functions of language (ideational, interpersonal and textual) and the ways in which they interact to make the necessary choices of available semiotic resources offered by the context of culture as well as the context of situation. In addition, it takes into account the language users/learners' agency by involving their decisions in selecting, combining and using those affordances which they think better suit their inter-subjective interactional needs within their social context.

If the theory of language adopted limits its scope to the representational function of the language, the teaching methodology that follows from it has little chance to take into consideration the interactional competencies most of EFL textbooks which teach English for communication aim to equip the learners with. This justifies the need *"to embrace a dialogic philosophical and pedagogical stance towards language learning that challenges formalistic approaches to mainstream linguistics, language education and research"* (Maguire, 2007: 170) to come to grips with the aims of teaching English for communication and achieve the

objectives of the Education Reform which by promoting CBA aspires at developing Algerian learners cross-cultural communicative competencies.

10. 2. Develop Multi Voicedness and Increasing Heteroglossia

Rethinking the linguistic theory which underlies the design of Algerian EFL textbooks and adopting a functional view of language are very important aspects since such an approach introduces the sociocultural dimension which is inherent to the success of foreign language teaching/learning. It also makes prominent the interactional features of language use showing how they reflect the culture(s) of the participants in the communication event where many voices are always echoed. However, there is a need to go beyond this to recognise that the different voices included in texts are social semiotic resources at the intersection of *"the teacher and student scripts – the formal and the informal, the official and unofficial spaces of the learning environment"* (Gutiérrez, 2008: 152). These multiple voices shape the learners' participation in the construction of learning activities through multiple influences emerging from the contexts of situation and culture, not only traditional institutional or academic, voices.

Yet, the discussion of the findings in Chapter 9 has shown how Algerian EFL textbooks, though locally designed, do still promote Native-speakerism ideology by reproducing Western ethnocentrism and Centre vs. Periphery hierarchical classification of cultures. In other words, by excluding Other English speaking countries cultures (C4) and reducing the local culture (C1) to a minimum they silence valuable voices which actively participate in the overall make up of English as a language of global interaction.

Taking into consideration the facts that:

1- most of English mediated business, academic and scientific interaction (both face to face and via Internet) at world level occurs between non-native speakers ;

2- large amount of published research scientific papers, literary works and other artistic productions are produced outside the traditional mainstream British and American cultures (C2) ; and

3- due to historical, political and economic reasons both British and American societies are far from being homogeneous including a set of Small cultures, it is important that EFL textbooks include teaching contents which reflect this Multivoicedness and highlight Heteroglossia.

There is a diversity of cultures and perspectives which are mediated by English but which represent various world views and competing discourses. They all need to be accounted for as relevant teaching content, represented in the selected linguistic texts as well the different visual components and discussed by the learners especially that one of the stated objectives of a textbook such as *NP* is to develop the learners' cross-cultural communicative competence. Cross-cultural interaction requires a dialogue between cultures not an essentialist division which promotes some cultures as more legitimate than others ignoring the developments the world is witnessing.

Actually the first step towards achieving a balanced cultural contextualisation in Algerian EFL textbooks where the silenced voices of the Self (C1) and Other English Speaking countries (C4) which are reshaping the reality of English over the world is to depart from Native-speakerism ideology. Nevertheless, *"the undoing of native-speakerism requires a type of thinking that promotes new relationships"* (Holliday, 2005: 386) between individuals with different backgrounds. This is already evident in discussions concerning the ownership of English which comes to include voices of students and professionals from outside the Traditionally English-speaking West.

10. 3. Introduce Multiliteracies and Transformative Pedagogy

Affected by globalisation and digitization the world is transforming in a rapid pace bringing to the forefront the question of international/ cross-cultural interaction and its prerequisites. Changes operating largely at political and socioeconomic levels are increasingly affecting education and literacy issues by imposing new choices of meaning making resources. Global communication is growing more and more multimodal (Machin, 2007, Van Leeuwen, 2006 and Kress 2010) combining traditional language based resources with other modes such as sounds and images as well as other technology related affordances. This leads to recognise new ways of understanding literacy.

Algeria is no exception and should therefore rethink literacy. Algerian EFL textbooks, as demonstrated in Chapters 5, 6 and 7, are designed following a traditional view of literacy since all the teaching semiosis they promote is based on the main reading texts included in each unit. This feature is displayed by the three textbooks showing continuity over time despite the change of the teaching paradigms and the development of attitudes towards cultural contextualisation. Indeed, other semiotic resources such as visual images or multimodal layout are not fully exploited.

Therefore, while in *TO* and *NP* the various visual images' pedagogic roles are limited to introducing the teaching units, illustrating the reading/listening texts topics or serving as an aid to the follow up production exercises, in *Com* they were simply omitted without any visible reason except the belief that teaching language for communication can do without them! This shows that tremendous work needs to be done to make full use of the multimodal resources which shape new literacies at the international level. Indeed, education now does not aim at promoting literacy but ate developing the learners' Multilitercies.

The internationalisation process, often understood as Westernisation/Americanisation (Holliday, 2006), has topicalised the question of cultural differences in all areas of life

including the design of EFL textbooks. The latter should no longer aim at simply developing the traditional literacy involving reading and writing since multimodal literacies transcend the alphabetic world which was the focus of classroom literacy instruction. A generation ago, the world of literacy was based on paper. Currently, literacy engages individuals in different texts and discourses which go over the categories of space and time functioning on screens where one can access and mix semiotic resources that include a multiplicity of signs both linguistic and other nonverbal signs.

In addition, the introduction of new technologies of transmission and interaction has transformed the communication landscape worldwide affecting how and with whom one communicates. An immediate consequence of this transformation consists of altering the terrain of language and literacy education. Put in simple words, people have moved from *"telling the world to showing the world"* (Kress, 2003:140) and language classrooms are privileged spaces where this takes place. Likewise, textbook designers face the challenge of producing teaching materials which conform to this demand of developing multiliteracies.

The New London Group (a group of linguists including Norman Fairclough, James Gee, Gunter Kress), in their 1996 manifesto introducing the concept of *multi- literacies,* proposed to change the *"'what' of literacy pedagogy"*. According to them literacy as traditionally viewed does not fit the growing demands of modern communication. It rather should be viewed as multiple, hence the concept Multiliteracies, and include six design elements in the meaning-making process: linguistic, visual, audio, gestural, spatial meaning, and multimodal interplay. The group merged language and literacy education agendas in L2 teaching, language arts, media literacy, and cultural studies, and developed new basics that apply to all classrooms and all learners.

However, in many L2 teaching contexts, whether categorized as second, foreign, or international language education, teachers and textbook designers are reluctant to

acknowledge and engage these new challenging dimensions of literacy. For example Vald´es (2004) pointed to a constant tendency to conceptualize language as an abstract linguistic system, detached from a broader socially constructed multimodal perspective. She explains that

> The view that there are multiple literacies rather than a single literacy, and that these literacies depend on the context of the situation, the activity itself, the interactions between participants, and the knowledge and experiences that these various participants bring to these interactions, is distant from the view held by most L2 educators who still embrace a technocratic notion of literacy and emphasize the development of decontextualized skills. (Vald 'es, 2004: 79)

However, reducing EFL learning to the traditional flat literacies of paper-based resources and printed text poses the problem of authenticity in learning. It makes the process artificial lacking to build bridge with external world where the learners do actually use multimodal resources in almost every interaction, whether actual or virtual, they engage in. If EFL teaching textbooks are meant to engage learners in communication as it exists in the social world, the new dimensions of literacy must be woven into their overall make up and openly addressed in the classroom.

On the same trend, Jewitt (2009a) relates what is often described as the 21st-century turn to multimodality to postmodern influences explaining how the increasing democratization of knowledge in the networked society has challenged modern configurations of truth and authority, reshaped power relations and brought together distant cultural contexts. It brings about a transformative pedagogy which promotes critical stances and lead to the personal development of language learners while making use of the various new affordances available to them.

This is clear in the ways in which traditional notions of literacy are being reshaped by digital forms allowing for new multimodal ways of meaning making to establish themselves as common practice. Then multileracies are but a new understanding of what it means to know including how it means to know multimodally. And they are compatible with the CBA

paradigm which aims at promoting transversal competencies and transferable skills. It is high time to exploit all the multimodal potential of EFL textbooks. Learners need to learn how to read the various visual images which are included in their textbooks, interpret the layout according to which texts and pictures are composed, and relate the linguistic texts with both their immediate and global contexts.

10. 4. Rethink Teacher Training to Raise the Teachers' Cultural Awareness

To implement a best understanding of the cultural issues and make English language learning meaningful to Algerian learners in a constantly changing context subject to local and global influences it is not sufficient to review the contents of the textbooks and target new literacies. It is also relevant to rethink teacher training to raise the teachers' cultural awareness since they are the ones who 'manipulate' the teaching materials while monitoring their learners' meaning making. It is mandatory that EFL teachers understand all stakes surrounding cultural contextualisation.

As shown in Chapter 8, the teachers' answers revealed a kind of uneasiness on the respondents' part as concerns the depiction of the cultural content of the three textbooks they have been working with for many years. Not only do they echo the mainstream ideologies inherited from traditional western discourses of Othering underlying the design of the three textbooks, but they also seem to fail to see different cultures such as the Local/National culture (C1), Other English Speaking Cultures (C4) on an equal ground with the mainstream British/American cultures (C2). This reveals that on one hand they lack cultural awareness and on the other hand they do not care much about intercultural/cross-cultural communication. In other words, they seem to admit only a single voice which is that of the Other (C2) while denying further voices among which that of the Self (C1)

Accordingly it is necessary to take care of teacher training in order to raise the teachers' cultural awareness. This training should be interdisciplinary drawing on disciplines

such as social sciences, cultural studies, new media literacies, critical pedagogy, soft skills and language teaching methodologies. It further needs to combine theoretical briefing and practical training to allow them (re)think their understandings of key concepts such as culture and other related issues like ideology and otherness to further design practice-oriented activities which best fit the local context.

Undoubtedly the explication of the concept of culture will enhance teachers' awareness. It will also allow them to better handle the subtleties which surround operational dichotomies such as Highbrow/Lowbrow culture, Large/Small cultures, Deep/Surface culture, Hofstedes' cultural dimensions in order to better exploit the cultural semiotic resources of the texts they teach. Further, it will show them how culture in EFL contexts is not a mere combination of facts and meaning but can be conceived as dialogue/discourse by highlighting the ways in which it overlaps with ethnicity, nationality, ideology, religion, identity and language. Subsequently culture explication will show to the teachers the limitations of the iceberg and onion conceptions of culture (Hall, 1976) which focus on ethnographic differences between social groups to the ocean metaphor where different cultures merge in a context of interaction to make a world culture. Hannerz notes that

> There is now a world culture, but we had better make sure we understand what this means: not a replication of uniformity but an organization of diversity, an increasing interconnectedness of varied local cultures, as well as a development of cultures without a clear anchorage in any one territory. And to this interconnected diversity people can relate in different ways. (Hannerz, 1996: 106)

The fostering of this world culture will help the teachers in promoting or at least not resisting intercultural/cross-cultural communicative competence as the objective of EFL teaching.

Practically, it will equip them with the necessary skills to design culturally meaningful activities and critically (re)evaluate what is considered as given or taken for granted to depart from stereotypes and pre-established images of the Self (C1) and Other (s) (C2, C4, C5,..etc).

It will help them (re)examine their attitudes whilst understanding the dominant discourses they derive from. Then they will be able to question or undo Native-speakerism ideology which relegates the local culture to the backdoors of legitimacy. Additionally, it will push them to accept the realities of English as a language which increasingly encloses a set of different cultures (C4) as a result of multimodal media and new technologies that facilitate its spread.

In short, teacher training should aim at cultural awareness and include insights from pedagogy, teaching methodology and above all cultural training.

10. 5. Adopt a Text-Based Pedagogy Approach to Textbook Design

Whatever the underlying approach adopted in the design of an EFL textbook, the result is always a multi-voiced material where global and local policy makers, syllabus writers, textbook designers, foreign authors and national adapters, authentic and adapted texts, original and transformed visual images are all directly or indirectly echoed. Individual as well as collective voices are twisted only to result in a final material which is far less neutral than it may appear for first sight. This multivoicedness will then be better exploited if Algerian EFL textbook designers adopt a text-based approach instead of the thematic approach followed so far.

Text, understood in the wide semiotic meaning presented in Chapter 1, whatever its type or genre (written, spoken, visual, electronic, or multimodal) encloses elements of the contexts of culture and situation. It therefore both results and constructs the social environment where it is produced first and subsequently affects the environment where it is 'consumed' since reading is always a process of interpreting and meaning making. Exploiting fully the semiotic potential of a given text guarantees gaining insights not only about the linguistic (or any other mode it is based on) but also about cultural ideologies of the context reflecting both the surface and the deep culture. It informs about the identities of the

producers, the representation of the receivers, and the modes of interpersonal interaction which shapes the relations of the Self to the Other.

However, the texts need to be carefully selected to ensure a balanced representation of the different cultures which directly or indirectly are constructing the reality of English as a language of international/global communication. Undoubtedly the foreign target culture (C2) remains of paramount importance to understand the underlying unspoken codes of successful interaction and should be taught in an explicit way. It is equally appropriate for EFL learner to be exposed to texts which reflect American and British values due to the influence the two countries are exercising in shaping modern life politically, economically, culturally and even linguistically. But, on the other hand, there are sets of other values carried by different cultures which are, to varying degrees, producing counter discourses using English.

Texts stemming from Other English Speaking countries (C4) and other cultures such as C1, C3, C5 and even other contexts contribute to reflect the reality of English a world language. They provide the learners with real examples of how people from distinct countries, speaking different first languages, and celebrating distinct cultures can appropriate English and engage in cross-cultural interactions where their respective competences are reflected. Such success stories will work as an impetus to stimulate the learners' motivation and reduce the feeling of alienation.

Indeed a text-based approach will help learners become active producers of meaning while closely working with texts. This through gaining access to the deep values every text conveys. The Other will no longer be presented just as a distant idealised entity to admire as it is the case currently with Algerian EFL textbooks which keep the learners away from actively interacting with foreign characters who are associated with actions held in high social esteem. However, it is important that the selected texts belong to both offer and demand types. Texts of the offer type provide the learners with factual information they need to know about

different cultures whereas texts of the demand type challenge their overall understanding by forcing them to critically discuss, negotiate, accept or reject given world views.

As demonstrated by the Social Semiotic Multimodal approach a text (both linguistic and visual) has always a lot to contribute whatever its genre. Nevertheless, there is a need to consider issues of authorship, diversity of topics, authenticity, didactic requirements, needs and level of the learners, timely publications and ideological positions. Texts which promote a dialogue between different cultures will certainly contribute more to raising the learners' cultural and intercultural awareness better than a text which explicitly lowers their local culture through negative images of the Self (C1).

A further requirement consists of the need to diversify the text genre and use more up-to-date texts and images which are meaningful to learners because closer to their realities to avoid the displacement which operates between what happens in the classroom and what happens outside in the real world. Old texts and images can always serve some teaching purposes but should not be exclusively the ones which constitute the whole set of a teaching material. There is a danger they generate distorted and stereotyped views of the foreign Other on the learners who may be tempted by the idea that culture and identity are fixed entities.

Internet provides valuable recourses to gain access to recent texts and images which could be easily used in EFL textbooks and with which the learners do identify. It provides also different text genres which range from scientific papers, literary works, academic writing, discussion-forums, and youth literature which can all be used to teach English and show how it is associated with different cultures both native and non-native. This will secure departing from the longing for the past ideology which was detected in the three textbooks and which characterises most post-colonial contexts where processes of identity (re)construction operate consciously and unconsciously.

Textbook design is an activity which requires choice; what to take and what to leave out? It is consequently ideological in nature echoing certain voices and excluding others. The careful selection of texts can accordingly determine subsequent attitudes towards the learning of English, influence conceptions of the Self and the Other, and promote or hinder intercultural communication.

10. 6. Include Learners' Resources and Third Space

Adopting a text-based approach pedagogy will require from the learners more active participation in their learning process. It implies a sociocultural theory of learning which explains how contexts influence human social endeavours and generate practice, meaning, and identity. (Lave & Wenger, 1991) However, it fosters their resources as valuable input for classroom semiosis. Learners, indeed, do not come to their classroom with no prior knowledge about the foreign target cultures such as C2, C4, C5 they find represented in their textbooks. Whatever the amount or the quality of this knowledge gained outside the formal learning environment, it contributes to their understanding and interpretation of the texts and images they are using as social semiotic resources.

It helps them shape the way they view their own culture (C1) in relation to the other cultures by using their proper symbolic schemes of interpretation thanks to which they create an intermediate meaningful space. In fact, as Bhabha notes,

> The pact of interpretation is never simply an act of communication between the I and the You designated in the statement. The production of meaning requires that these two places be mobilized in the passage through a Third Space, which represents both the general conditions of language and the specific implication of the utterance in a performative and institutional strategy of which it cannot 'in itself' be conscious. (Bhabha, 1994: 36)

It is thus obvious that learners are not simply receivers but participants in the process of meaning making.

Many language education professionals following social constructivist teachings inspired from the works of Dewey, Vygotsky, and Piajet claim that within the convergence

culture of the 21st century which encloses diverse components from different backgrounds, the individual has become a simultaneous creator and consumer of mediated communication. The process of meaning making becomes more significant when the Self meets the Other on a Third Space negotiated as an alternative to the traditionally competing discourse of culturism and Othering. Thirdness in education, as shown in Chapter 3, reinforces dialogic stances which refute centre vs. periphery ideologies. It sets bridges between different cultures by emphasising what they can share instead of what increases the distance between them.

Accordingly, by making use of their resources the learners will have more opportunities to develop positive images of the Self (C1) and then depart from the current attitudes of Self denial which have been depicted in the textbooks. This will cater for the five dimensions constitutive of the Self and illustrated in table 27 below:

1. *Ecological :* the physical environment	Time and space. Deixis. The body. Speech acts. Peirce's Indexical signs. Demonstratives. Pronouns. Prepositions. Names. Categorization.
2. *Interpersonal:* emotional rapport and communication	Mutuality, reciprocity, intersubjectivity. Rapport. Turn taking. Rhythm, intonation. Conversation. Formality, distance, intimacy. Later: social/societal expectations.
3. *Extended:* personal memories and expectations, my way of doing things	Memories, remembering. Story telling. Diaries. Looking for learning opportunities. Strategies, initiative.
4. *Private:* personal uniqueness, separateness, differences from everybody else	Inner and private speech. Self knowledge (Gardner's Intrapersonal intelligence). Learning styles. Self-presentation.
5. *Conceptual:* identity, roles and status, my 'theory of me', my beliefs about myself	My expectations, investment, motivation. Notions of power, control. Discursive self.

Table 27: Neisser's Five Selves in Language Learning Adapted by Van Lier (2004)

In addition to enhancing positive Self image, learners' resources and Third Space bring relativist attitudes which challenge the essentialist views of culture because they ". . . *constitute the discursive conditions of enunciation that ensure that the meaning and symbols*

of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized and read anew". (Bhabha, 1994: 37) This will contribute to developing their intercultural communicative competence which requires interaction between distinct meanings and values.

Teachers and syllabus designers must understand that modern culture is a participatory culture going beyond the traditional single authorship. Learners' resources are certainly not to be left out.

10. 7. Value the Self and Tolerate the Other through Cultural Humility

Promoting a positive image of the Self and valuing one's own culture should not however be understood as a defensive strategy to reject the different Other. It rather means departing from the evaluative stances which operate a hierarchical classification of cultures making some cultures more legitimate and others more subordinate through stereotyped representations that appear in most EFL textbooks indifferently whether locally designed such is the case with Algerian EFL textbooks or global teaching materials targeting an international audience. Hierarchical classification of cultures like Native-speakerism, Centre vs. periphery and Orientalism do not lead to successful intercultural communication. They only leave the learners with feelings of frustration either by being alienated or by developing enculturation attitudes.

To develop intercultural communicative competence it is important that textbook design includes cultural resources which foster the notion of Cultural Humility in the learners. Cultural humility is not meant to replace cultural competence but to refine the cultural sensitivity of foreign language learners. It is rather viewed as the natural path to developing cultural competence, or as a predisposition required for the development of cultural competence. Tervalon and Murray-García (1998) emphasize that cultural humility is not necessarily a goal but a process.

Cultural humility is described in the literature as more dynamic than cultural competence because it requires commitment to ongoing self-reflection and self-critique, especially identifying and examining one's own patterns of belief. It could be related to Byram's (1997) notion of *'savoir- être'*. By exercising cultural humility, the learners will approach situations open to the cues for effective communication rather than as an opportunity to practise a set of rules regardless of the interlocutors' feedback. Likewise, a focus on cultural humility helps learners become *"flexible and humble enough to let go of the false sense of security that stereotyping brings"* (Tervalon & Murray-Garcia, 1998:119).

Fostering humility requires a type of self-reflection (on the part of the textbook designers first and subsequently on the part of the learners) which leads to a greater self-awareness. Humility also requires relativism in approaching foreign situations or cross cultural interaction. It additionally implies that individuals are both willing and able to evaluate different events outside their personal frame of reference, or at least acknowledge that alternative frames may be needed to fully understand a communicative event which involves participants with different cultural backgrounds.

Moreover, Snow (1995) sustains that humility is an important form of self-development because

> Self-knowledge is also generally regarded as intrinsically good, something to be valued apart from its effects. This attitude is reflected in the view that you are better off knowing the truth about yourself than not, even though the knowledge is painful. But knowledge of limitations is proper to humility. Consequently, humility is a form of self-knowledge and thereby is intrinsically valuable. (Snow: 1995: 211)

Snow (1995) makes it clear that humility does not mean holding a low opinion of oneself as it was the case with Algerian EFL textbooks which include some texts and images with very negative connotations about the learners' local culture. It is rather a realistic assessment of one's interpretative abilities with recognition that they may have gaps in their knowledge. This acknowledgment of limitations reveals open-mindedness and a predisposition to learn in

order to address those limitations and improve. Thus, for EFL learners developing cultural humility is a predisposition to learn new cultural perspectives thanks to which they value their own culture and hold tolerant attitudes towards foreign Others.

Conclusion

Drawing on the findings of the research and their discussion which unveiled the underlying assumptions of cultural contextualization in Algerian EFL textbooks this chapter contains a set of suggestions meant to improve textbook design. The aim is to make locally designed EFL textbook more appropriate to satisfy the demands of teaching English as a foreign language in a constantly changing world were cultural issues are more than ever at the centre of global and local debates. The set of suggestions is comprehensive and tackles the multifaceted process of cultural contextualisation. They consist of rethinking the language theory which underlies the teaching methodology, advocate the fostering of multivoicedness and heteroglossia to echo a more diversified set of influential local as well as universal voices, call for acknowledging multiliteracies in order to benefit from the multimodal potential of the teaching resources, propose including explicit cultural training as a means to raise teachers' cultural awareness, adopt a text-based pedagogy approach to textbook design to ensure effective intercultural communication, include learners' resources and Third Space as valuable input to encourage cross-cultural understanding, and promote Cultural humility which values the Self while tolerating the difference of the Other. In short, these suggestions aim at moving towards safe and meaningful learning thanks to a fair and balanced cultural contextualisation.

GENERAL CONCLUSION

General Conclusion

Our thesis has investigated the development of cultural contextualisation in locally designed Algerian EFL textbooks with a special focus on key issues such as Culture, Ideology and Otherness. These issues are given more prominence in our research because they constitute the hidden curriculum of any teaching material and are essential for the promotion of an EFL teaching which provides fair and secure learning environments to the learners in a context that is constantly changing as a result of local and global cultural, ideological, political and socioeconomic influences. It is important that the cultural contents of the teaching materials, especially when locally designed, provide the required affordances for the learners to engage in meaningful learning which allows them to construct their intercultural communicative competences.

Taking as starting points the repeated change of EFL textbooks; three times between 1989 and 2006, the shift from a Communicative Language Teaching (CLT) perspective which characterised the 1980s and 1990s to a Competency-Based Approach (CBA) paradigm brought about by the general Education Reform launched during the early 2000s, the multimodal development of EFL teaching materials and the lack of a systematic evaluation of their cultural components, the thesis has attempted to shed light on the types of cultural contents which are used in the three selected textbooks. It has enquired about the developments in attitudes towards these cultural components and the ways in which they were depicted linguistically and visually. Hypothesising that the three EFL textbooks favour mainstream foreign language target culture (British/American) both at the linguistic level (reading texts) and at the visual one (various images), that there is a progressive move towards diversity regarding the cultural content shaped by the inclusion of more local/national culture while putting into perspective both national and international/universal cultures, and that there is a shift in the curricular ideology as the current textbook (*New Prospect*) designed

after the Reform is likely to call for cross-cultural teaching which revalues/rehabilitates the Self by setting it in a dialogic relation with the Other our thesis has targeted two main objectives.

The first objective consisted in examining the cultural contents of the three selected EFL textbooks used to teach English to pre-university students in Secondary School; *Think it Over* (1989), *Comet* (2001) and *New Prospects* (2007) in an attempt to sort out which of the national/local (C1), target/foreign (C2), global/international (C3), other English speaking countries (C4), or Western/European (C5) culture(s) is/are the most used as a context for teaching English in Algeria. Looking to these textbooks as social discourses which convey both explicit and implicit ideological positions resulting from specific choices made by the national education policy makers and curriculum writers and subsequently translated into pedagogical content by textbook designers, it further addresses the question of cultural representation. This pertains to examining the dialogic relations of the Self and the Other who come to meet in the language classroom where the textbooks are used by teachers and learners as first hand social semiotic resources around which learning semiosis is build and where meaning making activities take place.

One of our major concerns was to depict how the Self and the Other were represented in the textbooks and whether their respective representations developed through time or remained constant. In fact, the ways in which processes of Selfing and Othering are presented are very important in EFL contexts not only because they inform about the contact of cultures but also because they influence the learners' socialisation. Depending on whether they present positive images of the Self they either promote the emergence of the learners' Third Space or stand as an obstacle to it. Processes of Selfing and Othering also provide valuable information about the particular ideologies which underlie a country's pedagogical choices as they constitute the social discourses of the teaching materials.

The second objective of our thesis was searching for an appropriate theoretically inspired methodological model or toolkit for the evaluation of EFL textbooks culture-wise. The critical review of textbook evaluation checklists and models we carried out in Chapter 3 showed how the available standardised evaluations overlooked the multimodal layout most of EFL textbooks display and which is echoing the visual turn taking place in modern culture and affecting all media of wider communication. Most of the checklists look to EFL material as mere linguistic texts which aim at instructing learners with a set of language structures and/or functions and which only incidentally include information about culture. The latter was often considered as a fifth skill consisting of factual information language learners/users need to combine with the basic language skills whenever they want to engage in a successful communication.

However, the textbooks have a multimodal layout and include loads of visual contents which like the linguistic texts convey different cultural contents with denotative and connotative meanings. The role of the visual images exceeds the traditional passive function of embellishing the texts by bringing an aesthetic touch. They are further semiotic resources which add meaning to the linguistic component. Therefore, taking a critical discourse analysis stance and using the theoretical and methodological constructs put forward by Social Semiotics and the theory of Multimodality, we developed a new model of textbook evaluation called the Social Semiotic Multimodal Approach (SSMA).

This Social Semiotic Multimodal Approach (SSMA) is an innovative model for textbook evaluation. Conisting of three main parts which are: 1- Identification of the textbook; 2. Linguistic texts and their cultural contextualisation; and 3. Visual images and their cultural contextualisation, it is meant to achieve a comprehensive evaluation which takes into account both the linguistic and the visual components of the textbooks looking at them as semiotic resources articulating a given social discourse based on specific ideologies.

However, following the mixed methods research requirements widely adopted in the field of Education Research, we thought it useful to triangulate our investigation by adopting a second research technique which consists of a questionnaire we addressed to a group of Secondary School teachers who have been/ are still using the textbooks. This questionnaire constituted our field research and aimed at shedding light upon some practical aspects relating to the teachers' evaluation of the three textbooks.

Therefore the social semiotic multimodal analysis of the three textbooks and the analysis of the results of the questionnaire brought about illuminating results which provided answers to the research questions. They showed how the three textbooks included culturally loaded linguistic texts as well as visual images with strong connotative meanings. This revealed that different cultures such as national/local (C1), foreign/target (C2), international/global (C3) and Western/European (C5) cultures are all represented though at different rates revealing a kind of hierarchy which remained to a certain extent constant through time despite the change of textbooks.

Indeed, the SSMA of the textbooks and the teachers' answers analysed following either the statistical method or CDA principles both corroborate. They indicate how the main stream British and American cultures (C2) were favoured linguistically and visually to stand out as the most legitimate contexts for teaching English as a foreign language in Algeria. The international/global culture (C3) also has been given a considerable place in the three textbooks but was most often associated with Western/European cultures (C5) than with the learners' national/local culture (C1) or Other English speaking countries cultures (C4). It is only with the recent textbook *New Prospects* that the national/local culture (C1) started to be given more prominence than in the previous textbooks such as *Think it Over* and *Comet* where it was only indirectly hinted to.

The unbalanced and biased cultural contextualisation which characterised the teaching of English during the 1990s and early 2000s and which started to change slightly recently as a result of the shift in overall paradigm and educational orientation have unveiled the different ideologies which shaped EFL teaching in the country. Therefore until recently, though locally designed and subject to Ministry of Education approval, Algerian EFL textbooks seemed to reproduce Native-Speakerism and Centre vs. Periphery discourses which establish a hierarchy among different cultures. As a result they are revealed to promote transmission ideologies where culture is reduced to its surface aspects and packaged as a set of facts and meanings but not as dialogue.

These ideologies portray the contact of cultures in a negative way suggesting evaluative stances wherein the different is either better or worse. They accordingly distort the relation of the Self (C1) and the Other (C2) by not giving opportunities for Thirdness to emerge. Both *Think it Over* and *Comet* included cultural contents which were othering the learners contributing hence to their cultural alienation and even Self denial by either providing a negative image of the Self or by excluding it as non-legitimate for appearing in an EFL textbook. There included no opportunities for promoting Selfing through dialogue with the foreign because both textbooks portrayed the contact of culture in a negative way and according to power relations showing how the 'dominant' foreign cultures constitute a dangerous threat for the local culture.

This tendency, however, is – to a certain extent – challenged by the recent textbook *N P* which though still focussing on main stream British and American cultures affords a more prominent place for the local culture. It displays a post-colonial quest for the (re)construction of national identity by setting the local culture in a dialogic relation with different other cultures in the world.

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Appendices

Social Semiotic Multimodal Approach to Textbook Evaluation:

1. Presentation of the Textbook

a) Name of the textbook:

b) Date of publication:

c) Author(s):

d) Publishing house:

e) Type of the textbook:

- Global teaching material meant for use in different contexts
- Locally designed material meant for use in a given context
- ESP teaching material meant for particular learners in different contexts

f) Target learners:

g) Teaching methodology:

2. Linguistic Texts and their Cultural contextualisation:

2. 1. Identification of the text:

a) Title of the text:

b) Author(s) of the text:

c) Source of the text:

- When was the text produced?
- Where is the text taken from?
- Is it an original complete version or a selected extract?

d) Type of text in terms of authenticity:

- Is the text an authentic one?
- Is the text an adapted /simplified one?

2. 2. Type of text in terms of cultural content:

a) Is the text culture specific dealing with a particular culture?

b) If yes, which culture does it represent?

- The learners' local/national culture (C1)
- The target/foreign language culture either British or American (C2)

- Other English Speaking country culture (C4)

c) Is the text non culture specific; i. e. not referring to any particular culture?

d) Is the text portraying a universal/global culture (C3)?

e) Which conception of culture does the text include?

- Culture as facts.

- Culture as meanings.

- Culture as dialogue.

2. 3. The text as a cultural social semiotic resource:

a) What is the context of culture of the text?

b) What is the context of situation of the text?

- Field of discourse / Ideational metafunction

- Tenor of discourse / Interpersonal metafunction

- Mode of discourse / Textual metafunction

c) How do the ideational, interpersonal, and textual functions of the text represent its cultural content?

2. 4. The text's pedagogic cultural value:

a) How does the text represent the Self?

- Positively

- Negatively

- Stereotypically

- Realistic representation

- Idealised representation

b) How does the text represent the Other?

- Positively

- Negatively

- Stereotypically

- Realistic representation

- Idealised representation

c) Does the text promote an essentialist view of culture?

d) Does the text refer to 'Big Culture'?

e) Does the text refer to 'Small culture'?

f) Does the text aim at reinforcing the differences between the Self and the Other?

g) Does the text aim at minimising the differences between the Self and the Other?

h) Does the text provide for a learners' third space?

i) Does the text provide for a dialogic relation between local and target cultures?

j) Does the text provide for intercultural interaction?

3. Visual Images and their Cultural Contextualisation:

3. 1. Identification of the image:

a) Type of the image

- photograph

- diagram

- map

- drawing

b) Source of the image: where is the image taken from?

c) What is the pedagogic role of the image?

- To introduce a new topic / theme / teaching unit.

- To illustrate a linguistic text.

- To explain a linguistic text.

- To serve as an aid to the comprehension / production follow up exercises.

- To represent a scientific fact.

- To add new information or illustrate a situation.

- To entertain the textbook users.

- No particular role.

3. 2. Cultural content of the image:

a) Denotative content: Who /what does the image represent?

- Local / foreign characters

- Local / foreign settings

- Objects / goods

- Scientific data

b) Connotative content:

- How is local / national culture represented? (homogeneous/heterogeneous/oriented towards the past/oriented towards the present/stereotyped)

- How is foreign / target culture is represented? (homogeneous/heterogeneous/oriented towards the past/oriented towards the present/stereotyped)

- How are the local social actors depicted? (as individuals or as groups?)

- How are the foreign social actors depicted? (as individuals or as groups?)

c) What type of interaction does the image provide?

- Type of image: offer vs. Demand
- Representation of social actors in image:
    - How are national/local social actors (Self) represented in terms of distance? (close vs. Far)
    - How are foreign social actors (Other) represented in terms of distance? (close vs. Far)
    - Which type of relationship do the local characters (Self) convey in terms of power? (equal, superior, inferior)
    - Which type of relationship do the foreign characters (Other) convey in terms of power? (equal, superior, inferior)
    - What type of interaction do the local characters (Self) have with the image viewers? (direct vs. Indirect)
    - What type of interaction do the foreign characters (Other) have with the image viewers? (direct vs. Indirect)

d) Visual modality: Which type of visual modality prevails in the image?
- Realistic modality
- Abstract modality
- Sensory modality

e) Agency:
- How are local characters (Self) represented in terms of agency? (agents of actions held in high esteem /agents of actions held in low esteem / without any agency)

How are foreign people (Other) represented in terms of agency? (agents of actions held in high esteem /agents of actions held in low esteem / without any agency)

Appendix 2: Reading texts in *Think it Over*
Text 1: They Dance to Victory on Ice

Clad in simple black outfits, the handsome couple glided across the ice, bodies and limbs in perfect unison, their every movement in harmony with a plaintive harmonica. As the music ended nearly four minutes later, there was a hushed silence before the spell broke and the crowd leaped to its feet, cheering and shouting, many holding back tears.

Then came the scores. For artistic merit, five of the seven judges gave them a perfect score, a full six marks, the maximum score ever to be won by any skater in international competition. Their victory has earned Jayne Torvill and Christopher Dean a place in skating history. «In Copenhagen», wrote a journalist in The Observer: «Jayne and Chris brought ice dancing to a level of perfection that the world never before experienced.»

Towards the end of 1976, a teacher at the rink spotted Jayne and thought she might make a good partner for a promising young male skater she was training, Christopher Dean. The teacher suggested that he and Jayne
15 team-up for a six month trial period, concentrating on ice-dancing with its emphasis on precision timing and artistic impression. Their rapport was almost instantaneous: «When we started to dance together, our minds were right in tune», says Chris. Their later trainer Betty Callaway says: «I took them on because they were both such nice people and because they had a lot of talent. But most important, because they work so hard - harder than any couple I've ever trained. They are completely dedicated.»
Both were working full time, Jayne as an insurance clerk and Chris as a Nottingham policeman with frequent shifts (7). They grew in Nottingham, in England's Midlands, and came from families of modest means.
 His 25 father was an electrician; her parents ran a candy shop. In order to accommodate both their jobs, they would often start practising well after 10 pm and continue until 2.30 am, by special permission of the rink manager. It was after the 1980 Olympics that the couple made a crucial decision: to have a hope of winning the World Championship and the 1984 Olympics, they must give up their jobs and train full time. Until now they had relied on their savings, plus small grants from the Sports Council and the Sports Aid Foundation. But their expenses were soaring: training costs, handsome boots with special blades, at least four costumes each year, plus practice outfits. After they had mentioned in a television interview that they needed sponsorship, they received a generous grant of £ 14,000 from Nottingham city Council. -A handsome couple who might pass for brother and , Jayne and Chris both have a natural, easygoing manner and remain remarkably untouched by their new-found fame. Temperamentally they are opposites.

Jayne, 25, seldom flusters before performances, while Chris, nine months her junior, is given to occasional. Outbursts when things go awry. «I can get pretty fiery, he concedes, «but Jayne is always placid, and cools me down», each brings to the partnership a special ingredient. Chris is a skilled choreographer and the ideas man. «Suggestions for new movements, new steps, new routines simply tumble out of him», says their trainer, Betty Callaway. «And it is Jayne who takes them and makes them work. Both are blessed with a keen musical ear. But perhaps more important of all, there is an uncanny telepathy between them. They don't need to speak to know what the other is thinking».

Their achievements have won acclaim at home as well as abroad. In October 1981, Chris and Jayne were made MBE* by the Queen at Buckingham Palace. The following month, the Sports Writers' Association voted Jayne «Sportswoman of the year» and awarded them both the trophy for «Team of the Year». While Jayne and Chris continue to introduce more and more people to the beauty and pleasure of ice dancing, their own eyes' are firmly fixed on the 1983 World Championship in Helsinki and the 1984 Olympics in Sarajevo.

Later on they won the Gold Medal, World Championships, 1983, and the Gold Medal in Sarajevo Olympics, 1984. .
* MBE: Member of the Order of the British Empire.

Text 2 : *Memory*

"Memory is the thing we forget with." This schoolboy definition of the term *'memory'* is no more absurd than any other existing views of memory. Indeed, many people still tend to regard memory as something concrete - rather like a leg, an arm, or the brain. Others view memory as a mental faculty. Certain people are said to have a good memory; advertisements urge students to take courses to improve their memory. All such views of memory are quite inaccurate and misleading.

The truth is that memory is an *activity,* and, as such, it is virtually inseparable from the activities of learning and remembering. Three phases of memory have been identified. The initial phase involves an experience or activity, for example witnessing an accident, watching a TV Programme, attending a lecture. The final phase involves an experience or an activity that is influenced or made possible by the first phase - for example being able to describe the accident in the initial phase or to discuss the TV programme or the lecture.
The intermediate phase involves the retention of the initial experience or activity until the later phase of remembering - These three phases are called learning, retaining and remembering. The learning phase is a complex one, but the more active the learning process, the more successful the remembering will generally be. The intermediate phase of memory is in many ways the phase about which the least is known. Since the effects of the learning are generally neither apparent nor observable during the retention stage, they can only be inferred from the third phase from one's performance in remembering.

Remembering, the third phase of memory, involves new experiences and activities resulting from, or influenced by, the initial ones. When, we remember particular experiences, there are often gaps in our remembering, differences in the sequencing of ideas, slight modifications and interpretations. No lecturer ever gives the same lecture twice in exactly the same way each time: even actors reciting parts cannot give two identical performances. Changes occur because remembering is essentially an activity, influenced by a number of complex factors. Many of these factors are determined by previous learning, while others are determined by such factors as present interest, tiredness, nervousness .

Remembering can take the form of recognition as well as recall. For example, we can recognize a person's face or identify a correct answer. Indeed, one way of seeing if forgetting has really occurred is by means of a recognition test. Even when we think we have forgotten the initial experience, we can often still recognize information based on it. Active re- call, however, is generally of far greater value in study than pure recognition or identification. Recall involves reconstructing or reproducing the original material learnt. And, so the original is modified not only by our own particular language skills and habits but also by our own experience and way of thinking. Deduction and inference can often help recall. I always forget how old my nephew is, but I remember that I went to live in Hong Kong one year before he was born. The year of my arrival in Hong Kong was 1956, so 1 can deduce that my nephew was born in 1957. By subtracting 1957 from the present year, I can easily obtain his age.

Adapted from *Studying In English* by I. B. Heaton

<u>**Text 3:**</u> *Juvenile Delinquency*

The newspapers tell us of a new method for dealing with the problem. It is a hard method: the youngsters are sentenced (I) to reform schools. Regimen (2) in these schools consists of hard drills (3) and strict punish-ment.for offenders (4). One picture I saw shows boys drilling with huge logs (5) on their shoulders. At such oppressive places, there seem to be no privileges. But such harsh treatment nevers gets down to root causes. Much worse, such treatment inspires hate to most adolescents, .and its harshness will undoilbtedly create permanent haters of society.

However, in recent years, probation (6) officers have shown a sincere desire to try to understand the delinquent. The psychiatrists, too, have gone a ~long way to teach the public that delinquency is not wickedness but rather a form of sickness that requires sympathy and understanding. The tide (7) is flowing toward love instead of toward hate, toward understanding instead of toward bigoted (8), moral indignation. It is a slow tide.

But even a slow tide carries a little of the contamination away: and in time the tide must grow in volume. I know of no proof that a person has ever been made good by violence, or by cruelty, or by hate. In my long career, I have dealt with many problem children, many of them delinquents. I have seen how unhappy and hateful they are, how inferior, how suspicious, how emotionally confused. They are arrogant and disrespectful,to me because I am a teacher, a father substitute (9), an enemy. I have lived with their tense hate and suspicion. "But here in Summerhill, these potential delinquents govern themselves in a self-governing community; they are free to learn and they are free to play ... They are never preached at (10) , never made afraid Of authority .

Adapted from *Summerhill: A Radical approach to Child Rearing* by A.S. Neill, 1960

<u>**Text 4:**</u> *Rebuilding Bodies*

From metal knees to plastic hearts, motorized elbows to electronic ears, artificial parts are replacing a great many damaged or missing pieces of the human body.

"When I first got the hand, my mind rejected it because I knew it was not supposed to be there. Now I'm accustomed to it, and feel natural wearing it". Alice Olson of West fir, Ore, was talking about the bionic limb that replaces the arm and hand she lost in a factory accident more than five years ago. In 1982, she became the first amputee fitted with a new type of electronic arm-hand combination that has more power than the limb it replaces.

"At first, I wanted the arm and hand just for cosmetic reasons; said 33-year old Alice." But I've found that it's useful for things I do every day, like opening jars, slicing vegetables, putting on makeup, or holding a cup of coffee.

* Ore. : The State of Oregon, U.S.A.

.... This is the science that combines biological know led of anatomy with developments in new materials and electronics to create artificial limbs and organs. Utah researchers have also developed artificial heart, artificial kidney, and electronic ear for the deaf. At other medical centres in the United States and abroad, researchers are constructing electronic legs and eyes, metal jaws, joints, and bones; and replacements for the lungs, pancreas, liver and blood declares a professor of materials science and engineering.

Hundreds of thousands of people benefit from artificial parts. "Replacements exist for almost all joints of the body," says an orthopaedic surgeon. Pelvic, leg, foot, shoulder, arm, wrist, and finger bones can replaced by metal and other materials when enough muscles and tendon remain functional for support

and control. Even sections of the backbone destroyed by cancer have been rebuilt with metal and plastic. Chins are made from silicone rubber and jaws from titanium. Surgeons are experimenting with«putty» made from the bone of cadavers to reconstruct noses, foreheads, and cheeks, and to correct deformities of the face and head. Physicians make silicone toes, complete with toenails, and attach them to the foot with adhesives. Bioengineers also have developed artificial skin, a spare part for burn victims.

With few exceptions, artificial parts do not work as well as the natural ones they replace. They relieve pain, restore function, and prolong life, but they do not turn the handicapped into super people Microelectronics and synthetic materials have become the foundation of a new technology to manufacture these devices. Orthopaedic surgeons agree that the best of these is the so called Utah arm, which replaces awkward and difficult cable-operation with muscle controlled motors. Amputees who use this model can purchase any combination of a plastic shoulder, upper arm and forearm, computer-controlled elbows, or computer- controlled metal hand consisting of pincer like hooks. Amputees cannot yet buy a bionic leg as good as the Utah arm, but development of computer-controlled knees and legs is underway at various laboratories.

The wearers of Utah limbs operate them by tightening and relaxing remaining upper arm, shoulder, or chest muscle. The movements generate tiny electrical currents which are picked up by electrodes attached to the muscles and sent to a microcomputer implanted in the elbow. The microcomputer translates the electrical currents into commands to a battery-operated motor that controls elbow and hand motions. Wearers can hold loads as heavy as fifty pounds.

Adapted from *Rebuilding Bodies by* William J. Cromie in Science Year 1984

Text 5: *What the Future Might Hold for Us: Pollution*
Of the many great problems which face the world today, pollution is one which may truly be called 'man-made'. Although increasing technology may have brought to mankind many benefits, we are in danger of destroying all that makes life worth living'. Factories pour smoke into the sky, engine exhausts (I) send fumes and chemical processes pollute the atmosphere with foul smells. We are endangering our sense of smell as we grope our way through the pall (2) of smoke which overhangs all our great industrial cities, and extends in an arc of noxious gases over our congested motorways. Governments affirm that pollution of this kind is diminished by 'clean air' campaigns, but for how long must housewives continue to take in their washing covered in sooty (3) particles from being hung in the 'fresh air'? How many historic buildings must crumble and decay under the attacks of chemicals, before some really effective form of control of pollution of the atmosphere is implemented? Or must we wait until we dare not let our children play outside for fear of an overdose of gaseous (4) pollution.

Must we also wait to be deafened by the increasing noise of a 'civilized' society? While supersonic jets scream overhead, and heavy traffic grinds (5) along the roads with a continuous roar (6) and rumble (7), who can still hear the whisper of the wind through the grasses, or the song of the birds at dawn? Indeed, we are told today that many of the young of today already require hearing-aids, a consequence of hours of listening to their favourite 'pop' idols performing with a maximum amplification of noise. Is this to be the fate (8) of us all, as our ears are assaulted by the sounds of technology?
we also wait for the desecration (9) of our countryside until see the mounds (10) of plastic rubbish occasioned by our civilization:' \11 around LlS open fields are being replaced sll ucrures. J walk through a wood means a wade
A country stream IS no longer alive and sparkling in its course, but its evil-smelling waters are coloured with chemical effluent (12), as they wind slowly through piles of cans, broken bottles and rotting vegetation.

Fish are few, as few can survive in these waters, and we no longer have the pleasure of seeing kingfishers (13) skimming the water to catch their food, they are faced instead with the swollen corpse of some unfortunate trout, a victim of progress - and pollution.

Adapted from *Topic English* by J. Harnson, N, L. Morgan, J.J. PercIl

Text 6: *Development*

Development does not start with goods; it starts with people and their education, organization and discipline. Without these three, all material resources remain latent (1). We have had plenty of opportunity to observe the primacy (2) of the "invisible" factors after the war. No matter how devastated, every country which had a high level of education, organization and discipline, produced an "economic miracle". In fact, these were miracles only for people whose attention is focused on the tip of the iceberg. The tip had been smashed to pieces, but the base, which is education, organization and discipline, was still there.
Here, then lies the central problem of development. If the primary causes of poverty are deficiencies (3) in these three respects, then the alleviation (4) of poverty depends primarily on the removal of these deficiencies. Here lies the reason why development cannot be ordered, bought: why it requires a process of evolution. Education does not "jump", it. is a gradual process of great subtlety (5). Organization does not "jump", it must gradually evolve (6) to fit changing circumstances. And much the same goes for discipline. All three must evolve step by step, and the foremost task of development policy must be to speed the evolution. All three must become .the property not merely of a tiny minority, but of the whole society."
New economic activities will be beneficial and viable only if they can be sustained (7) by the already existing educational level of fairly broad groups of people.' IllCl'will be truly only if they promote and spread advances in education organization and discipline. If new economic activities are introduced which depend on special education, special organization and special discipline, the activity will not promote healthy development but will be more likely to hinder it. It will remain a foreign body that cannot be integrated and will further exacerbate the economic problems of the nation. It follows from this that development is not primarily a problem for economists. No doubt, economists have their usefulness at certain stages of development and for strictly circumscribed (8) technical jobs, but only if the general guidelines of a development policy to involve the entire population are already firmly established.
Adapted from *Small Is Beautiful: A study of economics as if people mattered* by E.F. Schumacher

<u>**Text 7**</u>: *The Dilemma of Second Generation Immigrants*

Certain European countries count amongst their populations today a very large number of immigrants from a variety of countries and cultures. This means that the most ·diverse cultures are destined to exist permanently in the host country. This necessary and unavoidable co-existence gives rise to conflicts if the groups concerned continue to ignore, or even to oppose, one another.

According to statistics, 85 -per cent of immigrants belong to the working class, and their working conditions are extremely hard. A large majority of them are illiterate and incapable of reading or writing their native language. To this major handicap must be added the effect of being removed from their traditional cultural milieu, their unhealthy living conditions (75 percent of the insanitary dwellings in France are occupied by immigrants), precarious (1) economic conditions and permanent legal insecurity. (Immigrants are confronted with an industrial civilization which is interested in them only as productive individuals, denies their right to be different and ignores their cultural potentialities (2). Consequently immigrants and their children live on the fringe (3) of social and civic life. Nevertheless, second generation "immigrants" have never emigrated from anywhere!

The marginalization, not to say the rejection, of immigrants, is due to racial or xenophobic prejudice (4), often transmitted via the media, which belittles (5) the cultures of people from formerly colonized countries. This problem is, relatively speaking, less manifest in the case of Italian, Portuguese and Spanish immigrants, because of a cultural heritage shared in common with the host country.

Immigrants especially those of Islamic origin are cut off from their roofs without succeeding in acquiring the cultural identity of the host country. Consequently they live in a cultural no man's land. Whereas adult immigrants, whose personalities have already been formed by a set of symbols, to degree resist the "dangers" of their new situation, second generation immigrants cannot escape exposure to the effects of a double sub-culture. The result is that immigrant, constitute an anxious, disturbed population. The initial insecurity and inequalities lead to a loss of interest in acquiring literacy which places them at a disadvantage as regards access to employment or job advancement. Belonging to under-privileged socio-economic milieux, deprived of their traditional cultural support, having in many cases only an inadequate command of the host country's language, the children of immigrants have a disturbing school failure rate.

In fact, what is needed is to ensure that society regards the child of an immigrant as a person and not as the fruit of an economic policy. He is, indeed a person with his own capacities and gifts, who has a right to education and training just as he has a right to be different.

Adapted from *"Dilemna Of Second Generation Immigrants"* by Sonia A. Ramzi

in the Unesco Courier, Feb. 1984.

Note:
SONIA ABADIR RAMZl, of Egypt, has taught at the University of Algiers. She is the author of a book entitled La Femme Arabe au Maghreb et au Machrek and has collaborated on a collective work, la'" Femme et la Politique, to be published by UNESCO.

Text 8: *Communication in the Service of Man*

A growing number of Third World countries are interested in the immense possibilities opened by the technological explosion in communication. Whoever disposes of technology disposes of communication and thus also of power. However, a small number of industrialized countries and transnational corporations possess of these high technologies (electronics, informatics, satellites, etc.), It is actually in this' field that the gap between developed and developing countries is widening the most seriously, and may have the most grievous (1) consequences.

The first of these consequences concerns the technological dependence which is exemplified by the "structural grip" of the North, and the transnationals control over research and development. The second has to do with "absorption capacity". The speed of technical progress very often exceeds the capacity of developing countries to absorb and master such highly specialized technology, which can only be of benefit to them if a minimum of conditions favourable to its assimilation already exist (specialists, qualified personnel, training and research centres). Another major consequence is that there are tensions between modernity and tradition. These tensions usually reveal themselves in the marginalization and even the disappearance of certain traditional modes of interpersonal communication; this unequal impact (2) may even lead to ethnocide (3).

Almost invariably the result is an impoverishment of the cultural heritage of humanity and an increase in the feeling of isolation on the part of individuals with, on the one hand, a majority of "receivers" forced into a passive role as listeners, and on the other, an active minority of "transmitters".

There is no need to stress the increasingly close links between communication and culture. But it is now recognized that the mass media in contemporary societies are privileged instruments of culture diffusion and important centres of artistic creation, it is nonetheless (4) true that they also engender "perverse effects" (5) which present serious threats and real dangers for the cultures of many peoples. This is due notably to the fact that the developing countries attach too high a priority to infrastructure "hardware" in comparison with the content of the message and everything covered by the notion of software. Once the equipment is installed, there usually ensues a veritable invasion of imported programmes which reflect foreign cultural models with high risks of cultural alienation. This is the case with cinema and television through which these imported models go down in the street and contribute to the moral disintegration of traditional societies.

This makes it possible to understand why the international community cannot be indifferent to the problem of the content of messages. What, for example, will be beamed (6) tomorrow across national frontiers by direct satellites television? What language? What culture? What politics? Such questions fuel (7) the anxieties, the fears, the frustrations, but also the hopes, of the developing world.

. Adapted from *'Doubts, Fears and Hopes"* by Jean Ping in the Unesco Courier, March 1983

Jean Ping is a Gabonese economist and his country's Ambassador 10 Unesco. He is president of the African Group at Unesco and chairman of *the working committee on information and communication at Unesco ofthe "Group of Z?".*

Appendix 3 : Images included in *Think it Over*

Image 1

SPORTS

«You get to know more of the
character of a man in a round
of golf than you can get to
know in six months.»

David Lloyd George, 27.01.1924

– 9 –

Image 2

Image 3

Image 4

49

Image 5

"He keeps waving to his
family in the stand"

Image 6

Image 7

From «The Observer», 6 th July, 1986
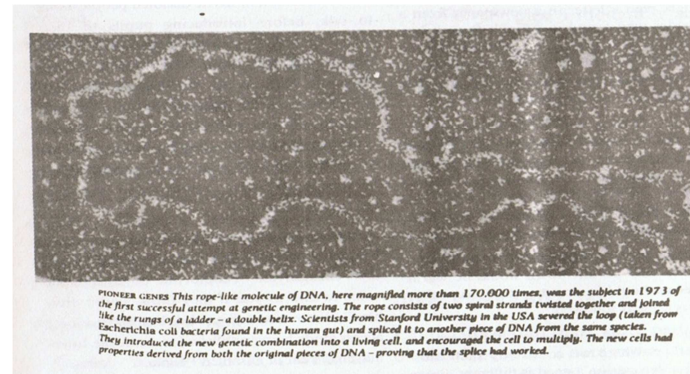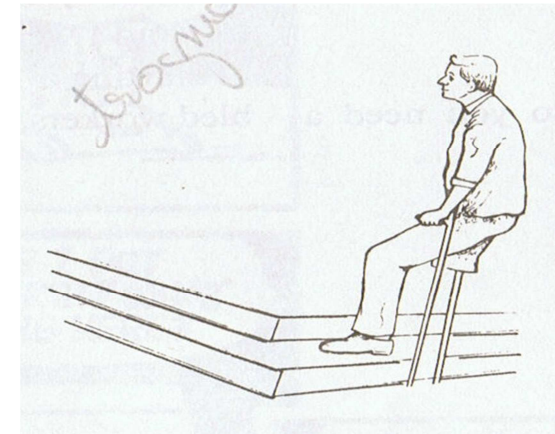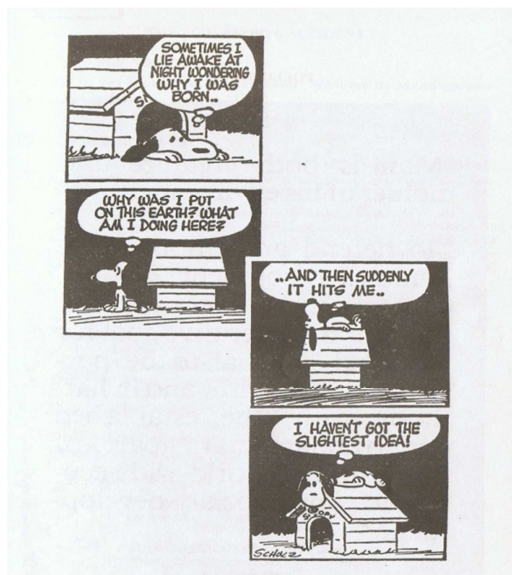
Image 8

MAPPING THE FRONTIERS OF THOUGHT
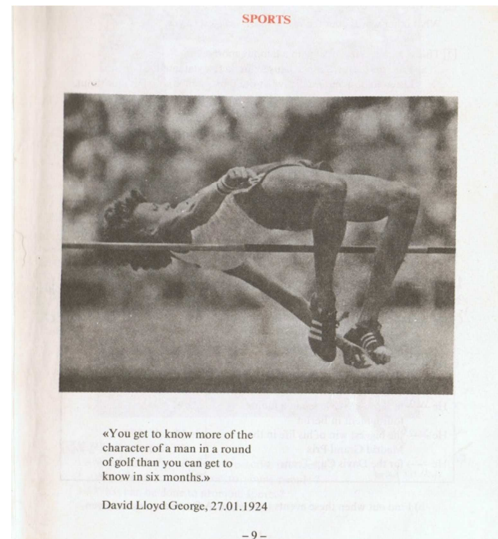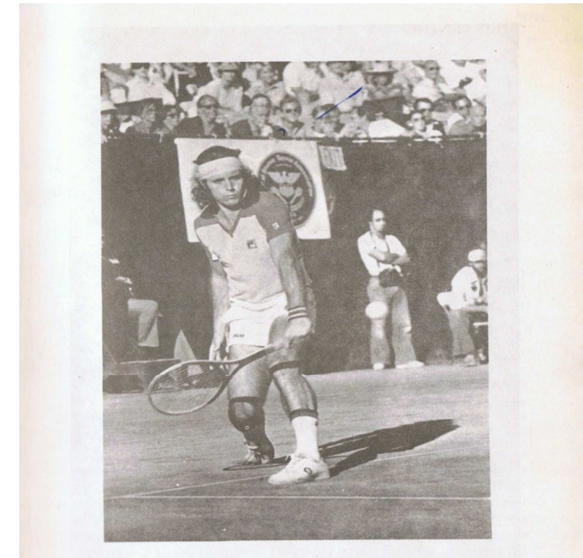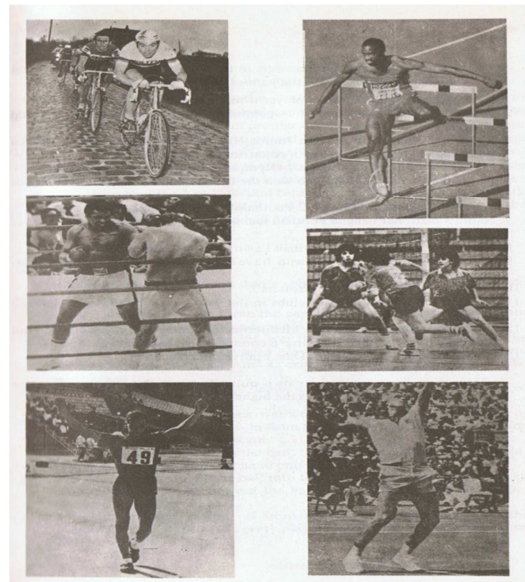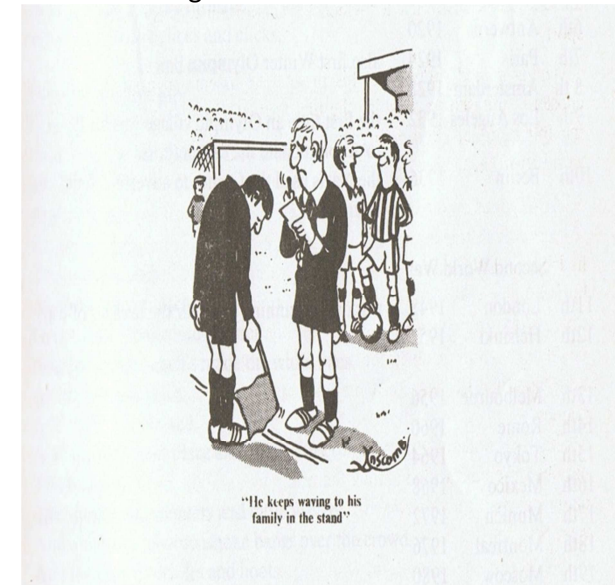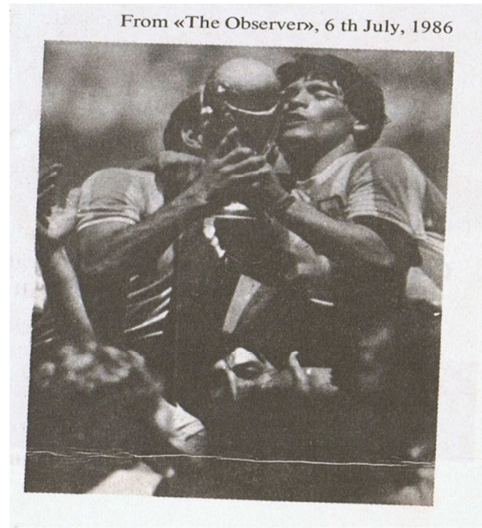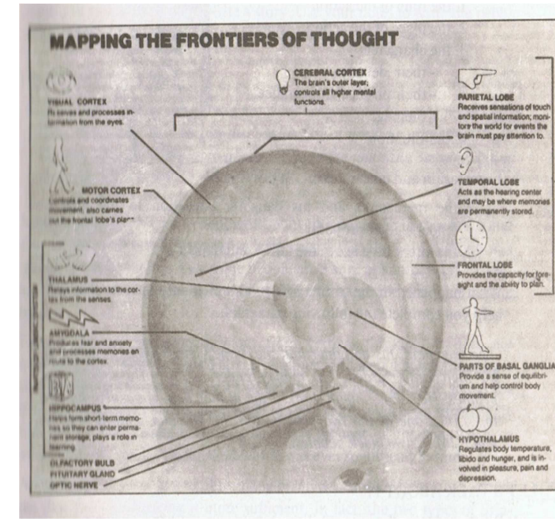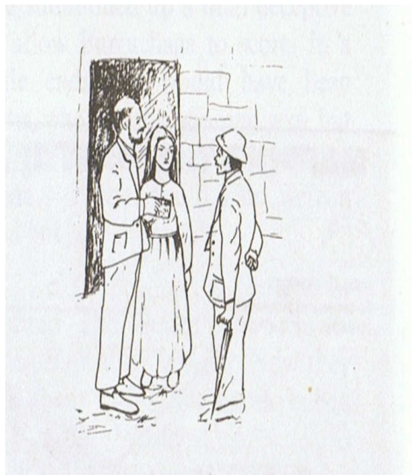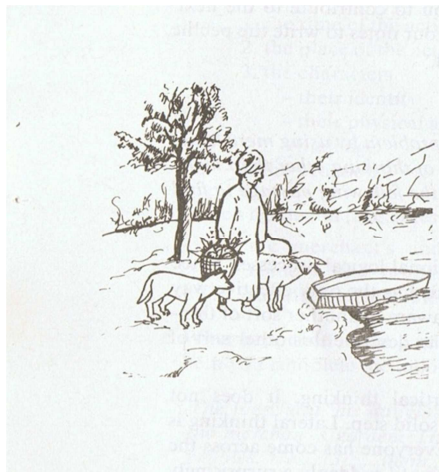
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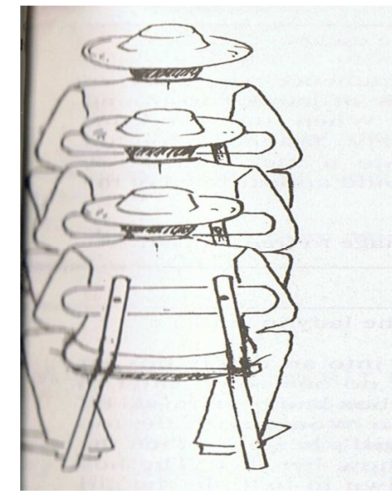
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Image 11

Image 12
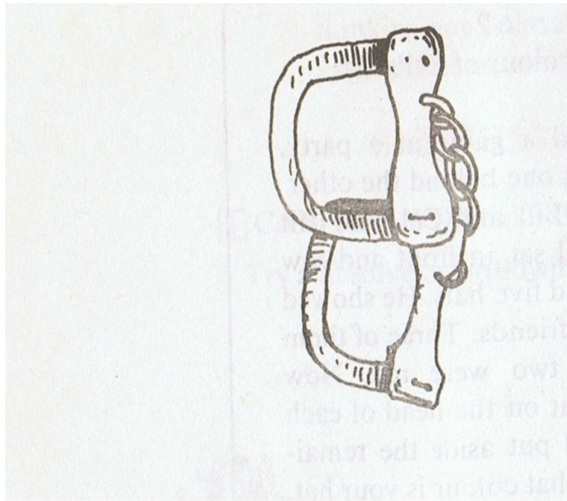
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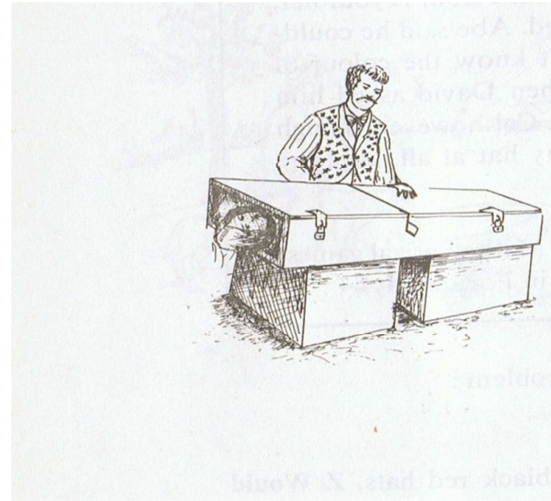
Image 14

Image 15

Image 16

Image 17

Image 18

What type of Learner are you?

You seek to grasp the sense and the overall structure in every task

You are a CONCEPT LEARNER

You require assurances in the form of binding rules and conventions before you feel sure of questions yourself

SEARCHER-AFTER-RULES

You are a Performer

Every opportunity to speak is a chance for you to try out your language and your communicative ability

You make exercises in order to facilitate your learning yourself vocabulary

ITEM COLLECTOR

From The Psychologist And The Language Foreign Teacher

Image 19

Image 20

Image 21

Youth would be an ideal state if it came a little later in life.
Lord Asquith, 15.4.1923

Image 22

Image 23

SALLY ARTZ

"I'm thinking of leaving home – have you any stupid, unhelpful, middle-aged comments to make?"

Image 24

Image 25

Image 26

Evolution is still going on. What do you think man will look like in a few thousand million years? What species would have disappeared?

image 27

Image 28
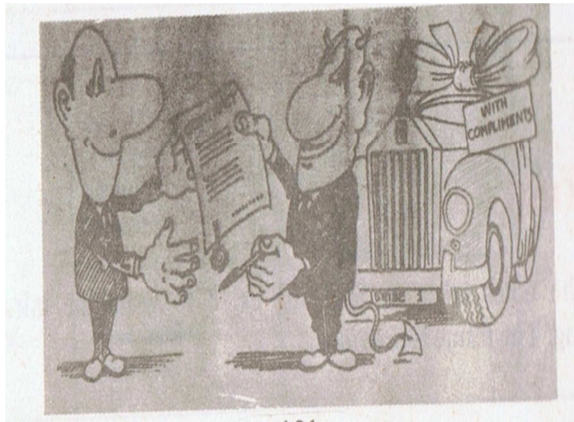

Actor made up to look like Homo Erectus for BBC's The Making of Mankind'
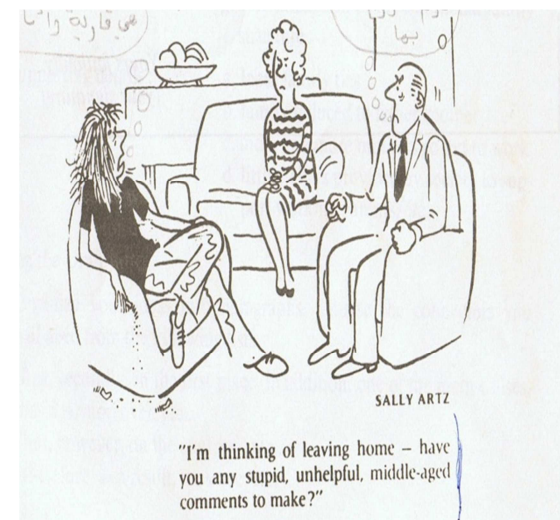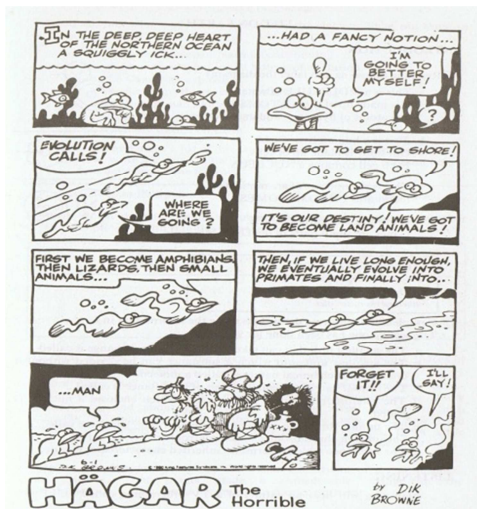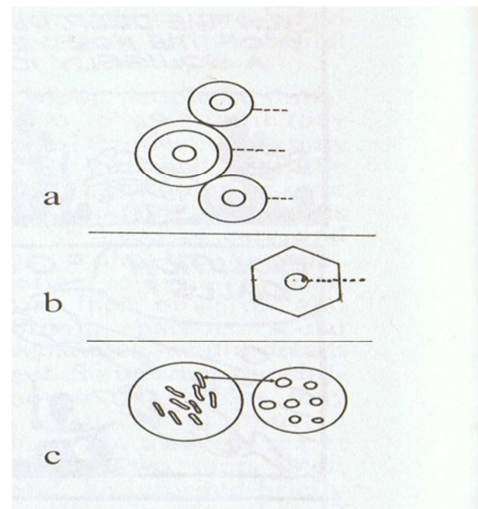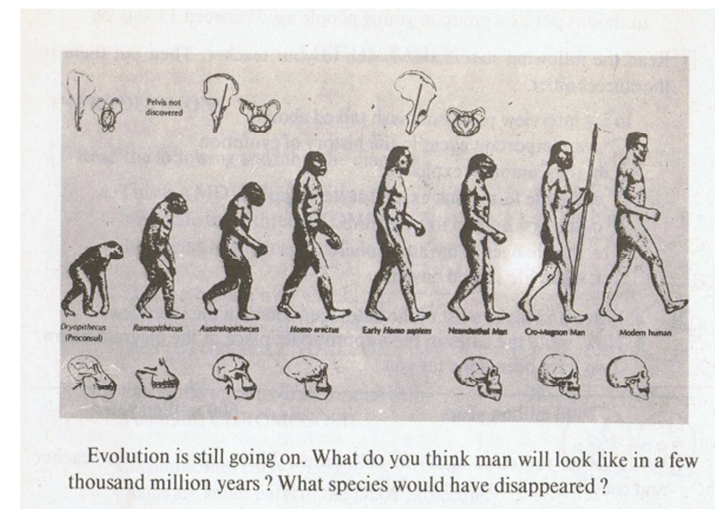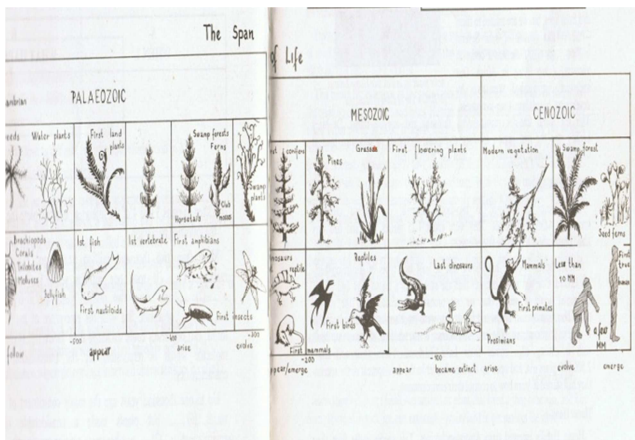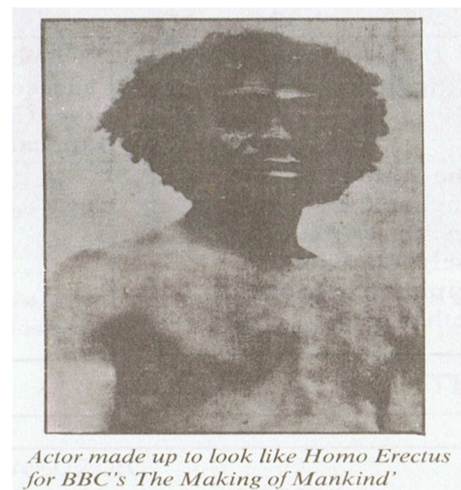
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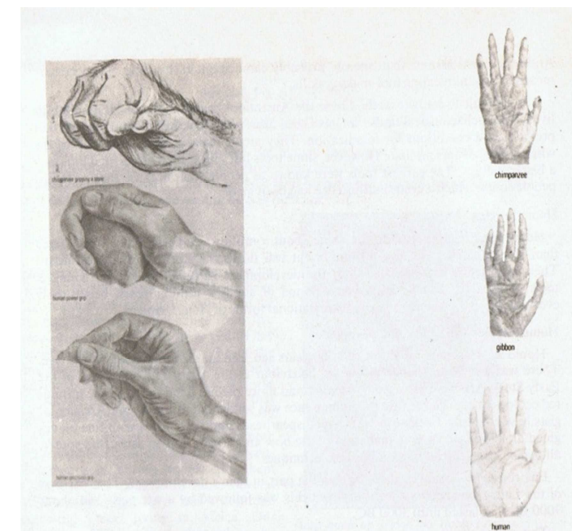
Image 30

Image 31

Image 32

Image 33

A motorized elbow

Image 34

The Utah electronic arm.

Image 35

Diagram

Verbs
(Flow of the
electric currents)

Nouns
(Parts and mouvements
of the arm)

electric
currents
are generated
by movements

1   2   3

Image 36

Erich Stegmann and (right) his paintin
'Burano'

Image 37

PIONEER GENES This rope-like molecule of DNA, here magnified more than 170,000 times, was the subject in 1973 of the first successful attempt at genetic engineering. The rope consists of two spiral strands twisted together and joined like the rungs of a ladder – a double helix. Scientists from Stanford University in the USA severed the loop (taken from Escherichia coli bacteria found in the human gut) and spliced it to another piece of DNA from the same species. They introduced the new genetic combination into a living cell, and encouraged the cell to multiply. The new cells had properties derived from both the original pieces of DNA – proving that the splice had worked.
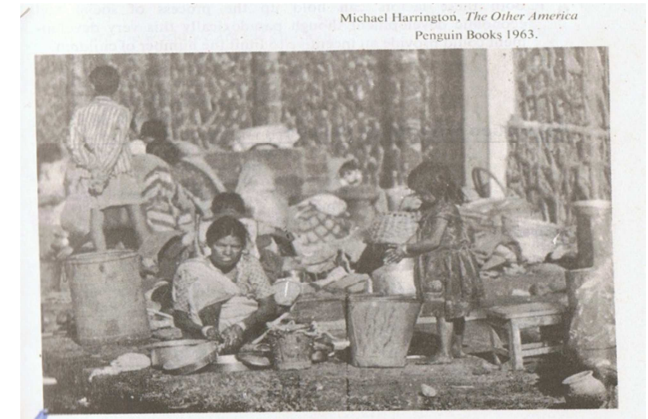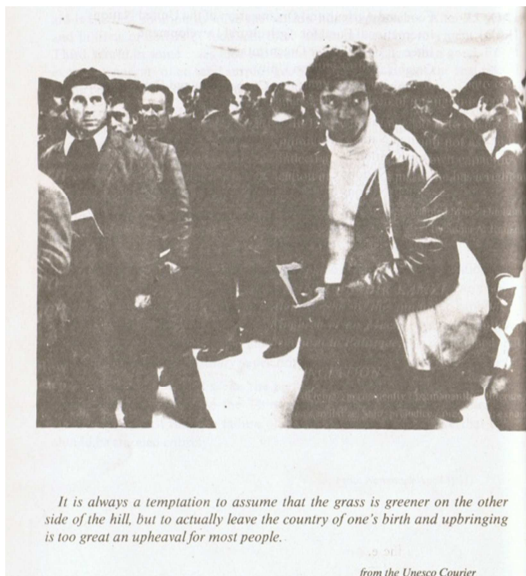
Image 38

Image 39

Image 40
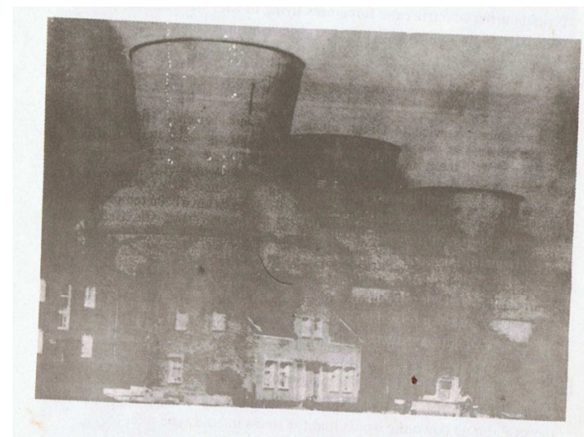
Image 41

Image 42
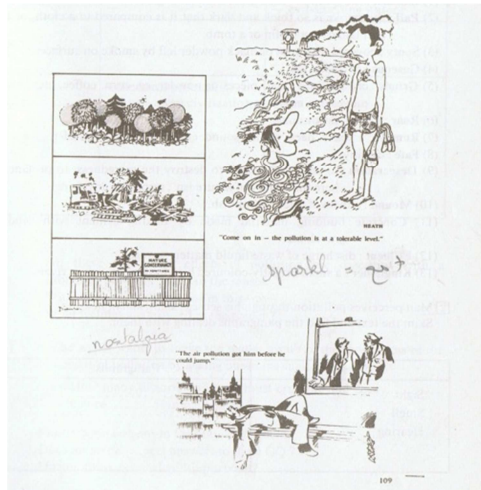
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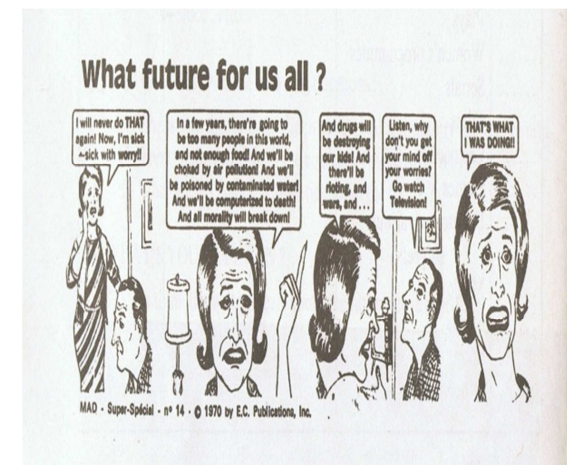Image 44
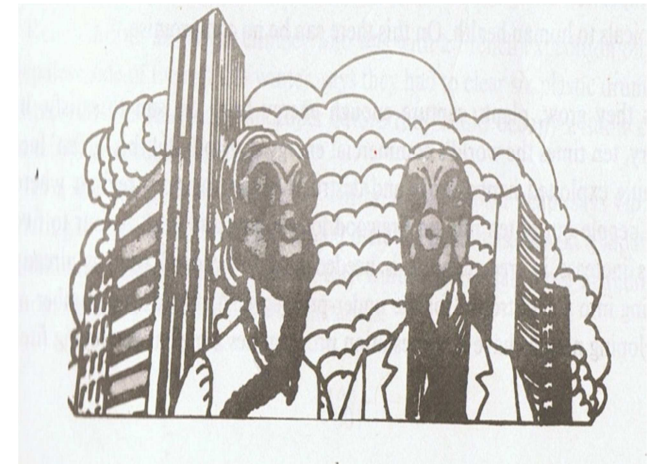
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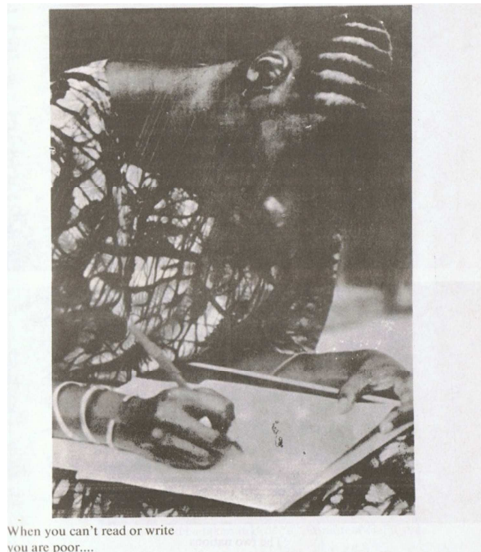
Image 46

Image 47

Image 48

Image 49

The school-age bulge

Age distribution, %

	Age: 0-4	5-14	15-64	Over 65
All developed countries	7·6	15·5	65·6	11·3
All developing countries	13·6	25·5	57·0	4·0

Source: World Bank

Image 50

Michael Harrington, *The Other America*
Penguin Books 1963.

Image 51

It is always a temptation to assume that the grass is greener on the other side of the hill, but to actually leave the country of one's birth and upbringing is too great an upheaval for most people.

from the Unesco Courier

Image 52

'If I had my way, I'd send 'em all back to where they come from—Brum, Bradford, Brixton, Shepherds Bush...' C. Punch.

Image 53

Image 54

Image 55

Image 56
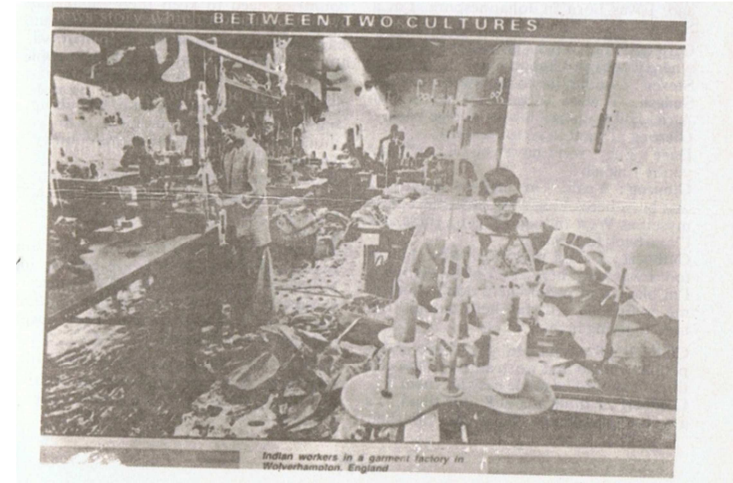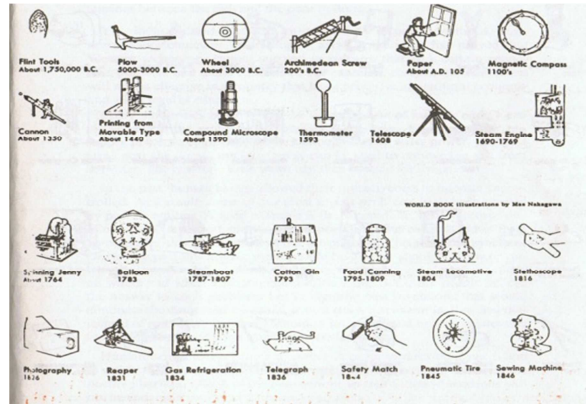

Image 57

Image 58
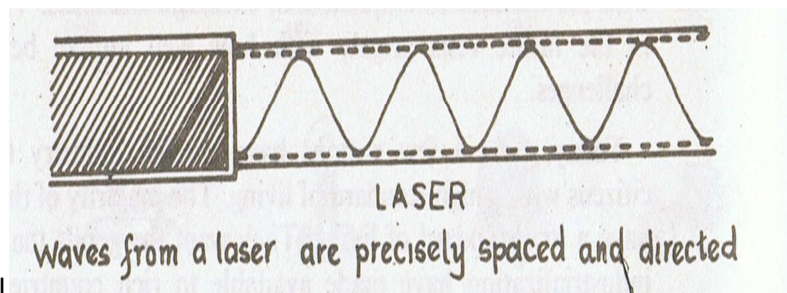

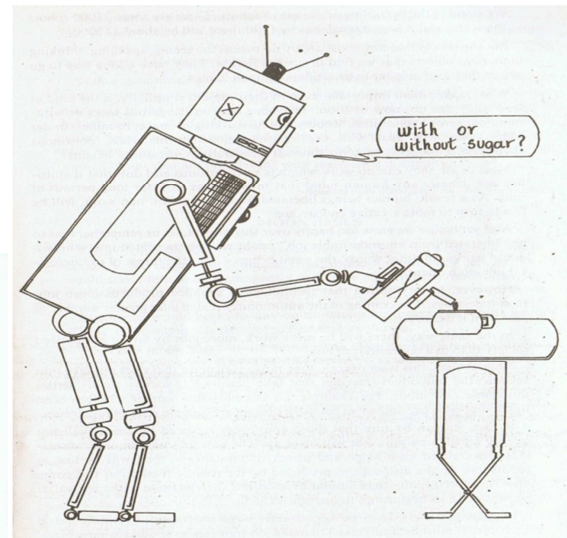Image 59

Image 60

Image 61

Image 62

Image 63

LASER

waves from a laser are precisely spaced and directed

Image 64

Image 65

Text 1: Speaker's Corner

Situated at the Marble Arch entrance to Hyde Park, Speaker's Corner has existed as a meeting place for many years, Hyde Park, London's biggest and most central park, is regarded by many as the "People's Park", and has been used as the starting point for many demonstrations, as well as being a useful place for holding large meetings. It is a place where everyone) whether radical) missionary, or just plain lunatic) can stand on a box and shout out his or her opinions into the crowd Every Sunday) Hyde Park sees the start of a series of world revolutions: speaker after speaker talks about religion, the arms race) East-West relations, and life's inequalities.

Excited orators stand on stepladders, milk crates, or even upside down buckets, to address their audiences. Surrounded by a noisy crowd, they discuss anything they feel concerned about, ignoring the police who may be walking by .. Why do these speakers stand there, exposing themselves to insults, the weather, and the occasional threat of violence? Why do they do it? It isn't bravery, more a form of egotism: it isn't for fmanciaI gain (that would be against the law), and I doubt if many of the speakers honestly believe they can change anything. So why bother? Well, what else is there to do on a Sunday afternoon?

Speaking at Speaker's Corner needs no qualification other than the ability to deal with hecklers. It's difficult to describe exactly what hecklers are .. Basically, they are people in the audience who shout out comments and replies to what the speaker is saying. They do more than this, however: they are often quite witty, and sometimes much more entertaining than the speaker. They also function as a kind of "safety valve" - an amusing remark can stop a crowd from becoming aggressive, and change the general mood to one of amusement.

Adapted from: Modem English International

Text 2: Transportation

Have you ever thought about how important transportation is to the world? Without transportation modem life could not exist. We would have to get or make our own food, our own clothes, even our books, newspapers, and mail. Everything that we have come to depend on is brought to us. Even the water that we drink is transported through pipelines from. wells and reservoirs to our homes and offices. We have come to depend on the availability of three principal kinds of transportation: land, sea, and air. Automobiles, railroads, trucks, and pipelines are the principal means of land transportation. Just think how paralyzed our society would be without any mechanical means of land transportation! We would have to depend, once again, on animals such as donkeys, horses, oxen, camels (or even dogs, like the Eskimos). Instead of streetcars, subways, autobuses, bicycles, and taxis, we would have to rely on our own feet. Ships, barges.. submarines form the chief means of water transportation, carrying people _ and goods across (even under) oceans, seas, and lakes, and along rivers big and small. Without our principal means of air transportation, the airplane, we would have to slow down our lives and commerce. It would not be possible to mail a letter in Istanbul in the morning and have it delivered in New York in the afternoon. We could not breakfast in San Francisco and have dinner in Paris. Other means of air transportation such as helicopters, supersonic jet passenger transports, and space rockets will bring the peoples of the world into even closer contact.

Text 3: English as an International Language

Of the 4,000 to 5,000 living languages, English is by far the most widely used. As a mother tongue, it ranks second only to Chinese, which is effectively six mutually unintelligible dialects little used outside China. On the other hand the 300 million native speakers of English are to be found in every continent, and an equally widely distributed body of second language speakers, who use English for their day-to-day needs, totals over 250 million. Finally, if we add those areas where decisions affecting life and welfare are made and announced in English, we cover one-sixth of the world's population.

Barriers of race, colour and creed are no hindrance to the continuing spread of the use of English. Besides being a major vehicle of debate at the United Nations, and the language of command for NATO, it is the official language of international aviation, and unofficially is the first language of international sport and the pop scene.

It was however the introduction of English to the indigenous peoples of British colonies which led to the existence today of numerous independent states where English continues in daily use. The instrument of colonial power, the medium for commerce and education, English became the common means of comniunication.

English or French are often the only common languages available once a speaker has left his own area. English is accordingly the official language of both Ghana and Nigeria, used in every walk of daily life. Indeed, English has become a significant factor in national unity in a broad band of nations from Sierra Leone to Malaysia. It is the national language of twenty-nine countries (U. S. A. and Australia, of course, but also Lesotho and Liberia) and it is also an official language in fifteen others, South Africa and Canada, predictably, but also Cameroon and Dahomey.

There is, however, a further reason why English enjoys world-wide currency, apart from political and historical considerations. The rapidly developing technology of the English-speaking countries has made British and American television and radio programmes, films, recordings and books readily available in all but the most underdeveloped countries. Half the world's scientific literature is written in English. By comparison, languages like Arabic, Y oruba and Malay have been little equipped to handle the concepts and terms of modem sciences and technology. English is therefore often the only available tool for twentieth-century learning.

Text 4: Shakespeare's House

Scene: The living-room of a house in Stratford-upon-Avon, the
town where Shakespeare was born.

Characters: Sidney and Ethel, tourists. A man. Sidney and Ethel come into the room.
Sidiley: Well, Ethel, here we are in Shakespeare's front room. This must be where he
wrote all his famous tragedies.
I'm not surprised, with furniture like this.
. What do you mean?

Well, look at that armchair. He can't have been comfortable, sitting there.
Sidney: Don't be silly! He probably sat at this table when he was
writing tragedies.
Oh, yes ... look! (She shows Sidney a typewriter.)
This must be Shakespeare's typewriter.
I Shakespeare's typewriter?
Yes. He probably wrote all his plays on this.

Ethel ! That can't be Shakespeare's typewriter. Why not?
Because Shakespeare didn't use a typewriter. Didn't he ?
No, of course he didn't. He was a very busy man. He didn't have time to sit in front of a
typewriter all day.
He probably used a tape-recorder.
A tape-recorder?
Yes I can see him now. It's probably on this chair that he used to sit, holding his
microphone in this hand, saying, "To be, or not to be".
What does that mean ? Ah, well that is the question.
Sidney, look !
What?
Over here. This must be shakespeare's television.
Yes it must be. It looks old ... But Shakespeare didn't have a television.
        Why not?   _
Why not? Because he went to the theatre every night. He didn't have time to sit at home,
watching television.
Oh.
        (They hear someone snoring.)   .
Sidney, what's that? I can hear something. Oh, look! Where ?
Over there. There's a man over there behind the newspaper. I think he's asleep.
Oh, yes. He must be one of Shakespeare's family. He's probably Shakespeare's grandson.
Ooh!
I'll just go and say "Hello"
(He goes over to the man and shouts.) Hello ! What? Eh? What's going on ?
Good morning.
Good mor- Who are you? We're tourists. Tourists? . Yes. It must be very interesting, living
here.
Interesting? Living here? What are you talking about?
Well, it must be interesting, living in a famous house like this.
Famous house?
Yes, there must be hundreds of people who want to visit Shakespeare's house.
Shakespeare's house? Look, there must be some mistake.
This is Shakespeare's house, isn'it?
This is number 34, Railway Avenue ... and I live here!   .
Yes. You must be Shakespeare's grandson. Shakespeare's grandson?
Yes.
Look at this! What is it?
Look atitl He is holding an ash-tray.
OOh, Shakespeare's ash-tray!   .
Yes, William Shakespeare's ash-tray!
Mr. Shakespeare, I would like to buy this ash-tray as a souvenir of our visit to your
grandfather's house.
For the last time, my name is not ...
I'll give you ten pounds for it.
Now listen ... Ten pounds.
All right then. Twenty pounds.
Twenty pounds for that ash-tray?
Well, it was William Shakespeare's ash-tray, wasn't it? William Shakespeare's ... oh yes, of
course. William Shakespeare's ash-tray. (Sidney gives the man twenty pounds.)
Here you are. You're sure twenty pounds is enough.
Well ...
All rigth then. Twenty five pounds.
(He gives the man another five pounds.) Thank you. And here is the ash-tray.
Thank you very much. I hope we haven't disturbed you too much.

Text 5: Market research

Market research is a scientific way of obtaining information about the taste and
preferences of the buying public. The Americans who have always been more ready than

any other nation to use scientific methods as an aid to business, were the first to start market research.

Market research has become almost indispensable for SUccessful business. In the Middle Ages, and even the early years of the Industrial Revolution before the growth of railway communications, most _ goods were hand-made for - a purely local market. The task of finding out what the consumer thought of the gOods offered to him was therefore very easy. As the Industrial Revolution went on, factories grew larger and firms made goods for a wider market. By the end of the 19th century a single manufacturer might be selling his goods not only in his own country but over the whole world. It was therefore essential that manufacturers should find out scientifically whether the goods they were turning out were what the consumer really wanted. Research was also necessary to fmd out many other kinds of information. For example the consumer might like the article, but not the way it was packed, or the size and design of the package. Moreover, it might be sold on terms which did not suit the shop-keeper; so he might refuse to stock it. A very good instance of what could happen without market research was the experience of the exporter of egg-cups to India, who assumed hens all over the world laid the same sized eggs. Another manufacturer took care to make inquiries and, finding that Indian eggs were smaller than British, made egg-cups slightly smaller than the standard British size, and thereby - captured the Indian market from his competitor. The marketing problems of all manufacturers are not the same.

Some manufacturers are already selling a -particular product, and they make use of market research to increase their sales of it. Others are not yet making a particular product, but are thinking - of doing so; they wish to learn beforehand what consumers think about existing products, so that if possible they may improve on them. Then there are manufacturers who wish to launch some newly invented product, such - as the 'aerosol pack' for packing deodorants, insecticides, and toilet requisites. All these three problems are different, and the methods of .market research must vary in each case.   .

Oxford Junior Encyclopaedia 7, Industry and Commerce

Text 6: Computers

Computers are used nowadays for many different kinds of work, in offices, banks, factories, hospitals, universities, schools, and many other places. Their use is becoming more widespread as cheaper and smaller computers become available. There are three main kinds of computer in use today: the mainframe, the minicomputer and the microcomputer.

What are computers and what can they be used for? Computers are electronic machines that process information. They can accept information in the form of letters and figures, known as the input data. This can be put in by various means including keyboard, tape or cards. This data is processed according to a set of instructions called a program, and the results of this program, the output data, can be printed out or shown on a screen.

All the processing is done by a series of arithmetic and logical, operations, such as addition, subtraction and deciding whether one number is. greater than another. The computer itself is known as the hardware, m contrast to the programs which are the software.

Computers can process large amounts of data very quickly, and this is why they are so ~eful. They can process different types of data, too. A scientist or. engineer for example may use a computer to do numerical calculations. A businessman may want to analyse a list of customers or keep a 'record of how much stock he has. An engineer can produce

diagrams and plans on a computer. Computers are changing our world and civilization in the same way as the invention of the printing press did in the fifteenth century.

Text 7: Communication in the Service of Man

A growing number of Third World countries are interested in the immense possibilities opened by the technological explosion in commu- nication. Whoever disposes of technology disposes of communication and thus also of power. However, a small number of industrialized countries and transnational corporations possess t~e_m...9n_oPQly_ ofthese high technologies (electronics, informatics, satellites, etc.), It is actually in this' field that the gap between developed and developing countries is widening the most seriously, and may have the most grievous (1) consequences. The first of these consequences concerns the technological dependence which is exemplified by the "structural grip" of the North,and the trans- nationals control over research and development. The second has to do with "absorption capacity". The speed of technical progress very often exceeds the capacity of developing countries to absorb and master such highly specialized technology, which can only be of benefit to themif a minimum of conditions favourable to its assimilation already exist (specialists, qualified personnel, training and research centres). Another major consequence is that there are tensions between modernity and tradition. These tensions usually reveal themselves in the marginalization . and even the disappearance of certain traditional modes of interpersonal communication; this unequal impact (2) may even lead to ethnocide (3).

Almost invariably the result is an impoverishment of the cultural heritage of humanity and an increase in the feeling of isolation on the part of indi- viduals with, on the one hand, a majority of "receivers" forced into a passive role as listeners, and on the other, an active minority of "transmitters".

There is no need to stress the increasingly close links between communication and culture. But it is now recognized that the mass media in contemporary societies are priviliged instruments of culture diffusion and important centres of artistic creation, it is nonetheless (4) true that they also engender "perverse effects" (5) which present serious threats and real dangers for the cultures of many peoples. This is due notably to the fact that the developing countries attach too high a priority to infrastructure
"hardware" in comparison with the content of the message and everything covered by the notion of software. Once the equipment is installed, there usually ensues a veritable invasion of imported programmes which reflect foreign cultural models with high risks of cultural alienation. This is the
case with cinema and television through which these imported models go down in the street and contribute to the moral disintegration of traditional societies.

This makes it possible to understand why the international community cannot be indifferent to the problem of the content of messages. What, for example, will be beamed (6) tomorrow across national frontiers by direct satellites television? What language? What culture? What politics? Such questions fuel (7) the anxieties, the fears, the frustrations, but also the hopes, of the developing world .

.adapted from+'Doubts, Fears and Hopes" by Jean Ping in the Unesco Courier, March 1983

Text 8: Robots

And yet before we grow too happy over this project, let us remember that to be" liberated from an undesirable job" might well be translated into " thrown out of work". In other words, the robot brings with it the threat of technological unemployment.

However, history shows that technological advance produces more jobs than it destroys. The coming of the automobile created a far greater number of jobs than it destroyed. In the same way, there will be more work, more jobs by far, in a robotized society than in a non-robotized one.

Nevertheless, this is an overall, long range viewpoint that does not take into account the individual tragedies that take place while society slowly settles into some new mode. For example, an assembly- line worker who has been tightening bolts cannot, when his work disappears become a robot repairman.

In fact, we can be sure that those employees replaced by robots will not qualify for the new jobs that will open up. The new jobs will require considerable specialized knowledge and power of thought, or they will be lost to robots too. So the dislocations produced by the robotic revolution will come upon us- more rapidly than similar dislocations such as those of the industrial revolution in its beginnings
two centuries ago.

Clearly, if society is to be kept stable, large programs of retraining and reeducation must be undertaken to make job transfers as feasible as possible.

With a proper revolution in education, a new generation should arise that will fit into a computerized and roboticized world, one that will from childhood be trained into creativity to do the kind of work that robots cannot do.

This may seem idealistic to many who will maintain that creativity is a rare property that few people possess, and that most people are doomed to robot work. For that reason, it might be argued, robots would introduce dislocations that can never be healed.

Such a pessimistic view may not be justified. There was a time when literacy was a rare possession. However when industrialization made literacy necessary in the 19th century, it quickly turned out that the vast majority of human beings could be taught to read and write. Therefore -in a world in which robots and computers do the work human beings ought not to do, it may well turn out that creativity is
needed the common possession of all human brains that are functioning with reasonable normality.

Adapted from "Dialogue" Number 67 1 / 1985

Text 9: The Dilemna Of Second Generation Immigrants

Certain European countries count amongst their populations today a very large number of immigrants from a variety of countries and cultures. This means that the most ·diverse cultures are destined to exist per- manently in the host country. This necessary and unavoidable eo-existence gives rise to conflicts if the groups concerned continue to ignore, or even to oppose, one another.

According to statistics, 85 -per cent of immigrants belong to the working class, and their working conditions are extremely hard. A large majority of them are illiterate and incapable of reading or writing their native language. To this major handicap must be added the effect of being removed from their traditional cultural milieu, their unhealthy

living conditons (75 percent of the insanitary dwellings in France are occupied by immigrants), precarious (1) economic conditions and permanent legal insecurity. (Immigrants are confronted with an industrial civilization which is interested in them only as productive individuals, I denies their right to be different and ignores their cultural potentialities (2). Consequently immigrants and their children live on the fringe (3) of social and civic life. Nevertheless, second generation "immigrants" have never emigrated from anywhere!

 The marginalization, not to say the rejection, of immigrants, is due to racial or xenophobic prejudice (4), often transmitted via the media, which belittles (5) the cultures of people from formerly colonized countries. This problem is, relatively speaking, less manifest in the case of Italian, Portuguese and Spanish immigrants, because of a cultural heritage shared in common with the host country.

Immigrants especially those of Islamic origin are cut off from their roofs without succeeding in acquiring the cultural identity of the host country. Consequently they live in a cultural no man's land. Whereas adult immigrants, whose personalities have already been formed by a set symbols, to
degree resist the "dangers" of their new situation, second generation immigrants cannot escape exposure to the effects of a double sub-culture. The result is that immigrant, constitute an anxious, disturbed population. .The initial insecurity and inequalities lead to a loss of interest in acquiring literacy which places them at a disadvantage as regards access to employment or job advancement. Belonging to under-privileged socio- economic milieux, deprived of their traditional cultural support, having in many cases only an inadequate command of the host country's language, the children of immigrants have a disturbing school failure rate.

In fact, what is needed is to ensure that society regards the child of an immigrant as a person and not as the fruit of an economic policy. He is, indeed a person with his own capacities and gifts, who has a right to education and training just as he has a right to be different.

adapted from "Dilemna Of Second Generation Immigrants" by Sonia A. Ramzi in the Unesco Courier, Feb. 1984.

Text 10: The modern business letter

In the handling of business affairs, the letter is the most common form of written communication. Differences are apparent between the letters of today and those that were typical twenty years ago. The trend is to a freer, less formal style; and like many other forms of contemporary writing, the commercial letter is designed for easy reading. It should show clearly who wrote it, when it was written, to whom it was written and why it was written.

The beading is printed or engraved on the firm's stationery. It indicates the style, the street and number, the postal, telegraphic and cable addresses of the business, as well as the telephone number and the codes used. In France the amount of the capital and the Trade Register number are also mentioned.

The date is indicated below to the right. You will use the form: 1st January, 2nd January, 3rd January, 4th January, etc. The inside address, which is placed on the left-hand side at the beginning of the letter, is the address of the person written to and should correspond to the address on the envelope. A courtesy title should always be placed before or after your

correspondent's name. You will write "Mr A. B. Baker" to a businessman; "Henry Gilmore Esq." to a private individual;

"Mrs John Dorset" to a married woman; and" Messrs Field & Co." to a commercial firm. The use of "Messrs" before the name of a Limited Company should be avoided. Do not use a title
when there is no person's name in the address: for example, "Reading Motors, Ltd., Reading."

The salutation is practically limited to the following forms: "Sir", "Dear Sir", "Dear Sirs" or "Gentlemen" which is used in the United States, "Dear Madam", and "Mesdames". You will begin with "Dear Mr Baker" or "Dear Mrs Dorset" if you have already exchanged letters, or if you know your correspondent personally. "Sir" is formal and is recommended when public officials and important businessmen are to be addressed. "Mesdames" is employed when addressing two or more women or a firm composed of women.

The reference - or attention-line, containing a file number or calling the letter to the attention ofei particular person or department, is placed just above the salutation on the left.

The body of the letter contains the information to be communicated written in a style which is easy to grasp. The text should be clear, concise, and courteous. Separate aspects of the same subject should be dealt with in separate paragraphs; entirely different matters are better dealt with in separate letters.
Trite expressions such as "your esteemed favour", "we beg to advise you", or "your letter of the 20th ultimo to hand" have no place in the modern business letter.

The complimentary close takes one of the following forms: "Yours faithfully" in the majority of cases, but "Yours very truly", "Yours truly" or "Sincerely yours" are widely used and are less formal.

The signature authenticates and fixes the responsibility To the letter. The name and position held by the writer should be typed underneath his signature. For example: "Thomas Williams, Manager" or "Mary Watts, Secretary to Mr Williams." It is often necessary to send a price-list, quotation, sample, etc., along with a letter. Such enclosures are indicated at the foot of the letter to the left. For example: "Encl. 1".

Text 11: What The Future Might Hold For Us: Pollution

Of the many great problems which face the world today, pollution is one which may truly be called 'man-made'. Although increasing techno- logy may have brought to mankind many benefits, we are in danger of destroying all that makes life worth living'.

Factories pour smoke into the sky, engine exhausts (I) send fumes and chemical processes pollute the atmosphere with foul smells. We are endangering our sense of smell as we grope our way through the pall (2) of smoke which overhangs all our great industrial cities, and extends in an arc of noxious gases over our congested motorways.

Governments affirm that pollution of this kind is diminished by 'clean air' campaigns, but for how long must housewives continue to take in their washing covered in sooty (3) particles from being hung in the 'fresh air'? How many historic buildings must crumble and decay under the attacks of chemicals, before some really effective form of control of pollution of the atmosphere is implemented? Or must we wait until we dare not let our children play outside for fear of an overdose of gaseous (4) pollution.

Must we also wait to be deafened by the increasing noise of a 'civilized' society? While supersonic jets scream overhead, and heavy traffic grinds (5) along the roads with a continuous roar (6) and rumble (7), who can still hear the whisper of the wind through the grasses, or the song of the birds at dawn? Indeed, we are told today that many of the young of today already require hearing-aids, a consequence of hours of listening to

their favourite 'pop' idols performing with a maximum amplification of noise. Is this to be the fate (8) of us all, as our ears are assaulted by the sounds of technology? we also wait for the desecration (9) of our countryside until see the mounds (10) of plastic rubbish occasioned by our civilization around LlS open fields are being walk through a wood means a wade sparkling in its course, but its evil-smelling waters are coloured with chemical effluent (12), as they wind slowly through piles of cans, broken bottles and rotting vegetation.

Fish are few, as few can survive in these waters, and we no longer have the pleasure of seeing kingfishers (13) skimming the water to catch their food, they are faced instead with the swollen corpse of some unfortunate trout, a victim of progress - and pollution.

adapted from «Topic English»   r II'll (our. OLl I). A country stream IS no longer alive and

by J. Harnson, N,L. Morgan, J.J. PercIl

Appendix 5: Reading texts in *New Prospects*

<u>Text 1:</u> *Algeria at the Crossroads of Civilizations*

No country in North Africa has as much access to the Mediterranean and the Sahara as Algeria. Its privileged geographic position has made it open to many of the ancient civilizations that flourished in the Mediterranean Basin and to those that prospered in African south of the Sahara. Today few countries in the world can boast of as many World Heritage Sites as our country. Tipaza, Djamila, Tassili n'Ajjer, Timgad, the M'Zab Valley, the Qalaa of the Banu Hammad, and the Casbah of Algiers are standing witnesses both to its civilizational genius and to its enriching contacts with other civilizations. (§1)

Of all the sites of Southern Algeria, the Tassili n'Ajjer has the most prestige. It has more rock painting and engravings than any other prehistoric Saharan sites, and it contains the most remains of the prehistoric civilizations of the Sahara. These rock paintings, engravings and remains have yielded as much information as we need in order for us to have a clear picture of what life used to be like in the Sahara of prehistoric times. They show clearly that the Algerian Sahara was one of the cradles of civilization. The Tassili n'Ajjer seems to have had few exchanges with the Phoenecian and Roman civilizations as the other Sahara sites of our country. Archaeologists are still undecided about which of these Saharan sites contains the fewest traces of these ancient civilizations. Yet the traces that have already been uncovered in the Tassili n'Ajjer speak eloquently of the fruitful contact of the Phoenician and Roman civilizations with that of the Sahara. (§2)

In the northern part of Algeria, the Casbah of Algiers undoubtedly holds the most important position among the historic sites. Its history is closely linked with the history of the city of Algiers. Algiers was built during multiple conquests, and layers of well-refined cultures can be found in its architecture and social character. There is little knowledge about its earliest times when it was founded by the Phoenecians as one of their trading posts. It was known to the Carthaginians and to the Romans as Icosium. The Vandals destroyed Icosium in the 5th century A.D. Five centuries later, Emir Bulughin rebuilt the town into an important Mediterranean trading port called al-Jaza'ir. Until then, Algiers had less influence on international commerce than the other Algerian maritime cities because it had fewer natural harbours. Therefore, despite the fact that it was considered a trading post by both the Romans and Phoenicians, only the least amount of merchandise transited through it. (§3)

After the Turkish ~a Aruj brothers had gained control of the city in 1516, Algiers thrived as a relatively independent city under the nominal control of the Ottoman Empire. Later, the Ottomans transformed the architectural character of the city by constructing mosques and palaces similar to those in Asia Minor and erecting the famous white-washed military
fortification known as the Casbah. In spite of the fact that the Casbah underwent some changes during the French colonial rule, it still remains the throbbing cultural heart of the city of Algiers. (§4)

Adapted from *Africana: The Encyclopedia of African and African American Experience*, p.69

<u>**Text 2**</u>*: **Imitating Property Is Theft***

A counterfeit is something that is forged, copied with the purpose of deceiving or defrauding. To most people, *counterfeiting* means essentially forged currency. But in reality, products of all sorts, medicines, mobile phones, food and drink, and even car parts are being copied everyday by counterfeiters. These products are imitated to such perfection that it is difficult to distinguish between the genuine and the fake products. (§1)

Counterfeiting has become a global phenomenon. According to statistics released by the World Trade Organisation, up to 7% of medicines worldwide may be counterfeits - with too few active ingredients, too many contaminants, fake labels or recycled packaging that cov~rs up expiry dates. A recent study shows that 10% of car parts sold in the European Union are fakes. Last year, the police raided three aviation parts manufacturers in Rome, seizing more than $2 million worth of used parts - modified and repackaged to look as good as new. (§2)

Counterfeiting is not without consequences. A study conducted in 2000 by the Centre for Economics and Business Research estimates that the. EU has lost 17,120 jobs as a result of the counterfeiting of clothing, cosmetics, toys, sports equipment and medicines. As counterfeiters rarely pay duties or taxes, EU governments have also lost a lot of revenue. This loss amounts to 7.4 billion dollars a year. As far as companies are concerned, the loss in profitability is so big that most of them have launched advertisement campaigns against counterfeiting. (§3

However some consumers, both in the developed and the developing countries, are relatively unconcerned about counterfeiting. Since brands are too expensive, many of these consumers are obliged to buy counterfeits to satisfy their needs. These consumers know well that they mustn't buy imitations because they are just like stolen property. They are also aware that they must refrain from buying them because of their lower quality and lack of safety standards. And yet consumers, especially those with low incomes, feel that they have to purchase them, for, as the good old proverb goes, 'necessity knows no law'. In conclusion, companies had better think of reducing the prices of their brands instead of spending huge amounts of money on advertising against counterfeiting. (§4)

<u>**Text 3**</u>*: Education in Britain*

No subject has as much importance for the British people as that of education. Most citizens believe that the state should provide education free of charge and to a high standard as well. At election time, politicians who promise to spend a great deal of money on education are more popular than those who promise only a little. Recently there has been a lot of talk as to whether students must pay their own fees at university or not. A lot of people are afraid that Higher Education might be reserved for the privileged few because poorer students would not receive enough financial help from the government. This is the reason ' why private education is less accepted in Britain than it is in the United States. (§ 1)

Children are required to be in full-time education between the ages of 5 and 16. 'Some receive their primary education at an infant school and then a junior school whereas others receive it at a primary school that combines the two. At about 11, they begin their secondary education at a comprehensive school or a grammar school. Secondary schools are much larger than primary schools and students may have to travel longer distances by school bus or public transport. The students take the Standard Assessment Tests (SATs) at 14, then study towards the General Certificate of Secondary Education (GCSE) in as many subjects as they can manage, usually eight to ten. Afterwards, some students will start work while a few others will go to a sixth-form college to study for Advanced (A) Levels in two, three, or four subjects in order to enter university. This requirement is more orless similar to what is required by American universities (§2)

A National Curriculum was introduced in 1988. It ;has made the current British educational system different from the previous ones in at least two major aspects. First, unlike the old system, the present system sets the same subjects fori all state schools. Children have to study the core subjects of English, mathematics: and science, and also the foundation subjects of technology,' geography, history, art and physical education. Second, in : contrast to the old practice, standards at individual schools are watched closely by parents and the government. Schools are visited regularly by inspectors, and school performance tables are published annually to show how well individual schools have done in tests and exams. These 'league' tables enable parents to compare one school with another. Schools which do not make adequate progress run a high risk of being closed. (§3)

(From *Guide to British and American Culture*, p. 66)

Text 4: *How is Your Energy Balance?*

It is important for people to eat as much food as they need to make sure they have the right amount of energy. If they eat too little food or the wrong kind of food they won't have enough energy. If they eat too much (food), they will put on weight. When we eat enough food for the exercise we take, we call this energy balance. (§1)
In many parts of the modem world today, people eat a lot of fast food and don't take enough exercise. They also eat a lot of sweets between meals. Although most people know that fatty and sugary foods can cause a loss of their energy balance, they find it difficult to refrain from eating them. (§2)
A recent study shows that a large number of people who cannot manage to keep their energy balance are those who spend too much time in front of their TV sets. If people eat too many products which contain a large amount of fat and sugar - also called junk food, and too few products which provide them with enough quantities of fibre, it is because of the many advertisements to which they are exposed while watching TV. This study also shows that though parents advise their children to eat sensibly, a great many of these children don't pay much attention to the amount of fast food they eat. Parental advice is no help at all if the children continue to be exposed to such advertisements. (§3)
Unfortunately, the loss of energy balance is not without health and social consequences. Owing to this loss, a lot of people today suffer from obesity. According to the World Health Organisation, for the first time in history, the world population counts more obese people than slim ones. As a result of overweight, many of them have developed diseases that cost the social security systems of their countries billions and billions of dollars every year. The financial problem of these security systems is likely to worsen as no concrete measures are taken to treat the real causes of overweight at world level. (§4)
Since obesity in our modern times is caused mostly by a loss of energy balance, which is due mainly to the impact of junk food adverts, it is high time our governments passed laws to limit this influence. Advertisements of unhealthy foods are as harmful as advertisements for cigarettes. Therefore, they should be banned from the media, and health warnings should be added on the labels of fast food packages. (§5)
(Text written by the authors)

Text 5: The Solar System

If you were out in space, billions of miles away from our planet, you would see the Earth as a tiny ball moving in a wide path around a star that you might recognize as our Sun. You would also see, at various distances from the Sun, seven other spherical bodies of different sizes - the other planets - all travelling in the same direction in almost circular paths around the Sun. Moving around some of the planets are smaller balls - the satellites or moons of the planets. (§1)

Now suppose you were still in space and that you were looking at the space between the orbits of planets Mars and Jupiter, what would you see? There would be thousands of little planets, or asteroids, also revolving around the Sun. Cutting in this way and that, across the paths of the planets, you would see comets - starry-headed objects, sometimes with long tails this way and that, across the paths of the planets, you would see comets - starry-headed objects, sometimes with long tails streaming after them as they draw near the Sun. You might also catch a glimpse of swarms of even smaller particles -the meteors- swirling through space. (§2)

All these heavenly bodies make up our vast solar system. If you continued to view them for months or for years, you would see that they were moving together through space as a unit, at the speed of some twelve miles a second, in the general direction of the blue star Vega. (§3)

The Sun is the very heart of our solar system. It is a typical star - one of the several thousand millions of stars in our galaxy; like the rest, it is an incandescent body made up of highly compressed gases. Compared with the other stars, the Sun is of average size, but it is a giant in comparison with even the largest planets. Its diameter of 865,600 miles is 109 times that of the Earth; even though it is gaseous, it weighs more than 300,000 times as much as the Earth. Its surface temperature is about 10,000 degrees Fahrenheit; at its centre the temperature may be as high as 27,000,000 degrees Fahrenheit. The heat energy and light energy radiating from the Sun make it possible for life to exist upon Earth. Without the reflection of the Sun's light, we could not see the other members of the solar system except for the comets and meteors. (§4)

The Sun is just one of the stars in our universe. When the skies are clear, we can see the twinkling of these other stars at night. Their light is less intense than that of the Sun because they are far more remote from us than any other heavenly bodies. (§5)

We know that the planets of the solar system are different from the distant stars in some very important ways. Unlike stars, which shine with their own light, the planets give off no light of their own. All we can see is the light from the Sun that they reflect back to us as if they were huge mirrors in the sky. In addition, each one ofthe eight planets travels in its own special path or orbit around the Sun held in place by the powerful force of the Sun's gravity, very much as if it were a ball speeding around the Sun in a matter of a few months. More distant planets have larger orbits and travel far more slowly. Jupiter, for example, takes more than eleven Earth years to make one complete turn around the Sun while Earth makes its path around the Sun in just 365 Y4 days - in other words, once a year. (§6)

(From *The Book of Popular Science* and Alan E. Nourse, The Giant Planets)

Text 6: Feelings

British and American people are similar in many ways, but in expressing feelings they haven't much in common. Nearly all Americans believe that it is better to share what they think or feel than hide it. A great many of them expect their relatives and friends to say, " I love you", "I care for you", or "I'm glad to have a friend like you". Almost all of them enjoy talking about their own experiences, and a few of them will go so far as to share ideas with foreign visitors the first time they come into contact with them. When some of them are upset they prefer to cry rather than retain their tears. Few Americans consider it bad to show anger in public. The great majority of them would rather let all of it out and say what they feel than bottle it up inside and make matters worse. (§1)

In contrast to this is the traditional British reserve, a national tendency to avoid showing strong emotion of any kind. The British like to keep a stiffupper lip. In other words, they don't like showing or talking about their feelings. They rather prefer hiding them because people who reveal their emotions are thought to be weak and bad-mannered. For example, showing anger in public is considered to be a sign that the person hasn't much character. So few British people would dare vent even a little anger in public places. They give little attention to people who complain in public e.g., about being kept waiting in a traffic jam or in a restaurant. They may pretend not to hear them in order to avoid getting involved. (§2)

This attitude is far less common today than it used to be, but a lot of British people, especially among the elderly, still take a great deal of trouble to appear strong. Most British men and women are still embarrassed to be seen crying in public. People are also embarrassed when they see somebody crying, and do not know whether it is better to pretend they have not noticed or to try and comfort them. Women are more likely to respond than men and will put their arm round the person or touch their shoulder. (§3)

Many British youths now show feelings of affection in public. Women sometimes kiss each other on the cheek as a greeting and people may greet or say goodbye to each other with a hug. Lovers hold hands in public and sometimes embrace and kiss each other, but many elderly people do not like to see this. However, when British people are part of a crowd they are less worried about expressing their emotions. Football crowds sing and cheer when their side scores a goal. Players now hug one another when they score. Even cricket supporters, who had a reputation for being much quieter, enjoy cheering as well as giving the traditional polite applause. (§4)

(From *The Oxford Guide to British and American Culture*, p.192)

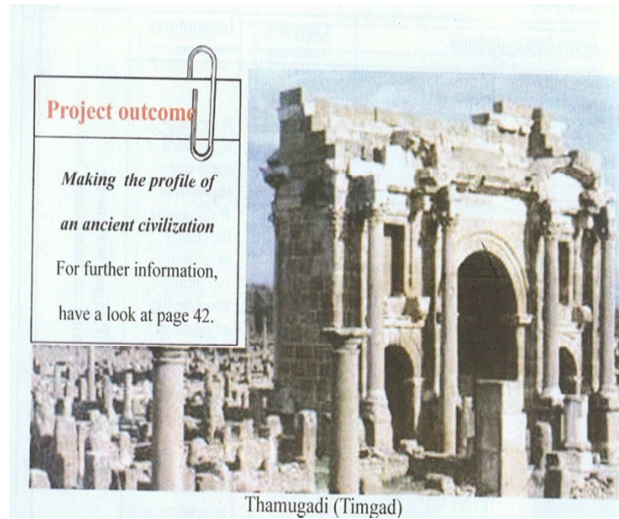# Appendix 6 : Images included in *New Prospects*

Project outcome

Making the profile of an ancient civilization

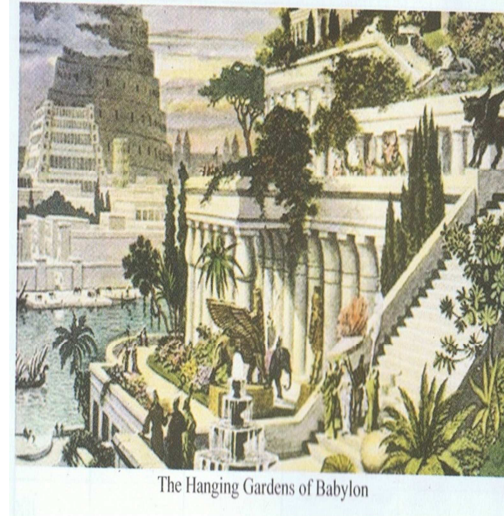For further information, have a look at page 42.
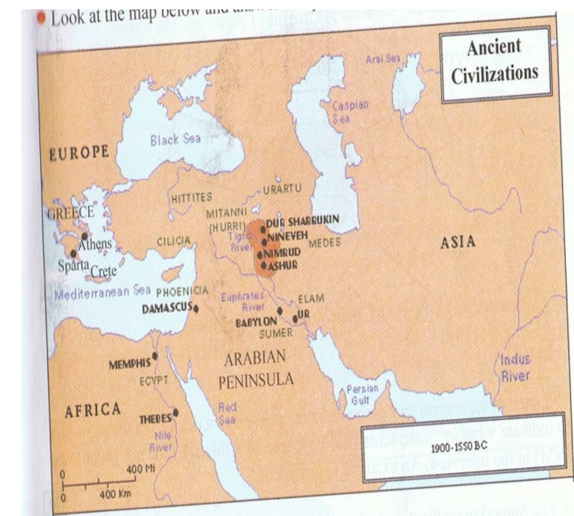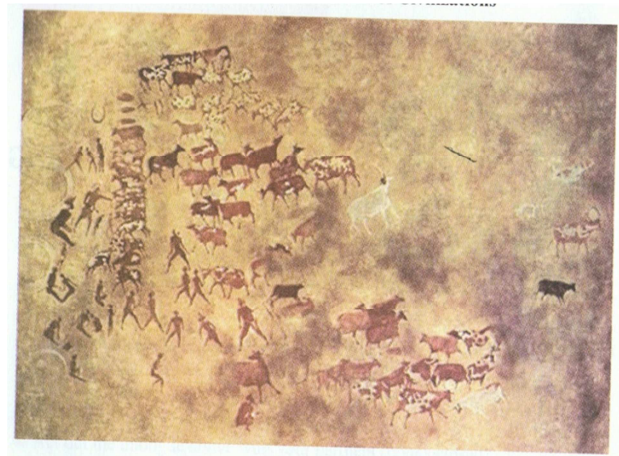
Thamugadi (Timgad)

Image 1

The Hanging Gardens of Babylon
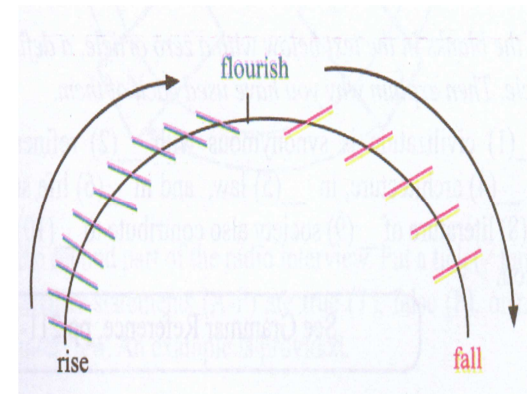
Image 2
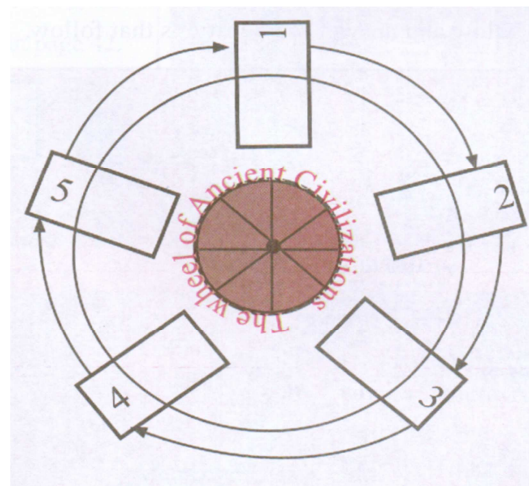
Image 3

Image 4

Image 5

Image 6

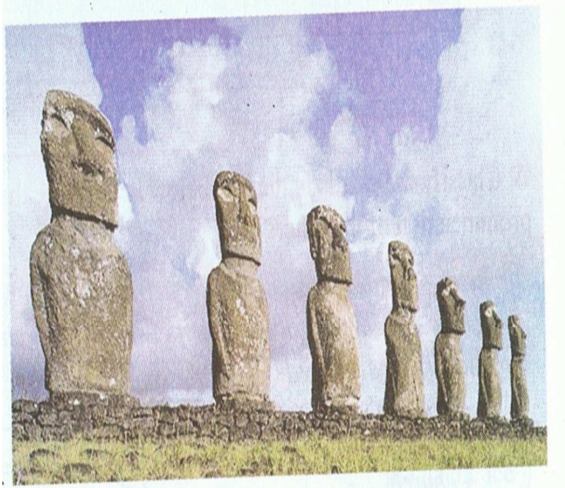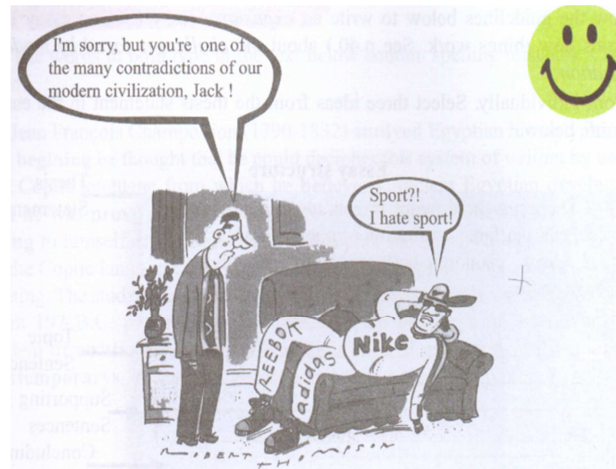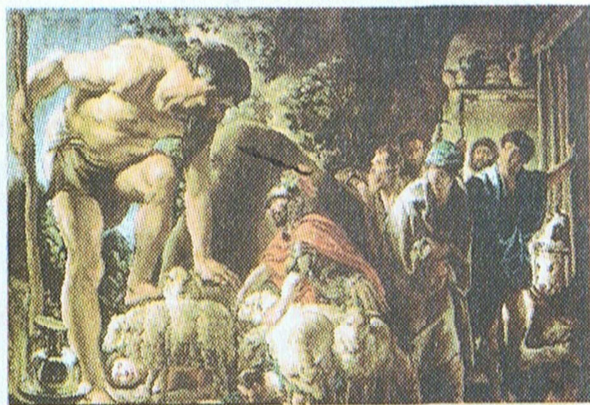Image 7

Image 8

Paris's Abduction of Helen
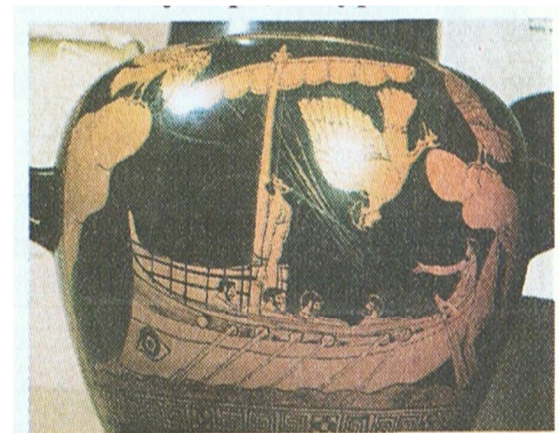
Image 9
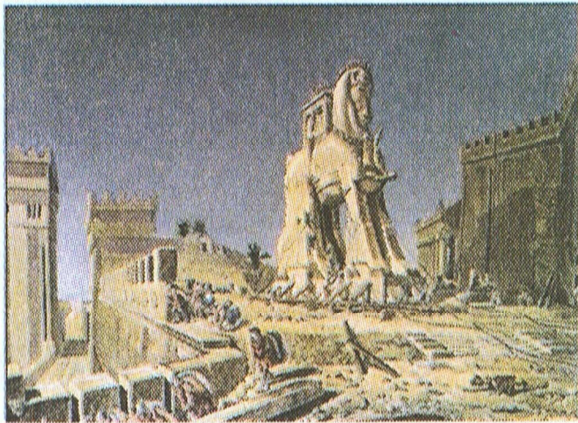

The Cyclops, Polyphemus

Image 10

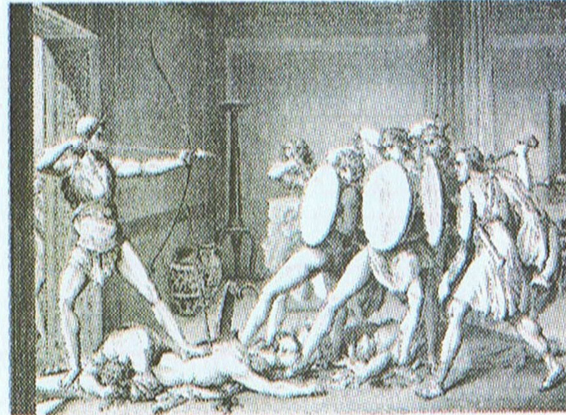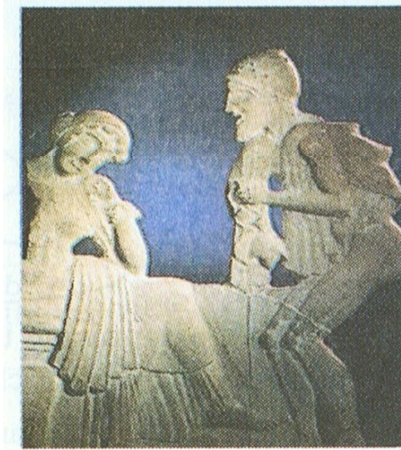Greek Siege of Troy

Image 11

The Sirens

Image 12

Trojan Horse
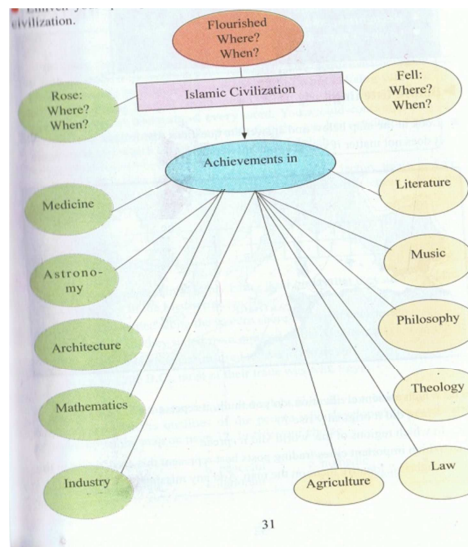
Image 13

Ulysses's Homecoming

Image 14

Penelope and Ulysses

Image 15

Image 16

Image 17

Image 18

Image 19

Image 20

Image 21

Image 22

Image 23

Image 24

Image 25

Image 26

Image 27

A customs officer showing counterfeits of famous European paintings

Image 28

Some people argue that _counterfeiting benefits consumers by giving them access to lower-price goods. This is a totally mistaken claim. First,..._

reason 1 — imitations: poor quality - not last long

reason 2 — fake medicines: kill people ...

details (facts, statistics)

details (facts, statistics)

reason 3 — piracy killing creativity/ innovation

reason 4 — giving bad reputation to the country

details

details

Conclusion

Image 29

(From *El-Watan*, 26 November, 2006)

Image 30

Dolly, the first sheep to be cloned

Image 31

Business is business

Image 32

Child labour in a shoe factory

Image 33

More Jobs

Help America's poor

Bigshot Interests Inc.

'It's awful the way they're trying to influence Congress. Why don't they serve cocktails and make campaign contributions to senators as we do ?'

Image 34

The Abba band

Image 35

Project outcome

Designing an educational prospesctus

For further information, have a look at page 103.

Image 36

Image 37

Image 38

Image 39

- What can/will you see?
- What textures/shapes do you feel?
- What can/will you hear?

Five senses

- What odours/smells can you identify?
- What can you taste?

What does it remind you of?

Image 40

'What's this, Peter?'

'It's a horse with a football shirt, s'

Image 41

Image 42

The Discoverer of Radium
(by J.Walker McSpadden)

Image 43

IF THE AVERAGE CAR IS 8M LONG AND IF A MILLION CARS WERE PLACED END TO END..

IT WOULD BE AUGUST BANK HOLIDAY ON THE WAY TO THE BEACH, SIR!

Image 44

Image 45

Image 46

Image 47

(A song by Tom Paxton, 1991)

Image 48

Image 49

Greenpeace protesters attempting to destroy genetically modified crops at a test site in the UK.

Image 50

Image 51

Image 52

'You liked it when you saw it on television.'

Image 53

Image 54

Image 55

The one thing Toshiba's new induction cooktop won't cook.

In Touch with Tomorrow

TOSHIBA

Toshiba America, inc. 82 Totowa Road Wayne, NJ 07470

Image 56

Chicken Supreme & Rice ready meal

With chopped and shaped chicken

VESTA Complete Dishes

Simple moral: Fun to eat. These Vesta dishes are complete.

Image 57

Project outcome

● Designing an astronomy booklet

For further information have a look at page 162.

Old Royal Observatory at Greenwich

Image 58

image 59

Image 60

Image 61

Yuri Alexeyevich Gagarin,
1934-1968

Image 62

The Solar System

Image 63

▶ A cartoon

Home sweet Home

Look, Dad. It's the full earth today!

Earthmen on Mars.

Image 64

Galileo Galilei,
1564 - 1642

Image 65

Johannes Kepler,
1571 - 1630

image 66

Image 67

ET (1982) by Steven Spielberg

image 68

image 69

A GIFT FROM THE MOON

Image 70

image 71

Project outcome

Writing a booklet for coping with strong emotions

For further information, have a look at page 193.
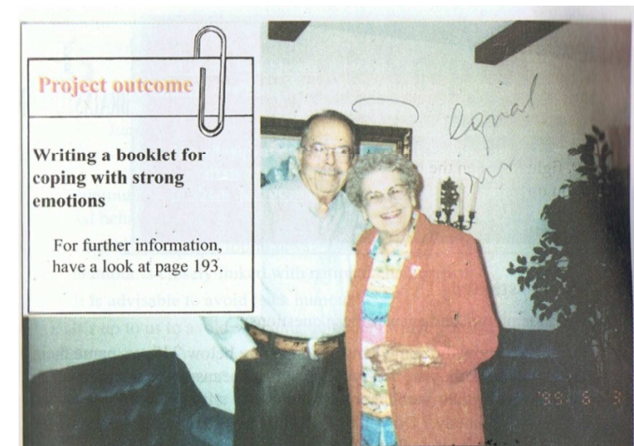
Image 72

Image 73
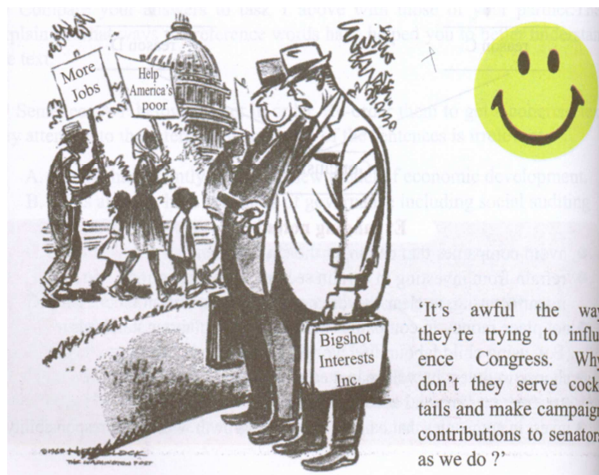

Image 74

Image 75

Image 76
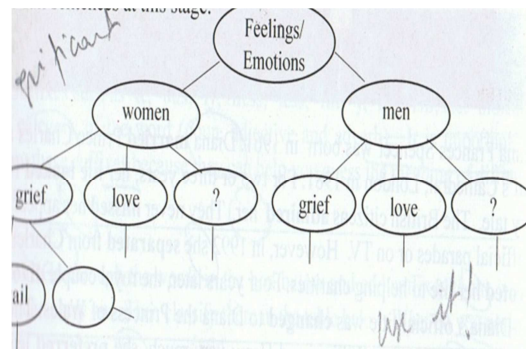
Image 77
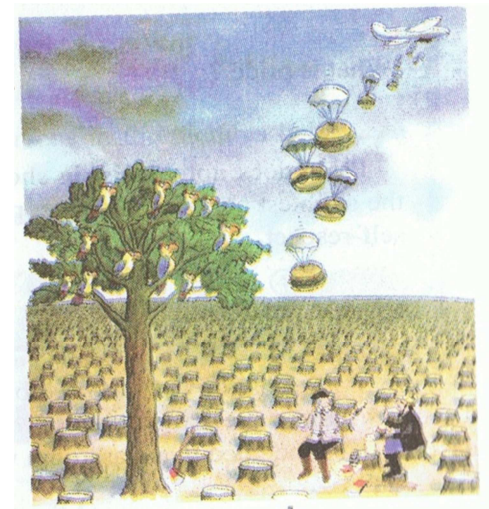
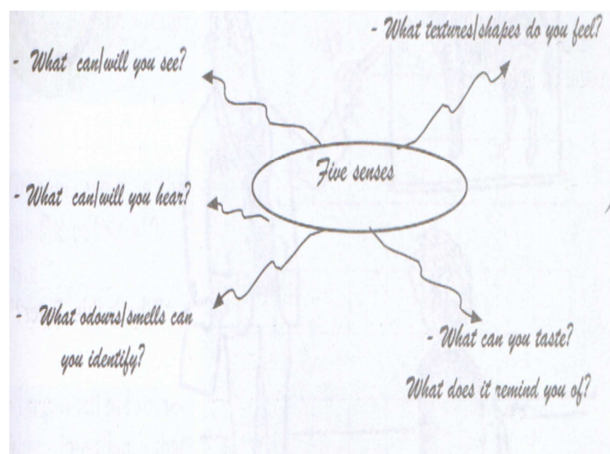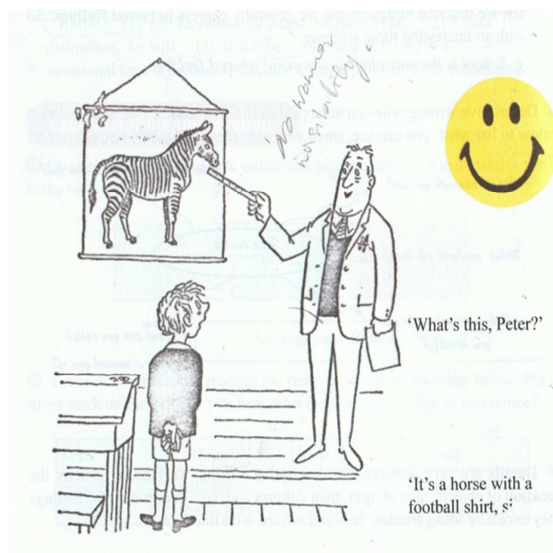Image 78

Image 79
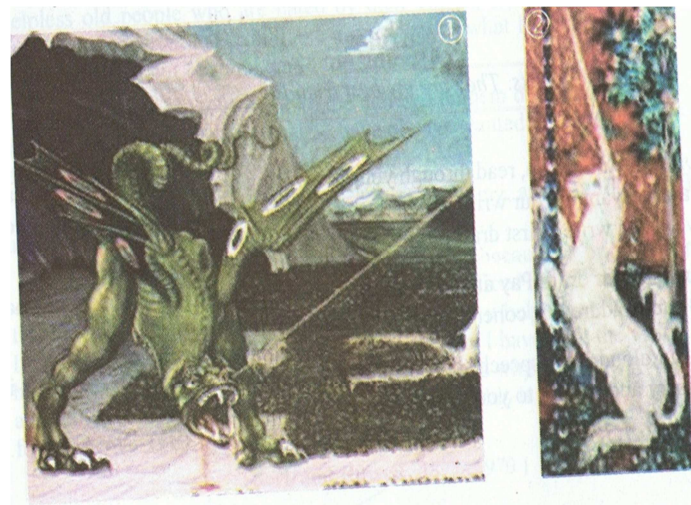
Image 80

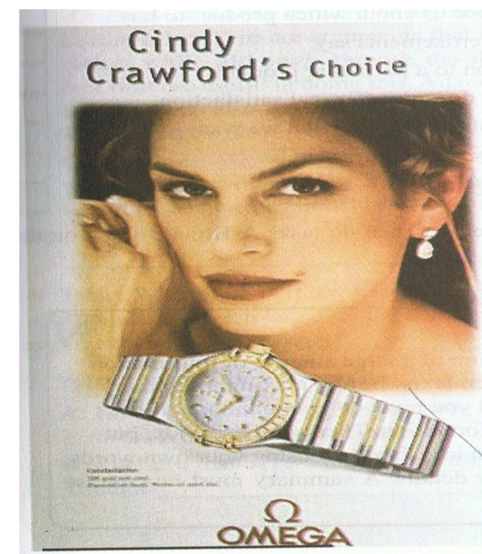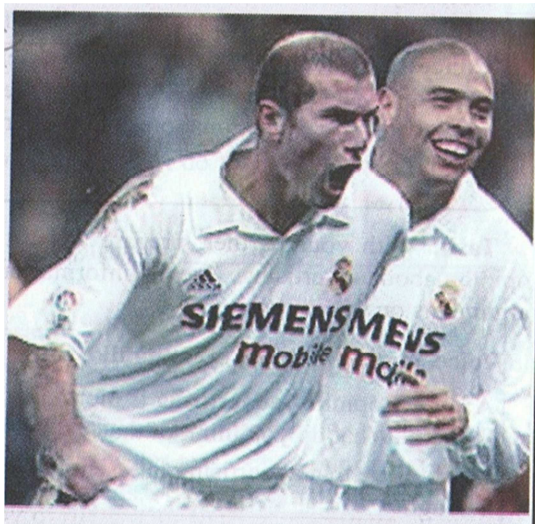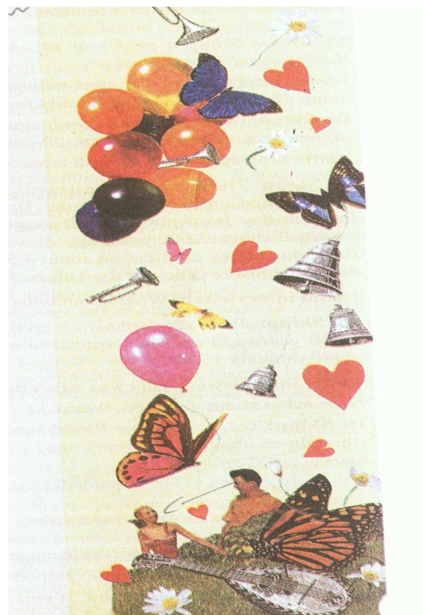Image 81

Charles Dickens
1812 - 1870

Image 82

الجمهورية الجزائرية الديمقراطية الشعبية
وزارة التربية الوطنية

New Prospects

السنة الثالثة من التعليم الثانوي

SECONDARY EDUCATION, YEAR THREE
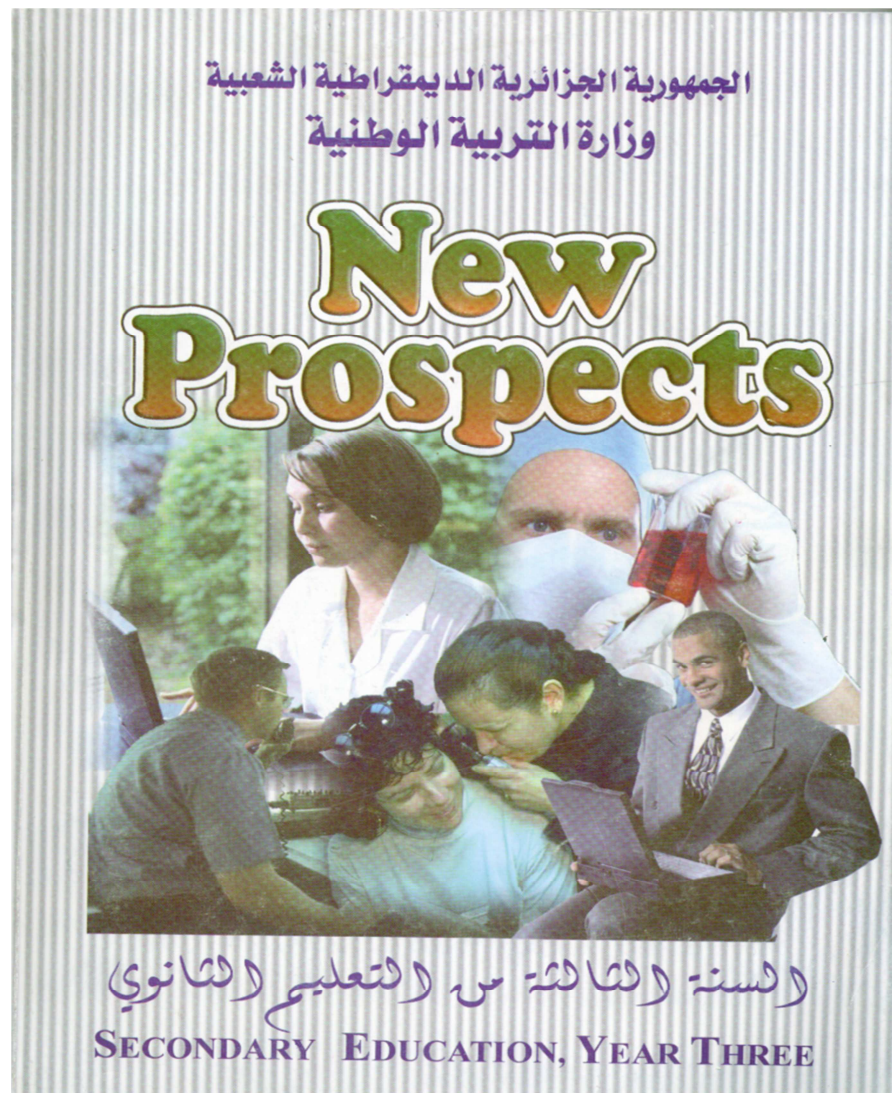
New Prospects' Front Cover
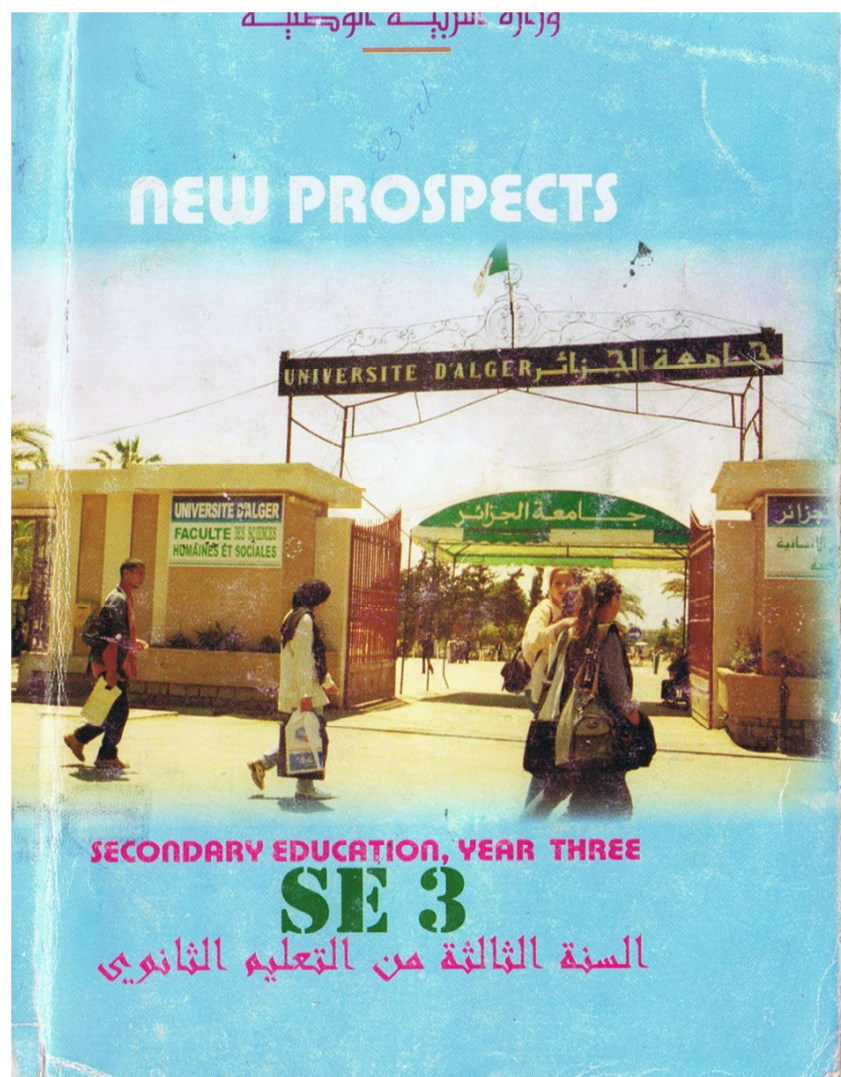
New prospects' Back Cover

New Prospects (Front Cover)
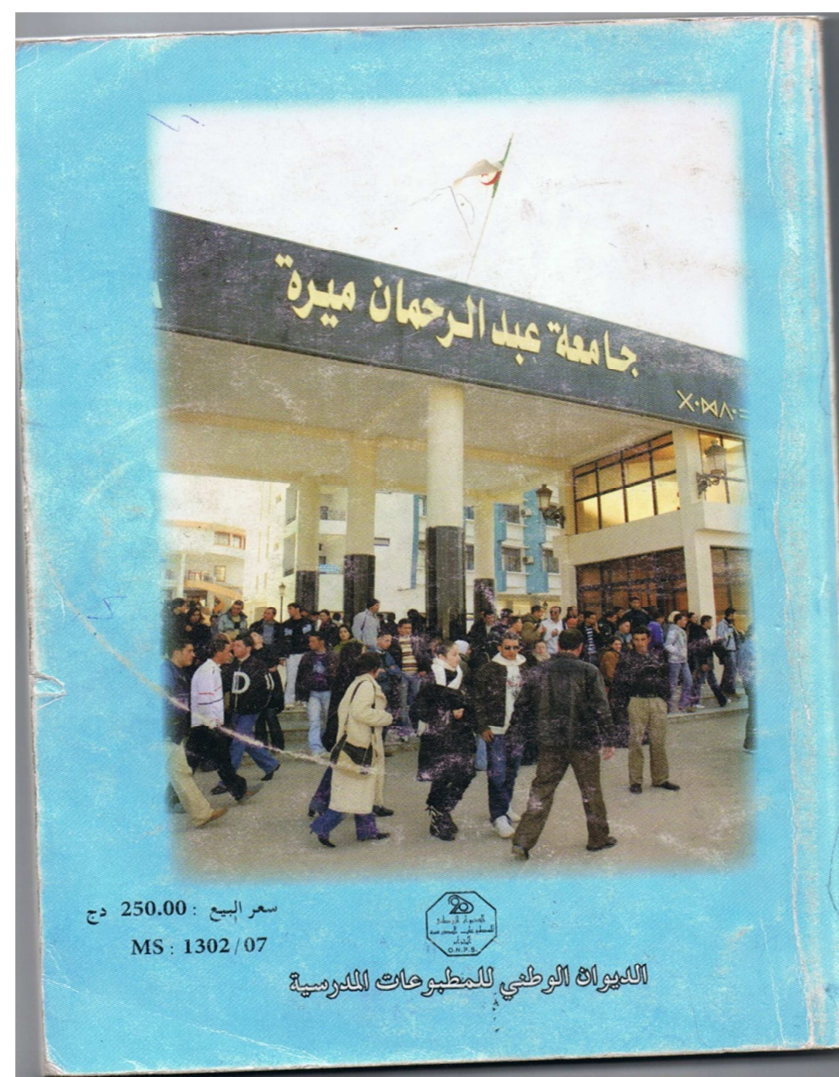
New Prospects (Back Cover)

Questionnaire to Teachers

This questionnaire is part of a research work whose aim is to gather information which will be used to evaluate English textbooks used in secondary schools.

You are kindly requested to answer the questions by ticking off the appropriate box(es) or by providing a full statement whenever necessary.

Thank you in advance for your collaboration.

Age:

30-34	35-39	40-44	45-49	50-54	55+

Gender:

Female	
Male	

Place of work:

....

....

1) **How long have you been teaching English at the secondary school?**

....

....

....

2) **What textbooks have you used? Specify for how long you have been using each textbook.**

3)

Textbook	*Think it Over*	*Comet*	*New Prospects*
How long?			

4) **Which of the following textbooks do you prefer?**

   a) Think it Over   ☐
   b) Comet   ☐
   c) New Prospects   ☐

5) **Could explain why?..**

....

....

....

....

6) **According to you, an interesting EFL textbook is one: (you can choose more than one answer)**

   a) Which includes explanations of the language structures   ☐
   b) Which includes elements of target language pronunciation   ☐
   c) Which includes the four language skills   ☐

d) Which includes cultural elements dealing with the local culture ☐

e) Which includes cultural elements dealing with the target culture(s) ☐

f) Which includes cultural elements of both the local and the target culture(s) ☐

g) Which includes cultural elements dealing with universal themes ☐

h) Other,specify..

....

....

....

7) How can you qualify the use of an EFL textbook in the classroom: (you can choose more than one answer)

a)important	b)helpful	c)necessary	d)useful	e)irrelevant	f)restricting	g)misleading

8) Do you think that your learners like using the textbook?

a) Yes ☐   b) No ☐   c) not sure ☐

9) Which of the following textbooks do you think is more useful to teach the English language communicatively?

a) Think it Over ☐

b) Comet ☐

c) New Prospects ☐

d)

10) Say why?..

....

……………………………………………………...

11) Which of the following textbooks do you think is more useful to teach structural aspects of English language?

a) Think it Over ☐

b) Comet ☐

c) New Prospects ☐

12) Could you explain why?

....

....

13) Which of the three textbooks do you think is more attractive?

a) Think it Over ☐

b) Comet ☐

c) New Prospects ☐

14) Could you explain why?

....

....
....

15) Do you think that the visual components of textbooks may help the learning of the target language?

a) Yes ☐   b) No ☐

16) How do your learners react to the different illustrations (pictures, drawings, and diagrams) included in the textbooks?

a) They find them useful to understand the texts   ☐
b) They rely on them to understand the exercises' instructions   ☐
c) They use them to answer the different questions   ☐
d) They ask questions about the represented persons and places   ☐
e) They are curious to know more about the authenticity of those images   ☐
f) They enquire to know about the cultural value of those illustrations   ☐
g) They comment them by making reference to their own background knowledge   ☐
h) They seem to prefer the pictures that portray the foreign culture (famous people and places) ☐
i) They seem to prefer the pictures that portray the local culture (famous people and places) ☐
j) They do not show any particular interest in them   ☐
k) They seem not to understand why the pictures are there
l) Other,
    specify..
    ....
    ....
    ....

17) Which cultural elements prevail in the three textbooks?

	Think it Over	*Comet*	*New Prospects*
a)learners' local culture(s)			
b)foreign target culture(s)			
c)international culture(s)			

18) What does the cultural content of the textbooks portray?

Culture as:	*Think it Over*	*Comet*	*New Prospects*
a)customs and traditions			
b)social values and norms			
c)general information about history and social institutions			
d)literary works and fine arts (music, painting, drama, etc)			
e)behaviours and life styles			
f)scientific achievements and discoveries			
g)shared practices			

19) Do you think the cultural components of the textbooks aim at:

	Think it Over	*Comet*	*New Prospects*
a)developing the learners' knowledge about the target culture(s)			
b)developing the learners' knowledge about their own culture			
c)developing the learners' awareness of the underlying bases of the foreign language			
d)helping the learners' to think about the similarities and the differences that may exist between their own culture and the foreign cultures			
e)others, specify			

20) Do the textbooks encourage positive attitude towards the English language and its speakers?

	Think it Over	*Comet*	*New Prospects*
a)Yes			
b)No			
c)Not sure			

21) What do the cultural elements included in the textbooks emphasise?

	Think it Over	*Comet*	*New Prospects*
a)British culture			
b)American culture			
c)Algerian culture			
d) Other English-speaking culture (eg, African, Indian, Australian, etc.)			
e)International culture			
f)other, specify			

22) Are cultural elements of a specific culture explained in the textbooks?

	Think it Over	Comet	New prospects
a)Yes			
B)No			

23) If yes, which elements are explained?

....
....

24) Please, add comments or remarks that might help this study:

....
....
....
....

Thank you very much for your cooperation!