

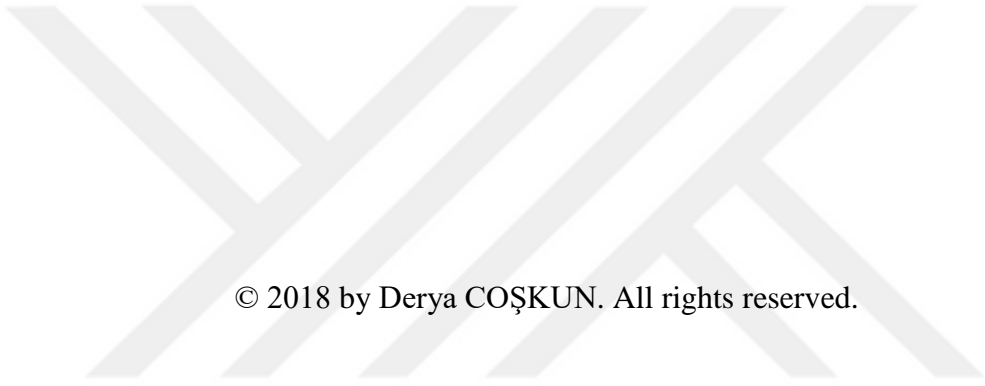
T.C.
SÜLEYMAN DEMİREL UNIVERSITY
GRADUATE SCHOOL OF EDUCATIONAL SCIENCES
DEPARTMENT OF FOREIGN LANGUAGE EDUCATION

**MULTIMODAL ANALYSIS OF TURKISH EFL TEXTBOOKS FOR
ELEMENTARY, INTERMEDIATE AND HIGH SCHOOL GRADES**

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MASTER'S THESIS
ISPARTA 2018



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CERTIFICATE OF COMMITTEE APPROVAL

We certify that this thesis under the title of “Multimodal Analysis of Turkish EFL Textbooks for Elementary, Intermediate and High School Grades” prepared by **DERYA COŞKUN** is satisfactory for the award of the degree of Master of Arts in the Department of Foreign Language Education.

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ABSTRACT

MULTIMODAL ANALYSIS OF TURKISH EFLTEXTBOOKS FOR ELEMENTARY, INTERMEDIATE AND HIGH SCHOOL GRADES

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**Master's Thesis, Süleyman Demirel University, Graduate School of Educational
Sciences, Department of Foreign Language Education**

Advisor: Assoc. Prof. Nazlı BAYKAL

2018, 77 pages

It is obvious that the changes in this new technological age have affected language learning and teaching process along with modes of communication. In order to cope with these changes, the textbooks are equipped with more visual elements and verbal language is not the only mode of communication anymore. Therefore, learners have started to create meaning not only through language but also with the images which denote to the presence of multimodality and multimodal elements in textbooks. In this context, multimodality can be defined as the use of more than one mode in meaning making and communication processes. In consideration of all these changes, the aim of the present study is to analyse visual images in 2nd, 5th and 9th grade EFL textbooks based on the framework proposed by Kress and van Leeuwen. This framework based on Halliday's Systemic Functional Linguistic theory aims to explore visual elements via a three-dimensional metafunctional system. The three textbooks are analysed according to representational, interactional and compositional metafunctions being the illustrative of Kress and van Leeuwen's framework. Then, the questions proposed by Goldstein to help learners to interpret images are directed to two students from each grade. With the integration of interview part, it is aimed to reveal elementary, secondary and high school students' perceptions about visuals used in their textbooks. The results of the study show that the textbooks make use of images descendingly based on the grade level. Besides, the types and features of images used in textbooks differ according to the proficiency level of the learners in foreign language and difficulty level of textbooks. These results also indicate that the meaning in a visual is created via different modes

and the use of each different mode represents different intentions and interests created by the sign-maker.

Keywords: multimodality, visual analysis, English textbooks



ÖZET

İLKOKUL, ORTAOKUL VE LİSE DÜZEYİNDEKİ İNGİLİZCE DERS KİTAPLARININ ÇOKLU ORTAM ANALİZİ

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Yabancı Diller Eğitimi Anabilim Dalı

Danışman: Doç. Dr. Nazlı BAYKAL

2018, 77 sayfa

Teknolojik çağdaki yeniliklerin sadece iletişim biçimlerimizi değil dili öğrenme ve öğretme süreçlerimizi de etkilediği aşikârdır. Bu yeniliklere ayak uydurabilmek için ders kitapları da daha fazla görsellerle donatılmış ve dil tek iletişim biçimi olmaktan çıkmıştır. Böylece öğrenciler sadece dille değil aynı zamanda görsellerle de anlam üretmeye başlamışlardır ve bu da ders kitaplarında çoklu ortama ve çoklu ortam metinlerinin varlığına işaret etmektedir. Bu bağlamda çoklu ortam, anlam oluşturmada ve iletişimde birden fazla modun kullanımı olarak tanımlanabilir. Bütün bu değişimlerin ışığında, bu çalışma 2, 5 ve 9. sınıf İngilizce ders kitaplarındaki görselleri Kress and van Leewuen tarafından ortaya atılan yapıya göre analiz etmeyi amaçlamaktadır. Halliday'in Sistemik Fonksiyonel Dilbilim kuramına dayanan bu yapı görselleri üç katmanlı üst-işlevlere göre analiz etmeyi amaçlar. Kress and van Leewuen'in yapısındaki özelliklere uygun olarak görseller seçilmiş ve yine bu yapı kapsamında temsili, etkileşimsel ve düzensel üst-işlevlere göre kitaplardaki görseller analiz edilmiştir. Devamında ise her sınıf grubundan ikişer öğrenci seçilerek, Goldstein tarafından ortaya atılan ders kitaplarındaki görselleri anlamlandırmalarına yardımcı olabilecek sorular öğrencilere yöneltilmiştir. Bu sorularla ilkokul, ortaokul ve lise düzeyindeki öğrencilerin ders kitaplarındaki görsellere yönelik algılarını ortaya çıkarmak amaçlanmıştır. Çalışma sonuçları sınıf düzeyine göre azalan bir şekilde ders kitaplarında görsellerin kullanıldığını göstermektedir. Ayrıca, kullanılan görsellerin türü ve özelliği de öğrencilerin yabancı dildeki yeterlik düzeylerine ve ders kitaplarının zorluk seviyesine göre değişiklik göstermektedir. Bu sonuçlar da bir görselde anlamın farklı modlar

yoluyla yaratıldığına ve her bir farklı mod kullanımının da anlamı oluşturan kişinin niyetini ve ilgisini temsil etmekte olduğunu göstermektedir.

Anahtar Kelimeler: çoklu ortam, görsel analiz, İngilizce ders kitapları



ACKNOWLEDGEMENTS

I would first like to thank my advisor Assoc. Prof. Nazlı BAYKAL for her guidance and support throughout my study. I would like to extend my gratitude to her for steering and encouraging me in the right direction whenever I needed help.

I would also like to thank Assist. Prof. Kağan BÜYÜKKARCI for his encouragement and support in the process of writing this thesis.

I would also like to thank Assoc. Prof. Mehmet ÖZCAN for his contributions and suggestions on the structure of my study.

I am gratefully indebted to my colleagues Instructor Gülin ZEYBEK and Assist. Prof. Merve MÜLDÜR for their comments and encouragement on this thesis.

Further, I must express my gratitude to my parents and sister for their love, support and encouragement throughout my years of study.

Finally, I would like to thank ÖYP (Teaching Staff Training Program) for providing me with this opportunity.

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LIST OF ABBREVIATIONS

ICT	Information and Communication Technologies
EFL	English as a Foreign Language
MoNE	Ministry of National Education
ESL	English as a Second Language
SFL	Systemic Functional Linguistics
ELT	English Language Teaching
CEFR	Common European Framework of Reference



1. INTRODUCTION

Statement of the problem, purpose and significance of the study, assumptions and limitations related to the study are presented in this chapter with the aim of providing the general guideline followed in the study.

1.1. Statement of the Problem

The changes in the twenty-first century and inter-discipline studies have paved the way for multimodal research. These changes require the use of different skills and tools in order to deal with the new age. Therefore, especially in educational contexts it is not enough to be able to read and write. The learners are also expected to use the new and up-to-date techniques with literacy skills. With the integration of technological tools into our lives, the users and learners need to adopt new literacy skills. In this vein, Sewell and Denton (2011) note that students need to have these new literacy skills in order to increase their proficiency levels in multimodality. Also, communication is no longer apt to one channel; therefore, communicators need to develop their communicational skills by following new changes in the field. These changes and developments have affected the teaching and learning process eventually. At this point, multiliteracies come to the fore and help learners to survive in this age. So, the New London Group introduce multiliteracies with the aim of expanding the traditional literacy skills.

The New London Group (1996) comes together to discuss literacy pedagogy and aims to broaden its limits with the participation of ten researchers from different backgrounds. According to their discussions, they come up with the new term ‘multiliteracies’ because of the multiplicity of communication channels and diversity in cultural and linguistic fields. The Figure 1 below guides the learners in the process of interpreting texts in a multimodal environment.

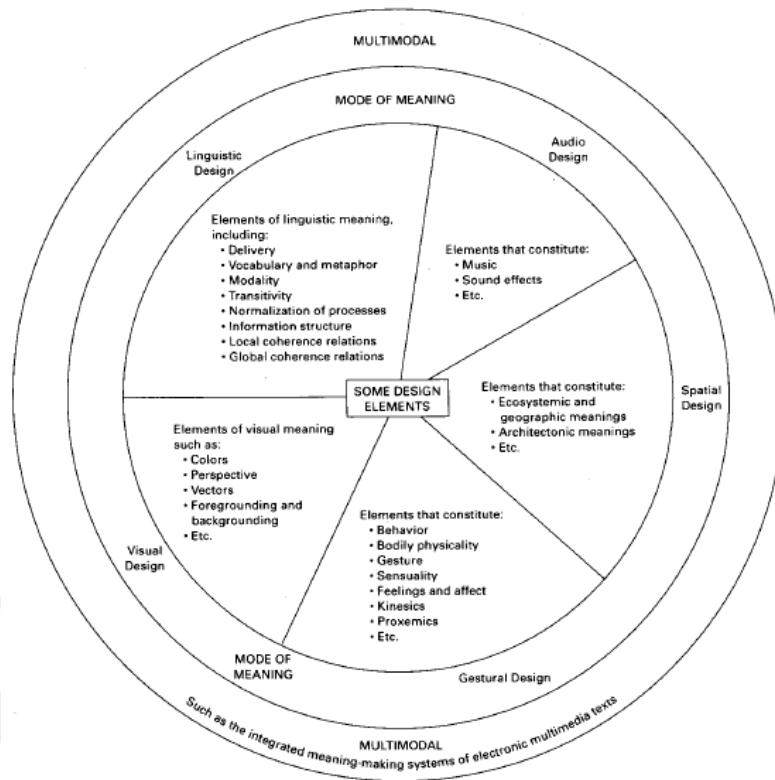


Figure 1. Multiliteracies: Metalanguages to describe and interpret the design elements of different modes of meaning (The New London Group, 1996)

Jewitt (2008) notes “Multiliteracies have evolved into an international pedagogic agenda for the redesign of the educational and social landscape” (p. 245). Tan and Guo (2009) and Walsh (2017) also remark that Information and Communication Technologies (ICT) has contributed to the development of multiliteracies with the introduction of different types of communication in many cultural and social contexts. Contrary to the literacy, language is not the only mode of representation in multiliteracies. In addition, Jewitt (2008) states that all of the modes take part in meaning making process and they have different roles in this process.

Furthermore, the changes in ICT have affected the formation and development of multimodality. In this respect, Meurer and Machado (2009) mention that the developments in ICT have affected the way for the construction of multimodal texts. In a similar vein, Walsh (2017) proposes that the changes in new technologies, social media and communication have been influential on the development of literacy education, which leads teachers to adopt new ways of communication in order to deal with students in this age. Besides, Walsh (2017) puts an emphasis on the changing nature of literacy skills by

means of multimodal texts and digital technologies. Although literacy has changed, the only thing that does not change is the purpose of literacy which is to make meaning. Likewise, in spite of the changing ways of communication, meaning making process requires the interaction between different modes which occurs in a social context with a particular purpose in mind as it is indicated by Walsh (2017). The Figure 2 shows the meaning making process with the help of interactional synchronicity among different modes.

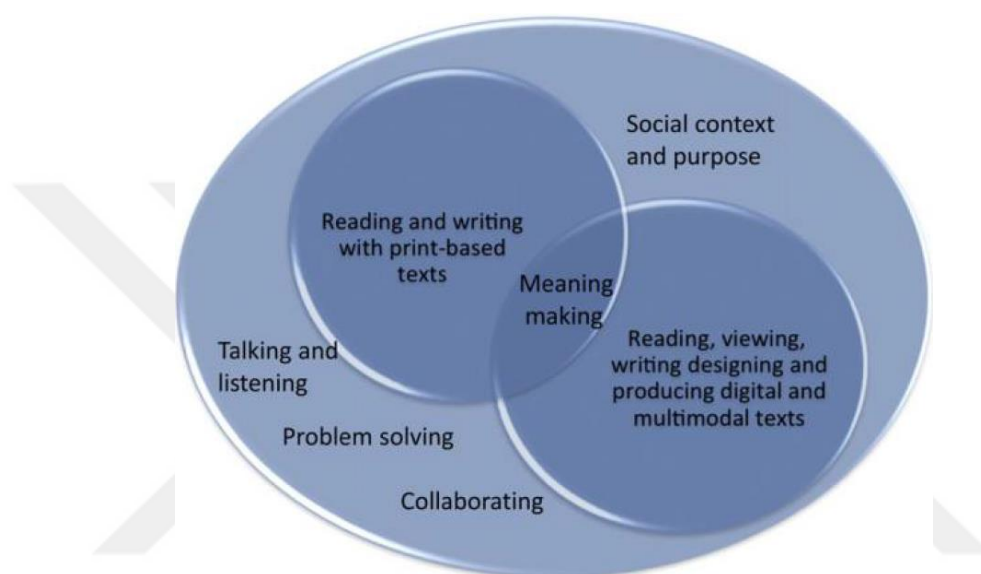


Figure 2. Multimodal literacy practices

Marefat and Marzban (2014) claim the ideology and intentions of the sign-maker determine the visual and verbal signs. According to them, multimodality plays a vital role in our lives from reading newspaper to watching TV. In this way, it becomes unavoidable to integrate multimodality into language classrooms in order to reveal the ideologies and intentions embedded in visual and verbal texts. Since textbooks can be viewed as ideological transmitters of knowledge, it becomes highly important to analyse the hidden messages behind these materials.

Ajayi (2009) refers to the changes in literacy skills by stating that Kress and van Leeuwen's works have shifted the focus of literacy from the ability of reading and writing to the ability of constructing meaning via different modes. He also emphasizes that language is not the only source of information and meaning is constructed via the participation of various dimensions such as shapes, color, layout and images. In a similar

fashion to this study, Kress (2013) addresses to the notion of language as a meaning contributor in multimodality by pointing out that “language is always a *partial* bearer of the meaning of a textual/semiotic whole” (p. 38).

All these changes and developments lead us to be in a search of different meaning making resources and one of the most influential meaning making resources along with language is visual literacy. Since English is taught as a foreign language in our context, the textbooks become highly important resources for instruction. When the efficiency and influence of textbooks in Turkish context is analysed, it is seen that textbooks are the primary and most important sources of information promoting language learning especially in a foreign language learning context. Although the due importance is attached to the verbal language, visual language can be underestimated or neglected. Therefore, the present study is a search of the efficiency of visuals in language teaching materials; namely, textbooks.

1.2. Purpose of the Study

The present study aims to analyse the visuals used in second, fifth and ninth grade English as Foreign Language (EFL) textbooks from a different perspective. The present study is based on the multimodal analysis of second, fifth and ninth grade EFL textbooks with the purpose of exploring visuals in terms of representational, interactional and compositional metafunctions. It is also aimed to contribute to the field by investigating the multimodal elements in order to make textbook users and designers aware of the importance of selecting, using and designing language teaching materials. Following Kress and van Leeuwen’s multimodal analysis framework, the study aims to analyse the visuals represented in 2nd, 5th and 9th grade EFL textbooks published by Turkish Ministry of National Education (MoNE). Therefore, the study addresses the following research questions:

1. How are the visuals in 2nd, 5th and 9th grade textbooks represented in terms of representational meaning?
2. How are the visuals in 2nd, 5th and 9th grade textbooks represented in terms of interactional meaning?
3. How are the visuals in 2nd, 5th and 9th grade textbooks represented in terms of compositional meaning?
4. How 2nd, 5th and 9th grade students perceive images used in their textbooks?

1.3. Significance of the Study

In today's world, information is presented through visual sources rather than written ones; that is, visual media has taken the place of language and written media (Goldstein, 2016). Álvarez (2016) states that the multimodal approach helps us to understand how meaning is made through the combination of linguistic and visual modes. Therefore, learning a language requires including many modes into the communication process along with linguistic mode. Introducing multimodal texts and elements will provide learners with better meaning making ways and this will help teachers to guide the students in meaning making process as well (Álvarez, 2016).

Ajayi (2009) mentions the importance of multimodal materials by stating “All teachers—irrespective of the subjects they teach – need to think multimodally when choosing materials for their students” (p. 594). He also claims that multimodality fosters critical thinking; therefore, teachers should take multimodality into account while deciding on the texts used in the classroom. In line with this statement, it is undeniable that teaching multimodal elements in language classroom would support learners' mental development. He also suggests that teachers should take education about how to use multimodal texts in English as Second Language (ESL) classrooms.

It can be claimed that the multimodal elements in the textbooks have an important influence on both teaching and learning processes. In a similar vein, Liu and Qu (2014) claim that the effectiveness and efficiency of teaching and learning processes is linked to the multimodality in course books. Therefore, the present study is expected to guide teachers and students in the process of selecting and using appropriate course books as well. Furthermore, it is believed that analysing textbooks in terms of multimodal elements would be beneficial not only for textbook users but also for designers and publishers as well.

Ajayi (2012) notes teachers should be familiar with multimodal texts in order to interpret the relationship between images and language content. Also, he mentions that English course books are equipped with different materials such as CDs, videos and audios all of which support the multimodal nature of textbooks. According to Ajayi (2012), textbooks are the main source of language teaching and learning; therefore, the teachers should be careful about teaching multimodal texts. Besides, he refers to the motivational and

collaborative sides of using multimodality in the classroom. So, he claims that the textbooks are changing and there is a shift from one mode to multimodal modes in the notion of textbooks. At this point, this study is important in terms of revealing the modes used in visuals in EFL textbooks.

There are various studies in different fields indicating the importance of image and text relations in multimodal texts. Besides, in the literature the studies focusing on mathematical, scientific and advertisement texts come to the fore while multimodality in English textbooks has not been investigated much. Given the existing gap in the literature, the present study is believed to provide a guideline for multimodal literacy education in the national curriculum via the analysis of EFL textbooks.

1.4. Assumptions

It is assumed that the visuals used in three textbooks would have representative qualifications proposed in the grammar of visual design. It is also assumed that the study would be instructive for the design and use of visuals in multimodal texts by referring to the importance of visual literacy in a foreign language education context.

1.5. Limitations

The study is limited to 2nd, 5th and 9th grade textbooks used in EFL context and the results of the study cannot be generalized to other textbooks. The study is also limited to only one framework, Kress and van Leeuwen's grammar of visual design, in terms of analysing visuals in textbooks including multimodal elements. Besides, the study is concerned about visual aspects of the textbooks but does not focus on verbal analysis. Based on these constraints it is suggested that other textbooks can be analysed through integration of both verbal and visual analyses.

2. CONCEPTUAL FRAMEWORK AND RELATED STUDIES

The present chapter focuses on multimodality, English language teaching and the interrelationship between multimodality and English language teaching by referring to the theoretical background related to each concept.

2.1. Multimodality

Understanding multimodality requires the readers to adopt some roles before engaging with multimodal texts. Therefore, it is believed that mentioning some concepts and terms affecting the development of multimodality would be crucial in this part. To begin with the reader roles, the works of Luke and Freebody should be a prerequisite for this study.

Luke and Freebody (1999) introduce four resources model of reading in order to describe the roles ascribed to readers in order to help learners gain literacy skills. These roles are accepted as necessary rather than sufficient roles with the aim of contributing the process of understanding and interpreting texts in postmodern age. The ascribed roles are ‘code breaker’, ‘meaning maker’, ‘text user’ and ‘text critic’ proposed by four resources model of reading (Luke and Freebody, 1999, p. 1).

The works of Luke and Freebody can be viewed as a source of inspiration for some researchers. In this sense, Serafini (2012a, b) expands Luke and Freebody’s (1999) four resources model as he believes that readers need to adopt two identities and to be called as ‘reader viewer’. Serafini (2012b) notes that the 21st century requires both teachers and students to acquire new skills in order to cope with the multimodal texts including navigation, designing, analysing and interpreting processes. Adopting these roles is also crucial since the readers are surrounded by multimodal texts and elements in everyday life along with printed texts like newspapers, magazines, picture books and informational texts (Walsh, 2006; Serafini, 2012a). The necessity of these roles is also emphasized by Serafini (2012a) with this statement; “Multimodal texts present information across a variety of modes including visual images, design elements, written language, and other semiotic resources” (p. 27).

Furthermore, Cope and Kalantzis (2009) mention a similar grammar system for visuals like verbal language. For instance, the role of action verbs in sentences is fulfilled by vectors in visual grammar design. Likewise, what is performed by comparative structures in verbal language is realized through size and placement structure in visuals (Cope and Kalantzis, 2009). However, at this point it is important to notice that the similarities between verbal and visual language cannot be interpreted in the same way. In other words, what is realized through one mode cannot provide the same meaning with the other mode. In line with this, Cope and Kalantzis (2009) specify that “The image can never do the same thing as the description of a scene in language. The parallelism allows the same thing to be depicted in different modes, but the meaning is never quite the same” (p. 180). In consideration of these developments, it is mentioned that written language is becoming multimodal naturally with the intervention of other modes.

After defining the ascribed reader roles, it is worth to mention some terms which help multimodality to evolve from monomodality to its present state. One of these terms is modality. At this point, it is highly important to differentiate between the term modality used in verbal and visual language. According to Goodman (1996), modal auxiliary verbs like could, should, must in verbal language are used for expressing obligation, permission or truth value. Besides, according to truth value and certainty of the expression, the statements can show high or low modality in verbal language. As for visual language, modality of the visuals refers to the truth and reality value of the images in a text. Likewise, the features of high and low modality can be attributed to the images.

As for multimodality, different researchers focus on the term with the development of ICT. For instance, Iedema (2003) refers to multimodality by stating that “The term multimodality was introduced to highlight the importance of taking into account semiotics other than language-in-use, such as image, music, gesture, and so on” (p. 33). In this respect, multimodality acknowledges that meaning is constructed through the interaction among different modes along with language and language is not the only mode communication (Nordensvärd, 2010). Similarly, Walsh (2017) emphasizes that multimodality explores the contribution of modes such as movement, sound, gesture, spoken and written texts to the communication process. In line with these statements, Iedema (2003) remarks “Multimodality is about recognizing that language is not at all at the centre of all communication” (p. 39). So, language is not at the centre of meaning

making since the appreciation of multimodality. He also specifies that multimodality is introduced in order to put an emphasis on other semiotics such as image, sound, music along with language. According to Iedema (2003), along with the developments in press, sound and image displace the role of language in meaning making. He also claims that multimodality brings the elimination of boundaries among semiotics like language, image and page. Iedema (2003) also indicates that “Multimodality is concerned with the multi-semiotic complexity of a construct or a practice” (p. 40). Likewise, Jewitt (2016) states that “... multimodality can be understood as a theory, as a perspective, or a field of enquiry or methodological application” (p. 28). In a similar sense, Nordensvärd (2010) defines multimodality as “an offspring of discourse analysis and visual analysis, combining the two and intertwining the communicated modes into a fuller account of communication” (p. 15). In addition, Bezemer and Jewitt (2010) perceive multimodality as “a field of application rather than a theory” (p. 180). Bezemer and Jewitt (2010) also claim that multimodality is affected by socio-cultural and cognitive research fields.

Scollon and Scollon (2009) specify that multimodality comes into prominence in the last decade while language and language studies date back to a thousand year. Therefore, they state that language studies have paved the way for multimodal studies. Although multimodality is a relatively new research area, Scollon and Scollon (2009) claim that multimodality bears some resemblance to language. These three similarities between language and multimodality are presented as the following:

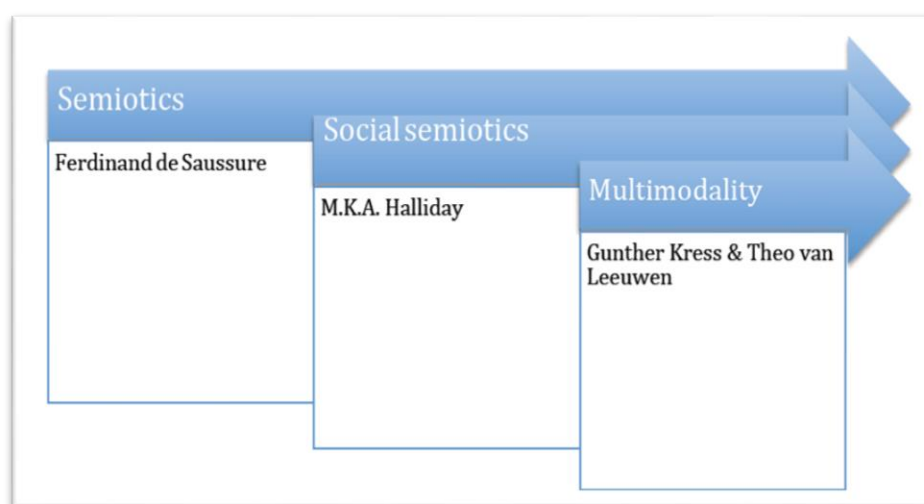
The focus on humans taking action through their use of communicative modes as resources; the consequent emphasis on concreteness in the human bodies and the resource materials out of which the multiple modes are constructed; and the physical sites in which and by which human meaning-making is accomplished (Scollon and Scollon, 2009, p. 177).

However, it is noteworthy to point out the differences between multimodal communication and nonverbal communication. In this sense, Scollon and Scollon (2009) state that multimodality should not be perceived as an extension or rewording of linguistic and nonverbal communication studies.

Regarding the differences between speech and image Jewitt (2008) specifies the distinctions between the two in a systematic way. She emphasizes that temporal logic

directs speech, while the images are directed by the logic of space and simultaneity in meaning making process. Jewitt (2008) also asserts that “Multimodal analysis thus offers a way to broaden the lens of educational research and investigate the role of image and other nonlinguistic modes as well as to better understand the role of language as one multimodal resource” (Jewitt, 2008, p. 258). Likewise, Bezemer and Kress (2008) remark sign making process is affected by accessibility and suitability of meaning making resources in a communication environment. In this regard, Nordensvärd (2010) mentions the processes multimodality has gone through to evolve from semiotics to its present shape in Table 1.

Table 1. The origins of multimodality (Nordensvärd, 2010, p. 8)



Walsh (2017) asserts that multimodality affects different fields such as architecture, education, music, linguistics, language and media. She also asserts that all kinds of texts from digital or printed to multimodal texts include meaning making, but the level of meaning depends on the genre and the purpose of the text. Therefore, meaning making processes play a prominent role in multimodal texts. Besides, in multimodality meaning is constructed through not only language but also with the contribution of various modes. It is asserted that all of the modes take part in meaning making process and language is not superior to other modes.

According to Jewitt (2016), multimodality is supported by four theoretical assumptions. The first assumption is that multimodality perceives language just as one way of establishing meaning; namely, language is not the focal point of multimodality. The second

one assumes that multimodality serves for the realization of social functions. While the third assumption addresses to the interrelations between modes in the process of meaning making, the fourth one refers to the significance of sign-maker's interests at the moment of sign-making.

Jewitt (2016) also mentions that there are three approaches within multimodality and these are social semiotic multimodal analysis, a systemic functional approach (multimodal discourse analysis), and multimodal interactional analysis.

Firstly, social semiotic multimodal analysis is based on Halliday's works related to meaning-making. This approach attaches importance to the sign-maker and context of communication. It also claims that the social context in a communicational mode influences the interests and choices of sign-makers. Furthermore, the process of meaning-making is highly important for this approach since social and cultural contexts have an influence on sign-maker's interests. The works of Kress, Jewitt, Machin, Mavers and van Leeuwen fall into this category.

Secondly, multimodal discourse analysis is the second one and as it can be inferred from its name, it is concerned about discourse. In this regard, Jewitt (2016) indicates that the focus is on the metafunctional systems in multimodal discourse analysis. Also, he states that Halliday's systemic functional grammar (SFG) underpins the multimodal discourse analysis. O'Halloran, Cléirigh and Stenglin are the authors interested in multimodal discourse analysis.

As for the third approach within multimodality, it is multimodal interaction analysis which focuses on context and situated interaction. The works of Jones, Norris, Scollon and Scollon can be perceived within the multimodal interactional analysis.

Linguistic theories are the starting point for multimodality; however, in multimodal studies language is not at the centre (Jewitt, 2016). Jewitt (2016) also emphasizes that although there are differences between these three approaches, there is not a best approach among them and which method to use depends on the interests and aims of the researcher. The differences among these three approaches are summarized Table 2.

Table 2. A comparison of historical influences and the theoretical emphasis of three multimodality perspectives (Jewitt, 2016, p. 36)

Perspective	Historical influences	Emphasis on the moment of situated sign-making (Context)	Emphasis on system	Emphasis on sign-maker
Social semiotic multimodal analysis	Marx and Soviet psychology (Bakhtin, Voloshinov) Social semiotics (Halliday) Semiotics (i.e. Barthes) Interactional sociology (e.g. Goffman, Hall, Bateson) Art history Iconography Discourse (Foucault and Bernstien) SFG (choice from system)	Medium to high: articulated through the interest at the moment of sign-making as these are balanced with the normative discourses that act upon it	Medium: as a source with regularity and dynamic character	High: the interest of the sign-maker
Multimodal discourse analysis	Systemic functional grammar (Halliday, O'Toole)	Medium-high (following Halliday view that meaning is contextual)	High: the system as a set of choices, levels and organizational principles	Low
Multimodal interactional analysis	Interactional sociology (e. g. Goffman) Interactional socio-linguistics (e. g. Tannen, Gumperz) Mediated discourse analysis (Scollons) Multimodality (Kress and Van Leeuwen)	High: articulated through the interest in the moment of (inter)action	Low	High: the interest in the social actor performing an action; however, agency itself is not taken-for-granted: the actor may communicate without intention as well

Some of the important terms that can be mentioned within the scope of multimodality are multimodal communicative competence and visual literacy. To begin with multimodal communicative competence, it is based on visual and verbal synergy between two modes which co-occur to construct meaning (Royce, 2007). Besides, he claims that multimodal communicative competence helps students to interpret and construct multimodal meanings. Heberle (2010) attracts the attention to the importance of multimodal communicative competence which focuses on different dimensions of communication along with computer-mediated communication. She suggests that multimodal communicative competence helps learners to develop their literacy skills in their sociocultural and professional lives. Also, she claims that the use of content-based and task-based instruction would support teenage learners in terms of improving their multimodal communicative competence. Therefore, it can be concluded that multimodality should be integrated into language teaching curricula.

As to mention visual literacy, it is concerned about using and creating visuals in communication and interaction processes. In this vein, Heberle (2010) notes that visuals and visual literacy play an important role in foreign language teaching; therefore, images and visuals from different multimodal resources should be used in order to analyse metafunctions proposed by Kress and van Leeuwen.

Within multimodality there are some other terms that needs to be referred and one of them is mode. In this sense, Kress (2013) states that “*Modes* are the result of social shaping and bear the traces of that work of constant *selection* in many environments” (p. 45). A semiotic resource which serves for meaning making is accepted as mode and some examples of mode are images, writing, layout, music, gestures, and speech. In the process of meaning making these modes function simultaneously instead of functioning alone (Nordensvärd, 2010). Another salient term in this context is framing which is related to “application of modal affordances” (Nordensvärd, 2010, p. 14). Some framing types are example, exercise, summary, question, vocabulary or demonstration as it is mentioned by Nordensvärd (2010) and Bezemer and Kress (2008). As for design, it is perceived as the interests, choices and intentions of sign maker in meaning making process.

A review of previous definitions and studies show that multimodality is a relatively new and useful term in many fields from communication to education. In spite of the advantages

offered by multimodality, it is also criticized in terms of some deficiencies embodied in it. To illustrate, it is claimed that there is negligence on the part of intonational details in speech although multimodality puts as emphasis on speech and gaze patterns (Bezemer and Jewitt, 2010). Besides, Jewitt (2016) displays other criticisms on multimodality by stating that “A criticism sometimes made of multimodality is that it can seem rather impressionistic in its analysis. How do you know that this gesture means this or this image means that?” (p. 26).

The key points related to multimodality and some criticisms on the term have been highlighted so far. The next section will specify the framework which multimodality is based on.

2.1.1. Halliday’s systemic functional linguistics theory

Halliday (1978) puts forward a tri-dimensional framework for meaning construction and these are ideational, interpersonal and textual meanings. The ideational meaning is related to the representation of the world and experiences; it gives information about the places, people, events and objects. The interpersonal meaning refers to the negotiation of meaning between speakers and listeners and it is linked to power and identity relations. As for textual meaning, its main concern is about forming coherent and holistic messages related to context. Kress and van Leeuwen’s grammar of visual design is based on the ground of Halliday’s Systemic Functional Linguistics (SFL). Similarly, Álvarez (2016) states that Halliday’s social semiotic framework forms the basis for Kress and van Leeuwen’s grammar of visual design framework. Likewise, Machin (2013) remarks that with the help of Kress and van Leeuwen’s work the communication has shifted from monomodality to multimodality. He also states that the work of Kress and van Leeuwen introduced multimodality into linguistics.

Based on Halliday’s SFL theory, Royce (1998b) explores the framework for intersemiotic complementarity which is concerned about the visual and verbal relations in a multimodal text. Intersemiotic complementarity framework aims to reveal the co-occurrence between visual and verbal modes through the realization of ideational, interpersonal and textual meanings (Royce, 1998b). At this point, Royce (1998a) draws attention to the context of culture and intertextuality which are related to the background and history of the text.

Royce (1998a) claims that texts are structured in a particular context of situation and they are connected to the other texts via historical and previous interactions.

According to Iedema (2003), the works of Halliday and his perspective have changed the focus of linguistics from sentence to text level. Bezemer and Jewitt (2010) indicate that “multimodality is an eclectic approach” (p. 194) and it takes its source from Halliday's social semiotic theory of communication. Besides, Heberle and Meurer (2007) note that SFL theory view language as a social action; therefore, in this theory language is not only limited to grammatical forms but it has also functional, semantic, contextual and semiotic scopes. It is also underlined that ideational, interpersonal and textual metafunctions in SFL theory are replaced by representational, interactional and compositional meanings in visual grammar (Heberle and Meurer, 2007).

Kress and van Leeuwen (2006) claim that there is a neglect on the study of visual grammar since there is not an explicit emphasis on the meanings of visuals. Also, Kress and van Leeuwen (2006) suggest that there would be a difference between visual and verbal expression and meanings are bound to cultures not to specific semiotic modes. That's why visual language is not universal and it is understood through cultural principles. Moreover, what can be realized by language and images is not the same because the meaning potentials of the two are different from each other (Kress and van Leeuwen, 2006). In the light of above mentioned information, the present study tries to shed light on Kress and van Leeuwen's grammar of visual design which is based on Halliday's SFL theory.

2.2. Multimodality in English Language Teaching

Multimodal texts and elements are analysed through the integration of different materials into the process. While some studies focus on the picture books, others are concerned about either stories or textbooks. In line with the studies on multimodality in English Language Teaching (ELT), Barceló (2015) conducts a study to reveal teacher and student roles in a multimodal text through the use of picture books. According to Barceló (2015), reading visuals come to the prominence especially in picture books rather than linear and conventional reading pathways. Therefore, special attention should be given to the cover, design, colour and font type of the picture books. Also, reading picture books include

multimodal skills which require teacher guidance and student participation. So, some questions related to the font, cover, title and colour of the picture books can be directed to students in order to promote children's learning and understanding (Barceló, 2015).

In another study, Zacchi (2016) provide English language teachers and students with three pictures and asks them to interpret those pictures first without a context and then with the context. Teachers are also interviewed in order to reveal the multimodal ways of using pictures in English language teaching classrooms. The pictures do not interact with the reader and impersonality is emphasized because of medium shot, oblique and high angles (Zacchi, 2016). According to results of the study, Zacchi (2016) concludes that multimodal ways of reading and meaning making help language users to observe the overlaps and influences among different modes, which provides an effective language teaching and learning environment.

In his study, Ajayi (2009) states that multimodal texts are good sources of providing students with different opportunities to interpret the meaning in different contexts. He suggests that examining the layout or reading typography can be the starting point for students in the process of engaging with multimodal texts. ESL learners' interpretations of an advertisement text through the visual representations are analysed in this study. The findings of the study show that the students reflect their understanding and interests via advertisement texts. Based on these findings, it is observed that learners represent their new world and different identities; so, Ajayi (2009) conclude that multimodal texts provide new learning opportunities for learners.

Another study conducted by Motta-Roth and Nascimento (2009) notes that "In multimodal reading, visuals in combination with the co-text (a set of other peripheral textual portions embedded in the text) create a scaffolding resource for the reader" (p. 343). Besides, Motta-Roth and Nascimento (2009) specify that images should be viewed as one of the important resources for meaning making in order to establish relationships and identities.

When it comes to image and text interrelation, Meurer and Machado (2009) emphasize that images and texts are not two independent entities from each other; on the contrary, they should be intermingled in a multimodal text in order to form the semantic meaning. Furthermore, according to Meurer and Machado (2009) images are specific to culture.

From this perspective, it can be claimed that the visuals used in textbooks are expected to make use of cultural figures and images.

Álvarez (2016) compares different language learning websites in terms of digital multimodal environment they provide for the language learners. In this study two different websites are analysed based on their visual and verbal complements. The study reveals that one of these websites represents reality and the other reproduces reality with the integration of photographs and clip arts. This conclusion leads the researcher to suggest that representing reality in language classroom is more important in terms of providing real learning environment for the learners. Lastly, Álvarez (2016) claims that due importance is not given to multimodal approach in both second and foreign language teaching and learning fields as it is suggested by Nordensvärd (2010) and Nguyen (2011).

Bezemer and Kress (2008, 2009, 2010) seek an answer for some criticisms about the number of visuals and images in textbooks. It is asserted that too many images and visuals would lead to simplification of the culture and language and then this would have negative effects on economic resources as well. However, Bezemer and Kress (2009) express that visuals should not be analysed in isolation from other components of textbooks and what is important is the multimodal representation of textbooks. They also mention that most of the time images are perceived as inferior to writing. Even though images contribute to the meaning of the text, they have never been superior to writing in the previous century. Besides, they discuss the functions of photos and drawings in terms of representing the reality and the changes in colour and images throughout the years. The results of their study reveal that the changes in the design of textbooks not just result from the changes in writing style but also from the changes in typography, layout and graphic bases. They also suggest that different learning theories may help textbook designers in the process of producing multimodal textbooks.

Additionally, other concerns and criticisms are based upon the use of multimodality in classrooms. For example, a case study conducted by Matthewman, Blight and Davies (2004) aims to reveal how multimodality is perceived by teachers and students. The study making use of interviews, diagnostic tests, oral presentations and written evaluations investigates students' analysis about multimodality in texts. At the end of data collection through various tools, Matthewman and et al. (2004) claim that formal assessment types are

not sufficient for assessing students' multimodal works. Therefore, it is highlighted that multimodal affordances should be integrated into the English curriculum.

After referring to some studies on multimodality in ELT classroom and revealing some impacts and criticisms related to multimodality, it is assumed that it would be useful to touch upon the suggested qualities of multimodal texts.

2.2.1. The suggested qualities of multimodal texts

Multimodality has been defined by many scholars according to the study findings. For example, Ajayi (2009) in his study set in a junior high school mentions the ways of helping students to explore multimodal texts. In this sense, he indicates the advantages of using multimodal texts for teacher with this statement: “(a) new possibilities for the design of teaching; (b) the opportunity to use multimodal resources to promote new routes into knowledge; and (c) a chance to engage students' experiences and cultural forms of representation and agency” (p. 24).

According to Serafini (2012b), the presence of more than one mode in a text indicates that the text is multimodal rather than monomodal. Likewise, Zacchi (2016) states that a text including more than one mode is accepted as multimodal text and these modes contribute to the meaning in complementary positions.

Walsh (2006) notes that the presence of more than one mode refers to the multimodal texts in which meaning is processed with the modes functioning simultaneously. Besides, Walsh (2006) emphasizes that reading multimodal texts requires the use of different senses and reading pathways compared to printed texts as it is also underlined by Cope and Kalantzis (2009). The similarities and differences between print-based and multimodal texts are summarized by Walsh (2006) in the Tables 3 and 4 in order to ease the reading process in different texts created with different purposes in different contexts.

Table 3. Similarities in the reading of print-based texts and multimodal texts: meaning-making (Walsh, 2006, p. 33)

Similarities: meaning-making
Understanding of wider sociocultural context.
Any text is part of a particular 'genre' (e.g. literary, information, media, internet, 'game'/digital).
Reader adjusts expectations according to text type or purpose.
Various schemata are activated – background knowledge, knowledge of topic, knowledge of genre.
There is an interaction between reader and text for meaning to be made.
Meaning can be made with ideational, interpersonal or textual metafunctions.
The reader is 'engaged'.
Understanding and interpreting at cognitive & affective levels. [e.g. literal, inferential, critical responses, empathising, analogising.]
Understanding, analysing and critiquing ideologies, point of view, 'positioning'.
Imagination can be activated.
Information can be obtained.
There is a specific context, discourse and coherence.
Skills specific to each type of text need to be activated by the 'reader' / viewer [e.g. aesthetic/effluent; predicting or scanning / skimming]

Table 4. Differences between reading of print-based and multimodal texts (Walsh, 2006, p. 35)

Reading print-based texts	Reading multimodal texts
Principal mode: The words that 'tell', including the discourse, register, vocabulary, linguistic patterns, grammar. Arrangement and layout of chapters, paragraph and sentence structure, typography.	Principal modes: Visual images that 'show' including layout, size, shape, colour, line, angle, position, perspective, screen, frames, icons, links, hyperlinks. Movement, sound, animation with graphics, video clips, voice-over, write-over.
Use of senses: visual some tactile.	Use of senses: visual, tactile, hearing, kinaesthetic.
Interpersonal meaning: developed through verbal 'voice' – through use of dialogue, 1st, 2nd, 3rd person narrator.	Interpersonal meaning: developed through visual 'voice': positioning, angle, perspective – 'offers' and 'demands' and sound.
Verbal style: including tone, intonation, humour, irony, sarcasm, word play, developed in the use of 'words'.	
Typographical arrangement, formatting, layout, font, punctuation.	Visual style: choice and arrangement of medium, angles, colour, graphics, animation, windows, frames, menu board, hyperlinks.
Verbal imagery: including description, images, symbolism, metaphor, simile, alliteration, poetic devices with words, sound patterns.	Visual imagery and sound effects: use of colour, motifs, icons, repetition with specific voice, music, sound f/x.
Reading pathway: mostly linear and sequential. Reader mostly follows.	Reading pathway: use of vectors – non-sequential, non-linear. Reader has more choice and opportunity to interact.

Furthermore, the readers of multimodal texts need to both read the verbal language and also interpret the visual language (Serafini, 2012b). According to Serafini (2012a), in order to be able to read multimodal texts the readers must adopt some roles such as reader as a navigator, interpreter, designer and interrogator which are all necessary to become successful readers at understanding, interpreting and designing multimodal texts. Besides, there are no clear distinctions among these four reader roles and the boundaries between them are blurred.

2.2.2. Studies on multimodal texts

There are quite a number of studies focusing on different dimensions of multimodality in language teaching and learning. While some studies are concerned with students' performance related to multimodal texts, others are interested in teacher perceptions or the features of multimodal texts. Accordingly, a review of previous studies related to multimodality on textbooks will be presented in this part.

Goodman (1996) mentions the multimodal nature of English textbooks with the advancements in new technological era and he states multimodal texts include many modes at the same time which requires the readers and viewers to deal with simultaneously. According to Goodman (1996), addressing to the reader is an important issue for multimodal texts and deciding the type of addressing, direct or indirect, there are some questions that need to be referred to. To illustrate, the following questions are asked to decide on addressing in verbal and visual multimodal texts:

- does the *verbal language* address the listener or reader directly (e.g. through the use of the second person pronoun 'you')?
- does the *image* address the viewer directly (which happens if a depicted person looks at the camera, and hence at the viewer)? (p. 53).

Walsh (2003) conducts a study in order to analyse young children's oral responses about two picture books establishing strong relationships between pictures and words and these two books are accepted among multimodal texts. The results of this study show that the pictures used in books have an influence on children's interpretation of the story narrated in the picture books. Moreover, Walsh's study (2003) examines the responses of L2

learners along with L1 learners; therefore, she concludes that visual texts support both L1 and L2 learners' literacy development.

Walsh (2006) analyses three texts, a novel, a picture book and a website including both words and images revolving around the same theme in terms of reading processes. The analysis of these three texts reveals that meaning making and interpreting processes are similar in these three texts depending on the reader's intentions and background knowledge. In this study conducted by Walsh (2006) it is noted that multimodal texts include many modes and these modes are engaged in the communication process at the same time. Therefore, at this point it is referred to the concept of simultaneity as it is stated by Bezemer and Kress (2009), Kress (2013) and Jewitt (2008). In line with these researchers, Iedema (2003) claims that language is not independent from other semiotic devices on the subject of meaning making actually it should co-occur with them.

Thompson (2008) addresses the ways of teaching multimodal texts in different content areas through the use of various assignments and tools. The learners from different content areas are put together to make them relate their lives out of school and the multimodal texts used in class. Thus, the students are expected to interpret the ways of constructing meaning through different modes by adopting different roles like reader and listener while dealing with multimodal texts. Thompson (2008) also proposes that multimodal texts enable students from different content areas to meet on a common ground by helping them to integrate their multiple identities into the process.

In another study, Tan and Guo (2009) mentions literacy is not limited to reading and writing skills and a new literacy definition is required. According to data collected through observations, classroom interactions, interviews and field notes based on two English classes, even in the age of communication and technology assessment depends on language and conventional literacy skills. Also, critical multimedia literacy is still viewed as a supplementary resource for conventional literacy in spite of the abundant use of multimodal semiotic resources in almost all kinds of communications. Besides, Tan and Guo (2009) refer to the necessity of developing a metalanguage to interpret multimodal text with the cooperation of both teachers and students. Likewise, Matthewman, et al. (2004) indicate that a metalanguage both for students and teachers should be developed in order to help them figure out what is represented through multimodal texts. While

analysing multimodality in the EFL classroom, Bezerra (2011) also aims to help teachers by revealing the theoretical basis and metalanguage related to multimodal texts. Tan and Guo (2009) also underline the importance of teachers' roles in educating students to become text producers and analysts in order to understand and interpret multimodal texts in classroom environment. Table 5 provides some prompt questions developed with the collaboration of the teacher in the classrooms and these are some of the critical issues can be referred to while dealing with multimodal texts.

Table 5. Suggested prompts for reading / viewing a multimodal text (Tan and Guo, 2009, p. 320)

Message	<ol style="list-style-type: none"> 1. Who are the main characters? What are the things shown? Who/what do they represent? Why did the producer choose them? What role did the producer intend for them to play? 2. When does a particular character/object appear? Why does the character/object appear at those times? 3. Can you group some of the images together? Why did the producer choose these images? 4. What words do you see in the multimodal text? Why did the producer choose these words/ phrases?
Appeal	<ol style="list-style-type: none"> 1. Who does a particular character look at? Does the particular character look directly at you? What does the character's gaze draw your attention to? 2. When you look at the images, do the things, events, or people keep you at a distance or draw you towards them? How do they accomplish this? 3. What angle does the camera assume most of the time? When it assumes a different angle, why does it do that? 4. What are the images that stay in your mind? How did the producer achieve this?
Layout	<ol style="list-style-type: none"> 1. Do the images move from one to another in any particular way/sequence? Why? 2. How did the producer ensure that you understand the images as a whole and not as individual/ separate images? How are the images connected/linked to each other? 3. How would you describe the tune/music at the beginning and end of the text? 4. What are the images in the opening and closing sequences? Why did the producer make these choices?
Being a critical viewer	<ol style="list-style-type: none"> 1. Who is the multimodal text produced for? 2. Based on the analysis you have done, what do you think is the intended message? How did the producer construct it? 3. Do you agree with the message that is being conveyed by the multimodal text? Why? 4. Can you think of any groups of people who will like or object to the messages constructed in the text? Why? 5. If you could add or remove something from the multimodal text, what would it be? Why? 6. On the whole, would you consider this an effective multimodal text? Why?

In her another study, Walsh (2010) aims to find out required reading and writing strategies to deal with multimodal texts in nine primary classrooms with the participation of teachers. The data obtained from the questionnaires and case studies indicate that digital technology is intermingled with reading and writing practices, which leads the teachers to combine digital texts and technologies with print-based ones.

Bezemer and Kress (2010) conduct a study to figure out multimodal changes in English, Science and Mathematics textbooks published at 1930s, 1980s and 2000s. They claim that the typography, writing, image, font, typeface and layout are the some of the components in a textbook which help meaning making. Also, the findings of their study reveal that there have been some changes in these components from the 1930s in terms of linearity, rigidity, width and size of textbooks.

Chen (2010) mentions the importance of textbook research in terms of multimodal design and then investigates the multimodal elements found in an EFL textbook. Therefore, five meaning making resources from the illustrations to dialogue balloons are analysed in order to determine dialogic engagement in the Chinese textbook. The findings show that the engagement value of each resource is related to the features of those meaning making resources and different meanings can be constructed through different multimodal elements.

Another study is conducted by Nordensvärd (2010) in order to explore the verbal and visual changes in two EFL textbooks used in Sweden by following multimodal discourse analysis. The study reveals the shift from written to spoken and from monomodal to multimodal teaching as there are over twenty years between these two books' publications. Nordensvärd (2010) also clearly states that multimodal work is not solely based on technology but it is related to the balance between visual and verbal language. In the same vein, Scollon and Scollon (2009) point out that language is not the only mode of communication and monomodality does not express the meanings behind different modes of communication.

Sewell and Denton (2011) ask students to create public service announcements by using multimodal tools through anchored media instructions. Then they analyse the announcement texts produced by students and according to the findings students create

texts equipped with multimodal orientations with the help of technology. At the end of the study, the researchers suggest that multimodality brings fun and creativity into learning and it can be utilized to teach research projects.

Nguyen (2011) analyses secondary school teachers' perspectives related to multimodality in textbooks via interviews and analysis of visual and verbal modes in textbooks. The results of the study show that teachers are not aware of the importance of visuals and multimodality used in the textbook. Besides, the analysis of visual and verbal modes reveals that the textbook is designed by adopting language as the leading material while images are added as subordinate materials into the textbook. In this sense, Nguyen (2011) proposes that due consideration should be given to multimodality since it provides teachers and textbook users with deeper understanding and flexible reading pathways.

The study conducted by Bezerra (2011) shows that images and semiotic resources should be taught to the students in schools because visuals require instruction like verbal literacy. In a similar vein, Salbego, Heberle and da Silva Balen (2015) emphasize that teachers should teach students how to read the visuals in order to help them to interpret the written text. Salbego, et al. (2015) also state that visual analysis of images enhances students' understanding of verbal texts. Accordingly, they put too much emphasis on visual analysis in the process of scaffolding students' understanding of the visuals.

Serafini (2011) notes adolescents are surrounded by multimodal texts both in their schools and environment. He also states that there is a progress on the part of developing strategies in order to interpret multimodal texts. At this point Serafini (2011) suggests that the teachers should be aware of multimodal texts and expand students' perspectives to comprehend these texts.

In Ajayi's study (2012), the aim is to reveal how multimodal texts are used by teachers in two ESL textbooks to enhance learning. The findings of this study show that the visuals are used to promote students' learning by leading them to relate textbooks with their cultural backgrounds. Therefore, Ajayi (2012) concludes that visuals establish a learning environment which helps teachers to contextualize learning material for learners.

Another research study conducted by Romero (2012) investigates the relationship between image and text by analysing two intermediate EFL textbooks by following Kress and van Leeuwen's model of visual composition. The reading sections of the books are analysed in terms of some criteria like topicality, complexity of texts and comprehension. At the end of the study, it is found out that two textbooks include such elements of visual composition like salience, information value and framing. The results of the study also show that there are strong links between the students' comprehension and the design of the textbooks. Then, Romero (2012) investigates the interrelation between image and text with the aim of improving students' reading ability and at the end of his study he finds out that multimodal texts contribute to students' performance based on reading scores obtained from improved or worsened multimodal texts. Therefore, he claims that multimodal elements should be included in reading texts in the process of visualization of the message in the text by the reader.

In another study, Tahririan and Sadri (2013) analyse the images in three Iranian EFL course book based on Kress and van Leeuwen's grammar of visual design in order to explore the effectiveness of visuals used in three Iranian high school textbooks. The study indicates that the course books are revised more than a decade ago; therefore, the course books make use of monochrome and outdated images without contexts. The study also reveals that the distribution and frequency of images used in three course books. According to study results, images are mostly represented as new and real materials to present concrete and real information to the learners.

Manoli and Papadopoulou (2013) conduct a study in order to investigate sixth grade students' familiarity with multimodal texts via a reading comprehension test in an EFL context. The study is conducted as an experimental study; so, pre-tests and post-tests are used to check students' comprehension about multimodal texts. The findings of the study show that despite the multimodal nature of textbooks the students are not accustomed to work with multimodal texts in EFL classroom. Also, the study reveals that gender is not decisive factor on students' performance in terms of reading multimodal texts. In this regard, Manoli and Papadopoulou (2013) claim that multimodal texts are an indispensable part of social life and everyday communication; therefore, students should learn how to deal with multimodal texts in order to construct meaning. According to the findings of the study, it is suggested that teachers have significant roles in EFL classroom in terms of

adopting multimodal approaches and expanding students' awareness related to multimodal texts.

In a similar sense to Walsh's study (2010), Boshrabadi and Biria (2014) analyse the influences of multimodal texts on reading comprehension by comparing multimodal and print-based texts designed for Iranian high school students. The study is carried out on two groups, experimental and control, by integrating placement tests and questionnaires into the process to evaluate students' reading proficiency levels. The results of their study demonstrate that the use of multimodal texts increase students' motivation and proficiency level and help them to understand the text and eventually to become extensive readers. Also, their study reveals that students prefer multimodal texts supported by visual images, graphical elements and videos rather than audio recordings.

Liu and Qu (2014) conduct a study with the aim of investigating the ways of developing high-quality multimodal EFL textbooks. Bearing this aim in mind, they analyse the visual and verbal modes of two EFL textbooks. The results of their study show that there is verbal and visual coherence between two textbooks and it is concluded that the images support verbal messages. Besides, there are some differences between two textbooks in terms of interactional meanings. At this point, Liu and Qu (2014) state that basis of these differences is learner proficiency and textbook difficulty. Accordingly, Kress and van Leeuwen (2006) refer to the importance of learners' proficiency level on the features of images and visuals preferred in textbooks.

Marefat and Marzban (2014) analyse an ELT textbook in order to investigate how gender is represented in verbal and visual discourses. Their analysis is based on Halliday's and Kress and van Leeuwen's frameworks and their study reveals that there is a parallelism between images and verbal texts in regard to gender identity. However, the study also has interesting results. The findings of the study show that males are represented as new information and active participants in visual images. On the contrary, female characters are not as visible as males. In a similar vein, Yasin, et al. (2012) conduct a visual analysis study to explore how gender is represented in a Malaysian English textbook. The results of their study show that males are represented more than female characters in the textbooks. Also, the analysis reveals that at some points gender stereotypes are used since females are mostly represented while doing domestic work. Likewise, Tahririan and Sadri's study

(2013) has found similar results in terms of depicting females in domestic settings with domestic roles.

Attar (2014) states that in multimodal textbooks meaning is represented through two modes which are image and language. In this study, he investigates the intersemiotic cohesion between language and image of an Iranian English textbook used in middle schools in order to reveal the contribution of multimodal textbooks to students' understanding. With this purpose in mind, the study makes use of three frameworks to analyse different dialogue sections selected from the textbook. The outcomes obtained from three different analyses show that the textbook does not contribute to the cohesion because of the disconnected images and texts used in the textbook.

Salbeo, et al. (2015) conduct a study in order to find out whether the multimodal textbooks scaffold learning or not by following Kress and van Leeuwen's visual grammar framework. They conclude that the use of images in textbooks would help learners to understand the written texts easier. Also, their study reveals that the elements used in multimodal texts such as angle, vectors and shots would scaffold student learning. Therefore, Salbeo, et al. (2015) claim that from vectors to angles all elements in visuals help students make sense of the verbal activities in the textbooks.

The study conducted by Torres (2015) aims to investigate the visual social semiotic analysis of an EFL course book used in a university context in South Korea. The study analyses the representational and interactive patterns used in this textbook by following Kress and van Leeuwen's grammar of visual design framework. Surprisingly, the results of the study reveal that there are some contradictions between images and verbal texts. The analysis also displays some clues about the power relations among the participants. The images imply the message that speaking English would bring power to its speakers. Moreover, non-English speakers are represented in the textbook as powerless agents distant from the society. Thus, Torres (2015) concludes that the images help the reader or viewer to interpret the ideology behind the language material. Torres (2015) explains the need for English classes and textbooks by pinpointing power relations among the represented participants and viewers. According to Torres (2015), the ones who speak English are represented as powerful agents compared to those who cannot speak English by creating fear on the side of the students which causes the need and demand for English

classes and textbooks. According to the findings of the study, the textbook also implies that English brings power and value to its speakers. Besides, the social semiotic analysis of the textbook shows that speaking English is associated with having power and being a part of global community. Finally, Torres (2015) highlights that it is important to analyse the visual and verbal components of the textbooks in terms of identifying the ideologies hidden behind them. Therefore, it can be concluded that analysing visual design of the textbooks helps language users to understand the aims and hidden messages of textbooks.

Álvarez (2016) refers to the importance of textbooks as multimodal texts supported by audio visual and supplementary elements. He indicates that “Textbooks are full-fledged multimodal texts for which most educators, coming from verbocentric educational traditions, have not been trained to manipulate” (p. 102).

In a similar fashion, Stec (2017) refers to the role of textbooks in multimodal environment by claiming that “English course books can be perceived as the visual and auditory semiotic resources with the complementary relations between verbal and visual context” (p. 105). Therefore, she conducts a study on cultural content of nine English language teaching course books in terms of multimodality. This study aims to reveal the role of multimodality and image-language relations in cultural content of early education language teaching materials. Stec (2017) analyses four modes which are image, language, sounds and music and then focuses on image-text relations. The results of the study show that the amount of visual content in course books is based on the age of learners. Also, it is found out that there is an increase in the amount of visual content in course book series, which leads the researcher to conclude that more multimodal materials should be designed in order to improve visual learning.

Jamshidzadeh and Jam (2017) conduct a study to determine the visual transitivity system in two ELT textbooks by referring to the works of Halliday and Kress and van Leeuwen. According to the study results, it is found out that visuals and multimodal texts provide a way for making students more aware and critical about images used in textbooks. Besides, it is suggested that visuals shed light on hidden processes and philosophies behind the visuals and images depicted in textbooks.

2.3. English Language Teaching in Turkey

Kırkgöz (2007) mentions the three phases that affect English language teaching in Turkey and the changes in the curriculum related to language teaching. The first phase includes educational reforms applied until 1997. The second phase of these changes in the curriculum dates back to 1997 in which learners are required to use the target language for communicative purposes in classroom. This curriculum aims to provide a student-centred classroom environment in which the teacher facilitate student learning rather than directing the classroom. Then in the last phase, the duration of secondary schools has been expanded from three to four years and it has been given prominence to English language teaching especially at the ninth grade and ten hours of English lesson is offered at some high schools for this grade (Kırkgöz, 2007). Although it may change according to school type, five hours of English is taught in public high schools with the new regulations in the curriculum.

British Council Report (2013) refers to some problems in English language teaching and learning. According to this report, there is a lack of communication in language classes and the lessons are based on grammar teaching and written exercises in course books although most of the teachers are competent enough to teach English. This report also highlights the fact that the course books and curriculum are not designed according to the needs and interests of learners, which causes learners to adopt a careless manner towards the English lesson and then to fail. Given these realities, British Council Report (2013) suggests some solutions to improve language teaching. Firstly, English should be taught as a tool of communication instead of a subject matter in schools. Besides course books should be personalized in view of student needs. Another one is related to testing and assessment. Although portfolios, self and peer assessment are underlined in language teaching curriculum, course books do not provide the required instruction both for students and teachers. Furthermore, the report notes that negative feedback is given by teachers for textbooks especially from 8 to 12th grade. Another report of British Council (2015) reveals that most of the class time even at higher education level is allocated to the use of course books and work books which may cause to monotony in the lessons.

Solak and Bayar (2015) put an emphasis on the importance of objectives, course design and teacher roles in foreign language teaching and learning process. According to their

study, teaching English requires realistic objectives which are consistent with the culture. Also, the courses should be practice based and student centred instead of a theory based and teacher-centred lesson. More importantly, materials used in the lessons especially course books should be designed by taking learners' interests and needs into consideration.

Ministry of National Education (2017) publishes English language teaching program for elementary and secondary schools in Turkey. According to this program, with the implementation of new 4+4+4 system English has started to be taught at the second grade. This English program requires the use of authentic materials and real life activities with the integration of skills training and values education into the curriculum. At the second grade, the aim is to familiarize students with the new language via games, songs and cartoons. Two hours of English is offered in this grade and the lessons are equipped with listening, speaking, hands-on activities and repetition. At the fifth grade, the program aims to increase learners' motivation towards learning the language and help them communicate in real life situations through role plays, games and speaking activities. Also, reading and writing activities are limited to sentence level in the fifth grade curriculum. In this grade, three hours of English is taught in public secondary schools.

All these issues are some of the basic points that should guide foreign language teaching and learning curriculum in Turkish context. When these studies are taken into consideration, textbooks, their design and selection are some critical issues that need attention in language teaching especially in a foreign language learning context.

2.3.1. EFL textbooks in Turkey from a multimodal perspective

There are numerous studies focusing on EFL textbooks and their different features affecting student success, cultural values, and teacher perspective and so on. To illustrate, in their study aiming to reveal the positive and negative perceptions of teachers and students towards an EFL course book, Şimşek and Dündar (2016) conclude that nearly half of the teachers are not content with the seventh grade textbook. Also, the course book is found inappropriate in terms of text difficulty, proficiency level and visual qualities. On the contrary, when it comes to student perspective, pictures, layout, and colorful images are the most favored parts of the textbook by students. These results show that the design of textbooks along with other factors is highly important for student understanding.

Another study dealing with the teacher and student perceptions about textbooks is conducted by Tekir and Arıkan (2007) with the aim of analysing teachers' and students' evaluation towards seventh grade EFL textbook via questionnaires. The results of the study show that the participants are not content with the appearance, activities and exercises used in the textbook which are all influential on learning. Furthermore, teachers have negative perceptions related to the quality and use of illustrations, diagrams and tables in textbooks. More importantly, according to Tekir and Arıkan's study (2007), teachers believe that the harmony between texts and pictures would have positive effects on students' learning which supports the need for multimodal analysis of a textbook in terms of verbal and visual language.

Sarıçoban and Can (2012) conduct a study in order to analyse 9th grade local and international English textbooks in terms of their aims and methodology via a checklist. The data obtained from 15 English language teachers reveals that local English course books are perceived as insufficient materials in terms of many respects; therefore, foreign English course books are preferred compared to local ones.

As for the studies conducted in Turkish multimodal context, it is observed that there is a lack of research in this field. Some of the studies dealing with multimodality are conducted by Başaran and Çocuk (2013), Bulut, Ulu and Kan (2015), Ekşi and Yakışık (2015) and Ulu, Avşar-Tuncay and Baş (2017).

To begin with Başaran and Çocuk (2013), they conduct a study to examine primary school fifth grade students' perceptions about visuals used in their English course books. In this study, student perceptions are analysed through a questionnaire and the study shows that students have positive perceptions towards visuals used in their books and the techniques adopted by their teachers. Considering the results of the study, Başaran and Çocuk (2013) suggest that studies on analysing teachers' perceptions about visuals used in English course books should be conducted. Thus, it can be claimed that the results of the further studies focusing on course books can be utilized to design course books more effectively and extensively by embedding other shareholders into the process of learning and teaching English as a foreign language.

Bulut, et al. (2015) develop the Multimodal Literacy Scale to investigate multimodal literacy skills of prospective teachers. The reason behind the development of this scale is the changes in the understanding of literacy skills in this communication and technology age. Besides, the researchers believe that multimodal literacy skills are influential on every aspect of life from social media to computer games which all provide multimodal environments for the users.

Another study conducted by Ekşi and Yakışık (2015) aims to define prospective English language teachers' multimodal literacy levels in a state university via Multimodal Literacy Scale developed by Bulut et al. (2015). The study draws attention to the importance of multimodal literacy skills in teacher training process. According to the study results, pre-service English language teachers have high level of multimodal literacy skills. The findings of the study also show that there are some variables affecting multimodal literacy levels such as gender, year of study and the time spent on the internet.

Ulu, et al. (2017) investigates the relationship between pre-service teachers' multimodal literacy levels and self-efficacy perceptions about critical reading via Multimodal Literacy Scale and Critical Reading Self-Sufficiency Perception Scale. They claim that multimodal literacy skills require the integration of different skills from questioning to analysing in meaning making process. The results of their study reveal that there is a positive and mid-level relationship between the multimodal literacy and pre-service teachers' perceptions about their self-efficacy in critical reading. Therefore, it is suggested that mother tongue teachers should be trained about how to use multimodal texts in their classrooms. Accordingly, it can be claimed that the same suggestion is valid for foreign language teachers as well.

Bearing these studies in mind, it is seen that none of the studies in Turkish context focuses on the features and importance of visuals in EFL textbooks. Therefore, as far as is known, it can be asserted that the present study aiming to explore the visuals used in second, fifth and ninth grade EFL textbooks will be a pioneering one in terms of referring to Kress and van Leeuwen's grammar of visual design.

3. METHODOLOGY

This section includes information about textbook selection, data selection and data analysis parts.

3.1. Data Selection

The details related to textbook and participant selection are presented in the following parts.

3.1.1. Textbook selection

Three textbooks are chosen for the analytical purposes of this study. The textbooks used in each first grade of primary, secondary and high school levels; namely, second, fifth and ninth grade textbooks, are analysed according to the metafunctions proposed by Kress and van Leeuwen. These textbooks will be presented as follows.

The 2nd grade EFL textbook consists of ten units (180 pages) supported by vocabulary cards, word lists and visual references. Each unit has a theme and begins with listening activities and includes many vocabulary and matching activities.

The 5th grade EFL textbook used in public schools consists of 10 units (174 pages). This book aims to teach daily communication structures to students at sentence level. Games, songs, role plays and daily communicative activities are integrated into the course book in order to attract learners' attention. Also, the textbook is designed according to the principles of Common European Framework of Reference (CEFR) with communicative and hands-on activities.

The 9th grade EFL textbook used in this study follows the instructions of Communicative Language Teaching and CEFR. The textbook, Teenwise, includes 10 themes (170 pages). There are listening and speaking activities at the beginning of each theme and then these sections are followed by reading and writing parts. Besides, the textbook puts an emphasis on vocabulary, grammar and pronunciation.

The visuals symbolizing the representational, interactional and compositional metafunctions are selected to provide examples for each metafunction. The images are chosen based on the most representative features of the three metafunctions.

3.1.2. Participant selection

As participants, two students from 2nd, 5th and 9th grades are chosen and then interviewed in order to reveal their perceptions towards images used in their textbooks to be able to support data gathered from visual analysis. The participants in the interviews are chosen according to convenience sampling procedures because of accessibility and proximity criteria of the population (Dörnyei, 2007). Furthermore, the interviews are not concerned with how representative the respondent sample is or how the experience is distributed in the population, the goal of the sampling is to find individuals who can provide insights into the phenomenon under the investigation (Dörnyei, 2007). Therefore, two students from each related grade are chosen randomly with the intention of gaining a different point of view for analysing visuals in textbooks.

3.2. Data Analysis

The selected data is analysed by following the framework proposed by Kress and van Leeuwen's grammar of visual design. In this vein, Kress and van Leeuwen (2006) state that "Being able to judge the visual weight of the elements of a composition is being able to judge how they 'balance' (p. 202). This framework requires analysing the visual components in the textbooks by referring to some metafunctions. In this regard, Tahririan and Sadri (2013) claim that the grammar of visual design cannot be applied to all images in textbooks; therefore, the images compatible with the features of the design are chosen and analysed according to three metafunctions proposed by Kress and van Leeuwen.

3.2.1. Visual analysis representing metafunctions in Kress and van Leeuwen's framework

This section refers to the representational, interactional and textual metafunctions respectively by explaining specific meanings attributed to different visual elements in a text based on Kress and van Leeuwen's framework.

3.2.1.1. The representational metafunction

The representational metafunction is the representation of participants, objects and events in a meaningful way. This metafunction is the counterpart of ideational meaning in Halliday's framework used for analyzing language. It gives information about the content, purpose and participants in a visual text. The interactive and the represented participants are used by Kress and van Leeuwen to reflect on actions, people, objects and elements. While image makers, viewers, readers, writers, speakers and listeners who take part in communication process are called interactive participants; the people, places and things depicted in an image are the represented participants. The representational metafunction is divided into two subcategories; one of them is narrative and the other is conceptual one. These two main representation types are presented in Figure 3.

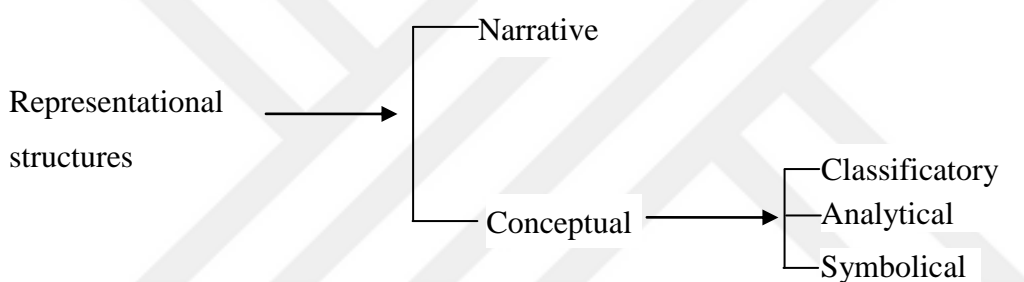


Figure 3. Main types of visual representational structure (Kress and van Leeuwen, 2006)

Bezerra (2011) states that actions, reactions, thoughts and speeches are within the narrative representation while the conceptual representation includes classifications, part/whole relations and symbolic processes. The most basic differentiation between the narrative and conceptual representation is the presence of a vector. A vector is defined by Goodman (1996) as “lines which lead the eye in an image” and the vectors contribute to the transitivity of images. The vectors may be formed by objects or parts of objects (arms, legs, guns, branches) or by angles set up in the image or by such elements as the direction of a person's eye (Goodman, 1996, p. 55). The presence of the vectors defines the narrative metafunction while the absence of the vectors indicates conceptual metafunction. Also the direction of the narrative representation can be either transactional or non-transactional depending on the presence of the goal, which is the element that the action is directed to. As for the actor, it is the one who does the action and the vectors departs from the actor. This is called as action process. When it comes to reactional process, it is seen that the vector is just only at the eye level. Instead of actor and goal, reactor and phenomenon are

used in order to define the participants in this process. The Figure 4 below extracted from 5th grade EFL textbook depicts an example for narrative process because of the vectors formed through eye contact and hand movements.



Figure 4. Example for narrative process

As it is stated before, conceptual representations do not hold any vectors. Figure 5 extracted from 5th grade EFL textbook represents an example for conceptual process since the figure does not depict any vectors formed through either objects or angles.

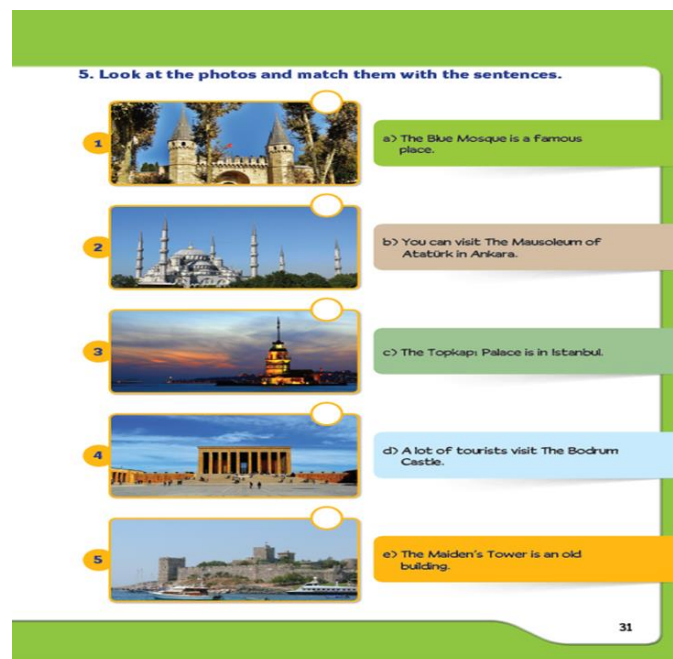


Figure 5. Example for conceptual process

Conceptual representations include classificational, analytical and symbolic processes. The classificational processes are related to relations and they realized through overt and covert taxonomies. In analytical processes, part and whole structures are realized. While the structure is called the carrier, the parts are called possessive attributes. Analytical processes can be represented as structured or unstructured analytical processes depending on the identification of the whole in the image. If the viewer can identify the carrier in the image this is a structured analytical process. However, in unstructured analytical processes the possessive attributes are explicit while the carrier is not depicted in the image. As per symbolic processes, they are related to meaning and being of the participants. Symbolic processes are labeled as symbolic attributive and symbolic suggestive based on the presence of two or one participant in the image respectively.

3.2.1.2. The interactional metafunction

The interpersonal meaning represented in Halliday's theory is achieved through the interactional metafunction in visual analysis. The relationship between image and the viewer is called as interactional meaning (Silva, 2016). Interactional meaning has three dimensions which are contact, social distance and attitude. Contact is determined according to the connections between the viewers and represented participants and these connections are realized through vectors. Kress and van Leeuwen (2006), the vectors can be formed via a machine or the headlights of a car apart from the eyelines and gestures. So, if there is a direct address from the represented participant to the viewer, then this relationship is called as demand. To illustrate, the Figure 6 extracted from 9th grade textbook represents an example for demand since the participant depicted in the image requires an action or reaction from the viewer through direct eye contact.

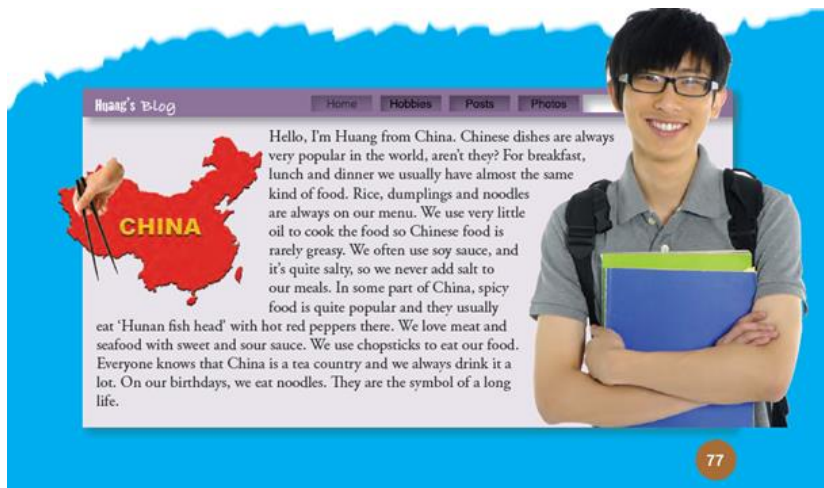


Figure 6. Example for demand

However, if there is no contact between the viewer and represented participant then this is called offer. Kress and van Leeuwen (2006) specify that “All images which do not contain human or quasi-human participants looking directly at the viewer are of this kind” (p. 119). In demanding pictures the viewer is accepted as the object of the look while in offer images the viewer is the subject of the look. Furthermore, it is indicated that the choice between demand and offer especially in school textbooks depends on the proficiency level of the students (Kress and van Leeuwen, 2006). The Figure 7 extracted from 5th grade textbook is an example for offer since there is not a direct eye contact between the represented participant and the viewer.



Figure 7. Example for offer

Another dimension of interactive meaning is the social distance which is based on how the images are depicted. Accordingly, Jewitt (2002) notes that “social distance can be visually encoded to suggest the designers’ desired relationship between viewer and the represented participant” (p. 10). Kress and van Leeuwen (2006) also specify that social distance contains clues about social relations between represented participants and viewers. They also mention that the relations established between represented participants and viewers are built on an imaginary basis. Kress and van Leeuwen (2006) remark that “Images allow us to imaginarily come as close to public figures as if they were our friends and neighbours – or to look at people like ourselves as strangers, others” (p. 126). Thus, social distance helps the reader determine intimate, social and impersonal relationships between the represented participants and the viewer according to close, medium or long shots. In close shots, we can see the participants from the waist up while the medium shot depicts the figures from the knee up. As for long shot, the whole figure is represented in the image. The close shot refers to the involvement between the viewer and represented participant while the long shot means that there is detachment between the two participants (Silva, 2016). The Figures 8, 9 and 10 extracted from 5th grade EFL textbook represent examples for close, medium and long shots respectively.



Figure 8. Example for close shot



Figure 9. Example for medium shot

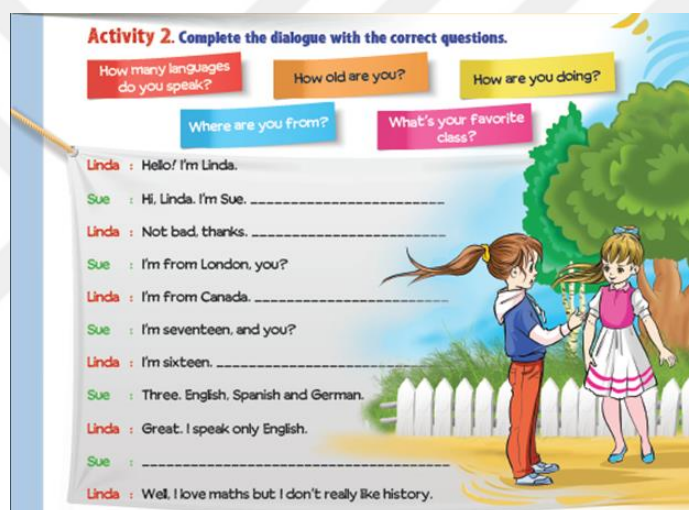


Figure 10. Example for long shot

The last dimension of interactive meaning is attitude which is based on the subjectivity or objectivity of the images. According to Kress and van Leeuwen (2006), subjective images are depicted with central perspective while objective ones do not make use of central perspective. In this vein, Kress and van Leeuwen (2006) indicate that:

In subjective images the viewer can see what there is to see only from a particular point of view. In objective images, the image reveals everything there is to know about the represented participants, even if, to do so, it is necessary to violate the laws of naturalistic depiction, or indeed, the laws of nature (p. 130).

As per objectivity and subjectivity of the images, the viewer is neglected in objective images. Subjectivity reveals specific details about the images such as involvement and

detachment, power and equality between the participants. For instance, an image can be depicted from an oblique or a frontal angle. The Figure 11 extracted from 9th grade EFL textbook represents an example for frontal angle.



Figure 11. Example for frontal angle

While the oblique angle can be associated with the detachment, frontal angle signals the presence of involvement between the viewer and represented participant. Figure 12 extracted from 9th grade textbook presents an example for oblique angle in which the participants are photographed from the side. In this vein, Kress and van Leeuwen (2006) distinguish the differences between frontal and oblique angle:

The frontal angle says, as it were, ‘What you see here is part of our world, something we are involved with.’ The oblique angle says, ‘What you see here is not part of our world; it’s their world, something we are not involved with’ (p. 136).



Figure 12. Example for oblique angle

When it comes to the power and equality issue, it can be said that it is related to high and low angles in the images. The eye-level angle in the images refers to equality between the two participants. In images depicted with high level angle, participants look small and insignificant, while low level angle provides represented participants to look impressive and powerful. So, if images are depicted from a high angle, then it means that the viewer has power over the represented participant. In contrast, if the viewer sees the image from a low angle then it is seen that the represented participant has power over the viewer.

As per objectivity, there is a neglect on the part of the viewer in objective images. Objective images are mostly used in scientific images and make use of frontal or top-down angles. Though not always, diagrams, maps and charts are accepted among the objective images. The main points discussed so far are summarised in Figure 13.

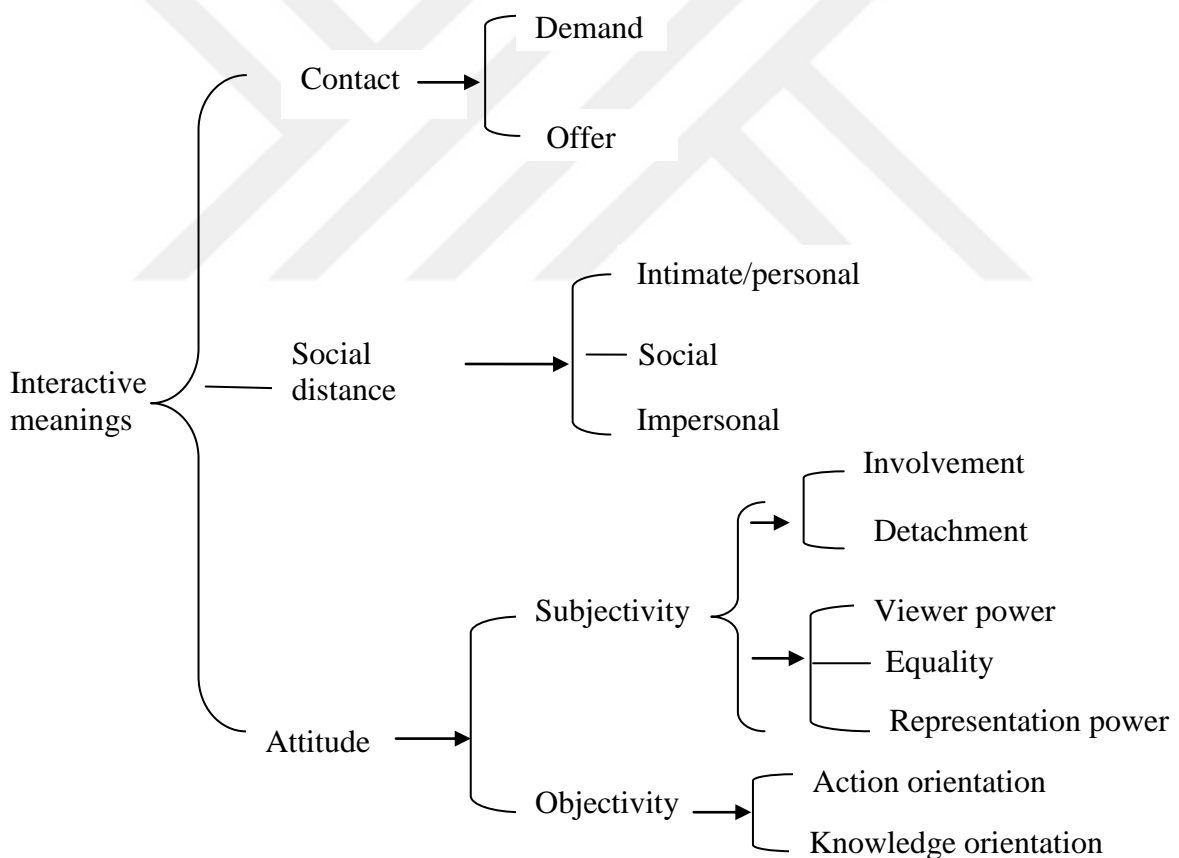


Figure 13. Interactive meanings in images (Kress and van Leeuwen, 2006)

3.2.1.3. The compositional metafunction

According to Kress and van Leeuwen (2006), the third dimension of visual analysis is the compositional meaning which is related to the interrelation between representational and interactive elements. Compositional meaning in Kress and van Leeuwen's framework corresponds to the textual meaning in Halliday's framework. Compositional elements describe how representational and interactive meanings come together in order to form the whole meaning. Information value, salience and framing are three components of compositional meaning and all of them contribute to the whole meaning. These three components are shown in Figure 14.

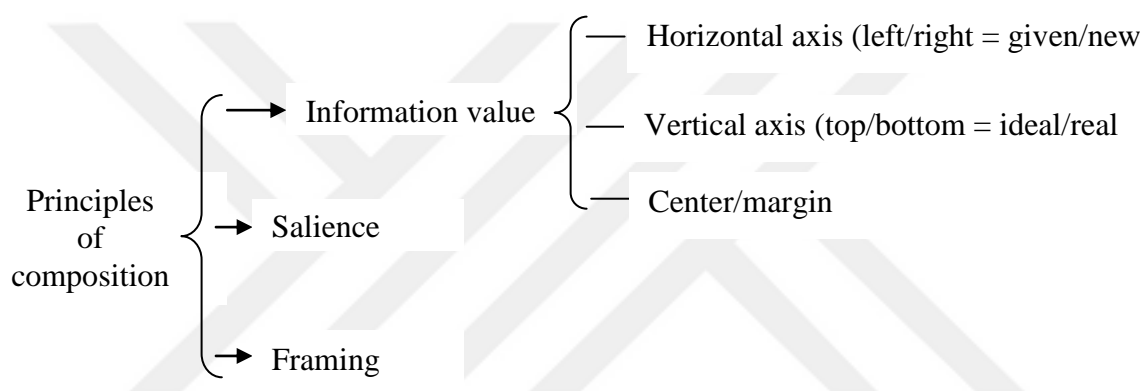


Figure 14. Diagram of the principles of visual composition (Romero, 2012)

Information value gives details about the placement of the images and it is realized through left and right, top and bottom, centre and margin placements. As for salience, it is related to foreground and background, relative size and contrasts in a visual used to attract the attention. Lastly, framing is concerned about use and disuse of frames, which gives information about connectedness or discontinuity.

To begin with information value, the first dimension is left and right placement of the elements. Kress and van Leeuwen (2006) state the element on the left is already familiar and known information for the viewer. However, the element placed on the right side of the page is the unfamiliar and key element in a visual. Therefore, the elements on the left are called as given while the elements on the right are called as new. Also the left and right placement of the elements includes information about salience of the elements. Mostly, the elements on the right are the salient and eye-catching ones. At this point Kress and van Leeuwen (2006) state that:

For something to be Given means that it is represented as something the viewer already knows, as a familiar and agreed-upon point of departure for the message. For something to be New means that it is represented as something which is not yet known, or perhaps not yet agreed upon by the viewer, hence as something to which the viewer must pay special attention. Broadly speaking, the meaning of the New is therefore ‘problematic’, ‘contestable’, ‘the information “at issue”’, while the Given is presented as commonsensical, self-evident (p. 181).

Likewise, Silva (2016) claims that more attention should be paid to the elements on the right side of the page compared to the elements on the left side. To illustrate, the Figure 15 extracted from 2nd grade textbook is an example for given-new information.



Figure 15. Example for given-new information

It is also worth noting that the given and new placement differs according to writing style of the cultures. For instance, in Arabic cultures where the writing is from right to left; so, the element on the right side represents the given element, while the left side presents the new information (Kress and van Leeuwen, 2006).

The second dimension of information value is the ideal and real differentiation which is decided according to the placement of the elements at the top, upper parts or bottom, lower

parts of a page. For instance, the Figure 16 extracted from 5th grade EFL textbook represents ideal and real information according to top and bottom orientation.

Activity 4. Look at the pictures and choose the correct statements.

1

a) Can I go out?
b) Can I come in?
c) Can I open the window?

a) Yes, of course. Come in, please.
b) No, you can't.
c) Sorry, not right now.

2

a) Can I answer?
b) Can I take your pencil?
c) Can I use your computer?

a) Sorry, wait a minute.
b) Listen carefully!
c) For sure.

3

a) Can I leave the class?
b) Can I go to the cinema?
c) Can I look at the book?

a) Yes, you can.
b) OK.
c) Sorry, you can't.

4

a) Can I take your pen?
b) Can I throw a birthday party?
c) Can I watch television?

a) That's OK.
b) Sorry, you can't.
c) No, you can't.

Figure 16. Example for ideal-real information

Silva (2016) states that graphs, charts and directions are the elements which represent real information. In this regard, Kress and van Leeuwen (2006) indicate that:

For something to be ideal means that it is presented as the idealized or generalized essence of the information, hence also as its, ostensibly, most salient part. The real is then opposed to this in that it presents more specific information or more practical information (p. 187).

The third dimension of information value is centre and margin and they are related to the central and surrounding elements as it is specified by Kress and van Leeuwen (2006):

For something to be presented as Centre means that it is presented as the nucleus of the information to which all the other elements are in some sense subservient. The Margins are these ancillary, dependent elements. In many cases the Margins are identical or at least very similar to each other, so that there is no sense of a division between Given an New and/or Ideal and Real elements among them (p. 196).

The Figure 17 extracted from 5th grade EFL textbook depicts an example for centre and margin orientation.

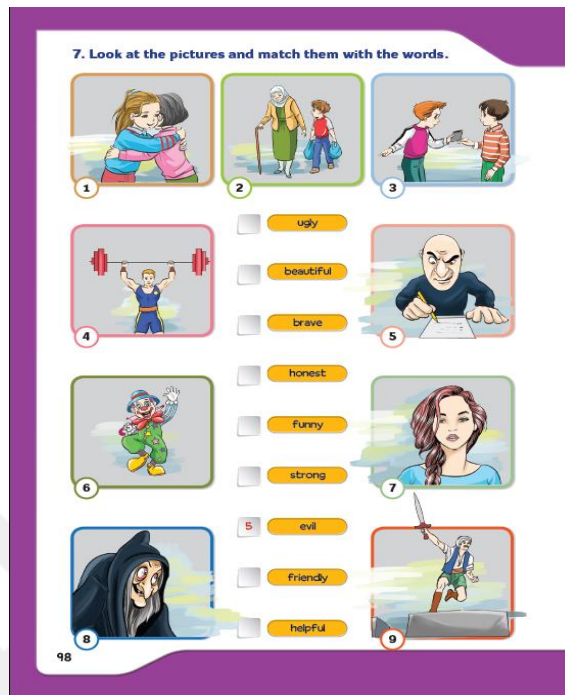


Figure 17. Example for centre-margin information

The Figure 18 taken from Kress and van Leeuwen (2006) represents information value and orientation of page on a diagram.

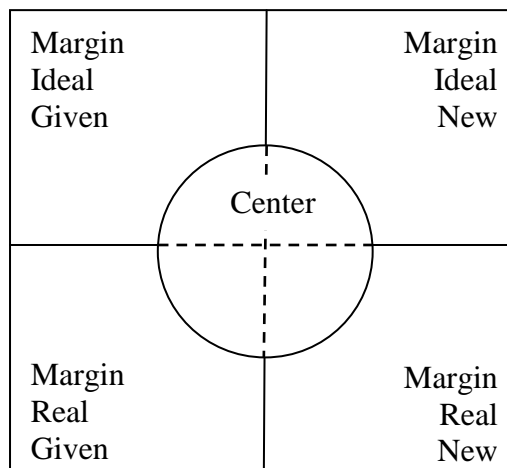


Figure 18. The dimensions of visual space (Kress and van Leeuwen (2006))

The second component of compositional meaning is salience, which stresses the importance of the elements. Also, the criteria such as size, color, tonal values and

perspective help the salience of the elements. Kress and van Leeuwen (2006) state that “Salience can create a hierarchy of importance among the elements, selecting some as more important, more worthy of attention than others” (p. 201). The Figure 19 extracted from 2nd grade textbook provides an example for salience in compositional meaning.

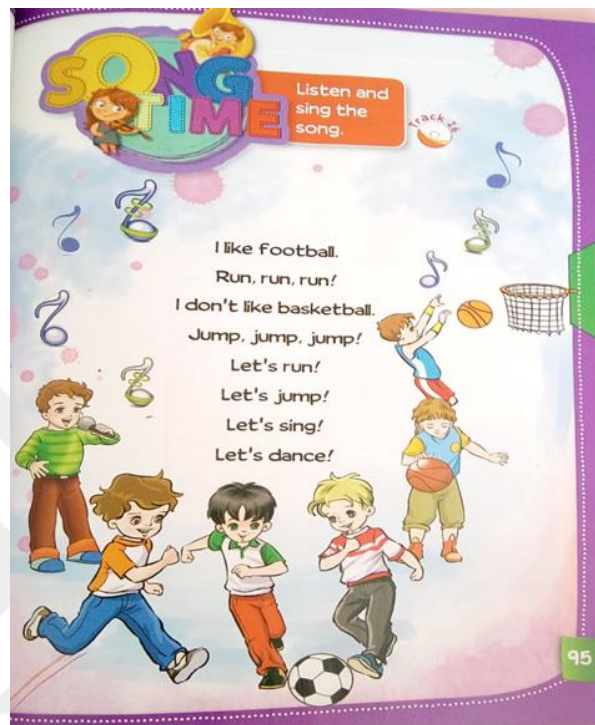


Figure 19. Example for salience

The third and last component of compositional meaning is framing. Along with frame lines colour discontinuities and white space between elements indicate the use of framing in visuals. Kress and van Leeuwen (2006) remark that “The absence of framing stresses group identity; its presence signifies individuality and differentiation” (p. 203). In a similar sense, Jewitt (2002) indicates that “The framing of an image indicates the discontinuity or continuity between elements and in what it is that separates or links the elements” (p. 10). We see the images as separated and disconnected if the images are presented with frames. However, the absence of images signifies that the elements in the image are represented as connected and complementary units of information. The illustrative example for framing is shown in Figure 20 which is extracted from 5th grade EFL textbook.

UNIT 2 **LET'S PRACTICE!**

Activity 1. Match the names of places with the pictures.

1 2 a) supermarket
 3 4 b) book shop
 5 6 c) train station
 7 8 d) mosque
 9 10 e) pharmacy
 f) police station
 g) hospital
 h) toy shop
 i) playground
 j) shoe shop

38

Figure 20. Example for framing

3.2.2. Questions and tasks to help learners analyse images

Callow (2005) proposes a three-dimensional model with the aim of analysing visuals and expanding the notion of visual literacy. The dimensions in Callow's model are affective, compositional and critical perspectives. The sensual and immediate responses to visuals are analysed within the realm of affective dimension. As for compositional dimension, it focuses on semiotic, structural and contextual elements composing the visual. Lastly, critical dimension aims to help individuals to gain a critical perspective to understand images.

Along with Callow's model, Serafini (2010) puts forward a three-dimensional framework in order to elaborate on the perspectives used for reading multimodal texts which are perceptual, structural and ideological perspectives. The intention of providing this framework is to reveal the contributions of these perspectives to the analysis of multimodal texts for readers' perceptions. To begin with perceptual perspective, it is based on perception and understanding. This perspective argues that in order to interpret something the reader needs to perceive it and without perception something cannot be understood.

That is, reader's perceptions, previous experiences and interpretations are highly important for this perspective. The second dimension, structural perspective, focuses on image-text interrelations and interpretations of the reader; thus, structural perspective aims at ahead of the literal meaning. To illustrate, Kress and van Leeuwen's grammar of visual design can be categorized under structural analytical perspective since this framework is based on three metafunctions including structure in them. In addition, intentions and interests of the designers and producers are influential on the interpretations of a reader. The third dimension which is ideological perspective underlines that the cultural context plays an undeniable role in the construction of meaning in multimodal texts. Socio-cultural, historical and ideological contexts are involved in this perspective; so, it mostly deals with the hidden messages behind the multimodal texts. Therefore, this perspective requires the reader to make inferences and to recognize the values attached to the images in order to be able to analyze multimodal texts from ideological perspective. First and foremost, Serafini (2010) emphasizes that these three analytical perspectives should not be conceived as separate perspectives from each other because readers carry their old knowledge and experiences with themselves while dealing with a text comprised of written and visual signs. As a result, Serafini (2010) argues that all of these perspectives help to construct meaning and interpret multimodal texts from different angles by providing readers with alternative viewpoints.

Based on Callow's and Serafini's models, Goldstein (2016) provides some questions and tasks for analysing images in order to help learners to interpret the meaning behind images (Appendix A). In this study the questions established by Goldstein (2016) are translated into Turkish and directed to two 2nd, 5th and 9th grade students in order to reveal their understandings and perceptions towards visuals used in these EFL textbooks. Furthermore, it is presumed that analysing student perspectives about visuals in EFL textbooks would help textbook users and designers to gain a critical point of view towards the importance of visuals elements used in language materials.

4. RESULTS

The results related to three research questions are presented respectively by referring to each metafunction via representative visuals. The most distinct features of three metafunctions are depicted in the figures. Then, students' perceptions about visuals used in three textbooks are revealed based on the findings of the interviews.

4.1. The Representational Metafunction

The first research question deals with the depiction of visuals in terms of representational metafunction. In order to answer the first question, "How are the visuals in 2nd, 5th and 9th grade textbooks represented in terms of representational meaning?", the representative visuals are presented from these EFL textbooks.



Figure 21. Example for representational metafunction

The Figure 21 which is presented above is extracted from 2nd grade EFL textbook in Unit 2, *Friends*. The actions and characters are represented in a specific social context which is a park or playground. In this figure, students can see the main characters and their interactions; so, the viewers can identify that the participants are involved in an action. The image in this figure depicts a *narrative transactional representation* in terms of representational metafunction. The use of hands and their movements refer to the vectors which represents a narrative action. The woman standing in front of the bank is the *actor*, from whom the vector departs and the boy is the *goal*, to whom the vector is directed.

Also, the visual indicates a transactional representation since the viewer can identify both the actor and the goal of the action.



Figure 22. Example for representational metafunction

The Figure 22 is extracted from 5th grade EFL textbook in Unit 1, *Hello*. This figure also lets students to identify the characters actively involved in the image. In terms of representational metafunction the image above shows the presence of a *narrative representation* because of the vectors formed by hand movements and eye contact. This is also a *transactional representation* since the viewer can identify both the actor and the goal in the image. The girl and the boy - Ted in the image are the *actors* since their hands form a vector towards the other boy – Jack, and Jack is the *goal* to whom the vectors are directed.



Figure 23. Example for representational metafunction

The Figure 23 is extracted from 5th grade EFL textbook Unit 1 *Hello*. The image presented above is an example for *narrative representation* and it can be classified as a *transactional reaction* since the viewer can identify the eyeline vector connected between reactor and phenomenon. The girl looking at the boy in blue clothings is the *reactor* while the boy is the *phenomenon*. The image is an example for transactional representation since the viewer can identify both the reactor and phenomenon depicted in the image.

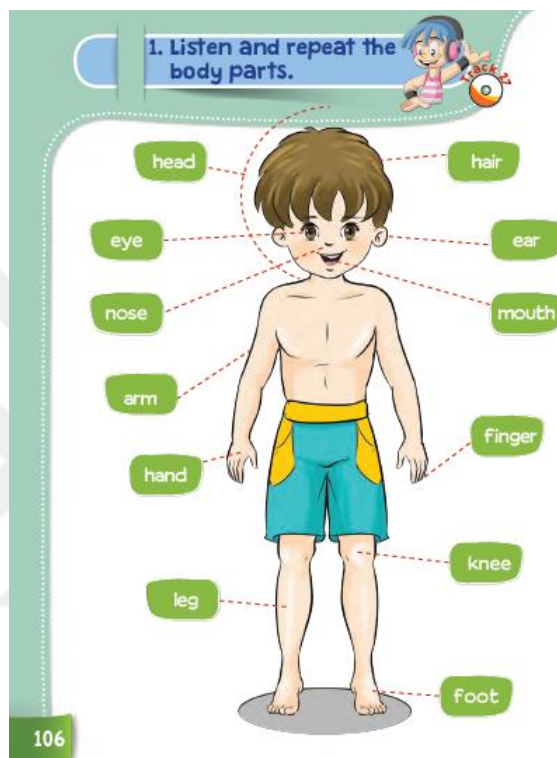


Figure 24. Example for representational metafunction

The Figure 24 presented above is extracted from 2nd grade EFL textbook in Unit 7 *Body Parts*. The image does not hold any vector; therefore, it is accepted as a *conceptual* representation. The representational metafunction is depicted through conceptual images showing part-whole relationships. The body indicates the whole which is called as the *carrier* while the parts of the body refer to the part relationships and they are called as *possesive attributes*. The image is also an example for *structural analytical* image since the viewer can identify the labels for the depicted body parts.

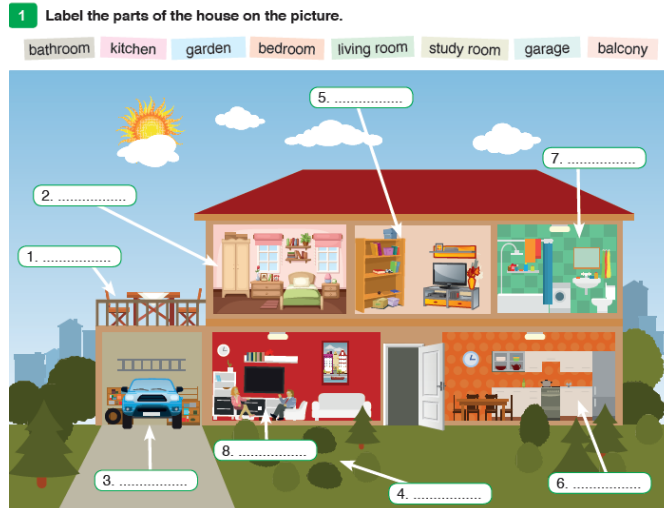


Figure 25. Example for representational metafunction

The Figure 25 extracted from 9th grade EFL textbook in Theme 2 *My Environment* is also an example for the *conceptual representations* in terms of revealing part and whole relationships. The *whole* depicted in the image is the house and it is called as the *carrier*. As for the *parts*, the rooms belonging to the house are depicted as the possessive *attributes* in ninth grade textbook. Therefore, the image is another illustrative example for *structural analytical* image since the figure includes labels for the parts depicted in the image.

WISE UP

DIFFERENT SHELTERS DIFFERENT CULTURES

Hi, I'm Hiro. I'm from Japan. Welcome to my world. This is my bedroom. There is a futon bed in my bedroom. It's a traditional Japanese bed. There is a small table in front of the sliding door. There aren't lots of things in my room. It's very simple with soft colours.

Hello! I'm Amina from Morocco. This is my room. I share it with my sister. There are two wooden beds and a bedside table between the beds. I have got a traditional lamp and there is a painting on the wall. I have got a colourful room because we like warm colours in Morocco.

Hi, I'm Benny. I'm from Sweden. My bedroom is my favourite place in the house. There is a chest of drawers in front of the window. There is a bedside table next to my bed and a lamp on it. I have got everything white in my bedroom. This colour is very popular in Swedish houses because we have long winters and short summers.

Answer the questions.

1. What is a futon?
2. Who has got a colourful room?
3. Why is the white colour popular in Sweden?
4. Which room is your favourite? Why?

Figure 26. Example for representational metafunction

The Figure 26 is extracted from 9th grade textbook in Theme 2 *My Environment*. The *narrative representation* in the figure above is formed through the use of speech bubbles. These three characters are called as *sayers* and their speech is connected to them via vectors. *Speech bubbles* are accepted as a special kind of vector connecting speakers to their speech.

4.2. The Interactional Metafunction

In this part it is aimed to seek an answer for the second question, “How are the visuals in 2nd, 5th and 9th grade textbooks represented in terms of interactional meaning?”. The findings of the study are presented by referring to the visuals in textbooks representing interpersonal metafunction.



Figure 27. Example for interactional metafunction

The Figure 27 presented above is extracted from 2nd grade EFL textbook in Unit 7 *Body Parts*. In terms of interactional metafunction, the visual makes contact with the viewer through a direct gaze which is an example for *demand*. So, it is inferred that the depicted participants in the image are demanding an answer or a reaction from the viewer and they

invite the viewers to become a part of their world represented in the picture. As for social distance, the visual represents medium shot; so, the viewer to see the figures from the knee up. The use of medium shot in images refers to *social relations* between two participants. Another dimension of interpersonal metafunction is attitude and the visual depicts the participants from a frontal angle which refers to the involvement between the participants and viewer. Lastly, it is obvious that there is *equality* between the participant and the viewer since the visual is depicted at eye-level. All of these elements, demand, medium shot, frontal angle and eye-level depiction, signal to the *close relationship* and *involvement* between the viewer and participants. Therefore, the visual is depicted like an invitation from the represented participants to the viewer to the sing the song together.

9. a) Listen to the people and complete the table.

	April	Hans	Kane	Maria
Age				
Nationality				
Likes				
Dislikes				

Figure 28. Example for interactional metafunction

The image presented above is extracted from 5th grade EFL textbook in Unit 1 *Hello*. Considering the interpersonal metafunction, the image represents a *demand* since the participants look at the viewers and they demand some answers from the viewer. Besides, the viewer can only see the head and shoulders of the participants which means that the image has a close shot in terms of size of frame. Close shot signifies the *intimate and personal relations* between the viewer and participant. This intimate social relation depicted in the image is also supported by frontal and eye level angle. The use of eye level angle contributes to the *power balance* between participants and the viewers. So, the viewer can be involved with the participant and feel like the depicted image is a part of his/her own world as well.

1 A TWO BIRDS WITH ONE STONE

5 Read the bubbles and the statements. Find the people and write their names.

1. _____ is Swedish.
 2. _____ is from Bulgaria.
 3. _____ have got a waitress friend.
 4. _____ has got classes in the evenings.
 5. _____ are colleagues.
 6. _____ is a chemist, too.

TOPIK OF THE WEEK
Two birds with one stone

Ammon: My name is Ammon. I'm Egyptian. I'm an engineer. My roommate Adrian is from Sweden. He is a fashion designer. We are in the same class. Our language course is here in Oxford and our teacher is very nice. There are a lot of students from different countries such as Argentina, Russia and India. Our best friend is Bulgarian. Her name is Daniela. She is a student at a school of tourism and a part-time waitress at a popular café in the city centre. We are here now to visit her.

Jacob: I'm Jacob and I'm a Canadian actor. I'm here in San Francisco to study dancing at a world-famous school. It is in a gorgeous building in the city centre. The instructors are very talented people. They are really good dancers. My classes are in the evenings. They are very tiring but I'm very happy in San Francisco. This city is lively and the people are very friendly here. Dancing and making friends, kill two birds with one stone! It's great.

Sue: Hi, I'm Sue from the UK. I'm a chemist. Now I'm in Paris with one of my colleagues and six students for a youth project. My colleague's name is Brian. There are three girls and three boys in our group. Our project partner is a science school. They have got a big laboratory in their school and our group is very busy there all day. There are four chemists and twelve students in the laboratory. Twelve young scientists and a lovely city, there are many things to chill out after a tiring day. Time to go, thank you.

6 Answer the questions.

1. What does Ammon do?
2. Where are Ammon and Adrian now?
3. What does Jacob do in San Francisco?
4. Which course is popular around the world?
5. How many people are there in Sue and Brian's group?

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Figure 29. Example for interactional metafunction

The Figure 29 presented above is extracted from 9th grade EFL textbook in Unit 1 *Studying Abroad*. The visual represents *contact* and *demand* in terms of interactional metafunction. The three characters make a direct eye contact with the viewer since they demand some information from the viewer as it can be understood from the question part positioned below at the bottom of the page. The use of *frontal angle* in the image also denotes to the involvement between represented participants and the viewer. So, the viewer becomes a part of the world depicted in the image. Besides, the viewer can see the head and shoulders of the represented participants. This means the image makes use of *close shots* and close shots refer to intimate and personal relations between the participant and the viewer.

8. Read the speech bubbles. Work in pairs and make similar dialogues.

What's your favorite class?
 I like history.

Do you like music?
 No, not really. Art is my favorite.

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Figure 30. Example for interactional metafunction

The image 30 extracted from 2nd grade EFL textbook in Unit 1 *Hello* also depicts interactional metafunction. Concerning the interactional metafunction the image above represents an *offer* since neither of the represented participants makes an eye contact with the viewers. Therefore, the depicted participants in the images do not demand an answer or a reaction from the viewer; instead, the represented participants offer a kind of information to them. The participants are depicted in a *long shot* since the viewer can see the whole figure. The long shot implies the impersonal relations between participants and the viewer; however, the use of *eye-level angle* represents an equal relation of power between the two. Since it is seen that the participants are depicted at eye level, it can be claimed that the image presents a sense of power balance in terms of attitude.

4.3. The Compositional Metafunction

As for the last question, the visuals are analysed in terms of compositional meaning. In this section, the answers are searched for the following question: “How are the visuals in 2nd, 5th and 9th grade textbooks represented in terms of compositional meaning?”. Then the visuals depicting the features of compositional meaning are presented referring to textbooks.

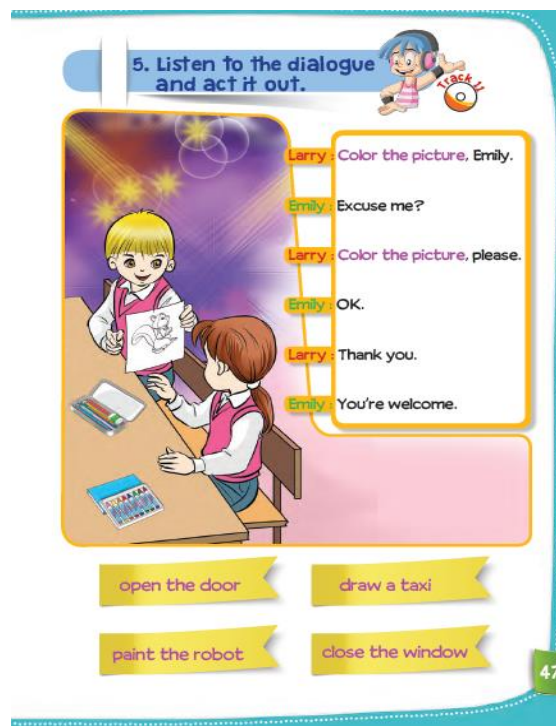


Figure 31. Example for compositional metafunction

The Figure 31 is extracted from 2nd grade EFL textbook in Unit 3 *In the Classroom*. As it is stated before the compositional metafunction includes information value, which is related to orientation of the visual. In terms of layout the image depicts a *given-new* orientation. The visual is oriented on the left side of the page which refers to the *given* and the dialog is depicted as the *new* and unfamiliar information for the viewer. When the picture is analysed from top and bottom orientation, it is seen that the visual and the dialog at the top part of the page are the *ideal* information while the phrases at the bottom represents *real* information for the viewer.

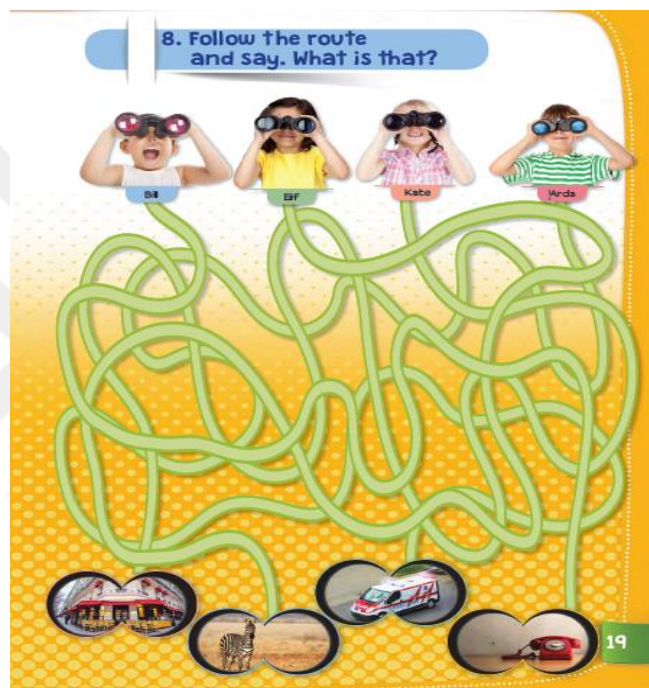


Figure 32. Example for compositional metafunction

The Figure 32 is extracted from 2nd grade EFL textbook in unit 1 *Words* and it refers to the presence of information value through the use of top and bottom orientation. The image depicted above is an illustrative example for *ideal* and *real* information. The characters used at the top signal to the essence of information; that is, *ideal* information while the images of café, zebra, ambulance and telephone provides the specific and detailed and *real* information for the viewer.

The compositional meaning also embodies the salient and prominent elements in visuals represented through size, focus, color contrast and perspective. The following three visuals are the illustrative examples of salience in a visual composition.

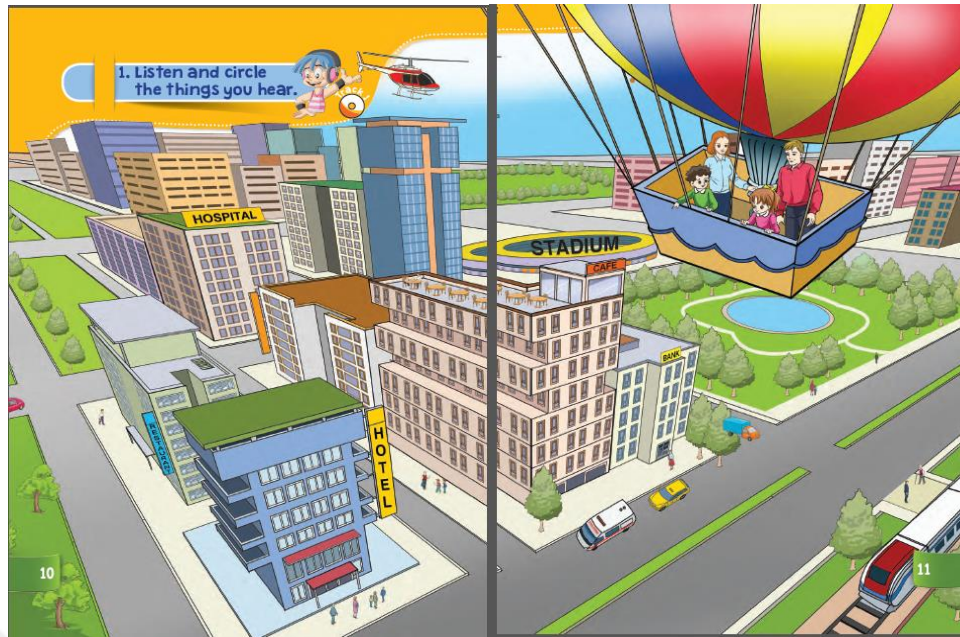


Figure 33. Example for compositional metafunction

The Figure 33 is extracted from 2nd grade EFL textbook in Unit 1 *Words*. Concerning the compositional aspect, the image represented above depicts a family in a balloon as the most *salient* element in the visual by positioning the image at the top and right corner of the page. In terms of modality, the colours used in the image also contribute to the compositional meaning. The colours of this image are close to the natural contextualization which refers to the *high modality*. Another compositional aspect of this image is the absence of *framing*; so, there are stronger connections between the elements of the visual.



Figure 34. Example for compositional metafunction

The Figure 34 extracted from 2nd grade EFL textbook in Unit 1 *Words* represents *salience* of the visual through the use of color contrasts and saturation. The use of vivid colors also contributes to the modality of the image. Likewise, this image makes use of *high modality* features such as high color saturation, diversified and modulated colors. Besides, the integration of background in an image is the sign of high modality. This figure also does not have any *frames*, which means that the elements depicted in the image are bound with stronger connections and they are presented as a complete unit of information.

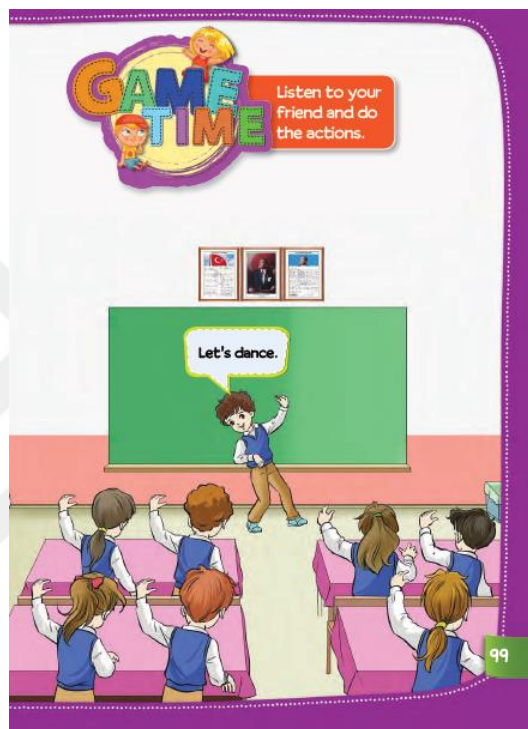


Figure 35. Example for compositional metafunction

The Figure 35 extracted from 2nd grade EFL textbook in Unit 6 *At the playground* illustrates the *salient* elements in the visual with the help of perspective used to make the elements in the foreground more explicit than the elements represented in the background. The use of a naturalistic background which is a classroom environment in this figure signifies that the image is depicted with *high modality*. By using soft and solid colors at the background, the students positioned in the foreground are represented as the salient elements in the visual.



Figure 36. Example for compositional metafunction

The Figure 36 is extracted from 5th grade EFL textbook in Unit 4 *My Daily Routine*. Analysing the figure in terms of compositional meaning, it is accurate to state that the position of the images follows the centre and margins orientation. In terms of showing information value, the images are positioned in the *margins* as additional information while the sentences are positioned at the *centre* as being the essence of the information. Another compositional aspect in this image is *salience* which helps to depict the elements in the foreground more vivid. The salient elements in the visual refer to the focused part of image and the seven sentences presented in the orange part is the focus of this image while the setting in the background is constructed through the use of clocks in soft colors.

LISTENING & SPEAKING

1 a. Match the phrases with the pictures.

1. cut my finger
2. have a fever
3. have a cold / the flu
4. have a headache
5. have a nosebleed
6. have a sore throat
7. have a stomach ache
8. have a rash on my hand
9. have a cough
10. sprain my ankle

Figure 37. Example for compositional metafunction

The Figure 37, extracted from 9th grade EFL textbook in Theme 8 *Emergency and Health Problems*, also follows centre and margin orientation in which the central information is presented at the *centre* while the additional information is given in the *margins* in terms of information value. As we can see in Figure 36, in Figure 37 the visuals are treated as the additional information compared to text, which is viewed as the most prominent information in this textbook.

4.4. Primary, Secondary and High School Students' Perspectives towards Images in Their Textbooks

As for the last research question, “How 2nd, 5th and 9th grade students perceive images used in their textbooks?” the questions provided by Goldstein (2016) for learners to analyse images are directed to two 2nd, 5th and 9th grade students (Appendix A). The answers obtained from each grade students are briefly summarised respectively. First of all, 2nd grade students have positive feeling towards visuals used in their textbooks. There are also some themes important for them such as friendship, togetherness and social relations shown in textbooks. Besides, these students state that they prefer the use of realistic and colourful images instead of imaginary drawing since real images remind them arouse positive feelings in them. Secondly, 5th grade students have positive feelings towards

images in their textbooks. They remark that they feel energetic and happy when they see the images in the textbook. Also, they state that the images are suitable for their age and interests since the images include the pictures of games and fun activities they like. Secondary school students prefer to see realistic images in their textbooks like the students in primary school. Finally, 9th grade students feel positive towards images in their textbooks. However, contrary to the previous findings, these students indicate that written texts occupy much more place than images and some pictures used in their books are stereotypical and anachronistic since the images do not represent the situations in real life. They also specify that it is obvious that the images used in the course books are only designed for educational purposes since the images depicted out of their original context.



5. DISCUSSION AND CONCLUSION

The results obtained from the four research questions of the present study will be discussed in this chapter by referring to the afore-mentioned studies related to multimodal analysis in textbooks. Then, some implications for further studies will be mentioned in the conclusion part.

5.1. How Are the Visuals in 2nd, 5th and 9th Grade Textbooks Represented in terms of Representational Meaning?

Among two representation types, narrative ones are the most frequently used especially in 2nd and 5th grade textbooks. Action process is the most frequent process depicted in the images among narrative representation types. Also, the participants mostly represented as actors and goals in most of the images which suggest a transactional process between represented participants and viewers. So, depicted participants are involved with acting instead of reacting contrary to the results of Marefat and Marzban's (2014) study results which illustrate participants as circumstance and goal most of the time.

Besides, in ninth grade textbook the written texts are stressed instead of visuals. This finding can be related to Kress and van Leeuwen's (2006) statement that the images represented in advanced textbooks can be scarce since it is believed that the learners would not need pictures to interpret the text. Also, the reason behind using fewer images in advanced textbooks may be related to perceiving visual images as subsidiary and secondary materials supporting verbal language.

5.2. How Are the Visuals in 2nd, 5th And 9th Textbooks Represented in terms of Interactional Meaning?

In our study, the images representing demand are highly used especially in primary and secondary school textbooks. On the contrary, the findings of Marefat and Marzban's study (2014) show that there is no demand image in the textbooks. They claim that close and personal relations which include emotional attachment on the part of students may be excluded from ELT textbooks since these textbooks are produced for educational purposes.

Marefat and Marzban (2014) mention the ideological roles of ELT textbooks in terms of representing the power relations in a nation and country. In terms of revealing the gender identity in these books it is found out that males are more visible than the females. As for our textbooks, at some points there are stereotyped roles attached to females and they are depicted as doing domestic work in some parts. However, the present study reveals that English textbooks depict demand images instead of offer since the aim of the represented images is to make learners and viewers to feel like a part of the world depicted in the images. Therefore, it can be asserted that the inclination behind using demand representations may be the design of textbooks with communicative objectives along with educational purposes.

Furthermore, most of the images make use of eye level angle which means that the images depicted in textbooks do not hold impersonal relations between the viewers and represented participants. Since the textbooks are designed for foreign language learning students, the images depict social and real life of the learners. Besides, the sense of power balance contributes to students' meaning making processes by helping them to identify themselves with the world depicted in the images. In this respect, the present study is in line with Tahririan and Sadri's study (2013) since they find out that equality between two participants help learners to identify the depicted images.

5.3. How Are the Visuals in 2nd, 5th And 9th Textbooks Represented in terms of Compositional Meaning?

Especially in second grade EFL textbook, the images are bigger and mostly depicted without frames. In line with Nordensvärd's (2010) study results, our study shows that the easier texts are accompanied by larger images. As it is seen in second grade textbook, the images constitute most part of the pages. As a matter of fact, some figures are depicted in two consecutive pages as it is seen in Figures 19 and 20. It is also observed that the use of larger images in this textbook promotes the course aims since language teaching is limited basic word and phrase structures at this grade. On the other hand, ninth grade textbook is equipped with written texts instead of larger images. This result is compatible the objectives of the textbook since all language skills are emphasized at this level. Also, this finding can be related to the proficiency level and language difficulty of the textbooks used

in our analysis. Similarly, Nordensvärd (2010) states that smaller and fewer images are used with harder texts.

Additionally, the use of vibrant colors denotes to the presence of high modality features and it is found out that the images in textbooks are portrayed with vivid and naturalistic colors. In this regard, it is observed that the images are depicted with naturalistic contextualizations; so, it is believed that these images would contribute to the students' understanding. Likewise, Salbego, et. al (2015) state that high modality is one of the elements which contribute to students' interpretation of the images. In this sense, our study presents similar results since the textbooks make use of naturalistic colors which learners may witness in real life situations along with textbooks.

Torres' study (2015) reveals that there are some contradictions between images and texts in South Korean English textbooks. In another study analysing two English textbooks it is found out that in some parts the text and pictures do not coincide with each other while in other parts the text and the image complements each other (Nordensvärd, 2010). On the contrary, Marefat and Marzban's study (2014) shows that the verbal and visual elements of the textbook are in compliance with each other. The findings of Liu and Qu's study (2014) are quite compatible with the results of the study conducted by Marefat and Marzban (2014) in terms of detecting the parallelism between visual and verbal modes. As for our study, it can be claimed that there is not an obvious contradiction between verbal and visual elements in analysed images. To begin with second grade textbook, the images dominate the verbal texts due to the focus of the language at this age. Since the verbal texts are limited in this textbook, the meaning is represented through visuals and the images and texts do not contradict with other. As for fifth grade textbook, it can be claimed that this textbook does not also include contradictory images and texts. Neither texts nor images predominates each other in this textbook. Lastly, ninth grade textbook mostly includes written texts instead of images and the visuals are used in supplementary roles in this textbook. However, the textbook does not hold any outstanding discrepancies between verbal and visual texts.

5.4. How 2nd, 5th And 9th Grade Students Perceive Images Used in Their Textbooks?

The interview results show that the students prefer images to be depicted in their original contexts without stereotyped or idealized elements. Based on this finding, it can be claimed that the textbooks should be designed according to students' age, interests and the necessities of the time. This can be achieved through adopting a critical view while choosing and using images in textbooks. In a similar vein, Ajayi (2012) mentions the necessity of teachers' adopting a critical perspective towards teaching multimodal texts to students.

The visuals used in textbooks can be perceived as a way of enhancing students' understanding and meaning making processes. Likewise, Cope and Kalantzis (2009) indicates that meaning making process and the roles of meaning makers have changed with the advents in social and technological age. To illustrate, multiliteracy pedagogy perceives language as a form of representation and meaning making is accepted as an active process. Therefore, the role of meaning makers has changed from passive recipients to active, innovative and creative meaning producers. Multiliteracy pedagogy also aims the learner to develop their own strategies in order to deal with the new and unfamiliar learning experiences. Likewise, Kress and Selander (2012) remark each participant including teachers and students in the communication process is accepted as designers of learning in this age. Also, the choices of sign-maker indicate the interests in the meaning making process among many different modes. Besides, Hage-Obeid (2017) claims visuals should be selected studiously since they affect students' understanding and interpretation to a large extent. Therefore, Hage-Obeid (2017) concludes that the layout and design of textbooks are really significant for learners to interpret the meanings behind the images used in books. Additionally, Jewitt (2008) also asserts multimodality paves the way for students to become sign makers in sign making process by allowing them to choose appropriate and available meaning making resources in the classroom environment. In this regard, it is seen that the visuals depicted in analysed textbooks make use of demand pictures instead of offers since the learners are expected to become active participants and meaning makers in the learning process.

Stec (2017) emphasises that the age and grade of students are influential factors on intensity and amount of visuals used in English textbooks. Therefore, she states that verbal

texts substitute images along with the years of study. Correspondingly, Liu and Qu (2014) remark that proficiency level of learners and difficulty of the language materials affect the multimodality of the textbooks. In line with these studies, it is observed that ninth grade students mention that their textbooks do not include redundant visuals. These statements can be related to the language difficulty of the textbook compared to second and fifth grade textbooks since these two textbooks include more visuals and multimodal elements than the ninth grade textbook.

5.5. Conclusion

The aim of the present study has been to highlight the importance of visuals used in EFL textbooks. The focus has been on three English textbooks used in elementary, intermediate and high school grades. It is expected that the study would be stimulating for language teachers in terms of revealing the theoretical and practical bases related to multimodality in textbooks. It is observed that textbooks include images which are compatible with the three metafunctions proposed by Kress and van Leeuwen to analyse the grammar of visual design in textbooks. Also, it is seen that the second and fifth textbooks include visuals designed according to the interests of learners. However, the ninth grade students' assertions reveal that the visuals used in the textbook are not compatible with their interests. At this point, it is noteworthy to stress that teachers should be trained about how to use the visuals in order to enhance students' learning. Also, the teachers should be aware of the significance and functions of the visuals to teach students how to read visuals in the textbooks as it is pointed out Salbego, et al. (2015). Therefore both teachers and students should have awareness about the interpretation of visual and verbal elements in the textbooks. Bearing that in mind, it can be suggested that the awareness towards the impact of visuals on student learning will lead us to make use of the textbooks more efficiently. Furthermore, Wyatt-Smith and Kimber (2009) mention the importance of metacognitive awareness and accepting students as makers and designers in meaning making process. Therefore, it could be suggested that further studies could be conducted with the aim of developing new assessment tools for evaluation purposes of multimodality particularly in foreign language classrooms.

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APPENDIX

Appendix A. Questions and Tasks to Help Learners Analyse Images
Three dimensions of viewing

AFFECTIVE / PERCEPTUAL	COMPOSITIONAL / STRUCTURAL	CRITICAL / IDEOLOGICAL
How does the image make you feel?	What elements can you see in the foreground/ background, etc.?	What message does the image transmit?
Why does it make you feel this way?	What text accompanies the image, if any (a caption, a title, etc.)? What does it add to the image?	Who created it? For what purpose and in what context?
What other images come to mind when you see it?	How is the image framed or composed?	In what forms of media will the image be seen?
What personal relevance does it have for you, if any?	What do you think lies beyond the frame?	Who is the intended audience for the image?
What does the image remind you of?	From what angle or point of view has the image been taken?	In what context did you view the image? The original context or another one? What is the difference?
Do you identify with or relate to the image in any way? If so, how?	Which parts of the image are centrally focused?	In how many different ways could the image be interpreted?
Do you think the image is positive or negative? Or do you feel indifferent towards it? Why?	What has been altered, omitted from or included in the image?	Are any of the images stereotypical, idealized, non-representative or anachronistic?

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