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A Social Semiotic Analysis of the Teaching of Speaking Skill in EFL Textbooks: New Prospects and Bridges

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Dedication

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Abstract

The present study compares the teaching of the speaking skill in two secondary third year EFL textbooks: the Algerian *New Prospects* and *Bridges,* which is French. It investigates classroom speaking activities with Brown's (2004) classification of classroom speaking performance and the representation of culture in the visuals of this section using social semiotics approach, *Grammar of Visual Design* by Kress and Van Leeuwen (2006). This dissertation reaches a number of results: the questions of both textbooks target the same type of classroom speaking performance though with different focuses. They both neglect the same types of speaking activities. Moreover, the visuals of *New Prospects* and *Bridges* include different cultural representations. The main conclusion drawn from this work is that though both EFL textbooks' objective is the teaching of the communicative competence, each one concentrates on a different strategy. Moreover, they neglect practices, namely imitative and intensive questions, which proved their efficiency in communication development. Furthermore, they do not follow the same principle in their representations of culture. When *New Prospects* makes use of the three EFL textbooks' types of cultures suggested by Cortazzi and Jin (1999), *Bridges* concentrates on the target culture only.

List of abbreviations

- EFL: English as foreign language.

- ELT: English Language Teaching.

- RP: Represented Participant.

- CR: Constructed Response.

- Hp: Hypothesis.

- APA: American Psychological Association.

- ESL: English Second Language.

- AS: 'Année Secondaire' (Secondary Year).

- NA: Not Available.

List of symbols

$\overline{X}$**:** The arithmetic mean.

$\sum$**:** The sum of the values.

X: The mid points.

N**:** The number of items.

%: Percentage.

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General Introduction

General Introduction

- **Statement of the Problem**

Nowadays, English has become the widely used language in statuses communication. It has different status in many countries such as second and foreign language. In the educational context, the decision makers choose depending on their interests (political, ideological, historical...) the appropriate status for English in their country in the design of the curriculum.

A review of English as a foreign language shows that EFL textbooks hold an important status in its teaching learning process. They are considered as the concrete physical version of the curriculum. Thus, they save teachers' times with their inclusion of content and the instructions to achieve the official knowledge of the school matters. The recent methods of teaching target the communicative competence; hence speaking to day holds an important position in these EFL textbooks. Unlike the traditional methods of teaching, it is considered as important as the other skills namely reading, writing and listening. Moreover, it represents an interesting subject of study, since the students link foreign languages learning to the ability that one has to express himself/herself in the target language. So, this skill raises their motivation and interest during the class.

The studies carried out about the teaching section of speaking skill in EFL textbooks showed a distinction of two parts: classroom speaking performance like the master dissertation *"The use of Students' Oral Presentations in Enhancing Speaking Skill in the English Language Classroom"* by Zitouni (2013), and visuals such as the doctorate thesis *"Culture Issues, Ideology and Otherness in EFL Textbooks: A Social Semiotic Multimodal Approach",* Yassine (2012). In fact, the speaking activities can be approached from different perspectives. They can be classified according to their type of taxonomy following the approach of Thornbury (2005) that investigates the level where these activities are distributed whether awareness (to be aware about the target language features), appropriation (include the

target language's features to the actual knowledge of the students) or autonomy (the capacity of target language use in a personal way). They can also use Brown's model (2004) to investigate the type of speaking performance these activities lead to; if it is: imitative (the learners emulate what they hear), intensive (construction of a small linguistic section focusing on accuracy), transactional (holding a communicative exchange), responsive (in few words, answering a question) and extensive (holding a long sequence of speech). However, none of these studies dealt with the comparison analysis between the Algerian *New Prospects* and the French *Bridges* EFL textbooks.

As far as visuals (pictures, cartoons, photos...) are concerned, it is worth mentioning that they occupy an important space and play different roles in the teaching learning process. They introduce the external world to the classroom, mainly when they are real images. Hence, they help the learners to make a discovery of what they depict (Wright, 1989: 17). In few words, visuals are employed to prompt thoughts and assure the teaching of the target language. However, visuals vehicle at the same time cultural and ideological values which scholars argue to be indispensible and unavoidable in foreign language teaching. Hereafter, these visuals are still the less investigated elements in the Algerian and French EFL textbooks. Thus, highlighting the communicated cultural meaning of the visuals in this context is worth doing.

- **Aims and Significance of the Study**

The purpose of this study is concentrated on the exploration of the teaching of the speaking skill in the Algerian *New Prospects* and French *Bridges* secondary school English textbooks. More precisely, the present study investigates the activities planned to teach speaking skill and the visuals that go along with them. The reason behind the choice this skill is related to the new interest given to speaking under the approach of communicative competence.

The study has two main objectives which are about social semiotics and didactics. First, it explores the questions' section of the speaking activities to put the light on the types of classroom speaking performance they include or exclude. Second, it studies the visuals of the speaking section and investigates their cultural representations.

In the literature reviewed, we have not found any study about the comparison of the speaking activities in the Algerian *New Prospects* and the French *Bridges* textbooks. This comparison makes this study interesting because it analyses speaking activities in two EFL textbooks that target the same level in two different countries. However, because of space limitation, the study deals with the speaking section from which a sample composed of the five first activities has been selected from each textbook. This dissertation is going to shade the light for a deeper understanding of the teaching of speaking skill in these two different EFL textbooks.

- **Research Questions and Hypothesis**

In order to find out the way these two different EFL textbooks *New Prospects* and *Bridges* introduce speaking skill the following questions are raised:

1-   To which extent are *New Prospects* and *Bridges* EFL textbooks teachings of speaking skill different?

2-   Which types of classroom speaking performances are included in each EFL textbook and which are not?

3-   What are the cultures represented in the speaking section visuals of both EFL textbooks and how?

In accordance with these questions, these hypotheses are suggested:

Hp1: Speaking skill is taught differently in *New Prospects* and *Bridges* textbooks.

Hp2: The transactional, responsive and extensive types are represented, while the imitative and intensive ones are not.

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Hp3: The target culture is the most dominant in the speaking section visuals of both EFL textbooks by focusing on the patterns of representation to convey meaning.

- **Research Techniques and Methodology**

For the data collection and analysis, this study will apply the mixed method research tool. We will make use of Brown's model of classroom speaking performance (2004) to consider the questions used to teach speaking in these two different contexts and cultures. We will also adopt social semiotics framework of Kress and Van Leeuwen (2006) as an analytical tool for the selected images, because it provides the viewers with the appropriate tools to analyse the hidden meaning of the visuals. Besides, it allows us to read the images in relation to social issues such as culture.

The corpus has been selected from two sources: The Algerian *'New Prospects'* and the French *'Bridges'* secondary third year school EFL textbooks. The corpus includes a total of (61) questions where (34) are in *New Prospects* and (27) in *Bridges* textbook; and a total of (11) images: (5) in *New Prospects* and (6) in *Bridges* textbook. The descriptive statistical method adopted the analysis of row data of the quantitative section by representing them in the form of statistics. The qualitative method is used to interpret the data reached with Social semiotics approach.

- **The Structure of the Dissertation**

This dissertation is composed of a General Introduction, three chapters and a General Conclusion. Hence, it follows the traditional complex model. Chapter 1 is entitled *'EFL textbooks and speaking activities'*. It reviews the different approaches to the study of the activities and visuals of speaking skill. It includes the definition and the importance of speaking skill; the role of visuals in speaking activities; the definition and importance of EFL textbooks and the different cultures they can count for. Chapter 2 called *'Research methodology'* starts by presenting and explaining the procedures of data collection by

presenting the two EFL textbooks structure and content. Then, it introduces the two procedures of data analysis namely: the descriptive statistical method that makes the row findings in the shape of percentages facilitating their analysis and raising the study's reliability. And the social semiotics framework of Kress and Van Leeuwen (2006) *'Grammar of Visual Design'* adopted to read the visuals of the speaking section. After that, Chapter 3 named *'Presentation of the findings'* that provides the results related to the speaking questions and visuals. Finally, Chapter 4 *'Discussion of the findings'* discusses the main results reached in Chapter 3 and answer the research questions.

CHAPTER ONE

Speaking Activities in EFL Textbooks

Introduction

This chapter reviews relevant past works that have the same focus as this study. As a starting point, it defines its object of study that is EFL textbooks and tells about its position. After that, it moves to the overview of the literature related to speaking skill. The objective is to show its importance, and to help understand the different types and classroom activities this skill can include. Then, it reviews the literature related to the importance of visuals in the teaching/learning process. Next, it moves to consider different definitions of culture and its representation in EFL textbooks. Finally, it surveys social semiotics and one of its approaches: *Grammar of Visual Design*.

1. Definition of EFL Textbook

In the concept 'EFL textbook' one reads 'textbook'. Laurika et al (2012: 2) define the latter as *"A written media in the classroom, especially for the teaching leaning process. It is an organized, physical manual for instruction covering a variety of topics in a specific subject area, in this case, English"*. As introduced in this definition, a textbook is a written manual used mainly for the teaching/learning process at school. Being a structured concrete medium of knowledge, it tackles a series of determined subjects in a specific domain.

EFL textbooks, in parallel, are defined as the article that shapes the reputation and the culture of English language. They determine the nature of English language and the practices to be studied in its classes. In fact, they classify the teaching units following a certain organization according to certain content (Lähdesmäki 2004, cited in Lappalainen, 2011: 7).

1.1. The Important Role of EFL Textbooks

For both the student and the teacher, textbook plays a major role in the teaching/ learning process. According to O'Neil (1982) and Ur (1996) textbooks may save the learners from the errors the teachers may make in their teachings. Laurika et al (2012: 2) add that it guides learners' revisions, since it sums up teacher's classroom explanations. Besides, it can

be used by teachers to evaluate whether their teachings of language skills are grasped by the learners or not. Moreover, as a roadmap, it guides the teachers in their work of designing activities and other teaching materials. Additionally, it suggests some activities and tests at the end of pages or on the abstract test part of the units. Edge and Wharton 1998, cited in Lawrence (2011: 6) raise another point; they state that textbooks help teachers focus on their role of teaching. They represent ready materials for language teaching, so the teachers do not have to waste their forces designing syllabi.

Concerning EFL textbooks, Sheldon (1988: 237) writes that *"textbooks are the visible heart of any ELT program"*. With the shape of an outline, they clearly display the notions to be treated in the classroom, showing the stage where they are and what is coming next. As Hutchinson and Torres (1994: 318) point, this is considerable since the learners *"see the textbook as a 'framework' or 'guide' that helps them to organize their learning both inside and outside the classroom"*. It helps the learners locate themselves within the teaching learning process. Matthews, Spratt and Dangerfield (1985) who go in the same direction argue that *"textbooks represent the core of the syllabus"*, because they suggest a large number of the exercises to be treated inside or outside the classroom. This provides them with a tool to review what has already been done, at the same time getting used with what will come. Consequently, as Tomlinson (2008) explains, textbooks raise learners' chances to successes. They assure them a more suitable learning environment through stimulation and motivation. He adds that textbooks are a means to help ELT teachers mainly the inexperienced ones to be more self confident.

2. Definition of the Speaking Skill

Within EFL textbooks, the four language skills are represented because to learn a language one should master both its receptive (listening, reading) and productive skills (writing, speaking). Several definitions for speaking have been suggested by the language

learning experts. Widdowson defines it as an oral exchange made by two participants: the speaker who sends the message and the hearer who receives it. This exchange needs the performance of another skill the one of listening. He adds that a speech act which is mainly spoken generally represents a face to face communication in the form of dialogues as a verbal performance (Widdowson (1985: 57) cited in (Rabu, 2013: 1).

Chaney quoted in (Mennaai, 2013: 32) adds further dimensions. He states that speaking skill is *"the process of building and sharing meaning through the use of verbal and non-verbal symbols, in a variety of context"*. In other words, speaking in the view of Chaney is to use linguistic and non-linguistic units to construct and share a message in different situations.

There is also Nunan (1991:39) who considers further elements in his definition. He states that speaking represents one of the four skills through which interlocutors share information using language. Meaning, according to him, should be expressed fluently and accurately with this skill in a correct language, besides the pragmatic and the communicative competence. Speaking is used to negotiate meaning and achieve communication among the speakers.

2.1. Types of Classroom Speaking Performance

Types of classroom speaking performance are one of the classifications of spoken language. Brown (2004: 141) cites five categories of speaking that may be performed by the learners in the classroom:

- **Imitative:** to emulate at the articulation level one's words, phrase or even utterance. Here, imitation is limited to "pronunciation", neither concerned by the linguistic properties included nor by the communicative competence of the learners. The place of listening is in short term memory almost to let the speakers keep in mind what they should repeat.

- **Intensive:** to make an oral performance in order to show the learner's competence in a limited linguistic passage (grammar, phonology, lexis…). To provide answers, the learner

should take meaning into consideration. The contact with any interlocutor is reduced. In this category for instance the learner reads aloud.

- **Responsive:** includes the short exchanges like small talk, simple requests or the greetings, the communication and comprehension. In order to keep authenticity, their starting is generally a spoken prompt followed by no more than two questions or answers. This characteristic of short answers makes them never extend into dialogues.

- **Transactional:** like the responsive, but more complex. It includes longer conversations. In this category, interaction can be twofold either transactional (aims to share a given information) or interpersonal (aims to preserve the social relationships). The difficulty here relies on the introduction of the pragmatic dimension as the register selection or the ellipsis.

- **Extensive** (monologue): like giving short speech, making an oral presentation or summaries, where the interlocutors' occasion to speak moves from highly reduced to non-existing as if the speaker is holding a kind of monologue. The register used here is rather official and formal.

2.2. Activities Used to Teach Speaking

The different types of classroom speech are performed within several activities. Thornbury (2005: 41) introduced many activities through which students can learn speaking. In his taxonomy, he follows the stages that the learners cross when learning to speak, which are: awareness, appropriation and autonomy. Here are some examples of the activities he suggests:

2.2.1. Awareness

These activities aim at increasing students' awareness about the features of the language they study. In this sense, they will help the learners to become skilful in their speech, know how to change a topic, answer requests and be fluent speakers.

- **Using recordings:** in these activities the teachers subject their learners to listen to authentic recordings. This will develop their communication abilities and accurate word pronunciation.

- **Using noticing the gap activities:** the students listen to a competent speaker, after to have given their own speech, treating the same task as theirs. Then they are asked to dig out their mistakes and correct them by doing the task again.

- **Using live listening:** Here the students are invited to listen to a third party performing a passage of speech

2.2.2. Appropriation

These activities target the implementation of the target language features to the students' primary knowledge. In this stage the students appropriate the awareness they get in the first section to better control their speaking performance.

- **Drilling and chants:** asks the students to repeat words, sentences or expressions. This practice will increase their lexis and perform their pronunciation like listening to chants where the students learn new words even idioms and memorize them easily.

- **Reading aloud:** the importance of these activities is that the students practise speaking without feeling the anxiety of 'what to say'. Consequently, they can concentrate more on their pronunciation.

- **Communicative tasks:** with these activities the teacher forms the learners on fluency rather than accuracy. The importance here is to make the learners speak because the teachers

believe that students' speech production develops more when they focus on what to say not on how to say it.

2.2.3. Autonomy

Autonomy is *"the capacity to self-regulate performance as a consequence of gaining control over skills that were formally other-regulated."* (Thornbury, 2005: 89). The objective with these activities is to make the students feel at ease with the target language and use it as they do with their mother tongue.

- **Show and tell:** the learner selects an important image to him/her and tells about it to the class. After that, his/her comrades ask questions on him and he/she provides answers. This kind of practice helps thoughts development expressing them in a foreign language.

- **Stories jokes and anecdotes:** Here the students practise their oral production and develop links with their classmates.

- **Discussion and debate:** in these activities the two groups or more are formed. One group presents its arguments and the other/others counter them. This develops the critical thinking of the students focusing on fluency (what to say).

2.3. Importance of Speaking

The speaking skill has always been programmed in the teaching/learning materials. In the traditional methods of teaching, learners are taught how to read literal works, whereas now they are taught how to be communicatively competent. Communication in this sense means speaking. It is this way that this skill becomes the most important one (Al Mamun, 2014: 15). In this sense, Bygote (1987) quoted in (Zitouni, 2003:26) states *"speaking is a skill which deserves attention as much as the literary skills in both native and foreign language".* Through these words, he clearly declares the importance of speaking at the same level of the other skills either in one's mother tongue or target language. Furthermore, he adds that the mastery of the speaking skill implies a good communication of ideas. Consequently, it may

represent an arm in manipulating the audience. Additionally, speaking is often more valued by the learners than the other skills. It gets them motivated what helps them master the English language, because as Nunan (1991) quoted in British council, 2004 states that *"success is measured in terms of the ability to carry out a conversation in the (target) language."* In other words, learners think that learning a language means speaking it. Consequently, when they do not speak it in the classroom they are soon disinterested. Finally, this skill is the heart of language understanding. This importance is clearly stated in National literacy strategy: framework for teaching cited in (Grugeon et al, 2005: 1) that makes speaking the heart of its understanding of literacy:

> Literacy unites the important skills of reading and writing. It also involves speaking and listening which although they are not separately identified in the framework, are an essential part of it. Good oral work enhances pupils' understanding of language in both oral and written forms and of the way language can be used to communicate.

They state that speaking skill reflects the development of the other skills. Hence, its mastery shows that learners understand a language and know how to use it.

2.4. The Role of Visual Materials in Teaching Learning Process

Many activities make use of visuals which are defined by (Jahangard, 2007: 139) quoted in (Laleh, 2012: 1) as *"the facilities that can be employed by teachers and learners to enhance language learning in classrooms"*. Obviously, these visuals are not used for nothing. Their role is to facilitate the work of both the teacher and the learner. Wright (1989: 17) writes that:

> 1-pictures can motivate the student and make him or her want to pay attention and want to take part.
> 2-Pictures contribute to the context in which the language is being used. They bring the world into the classroom (a street scene or a particular object, for example, a train)
> 3-The pictures can be described in an objective way ('This is a train.') or interpreted ('It's probably a local train.') or responded to subjectively ('I like travelling by train'.).
> 4-Pictures can cue responses to questions or cue substitutions through controlled practice.

5-Pictures can stimulate and provide information to be referred to in conversation, discussion and storytelling.

According to him, visuals attract the learners and raise their enthusiasm toward learning. Through visuals, the real world is introduced into the class making of the teaching/learning process a concrete practice, for instance while representing a train in an image it is like if the train was physically transported into the class. Furthermore, they open the ground to the learners to express their ideas freely being interpretative, subjective or objective. In addition, they may be hints to introduce further information. Finally, visuals may encourage the learners to take part in the talk and express themselves.

Moreover, Bilash (2011) states that mechanics is the area of knowledge that focuses on vocabulary, pronunciation, grammar and word order in the teaching of speaking. In fact, visuals belong to this category, so they represent a way to teach these language components. She adds that in speaking lesson planning, the teacher can target the exact objectives and results. The use of visuals aims at a structured output that implements the expressions already seen in the class in a correct language by making the learners feel at ease with a set of forms. Furthermore, images make of teaching and learning a funny practice. They can be used as a tip to introduce different contexts where learners can practice the structures they learned enlarging their lexis and empirical scope. It is a means to get better understanding, since the learners see and speak at the same time. Also, visuals are of a great help for the category of visual learners that relies on the sense of sight to better comprehend and learn, as Ldpride (2008: 3) writes:

> Individuals who fall into this category [visual learners] typically learn through what they are able to see with their own eyes […] Visual learners have a tendency to describe everything that they see in terms of appearances. These learners love visual aids such as photos, diagrams, maps and graphs.

It represents a considerable number as proved in the study of Barbe and Millone (1981) quoted in (Gilakjani and Ahmadi, 2011: 469) *"for grade school children the most frequent modality strengths are visual (30%) or mixed (30%), followed by auditory (25%), and then by*

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kinaesthetic (15%)." To conclude, Laleh (2012) asserts that *"The importance of using pictures, visual materials, and even simple drawings to make one's teaching more effective, communicative and interesting is well-known."* In other words, the use of visuals in the classroom is very important. It helps getting more effective, talkative and attractive teachings.

3. Definition of Culture

Culture is another component in EFL textbooks. This concept figures among the most difficult words to define. It has several definitions varying from one scholar to another and from one discipline to another. Traditionally, it was viewed as an entity defined by specific features including an institution of shared understandings and the same uniform group (Wright cited in Meijl, 2008: 168). But, the anthropologists rather define culture as *"the whole way of life of a people or group"* (Xiao, 2010: 9). In other words, culture is a given group of individuals who live under the same norms. Thanasoulas (2001), in this sense, explains that culture is the behaviour that is admitted and adopted by a group of people. It is that entity that individuals include as part of themselves as a result of their pertaining to a specific group; an acquired behaviour in common with others. More than a group with the same judgements, feelings and deriving, it is a group that also shares the same principles among its members' practices.

Ethnographers, on the other hand, have another perspective of this concept. In their view, culture is more the link between the construction and the faiths of a community with its language and behaviour. Whereas cultural studies bend on the investigation of the way individuals identify themselves to cultural entities like songs or events (Xiao, 2010: 9). Psychologists, for their part, view culture as a characteristic of the individuals that live in the same geographical boundaries, having the same tongue and at the same age. Triandis (2007) quoted in (Cohen, 2009: 194) explains that:

> A cultural syndrome is a pattern of shared attitudes, beliefs, categorizations, self-definitions, norms, role definitions, and values that is organized around a theme

that can be identified among those who speak a particular language, during a specific historic period, and in a definable geographic region.

Though all these different views on the definition of 'culture' it has been possible to sort a general understanding for this term. Many scholars agree that "*A culture is a socially transmitted or socially constructed constellation consisting of such things as practices, competencies, ideas, schemas, symbols, values, norms, institutions, goals, constitutive rules, artifacts, and modifications of the physical environment.*" (Fiske quoted in Cohen, 2009: 195). Said differently, culture is something passed from one generation to the next or something made within the social group. It can be shared materials, beliefs, attitudes or knowledge.

3.1. Types of Cultural Content in EFL Textbook

EFL textbooks' cultural representation varies according to the types of textbooks. The local ones want to please the decisions of the country educational authorities concerning the selected ideology for the curriculum. Besides, a reference to the target culture is needed. But to represent culture in teaching media is not an easy task, since EFL teaching is more than content; it is a changing practice including the learners (Yassine, 2012: 73).

Cortazzi and Jin (1999) mention three categories of culture possible to be implemented in EFL textbooks. They name: source culture materials, target culture materials and the world culture materials.

3.1.1. Textbook Based on Source Culture

This type represents teaching materials where the represented culture is the one of the learner (Xiao, 2010: 16). They are *"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). The learners are taught to speak about their own culture to potential visitors rather than teaching them new others (Xiao, 2010: 16). In this sense, McKay (2002) cited in (Chonlada and Liu, 2013: 84) explains that the learner will learn about subjects in relation to his/her innate knowledge of English, consequently he/she will be

capable to communicate with those from a different culture. The objective of these teaching materials is to increase the students' cultural identity awareness, and make them able to speak it through another language.

3.1.2. Textbook Based on Target Culture

These materials insist on mainly two cultures (American and British). In the EFL context, they are the most commonly used, although they are reproached to be commercial (Xiao, 2010: 16). The objective of introducing target cultures in EFL classes is to enhance the motivation of the learners and their positive attitudes toward English learning. In addition, when a textbook includes this type of culture, this makes it useful for both EFL and ESL contexts (Chonlada and Liu, 2013: 85). Furthermore, with these textbooks the learners *"think about the target culture not only concentrate on their own culture"* (Yassine, 2012: 75). Indeed, they open new horizons to the learners and take them out of their universe.

3.1.3. Textbook Based on International Target Culture

These EFL textbooks represent different cultures from different countries even English speaking or not (Kırkgöz and Agcam, 2011: 156). Cortazzi and Jin (1999) explain that the speakers who do not have English as first or second language use it as a lingua franca in the international sphere. Indeed, the international target culture shows the learners how foreign speakers make use of what they think acceptable while communicating in a target culture. Then, it gives a concrete example for the international use of English. Finally, it offers non-English speakers the opportunity to reflect a culture other than the English one while using this lingua franca (Chonlada and Liu, 2013: 85).

3.2. Culture in EFL Textbook

Kırkgöz and Agcam write that *"many linguists strongly suggest that culture should be integrated into EFL/ESL teaching materials"* (2011: 156). They emphasise that culture in EFL textbooks is essential to attract and motivate the learning of English. Focusing teaching

process on grammar gets them bored and disinterested, therefore EFL classrooms need to provide an environment to learn a language and at the same time develop an intercultural consciousness. They should be taught the way to see the world from the sight of others, as Thanasoulas puts it *"speaking English should give the learner the opportunity to see the world through "English eyes"* (2001: 18). This can be realized by teaching how to communicate and behave in the target culture (Kırkgöz and Agcam, 2011: 156). In this way, they will be able to open their minds to new perspectives and other ways of thinking and thus develop their sense of judgment (Lappalainen, 2011: 18). Moreover, the representation of culture in EFL textbooks is of a pragmatic interest. While travelling and trading, the learners will need to know about the different cultures to assure the communication ongoing. Besides, this adds a vital and meaningful sense to the learning process.

4. Visual Social Semiotics

Visual social semiotics is part of social semiotics; however, the latter is not a branch of semiotics. It came to oppose it. Chandler states that *'social semiotics' is not a 'branch' of semiotics in the same sense as 'visual semiotics': it is a 'brand' of semiotics positioned in opposition to 'traditional semiotics'* (2007: 220).

On one hand, semiotics is *"the study of our social resources for communicating meanings [...] Formal semiotics is mainly interested in the systematic study of the systems of signs themselves"* (Lemke cited in Harrison, 2003: 47). In other words, semiotics is concerned with meaning construction and the study of sign. This one includes a meaning in a representation belonging to a semiotic system where all human practices are grouped.

On the other hand, social semiotics explores *"the use of signs in specific social situations"* (Chandler, 2007: 8). It is *"a synthesis of several modern approaches [...] One of them obviously is semiotics"* (Lemke quoted in Harrison, 2003: 47). Said differently, the field of social semiotics, then, is extended to reach different approaches that work on social

meaning, among which semiotics. Though related, these disciplines still have different objects of study; semiotics studies the sign, while social semiotics works on semiotic resources, which are identified by Van Leeuwen as

> 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 and paper; with computer hardware and software; with fabrics, scissors and sewing machines, etc (2005: 3).

In other words, everything which could be used by people to transfer and communicate meaning is a resource. Thus, visual social semiotics *"considers all visual texts as having been developed to perform specific actions, or semiotic work."* (Aiello, 2006: 90). So, visual social semiotics is an approach to study images and the way they construct meaning.

5. Grammar of Visual Design

Grammar of visual design is part of visual social semiotics. It is established by Kress and Van Leeuwen. As Hallidays, they state that *"Meanings belong to culture, rather than to specific semiotic modes"* (Kress and Van Leeuwen, 2006: 3); that is to say, whatever the semiotic modes (language, visuals, gestures...), their meaning is determined by their culture. Kress and Van Leeuwen cited in (Motta-Roth and Nascimento, 2009: 321) add:

> Visual structures realize meanings as linguistic structures do […]. For instance, what is expressed in language through the choice between different word classes and semantic structures is, in visual communication, expressed through the choice between, for instance, different uses of colour, or different compositional structures.

They study the rules that are used in images in order to encode messages just like in language. They suggest this framework to *"describe the way in which depicted elements – people, place and things – combine in visual 'statements' of greater or lesser complexity"* (Kress and Van Leeuwen, 2006: 1) as an attempt to explain the way different components of an image link to articulate the rules of visual interaction; they borrow the principles of Halliday's systemic

functional grammar and apply them to visuals. They extend the three metafunctions of language to visuals and speak about.

5.1.Patterns of Representation

The pattern of representation is the equivalent of the ideational metafunction in language. Kress and Van Leeuwen relate it to the represented participants (objects, individuals and places) and the way they significantly relate to one another in the image. They state *"Visual structures do not simply reproduce the structures of 'reality'. On the contrary, they produce images of reality which are bound up with the interests of the social institutions within which the images are produced, circulated and read. They are ideological"* (Kress and Van Leeuwen, 2006: 47); in other words, images do not only show truth visually, but they are dispositions including an ideology varying according to their context of production, distribution and consumption. All semiotic communications include interactive participants (speak/listen, write/read, make/view visuals) and represented participants (subjects about whom the image speaks).

5.2.Patterns of Interaction

Pattern of interaction is the equivalent of the interpersonal metafunction in language. Its interest is to represent the relationship between the viewer and the image elements. Kress and Van Leeuwen (1996 cited in Ruppert, 2004: 25) state that this pattern is regarded with the way images project the social relation between its viewers and what it shows. Hence, visuals involve two types of participants, what Kress and Van Leeuwen call *"represented participants (the people, the places and things depicted in images) and interactive participants (the people who communicate with each other through images, the producers and viewers of images)"* (2006: 114). The represented participants are all that is depicted in the image and the interactive participants are people outside the image who interact with it.

5.3. Patterns of Composition

Patterns of composition, the equivalent of textual metafunction in language, treat *"the distribution of the elements and information in the image"* (Bezerra, 2011: 172). Kress and Van Leeuwen explain that all communicative systems should be able to construct texts (group of signs that hook one to the other and are coherent with their context); images more precisely have these semiotic resources that build meaningful compositions (2006: 43). These compositions are concerned by the combination of the two previous metafunctions (ideational and interpersonal); in other words, the combination of the relations among the depicted elements and the ones between the represented and interactive participants (Kress and Van Leeuwen 1996 cited in Ruppert, 2004: 29).

Conclusion

The literature reviewed in this chapter shows the important role of EFL textbooks in the teaching learning process. In addition, it presents the importance of teaching speaking and the different categories and activities oral classes can include. It argued about the important role visuals play in the teaching learning process. It also treated the unavoidable representation of cultures and the important state they occupy in EFL textbooks. Finally, it introduced the main principles of grammar of visual design as a potential theory to analyse the representation of these cultures through visuals.

CHAPTER TWO

Research Methodology

Introduction

This methodological chapter describes the research design of this work. It introduces the procedures of corpus selection and the research techniques used to interpret and explain the teaching of the speaking skill in the Algerian textbook *New Prospects* and *Bridges* the French one explaining the procedures to answer the problematic set in the introduction.

1. Procedures of Data Collection

The data analysed in this study consists of the speaking activities of two EFL textbooks: the Algerian *New Prospects* and the French *Bridges.* They are designed for third year secondary classes (3AS) that will take the Baccalaureate examination.

1.1.Description of *New Prospects* speaking pages

New Prospects (2013) is the official EFL textbook designed for third year classes that is used to teach English in Algeria. It includes no independent speaking section. The six sections where speaking is introduced all count for listening under the heading *'listening and speaking'* which is written at the very top page between two small drawings representing an ear and a loudspeaker. Below there is another drawing representing a black-board on which the objectives of the activity are written under the section title *'Skills and strategies out comes'*. On the right side of this black-board there is a red triangle. In its centre a capital "P" is written. Then, the black-board we see the title *'Before listening'*, followed by the introduction of speaking activities signalled by a red point then come the speaking questions that occupy different positions according to the image (left, right, up and down). They are composed of one image that takes different positions (middle, left, right and bottom) and has different sizes. The speaking sections in *New Prospects* are preceded by *'Research and report'* sections ad followed by *'Reading and writing'* sections. There is one image in each activity that occupies different positions.

1.2.Description of *Bridges* pages

Bridges (2008) is the official textbook used for the teaching of English as a foreign language to third year secondary school classes in France. It includes eight independent speaking sections. They are entitled '*Speaker's corner*' written with green colour at the very top page. Below one visual is placed on the right side of the page only the fifth section is composed of two visuals. They have approximately the same size. At the top left side there is the title of the visuals. There is a box that announces the time limits to answer the activity. Then there are the questions under the title '*Key questions*' followed by '*Hints*' written in an orange balloon that includes a set of questions to help the learners do the activity. At the very bottom of pages there is another box entitled '*TOOL BOX*' that includes the phonetic transcriptions of nouns, adjectives, verbs and expressions. In *Bridges* the speaking section is preceded by '*TEXT 1*' and followed by '*TEXT 2*'.

2. Procedures of Data Analysis

The study includes a corpus of (5) speaking activities in *New Prospects* and (5) others in *Bridges* textbooks. These activities are all composed of visuals and questions. This study analyzes the corpus relying on the mixed method approach that encompasses both the qualitative and the quantitative methods of analysis. While the quantitative section uses a descriptive statistical method, the qualitative interprets and analyzes the findings according to the Brown's (2004) model of classroom speaking performance and to social semiotics approach.

2.1. Descriptive Statistical Method

The findings obtained with the quantitative method are transformed into percentages with the descriptive statistical method then represented in pies making the findings more concrete to the readers. The description of the frequency distribution of the questions and the visuals in both *New Prospects* and *Bridges* textbooks are reached by calculating the means. We proceed to the calculation of the arithmetic mean, as Yassine (2012: 139) explains:

$$\text{The Arithmetic Mean } = \frac{\text{Sum of Values}}{\text{Number of items}} \; or \; \overline{X} = \frac{\sum X}{N}$$

$\overline{X}$ refers to the arithmetic mean, ÿ is the total of the values, X represents the mid points and **N** points to the items' number. The arithmetic mean, then, can be calculated by dividing the sum of the values by the number of the items.

2.2. Brown's Model of Classroom Speaking Performance

For this work we opted to select Brown's (2004) model of classroom speaking performance which is a *"taxonomy for oral production"* (Longman, 2004) that the students are expected to achieve in the classroom. It is composed of five types of speech namely: imitative, intensive, extensive, transactional and responsive. It is counted among the techniques to assess speaking skill in the *"teaching of English as a foreign language"* (Yahaira et al, 2011: 156). Additionally, it represents one of the most recent works in the field of classroom speech.

2.3. Grammar of Visual Design

Grammar of Visual Design (2006) was elaborated by Kress and Van Leeuwen. As stated in the first chapter, these scholars explain that it is composed of three metafunctions:

2.3.1. Patterns of Representation

The pattern of representation describes the relationship between the represented participants; it is about two:

- **Narrative Pattern**

Narrative pattern counts the vector *"an oblique line formed by arrows, bodies, limbs or tools, which connects participants."* (Torres 2015: 246). This pattern represents the communication that the viewer reads between the represented participants when linked.

- **Conceptual Patterns**

The conceptual patterns include no vector. They represent the participants in terms of their class, structure and meaning. There are three sub-processes among which **Symbolic process**. The latter points participants' identity or their meaning. These visuals distinguish the carrier (the identity/meaning) and the symbolic attribute (what shows it).

1.3.2. Patterns of Interaction

Patterns of representation describe the relationship between the represented participants and the real world. It includes:

- **Gaze**

It can be direct or indirect. First, if the eye contact with the viewer forms a vector straight to his /her eye this is called a demand image. Second, if it is the viewer who looks at RP but not in the eyes this is called an offer image.

- **Social Distances**

Social distance is *"determined by how close RPs in an image appear to the viewer"* (Harrison, 2003: 53). It is represented through the length of the depicted space between the participants and the viewers (Torres, 2015: 246). The image's frame can be as: '*Long shot'* shows the complete figure with space around translating a more formal relation between people more than in the close shot; or *'Very close shot'* shows only the face or the head this shows intimate distance; also '*Close shot'* shows the head and the shoulders here support and understanding is shared between participants and the viewer and even intimacy.

- **Horizontal and Vertical Angles**

On one hand, the horizontal angle is concerned with the point from which the image taker produces the picture. Consequently, visuals can include degrees of: **Frontal angle** that says *"'what you see here is part of our world, something we are involved with.'"* (Kress and Van Leeuwen, 2006: 136). The viewers identify themselves to the image. And, **Oblique angle** that says: *"'What you see here is not part of our world; it is their world, something we*

are not involved with'" (Kress and Van Leeuwen, 2006: 136). The viewers do not identify themselves with the picture.

On the other hand, the vertical angle communicates power between the represented participants and the image viewer/maker (Ruppert, 2004: 28). It can include degrees of: **High angle** (an image where the viewer and the image producer are looking down the RPs. In this kind of visuals, they have a symbolic power over the depicted people.); **Low angle** (showing the interactive participants look up the represented ones. In this category, the depicted people have a symbolic power over the viewers.); **Eye level angle** where the picture is *"at eye level, then the point of view is one of equality."* (Kress and Van Leeuwen, 2006: 140). It means that there is equality between the RPs and the viewers.

1.3.3. Pattern of Composition

Pattern of composition is the correct combination of both pattern of representation and interaction. According to Kress and Van Leeuwen, it has three interrelated systems:

- **The Informational Value**

The informational value is concerned with objects' positions in relation to each other and to the interactive participants. According to the different parts of the layout it can be: **Left and Right:** the right side means the new information (an issue or a problem). Whereas the left zone shows the given one what the readers are supposed to know as part of their knowledge; **Top and Bottom:** the top zone of the image is seen ideal (power, success ...etc), while the bottom part of visuals is considered as real, identified as more concrete; **Centre and Margin:** the centre is distinguished as the heart of the matter the one which provides periphery elements with prominence, the reason why they are inferior to it.

- **Salience**

The salience is any element that attracts the reader's attention. It is represented through: participants put in the foreground lapping other element, the size (the biggest RP), the dark

colours, and the use of sharpness also the strong cultural symbols or human figures are sometimes implemented to influence the readings of the viewers.

- **Framing**

Framing can be strong or weak depending on the connection and disconnection of different parts of the image (Bezerra, 2011: 172). Its absence *"stresses group identity [and its presence] signifies individuality and differentiation."* (Kress and Van Leeuwen, 2006: 203). It may be revealed by: colour continuity, discontinuity or repetition that can be used to distinguish a group of people from others, the empty space between participants, the frame line between dark and light, the vectors and the lines of the drawings.

Conclusion

This chapter deals with the description of the two EFL textbooks' content and structure. Then it introduces the procedures of data analysis. It starts by describing the corpus then it presents the tool used to analyse it (the mixed method and the statistical data analysis). Finally, to assess the teaching of the speaking activities in both textbooks Brown's model (2004) and the Grammar of Visual Design (2006) approaches are adopted.

CHAPTER THREE

Presentation of the Findings

Introduction

This chapter is devoted to the analysis of the selected corpus in the two EFL textbooks *New Prospects* and *Bridges.* It analyses the activities of the speaking section relying on Brown's (2004) model of classroom speaking performance. Then, it considers the visuals used for the teaching of this skill through the social semiotic framework of Kress and Van Leeuwen 'Grammar of Visual Design' (2006).

1. Rate of Corpus' Questions in Each EFL Textbook

The statistic method presented in the methodological section was used to reach the coming findings concerning the selected corpus for each EFL textbook
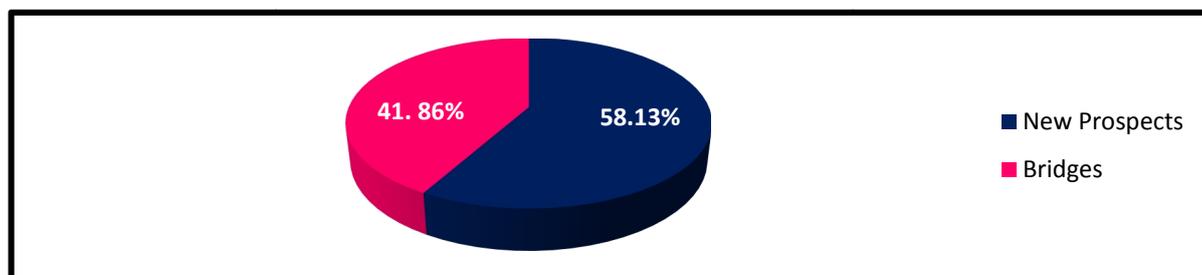
Diagram 1: The Representation of the Questions in both EFL Textbook.

This pie shows that the selected corpus in *New Prospects* includes 58.13% representing (34) questions of the total questions of this study, whereas *Bridges* textbook includes 41.86% representing (27) questions.

2. Classroom Speaking Performance in *New Prospects'* Textbook

	Activity 1	Activity 2	Activity 3	Activity 4	Activity 5	Total
Responsive	4	2	3	5	4	18
Transactional	-	3	2	-	1	6
Extensive	-	-	-	-	1	1

Table 1: Speaking Performance in *New Prospects'* Speaking Activities.

The present research found that the Algerian textbook uses one extensive question in the selected corpus. But the highest number of questions is noted in the responsive (18), followed by the transactional section with (6) questions.

3. Classroom Speaking Performance in *Bridges* Textbook

	Activity 1	Activity 2	Activity 3	Activity 4	Activity 5	Total
Responsive	-	1	-	1	1	3
Transactional	3	1	3	1	1	9
Extensive	1	1	1	2	1	6

Table 2: Speaking Performance in *Bridges'* Speaking Activities.

Contrary to *New Prospects*, *Bridges* includes (6) questions in the extensive section, at least one question of this type for each activity. The transactional (9) counts the highest number. And the study found that the lowest section is the responsive with (3) questions.

4. Number of Visuals in each Textbook's Corpus
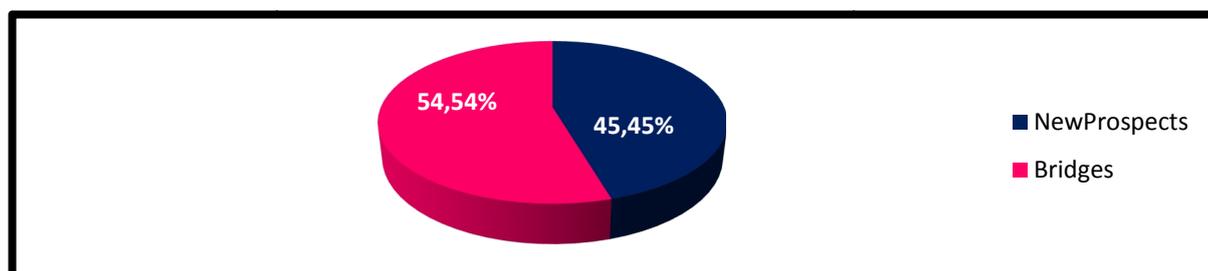
Diagram 2: Number of Visuals in *Bridges* and *New Prospects'* Corpus.

The selected corpus which is composed of (10) activities includes one visual for each activity except activity (5) in *Bridges* that includes two visuals. This gives a total of (5) visuals in *New Prospects* and (6) in *Bridges.*

5. Types of Culture in *New Prospects* Speaking Activities

	Culture	The encoded meaning
Image 1	Local	The historical spread of the Islamic civilisation in the world
Image 2	world	The businessman's carelessness about pollution
Image 3	world	Woman participating in the scientific discoveries.

Image 4	Target	The importance of Hollywood and its benefits for advertising
Image 5	Target	The development of science fiction in USA movies industry

Table 3: The Cultural Meaning of the Images in *New Prospects'* Speaking Activities.

In *New Prospects*, there are many types of cultures that are represented in the speaking activities. The communicated messages are all positive except the one about pollution which is international culture. It is also represented positively in image 3 which is about Marie Curie. The local one is represented in one image that is about a historical heritage. One image deals with the international culture. Two images represent the target one; they are about advertising and fiction movies and they are both in America.

6. Types of Culture in *New Prospects* Speaking Activities

	Culture	The encoded meaning
Image 6	Target	A black American man needs food
Image 7	world	The digital gap between the Northern and Southern countries
Image 8	Target	Non citizen people ask for the voting' rights
Image 9	Target	The danger of the American war either for soldiers or civilians
Image 10	Target	The use of guns by a white American family
Image 11	Target	Asking for stopping the violence and by black American

Table 4: The Cultural Meaning of the Image in *Bridges* Speaking Activities.

Unlike the previous results, all the encoded messages in *Bridges* textbook are negative. Only image 7 that depicts the technological gap between the developed and non-developed countries represents the international culture. The rest represent the American one like image 9 that transmits the American civil war.

7. The Representation of the Cultural Meaning through the Three Metafunctions in *New Prospects*

	Patterns of representation		Patterns of interaction				Patterns of composition		
	Narrative process	Conceptual process	gaze	horizontal angle	Vertical angle	Shoot type	salient	Information value	Framing device
Image1	5transactional action	3 symbolic attributive	offer	NA	NA	NA	-places -some cities	NA	related
Image 2	1transactional action 1 mental process	2 symbolic attributive	offer	RP power	involved	far	business-man -smoke	ideal and real	related
Image 3	1transactional action	2 symbolic attributive	demand	equal	involved	far	scientist	centre and periphery	related
Image 4	4 transactional reaction	1 symbolic attributive	demand	equal	involved	So close	-actress -watch	centre and periphery	not related
Image 5	1 transactional action 1 transactional reaction	1 symbolic attributive	offer	NA	detached	close	Martian	right and left	related

Table 5: The Three Metafunctions in *New Prospects'* Speaking Images.

8. The Representation of Cultural Meaning through the Three Metafunctions in *Bridges*

	Patterns of representation		Patterns of interaction				Patterns of composition		
	Narrative process	Conceptual process	gaze	Horizontal angle	Vertical angle	Shoot type	salient	Information value	Framing devices
Image 6	1 non transactional reaction	5 symbolic attributive	NA	NA	detached	long	-wheat sack -black man	NA	related
Image 7	2 transactional reaction	6 symbolic attributive	offer	natural	detached	long	The elements of floors	ideal and real	both
Image 8	3 transactional action 1 transactional reaction 2 non transactional reaction	3 symbolic attributive	offer	natural	detached	long	the two placards	NA	related
Image 9	3 non transactional actions transactional actions	5 symbolic attributive processes	offer	natural	detached	long	-the soldier -the citizen	ideal and real	related
Image 10	4 transactional action processes 2 transactional reaction 1 non transactional reaction	4 symbolic attributive processes	offer	natural	detached	long	White family with guns	NA	related
Image 11	3 transactional action 1 non transactional reaction	2 symbolic attributive	Demand	equal	involved	long	black children with placard	ideal and real	related

Table 6: The Three Metafubctions in the Images of the Speaking Activities of *Bridges*.

From the table **Patterns of representation**: different narrative processes are used to communicate meaning action, mental and reaction. In some images, one type is used. Also, they are all transactional whatever their type. Symbolic attributive process plays a role in communicating meaning of all the images.

Patterns of interaction: there is a variety at the level of image act, power. The viewers are involved in three and detached in one; in addition, the social distance has different types which are far, close and so close.

Patterns of composition: images 1 and 2 have two salient participants whether the rest has only one. A diversity of composition ways is applied. The elements are related in four images.

From the table 6 **Patterns of representation**: different narrative processes are introduced transactional or non- transactional. At level of Conceptual process, symbolic attributive category is present in all of them.

Patterns of interaction: the viewer in the second image in image 10 is involved with a close social distance and a demand act. The others are offer with a long shot and naturalistic position.

Patterns of composition: all the elements of images are connected except one. Many salient participants are present in each image. The elements are organized depending on ideal/real type.

Conclusion

This chapter presents the findings for the types of classroom speech and the set of visuals used in our corpus to teach speaking skill in the two EFL textbooks: *New Prospects* and *Bridges*. Additionally, the results of patterns of representation, interaction and composition show that the visuals in these manuals include differences in their cultural representations. These findings will be discussed an interpreted in the coming chapter.

CHAPTER FOUR

Discussion of the Findings

Introduction

This chapter aims to discuss the results that are obtained from the analysis done in chapter three of the speaking activities in both EFL textbooks, namely: *New Prospects* and *Bridges.* The discussion follows Brown's classification of classroom speaking performance and the framework of Kress and Van Leeuwen *Grammar of visual Design* as an analytical tool for the obtained results. Here, answers will be provided to the research questions and the proposed hypothesis are going to be confirmed or not. This section is divided into two main parts. First, it deals with the discussion of the results for the types of activities used to teach speaking skill in both EFL textbooks. Second, it moves to the discussion of the findings about the cultures represented in the Algerian and French textbooks' visuals.

1. Classroom Speaking Performance in both Textbooks

	Responsive	Transactional	Extensive
New Prospects	18	6	1
Bridges	3	9	6

Table 7: Classroom Speaking Performance in both Textbooks.

Brown suggests five categories for classroom speaking performance: responsive, transactional, extensive, imitative and intensive. With a number of eighteen questions in the responsive category, *New Prospects* wants the learners to be responsive. However, from time to time, it teaches them how to be able to hold an exchange as the six questions in the transactional section are meant for. Unfortunately, the activities show that the teaching of developing longer speech sections is nearly inexistent with only one extensive question. On the other hand, *Bridges* is more interested in developing the communication properties of the learners with nine questions in the transactional section. But it does not neglect the development of longer speech sections as the six questions in the extensive category from this corpus demonstrate. Contrary to the Algerian textbook, the French one gives less interest to

the responsive questions that are about three. However, the intensive or the imitative questions do not appear in both textbooks.

1.1. Textbooks' Responsive Category Findings

The reached results after the analysis of our corpus in chapter three showed that the responsive category records the highest number of questions in *New Prospects*. In fact, the responsive category includes short answer questions which Whitman explains as *"the correct answer is short. Most short answer questions can be answered in a couple of sentences. Many of them can be answered with just a word or phrase"*. (2015: 2) These questions are *"sometimes referred to as constructed-response (CR) items"* (Wollack, 2003: 1).Whereas, though present in *Bridges*, it represents the lowest rate of this textbook's categories.

In fact, this kind of questions is important because of its ability to evaluate the factual capacities of the students by testing their memory. They give descriptions or definitions, but they do not ask for explanations (Short answer exams, 2014: 1), for instance, the activity 1 question D asks the learners to *"identify them [cities] on the map"*. Besides, more the request is short, better it is (Wollack, 2003: 2). This represents a strategy to teach the learners to give *"concise answers"* (Short answer exams, 2014: 1). The learners are accustomed to well select their words while speaking and to put the correct word in its correct context. Additionally, they are accustomed not to answer more than necessary, since this may be a waste of both time and marks (Whitman, 2015: 2). Moreover, short answer questions can evaluate different objectives like verbal fluency (Wollack, 2003: 2), because as Chan explains, they are mainly used to assess basic knowledge and comprehension *"low cognitive levels"* (2009: 1) before moving to deeper questions on the topic. As far as examination is concerned with the teaching learning process, this type of questions has the same structure as the one of the exam either official or annual. Consequently, students feel at ease while having an examination, when questions' structure is the one they have the habit to see during the class. In addition, the

answers on these questions are students' personal compositions not a result of a process of elimination; the students are not given suggestions from which to select. Rotfeld cited in (Kastner, Stangl, 2011: 265) states that *"CR tests are the appropriate format to encourage students to critically analyze problems"*. In other words, the contracted-response items develop the critical thinking of the students while tackling an issue. This is due to the fact that the short answer questions are open-ended; the students are free to give the answers they judge adequate (Chan, 2009: 2).

However, the responsive questions are criticized for their ability to cover only one point among all the notions treated in class (Kastner, Stangl, 2011: 265); for instance activity 10 question 2 is limited to one picture and asks the learners only about what may hit them in that picture. And they are limited to assessing what the learners get as rote knowledge, but they fail evaluating deeper learning (Chan, 2009: 2).

1.2. Textbooks' Transactional Category Findings

Our analysis shows that in the second category of Brown's classification, *Bridges*, unlike *New Prospects*, records the highest number in this transactional category. Interactionist theorists believe that *"Language exists for the purpose of communication and can only be learned in the context of interaction with people who want to communicate with you."* (Theories of Language Acquisition, 2010). In this sense, Priyatmojo explains that transactional conversations help *"impove [sic!] the students' conversation skills"* (2014: 9), and that conversation is *"to communicate with others in very meaningful ways",* meaning that conversation is a significant communication. Hence, transactional questions teach the learners the way to communicate correctly like activity (4) question (2) which asks *"Do you believe that businesses in your country comply with health, safety and environment? Why or why not"*, with their answers the students are going to express their ideas and share opinions in a correct English. On the other side, they will be initiated to cooperate with others (Burkart,

1998) like agreeing or disagreeing that is expressed in question 3 activity 7. Moreover, Nunan (2003: 56), like Brown in the first chapter of the study, appoints that communication can include twofold purposes: interactional with social objectives "*establishing and maintaining social relationships*" and transactional to get things done or exchange goods or services. But, "*Interactional talk, and many kinds of transactional talk as well, are interactive.*" (Burkart, 1998: 6), this means that interactional or transactional questions have the same effect on the learners' communication development. Thus, Clifford (2014: 2) explains that by practicing this kind of questions the students will be initiated to: select the appropriate vocabulary according to the topic, respond with the suitable responses or comments, use correctly discourse strategies or appropriately put the right stress or intonation to achieve meaning.

More than communication, the learners are going to learn accuracy. Since, the main objective of transactional questions is to get things done, so they teach the students to well communicate their messages and focus on the meaning to avoid misunderstandings. Furthermore, they represent a way to motivate the learners since it represents an active practice of English (Priyatmojo, 2014). In addition, if the learners speak the teacher will be able to know their mistakes and weaknesses and correct or work on them. Besides, these questions offer an occasion to use authentic English in the right situations (Febriyanti: 2011). They also represent a chance to practice routine expressions in a natural conversation and express specific functions like greeting, offer, and request or apologize (Clifford, 2014).

However, the study done by Priyatmojo (2014) in Indonesian context showed the difficulties that students face with transactional questions. First, they do not feel confident consequently the exchange among them is mechanical not natural and does not move smoothly. Their conversations are a kind of pairing questions and answers. Second, the conversations are time limited. Because the learners fail managing their time, they do it

rapidly to include all the information they planned. Finally, they tend to use their own language instead of the target language.

Depending on the learners' answers these difficulties occur because of the following reasons: first, they meet difficulties to find the correct vocabulary during the conversation; second, they pain speaking with a correct grammar; finally, they are afraid to make mistakes. Another difficulty raised by Febriyanti (2011) is the one of shyness. The students who are shy will not light up in English classes with these activities that will just increase their stress and pressure.

1.3. Textbooks' Extensive Category Findings

The results of the third chapter showed that the extensive questions are nearly inexistent in *New Prospects*, whereas in *Bridges* textbook they represent an interesting number in comparison to its other categories. As already stated in the first chapter oral presentations are considered as extensive talk. Zitouni's work (2003), on this type of classroom speech, mentions the important role they hold in the teaching/learning process. She states that, oral presentations help the learners expose their mastery of a given subject sharing their knowledge in a formal language. This kind of activities develops their practical experience too. In activity 9 question 2 the students are going to express themselves in formal English, share their ideas in front of their classmates and gain a practical experience. She adds that through oral presentations, the learners learn more easily to communicate using the target language; consequently they develop their speaking skill abilities. They learn how to organize their different ideas in logical and correct English. Besides, these activities represent a kind of training that helps students develop fluency. Moreover, she deals with memorisation that is more effective with oral presentations, since the learner is personally involved in the work. The activities concretely establish the relationship between language use and language study;

they also help the learners go beyond speech anxiety by getting the habit to speak in front of the whole class and the teacher.

However, as written in the article (speech, language and communication difficulties: 213), the students may meet difficulties to express themselves; so, they use incomplete or ill formed sentences, replace language with gestures or even give up classroom explanations or discussions while they find it difficult. In addition. It happens that the learners *"do not know how to present the work in a correct way"* (Zitouni, 2003: 22). They do not know how to start the speech, or the way to link the ideas.

1.4. Textbooks' Imitative Category Findings

Our findings in chapter three show that neither *New Prospects* nor *Bridges* textbooks use the imitative activities to teach English in their speaking classes. In fact, learning a language cannot be simply done through imitation, because language is rule governed, and imitation is going to reinforce the intelligent mistakes. The learners are going to over generalise the rules to include the exceptions, for instance say 'goed' instead of 'went' as a result of imitation that taught them that past tenses are formed by adding /d/, /t/ or /id/ in pronunciation (Theories of Language Acquisition, 2010). Moreover, imitation in the classroom teaches concepts out of their social context. And McDuffie et al. cited in (Ingersoll, 2008: 111) found that in this condition, imitation is *"associated with attention-following skills"* rather that communicative once. In addition, a correct repetition of structures or sounds never used before may be impossible to realize for foreign language learners (Theories of Language Acquisition, 2010). Imitation is of a mechanical nature. It teaches the learner *"to imitate in response to the adult's discriminative stimulus "Do this"* (Ingersoll, 2008: 110). Unfortunately, this may affect the spontaneity of speech. Furthermore, imitation is free from vocabulary knowledge and higher level linguistic competence (Kosky and Boothroyd, 2003: 73). Piaget cited in (Theories of Language Acquisition, 2010) argues that to learn a language a

child has to understand the meaning of the introduced concepts; otherwise, she/he will not be able to express that concept, like to say that something is small or big.

However, imitation *"Plays a crucial role in the development of cognitive and social communication behaviors, such as language"* (Ingersoll, 2008: 107). It has two principal functions: first a learning function that develops students' skills and educational information, second a social function that is more involved with social and human relations. Moreover, imitation made its proofs in the development of communication skills (Ingersoll, 2008: 108). In this sense, the behaviourists argue that language learning involves imitation that encourages habit formation (Theories of Language Acquisition, 2010). Meltzoff and Prinz (2002: 20) explain that after a period of time, imitation leaves the floor to memorisation. Besides, the learners are exited with the idea of working on something new and with the challenge *"to experience difficulty with pronunciation"* (McColl, 2000: 5). It is a natural, familiar and motivating practice (Kosky and Boothroyd, 2003: 73), mainly when it comes to foreign languages (McColl, 2000: 5).

1.5. Textbooks' Intensive Category Findings

The intensive category was recorded nowhere in the selected corpus of both textbooks. Richard explains the importance of speaking-intensive activities. She states that this kind of practice assures *"both quality and development of students' skills"* (Richard, 2008: 15). In fact, she explains that intensive talks are about two objectives: first, use speaking as a vehicle of learning process. Because communication is considered as a hint to get students attention and interest on the lectures, so they store knowledge more effectively. Second, this category aims at developing students' communicative skill. To achieve this objective the principles and methods of oral communication are instructed in the class, teachers give a constructive feedback then the learners practice again to improve their speech. In this sense, the teacher Flood (2008) attests about speaking-intensive elements that they *"not only exponentially*

amplified my students' engagement and interactivity in the course, but these same elements have extended both the efficacy of my teaching and the depth of students' learning" (59). Moreover, the fact of implementing the informed feedback in these courses not only contributes building the learners' communicative competence, but it improves their critical thinking too (Application for Speaking-Intensive (O) Course Approval, 2002).

Speaking-intensive classes make use of formal and informal learning activities. This serves their challenge to *"reduce anxiety and build confidence"* (Richard, 2008: 46) the learners feel at ease and speak without thinking about evaluation. Additionally, students get the habit of hearing others' opinions and sharing their own ones what builds social relationships. Consequently with this principle they assist *"the hesitant students in finding their public voice, but also challenge the student who is comfortable with speaking to push their boundaries and be more creative in their approaches of their audience"* (Flood, 2008: 60).

This category of talk teaches the students the way to *"articulate a coherent thesis and supporting arguments"* (Speaking-Intensive Course Requirement, 2011). Since, it makes use of debate activities where *"students learn not only how to articulate an argument, but also how to defend that argument within the time constraints of the debate"* (Richard, 2008: 58). Besides, it changes the learners' view about written texts. The teacher Melissa J. Richard (2008) attests that thanks to intensive-speaking her students consider written texts as *"something performative, as something that "speaks"* (65).

However, speaking-intensive groups should include a small number of students no more than 20 students. Otherwise, the teacher will not be able to listen to everyone Moreover, *"Speaking-intensive courses must require students to do a substantial amount of speaking, much of it evaluated by the instructor"* (Speaking-Intensive Course Requirement, 2011). In

fact, in such classes oral evaluation holds at least 25% of the class time, and this constant evaluation has the result of developing students' speech anxiety.

2. the Represented Cultures

First, communicating the local culture in EFL is important. According to Prastiwi *"Functioning EFL as the context for local cultural knowledge acquisition makes the students experience a negotiation between their own culture and the cultural knowledge of the target language."* (2013: 509); in other words, introducing the learners' culture in English allows them to question the target one. Only image 1 from *New Prospects* conveys the local culture. It presents the spread of the Islamic civilization which is a historical heritage.In addition, to provide the learners with up to date issues helps them to express themselves in real situations. Thus, the Algerian designers of the textbook do not take into consideration this type in the representation of the local culture. However, the French culture is totally absent in the selected images. Presenting the local culture in teaching foreign English is useful since the learners learn to use it in order to express themselves in their interaction with people who speak English.

Second, the target culture is presented in both textbooks but with different frequency and types of messages. Form the obtained results; the Algerian textbook represents American culture positively in two images, while the French one represents it negatively in five images. For example, the advertising of Omega watch (image 5) is presented by the American actress Cindy Crawford. The model of advertising plays an essential role in attracting the target audience. Thus, her selection has two readings: the first is the importance of advertising in introducing the products by depending on such famous actress. The second is the spread of Hollywood power to other domains. In deeded, both images 4 and 5 represent the power of America in motion picture and advertising domains. Furthermore, both images are very far from the learners' time.

By contrast, Bridges' speaking images communicate only negative images of America in different domains. For example, image 6 presents a black American in need; besides its socioeconomic problems, there is a message of discrimination between black and white American because poverty does not belong to black ones only. Moreover, two images convey a debatable issue such as the burning issue of the easy access of Americans to guns (image 10) and the willing of the non-citizens to be involved in the local election (image8). In other words, the intended meaning of images is about types of discrimination between the American citizens that are based on skin colour or race. Indeed, *Bridges* carefully applies the French policy "*And since they see language and culture as strongly linked, they also fear that the spread of English will bring with it cultural values that they dislike: their attitudes toward English are therefore supposedly influenced by their dislike of certain aspects of Anglo-American culture.*" (Schiffman, 1996: 80).in other words, France pays attention to the relation of language and culture as well as the spread of English. Moreover, its designers are aware about the power of images as a semiotic resource to stress its policy.

Unlike the Algerian textbook, the French one presents images that are close to the learners and interested mostly in real life problems. However, Pachler and Field state "*There is a danger that, by exaggerating the typical in the target culture(s), the perception pupils have of the ways of living and communicating in the target cultures(s) become distorted.*"(2002: 148) i.e. the learners have to receive different messages about real life not just the positive ones otherwise they will think that the target culture is perfect. Thus, Bridges' images follow this view. However, image 9 depicts a historical issue, which is The American civil war that is far from the learners' time.

Third, the world culture is present in *New Prospects* and *Bridges*. The former encodes it in two images. Moreover, it is the only negative message that is transmitted by the former textbook. In image 2, pollution and the indifference of the businessman are transmitted. This

phenomenon is caused by almost all the countries around the world especially the developed ones; i.e. its causes in different degrees belong to the whole world and its effects do not exclude any part of it. In Bridges, it is communicated in image 7 that presents the big digital gap between the Northern and Southern countries. The common point in both messages is that both pollution and the technological differences between the world's countries still exist. Nevertheless, they differ in being more universal; i.e. the North enjoys the high technological growth while the South suffers from its absent; this is on one hand. On the other hand, pollution is more global since its reasons and effects relate to any country. In addition, the international culture is communicated positively in image 3 by Marie Curie who is the discoverer of radium. However, no image in both textbooks presents the culture of the countries where English has a status such as being an official language like in India. Thus, the dominant represented culture is the target one; moreover, it is American one. In other words, it is the most highlighted one either in positive or negative messages. Thus, it confirms the hypotheses. In New Prospects, it is communicated from a positive perspective, while its negative representation is highlighted in Bridges; at this point, it deviates the hypotheses.

3. The Three Metafunctions

In order to discover to which extent the three metafunctions work together to represent culture; the framework of Kress and Van Leeuwen is applied.

3.1 Patterns of Representation

In both textbooks, all the selected images communicate meaning through narrative and Conceptual processes. In addition, symbolic attributive process, which belongs to the second type, presents in all of them; i.e. it is essential to introduce or to emphasise the meaning of any image. Each image from *New Prospects* contains at least one symbolic attributive process. As an example, there are two symbolic attributive processes in image 2: first, the

black smoke and its amount emphasises the growth of pollution. Second, the big size of businessman and the huge number of factories stress their role as being the most important cause of pollution. Nevertheless, there are at least two symbolic attributive processes in *Bridges'* images; for example, in image 10, the placard' verbal message *"STOP THE VIOLENCE NO GUNS NO SHOOTING"* is clear linguistically; moreover, its big letters emphasise the black Americans' looking for equal opportunity to live peacefully just like the white ones. In addition, the pink colour stresses that their demand is a peaceful way since it associated with softness in the western culture. Thus, the depicted elements' number influences the number of the symbolic attributive processes; the latter helps the viewers to understand exactly the intended meaning because the chance for misreading the images is reduced.

In the level of narrative processes, action and reaction either transactional or non-transactional can work together or independently to communicate meaning. In advertising (image 4), for example, the watch points the woman as a phenomenon and her finger points her name as a phenomenon too. Another example, image 7, the box of the second floor is the phenomenon of Microsoft windows' victor .However, non-transactional action processes and non-transactional reaction processes occur only in the *Bridges'* images. In other words, unlike the French learners, the Algerian ones do not have to look for a missing goal or phenomenon since what the represented elements do or look for always in the reach of their eyes. The black man (image 6) looks somewhere that makes the viewers question about what he is looking for or what makes him look this way. Thus, the learners are expected to read the images deeply Furthermore, the action process is performed more than the reaction in both textbooks, because they attract the learners of secondary school more to focus on the ongoing action. For example, holding scientific equipments is more attractive than having a seat in the laboratory

(image2). Another example, to hold a placard is more interesting than standing next to it (images 8 and 11).

The presence of linguistic mode in most French textbook's images is another difference between both textbooks. Only image 10 does not include one, but the linguistic mode of image 11 provides the viewer with the further meaning of the previous one. Beyond the literal meaning, the writings guide the viewer to understand that the guns in white Americans hands are used as threatened tools for black ones and they are not for hunting as an example. Roland Barthes believes in the cooperation of linguistic mode and visual one; he states "*Hence, in every society various techniques are developed intended to fix the floating chain of signifieds in such a way as to counter the terror of uncertain signs; the linguistic message is one of these technique*" (1977:156). In other words, language is essentials to catch the intended meaning. So, the influence of his ideas on Bridges' images is obvious.

Unlike *Bridges*, the human social actors in *New Prospects* are presented as individuals except image 2 in which there are two social actors are depicted; according to Van Leeuwen and Jewitt state "*Depicting people in groups rather than as individuals can have a similar effect, especially if similarity is enhanced by similar poses or synchronized action.*" (2008: 96). This means that, the number of the social actors who are involved in the same action or having the same position have no influence on the meaning. Due to the number of the represented participants in each textbook, there is a great difference between the processes of each type.

Another difference is that the cultural meaning in *New Prospects'* images is transformed by selecting famous persons as social actors, for example, Marie Curie and Cindy Crawford are two famous ones (image 3 and 4); this type of people could influence the viewers in a way or in another. By contrast, anonymous individuals are portrayed in *Bridges'* images. For

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examples, the black children in image 11 and both women in image 8 are anonymous. The viewers feel at ease in reading the images; in other words, they are ordinary ones who allow the viewers to be more objective in their understanding.

3-2 Patterns of Interaction

The interactional patterns have a significant role in conveying the intended meaning and they belong to this study's concerns; in this aspect; there is almost a totally contradiction between both textbooks. In *New Prospects* the map is an offer image. Furthermore, the eye connection between the social actors and the viewers is absent only in image 5 in which Martian does not look at the viewers. The rest of them look differently to the learners. For example, there is a direct eye contact between the actress and the learners. So, the viewers are invited to establish an imaginary relationship with the social actor. Kress and Van Leeuwen claim that *"In the context of education, the 'demand' picture played an ambivalent role"* (2006: 121). This means, because of its ability to make the meaning uncertain, demand act is not appropriate for the environment of education. Thus, this grammar' role is not taken into consideration in the process of selecting speaking activities' images of Algerian EFL textbook. However, in *Bridges*, the eye contact is absent in all the images, but not in image 10; it seems that the photographer focuses on depicting the placard as a lexis at the expense of any the role of grammar. In addition, it is depicted from a manifestation; i.e. there are not many opportunities to apply all the roles.

Moreover, the distance that exists between the represented participants and the viewer also indicates the relationship between them. Just like the previous semiotic resource, there is diversity in this relationship in *New Prospects*, while there is a followed category in *Bridges*. All its images are depicted from the oblique angle except image 11 of black children. Kress and Van Leeuwen state that *"They are photographed from an oblique angle, hence as 'not part of*

our world' and in long shot, hence as 'others', 'strangers'. (2006: 138). In other words, this type of angles means that the represented participants do not belong to the viewers' society and the long shot makes them unknowns. Furthermore, French learners occupy a naturalistic position. It is a result of the combination between the long shot and low angle. In addition, this position illuminates any kind of power between the participants either the involved or the represented ones; in other words, they are expected to read them from a detached position of power as strangers who are not belong or exist in the French society, because they are American characters with American problems. Although, the viewers are involved with the represented participants in image 11, they are still strangers because of the long shot; in addition the power is equal between its social actors and the viewers. Again, *Bridges'* images are selected depending on clear principles that carefully provide their learners with a neutral social position to understand the represented culture.

Furthermore, there are many available social positions for the Algerian learners. For example, they are equal, close and detached with Martian (image 5), even though they are not a part from the communicated culture. Another example, they are equal, far and involved with Marie Curie. Thus, there are no respected principles in selection of speaking activities' images.

3-3 Patterns of Composition

In dealing with patterns of composition salient is the starting point. There are more salient participants in Bridges than in New Prospects. This difference, as it is mentioned before, is a result of represented participants' number. However, there are many semiotic resources such as colour and placement; they order those salient participants in a hierarchal way. i.e. one image contains. For example, to highlight the great difference between the North and the South countries, there are many salient participants to convey and underline it, but colours and size make Microsoft windows the most attractive elements. Furthermore, this

logo emphasises the important role of America in making the digital gap getting deeper. Thus, the salient participant could take the meaning further.

The relation between the represented participants also plays a role in transmitting the intended meaning. The cultures are represented mostly through connected elements in both textbooks. *New Prospects*' image 4 communicates meaning by the use of disconnection elements which are the linguistic items, the actress and the watch. Disconnected participants in advertising could be beneficial. This grammar is followed in advertising to emphasize each element; i.e. all of them are important the watch is separated from the actress to give them both importance.

As an exclusive case, it is image 7 where the connection and disconnection both occur. In other words, this image depicts one home composed of two floors that are completely in different situations; it means that the world is divided depending on the wealth power and technological development; this is expressed by the disconnection by a dark line that divides the floors. Also, to express the differences between the developed and non-developed countries there is a strong connection between the elements of each floor. On one hand, the elements of the second floor are drawn in a harmonious way, because the Microsoft windows, the writing of North in capital letters on a well formed box and the good state of it walls collaborate to stress the great access of North countries to technology and their wealth and power. On the other hand, the elements of the first floor, also, there is a strong connection between its elements, which are the broken window; the writing of South in small letters on an ill formed box and the bad state and the dark colour of its walls indicate the poverty and the totally absent of technology in the South countries. Thus, both floors indicate the power of North over South even sharing the same world. Even it suits the transmitting the intended meaning in this case, the connection elements are almost used to communicate the meaning of the rest of the images. Thus, both textbooks introduce images with connected elements

because the learners at this level may not pay attention to this semiotic resource in their readings.

From the obtained results, the arrangement of the represented participants takes many positions that are ideal /real, right/ left and centre /periphery; the latter is applied in two images. For example, Cindy Crawford and the watch (image 3) occupy the centre of the image to stress their importance and to catch the viewers' attention. Therefore, the centric position is evident that there is a link between the purposes of the visual features because it is for a very explicit audience.

Unlike the Algerian EFL textbook, the depicted elements of the selected images of Bridges are organized in ideal /real way. For example, the placard (image11) occupies the high space of the picture since the message on it is the most essential than any other thing. However, it was not possible to apply the Kress and van Leeuwen Framework to all of the images in this study. Many images such as 6 and 7 did not seem to fit any of the compositional structures namely, those of, Ideal/Real, Given/New, or Centre/Margin discussed in sections (2). This does not influence the communicated meaning. Thus, there is a coherent link between all the three metafunctions, although the information value could not extract from all the images. So, the mentioned hypothesis is deviant.

Conclusion

The critical analysis of the teaching of the speaking skill in *New Prospects* and *Bridges* revealed that both EFL textbooks approach this skill with different methods. In fact, the discussion of the different types of classroom speaking performance showed that the activities they use to teach speaking focus on different categories one from the other though both share the same neglect of the same categories. Moreover, the analysis of the speaking section visuals revealed that these textbooks include different cultural representations.

General Conclusion

General Conclusion

The general objective of this work was to shed light on the teaching of the speaking skill in two EFL textbooks: the Algerian *New Prospects* and the French *Bridges.* Its first objective was to investigate classroom activities used to teach speaking skill; second, it aims at considering the visuals of this section to identify the cultures they represent.

The literature reviews the importance that the speaking skill holds in the teaching learning process. This skill that has long been neglected turns out to be as important as the other ones. In fact, it teaches the learners how to be communicatively competent. Besides, the literature sites Brown's (2004) taxonomy of classroom speaking performance composed of: imitative, intensive, transactional, extensive and responsive categories of classroom talk as a model to classify classroom speaking activities. The main conclusions that can be reached after this researche is that speaking skill really has an important role in foreign language teaching, and that the model Brown is in harmony with the objective of studying classroom speaking activities.

Relying on Brown's taxonomy, the selected questions' analysis found that both *New Prospects* and *Bridges* include only three and same categories: the responsive, transactional and extensive types of talk. From a corpus of (34) questions, *New Prospects* includes (18) responsive, (6) transactional and one extensive question. On the other hand, *Bridges* textbook counts a corpus of (27) questions: (3) responsive, (9) transactional and (6) extensive questions.

This case study reached different points for the issue of classroom speaking activities in *New Prospects* and *Bridges* textbooks. First, the inclusion of these types of speech is worth doing. Though their drawbacks, they include several advantages that help the learners in their teaching/learning process. Second, they both neglect two categories in Brown's (2004) model of classroom speaking performance, namely imitative and intensive speech activities. In fact,

though their disadvantages, they also count for different advantages that can positively influence the English learning process.

For the second objective of this study, the literature reviews the important position visuals hold in the teaching learning process. Moreover, it reviews the different cultures that maybe represented in EFL textbooks following Cortazzi and Jin (1999) work that cites three categories of cultures: textbooks based on the source culture; textbooks based on the target culture and textbooks based on the international target culture. Finally, it ends by introducing Kress and Van Leeuwen approach *grammar of visual design* (2006) that studies meaning construction in visuals. Inspired by Halliday's works in linguistics, it includes three main patterns: patterns of representation (concerned with the represented participant in an image and the way they significantly relate one to the other); patterns of interaction (the relation between the represented participants of the image and the interactive participants those that look to the image from outside); and patterns of composition (the meaningful combination of the patterns of representation and the patterns of interaction in the same visual). These three patterns are each one composed of sub-divisions that give a deeper study of images. The main conclusions that we get to after these researches is that visuals are of a great importance in teaching foreign languages; that the cultural touch is of different presence in EFL textbooks and that Kress and Van Leeuwen (2006) framework can be used to study these cultural types in the speaking visuals of *New Prospects* and *Bridges* textbooks.

In fact, the purpose through this research is to discover how culture is represented in EFL textbook speaking activities and to investigate the extent to which the intended meaning is divided between the three metafunctions in *New Prospects* and *Bridges*. In dead, they include many different aspects: the type of messages, the way they are conveyed and their focuses. The Algerian designers did not follow a clear strategy in images' selections. Unlike,

the French ones who carefully choose every aspect taking part in this kind of images. Of course, each strategy affects the decoding of the hidden messages by learners.

After the analysis of our corpus the study found that the two EFL textbooks: *New Prospects* and *Bridges* teach speaking skill differently. The analysis of classroom speaking activities with Brown's model (2004) revealed that each has its own approach and a different interests, though both neglect the same categories namely imitative and intensive speaking activities. Thus, the first recommendation to be made is that for the coming editions imitative and intensive speaking activities will be designed in both textbooks, because as the study demonstrated both categories enhance students' communicative competence and can bring great achievement for learners in foreign language learning. The designers of these textbooks can suggest speaking activities like reading aloud or the noticing the gap activities (appendix 1) considered as a typical intensive practice; give drilling (appendix 2) activities that help the students learn new grammatical structures and vocabularies.

Additionally, this study concluded that both *New Prospects* and *Bridges* believe in different principles concerning cultural representations in EFL textbooks. While the Algerian textbook represents the three cultures suggested in Cortazzi and Jin (1999) work the French one focuses on the representation of the target culture only. Thus, the second recommendation is that the Algerian textbook will, in the coming editions, adopt the principle of representing the target culture only as in *Bridges,* because scholars proved that to learn a language the students should be projected in the cultural environment of the target language. Consequently, they can include historical events that purely concern the target language like the event of "Wall Trade Centre".

Concerning the limitations of this work, though it reached its general objective of having a deeper understanding of the teaching of speaking in both *New Prospects* and *Bridges* textbooks, but still this study does not cover all the speaking sections of the two textbooks.

Besides, up today, no theory has been developed to study culture' representation in EFL textbooks' visuals.

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A. Which ancient civilization, do you think, it represents ?

B. Where did it originally rise ? *The dailing point of the anous*

C. In which regions of the world did it spread ? *following the direct*

D. Which important cities/trading posts best represent this civilization in the
   Maghrib ? Identify them on the map. Add any missing ones if possible.

Activity 1

1. What is ethically wrong with the businessman's behaviour in the picture ?

2. Do you think that there are too many or too few business regulations in your country ?

3. What effect, do you think, this has on the economy ?

4. Do you believe that businesses in your country comply with health, safety, and environment regulations? Why or why not ?

5. Which of the statements below better describes the practice of businesses in Algeria ? Justify your point of view.

   A. The activities of private companies generate profits only for their owners
      and shareholders , i.e. those who invest money in the companies.

   B. The activities of private companies are beneficial not only to the owners
      and sharehoders but also to their employees and their stakeholders, i.e people
      who have interest, a say in the matter.

Activity 2

(by J.Walker McSpadden)

1. Who do you think the lady is ?

2. Where was she born?

3. What nationality is she ?

4. Where is she and what is she doing?

5. Do you think her education has prepared her for the kind of work she is doing ?

Activity 3

1. What is the advertisement about ?

2. What is its target audience?

3. Who do you think Cindy Crawford is ?

4. Why do you think she has been selected for the endorsement of the product ?

5. What is the slogan of the advert ? Do you think it is a catchy one ?

6. On the whole, are you for or against advertising ? Why ?

Activity 4

1. **ET** in the caption of the picture below is an abbreviation. What do you think it stands for ? Do you believe in ETs ?
2. Suppose you saw a UFO (an unidentified flying object) landing in front of you. How would you react ?
3. Do you think that if Martians existed, they would be intelligent ? Justify your answers.
4. Among all the science-fiction films you have seen, which one has left the deepest impression on you ? why ?
5. What do you think is the difference between **science** and **science-fiction** ?

Activity 5

Key questions

1. Describe the picture: country, character, attitude, object...
2. What strikes you most in the picture? Why?
3. What image of America is conveyed in this photo? Why?
4. Does this picture correspond to *your* vision of America? Why (not)?

Activity 6

Key questions

1. Describe the cartoon and analyse its symbolic elements.

2. What message did the cartoonist want to convey?

3. Do you share the cartoonist's view of the world? Why (not)?

Activity 7

Key questions

1. Describe the photo: period, probable place, people...

2. What languages are on the placards ['plæka:dz]? Why?

3. What do these women want? Why?

4. Do you agree with the demand on the placards? Give your reasons.

Activity 8
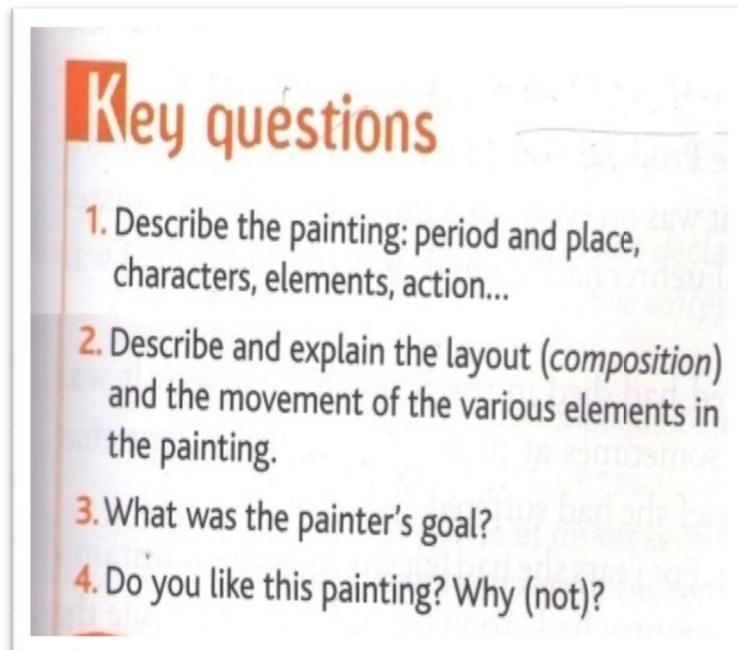
Key questions

1. Describe the painting: period and place, characters, elements, action...

2. Describe and explain the layout (*composition*) and the movement of the various elements in the painting.

3. What was the painter's goal?

4. Do you like this painting? Why (not)?

Activity 9
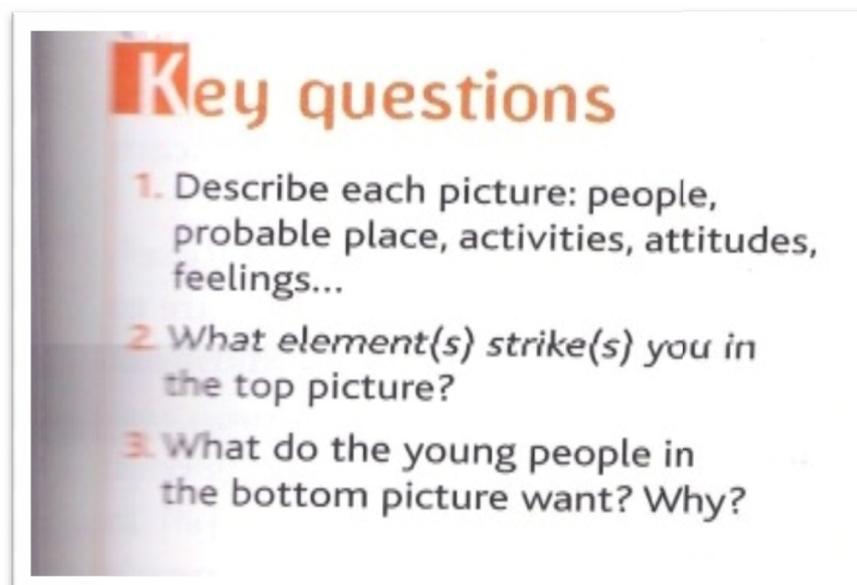
Key questions

1. Describe each picture: people, probable place, activities, attitudes, feelings...

2. What element(s) strike(s) you in the top picture?

3. What do the young people in the bottom picture want? Why?

Activity 10

Image 1
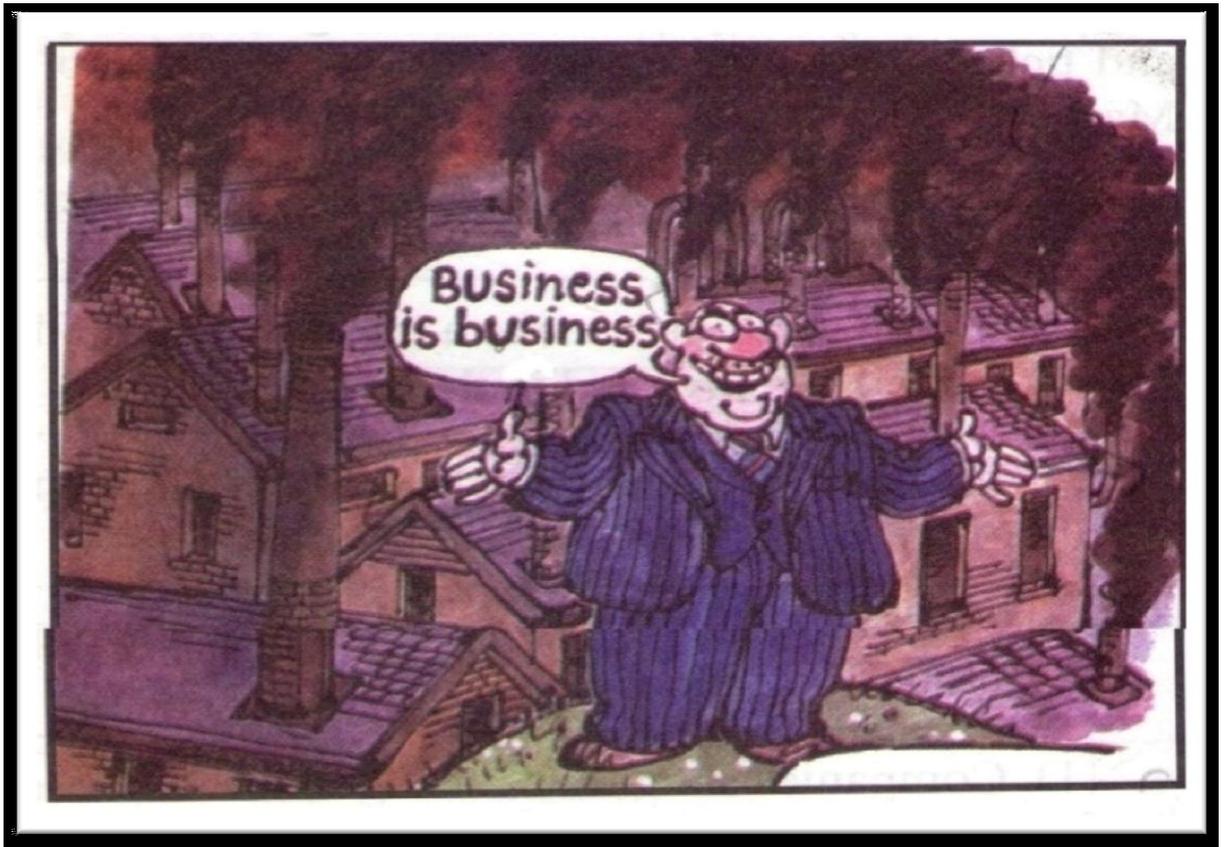
Image 2

The Discoverer of Radium

Image 3

Cindy Crawford's Choice

Image 4

ET (1982) by Steven Spielberg
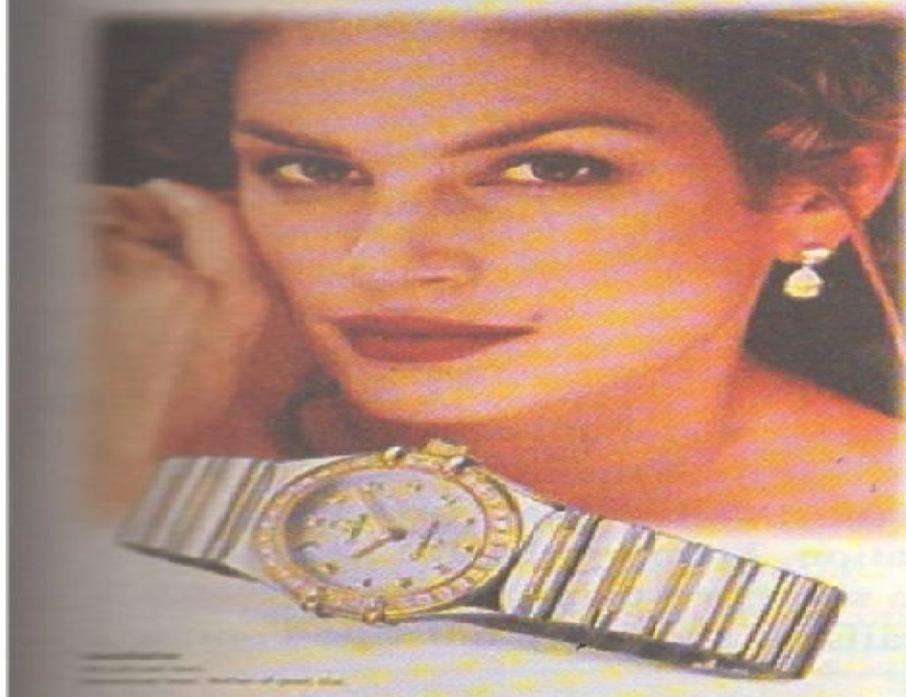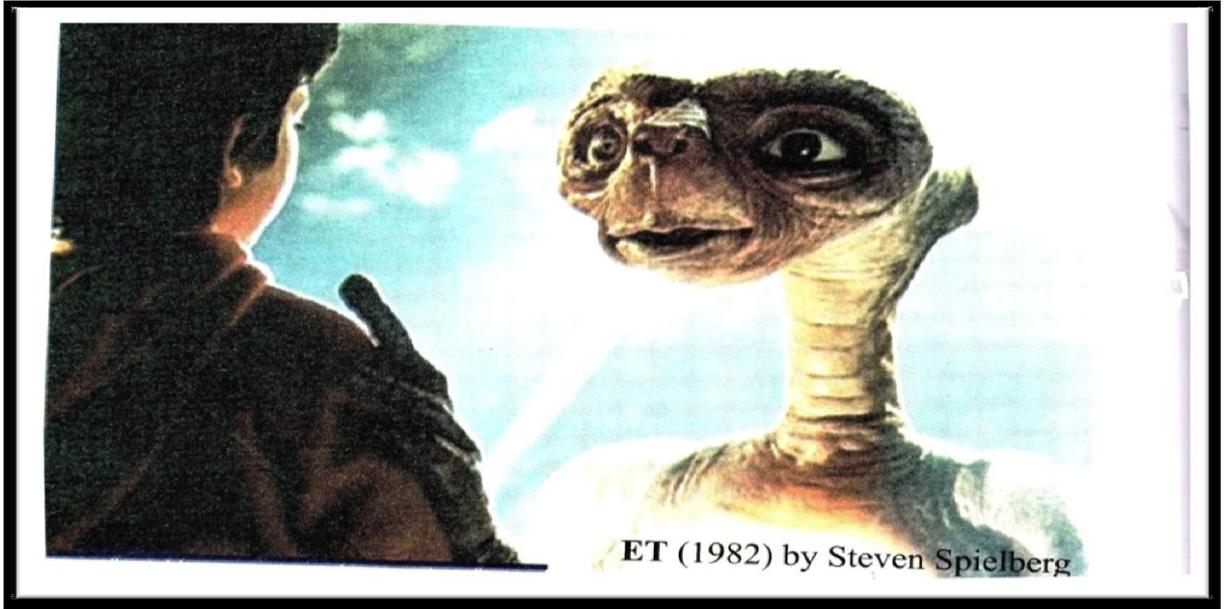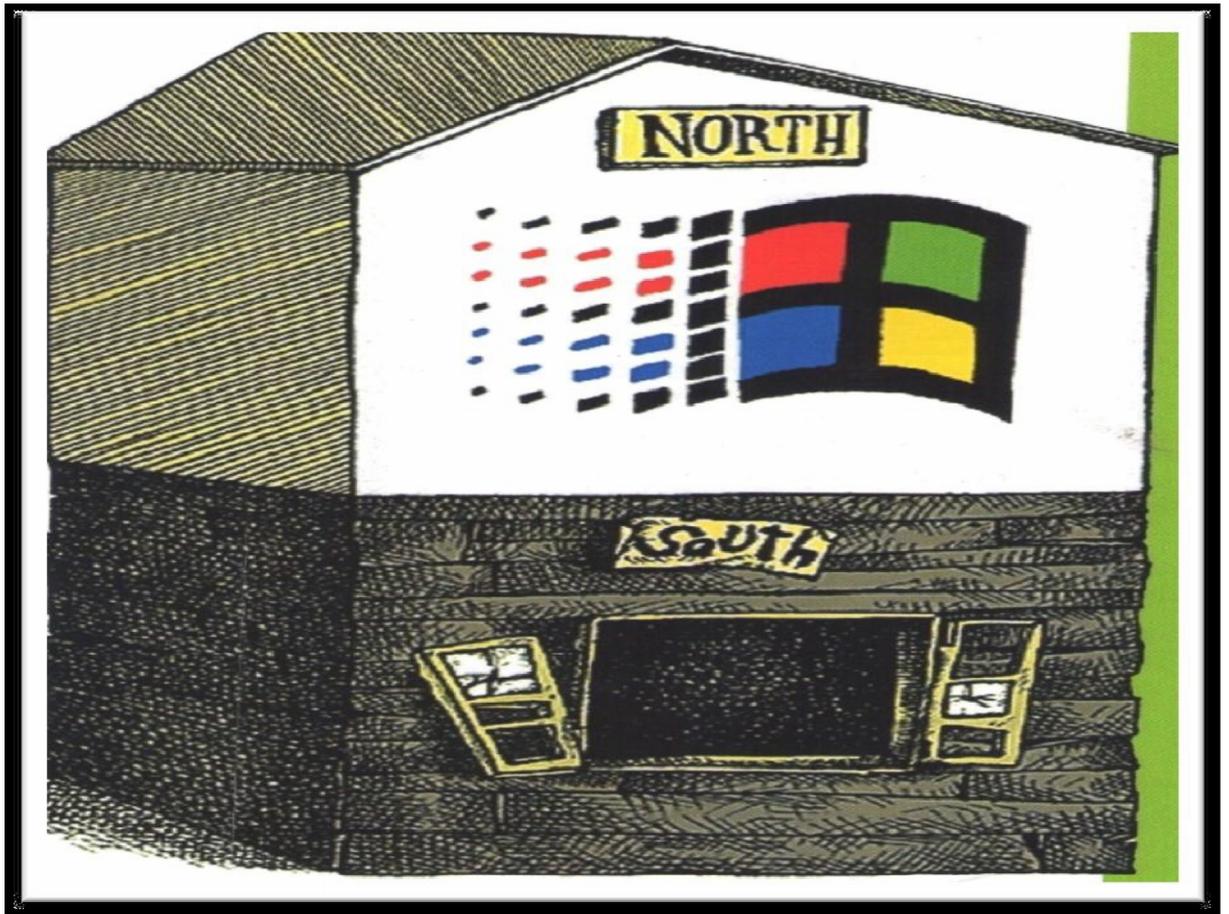
Image 5



Image 6

Image 7

Image 8
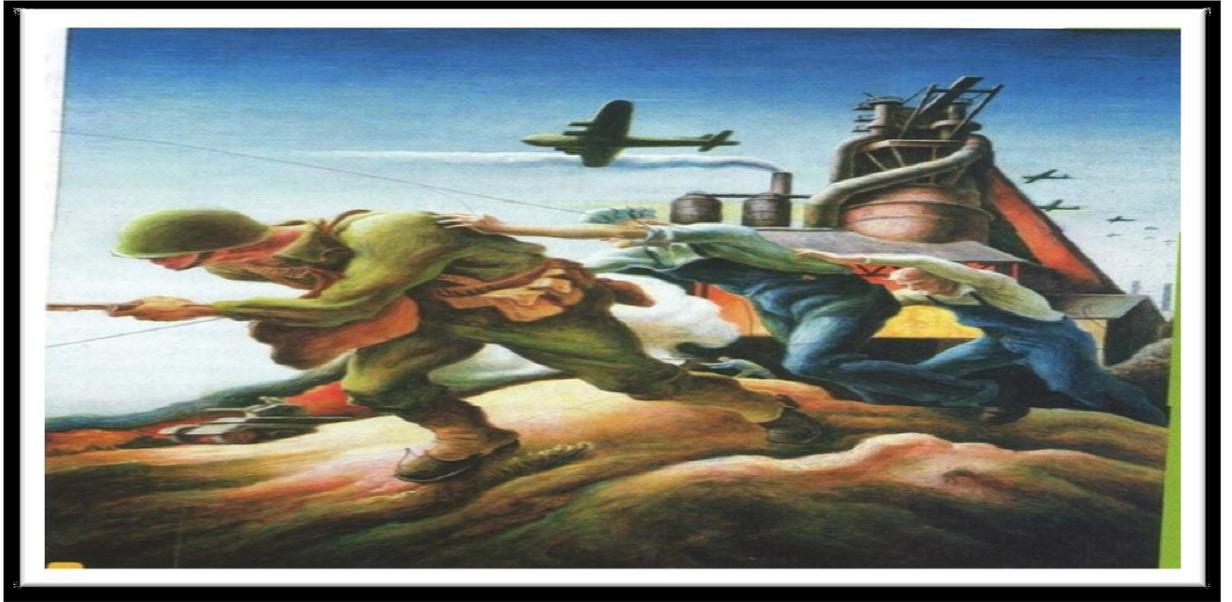
Image 9
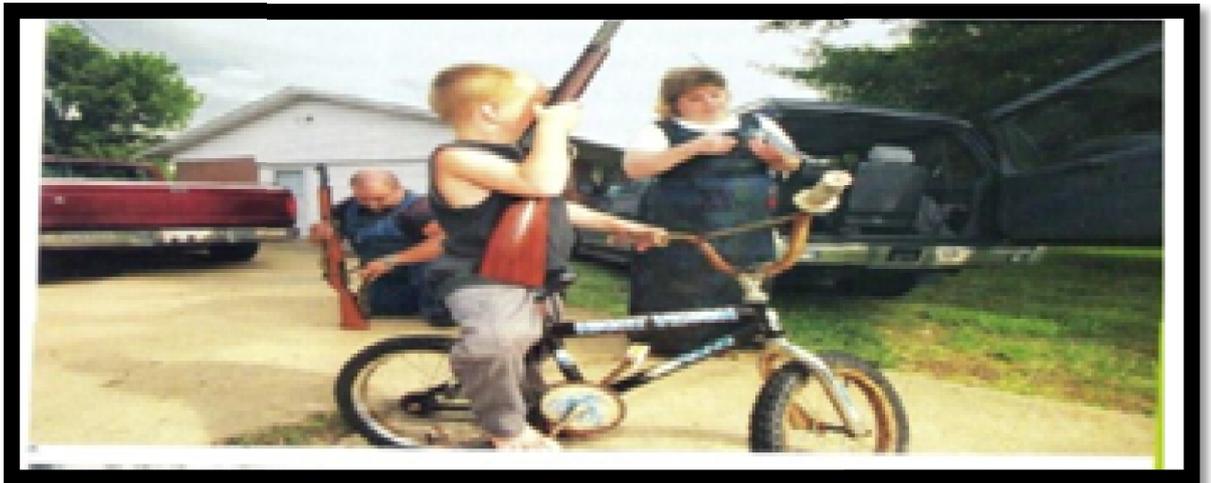
Image 10
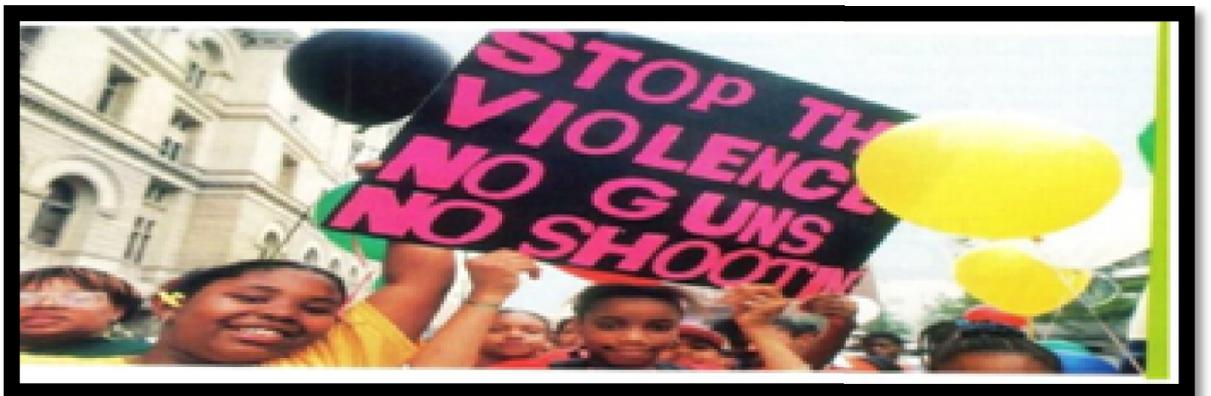
Image 11

Appendix 1

1. A friend invites you to the cinema and you cannot go with him, because of a work that you must hand the very next day. How would you answer to his invitation?

2. Now, listen to a native speaker's answer.

3. Dig out your mistakes and correct them.

Appendix 2

1. Once you have listened to your teacher, read these sentences again.

- I like dancing in the weddings.

- You like dancing in the weddings.

- She/ he/ it likes dancing in the weddings.

- We like dancing in the weddings.

- You like dancing in the weddings.

- They like dancing in the weddings.

2. Replace the verb "like" in the previous example with "prefer" then "hate".