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**Visual Rhetoric in Algerian Third-year Secondary School EFL Textbook
New Prospects 3: How images shape students' cultural perceptions .**

***Dissertation Submitted to the Department on English in Partial
Fulfillment of the Requirements for the Degree of Didactics .***

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Dedication

First and foremost, I offer my deepest gratitude to God, whose endless mercy, strength, and guidance carried me through every hardship and illuminated my path during moments of uncertainty. Through every sleepless night, every struggle, and every step of this long journey, His grace never left my side.

To myself, I dedicate these words with pride and tenderness. Thank you for enduring when the weight became unbearable, for believing when doubt whispered otherwise, and for rising again each time exhaustion tried to pull you down. This journey shaped not only my mind, but also my spirit, teaching me resilience, courage, and the quiet power of perseverance.

To my beloved mother, the heart of my life and the soul behind every success I have ever known, no words could ever measure the depth of my gratitude. Your sacrifices were invisible acts of love woven into every step I took. Your prayers became my shelter, your strength became my strength, and your unwavering faith in me gave me the courage to continue even when I felt lost. This achievement belongs to you as much as it belongs to me.

To my dear father, thank you for your powerful support, for believing in me wholeheartedly, and for always standing beside me with kindness and reassurance. Your presence has been a constant source of comfort, stability, and peace throughout this academic journey.

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Abstract

The rhetorical and ideological function of pictures in the Algerian third-year secondary school English as a Foreign Language (EFL) textbook *New Prospects 3* is examined in this study. Textbooks are often investigated primarily for their linguistic content, while visuals such as pictures, drawings, and diagrams are generally disregarded despite their impact on students' conceptions of culture, gender, and identity. Drawing on social semiotics and visual rhetoric theory, this research examines how pictures create meaning and convey cultural and ideological messages. A mixed-methods approach was adopted, combining quantitative content analysis, qualitative visual analysis, and a questionnaire administered to 32 Algerian secondary school students. The study analyzed 190 visuals across six thematic units using an adapted analytical framework based on Gunther Kress and Theo van Leeuwen's model of representational, interpersonal, and compositional meanings, alongside cultural and ideological analysis. The findings show that the textbook has serious gender and cultural inequalities. While female figures are mostly associated with emotional or family-oriented circumstances, male figures are more frequent and usually presented in authoritative and professional roles. Algerian cultural representation is still limited, and Western cultural references predominate in the images. Additionally, the research demonstrates the way learners' views on culture and social roles are shaped by visual features including composition, gaze, and salience. The findings of the questionnaire show that students focus intensively on textbook pictures and assume they have a significant effect on how they see different cultures. By underlining the educational significance of textbook visuals and underlining the need for more balanced, culturally responsive, and critically reflective visual representation in Algerian EFL materials, this study contributes to the existing literature of research on visual rhetoric in EFL instruction.

Keywords: *visual rhetoric, social semiotics, EFL textbooks, cultural representation, gender representation, multimodal analysis, Algeria.*

Résumé

Cette étude examine la fonction rhétorique et idéologique des images dans le manuel algérien d'anglais langue étrangère (EFL) de troisième année secondaire *New Prospects 3*. Les manuels scolaires sont souvent étudiés principalement pour leur contenu linguistique, tandis que les éléments visuels tels que les images, les dessins et les diagrammes sont généralement négligés malgré leur influence sur les conceptions des apprenants concernant la culture, le genre et l'identité. En s'appuyant sur la sémiotique sociale et la théorie de la rhétorique visuelle, cette recherche analyse la manière dont les images construisent le sens et transmettent des messages culturels et idéologiques. Une approche méthodologique mixte a été adoptée, combinant une analyse quantitative du contenu, une analyse visuelle qualitative et un questionnaire administré à 32 élèves algériens du secondaire. L'étude a analysé 190 éléments visuels répartis sur six unités thématiques à l'aide d'un cadre analytique adapté fondé sur le modèle de Gunther Kress et Theo van Leeuwen des significations représentationnelles, interpersonnelles et compositionnelles, ainsi que sur une analyse culturelle et idéologique. Les résultats montrent que le manuel présente d'importants déséquilibres culturels et de genre. Les figures masculines apparaissent plus fréquemment et sont généralement représentées dans des rôles professionnels et autoritaires, tandis que les figures féminines sont principalement associées à des contextes émotionnels ou familiaux. Les références culturelles occidentales dominent les images, alors que la représentation de la culture algérienne demeure limitée. L'analyse démontre également comment des éléments visuels tels que la composition, le regard et la saillance influencent les perceptions des apprenants concernant la culture et les rôles sociaux. Les résultats du questionnaire révèlent que les élèves accordent une grande attention aux images des manuels scolaires et considèrent qu'elles influencent significativement leur perception des autres cultures. En soulignant l'importance pédagogique des éléments visuels dans les manuels scolaires ainsi que la nécessité d'une représentation visuelle plus équilibrée, culturellement adaptée et critique dans les supports algériens d'EFL, cette étude contribue à la littérature existante sur la rhétorique visuelle dans l'enseignement de l'EFL. **Mots-clés :** *rhétorique visuelle, sémiotique sociale, manuels EFL, représentation culturelle, représentation du genre, analyse multimodale, Algérie.*

المخلص

تتناول هذه الدراسة الوظيفة البلاغية والأيدولوجية للصور في كتاب اللغة الإنجليزية كلغة أجنبية للصف الثالث الثانوي في الجزائر، بعنوان "أفاق جديدة 3". غالبًا ما تُدرس الكتب المدرسية من منظور محتواها اللغوي في المقام الأول، بينما تُهمل العناصر البصرية كالصور والرسومات والمخططات، على الرغم من تأثيرها على تصورات الطلاب للثقافة والجنس والهوية. بالاستناد إلى السيميائية الاجتماعية ونظرية البلاغة البصرية، تبحث هذه الدراسة في كيفية خلق الصور للمعنى ونقلها للرسائل الثقافية والأيدولوجية. وقد اعتمد منهج بحثي مختلط، يجمع بين تحليل المحتوى الكمي، والتحليل البصري النوعي، واستبيان وُزِعَ على 32 طالبًا وطالبة من طلاب المرحلة الثانوية في الجزائر. حلت الدراسة 190 صورة بصرية موزعة على ست وحدات موضوعية، باستخدام إطار تحليلي مُعدّل قائم على نموذج غونتر كريس واثو فان ليوين للمعاني التمثيلية والشخصية والتركيبية، إلى جانب التحليل الثقافي والأيدولوجي. تُظهر النتائج وجود تفاوتات خطيرة بين الجنسين والثقافات في الكتاب المدرسي. بينما ترتبط الشخصيات النسائية في الغالب بالظروف العاطفية أو الأسرية، فإن الشخصيات الذكورية أكثر شيوعًا، وعادةً ما تُصوّر في أدوار قيادية ومهنية. لا يزال التمثيل الثقافي الجزائري محدودًا، وتطغى المراجع الثقافية الغربية على الصور. بالإضافة إلى ذلك، يُظهر البحث كيف تتشكل آراء المتعلمين حول الثقافة والأدوار الاجتماعية من خلال السمات البصرية، بما في ذلك التكوين والنظرة والبروز. تُشير نتائج الاستبيان إلى أن الطلاب يركزون بشدة على صور الكتب المدرسية، ويفترضون أن لها تأثيرًا كبيرًا على كيفية رؤيتهم للثقافات المختلفة. من خلال التأكيد على الأهمية التعليمية للصور في الكتب المدرسية، والتأكيد على الحاجة إلى تمثيل بصري أكثر توازنًا واستجابةً ثقافيًا وتأملاً نقديًا في مواد تعليم اللغة الإنجليزية كلغة أجنبية في الجزائر، تُساهم هذه الدراسة في الأدبيات البحثية الموجودة حول البلاغة البصرية في تعليم اللغة الإنجليزية كلغة أجنبية.

الكلمات المفتاحية: البلاغة البصرية، السيميائية الاجتماعية، كتب تعليم اللغة الإنجليزية كلغة أجنبية، التمثيل الثقافي، تمثيل النوع الاجتماعي، التحليل متعدد الوسائط، الجزائر.

List of Abbreviations

Abbreviation	Full Form
EFL	English as a Foreign Language

BAC	Baccalaureate exam
CDA	Critical Discourse Analysis
ELT	English Language Teaching

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Introduction.

Introduction

Textbooks continue to be one of the most significant instructional materials in the classroom for English as a Foreign Language (EFL) education in modern educational contexts. EFL textbooks introduce students to particular representations of culture, identity, gender roles, and social norms in addition to teaching grammar, vocabulary, and communication skills.

Foreign cultures are mostly introduced to students through textbook material across multiple educational situations, particularly in secondary education for this reason, the images, drawings, photos, and visual designs included in textbooks serve as effective semiotic tools that influence students' perspectives and comprehension of the world rather than being neutral ornamental components and just decorative.

The significance of visual communication in education has received more emphasis and attention in recent decades. The development of multimodality and visual literacy research has highlighted that when it is combined with written language, visual elements like structure, layout, color, and visual representation produce meaning (Kress & van Leeuwen, 2006). According to scholars like Gunther Kress and Theo van Leeuwen (2006), images have their own grammar and have interpersonal, cultural, and ideological meanings. Similarly, Roland Barthes demonstrated how images may have both denotative and connotative meanings, often expressing hidden ideologies and cultural myths. Despite this rising academic interest, linguistic content has historically received more attention in EFL textbook investigation rather than visual representation. Visuals are often seen as secondary or ornamental elements, despite the fact that grammar, vocabulary, and communication skills have all been extensively studied.

However, how learners think of gender roles, cultural identities, modernity, social relations, and even their own place in the world can be greatly influenced by images presented in textbooks. In the Algerian educational setting, where English language textbooks are one of the primary ways that students come into contact with Anglophone cultures, this problem becomes very important. The Algerian third-year secondary school EFL textbook *New Prospects 3* contains numerous visual elements that contribute to the representation of culture, identity, gender roles, and social realities throughout its thematic units and learning activities. Despite their importance in shaping meaning and influencing learners' perceptions, these visuals have received limited rhetorical and ideological analysis in previous research. Therefore, this study investigates the visual rhetoric of *New Prospects 3* by drawing on social semiotics, multimodality, and visual rhetoric theory to examine how textbook images construct cultural and ideological meanings and how learners interpret these representations.

Statement of the Problem

Although visuals constitute a central place in modern EFL textbooks, they are frequently overlooked in textbook analysis and classroom practice, despite their ability to communicate

cultural, ideological, and social meanings. In the Algerian context, there is limited studies addresses and examined how textbook images function rhetorically or ideologically. The vast majority of previous studies focused primarily on the language and linguistic aspects of textbooks, paying minimal attention to the visual component.

This scholarly neglect raises important educational concerns because visuals are more than just tools to assist they are capable of influencing learners' perceptions in various representations such as culture, identity, gender, and social norms. Images can exclude alternative representations, confirm specific beliefs, support prejudices (stereotypes), or favor some cultures over others. Therefore, developing more balanced, culturally sensitive, and

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critically aware teaching materials requires an awareness of how images function in Algerian EFL textbooks.

Research Questions

This dissertation seeks to answer the following research questions:

1. How are images rhetorically and visually constructed in the Algerian third-year secondary school EFL textbook *New Prospects 3*?
2. What cultural and ideological meanings are communicated through the textbook visuals?
3. How are gender roles and cultural identities represented in the textbook images?
4. To what extent do textbook visuals influence learners' perceptions of culture and social roles?
5. How do Algerian secondary school learners interpret and respond to these visual representations?

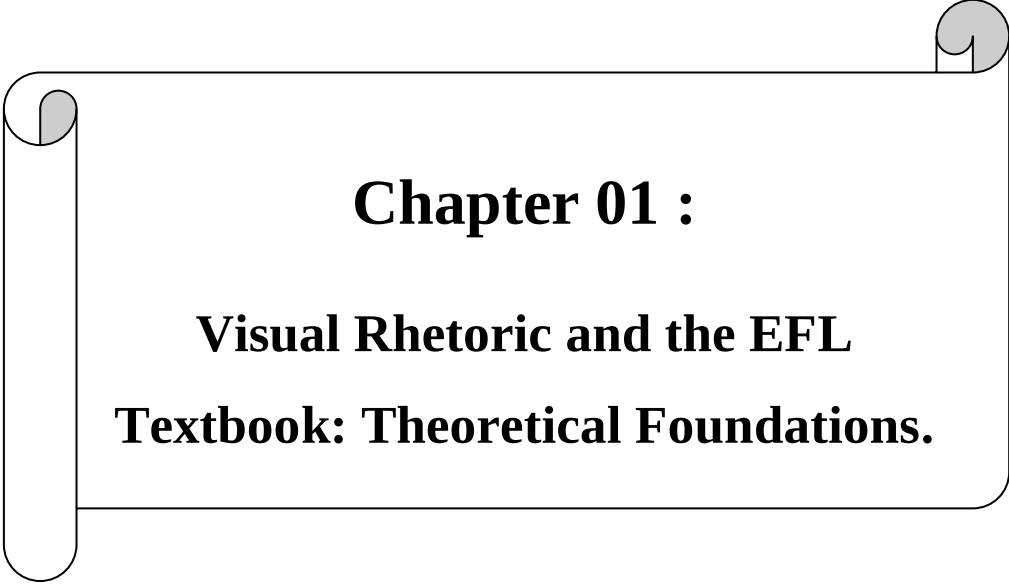
Purpose of the study

The current study aims to analyze and examine how visuals in *New Prospects 3* express culture, gender, and ideology as well as their rhetorical and semiotic roles. Furthermore, it identifies the patterns of visual representation across the textbook units and investigates how students understand and interpret the images. The study is essential to an academic and pedagogical perspective because it improves and reinforces the areas of visual rhetoric and multimodal analysis in EFL instruction while putting emphasis on the significance of critically evaluating visual content in Algerian EFL textbooks and how it affects students' cultural perceptions.

Research Methodology

To achieve the objectives of the study, a descriptive mixed-methods approach was adopted. The study combines quantitative content analysis, qualitative visual analysis, and questionnaire data.

First, a quantitative content analysis was conducted to examine the distribution of visuals, gender representation, cultural representation, and common visual themes across the textbook. Second, a qualitative visual rhetoric analysis was applied to selected images using an adapted analytical framework based on Kress and van Leeuwen's grammar of visual design, including representational, interpersonal, and compositional meanings. The analysis also integrated ideological and cultural interpretation inspired by Barthes' theory of denotation and connotation. In addition, a questionnaire was administered to 32 Algerian secondary school students in order to investigate learners' perceptions and interpretations of textbook visuals. The questionnaire explored students' attention to images, their perceptions of cultural representation, and the influence of visuals on their understanding of culture and social roles.



Chapter 01 :

Visual Rhetoric and the EFL

Textbook: Theoretical Foundations.

Chapter 01 Visual Rhetoric and the EFL Textbook : Theoretical Foundations

1.1 Introduction: Visual Meaning as Social Construction in EFL Contexts³

In English as a foreign language (EFL) education , textbooks are a core component of the learning process they play an important role in classroom teaching , textbooks are not just linguistic tools and written content they introduce learners to a different cultural ideas and perspectives about the world , a wide range of these textbooks contain large number of visual elements such as photographs ,illustrations,diagrams,and other graphic materials that appear alongside with the written text. Even so , these images are often perceived as a simple decorations or additions to the primary goals of language acquisition . This chapter challenges that perspective by claiming that images in EFL textbooks are not merely supportive but can serve powerful rhetorical tools (Serafini, 2014) , beyond complementing the written content , these visuals actively construct and represent a meaning (Kress & van Leeuwen, 2006). that shape learners ' perceptions of themselves and others ,and convey specific ideas about culture ,identity ,and society.

The central claim of this chapter is that images in EFL textbooks are never value-free or incidental (Bourdieu, 1991) ;on the contrary ,they are intentionally constructed within specific cultural , social, and historical contexts (**Halliday, 1978; van Leeuwen, 2005**). far from simply illustrating the written text , these visuals convey implicit assumptions , values and ideologies (**Barthes, 1977**).that shape how learners understand reality ,make sense of social norms ,and make sense of both the world as it exists and how it is expected to function . thus ,images act as influential rhetorical tools that go further than just simply supporting language ; they actively help to construct meaning and guide learners comprehension of cultural, social ,and personal identities .for Algerian EFL learners who are introduced to english primarily through such textbooks ,these images play a crucial role in shaping their perceptions of Anglophone cultures, their own cultural identity and their place in a globalised world In an innovative research study of Algerian EFL textbooks, (Yassine, 2012) demonstrated that visual representations frequently create a sense of "otherness" and show Algerian students as outsiders to the Anglophone cultures portrayed, posing significant issues about identity and belonging. . **Therefore, understanding how these images function—how they persuade, represent, and construct meaningis essential for a critical engagement with EFL materials.**

This chapter outlines the theoretical foundations essential for the present analysis it starts by examining the theoretical concept of visual rhetoric, challenging the reductive perception of images as mere illustrations and highlighting their function as persuasive acts , It then turns to social semiotics, the primary analytical framework for this study, tracing its roots in Halliday's systemic functional linguistics and discussing Kress and van Leeuwen's (2005) grammar of visual design. It also **draws on Barthes's (1977) seminal concepts of denotation and connotation to examine the ideological dimensions embedded within images.** These theoretical perspectives are then **integrated into a coherent analytical framework** that will guide the investigation of visual meaning-making in Algerian EFL textbooks. By establishing this framework, the chapter **provides the foundation for a systematic and critical analysis of how textbook imagery shapes learners' understanding of culture, identity, and social reality.**

Chapter 01 Visual Rhetoric and the EFL Textbook : Theoretical Foundations

1.2 Visual Rhetoric: Conceptual Foundations

1.2.1 Defining Visual Rhetoric in Educational Materials

Rhetoric is about how communication influences people (Bourdieu, 1991) , it does shape what they think and how they feel. Images can do this with a similar level of influence as verbal communication". Visual rhetoric examines how images communicate and shape perception (Serafini, 2014) . A photograph of a war zone can generate multiple emotional responses for example shock and empathy, horror and outrage. whereas An another advertisement can show a happy family around a new car it can make us associate that car with love and togetherness. A textbook image of scientists in a laboratory can construct an image of science as authoritative and professional .

In educational materials like the textbook under investigation in this study, visual rhetoric works in specific ways. Unlike advertisements, which openly try to sell us something, textbook images often appear neutral. They seem to simply show things as they are. But every choice in an image what is shown, from what angle, in what setting carries meaning (Kress & van Leeuwen, 2006) . A picture of a market is not just illustrating the word "market." It is also showing students what a market looks like in a particular context, and this shapes their understanding.

For Algerian students, these choices matter. The images they encounter shape their understanding of English-speaking cultures. Images are never transparent windows onto the world (van Leeuwen, 2005) . They are constructed through choices about selection of what to include and exclude, and these choices shape how students understand the world.

1.2.2 From Decoration to Meaning-Making: The Rhetorical Function of Images

There is a common assumption that images in textbooks are mainly decorative (Serafini, 2014) , there to improve the aesthetic quality of the page and to compliment the linguistic concept. However, This view is widely held but erroneous. . If images functioned only as decoration, their selection would be insignificant; yet, an image of a family in conflict constructs a meaning entirely different from that of a family sharing laughter. The image matters because it makes meaning.

In EFL textbooks, images are chosen to accompany specific themes. When a textbook introduces topics like "Culture and Identity" or "Innovation and Technology," the images play a central role in meaning-making . They show students what these concepts look like.

Images can convey meanings that are difficult to express verbally (Kress and van Leeuwen, 2006) . They show relationships visually: who is close to whom, who is looking at whom. They convey emotions through expressions and body language. They provide cultural context instantly. They make abstract concepts concrete.

When we treat images as meaningful and something that has important message to convey rather than decorative, we start to ask different questions about textbooks. Instead of "Does this image look nice?" we ask "What does this image mean?" and "What effect might it have on students?" The majority of visual rhetoric theory, however, was created in Western contexts, and its presumptions on the persuasive power of images might not be directly applicable to Algerian EFL classrooms where pupils bring distinct cultural frameworks for visual interpretation. By using visual rhetoric in a non-Western educational context, this study closes this gap.

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1.2.3 From Viewer to Learner: Interpretation in Educational Contexts

Images do not have stable fixed meanings (Barthes, 1977) waiting to be discovered. The Meaning occurs when someone looks and engage with the image and interprets it. However, in educational contexts, the individual engaging with the images is not an ordinary viewer . They are a learner, and this shapes how the interaction is understood .

Learners bring specific backgrounds, knowledge, and expectations to their reading of images. A photograph of a London street will be interpreted differently by a student who has never left Algeria and one who has travelled abroad. An image of a Western family eating dinner will be understood differently depending on the student's own family experiences. The meaning is not mainly based and primarily fixed on the image (Halliday, 1978) ;rather it emerges and shows through the way the learner actively negotiates and interacts with it.

This is particularly important for this study because the learners Algerian secondary school students are at a critical and crucial stage in their education. They are preparing for the Baccalaureate exam (BAC) while forming lasting impressions of english-speaking cultures. understanding how they interpret images is therefore essential for a thorough and meaningful analysis. According to Tomlinson (2016), as younger or less experienced learners may not possess the interpretative frameworks that more experienced viewers use, visual rhetoric in educational contexts needs particular attention to the learner's developmental stage and past exposure to visual analysis. These variations are acknowledged in this study.

1.2.4 Learner Agency, Negotiation, and Resistance in Meaning-Making

Learners are not passive receivers of visual messages (Saadi, 2022) . learners exercise a theoretical concept known as agency (Bourdieu, 1991) , which refers to their active engagement in making sense of and critically analyzing what they see (visual content) based on their own experiences and values, and this develops into a process of three stages: interpretation, negotiation, and resistance (Serafini, 2014) . based on their own experiences and values. This agency takes three main forms: interpretation, negotiation, and resistance.

Interpretation : interpretation is the process of understanding and making sense of an image. learners analyze it based on their cultural knowledge to determine what the image means image means. However, interpretation is not always direct. Learners may find meanings that were not intended by the textbook producers.

Negotiation : negotiation emerges when learners are confronted with images that present unfamiliar, complex, or culturally different ideas.” learners may compare and contrast what they observe with their own experiences, refine their understanding, or seek ways to reconcile differing perspectives. for instance, an algerian student examining an image of a western family eating breakfast may negotiate between the representations presented in the image and their own knowledge of family life within their cultural context.

Resistance : is the most explicit form of learner engagement. Sometimes learners reject or challenge the meanings that images try to communicate or project . They may find them implausible , culturally inappropriate, or inconsistent with their values. Resistance can be silent (the student simply dismisses the image) or expressed (through classroom discussion or written responses).

Understanding these processes is crucial for this study. It is not enough to analyze what images are trying to say. We must also understand how learners respond to them—whether they accept, negotiate, or resist the messages they convey. However, current research frequently assumes that students are only rejecting Western values when they object to

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textbook illustrations. This presumption is overly basic. Confusion, cultural pride, critical awareness, or ignorance are some possible reasons for resistance. Resistance is handled in this study as a complicated reaction that needs to be interpreted carefully.

1.3 Visuals in EFL Learning and Teaching Contexts

1.3.1 visual literacy in foreign language education

Visual literacy is the ability to understand, interpret, and create meaning (Serafini, 2014) from a variety of images, including photographs in textbooks, infographics on websites, advertisements, and memes shared on social networks. In foreign language education, visual literacy has become progressively important (Zerrouki, 2021). Learners today come across an increasing number of visual texts, for multiple reasons, not only in textbooks but also because of digital media, advertisements, and social networks. Being able to read images critically is a key skill (Serafini, 2014) for modern language learners.

In the context of EFL education, visual literacy involves several abilities (Serafini, 2014). First, learners need to recognize what images denote what is literally shown. Next, they need to understand the cultural meanings that images carry. Then, they need to analyze how images are constructed what choices were made in framing, angle, and composition. Fourth, they need to evaluate images critically asking whose perspective is represented and whose is left out.

Developing visual literacy is not automatic; it goes through guidance, moving learners from simply looking at images to analyzing them critically. This is where teachers and textbooks play a key role. Textbooks have the potential to develop students' visual literacy, but this depends on how images are used in the classroom.

1.3.2 Multimodality and Meaning-Making in EFL Classrooms

Meaning in textbooks is not often created through a single form of representation (Kress & van Leeuwen, 2006). Written linguistic text, images, layout, colour, typography, and even paper quality interact to produce meaning. This combination of semiotic resources has a terminology, which is called (multimodality) (Kress & van Leeuwen, 2006; Mekki, 2020).

In EFL textbooks, images do not stand alone as isolated elements or separated. They appear alongside, and in combination with, written texts, vocabulary lists, grammar exercises, and activities. The relationship between the linguistic co-text and the image is important. Sometimes images clarify the text, making it more comprehensible. Sometimes images add information that is not in the text. Sometimes images and text create contrast, presenting different perspectives.

Understanding multimodality means examining and looking at how different semiotic resources work together collaboratively. For instance, a web page containing information regarding "British culture" could contain photographs featuring landmarks in London, pictures of double-decker buses that are iconic to Britain, and even mention an iconic British film. Every semiotic item provides a unique contribution, which, when combined, leads to more complex meanings than what would be achieved using only a single type of semiotic item.

Multimodality within the EFL context affects both teachers and students' approaches to the English textbook used within their classes. Teachers could choose to emphasize particular modes while neglecting others. Meanwhile, students may focus on images more than text, or

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vice versa.and Understanding these dynamics is important for analyzing how textbooks are actually used.

1.3.3 The Pedagogical Functions of Images in Textbooks

Images in textbooks serve several pedagogical purposes (Lestari, 2022; Mekki, 2020) . Understanding them helps us analyze why certain images are included and chosen or their use

Motivational function: Images capture attention and make the textbook more visually appealing through Colourful, interesting images and this can increase student engagement and stimulate motivation , therefore the learning process becomes more enjoyable.

Cognitive function: Images help students understand concepts and they provide visual support that makes abstract ideas easier to grasp . A diagram can explain a process more clearly than words alone. A photograph can show what a word means in context and .

Cultural function: Images introduce students to cultural practices and traditions (**Bensalem, 2018; Belkacem, 2015**) for example they show places, and people. They provide an insight into English-speaking cultures.

Affective function: Images can create and evoke a range of different emotional responses. For example, Happy faces, beautiful landscapes, and inspiring scenes can foster positive attitudes toward learning English.

Critical function: Images can be used to develop critical thinking skills. Students can be asked to analyze images, question what they show instead of passive reception , and consider alternative interpretation or different perspectives.

In EFL textbooks, images likely serve multiple functions. Some are primarily motivational, making the textbook attractive. Others are cognitive, helping students understand vocabulary or concepts. Still others are cultural and social, and this will provide insight and introduce students to English-speaking countries. Understanding these functions is important and crucial for analyzing how textbooks are designed. Based on Lestari's (2022) multimodal analysis of EFL textbook graphics, images frequently accomplish several educational needs simultaneously, but textbook designers hardly ever make these purposes clear to instructors and students. This presents opportunities as well as challenges for application in the classroom.

1.3.4 Teacher Mediation and Classroom Interaction around Visuals

Teachers play an important role in how images are interpreted or understood. They are not simply transmitters of textbook content; they mediate between the textbook and the learner. This mediation can take several forms.

Selection: Teachers decide which images to focus on and which to skip. They may highlight certain images and ignore others .through this process , they are able to guide students attention toward the most important or relevant visuals

Explanation: Teachers explain and illustrate what images show, providing context that students may lack. They may also add information about cultural practices or historical background. to support learners' comprehension of the content

Questioning: Teachers ask questions about images, to guide students observation and to look more carefully and think more deeply. They may ask "What do you see?" "What do you

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think is happening?" "Why do you think this image was included?". These types of questions help students to indulge and engage critically with the images, and connect what they see to the written context and their own experiences.

Connection: Teachers connect images to students' experiences, helping them to relate the visual content to a familiar context. They may ask "Does this remind you of anything in Algeria?" or "How is this different from what we do?". And this approach encourages and helps students to make personal connections, deepening comprehension and gives better engagement with the material.

Critical engagement: Teachers may encourage students to question images, to consider what is included and what is omitted, and to consider whose perspective is represented. This procedure is consistent with Freire's (1970) critical pedagogy, which challenges the "banking model" of education and portrays learners as active agents who critically analyze rather than passively digest educational material, and this process develops critical thinking skills by prompting learners to analyze visuals more deeply and recognize multiple viewpoints.

In the Algerian context, teacher guidance is particularly important. Teachers have a background knowledge about their students' values, and experiences. They can help students navigate and facilitate images that are ambiguous and may present unfamiliar or challenging cultural content. Understanding how teachers mediate images is an important part of this study. The majority of studies on textbook graphics just look at the textbook; they don't look at how instructors and students use the images in actual classrooms. In order to rectify this omission, this study looks into the textbook's visual content as well as the methods used in the classroom.

1.4 A Social Semiotic Framework for Image Analysis

1.4.1 From Systemic Functional Linguistics to Social Semiotics

For systematic image analysis in textbooks, it is necessary to have an appropriate framework for this purpose. Social Semiotics gives this.

Social Semiotics originates from the work of Michael Halliday (1978). Michael is one of the most prominent linguists whose perspective on language sees it as a dynamic medium for making meanings in social contexts. According to Halliday, any use of language always serves three purposes (**Halliday, 1978**): represent experience (ideational function); engage in social processes (interpersonal function); and structure information (textual function).

What makes Halliday's view important is the fact that his theory can be expanded from language to other modes of meaning-making such as visual imagery, sound, gesture, and so on. This expansion constitutes Social Semiotics.

The scholars responsible for applying Social Semiotics to visual communication are Gunther Kress and Theo van Leeuwen (Kress & van Leeuwen, 2006). In their book "Reading Images: The Grammar of Visual Design", they develop the most complete framework for visual analysis based on Halliday's three functions by demonstrating how they work within visual design (see also van Leeuwen, 2005).

Such analysis is helpful for EFL textbooks since they contain not only language but also photos and graphics.

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1.4.2 Kress and van Leeuwen's Grammar of Visual Design

Kress and van Leeuwen (2006) propose three types of meaning in images: representational, interactive, and compositional.

1.4.2.1 Representational Meaning

The representational aspect refers to the way images depict reality. There are two main categories of representational meaning: narrative and conceptual.

Narrative images illustrate actions and events. They use vectors such as movements or gazes to tell a story. For example, a picture depicting handshaking conveys a certain narrative.

Conceptual images describe the participants according to their general characteristics. They symbolize or classify but do not tell any stories. For example, a portrait of a scientist in the lab describes the scientist as a category.

In EFL textbooks, there are both kinds of images. The narrative ones bring the learner into certain situations. The conceptual ones make him think about generalizations.

1.4.2.2 Interactive Meaning

The interactive meaning is related to the nature of communication established by images.

Contact: If the people depicted in an image are looking at us, it is a “demand” image; it demands recognition from us. Otherwise, we have an “offer” image, i.e., we observe without being recognized.

Social distance: Close-ups imply intimacy; medium shots imply social distance; long shots imply public distance

Attitude: Angle conveys power and involvement. Looking down on someone positions us as powerful; looking up positions us as subordinate. Frontal angles involve us; oblique angles detach us.

In EFL textbooks, these resources position students in specific relationships to the people shown.

1.4.2.3 Compositional Meaning

Compositional meaning concerns how elements are arranged.

Information value: Left-right can mean given-new. Top-bottom can mean ideal-real. Centre-margin places the most important element at the centre.

Salience: Some elements attract more attention because of their relative size, color, or position.

Framing: boundaries (Lines, borders, or spaces) within an image can either connect or separate elements. When elements are visually linked, they are understood as related, whereas separation suggests distinction or lack of connection between

Composition guides the viewer's attention towards important parts of an image and suggests what matters most in an image. Kress and van Leeuwen's theory has a drawback in that it concentrates on the meanings that are ingrained in pictures rather than explaining how real

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students understand those meanings in particular classroom settings. By include learner interpretation as a third level of analysis, this study expands their model.

1.5 Representation, Ideology, and Meaning

1.5.1 Visuals as Carriers of Cultural Meaning

All images are culturally embedded (Barthes, 1977) . Based on Hall (1997), representation is the process by which language and imagery are used to create and transmit meaning across members of a society. For example A picture of a woman wearing a headscarf may carry different meanings in Algeria than in France. These meanings are learned and adapted through cultural participation and social experience .

For Algerian students learning English, textbook images can be their main and primary source of visual information about English-speaking cultures. This gives these images power and leverage to shape students' imaginations.

The danger is that these images present partial, selective versions of those cultures. If a textbook only shows middle-class families, students may assume that everyone in England lives like that and share the same lifestyle . If it only shows white people, students may think English-speaking countries are predominantly white.

1.5.2 The Ideological Dimension of Textbook Imagery

Ideology refers to systems of belief (Bourdieu, 1991). that support particular social arrangements Critical discourse analysis shows how educational materials' textual and visual choices reinforce these ideas (Fairclough, 1995). Ideology works best when invisible (Barthes, 1977) , when its representations seem like reality itself.

Textbook imagery is ideologically powerful because textbooks have institutional authority. They are approved by ministries of education. Students trust what they find there.

Ideology operates through selection and omission (**Benali, 2019**). Some things are shown repeatedly; others never appear. Some people are represented; others are absent. These choices are not neutral.

For example, research on gender in textbooks often finds men shown in public, professional roles and women in domestic (**Hamidi, 2017**). , caring roles. Although there is currently no such comprehensive analysis for Algerian secondary EFL materials, a number of master's theses on gender representation in EFL textbooks (to be thoroughly cited in the final bibliography) have revealed similar patterns across different national contexts, though no such systematic analysis exists for Algerian secondary EFL materials to date. When analyzing textbooks, we need to ask whether such patterns appear and what they teach students. Most studies on textbook imagery have been carried out in Western or Asian settings. North African contexts, such as Algeria, where students negotiate numerous language and cultural identities, such as Arabic, French, Berber, and English, have received far less attention. By focusing on the Algerian EFL environment, this study fills that need.

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1.5.3 Denotation and Connotation in Educational Images

Roland Barthes (1977) distinguished between denotation, which is what an image literally shows, and connotation, which is the cultural or social meaning that the image suggests. Stuart Hall (1997) expands on this distinction by highlighting how representation links language, meaning, and culture, influencing how individuals view their social surroundings. For example A photograph in a textbook denotes a woman and child. It may connote motherhood, care, tradition. These connotations are not natural but cultural.

Barthes (1977) argued that connotation naturalizes ideology. When certain meanings are repeated, they come to seem inevitable. Images in textbooks carry authority, making these associations seem true and normal.

Barthes (1977) also introduced myth the broader cultural narratives that connotative meanings serve. An image of diverse young professionals participates in the myth of global success and harmony.

1.5.4 From Connotation to Classroom Interpretation

Understanding connotation (Barthes, 1977) is not enough. It is also necessary to understand how connotations are interpreted in the classroom. A connotation that seems obvious to the textbook producer may not be obvious to Algerian learners. For example, an image that connotes "modernity" to a British viewer might connote "Western influence" to an Algerian viewer.

This is why this study connects image analysis to learner interpretation. It is not enough to analyze what images mean theoretically. It is important to understand how Algerian learners actually interpret them (**Saadi, 2022**). Do they accept the intended meanings? Do they negotiate them? Do they resist them?

This connection between connotation and classroom interpretation is central to this study. It links the analysis of visual content to the understanding of learner response.

1.6 Synthesizing the Analytical Framework

1.6.1 Operationalizing Theoretical Tools

Since visual rhetoric, the role of learners, visual literacy, multimodality, teacher mediation, social semiotics, and ideology. Are covered They must be brought together into a coherent framework.

The framework is structured around three interconnected levels:

Level 1: Image Analysis. Using Kress and van Leeuwen (2006) , this level analyzes how images are constructed. What representational, interactive, and compositional choices are made?

Level 2: Ideological Analysis. Using Barthes (1977) and critical theory, this level analyzes what cultural meanings and ideologies the images carry. What connotations, myths, and imaginaries are constructed?

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Level 3: Learner Interpretation. This level explores how learners actually interpret (Saadi, 2022) these images. Do they accept, negotiate, or resist the intended meanings? What role do teachers play in mediating these interpretations?

These levels are interconnected. Image analysis reveals what meanings are made available. Ideological analysis reveals what cultural function these meanings serve. Learner interpretation reveals how these meanings are actually received.

1.6.2 Analytical Categories for Textbook Image Analysis

For the analysis of images in EFL textbooks, the following categories will be used. Yassine (2014) demonstrated how these analytical categories may reveal systemic trends in the representation of gender, social roles, and cultural practices by applying a similar multimodal approach to Algerian EFL textbooks. This research expands and builds upon that work.

- Representational categories:

- Narrative or conceptual structure
- Participants and actions shown
- Vectors and connections
- Interactive categories:
- Demand or offer
- Social distance (close-up, medium, long)
- Angle (frontal, oblique, high, low, eye-level)

Compositional categories:

- Information value (left-right, top-bottom, centre-margin)
- Salience (size, colour, focus, placement)
- Framing (connected or disconnected)

Ideological categories:

- Denotative content (Barthes, 1977)
- Connotative meanings (Barthes, 1977)
- Myths and cultural narratives (Barthes, 1977)
- Cultural imaginaries (self and other, tradition and modernity)

1.6.3 Analytical Lenses for Interpreting Learners' Responses

For the analysis of how learners interpret images in EFL textbooks, the following lenses will be used:

Acceptance: Learners accept and embrace the intended meanings of the image. By finding it realistic, relatable, or persuasive. Or inline with their prior knowledge

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Negotiation: Learners engage and interact with the image actively, comparing it with their own experiences and finding ways to reconcile differences.

Resistance: Learners reject the intended meanings. They find the image unrealistic, culturally inappropriate, and not aligned with beliefs or inconsistent with their values.

Teacher mediation: is the process of how teachers guide interpretation through selection, explanation, questioning, connection, and critical engagement.

1.6.4 Linking Visual Analysis to Data Collection Methods

This framework connects directly to the data collection methods that will be used in this study.

Visual analysis will be applied to a selection of images from the textbook under investigation. Using the categories above, each image will be analyzed for its representational, interactive, compositional, and ideological dimensions.

The learner interpretation process will be examined using a questionnaire administered to students.

This linking of theory to method ensures that the study is coherent. The analytical framework developed in this chapter will directly inform how data is collected and analyzed in later chapters.

1.7 Conclusion

This chapter has established the theoretical framework for an examination of images in EFL textbooks, with a focus on the Algerian context, has been constructed in this chapter. It originates with the idea that visuals are never neutral; instead, they always persuade, situate viewers in particular contexts, and convey meaning.

The chapter explored visual rhetoric and illustrated how compelling images can be in educational materials. It then changed to the role of the pupils, offering concepts of interpretation, negotiation, and resistance. It recognized that rather than being passive consumers of meaning, students actively create it.

Recognizing that text, image, and design combinations create meaning in textbooks, the chapter also looked at multimodality and visual literacy.

. It takes into account the crucial function of teacher mediation as well as the pedagogical purposes of visuals.

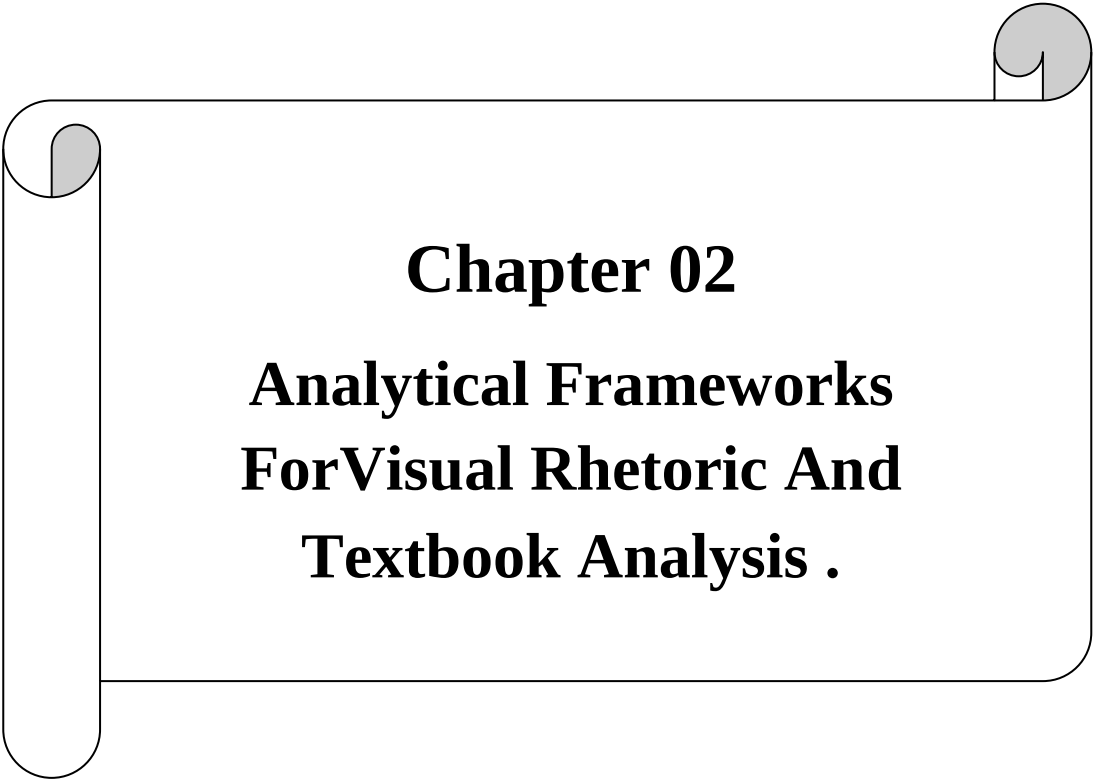
Next, using Kress and van Leeuwen's (2006) grammar of visual design, the chapter introduced social semiotics as a primary analytical framework. By embracing Barthes's (1977) work on denotation and connotation and relating these ideas to classroom interpretation, it addressed representation and ideology.

Ultimately, the chapter integrated these resources into a cohesive framework that connects learner interpretation, instructor mediation, and image analysis. It presented analytical categories for both images and learner responses, and it connected these categories to data collection methods. This chapter's theoretical foundation, which is based on existing

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literature rather than empirical testing, is one of its limitations. The next chapters will examine the empirical question of whether this paradigm is helpful in examining Algerian EFL textbooks and student responses.

This framework prepares the ground for the empirical investigation. The next chapter will review literature on textbook analysis, different types of checklists, and identify which approach is suited for a visual rhetoric style analysis. Chapter 3 will then present the methodological approach and the practical analysis of the selected textbook.



Chapter 02

Analytical Frameworks For Visual Rhetoric And Textbook Analysis .

2.1 Introduction

Textbooks continue to be one of the most significant instruments for teaching English as a foreign language (EFL), enhancing students' comprehension of culture, identity, and social customs while also contributing to fostering their language development. As indicated by Richards (2014), the textbook is considered the official curriculum in many educational organizations, with up to 90% of classroom activities in EFL educational settings being organized around it. The printed textbook continues to serve as the main knowledge mediator in EFL classrooms despite the expanding integration of digital resources, especially within contexts where curriculum decisions are centrally imposed by education ministries (Tomlinson, 2012).

As a result of their continuous significance, the methodical examination of EFL textbooks is not merely an academic pursuit ; it is also a pedagogical requirement. Textbooks are ideological artifacts that construct specific conceptions of reality, social connections, and cultural values; they are not impartial carriers of linguistic information (Apple, 2014). This is particularly relevant for visual content, which usually carries implicit messages that both teachers and students might ignore or overlook. According to Kress and van Leeuwen (2006), pictures are never only decorative or placed there to complete the linguistic content ; rather, they actively construct meaning through particular semiotic decisions.

This chapter investigates and assesses present textbook analytical frameworks, emphasizing on (visual rhetoric)the examination of how visual representations communicate, persuade, and create meaning during communication contexts. The chapter's primary objectives aim to: provide a theoretically sound method for analyzing EFL textbooks as intricate multimodal artifacts; and to find, support, and modify a suitable analytical framework for the visual analysis of EFL textbooks.

The chapter begins by providing fundamental definitions from the EFL textbook, then moves through a critical evaluation of analytical methods and assessment frameworks, and concludes with an assessment and development of a particular instrument for visual rhetoric analysis. This chapter reviews checklists' epistemological assumptions, methodological limitations, and appropriateness for the study of visual meaning-making in EFL materials rather than simply outlining them. The main argument of this chapter (surface-level checklists are insufficient) for analyzing the rhetorical visuals; therefore, a theoretically grounded, multimodal framework that can demonstrate how images convey meanings, position viewers, and reproduce or challenge ideologies is needed.

2.2 The EFL Textbook as a Pedagogical and Ideological Artefact

To begin pursuing any study, a theoretically grounded understanding of the nature of an EFL textbook and its functions needs to be developed. Beyond basic and simple definitions, this section defines the textbook as an educational, cultural, and ideological artifact. It also highlights the central role off shaping both language learning and learners' perceptions of the world. Additionally, it recognizes the textbook as a multimodal resource, which is a crucial viewpoint for any research on visual rhetoric.

2.2.1 Functions of Textbooks in Language Teaching

EFL textbooks provide a variety of educational purposes at the simplest level. Based on Hutchinson and Torres (1994), there are four primary roles: delivering practice opportunities, encouraging learner autonomy, providing structured feedback, and serving as a reference

resource. According to Cunningsworth (1995), textbooks function as a source of activities, a syllabus, and assistance for teachers with less expertise.

The textbook functions as(a de facto syllabus) for many teachers, particularly those who teach in large classrooms or with limited resources, determining what is taught and in what sequence. As stated by Graves (2000), according to certain situations, teachers could strictly stick to the textbook page by page. Textbooks give students a visible record of their learning and a sense of progress, which may be inspiring (McGrath, 2013).

however, These educational roles are not impartial, though. Underlying presumptions regarding language acquisition are reflected in the material selection and order, such as if communication is valued more highly than grammatical correctness or whether inductive learning is preferred over explicit teaching. According to Littlejohn (2011), textbooks include a "hidden curriculum" of educational principles that are seldom made clear to users. Furthermore, the textbook is a potent normative influence because of its authority as a source of proper language usage. Therefore, even while textbooks are essential teaching resources, their purposes go much beyond merely imparting language skills.

2.2.2 Textbooks as Cultural and Ideological Constructs

A more critical viewpoint and perspective acknowledges that EFL textbooks are never culturally neutral . They are created in particular social, political, and economic settings and necessarily represent the priorities, beliefs, and worldviews of their publishers, writers, and authorizing organizations (Canagarajah, 2018). This is especially important for EFL students, as textbooks frequently depict target-language cultures (usually American, British, or other English-dominant civilizations) to students who may not have had much direct exposure to those cultures.

Through presenting particular lifestyles, social positions, and ideas as typical, ideal, or universal, these representations can create specific interpretations of reality. This process, which Fairclough (2013) refers to as (naturalization) , occurs when ideological representations become so commonplace that they are no longer identified as ideological but rather as common sense. A textbook that often portrays women in home duties and men in professional positions, for instance, normalizes a specific gender ideology.

Textbook ideological analysis looks at how power functions through these portrayals. According to van Dijk (2015), there are several important questions : Which speakers are included and which are not? What representation do socioeconomic status, gender roles, race, and disability have? Are some economic or political structures portrayed as inevitable or natural? Cortazzi and Jin (1999) make a distinction between "international target cultures" (cross-cultural interactions), "source cultures" (the learner's own culture), and "target cultures" (English-speaking nations). Every decision has ideological ramifications.

According to this perspective, textbooks actively participate in the creation of students' subjectivities and social imaginaries rather than only serving as conduits for cultural knowledge (Kubota, 2014). When analyzing visual material, where meaning is frequently implied and naturalized via design decisions, a methodology that excludes this ideological dimension is still lacking.

2.2.3 The Textbook as a Multimodal Resource

This chapter conceptualizes the EFL textbook as an essentially multimodal artefact, building on the theoretical foundations given out in Chapter 1. In addition to written language, photographs, typography, layout, color, page design, and the spatial (visual rhetoric) interactions between various aspects all contribute to the meaning of textbooks (Kress, 2010).

Visual information has substantial semantic weight and is not only ornamental or supplemental in many modern EFL textbooks. For example, an image of a company event can convey and send information (data, message) about workplace hierarchy, proficiency, gender relations, and professional dress that may not be specifically mentioned in the accompanying text (Kress & van Leeuwen, 2006). Complex levels of meaning can be created by combining verbal and visual modes, which may complement, contradict, or reinforce one another.

Table 2.1: Modes of Meaning in EFL Textbooks

Mode	Examples	Semiotic Resources
Written language	instructions, dialogues, exercises	vocabulary, grammar, syntax
Image	photographs, illustrations, diagrams	colour, perspective, gaze, composition
Typography	font choice, size, emphasis	bold, italic, capitalization
Layout	design, spatial arrangement	information value, salience, framing
Colour	backgrounds, highlights, coding	saturation, differentiation, modulation

Therefore, a multimodal approach necessitates that the analyst focus on how many semiotic resources cooperate or clash to create signals about language, culture, and social life. According to Jewitt (2014), various modes have distinct affordances: visuals are better at simultaneous, holistic representation, whereas words are better at sequential, logical thinking. Visual rhetoric analysis requires an understanding of how these affordances interact.

This is an argument whereby visual rhetoric becomes particularly important because it offers guidelines for comprehending how visuals persuade, how they create relationships between viewers and the subjects they portray, and how they support the textbook's broader persuasive framework (Hill & Helmers, 2012).

2.3 Approaches to Textbook Analysis

After establishing a theoretical knowledge of the EFL textbook, this part examines the primary methodological techniques used in educational research and applied linguistics to analyze textbooks. The analytical techniques, theoretical presumptions, and objects of analysis used in these methods vary. Here, each is evaluated for its advantages and disadvantages, with a focus on how well-suited it is for visual rhetoric analysis.

2.3.1 Content-Based Analysis

For textbook evaluation, content-based analysis is one of the most conventional and popular methods. It is usually quantitative in nature and entails determining and tallying the prevalence of particular characteristics or classifications in a textbook (Krippendorff, 2018). For instance, a researcher may measure the proportion of female vs male figures in pictures, the prevalence of various cultural allusions, or the distribution of specific grammatical patterns across units.

strengths: Content-based analysis's advantage is its ability to reproduce and transparency. Quantitative data can offer convincing evidence of patterns or imbalances, and well-defined categories enable systematic comparison across textbooks or editions. For example, Brugeilles and Cromer (2009) used content analysis to show how underrepresented female characters are in textbooks in 20 different nations.

limitations: But there are numerous limitation to content-based analysis, especially when it comes to studying visual rhetoric. How those pictures imply is not explained by counting them. Depending on their composition, gaze direction, color scheme, or relationship to the surrounding text, two photos of women in household situations, for instance, can have rather different purposes (Van Leeuwen, 2015). By disregarding the contextual and interpretative aspects of meaning-making, content-based analysis runs the risk of reducing intricate semiotic artifacts to simple counts. It is not a stand-alone method for visual analysis, but rather a preliminary or supplemental approach.

Table 2.2: Example of Content Analysis Limitations

Image A	Image B
Woman cooking, smiling, looking at camera	Woman cooking, exhausted, looking down
Both count as "woman in domestic setting"	Both count as "woman in domestic setting"
Content analysis cannot distinguish between them	Content analysis cannot distinguish between them

2.3.2 Discourse-Based Analysis

Discourse-based approaches investigate and analyze how language can determine social identities, and power dynamics, and specific conceptions of reality. These methods, are based on critical discourse analysis (CDA), that focus on lexical choices, grammatical structures, narrative techniques, and speaker and reader placement (Fairclough, 2013; Wodak & Meyer, 2015).

Discoursebased methodologies have been successfully applied in textbook analysis to investigate the reproduction of cultural stereotypes, the marginalization of specific social groups, and the naturalization of specific ideologies through language that appears neutral. For instance, Paik (2015) utilized CDA to investigate how South Korean EFL textbooks portrayed Korean culture as archaic and underdeveloped while constructing Western cultures as attractive and contemporary.

Strengths: Discourse analysis's focus on how meaning is created through particular language selections by exposing the ideological work that texts perform, is its strongest feature. It is aware of context and the ways in which language is used to exercise power.

Limitations: However, written language has attracted more attention in standard discourse analysis than visual or multimodal meaning. Many discourse-based textbook analyses remain linguistically focused, despite the fact that some branches of CDA who connected multimodal analysis (Machin & Mayr, 2012). Discourse analysis by itself is insufficient for a research which focuses on visual rhetoric, but it may be a helpful supplement to visual approaches by looking at how pictures interact with surrounding verbal material.

2.3.3 Visual-Based Analysis

Visual-based methods center their analysis around pictures and other visual components. These approaches use ideas from art history, visual semiotics, and communication studies to examine how composition, color, perspective, gaze, and other visual characteristics give images meaning (Rose, 2016).

In educational research, visual analysis has been used to examine how textbook visuals reflect gender, ethnicity, socioeconomic status, and other variables as well as how they create specific interactions between viewers and depicted themes. For example, Dimou (2020) used visual analysis to study the representation of immigration in Greek EFL textbooks and found that immigrants were often shown as marginal and inferior.

Strengths: Visual-based analysis's strength is in its understanding that pictures are skillfully constructed artifacts that make certain meaning-making decisions rather than being transparent windows into reality. It offers a large vocabulary for characterizing visual elements that are frequently overlooked in studies that concentrate on words.

Limitations: Nevertheless, separating images from their linguistic and educational settings runs the risk of becoming a merely visual examination. Images are rarely seen by themselves in EFL textbooks; instead, they are incorporated with written language, included in page layouts, and accompanied with exercises or subtitles. To take these inter-semiotic interactions into account, visual-based analysis must be expanded into multimodal analysis.

2.3.4 Mixed-Methods Approaches

Mixed-methodologies approaches blends both quantitative and qualitative methods, by combining discourse or visual analysis with content analysis (Creswell & Creswell, 2018). To find patterns of gender representation in a large sample of photos, for example, a researcher may first do a quantitative content analysis before choosing representative samples for in-depth qualitative visual study to capture both depth and breadth of data

Strengths: This combination provides both depth by (understanding how those patterns are realized semiotically) and breadth by (finding systematic patterns). Because mixed-methods approaches do recognize that meaning functions at several levels from aggregate frequencies to fine-grained semiotic choices they are especially well-suited to the study of visual rhetoric in textbooks.

Limitations: However, the mixed-methods designs require careful integration and analysis by ; simply combining methods without theoretical coherence risks producing fragmented or incomparable findings. The approach taken in this study is therefore not a simple mixture but

a theoretically grounded integration, in which quantitative patterns inform and are explained by qualitative visual analysis, all within a consistent multimodal framework.

2.3.5 Limitations of Textbook Analysis Methods: A Critical Synthesis

Each approach mentioned above has specific disadvantages and limitation . These will be utilized in this section to create a critical framework for assessing textbook analysis techniques.

Epistemological Limitations: Many textbook analysis methods assume that meaning resides in the text itself, waiting to be extracted by the analyst. This ignores the role of the reader or viewer in actively constructing meaning (Rosenblatt, 2014). Textbook analysis can only describe what is (in) a textbook, but cannot predict how actual teachers and learners will interpret it .

Contextual Limitations: The majority of textbook methods for analysis ignore and neglect the social, institutional, and academic contexts in which the textbook is used in order to continue viewing it as an isolated object. While a seemingly neutral textbook may promote preconceptions in an uncritical classroom, a skillful teacher may utilize a textbook with stereotyped pictures critically (Gray, 2013).

Semiotic Limitations: The multimodal difficulty of textbooks is ignored by approaches that concentrate and put emphasis on a single modality either (language or visuals). Even multimodal approaches sometimes can give preference to one mode over another or view multimodality as merely enhancing words with graphics.

Practical Limitations: The quantity of material that is going to be examined is limited by the duration of detailed visual or multimodal analysis. Researchers have to find a compromise between breadth (content analysis of several photos) and depth (deep examination of a few images). This tension cannot be fully resolved by any one approach. a balance must be achieved between them

Table 2.3: Summary of Methodological Limitations

Approach	Main Limitation	Implication for Visual Rhetoric
Content-based	Ignores how images mean	Cannot analyse persuasion or ideology
Discourse-based	Focuses on language	Misses visual meaning-making
Visual-based	Isolates images from text	Ignores multimodal integration
Mixed-methods	Requires careful integration	Risk of fragmentation

The paradigm that is used in Section 2.6, which aims to address such limitations through a theoretical foundations and multimodal integration, and open reflection on what the analysis can and cannot promise, is informed by this awareness.

2.4 Evaluative Frameworks for Textbook Analysis

Complementing the general methodological techniques, a significant amount of research has generated particular checklists or evaluation frameworks for textbook examination. These frameworks differ greatly in terms of their amount of detail, theoretical direction, and extent. Before concentrating on criteria-based evaluation in EFL textbooks, this section examines the goal and constraints of such systems.

2.4.1 Purpose and Limitations of Evaluation Frameworks

There are many applications to evaluative frameworks in textbook research. They provide an established procedures for comparison analysis, establish methodical standards to evaluating textbook quality, and guide the choice of resources for classroom usage (Mukundan and Nimehchisalem, 2012). Effective frameworks will encourage openness and replicability by clearly defining the standards by which textbooks are evaluated.

Frameworks can help researchers to narrow the gap between the abstract ideas and empirical investigation by operationalizing theoretical structures into observable qualities. For instance, elements like "representation of target culture," "representation of learners' own culture," and "opportunities for intercultural comparison" may be included in a framework for assessing cultural content (Byram, 2014).

However, These frameworks also can have important (epistemological limitations). for example characteristics is simply better. This presumption overlooks the interconnected and comprehensive character of textbook design, where the interplay between components may be more significant than any one aspect alone (Littlejohn, 2011).

Additionally, various of frameworks remain at the surface level, observing the existence or lack of certain pieces without examining (how) those elements operate rhetorically or semiotically. A checklist that notes if a textbook has "images of working women" does nit provide a comprehensive account of how these images interact with the underlying text or whether they support or conflict with gender stereotypes.

Table 2.4: Limitations of Checklist-Based Evaluation

Checklist Question	What It Misses
Does the textbook include images of women?	How are women depicted? Are they active or passive?
Does the textbook show cultural diversity?	How is diversity represented? Are minority cultures stereotyped?
Are there colour photographs?	How is colour used to create meaning?
Is the layout attractive?	What does layout communicate about information hierarchy?

Before initiating any procedures or selecting or utilizing any framework, it is crucial to be critically aware of these constraints. Frameworks should be applied heuristically, according to Tomlinson (2012), to direct thought rather than provide mechanical ratings.

2.4.2 Criteria-Based Evaluation in EFL Textbooks

Numerous criteria-based frameworks have been developed especially for language teaching materials within EFL textbook research. Language content (vocabulary, grammar, pronunciation), skill development (reading, writing, speaking, listening), pedagogical aspects (activities, progression, assessment), and occasionally cultural material are all included in these frameworks.

Table 2.5: Major EFL Textbook Evaluation Frameworks

Framework	Key Categories	Visual/ Multimodal Focus
Cunningsworth (1995)	Aims, design, language content, skills, topics	Minimal – brief mention of illustrations
McGrath (2002)	Content, activities, language, cultural content	Limited – mainly cultural representation
Tomlinson (2011)	Input, activities, affect, readiness	Some – attention to engagement
Mukundan (2007)	linguistic, pedagogical, visual	Moderate – includes visual criteria
Littlejohn (2011)	Task analysis, participant roles, content	Minimal – focus on pedagogy

Notable examples that include Tomlinson's (2011) materials development principles, which emphasize engagement but offer a few precise categories for visual analysis, and Cunningsworth's (1995) framework, which is still often quoted but only briefly addresses visual content.

These frameworks are useful because they systematically address issues unique to language instruction. However, the majority of current EFL assessment frameworks are (insufficient) for a research that focuses on visual rhetoric. Without offering methods for analyzing visual meaning-making, they frequently approach visual material as a secondary or supplemental category, limiting it to issues of quantity, beauty, or cultural appropriateness.

A few frameworks have begun addressing multimodal and visual elements more serious. The ELT Textbook Evaluation Scale has some questions concerning "quality and relevance of illustrations," while Mukundan and Nimehchisalem's (2012) framework has categories for "visual elements." However, even these stay at the level of superficial assessment rather than semiotic analysis.

Therefore, a standard strategy for evaluating EFL textbooks is not used in this study. Rather, it makes use of more specialized frameworks for visual and multimodal analysis, which are examined in the part that follows, while keeping in mind the unique instructional environment of EFL.

2.5 Analytical Frameworks for Visual and Multimodal Analysis

The frameworks developed specifically for the study of the visual and multimodal texts are reviewed in this section. The conceptual and analytical resources required for a study of visual rhetoric in EFL textbooks are provided by these frameworks. Each is evaluated for its

theoretical underpinnings, analytical techniques, and suitability for the particular research setting.

2.5.1 Image Analysis Frameworks

Kress and van Leeuwen's (2006) *Reading Images: The Grammar of Visual Design* is the most significant and crucial framework for methodical picture analysis in social semiotics and multimodality research. Kress and van Leeuwen suggest that images serve three metafunctions, equivalent to language, and based on Halliday's systemic functional linguistics: the ideational (representing objects and relations), the interpersonal (building relations between image and viewer), and the textual (organizing visual elements into coherent compositions).

Table 2.6: Kress and van Leeuwen's Visual Grammar

Metafunction	Visual Resources	Analytical Questions
Ideational	Narrative vs. conceptual structures; processes (action, reaction, mental, verbal)	What is happening? What relationships are depicted?
Interpersonal	Gaze (demand/offer); social distance; angle (horizontal/vertical); modality (colour, detail, depth)	How does the image address me? What power relations are constructed?
Textual	Information value (given/new, ideal/real); salience; framing	How is the image organised? What is most important?

Kress and van Leeuwen propose a difference distinction between conceptual structures (which reflect on classes, structures, or meanings) and narrative structures (which describe actions, events, or changes) for the (ideational metafunction). Action processes (where one participant does something to another), reaction processes (where one player looks at another), and mental/verbal processes (what characters think or say) are examples of narrative structures. Classification (taxonomies), analytical (part-whole linkages), and symbolic (what something signifies) are examples of conceptual frameworks.

The most important resources for the interpersonal metafunction are: gaze (whether portrayed figures look directly at the viewer, creating a "demand" for engagement, or look away, creating a "offer" of detached observation); social distance (framing from close-up to long shot, indicating intimacy or formality); angle (vertical angle indicating power relations; horizontal angle indicating involvement or detachment); and modality (markers of truth value or credibility, such as color saturation, contextualization, representation of detail, depth, and lighting).

Information value (the arrangement of elements in given-new, ideal-real, center-margin positions), salience (foregrounding, size, color contrast, tonal contrast, sharpness), and framing (the presence or absence of dividing lines, empty space, or other devices that connect or disconnect elements) are all addressed by the framework for the textual metafunction.

This framework is the best starting point for the current investigation since it offers a very comprehensive and theoretically sound toolset for visual analysis. Jewitt and Oyama (2014)

point out that it has been effectively used in hundreds of studies in social, media, and educational research contexts.

2.5.2 Cultural Representation in Images

Beyond general image analysis, specific frameworks have been developed for examining how culture is represented in visual materials. These frameworks draw on postcolonial theory (Said, 2016), cultural studies (Hall, 2011), and critical race theory (Delgado and Stefancic, 2017) to examine how images construct representations of cultural groups, national identities, and intercultural relations.

According to Holliday (2018) there is several key analytical categories can be used to examine cultural representation in educational materials, and they are listed as it follows

Exoticization versus normalization: Are cultural differences appears and seems as unusual, fascinating, or strange (exoticized) or as ordinary and uninteresting (normalized)? Are Englishspeaking countries (target), the learner's own culture (source), or cross-cultural exchanges (international) shown in the pictures?

Static versus dynamic representations: Do cultural activities appear as dynamic, contemporary practices or as timeless customs?

Prejudices against counter-prejudices: Do images confirm or contradict popular assumptions (like the notion that all Britons drink tea)?

Viewers' positioning: Do they see themselves as part of the culture being shown or as an outsider?

Cultural representation has garnered a lot of attention in EFL textbook study, albeit frequently through content-based counting rather than in-depth visual analysis. For instance, Yuen (2011) revealed a high preference for target cultures (American and British) over source or foreign cultures when analyzing cultural representation in Hong Kong EFL textbooks. Yuen's approach, however, did not look at how images visually created those cultural meanings; instead, it tallied cultural references.

A visual rhetoric approach to cultural representation looks at how certain visual choices such as wearing traditional clothing instead of everyday clothes, portraying an urban instead of rural environments, or incorporating Western or non-Western symbols of modernity present and creat specific cultural representations. For example, although if both are "Japanese," an image of a Japanese person wearing a kimono creates an individual cultural connotation than an image of the same person wearing work dress.

To prevent shallow or separated analysis, these frameworks must be grounded and established in both theoretical criticisms of representation and practical investigations of how learners actually view pictures. The analyst's assessment of cultural material must be seen as one potential reading, not the sole one, as Risager (2018) contends.

2.5.3 Gender and Stereotypes in Visual Texts

There is an extensive record of gender analysis in visual materials, particularly in educational research, where gender bias in textbook graphics has been often investigated (Blumberg, 2015). Typically, gender analysis frameworks concentrate on:

- Frequency: Are male and female figures represented in roughly equal numbers?

-
- Activities: What actions, settings, and occupations are depicted for each gender?
 - Visual features: How are bodies gendered by color, attire, and posture?
 - Family roles: Who handles childcare, emotional support, and household chores?
 - Professional roles: Who is displayed in leadership, competence, and authority roles?
 - Non-stereotypical representations: Are there any pictures that defy gender stereotypes?

More modern models look at how pictures produce gendered meanings through particular semiotic choices rather than just counting. An image of a woman in a business clothes, can seem to reject stereotypes, but its interpretation depends on other visual elements, such as whether the woman is depicted as ornamental or in a position of power. Does her glance show submission or directness? Compared to her male coworkers, is she highlighted or underrepresented? In 2015, Van Leeuwen

This sort of in-depth examination is made possible by feminist visual semiotics. In this context, Kress and van Leeuwen's interpersonal framework is especially helpful: gendered meanings are influenced by the angle from which a figure is portrayed (high angle = powerlessness, low angle = power), the gaze direction (direct gaze = demanding engagement, indirect gaze = object of observation), and the social distance (close-up = intimacy, long shot = detachment).

Table 2.7: Gender Analysis Categories

Category	Visual Indicators	Example
Power relations	Camera angle, size, position	Woman shown from high angle (powerless)
Activity/passivity	Action processes, gaze	Man acting, woman watching
Professional status	Clothing, setting, props	Woman in uniform, man in suit
Emotional expression	Facial expression, posture	Woman smiling (pleasing), man serious (authoritative)

Although preconceptions may be either perpetuated or subverted depending on how pictures are utilized in instructional situations, these analytical categories need to be connected to studies on real classroom interpretation. Sunderland (2015) points out that while ostensibly "balanced" pictures may nevertheless subtly support old gender notions, stereotyped images may be utilized critically if teachers problematize them.

2.5.4 Multimodal Analysis

An entire multimodal analysis focuses at how several semiotic modes collaborate to create meaning, while the frameworks discussed above focus on the pictures. In order to study intersemiotic interactions, multimodal analysis frameworks depend on the research of Kress and van Leeuwen (2001), Jewitt (2014), and others.

Key concepts in multimodal analysis consist of:

Complementarity: Different but complementary knowledge is provided by modes operating together. For instance, writing offers historical details, but a photograph depicts the appearance of a location.

For example, a photograph depicts what a location looks like, whereas writing gives historical knowledge. **Divergence:** Contradictory meanings are conveyed by modes. For instance, the text talks about family strife but an image depicts a cheerful family. One mode subordinates or dominates another in a hierarchical structure. Text, for instance, may "anchor" a picture by instructing the viewer on what to observe and how to interpret it (Barthes, 1977). **Orchestration:** When modes interact, the whole meaning is more than the sum of its parts.

In textbooks, multimodal analysis examines:

Textbooks use multimodal analysis to look at:

What is the relationship between written content and images? Is the text repeated, clarified, or contradicted by the image?

Layout: How are the components placed on the page? What reading pathways is the layout creating?

Typography: How can font selections (size, style, and emphasis) direct focus and convey significance?

- Color: How may various forms of information be grouped, highlighted, or coded using color?

Table 2.8: Image-Text Relations in Textbooks

Relation	Description	Example
Redundancy	Image repeats text	Text says "cat," image shows cat
Elaboration	Image adds detail	Text says "family," image shows specific family
Extension	Image goes beyond text	Text describes setting, image shows action
Contradiction	Image conflicts with text	Text says "modern," image shows traditional

Multimodal analysis is crucial and highly essential for visual rhetoric since textbook visuals seldom stand alone. Whether a picture of a happy family is paired with a caption that describes "a typical British family" or a grammar exercise that focuses on possessive adjectives can have a significant impact on how the image is understood and interpreted. The

meaning of each mode separately might be strengthened, complicated, or even ruined by the interaction between verbal and visual modes.

Therefore, a thorough examination of visual rhetoric in EFL textbooks has to focus on these multimodal relationships rather than just single pictures. According to Bateman (2014), page design is a resource that creates meaning in and of itself and cannot be reduced to the sum of its pieces.

2.6 Selecting and Adapting a Framework for Visual Rhetoric Analysis

This section describes how the process of choosing and modifying a particular framework for the current study after reviewing the available frameworks. The choice is supported by clear standards, comparative analysis, and consideration of the unique requirements of visual rhetoric analysis in the context of EFL textbooks.

2.6.1 Criteria for Selection

For The selection of the analytical framework was guided by four criteria, derived from the theoretical and methodological discussions above:

1. Theoretical grounding: The framework must expressly reject the notion that pictures are transparent or just ornamental and instead be based on a social semiotic or multimodal theory of meaning.
2. Operationalisability: The framework must offer a clear, repeatable categories for analysis so that visual characteristics in various images may be systematically examined.
3. Rhetorical focus: The framework must be able to handle the unique issues of visual rhetoric, such as spectator placement, persuasion, ideology, and the use of pictures to create arguments.
4. Contextual applicability: The framework must be suitable to the setting of EFL textbooks, which means it may be used to analyze pictures that interact with written language and other semiotic resources and are integrated in educational materials.

These standards give a theoretical coherence priority over ad hoc category creation and analytical depth priority over superficial counting. For the current research, a framework that satisfies all four requirements will be appropriate; if it doesn't, it will need to be justified or modified.

2.6.2 Comparative Evaluation of Frameworks

When these criteria are applied to the frameworks discussed above, a clear comparison analysis is produced.

The first three requirements are not met by general EFL textbook assessment checklists (Section 2.4.2): they do not systematically handle visual rhetoric or ideology, they only offer superficial categories for pictures, and they lack a theory of visual meaning. Rather than research analysis, they are intended for actual selection.

Content-based analysis does not satisfy criteria number 2 (operationalizability) and the 3 (rhetorical emphasis) (Section 2.3.1). It does not address rhetorical or ideological dimensions beyond basic presence/absence, and while it provides explicit categories, they tend to be at the level of counting rather than semiotic analysis.

Discourse-based analysis (Section 2.3.2) is ineffective on objective 4 (contextual application to multimodal textbooks) because it usually ignores visual resources, but it does well on criteria 1 (theoretical basis in CDA) and 3 (rhetorical focus on ideology).

In terms of criteria 1 (Kress & van Leeuwen's social semiotics), 2 (explicit categories), and 3 (viewer positioning and ideology), visual-based analysis (Section 2.5.1) excels. However, in order to accommodate the multimodal character of EFL textbooks, criteria 4 has to be extended.

While Multimodal frameworks (Section 2.5.4) do well across the board, they frequently fall short of Kress and van Leeuwen in terms of distinctive visual meaning. Therefore, using Kress and van Leeuwen's visual grammar as the foundation and adding categories from cultural and gender frameworks as well as multimodal analysis of image-text connections is the most effective method.

Table 2.9: Comparative Evaluation of Frameworks

Framework	Criterion 1 Theory	Criterion 2 Operational	Criterion 3 Rhetoric	Criterion 4 Context
General EFL checklists	✓	✓	●	✗
Content-based	✓	✓	✓	●
Discourse-based	✓	●	✓	✗
Visual-based (K&vL)	✓	●	✓	✓
Multimodal	✓	✓	✓	✓

✓ = meets criterion

● = partially meets

✗ = does not meet

2.6.3 Justification of the Selected Framework

Therefore, the framework that it is used for this study is a adapted version of Kress and van Leeuwen's (2006) grammar of visual design combined with multimodal analysis of image-text connections and reinforced by particular analytical categories for gender and cultural representation.

There are four reasons to support this framework:

First of all, it offers an comprehensive and solid theoretical framework for examining how pictures create meaning instead of just describing what they show. All aspects of visual meaning are given methodical attention due to the three metafunctions (ideational, interpersonal, and textual).

Second It directly tackles interpersonal meaning, which is essential to visual rhetoric and includes how pictures position viewers, create power or solidarity connections, and make

demands or offers. The interaction between text, producer, and audience is at the core of rhetoric, according to Hill and Helmers (2012).

Thirdly, it has been effectively used in many studies of educational materials, such as EFL textbooks. Chen (2010) on Taiwanese EFL textbooks, Koutsogiannis and Mitsikopoulou (2004) on Greek EFL materials, and Weninger and Kiss (2013) on Hungarian EFL textbooks are notable examples. These studies show how the framework may be used effectively in a variety of cultural situations.

Fourth, the dissertation is cohesive continuously due its social semiotic foundations are consistent with the theoretical framework outlined in Chapter 1. Throughout, the same theoretical terminology modes, affordances, and metafunctions is employed.

This study's requirements are not fully met by any framework currently in use. The Kress and van Leeuwen method is selected because it offers the best foundation for adaptation, not because it is perfect. All analytical frameworks are flawed tools, as Machin (2013) points out; the objective is to choose the best tool for the particular research issue and then openly modify it.

2.6.4 Adaptation of the Framework

Adaptation is required and mandatory for three main reasons: the original framework's weaknesses must be fixed; it must be tailored to the specific EFL textbook scenario; and it must take into account the distinctive problems of visual rhetoric. The first change is the integration of many modalities. Kress and van Leeuwen's visual grammar was intended for the study of individual images rather than the multimodal page layouts prevalent in textbooks. Therefore, the current work uses multimodal analysis concepts from Jewitt (2014), Bateman (2014), and expressly focuses on image-text interactions, changing the paradigm, and Kress and van Leeuwen (2001). The modified framework analyzes the following aspects of each image: (a) the verbal text immediately surrounding the image (captions, labels, exercise instructions); (b) the image's layout position on the page; and (c) the image's relationship to the page's overall pedagogical purpose.

Cultural representation categories are the second adaption. There are categories for analyzing visual structures in the original framework, but there are no particular categories for analyzing cultural representation. As a result, the modified framework includes analytical questions from postcolonial and cultural studies (Holliday, 2018; Risager, 2018), such as whether images normalize or exoticize cultural difference; whether target, source, or international cultures are portrayed; whether cultural practices are portrayed as static or dynamic; and how the viewer is positioned in relation to depicted cultural scenes.

Gender analysis categories are the third adaption. Gender analysis categories from feminist visual semiotics are also incorporated into the modified framework (Sunderland, 2015; Van Leeuwen, 2015). The analysis documents the following for every image of human figures: the proportion of male and female figures; the activities, settings, and roles portrayed; the construction of power relations through the use of visual elements (camera angle, gaze, social distance); and the existence of stereotypical or counter-stereotypical representations.

Mixed-methods coding is the fourth modification. A simplified coding system for quantitative content analysis is part of the modified framework, which makes it possible to find trends in a wider sample of photos before doing in-depth qualitative analysis of a few chosen samples.

The original framework's theoretical depth is preserved in this mixed-methods adaption, which also makes it useful for the particular study setting.

Table 2.10: Adapted Framework Summary

Analytical Focus	Primary Concepts	Data Recorded
Ideational meaning	Narrative/conceptual structures; processes	What is happening? Who is involved?
Interpersonal meaning	Gaze, distance, angle, modality	How does image address viewer? What power relations?
Textual meaning	Information value, salience, framing	How is image organised? What is salient?
Image-text relations	Complementarity, divergence, hierarchy	How do image and text interact?
Cultural representation	Exoticisation, target/source/international	How is culture constructed?
Gender representation	Frequency, activities, power, stereotypes	How is gender performed visually?

Appendix A contains the full version of the modified framework, together with operational explanations for each category, a coding sheet, and examples of coding selections performed during pilot testing on a sample textbook page.

2.7 Conclusion

The primary frameworks for textbook analysis have been examined and evaluated in this chapter, with an emphasis on methods appropriate for the analysis of visual rhetoric in EFL textbooks.

In order to reject solely descriptive or instrumental understandings, the chapter started by conceptualizing the EFL textbook as a multimodal resource and a pedagogical and ideological artifact. It made the case that textbooks are never impartial because they create interpretations of language, culture, and social life that are influenced by specific ideologies and power dynamics.

After that, it looked at general methodological approaches—content-based, discourse-based, visual-based, and mixed-methods—noting the advantages and disadvantages of each. Any paradigm for visual rhetoric analysis must take into account the epistemological, contextual, semiotic, and practical limits found in a critical synthesis.

After that, evaluative frameworks for textbook analysis were examined critically, paying special attention to checklists' epistemological constraints. The chapter made the case that a theoretically grounded framework that can demonstrate how pictures create meaning is necessary for analyzing visual rhetoric, while surface-level checklists are insufficient. Following that, the chapter concentrated on frameworks created especially for visual and multimodal analysis, such as multimodal analysis, cultural representation frameworks, gender analysis frameworks, and Kress and van Leeuwen's grammar of visual design. Each was evaluated for its theoretical underpinnings, analytical techniques, and practicality.

The most appropriate framework for the current study was determined to be a modified version of Kress and van Leeuwen's visual grammar based on clear criteria, comparative analysis, and consideration of the unique requirements of EFL textbook research. There was a thorough explanation of the adaption, which included the addition of particular categories for cultural and gender analysis as well as multimodal analysis of image-text linkages. Mixed-methods coding, gender analysis categories, cultural representation categories, and multimodal integration were the four particular modifications that were discussed.

The analytical instruments required for the subsequent empirical study are provided by this framework. And by Using this modified paradigm, Chapter 3 analyzes and studies a chosen EFL textbook, looking at how visual rhetoric creates meanings about the language, culture, and social identity throughout the multimodal pages of the textbook. The analysis will show how the framework might be used in practice, assess its benefits and drawbacks, and produce conclusions on visual rhetoric in EFL materials that affect classroom instruction, teacher preparation, and textbook design.

Chapter 03
Visual Rhetoric Analysis
Of New Prospects 3.

3.1 Introduction

This chapter features a visual rhetorical analysis of *New Prospects 3*, an Algerian third-year secondary school EFL textbook. The study is based on the adapted framework developed in the second chapter, which integrates and includes multimodal analysis, gender representation analysis, and cultural representation analysis with Gunther Kress and Theo van Leeuwen's visual grammar theory.

The analysis is based on Kress and van Leeuwen's social semiotic approach, specifically as described in (*Reading Images: The Grammar of Visual Design*). Instead of seeing visual communication as merely ornamental representation, this framework sees it as an organized system of meaning-making. It highlights the ways in which visual organization, composition, gaze, salience, layout, and imagery help to generate meaning in instructional texts.

The framework is organized around three metafunctions : textual meaning, interpersonal meaning, and ideational meaning. The ideational metafunction studies how images depict individuals, things, activities, and occasions. The interpersonal metafunction leverages aspects like gaze, perspective, and social distance to highlight the link between viewers and portrayed participants. In order to provide coherence, salience, and informative hierarchy, the textual metafunction investigates how visual elements are arranged on the page.

This chapter examines a detailed analysis of how the textbook's images create meanings about culture, gender, identity, education, emotions, and interpersonal interactions. The study looks at how the textbook's multimodal structure interacts with textual language, positions students, and conveys ideological themes.

A mixed-methods methodology was implemented to conduct the analysis. Furthermore, 32 third-year secondary school students were given a questionnaire to explore their understanding of the role of images in *New Prospects 3* . This questionnaire provides both quantitative and qualitative data aiming to contribute to the textbook study. To find frequent visual patterns, thematic distributions, and representational trends across the textbook, a quantitative content analysis was first conducted. The modified multimodal framework was then used to qualitatively examine a few exemplary pictures.

The textbook contains a total of 190 visuals distributed across six thematic units which are Unit One: *Exploring the Past* focuses on ancient civilizations and historical exploration. Unit Two: *Gotten Gains Never Prosper* deals with ethics in business and moral values. Unit Three: *Schools: Different and Alike* discusses education systems and learning around the world. Unit Four is about :*Advertising, Consumers and Safety* examines consumer awareness, advertising, and public safety. Unit Five: *Astronomy and the Solar System* explores science, space, and astronomical discoveries. Unit Six: *We Are a Family* centers on family relationships, feelings, and emotions. these units contain a wide variety of visuals including photographs, portraits, maps, diagrams, historical illustrations, symbolic drawings and cartoons, classroom scenes, scientific visuals, and cultural representations. they appear alongside the linguistic content from reading passages to grammatical tasks .

Distribution of Visuals Across Units

Unit	Number of Visuals	Percentage
Unit 1 : Exploring the Past Ancient Civilizations	31	16.31%
Unit 2 :Gotten Gains Never Prosper Ethics in Business	25	13.15%
Unit 3 :Schools: Different and Alike Education in the World	33	17.36%
Unit 4 : Safety First Advertising, Consumers and Safety	33	17.36%
Unit 5 : It's a Giant Leap for Mankind Astronomy and the Solar System	36	18.94%
Unit 6 : We Are a Family / Keep Cool Feelings and Emotions	32	16.84%
Total	190	100%

The percentages were calculated according to the following formula:

$$\text{Percentage} = (\text{Number of Visuals in the Unit} \div 190) \times 100$$

The results show that because Unit Five has a lot of focus on astronomy, scientific diagrams, and technology images, it has the most visuals. Although scientific and instructional subjects receive more visual prominence because it is a vast field, overall, the distribution of images among the six courses is still well balanced.

There are four primary sections in this chapter. Quantitative results from the whole textbook are presented in the first part. In-depth qualitative evaluations of particular images are presented in the second section. The main themes and ideological implications found in the textbook illustrations are covered in the third part. Lastly, a summary of the results brings the chapter to a close.

3.2 Quantitative Analysis of the Textbook

3.2.1 Gender Representation

Table 3.1: Gender Representation in the Textbook

Category	Findings	Percentage
Images including male figures	46 images	69.7%
Images including female figures	9 images	13.6%
Images including both genders	11 images	16.7%

Interpretation

The quantitative results show a significant gender representation differences across the textbook. In addition to having a greater range of social, educational, historical, and professional functions, male characters are much more common than female ones.

The representation of women is very low. comparing to the male representation and male individuals tend to appear more frequently in prominent or authoritative positions, while female figures are usually represented in subsidiary roles. This overall pattern is not significantly altered by the few instances depicting women in professional jobs.

The analysis particularly revealed male-dominated representation in units related to business, science, and history, where male participants appeared more frequently in public and professional environments.

3.2.2 Cultural Representation

Table 3.2: Cultural Representation in the Textbook

Category	Frequency	percentage	Example Units
Algerian culture	Low 2 images	1.05%	Unit One
Western culture	High 87 images	45.8%	Units One, Two, Three, Four
international culture	Moderate 42 images	22.1%	Units Three, five

Traditional settings	Moderate 31 images	16.3%	Unit One
Modern settings	High 128 images	67.4%	Units Two, Three, Four, Five, Six

Interpretation

Algerian, Western, and worldwide visual resources are included in the textbook; However, Western cultural representation seems to dominate in a number of sections, particularly in historical and mythical contexts. Greek mythology, ancient civilizations, and Western historical images are major topics in Unit number One.

While there are a few images of Algerian culture in the textbook, they are still rather little when compared to allusions to Western society. Only two of the images in Unit One actually depict Algerian culture which are (THAMUGADI ,timgad page14 and algeria at the crossroads of civilizations page22) ; the other images mostly highlight Western mythology and civilizations. This disparity indicates that the textbook places more visual emphasis on Western historical narratives.

The textbook also emphasizes modern settings more than traditional ones, particularly in units related to education, science, and technology. This visual preference associates progress, scientific development, and educational achievement with modernity and globalization.

3.2.3 Common Visual Themes

Table 3.3: Common Visual Themes

Theme	Frequency	Percentage
Education and school life	High 47 images	24.7%
Family relationships	Moderate 28 images	14.7%
Professional life	Moderate 25 images	13.2%
Technology and modernity	Very High 68 images	32.6%
Cultural diversity	High 34 images	17.9%
Scientific progress	Very High 41 images	21.6%
Historical civilizations	High 29 images	15.3%

Interpretation

The quantitative findings demonstrate that the textbook focuses on education, and scientific development, and intercultural communication while keeping a number of references to family ties and previous civilizations.

The textbook has a number of repeated patterns:

1. Male figures dominate visually and numerically.
2. Men occupy more professional and authoritative roles.
3. Female representation remains comparatively limited.
4. Western cultural references appear prominently, especially in Unit One.
5. Scientific progress and modernity receive strong visual emphasis.

These findings provide the foundation for the qualitative visual analysis that follows. The five images selected for qualitative analysis were chosen as representative examples of the most frequent visual themes identified in the quantitative analysis. These include historical heritage (Unit One), business ethics (Unit Two), scientific content (Unit Five), family emotions (Unit Six), and a global cultural event (Unit One). While this selection does not cover all six units, it provides a cross-sectional view of the textbook's dominant visual patterns

3.3 Qualitative Visual Analysis

3.3.1 Image 1: Algeria at the Crossroads of Civilizations (unit 1)



The image presents ancient rock art from Tassili n'Ajjer depicting humans and animals. The visual appears within Unit One “Exploring the Past” and represents ancient Algerian civilization and cultural heritage.

Ideational Meaning :

The image constructs a conceptual representation of Algeria as a historical crossroads of civilizations. The represented participants symbolize continuity between past and present and emphasize historical identity and collective memory.

Interpersonal Meaning :

The image creates an “offer” relationship because the represented participants do not directly gaze at viewers. The long social distance positions the audience as observers of historical documentation and cultural heritage.

Textual Meaning :

The rock drawings occupy the central visual space, making them highly salient. Earth colors and the desert background reinforce archaeological authenticity and historical symbolism.

Image-Text Relationship :

The image complements and supports the written discussion concerning ancient civilizations and Algerian history by visually reinforcing the textbook’s cultural narrative.

Cultural Representation : The image strongly promotes Algerian identity, national heritage, and cultural pride.

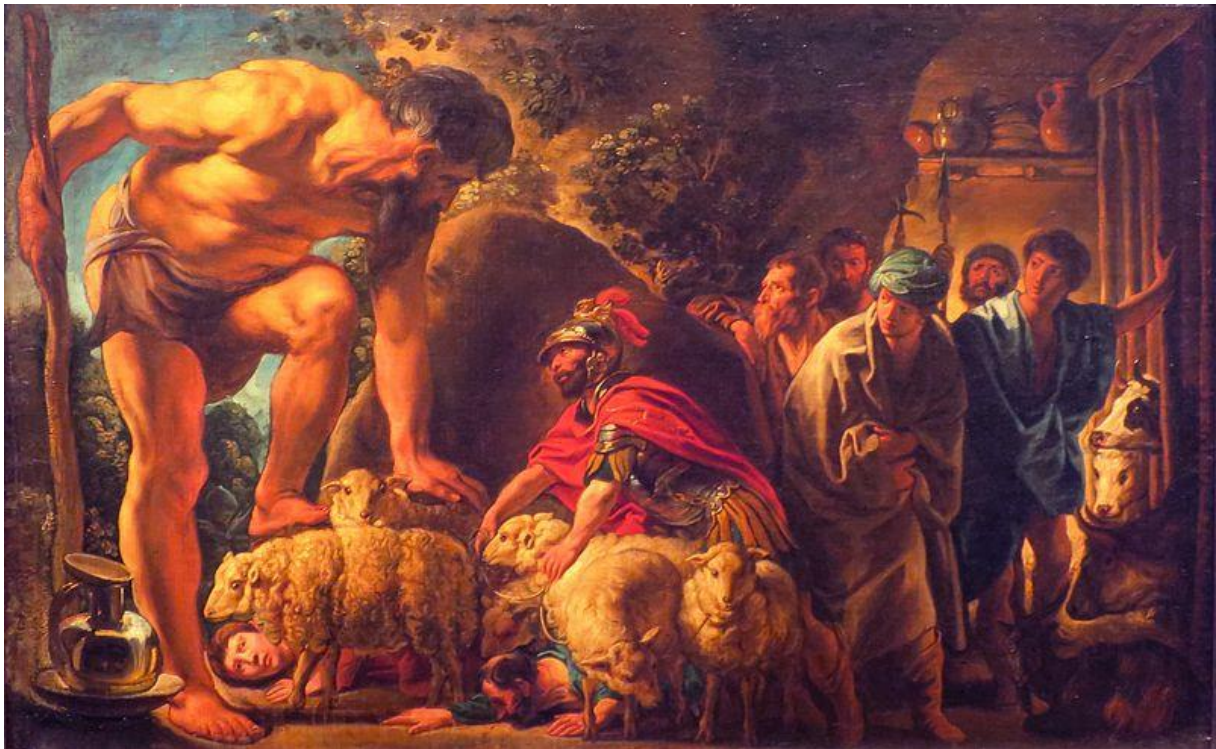
Gender Representation :

Gender representation is not individually emphasized because the figures function symbolically as collective representations of ancient civilization.

Interpretation

With everything considered, the picture presents Algeria as a historically significant and culturally rich region linked to ancient human culture. The image emphasizes the importance of preserving historical and cultural identity. For Algerian students, this image validates their national heritage as historically significant, fostering cultural pride and identity.

3.3.2 Image 2: The Cyclops and Odysseus (Unit 1)



The image portrays a dramatic mythological scene from Greek mythology in which the Cyclops Polyphemus confronts Odysseus and his companions while surrounded by sheep. The visual appears to illustrate a literary narrative related to adventure, conflict, and survival.

Ideational Meaning :

The image constructs a narrative representation centered on danger, power, and human struggle. The represented participants include the giant Cyclops, Odysseus' companions, and the animals surrounding them. The Cyclops symbolizes brutality and physical dominance, while the smaller human figures represent vulnerability, intelligence, and survival. The sheep function symbolically as part of the escape strategy and reinforce the pastoral setting of the mythological narrative.

Interpersonal Meaning :

The image creates an "offer" relationship because none of the represented participants directly gaze at the viewer. The medium-long social distance positions the audience as spectators observing the unfolding dramatic event. The exaggerated size of the Cyclops compared to the other characters establishes a strong power imbalance and intensifies the emotional tension of the scene.

Textual Meaning :

The Cyclops occupies the left foreground and dominates the composition, making him the most salient visual element. The warm colors, shadows, and dramatic lighting create a tense and threatening atmosphere. The arrangement of characters guides the viewer's attention from the giant figure toward the frightened companions and the sheep, reinforcing the narrative sequence of fear and escape.

Image-Text Relationship :

The image complements the written literary text by visually illustrating a key mythological episode. It supports readers' comprehension of the narrative by transforming abstract storytelling into a vivid visual representation of action and conflict.

Cultural Representation :

The image reflects elements of ancient Greek mythology and cultural storytelling traditions. It introduces students to classical literary heritage and emphasizes themes such as heroism, intelligence, and human resilience in the face of danger.

Gender Representation :

The visual mainly represents male characters engaged in action and survival. Masculinity is associated with bravery, physical struggle, and leadership within the mythological context.

Interpretation :

With everything considered, the image presents mythology as a powerful cultural and educational tool that conveys themes of courage, intelligence, and survival. The visual dramatizes the conflict between human weakness and monstrous power while emphasizing the value of cleverness and cooperation. For students, the image enriches their understanding of classical mythology and encourages engagement with literary and cultural narratives through visual representation.

3.3.3 Image 3: Counterfeit (unit2)

The picture shows a man in a military uniform inside what seems to be a maintenance room or art gallery, holding a classical painting. There are several gallery-hung pieces of art in the background. The picture appears to represent, preserving, or collecting treasured artwork and cultural heritage.

Ideational Meaning:

The image constructs a conceptual representation of institutional authority and the fight against counterfeit or stolen artwork. The represented participant, the uniformed man, symbolizes protection, investigation, and control over illegal activities involving cultural property. The paintings function as symbolic participants representing valuable artistic and historical objects that may be threatened by theft or forgery. The visual suggests the importance of protecting cultural heritage from criminal exploitation.

Interpersonal Meaning:

The image creates an “offer” relationship because the participant does not directly gaze at the viewers. Instead, his attention is directed toward the painting he is holding. The medium social distance allows viewers to observe the scene objectively, as if witnessing an official cultural or historical activity. The military uniform also establishes authority, seriousness, and professionalism.

Textual Meaning:

The most noticeable feature of the composition is the officer holding the artwork, who is placed in the center front. The artworks in the background provide a visual context related to art and history while enhancing the atmosphere of the museum. Warm colors and soft lighting create an atmosphere with historical and cultural value.

Image–Text Relationship:

The image complements a thematic history of art and cultural heritage, or the preservation of valuable historical objects. It provides visual support for conversations on preserving historical memory and preserving national identity.

Cultural Representation:

The image promotes and encourages respect for artistic heritage and cultural preservation. It represents culture as something valuable that requires institutional protection and responsibility.

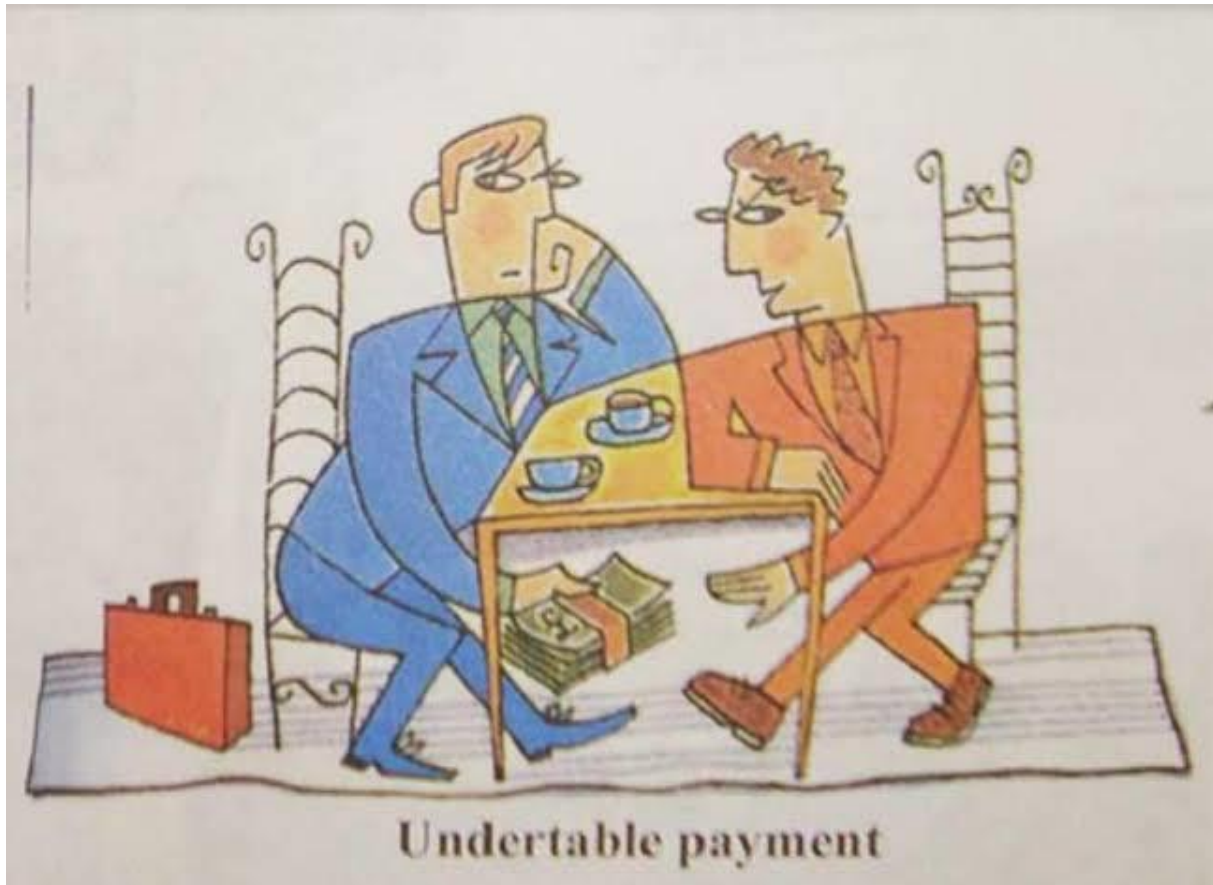
Gender Representation:

Because the primary active participant is a man in a position of power and responsibility, male representation is predominant. Male leadership is given more visual significance because female presence is only subtly revealed through the context paintings.

Interpretation:

In general, the picture presents art theft and the counterfeit trade as unethical behavior and legal problems. Using organizational symbols like the military uniform and the visual importance of the paintings, the picture emphasizes the importance of stopping illegal trade and protecting cultural property. By portraying authority officials as gatekeepers against fraud and cultural exploitation, it also represents issues of law enforcement, accountability, and commercial ethics. This image teaches students that protecting cultural property requires authority and institutional control, linking ethics to law enforcement.

3.3.4 Image 4: Undertable Payment (Unit 2)



The image portrays two businessmen sitting at a table while secretly exchanging money beneath it. The visual illustrates the concept of bribery and corruption within a professional or business context.

Ideational Meaning :

The image constructs a narrative representation of unethical behavior and hidden financial exchange. The represented participants are two businessmen involved in an under-the-table payment, symbolizing corruption, dishonesty, and abuse of professional ethics. The hidden money beneath the table contrasts with the formal meeting above, emphasizing secrecy and deception.

Interpersonal Meaning :

The image creates an “offer” relationship because the represented participants do not directly look at the viewers. The medium social distance allows the audience to observe the interaction closely while remaining detached from the event. The body language and facial expressions suggest secrecy, caution, and mutual agreement between the two men.

Textual Meaning :

The table occupies the center of the composition and functions as the main symbolic element separating visible professionalism from concealed corruption. The money beneath the table becomes highly salient due to its placement and symbolic importance. The cartoon style and bright colors simplify the message and make the social issue accessible to learners.

Image-Text Relationship :

The image supports the accompanying text by visually representing corruption and unethical business practices. It reinforces the lesson's moral message concerning honesty, fairness, and professional responsibility.

Cultural Representation :

The image reflects a universal social issue related to corruption in economic and professional environments. It promotes ethical awareness and encourages rejection of dishonest practices within society.

Gender Representation :

The image mainly represents male figures associated with business and financial authority. Masculinity is connected to professional activity and decision-making within the context of the visual representation.

Interpretation :

With everything considered, the image presents bribery and corruption as harmful hidden practices that undermine trust and integrity in society. The visual encourages students to reflect critically on ethical values and responsible behavior in professional life. Through its simple cartoon style and symbolic composition, the image effectively communicates the dangers of dishonesty and the importance of transparency and fairness.

3.3.5 Image 5: Graduation Ceremony (Unit 3)

The image presents three graduates wearing academic gowns and holding their certificates during a graduation ceremony. The visual represents academic achievement, educational success, and multicultural participation in higher education.

Ideational Meaning :

The image constructs a conceptual representation of educational accomplishment and academic success. The represented participants are graduates displaying their certificates as symbols of achievement, qualification, and future opportunity. The graduation gowns and diplomas function symbolically to represent higher education, personal effort, and social advancement.

Interpersonal Meaning :

The image creates a “demand” relationship because some participants appear to look toward the camera, establishing indirect interaction with viewers. The close social distance allows the audience to feel connected to the graduates and share in their moment of celebration. Their facial expressions and posture communicate pride, confidence, and satisfaction.

Textual Meaning :

The graduates occupy the foreground and central visual space, making them the most salient elements in the composition. The academic gowns and certificates attract immediate attention and reinforce the educational theme. The balanced arrangement of the participants highlights equality and collective achievement.

Image-Text Relationship :

The image complements the written text by visually reinforcing themes related to education, success, and academic goals. It supports learners' understanding of the value of higher education and professional development.

Cultural Representation :

The image reflects multicultural representation within educational institutions, as the graduates appear to come from different ethnic backgrounds. It promotes values of diversity, equality, and inclusion in academic environments.

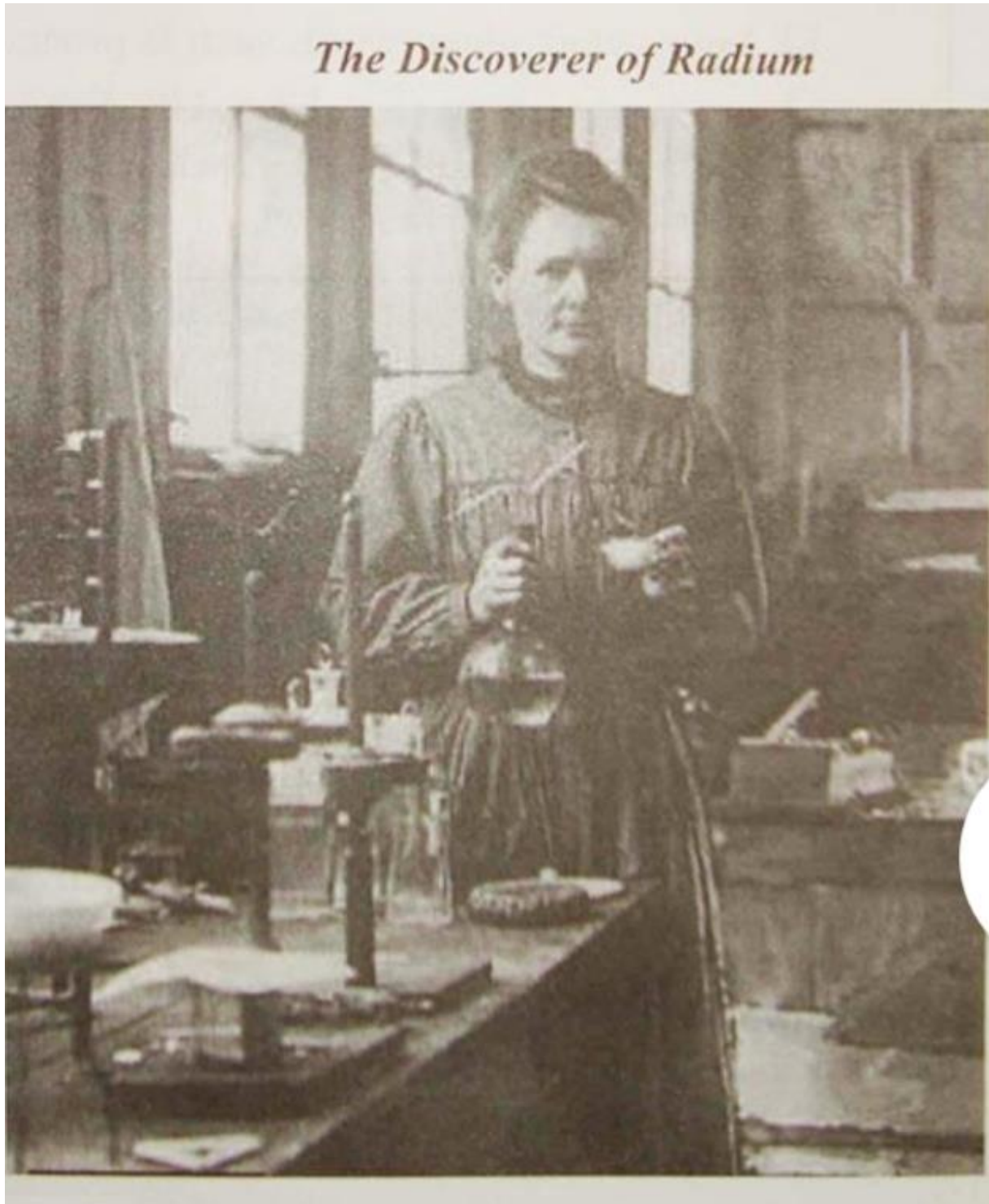
Gender Representation :

Both male and female participants are represented equally in the image, suggesting gender inclusiveness in access to education and academic achievement. The visual promotes the idea that educational success is accessible to all genders.

Interpretation :

With everything considered, the image presents education as a means of personal achievement, social mobility, and cultural inclusion. The visual emphasizes the importance of academic success and celebrates diversity within educational institutions. For students, the image encourages ambition, motivation, and positive attitudes toward higher education and future career opportunities.

3.3.6 Image 6: The Discoverer of Radium (Unit 3)



The image presents a female scientist working in a laboratory environment, surrounded by scientific equipment. The visual represents scientific discovery, research dedication, and women's contributions to science.

Ideational Meaning:

The image constructs a conceptual representation of scientific inquiry and groundbreaking

discovery. The represented participant, a female scientist in a laboratory setting, symbolizes intelligence, perseverance, and the pursuit of knowledge. The laboratory equipment functions symbolically to represent research, experimentation, and scientific progress.

Interpersonal Meaning:

The image creates an "offer" relationship because the scientist's attention is directed toward her work rather than directly gazing at viewers. The medium social distance allows the audience to observe the scientist in her professional environment without intrusion. Her focused expression and posture communicate dedication, seriousness, and intellectual engagement.

Textual Meaning:

The scientist occupies the central visual space, making her the most salient element in the composition. The laboratory equipment and scientific instruments in the background reinforce the research theme and provide contextual depth. The lighting draws attention to the scientist's face and work, emphasizing concentration and purpose.

Image-Text Relationship:

The image complements the written text by visually reinforcing themes related to scientific discovery, research, and famous scientists. It supports learners' understanding of the importance of scientific achievement and human curiosity about the universe.

Cultural Representation:

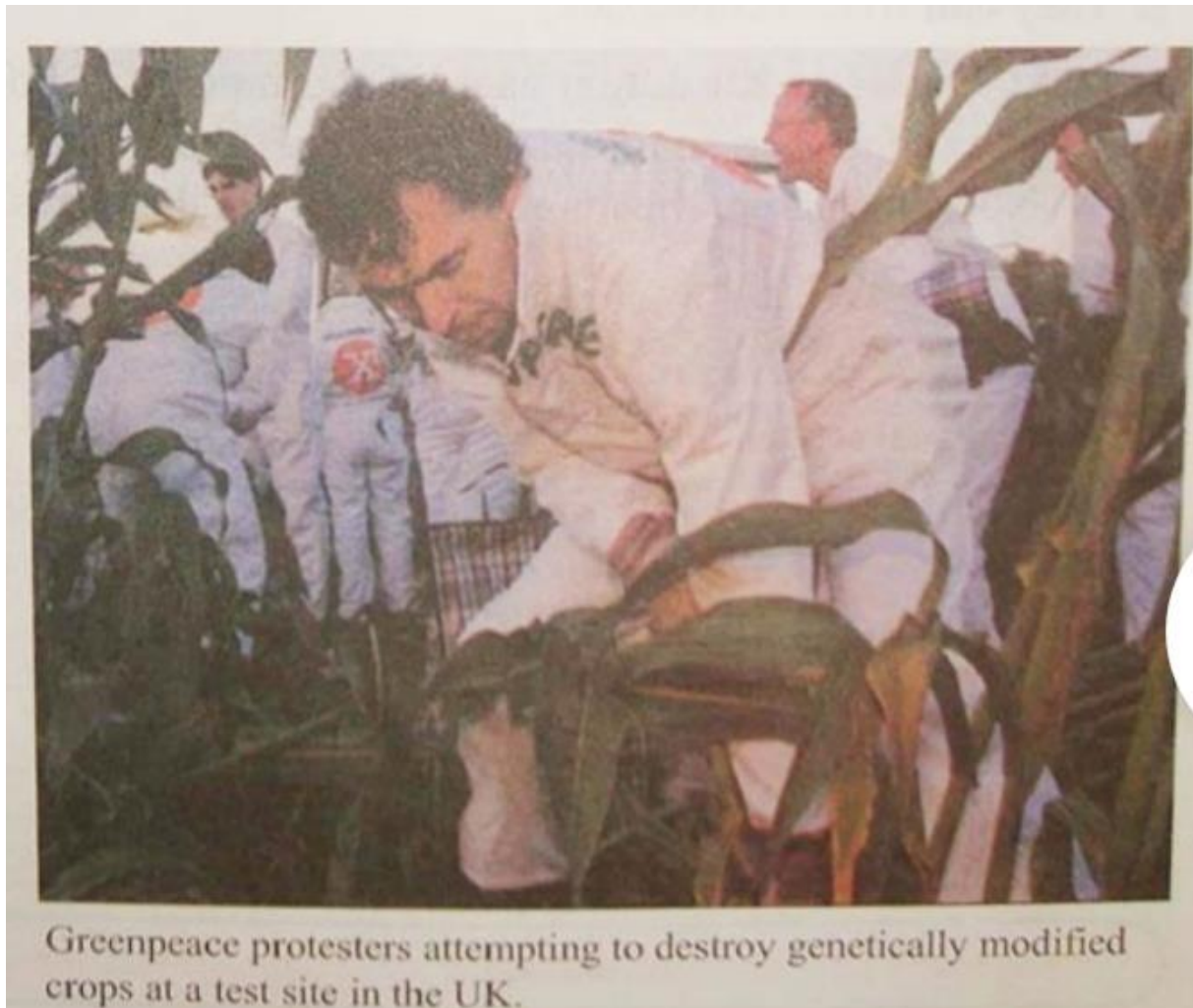
The image reflects Western scientific culture and the history of scientific discovery. It promotes values of knowledge, research, intellectual achievement, and the importance of science in human progress.

Gender Representation:

This image is significant because it represents a female scientist in a professional, authoritative role. The female participant is shown as a capable, dedicated researcher, challenging traditional gender stereotypes that associate scientific fields with men. The visual promotes the idea that scientific achievement is accessible to all genders.

Interpretation:

With everything considered, the image presents science as a valuable pursuit and highlights the important contributions of women to scientific discovery. The visual emphasizes the importance of research, dedication, and intellectual curiosity. For students, especially female students, the image encourages ambition in STEM fields, challenges gender stereotypes, and promotes positive attitudes toward scientific careers.

3.3.7 Image 7: Greenpeace Protesters Destroying Genetically Modified Crops (Unit 4:)

The image presents protesters actively destroying genetically modified crops at a test site. The visual represents environmental activism, consumer safety concerns, and public resistance to scientific agricultural practices.

Ideational Meaning:

The image constructs a narrative representation of protest and activism. The represented participants are protesters taking direct action against genetically modified crops, symbolizing public concern about food safety, environmental protection, and consumer rights. The damaged crops and test site setting function symbolically to represent the conflict between scientific progress and public health concerns.

Interpersonal Meaning:

The image creates an "offer" relationship because the protesters are focused on their action rather than directly gazing at viewers. The medium social distance allows the audience to observe the protest objectively, as witnesses to a controversial event. Their body language and actions communicate urgency, determination, and concern for public safety.

Textual Meaning:

The protesters and damaged crops occupy the central visual space, making them the most salient elements in the composition. The test site setting in the background reinforces the agricultural and scientific context. The contrast between the protesters' actions and the controlled crop environment draws attention to the tension between activism and scientific research.

Image-Text Relationship:

The image supports the written discussion about consumer safety, advertising, and public awareness. It visually reinforces themes related to consumer protection, environmental advocacy, and the ethical debates surrounding genetically modified foods.

Cultural Representation:

The image reflects Western environmental activism culture and consumer advocacy movements. It promotes values of public participation in safety debates, consumer awareness, and the right to question scientific and commercial practices.

Gender Representation:

Without specific identifiable individuals, the image represents collective action rather than emphasizing individual gender roles. The focus is on group activism and shared purpose rather than individual identity.

Interpretation:

With everything considered, the image presents consumer safety and environmental protection as important public concerns worth active advocacy. The visual emphasizes the role of public protest in shaping debates about food safety and scientific ethics. For students, the image encourages critical thinking about consumer rights, the importance of questioning commercial and scientific practices, and the role of public participation in safety regulations.

3.3.8 Image 8: Street Shops and Advertisements with Male-Dominated Marketplace (Unit 4:)



The image presents a street scene with six men, five cars, and multiple shop signs including SONY, AUTO, NISSEI, and CASA SONIA. The visual represents commercial advertising, consumer culture, and a male-dominated marketplace.

Ideational Meaning:

The image constructs a conceptual representation of advertising and consumer culture in a marketplace setting. The represented participants include six men interacting in a commercial street environment, surrounded by cars and shop signs. The men symbolize consumers, sellers, or workers engaged in commercial activities, while the cars and signage represent consumer goods and advertising.

Interpersonal Meaning:

The image creates an "offer" relationship because the male participants are engaged in their activities rather than directly gazing at viewers. The medium social distance allows the audience to observe the marketplace scene objectively. The body language and arrangement of the men and cars suggest commercial transactions or daily business activities.

Textual Meaning:

The shop signs occupy the foreground and central visual space, making them highly salient. The six men are distributed throughout the scene, with cars positioned along the street. The brand names (SONY, NISSEI, CASA SONIA) and service signs (AUTO) attract attention through their size and placement, while the presence of multiple men reinforces the commercial nature of the setting.

Image-Text Relationship:

The image complements the written text by visually reinforcing themes related to advertising, consumer awareness, and commercial influences. It supports learners' understanding of how advertising surrounds consumers in public spaces and how marketplaces operate.

Cultural Representation:

The image reflects global consumer culture, with international brands (SONY) appearing alongside local businesses (CASA SONIA). It represents the mix of global and local commercial influences in contemporary marketplaces.

Gender Representation:

The image shows **male dominance** in the public commercial space. All six visible participants are men, with no women represented in the marketplace scene. This suggests that men are primarily associated with commercial activities, buying and selling, and public economic life. The absence of women reinforces traditional gender roles where public commerce and marketplace activities are male-dominated spaces.

Interpretation:

With everything considered, the image presents advertising as an omnipresent feature of urban life while also reinforcing **male-dominated gender representation** in commercial spaces. The visual emphasizes how consumers are constantly exposed to brand names, but only male consumers and workers are shown. For students, the image encourages awareness of advertising's presence in daily life but also raises questions about **why women are absent** from this marketplace scene and how gender stereotypes are reproduced in educational materials.

3.3.9 Image 9: Satellite in Space (Unit 5)



The image presents a satellite orbiting in space, surrounded by stars and the dark expanse of the universe. The visual represents space technology, scientific exploration, and human achievement in astronomy.

Ideational Meaning:

The image constructs a conceptual representation of space technology and scientific progress. The represented participant, a satellite floating in space, symbolizes human innovation, communication technology, and the exploration of the universe. The satellite's solar panels and instruments function symbolically to represent research, data collection, and humanity's connection to outer space.

Interpersonal Meaning:

The image creates an "offer" relationship because there is no direct gaze toward viewers. The long social distance positions the audience as distant observers of space technology, highlighting the vastness of the universe. The satellite appears small against the backdrop of space, emphasizing humanity's modest but significant presence beyond Earth.

Textual Meaning:

The satellite occupies the central visual space, making it the most salient element in the composition. The dark space background and scattered stars provide contrast, making the satellite stand out clearly. The solar panels extend outward, drawing the viewer's eye across the image and suggesting the satellite's functionality and purpose.

Image-Text Relationship:

The image complements the written text by visually reinforcing themes related to astronomy, space exploration, and scientific discovery. It supports learners' understanding of how technology enables humans to study and communicate beyond Earth's atmosphere.

Cultural Representation:

The image reflects global scientific and technological culture. It promotes values of innovation, exploration, and humanity's collective effort to understand the universe through technology.

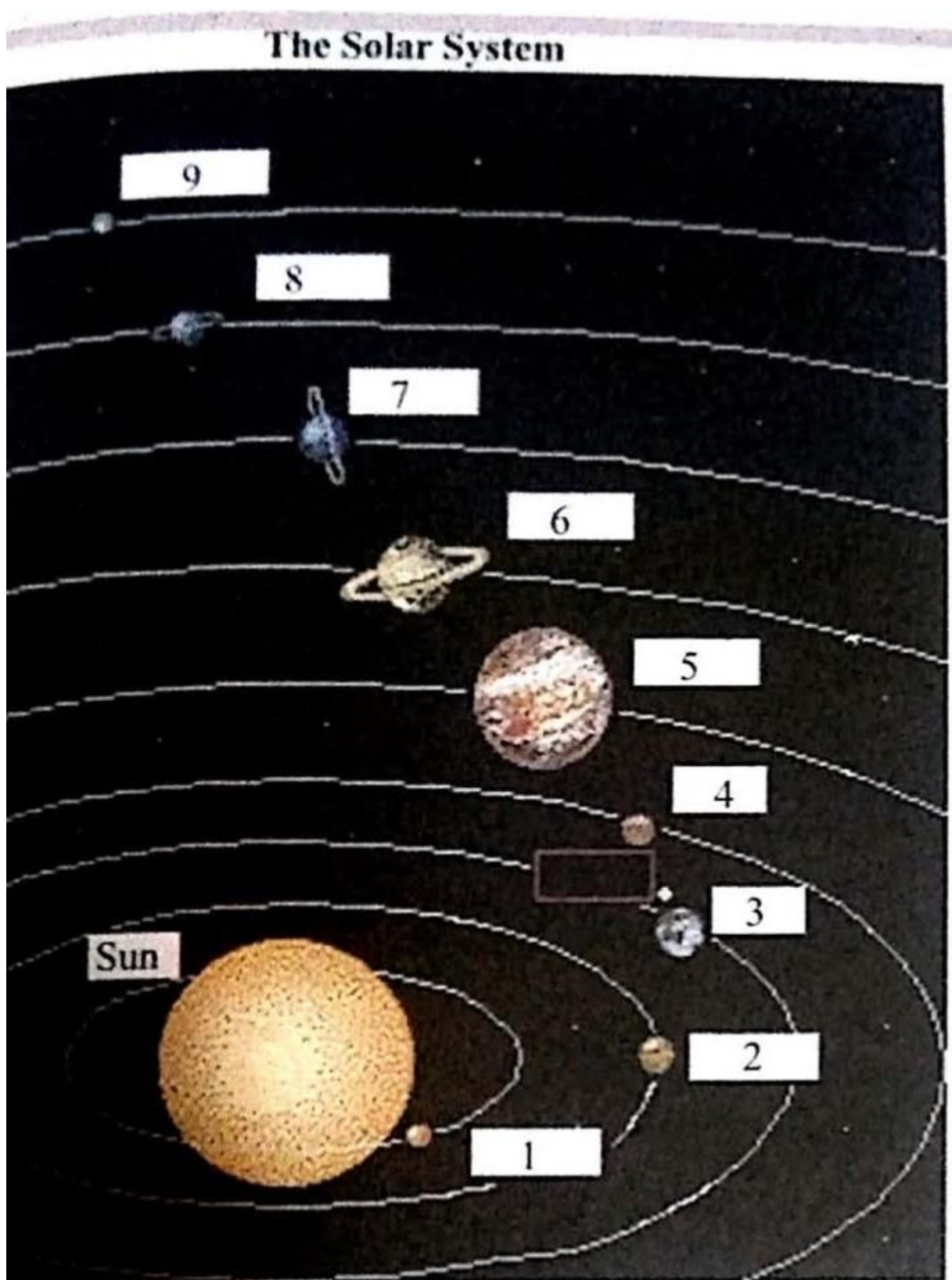
Gender Representation:

The image contains no human participants, as it focuses entirely on the satellite and space environment. Gender representation is not applicable.

Interpretation:

With everything considered, the image presents space technology as a remarkable human achievement that enables communication, research, and exploration beyond Earth. The visual emphasizes the importance of scientific progress and humanity's curiosity about the cosmos. For students, the image encourages interest in astronomy and space science, inspiring wonder about the universe and appreciation for the technology that makes space exploration possible.

3.3.10 Image :The Solar System (unit5)



This image represents the solar system diagram. It includes the Sun as the center, and the rest of the planets are connected with white circular orbits to draw students' attention from the inside to the outside.

Ideational Meaning:

The picture creates a conceptual representation of the solar system and space science. The Sun and the planets, which stand for astronomical order (orbit) and the connections between celestial bodies, are among the participants. The illustration helps students comprehend how the planets are arranged around the Sun by communicating scientific categorization and spatial order.

Interpersonal Meaning:

The image creates an “offer” relationship because there is no direct gaze toward viewers. The diagram positions learners as observers and receivers of scientific information. The long social distance and objective presentation reinforce the educational and informative purpose of the visual.

Textual Meaning:

The Sun is at the center because of its enormous size and brilliant brightness, which make it an essential part of the solar system.. The planets are organized along visible orbital lines to guide the students reading direction from the inner planets to the outer planets. The dark backdrop (dark background), which represents space, makes the celestial elements more noticeable and easier to read through .

Image–Text Relationship:

The image improves the written explanation of astronomy and the solar system by making abstract ideas simpler and easier for students to comprehend.

Cultural Representation:

The picture emphasizes scientific understanding, learning, and cosmic curiosity. and it illustrates how crucial science and technology awareness are to educational discourse.

Gender Representation:

Due to the image's exclusive concentration on astronomical and scientific objects rather than human subjects, gender representation is lacking. Knowledge and scientific observation are prioritized over social identification.to fit the theme

Interpretation:

In general, the picture presents the solar system as a well-organized, scientifically comprehensible framework. The image inspires students to investigate and have vision towards astronomy and gain a scientific grasp of the cosmos through visual order, organization of space, and symbolic representation. This diagram represents science as orderly and accessible, encouraging students to view astronomy as a comprehensible field of study

3.3.11 Image 11: Grandmother and Granddaughter (unit 6)

The image describes a grandmother comforting her granddaughter by wiping her tears and hugging her during an emotional family interaction.

Ideational Meaning:

The grandmother and her grandchild's interaction acts as an effective representation of emotional support, affection, and abundant strong family ties.

Interpersonal Meaning:

Viewers are encouraged to understand and empathize and trigger emotional reaction with the situation by the intimacy and emotional involvement created by the participants' facial expressions and the close social distance.

Textual Meaning:

The grandmother and granddaughter are the central position in the image, making their emotional connection the most salient and showing element.

Image-Text Relationship:

The image supports themes that are related to feelings, emotions, and family relationships by visually illustrating and enhancing care and compassion.

Cultural Representation:

The image reflects on traditional family values, intergenerational relationships, and the importance of emotional support within the family.

Gender Representation:

Female participants are associated with caregiving, emotional understanding, and nurturing roles within the family context.

Interpretation:

The image promotes and shows compassion, empathy, and the importance of family support during emotional situations. Algerian students may recognize their own family dynamics here, making the textbook emotionally resonant and relatable.

3.3.12 Image 12: The Royal Wedding of Princess Diana and Prince Charles (unit 6)

The image of Princess Diana of Wales and Prince Charles the third standing on a balcony during their royal wedding ceremony, accompanied by two girls and two boys. The participants are waving to the public during a formal celebratory event.

Ideational Meaning:

The visual represents royalty, celebration, and public ceremony through the interaction between the royal couple and the accompanying children. The image symbolizes tradition, national identity, and social prestige.

Interpersonal Meaning:

The participants' gestures of waving create a friendly and welcoming relationship with viewers. The medium-long social distance positions the audience as spectators observing an important public event.

Textual Meaning:

The royal couple occupies the central and most salient position in the composition, drawing viewers' attention immediately. The balcony setting and formal clothing reinforce the ceremonial and prestigious nature of the event.

Image-Text Relationship:

The image supports themes related to famous historical events, public figures, and social celebrations by visually illustrating an internationally recognized royal ceremony.

Cultural Representation:

The image reflects British royal traditions, public ceremonies, and the cultural significance of monarchy and national celebrations.

Gender Representation:

Male and female participants are both represented; however, the adult royal figures occupy positions of greater authority and visual prominence, while the children appear in supportive and secondary roles.

Interpretation;

The image promotes ideas of tradition, prestige, and public unity through the representation of a globally recognized royal celebration. This image presents Western royal tradition as globally significant, which may normalize Western cultural prestige for Algerian learners.

3.4 Discussion of Findings

The examination of *New Prospects 3* shows that images are crucial and highly important to the rhetorical construction of meanings related to education, culture, science, gender, identity, and emotions. In general, the textbook encourages virtues like collaboration, multicultural understanding, scientific curiosity, academic success, and family unity.

The results show that the modern age and scientific advancement are highly valued, especially in Unit Five, which features the most images pertaining to astronomy, scientific diagrams, and technical creativity. Education, advancement, professionalism, and global engagement are constantly linked to contemporary environments.

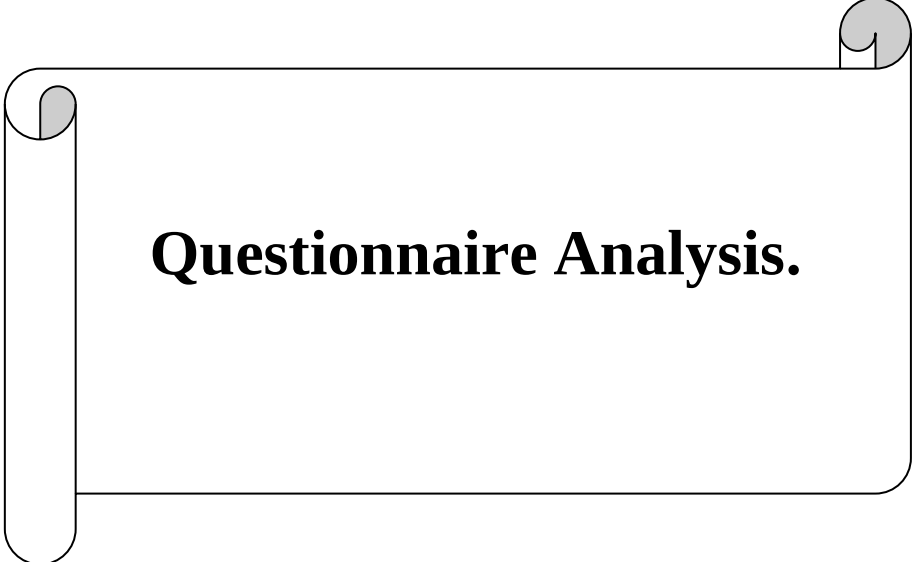
There is a noticeable difference in the textbook's gender representation. Male characters appear to be superior both quantitatively and symbolically in leadership, scientific, professional, and historical contexts. Women are still underrepresented and neglected they are often associated with emotional, supportive, or family-oriented roles. In comparison to male participants, women often hold secondary visual positions even when they participate in professional or educational contexts.

The textbook incorporates and combines Algerian, Western, and worldwide cultural references; however, in a number of courses, particularly Unit One, Western culture seems more visually predominant. A large amount of the visual material is devoted to Greek mythology, ancient Western civilizations, and connections to world history. A small number of images related to national heritage and prehistoric rock art serve as the primary means of representing Algerian culture.

The textbook's educational and persuasive purposes are strengthened by the multimodal interaction between written language (linguistic content) and pictures. Images rarely work alone to affect students' perceptions and interpretations; instead, they work in concert with written language, page structure, visual composition, salience, and layout. and this can make the learning process easier and more enjoyable

Using the framework that was developed by Kress and van Leeuwen, it was feasible to ascertain how visual strategies like as gaze, social distance, composition, modality, and salience contribute to ideological meaning-making in Algerian EFL teaching materials.

These results have a number of pedagogical ramifications for EFL classes in Algeria. First, since students report glancing at visuals first, teachers should explain textbook graphics clearly rather than considering them as ornamental. Furthermore, a lack of Algerian culture suggests a chance that additional funds are required to improve local relevance. Additionally, the gender imbalance requires important discussions with students on stereotypes and representation in educational materials. Lastly, textbook designers have to think about include more pictures of Algerian women in leadership and professional positions.



Questionnaire Analysis.

3.5 Questionnaire Analysis

Introduction

This questionnaire was administered to 32 third-year secondary school students in order to investigate students' perceptions of the images used in *New Prospects 3* and their role in understanding culture and supporting learning. The questionnaire included multiple-choice questions, Likert-scale items, and one open-ended question.

The analysis mainly focuses on the questions related to the research questions and hypotheses concerning the representation of culture through images and the influence of visuals on students' understanding.

Participant Demographics

The questionnaire was administered to 32 third-year secondary school students from Algerian secondary schools. The participants included both male and female students aged between 17 and 19 years old. All participants were studying English as a foreign language using *New Prospects 3* as part of the national curriculum.

Reliability of the Questionnaire

The reliability of the questionnaire was tested using Cronbach's Alpha in order to measure the internal consistency of the Likert-scale items. The questionnaire responses were exported from Google Forms and analyzed using the raw responses of the participants. Numerical values were assigned to the Likert-scale responses as follows: Strongly Agree = 5, Agree = 4, Neutral = 3, Disagree = 2, and Strongly Disagree = 1.

Cronbach's Alpha was calculated using the following formula:

$$\alpha = [k / (k - 1)] \times [1 - (\sum \sigma^2_i / \sigma^2_t)]$$

Where:

α = Cronbach's Alpha coefficient

k = number of questionnaire items

$\sum \sigma^2_i$ = sum of the variances of all items

σ^2_t = variance of the total scores

The calculation included 32 participants and 16 Likert-scale items. The analysis produced a Cronbach's Alpha coefficient of 0.994, which indicates a very high level of internal consistency and reliability. Therefore, the questionnaire was considered highly reliable for the purposes of this study.

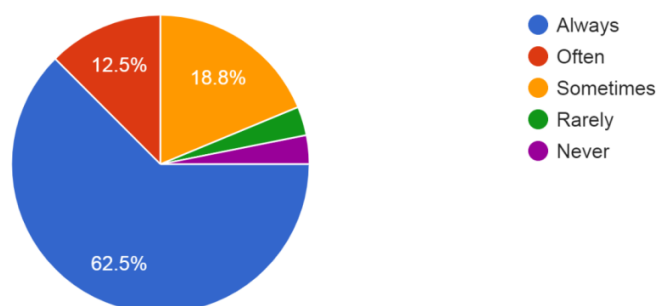
Questionnaire Analysis

Question 1

“When you study New Prospects 3, how often do you look at the images?”

Result :

1. When you study New Prospect 3, how often do you look at the images. New, كم مرة تنظر الى الصور ؟
س1. عند دراستك كتاب Prospect 3
32 responses



Interpretation :

The results show that most students pay attention to the images in the textbook. 62.5% of the participants answered “Always,” while 18.8% selected “Sometimes,” and 12.5% answered “Often.” Only a very small percentage selected “Rarely” or “Never.”

These findings indicate that images attract students’ attention and play an important role during the learning process. The results also suggest that visuals are an important element in the textbook and are frequently noticed by learners.

This finding suggests that images function as highly salient elements in the textbook. It also aligns with the quantitative analysis in Section 3.2, where visuals were shown to be widely distributed across units, particularly in science and education themes.

Question 2

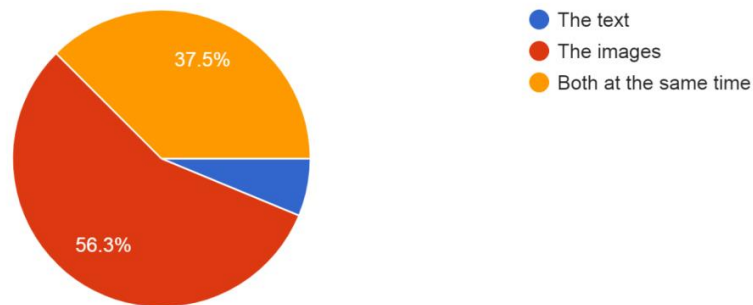
“When you open a lesson, what do you look at first?”

Questionnaire Analysis

Result :

س2. عندما تفتح الدرس، إلى ماذا تنتظر أولاً؟ 2. When you open a lesson, what do you look at first?

32 responses



Interpretation :

The majority of students (56.3%) reported that they look at the images first when opening a lesson. In comparison, 37.5% stated that they look at both the text and the images at the same time, while only a small number focus first on the text.

These findings indicate that visuals play a significant role in attracting students' attention and encouraging initial engagement with the lesson content. This demonstrates that visuals are highly attractive and may help students become engaged with the lesson before reading the written content. The findings support the idea that images can motivate learners and facilitate comprehension.

Question 3

“How often does your teacher ask you to look at and discuss the pictures during the lesson?”

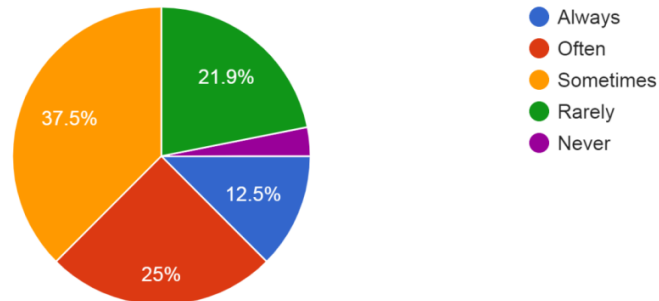
Result :

Questionnaire Analysis

3. How often does your teacher ask you to look at and discuss the pictures during the lesson? 3س.

كم مرة يطلب منك الأستاذ النظر إلى الصور ومناقشتها أثناء الدرس؟

32 responses



Interpretation :

The responses reveal that teachers use textbook images with varying frequency. 37.5% of students answered “Sometimes,” 25% selected “Often,” while 21.9% chose “Rarely.” Only 12.5% answered “Always.”

These findings suggest that although images are present in the classroom, they are not always fully exploited for discussion and analysis. This may indicate that teachers focus more on textual activities than visual elements.

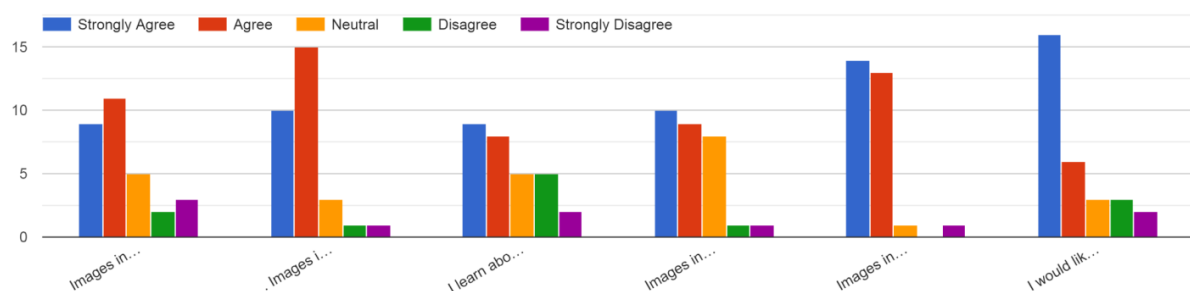
This partially contrasts with the strong visual presence identified in the textbook analysis, suggesting that the educational potential of visuals is not always fully exploited during classroom interaction.

Analysis of Likert Scale Questions

Question 4 Students’ perceptions of cultural representation through images

Result :

4. Tick the answer that best represents your opinion. ضع علامة (✓) أمام الإجابة التي تمثل رأيك بشكل أفضل.



Questionnaire Analysis

Interpretation :

The results of Question 4 show generally positive attitudes toward the role of images in presenting culture.

A large number of students agreed or strongly agreed that the images in *New Prospects 3* :
show how people live in other countries,
help learners understand different cultures,
present traditions and daily life,
and help students compare foreign cultures with their own culture.

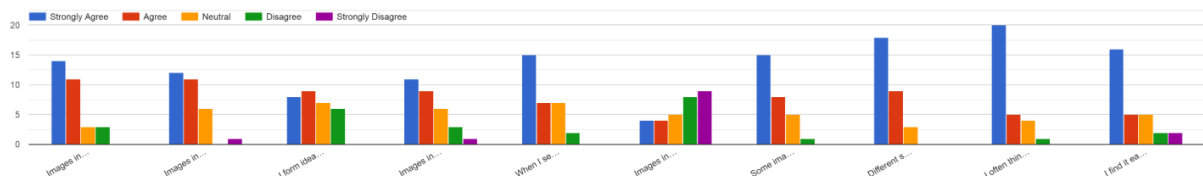
In addition, many students strongly agreed that they would like to see more images representing Algerian culture and daily life.

This finding supports the cultural representation analysis in Section 3.2.2, which revealed the dominance of Western cultural references and the limited representation of Algerian culture.

Question 5 Students' opinions about the influence of images

Result :

5. Tick the answer that best represents your opinion. ضع علامة (✓) أمام الإجابة التي تمثل رأيك بشكل أفضل.



Interpretation :

The responses to Question 5 also demonstrate that images strongly influence students' understanding of other cultures.

Many participants agreed or strongly agreed that:

images make foreign cultures appear modern,

they form ideas about other cultures through visuals,

images influence the way they think about people from other cultures,

and pictures help them learn about cultures more easily than written texts.

Furthermore, a considerable number of students agreed that different learners can interpret the same image differently. This shows that students are aware that visuals may carry different meanings depending on the viewer.

However, many students disagreed with the statement that images show real life exactly as it is. This suggests that learners understand that textbook visuals may present idealized or selective representations of culture.

Analysis of Open-Ended Responses (Question 6)

Interpretation :

The open-ended responses reveal several recurring themes.

Many students stated that images make learning easier, more enjoyable, and more interesting. Several participants explained that visuals help them understand lessons and cultures better than written texts alone.

Other students mentioned that the textbook contains a limited number of images and suggested adding more visuals. Some participants also expressed the wish to include more pictures representing Algerian culture and daily life.

In addition, a few responses indicated that some textbook images present only one positive side of foreign cultures and do not fully represent reality.

These comments support the quantitative findings and confirm the important educational and cultural role of visuals in the textbook.

3.6 Discussion of Findings

The questionnaire findings support the research hypothesis that textbook images influence students' perceptions of culture and contribute to cultural understanding.

The results demonstrate that:

students pay significant attention to textbook visuals,
images help learners understand foreign cultures and lifestyles,
visuals influence students' opinions and perceptions,
and students wish to see more representation of Algerian culture.

The findings therefore confirm that images in *New Prospects 3* play an important educational and cultural role.

The analysis of the questionnaire reveals that images are an important component of *New Prospects 3*. Students rely heavily on visuals to understand lessons and learn about different cultures. The results also show that visuals influence learners' perceptions and cultural awareness.

Although the textbook images are generally considered useful and effective, students expressed the need for more diverse visuals and stronger representation of Algerian culture. Overall, the findings support the idea that images are powerful tools for communication, learning, and cultural representation in EFL textbooks.

Conclusion

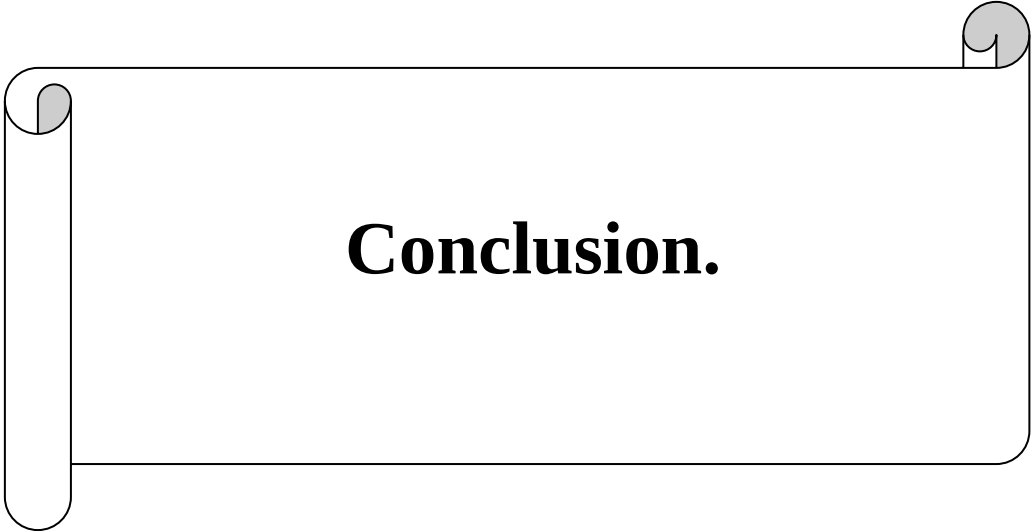
This chapter used a mixed-methods approach that consisted of a student questionnaire, qualitative visual analysis, and quantitative content analysis to analyze the visual rhetoric of *New Prospects 3*. According to the research, the textbook emphasizes scientific concepts, modernism, and instructional material while having a large number of images spread throughout all six units.

It came to light that there is an imbalance in the depiction of gender, with male characters taking on more regular and powerful roles while female representation is still scarce and frequently connected to emotional or supporting settings. Western cultural components predominated gyof cultural representation, whereas Algerian cultural allusions were included in a small number of images.

Through the use of compositional and semiotic elements like salience, gaze, and social distance, the qualitative study of a few chosen photos further illustrated how visual resources create meanings pertaining to history, science, authority, family, and global identity. These visual approaches influence learners' perceptions of cultural and social contexts and help to shape ideological meanings.

These conclusions were supported by the questionnaire results, which demonstrated how much students utilized textbook illustrations to comprehend concepts, ideas and cultures. According to learners, visual aids improve comprehension, boost engagement, and have a big impact on how they view different cultures. They did, however, also make it apparent that they wanted more Algerian culture to be represented and that visual aids to be used more skillfully in class.

Overall, the findings confirm that images in *New Prospects 3* are not merely decorative elements but powerful semiotic resources that shape meaning, learning, and cultural perception in the Algerian EFL context.



Conclusion.

Conclusion

This research examined the rhetorical and ideological function of visuals in New Prospects 3, an Algerian third year secondary school EFL textbook. The study aimed to investigate how textbook images can create meanings, represent social realities, and affect students' views of culture and identity by drawing on theories of visual rhetoric, social semiotics, multimodality, and cultural representation.

The study showed that EFL textbook images are every detail from neutral decorative elements. Instead, they serve as significant semiotic resources that use certain visual decisions like gaze, composition, framing, salience, perspective, and location to convey cultural values, ideological presumptions, and social representations. The investigation demonstrated the intricate ways in which textbook visuals influence interpretation and meaning-making by combining Barthes' ideas of denotation and connotation with Kress and van Leeuwen's grammar of visual design.

The quantitative study revealed observable patterns in the textbook's representation of gender and culture. In opposed to female characters, who were more usually connected with emotional, domestic, or family oriented circumstances and settings, male figures were more common and were typically associated with professional, public, and authoritative responsibilities and power. and concerning cultural representation the Western reference predominated, while Algerian cultural representation was still quite sparse.

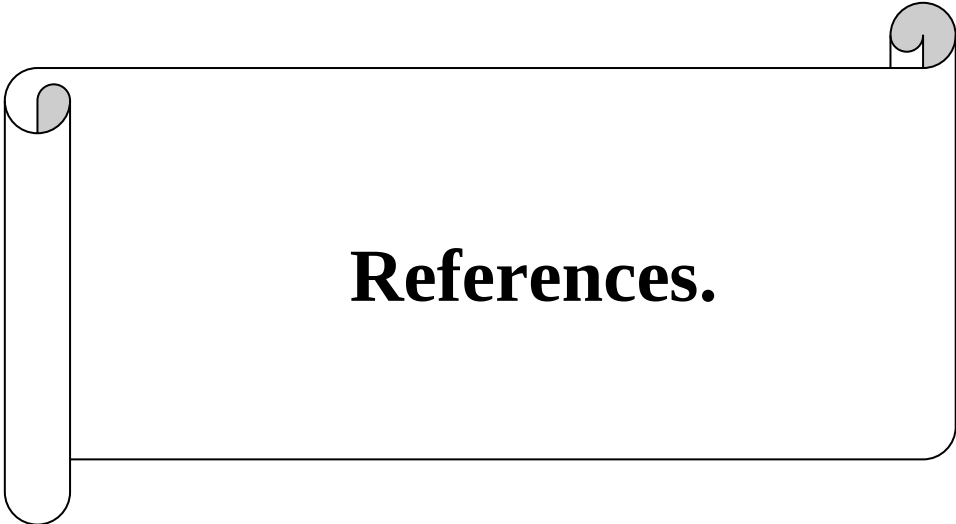
The qualitative visual study also showed that rather than just demonstrating written material, textbook visuals actively create ideological meanings. Learners views of modernity, authority, professionalism, culture, and identity were shaped by visual elements including camera angle, gaze direction, framing, and salience, which positioned viewers in certain ways. The chosen pictures represented more general cultural narratives and social assumptions portrayed in textbooks.

The findings of the survey (questionnaire) further emphasized how crucial images are to students educational experiences and how much it is helpful. The majority of students admitted that images affect their comprehension of cultures and social realities and suggested that giving close attention to textbook visuals. Students showed understanding of cultural representation and understood that understandings of other civilizations and identities are shaped by visual representations.

Overall, the results addressed the study's main research objectives and supported the research theories. The findings provide support to the claim that textbook images are effective rhetorical devices that may influence students' opinions and replicate cultural and ideological meanings.

This study adds to the field of EFL textbook analysis by highlighting the significance of multimodal meaning-making and visual rhetoric in instructional materials. This study also emphasized the need of closely analyzing the visual component of textbooks, especially in situations where students heavily depend on textbooks as a source of cultural information, while many earlier studies concentrated exclusively on verbal content.

In conclusion, this dissertation has shown that images in EFL textbooks are not passive illustrations but active rhetorical and ideological agents that participate in shaping learners' understandings of culture, identity, and society. Recognizing the educational power of visuals is essential for developing more critical, inclusive, and culturally responsive EFL materials within the Algerian educational context and beyond.



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