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Title:

Ideologies behind Images in EFL Textbooks: A Multimodal Approach

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Abstract

Multimodality in EFL textbooks is inherited. EFL textbooks pedagogic materials comprise of multiple semiotic resources. Therefore, Analysis of EFL textbooks discourse must provide equal accounts for both linguistic and visual elements. This study aims at uncovering the hidden ideologies that might be communicated through EFL textbooks images. Drawing on Kress and Van Leeuwen's Multimodal Discourse Analysis (MDA) who believe that visual semiotic resources are as powerful as verbal ones in communicating and constructing ideology. This study analyses the images associated with the dialogues, reading passages and exercises. Thirty six images were elicited from the corpus of twelve EFL textbooks that is the Sunrise Teaching Program. Each image was considered with the text associated with it. The analysis yielded seven ideologies that were communicated implicitly through the Sunrise textbooks images. Ten interviews were conducted with the teachers of the Sunrise Teaching Program to investigate their attitudes towards the relatively new teaching program. Six themes were the result of the thematic coding of the data obtained from the interviews. The findings of both MDA and the interviews revealed ideologies that were mainly biased towards the Western countries. Grand narrative of British history and English imperialism was one of the salient outcomes of the MDA. From the findings obtained, it could be concluded that EFL textbooks are fertile environment for constructing ideologies. Textbooks could be used as a mirror that reflects the ideologies of its publishers. Moreover, this is significant to increase our understanding of MD. This study adds to MDA studies by expanding and applying it to explain complex relationship between visual discourses and pedagogic context. The findings of this study are of a great value to people who are interested in MDA studies and people who work in the pedagogic sector especially to the KRI.

Keywords: MDA, EFL textbooks, KRI, SFG, Sunrise Teaching Program.

Table of Content

Acknowledgements	
Abstract	
List of Figures.....	
List of Tables.....	
Abbreviations.....	
Table of content	
I. Chapter One: Introduction	
1.1. Purpose and Background	
1.2. Statement of the problem	
1.3. Why Multimodality?	
1.4. Research questions	
1.5. Significance of the study	
1.6. Limitation of the study.....	
1.7. The organization of the thesis.....	
II. Chapter Two: Review of literature	
2.1. Overview	
2.1.1. Discourse	
2.1.2. Semiotics and Social Semiotics	
2.1.3. Halliday’s Metafunctions of Language	
2.1.4. The Grammar of Visual Design	
2.1.5. Multimodality and New Literacy	
2.2. EFL Textbooks	
2.3. Multimodality in EFL Textbooks	
2.4. Previous Research	
2.5. Summary.....	
III. Chapter Three: Methodology.....	
3.1. Overview	
3.2. Qualitative Inquiry	

3.3. Data Collection	
3.3.1. Corpus, the Sunrise Teaching Program	
3.3.2. Interviews	
3.4. Procedure	
3.5. Data Analysis	
IV. Chapter Four: Results and Discussion	
4.1. Overview	
4.2. The Findings of MDA and SFG and the interplay between them	
4.3. The practicality of MDA framework.....	
4.4. The Attitudes towards the Sunrise Teaching Program.....	
V. Chapter Five: Summary and Conclusion	
5.1. Overview	
5.2. Revision and Discussion of the key Findings.....	
5.3. Grand Narrative	
5.4. Implications of the Study	
5.5. Limitations and Suggestions for Future Studies	
References.....	
Appendices.....	

List of Figures

Figure 1	Process types in visual images
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List of Tables

Table 3-1	Number of images
Table 3-2	Frequency of the themes

Abbreviation

DA	Discourse Analysis
MDA	Multimodal Discourse Analysis
SFG	Systematic Functional Grammar
KRI	Kurdistan Region of Iraq
KRG	Kurdistan Regional Government
EFL	English Foreign Language
ELT	English Language Teaching
MOE	Ministry of Education
MOP	Ministry of Planning

Chapter 1

Introduction

1.1. Purpose and Background

The current study aims at applying MDA to analyse the images of EFL textbooks in the Iraqi Kurdish schools in order to see if they are properly fit to the Kurdish context. This study also aims at uncovering any potential ideologies that might be hidden within the visual discourse and culture content of those EFL textbooks. Although Multimodal Discourse Analysis (MDA) studies were developed as a theory since the 4th Century, Multimodality as an area of academic study did not gain attraction until the Twentieth Century (Kress, 2010). Since then, an increasing interest in the field of Multimodality and the application Systemic-Functional Theory for exploring multimodal discourses was noticed. Many studies were conducted in the field of multimodality in communication and meaning making. *Reading Images*, a book by Kress and Van Leeuwen (1996, 2006) was a prominent contribution to the field. By which Kress and Van Leeuwen introduced their analytical framework *The Grammar of Visual Design*, which can be considered as a tool-kit for those who are interested in communication, the media and the arts. They believed that the discourse of the visual space can convey meaning like verbal discourse, and that images can fulfil the three metafunctions namely ideational, interpersonal and textual exactly in the same way that language does. In their writings, Kress and Van Leeuwen had emphasized the significance of both linguistic and non-linguistic semiotic resources that contribute equally to communicate a purpose or an idea. By semiotic resources they mean any sign or symbol other than the verbal language, these include: visual images, sounds, gestures and body movement. They argue that Multimodal Discourse Analysis can be applied successfully to understand any piece of text spoken or written and used to convey and communicate a message. Among different communicative contexts in which multiple modes are co-deployed to exert influence on people's thinking and everyday life, multimodal pedagogic practices have claimed scholarly attention from educators and researchers. The current study applies Kress and Van Leeuwen's MDA theoretical assumptions to EFL textbooks. the relatively new communicative syllabuses that the minister of education (MOE) of the Kurdistan region of Iraq (KRI) adapted is the concern of the current study. Those new syllabuses are known as the Sunrise Teaching Program.

Textbooks play a significant role in most language teaching and learning practices. (Wang, 2009). Textbooks provide teachers and learners with materials and act like a guiding map for the teaching process and lesson planning. Moreover, being usually designed by experts in the field, textbooks tend to be conversant with current theoretical approaches and methodologies. However, textbooks may not achieve all the goals that it is set for it if not localized to the context and culture of their users. Andarab (2014) argued “Considering the importance given to the growing role of EIL, the issue of linguistic norms and cultural content in language learning materials has remained one of the unresolved problems in the process of materials development“ (p.1).

Recently our understanding of text books have changed. Textbook are no longer texts printed on paper. Textbook now include images, maps, tables, even video clips as teaching material. The combination of various semiotic modes in the pedagogic discourse is known as Visual Literacy. Kress and Van Leeuwen (1996) stated “All school subjects now make much use of images images vary in their function between illustration, decoration and information” (p.16). Vahid (2012) stated “images and language can be considered as two diverging systems which form, shape, influence or even build the same culture” (p.39). In the same vein Tomlinson (2003) that “One way of connecting a course book to the real world which the learner lives in is obviously to localize course books” (p.171). A course book which materials are not humanized, localized, and personalized to a given learners of a given social context would arose suspicions about it suitability to those learners.

1.2. Statement of the problem

Making students familiar with other lifestyles, history and cultures can be an integral part of the ELT classroom materials. It could positively enhance the students’ intake by stimulating negotiation and classroom discussion. However, an important aspect to be taken into consideration when designing EFL syllabuses is that there should be a balance in presenting the culture content of the pedagogic materials, in a way that makes those materials relevant to the students’ culture and background. It had been proved that lowering the students’ anxiety and making the feel at ease can maximize the likelihood of language processing. This could be achieved through comprehensible input (Krashen, 1982), and materials and topics that are relevant to student context. Students benefit from language teaching textbooks when it is relevant to the learner’s needs and wants and when provide new learning experiences that connect with the learner’s previous experiences (Arnold 1999). Being an Iraqi citizen who

comes from a Kurdish backgrounds, I realized that there are shortcoming in the cultural content of the Sunrise textbooks. The Sunrise are not globalized textbooks, they were designed especially for the schools of Kurdistan Region of Iraq KRI, but they are not localized textbooks either. So, they did not succeed in motivating the students and engage them in the classroom activities. According to Tomlinson (1998) non-localized textbooks are "sanitised world which is bland and dull and in which there is very little excitement or disturbance to stimulate the emotions of the learner" (p. 20).

The Sunrise English Teaching Program, which is the focus of this thesis is based on Communicative Language Teaching. It was designed by a British educational company to promote Kurdish EFL learners communicative abilities in English. Because English language was always preferred upon Arabic by the Kurds of Iraq (Sofi Karim, 2015). Being a relatively new syllabuses the Sunrise textbooks where the focus of attention of the high stickers in the Kurdish education sector. This concern about the suitability of the new syllabuses increased especially when most of the students failed in the final exams. This situation pushed the Ministry of Planning MP, and Ministry of Education MOE of KRG to investigate the reasons behind that unexpected failure. Among some other failure factors, researchers identify sociocultural factors (Vernez el at, 2014) as one of the shortcomings of the new syllabuses. Hence, the inspiration for this study was drawn. To investigate the sociocultural aspect of the Sunrise textbooks, and for the reasons that I highlighted previously I wanted to investigate the suitability of Sunrise EFL course books to the Iraqi students by unveiling the ideologies, which are communicated through the visual discourse of the textbooks materials.

1.3. Why Multimodality?

Any EFL lesson is made through ensemble of various modalities (such as visual, aural and somatic) and various semiotic resources (such as language, images, gestures, mathematical and scientific symbolism) (victor, 2011), in which the EFL textbook is an essential component. MDA is an approach to discourse analysis which concerns itself with analysing the elements of the visual space to understand their meanings and the messages that are being communicated visually. Linguistic studies are concerned with the structure and meaning of language. Similarly, semiotics studies are concerned with the signs and symbols as a significant part of communications. In other words, semiotic is concerned with constructing meanings through the use of both linguistics and non-linguistic sign systems. The visual space or visual design as Kress and Van Leeuwen (1996, 2006) named it is a part of those

non-linguistic signs. Like Halliday (1978, 2004) Kress and Van Leeuwen (1996, 2006) believe that language fulfil three metafunctions namely ideational, interpersonal and textual in communicating meanings. And the same thing can be said about the visual elements. Those meanings are socially constructed, and both verbal and visual discourses shape and being shaped by the context in which used in (Gee, 2005, Kress, 2003, Kress and Van Leeuwen's (1996, 2006) hence, MDA approach will offer a better understanding of how ideologies are constructed by the images. Keeping in mind that our understanding of textbooks have changed under the influence of the rapid change in the surrounding world. EFL textbooks nowadays consist of multiple semiotic resources texts, images, CDs and tables. Hence, EFL textbooks are fertile environment for investigating multimodality in meaning making. MDA appears to be the most rational choice for me as a researcher to carry out this study. Yassine (2012) stated that "multimodality provide a toolkit for the analysis of multimodal relations between the verbal, the visual and other modes which commonly co-occur in modern communication" (p.42).

1.4. Research Questions

1. What are the ideologies being communicated in Sunrise Teaching Program images?
2. How can we use Kress's Multimodal Discourse Analysis to analyse Sunrise textbooks visual discourse?
3. What are the teachers' attitudes towards Sunrise course books?

1.5. Significance of the Study

This study is an attempt to re-consider the role of pictorial images in EFL textbooks in communication within the education context. The main theoretical contribution of the present study is applying MDA theoretical framework to explain complex relationship among the discursive strategy of EFL textbooks visual images and the ideologies that are implicitly communicated. In addition, this stud expands the social semiotic theory to explain the construction of the publishers' ideologies within the visual discourse of EFL textbooks, and how a Garand Narrative is being created by the collective meaning of those ideologies. The outcomes of this research will be enlightening to read to teachers, syllabus designers of English textbooks and scholars who are interested in Multimodal studies. This study will also be of great benefit for the people who work in the education sector in the Kurdistan Region of Iraq, and people who are involved educational and pedagogic research. I hope the

findings of this study will raise the Kurdish critical awareness in syllabus design of the EFL textbooks.

1.6. Limitations of the Study

In this study, I implemented semi-structured interviews to ten EFL teachers of Kurdistan due to the socio-political situation constrains. It can be regarded as small scale of samplings. It would be better if a larger amount of teachers were interviewed. Moreover, investigating the students' attitudes would elicit more in-depth data about the suitability and fitness of the Sunrise Teaching Program to the Kurdish context.

1.7. Organization of the Study

This thesis consist of five chapters: (1) Introduction; (2) Review of Literature; (3) Methodology; (4) Results and Discussion, and (5) Summary and conclusion. Chapter One provides a brief background knowledge about Multimodality and EFL textbooks, statement of the problem, significance of the study, research questions and the organization of the study. In Chapter Two the researcher presents a review of related literature. Chapter Three the researcher explains the methodology and the framework of the study referring to data collection, data analysis and procedure followed to carry on this study. Chapter Four presents the results obtained from the data analysis processes and a discussion of the findings in the light of the research questions that are stated in Chapter One. Finally, Chapter Five concerns itself with the conclusions that the researcher distilled from the results.

Chapter Two

II. Review of Literature

2.1. Overview

This chapter introduces a review of Multimodal Discourse Analysis (MDA) conceptual framework in relation to second language teaching-learning process particularly EFL textbooks. Definitions of the related scientific fields in which MDA is positioned will be introduced. Moreover, Curriculum Evaluation and EFL books localization will also be discussed briefly.

Attempting to offer a better overview for the current study's theoretical and methodological frameworks, I will introduce the two fields in which the current interdisciplinary study is situated. I will elaborate on Multimodality in meaning making and second/foreign language teaching-learning process. By offering such backgrounds I hope that it will be obvious to the readers the gap I am willing to identify and trying to bridge. I shall start with Discourse Analysis and Social Semiotics and how Kress and Van Leeuwen introduce *The Grammar of Visual Design* and MDA inspired by Halliday's *Systematic Functional Grammar (SFG)* which will be discussed also. In addition, to the multimodality in EFL textbooks and their culture content. Curriculum Evaluation with regard to the Iraqi and the Kurdish new curriculum will be touched briefly. Some previous studies of MDA of Textbooks will also be reviewed.

2.1.1. Discourse

Before the current discussion proceeds, I would like to provide a brief clarification of Discourse. Discourse is considered a cutting edge field of study, whose methodological frameworks have become very fashionable in humanities. Discourse can be considered both an old and a new discipline whose origins date back to 2000 years ago. At that time discourse studies were represented in the study of language, public speech, and literature (Van Dijk 1985). Discourse which is concerned with the pragmatic use of language could be traced in the work of Foucault in the early 1970s. Foucault (1977) had defined discourse as a socially constructed knowledge of some aspects of reality. He had defined and described discourse in relation to material and historical conditions (Baeker and Galasinski, 2001). Van Leeuwen (2005) pointed out that "discourse is often used to denote an extended stretch of connected speech or writing a text, while Discourse Analysis means the analysis of an extended text, or

type of text" (p.94). Similarly, Jorgensen and Phillips (2002) argue:

in many cases, underlying the word 'discourse' is the general idea that language is according to different patterns that people's utterances follow when they take part in structured different domains of social life, familiar examples being 'medical discourse' and 'political discourse'. 'Discourse analysis' is the analysis of these patterns. (p.1).

Most of the prominent scholars in the field of language and communication agree that Discourse is a socially situated specific activity (Gee 2005; Scollon and Scollon 2003; Kress and Van Leeuwen 1996, 2006) and the analysis of Discourse implies investigating the use of a language in its social context to interpret the objective of the user of the language. Proceeding from the definition of Discourse provided previously, Discourse Analysis explores the link between discourse and reality, and how meaning of a text shapes and being shaped by its interconnections with other texts and other discourses (Gee 2005; Phillips and Hardy 2002). It involves the analysis of the combination of multiple modes of communication that convey meanings (Chen, 2009, p.4). In Discourse Analysis we are no longer concerned with the structure of the sentences, this; rather we are looking at the use of sentences, paragraphs conversations and the stories behind them or the messages that they are transmitting. Jorgensen and Phillips (2002) argue: "discourse analysis is not just one approach, but a series of interdisciplinary approaches that can be used to explore many different social domains in many different types of studies" (p.1).

An exceptional contribution to the field of Discourse was by Gee (2005). He has distinguished between discourse with a small d and Discourse with a big D. the latter represents the way language is integrated with other stuff, like the other people involved that are involved, objects, values, times and places to communicate an idea or a purpose. He developed a theory of language that views language as socially situated activity. He believes that when we try to understand a person's language in use, we are not only interested in pragmatic elements (like intonation or accent) but we must consider his style in cloths, body movements and the other stuff that hung together to communicate an idea. Of course this (other stuff) integrates with his verbal utterance in his point of view, each human being is a part of multiple Discourses in society. Gee (2005) argues:

discourses are out in the world and history as coordination (a dance) of people, places,

times, action, interactions, verbal and non-verbal expressions, symbols, things, tools and technologies that betoken certain identities and associated activities. Thus they are material realities. But Discourses exist, also, as work to get people and things recognised in certain ways and not others, and they exist, as well as maps that constitute our understanding. They are, then social practices and mental entities, as well as material realities.(p.32).

Human beings place their discourses in the world through a complex set of social performances (Scollon and Scollon, 2003, p.82). The knowledge that constrain and determine our discourses is social specific knowledge developed across time in that specific social context (Van Leeuwen, 2005, p.94). Most Discourse scholars do not separate studying text Discourse from studying its social and cultural context. Fairclough (2003) has declared his preference for both social and linguistic approaches to Discourse Analysis. He believes that texts should be studied regarding their social and cultural considerations, and he relies heavily on Halliday's SFG in his approach to Discourse Analysis. In the same vein, Wodak (1996) adapted a historical approach to Discourse Analysis. Van Dijk (1997) also emphasizes the social context of Discourse Analysis, but from a socio-cognitive perspective. His approach to discourse analysis is mediated by mental models. His analysis is based on the cognitive, social, political and cultural contexts. Our material world contains a social world presented through its discourses, signs, structures, other people and our actions produce meanings in the light of those discourses .(Scollon and Scollon, 2003, p.1).

In the previous paragraphs a general definition of discourse analysis from the perspective of prominent scholars in the field was discussed. As those definitions showed, Discourses are inherently rooted with society. In the following discussion I will elaborate on the field of study which represents the bases of MDA epistemology.

2.1.2. Semiotics and Social Semiotics

Scholars share a common belief that Semiotics is the study of meaning-making, in which sign is a key concept to convey communication. Semiotic is concerned with human communication using linguistic and non-linguistic signs and symbols (semiosis). Semiotics concerns itself with the investigation of semiosis or semiotic resources as used by people to communicate with regard to the function and origin of those semiosis (Lauritzen. 2010, p.28).

Generally, two approaches to semiotic have been produced, French Semiology by de Saussure (1857-1913) and American Semiotics by Charles Saunders Peirce (1839-1914) (Berkaak & Fronese, 2005). While Saussure's approach is based on spoken and written language, Peirce's argue that the world is full of sign and signs are not confined to the field of linguistics. (Lauritzen. 2010, p.28). In the same vein, De Saussure (1916) was one of the first semioticians who pointed out that the sign consist of two parts, the signifier and the signified. The first refers to the form that the sign takes, while the later stands for the concept which the sign represents. The signifier might be a word, an image, a text or an utterance. Social Semiotics focuses on the usage of the signs for making meaning in social context holding that the meaning of a sign is social specific. All semiotic systems operate as social semiotic systems (Scollon and Scollon, 2003, p.7). We live in a semiotic world where every communicative activity is a semiotic one. Even ourselves we are the embodiment of signs in our physical presence, movements, and gestures (ibid: 3). Michel Halliday is one of the first scholars who adapted a Social Semiotics approach to language analysis. He emphasized the role of the social and cultural context shaping language. Similarly, Kress believed in the mutual influence between the visual design and the surrounding socio-cultural context. Kress (2005) stated that "Cultures are the shapers of Semiotic resources". Kress (2005) stated:

A social semiotic approach to representation and communication sees all modes as Meaning-making systems, all of which are integrally connected with social and cultural systems. The multiple and often contradictory logics of multimodal texts can be explained plausibly and satisfactorily only by bringing them into an integral relation with the logics of other social and cultural systems" (p.122)

Yassine (2012) argue "the Social Semiotic approach by addressing both linguistic and non-linguistic aspects of discourse is a useful tool to analyse the development of the attitudes held towards culture issues, ideology and otherness" (p11). This is due to social situated nature of semiotic resource, which are used and understood in their social domain. As a result, any semiotic resource is culturally and socially materialized by human experience. The social aspect of semiotics is always materialized by social system or culture, hence a multimodal text embodied by semiotic resources and the shaper of the text and the sign maker all are part of social system (Lauritzen, 2010, p.28). In other words, signs are seen as a network of relationships in society in which their meaning are not inherited, but constructed through mutual agreement or a contract (ibid: 28). So, taking this perspective signs and symbols

subject to the Semiotic Regime (Van Leeuwen, 2005; as cited in Lauritzen, 2010, p.29). Van Leeuwen (2004) provided a clear definition for the term semiotic resources and their ability of meaning –making within the social domain:

Semiotic resources are the actions, materials and artifacts we use for communicative purposes, whether produced physiologically – for example, with our vocal apparatus, the muscles we use to make facial expressions and gestures – or technologically – with pen and ink, or computer hardware and software – together with the ways in which these resources can be organized. Semiotic resources have a meaning potential, based on their past uses, and a set of affordances based on their possible uses, and these will be actualized in concrete social contexts where their use is subject to some form of semiotic regime” (p.285).

2.1.3. Halliday’s Three Metafunctions of Language

M.A.K. Halliday (1978,2004) launched a social semiotic approach to linguistics analysis of texts during the 1960s, which he named Systemic Functional Grammar (SFG) stemming from his belief that language functions and makes sense of our experience and acts out our social relationships in relation to our ecological and social environment (Halliday, 2004, p.29). He also believed that language undergoes functional changes based on human needs, in other words using language in context is the essence of shaping language system which is one of the assumptions behind his SFG approach of text. SFG represents Halliday’s major contribution to linguistics analysis showing how the structure of a clause can express strands of meaning which he preferred to call language metafunctions. They are ideational, interpersonal and textual meanings or metafunctions (Eggins 2004 p.2). SFG is a substantial international approach which proved to be sensible and useful investigating texts in many fields such as language and education, child language development, computational linguistics, media discourse, casual conversation and history (ibid:2). Scholars around the world used SFG successfully as analytical framework particularly in language education, and for purposes of discourse analysis (O’Donnell, 2011, p.2). Feng (2013) pointed out that:

SFG models language as sets of inter-related systems of choice that are metafunctionally organized. The “systemic” principle regards grammar as systems of

paradigmatic choice that are modeled as system networks. The “functional” principle implies that language simultaneously provides resources for construing three interdependent metafunctions, which in turn construe three layers of meaning, namely: ideational meaning, interpersonal meaning and textual meaning. (p.4).

metafunctional principle provides an integrating platform for theorizing how semiotic resources interact to create meaning (e.g. Baldry and Thibault, 2006a; Kress and Van Leeuwen, 2006; Van Leeuwen, 1999, 2005). (as cited in O’Halloran, 2008, p.3). The ideational metafunction reflects our experience of life. An ideational function is a function of representing our knowledge about the world around and inside us (Kress and Van Leeuwen, 2006, p.15). The clause also reflects an interpersonal metafunction of language, which means give us information about who is addressing who by the piece of language. In other words, the interpersonal metafunction enacts the social interactions and social relations (ibid: 15). The textual metafunction refer to the elements that enable the ideational and interpersonal metafunctions. What Halliday calls the textual function a world in which all the elements of the text cohere internally, and which itself coheres with its relevant environment (ibid: 15). Those metafunctions are applicable to language, and since language is just a part of semiotic modes enabling communication and not the only one. How and why those metafunctions are applicable to the visual design? The answer of this question was provided by Kress and Van Leeuwen’s (1996, 2006) by their framework Grammar of Visual Design.

2.1.4. The Grammar of Visual Design

Like linguistic resources, non-linguistic semiotic resources are equal in their operational efficiency in conveying meanings. And they subject to the rules of social semiotic. As a result, the non-linguistic resources function and evolve the purposes that the linguistic resources do. Non-linguistic resources are considered to be shaped and organised in relation to three functions, or metafunctions. Those metafunctions are fundamental property of the language of the visual design.

Kress and Van Leeuwen assign meanings to the elements of the visual space. Proceeding from their belief that elements of the visual space function like words. They call the rules that explains and govern visual semiotic resources as The Grammar of Visual Design. Furthermore, Kress and Van Leeuwen assign meanings to the way the elements of the visual design relate to each other by their position and size in relation to each other, and in relation

to the frame that contains them in the visual space. They assign meanings to the camera angles, and shot distance which they listed under the interpersonal metafunction. They also argue that in each visual landscape there are two kinds of representation structure: narrative and conceptual. Each one involves at least one process going on in the visual space. Those process helps us to identify the ideational meaning of the image. Whereas the textual metafunction is understood through the visual elements that construct the image itself. Fing (2013) illustrated the process that images involve, as it is shown below:

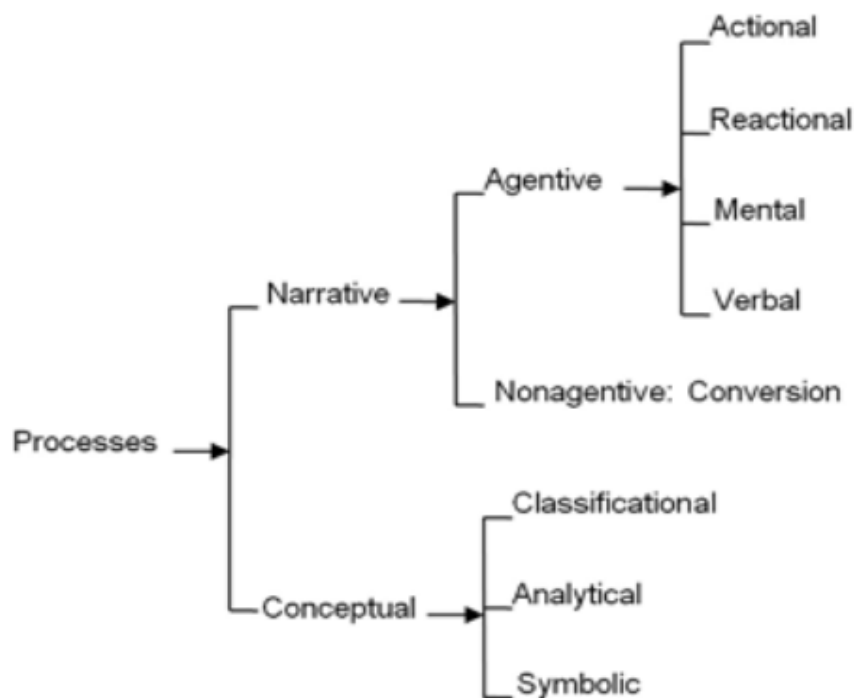


Figure 2-1 Process types in visual images (Kress & van leeuwen, 2006) adapted from Feng (2013)

Kress and Van leeuwen decide which representation structure the image embody through the relation between the participants in the visual space. Each representation structure contains at least one of the processes (Figure 2-1) that is going on in the visual space. Bearing in mind that the images function like the sentence does, and that visual literacy is also socially situated. Kress and Van Leeuwen argue that in images there are information that are (Given) and others that are (New). In that case of people whose first language is English, the elements of the visual space which are positioned to the left are probably communicating information that are given as a preamble to the new information that are embodied by the elements of the visual space that are placed to the right side within the visual space. The situation is reversed languages which starts from right to left in writing such as Arabic language.

By identifying the three metafunctions of the visual discourse the meaning that the image carries or communicates is understood. MDA appears to offer analytical and practical framework that accounts for meanings transmitted through images. The grammar of visual design have the ability to elicit three metafunctions that images convey.

2.1.5. Multimodality and New Literacy

We live in a world where visual and other non-verbal resources such images, colours, maps and tables are no longer used primarily for just entertainment and illustration, rather they are contributors in meaning-making and communicating (liu, 2013,p.1). We live in the era of multimodality. Multimodality is a term which is widely discussed by linguists and semioticians (ibid:1). Multimodality refers to the combination of different semiotic modes such as, language, pictures and music in a communicative artifact or event (Van Leeuwen, 2005, P28). Discourse studies which rely on Halliday's Systemic Functional Grammer (SFG) (1978.2004) perspective in Analysing Multimodal texts is a relatively recent domain of enquiry (Victor, 2011, p.17). Multimodality involves a kind of communication including visual, gestural, linguistic, and written forms (Barker and Galasinski, 2001,p.21). Zhu (2007) points out that "the restricted focus on language in Discourse Analysis has led to the negligence of other ways of meaning-making that happen in actual and natural communication, and this problem can be solved to a great extent by the research on multimodality" (as cited in Chen 2009 p.35).

The educational realm was not an exception from the invasion of Multimodality, we are moving from the dominance of the book as the central medium of communication, to the screen dominance which lead to an inversion in semiotic power (kress, 2005,p.9), because literacy nowadays means not just the ability to read and write rather it means human ability to understand produce and use multiple semiotic resources in which language represents just one part of those resources. Hobbs (1997) defined literacy as the ability to access, analyse, evaluate, and communicate messages in a variety of forms. Taking in consideration the rapid development in human communication using multiple semiotic resources in meaning making, visual literacy is another aspect added to the concept of Literacy.

Like reading and writing, visual literacy is a social situated activity. Accepting what Fairclough (2001) outlined that semiotics is a form of meaning making, and that every form of social practice has a semiotic element, all sign system for maintaining communication weather visual or verbal can be classified under semiotic studies. The sign which a key

concept in Semiotics is not rigid or stable in its meaning, rather its meanings is temporarily determined by the context of the pragmatic narratives it occurs in. just like how the comprehension of a words is determined by our ability to use them. (Barker and Galasinski, 2001, p.21). Signs get their indication by the way people usage of them in context.

Sebeok (2001) declared that "humans communicate via many channels, only one of which is the acoustic" (p.16). Meaning making system is not just limited to the verbal communication, and in many cases nonverbal communication is even more powerful than the verbal communication. Advertisements is a clear example on the communicative power of visual channels.

Human beings communicate utilizing a variety of modes which language is a part of and most fundamental part (liu, 2013, p.1). To put this more simple, meaning making could be achieved through language and verbal utterances, or we can communicate through other pictorial and visual resources, or mostly by utilizing both of them. Visual communication has replaced verbal communication in many aspects of our life advertisements and children picture books are just few examples of visual communication dominance over verbal or linguistic communication. Images have their own ability to illustrate the world in a different way. Unlike speech which is governed by the logic of time, images are produced and governed by the logic of space of surfaces of images (Kress, 2006, p.226). In order to cope with the development in visual literacy, new approaches and frameworks should be established. Her MDA has emerged as the best analytical framework for analysing and understanding the multiple semiotic texts.

MDA implies that the visual semiosis like verbal semiosis construe three interdependent layers of meaning or three metafunctions namely: ideational, interpersonal and textual.(Feng and Espindola, 2013, p.4). Kress (2005) pointed out that his approach namely The Grammar of Visual Design draws on the Semiotic theory of Michael Halliday, which implies that any fully functioning human semiotic resource must have the potential to meet three demands: ideational function, the interpersonal and textual function (p.65). Kress and Van Leeuwen (1996, 2006) framework is deeply rooted in Social Semiotics approach drawing on Halliday's SFG. Arguing that visual semiosis like verbal semiosis fulfill the three language metafunctions. Those visual semiosis are better understood in the social practice. Kress and Van Leeuwen argue that the elements of the visual space are like the words. They construct meaning when combine together in the visual space in the same way that the words combine in a clause or a sentence to communicate meaning. The only difference is that words subject to the ordering logic of time as in speech, but elements of the visual space subject to the logic

of surfaces of the images. Kress and Van Leeuwen (1996, 2006) approach for reading images is a step toward understanding and analysing the three metafunctions namely ideational, interpersonal and textual behind every image in visual space (Scollon and Scollon, 2003, p.84). They pointed out that visual images being semiotic resources have the ability to fulfil the metafunctions of the representation of the experiential world (representational meaning), the interaction between the participants represented in a visual design and its viewers (interactive meaning), and the compositional arrangements of visual resources (compositional meaning) (Feng, 2013, p.4). Kress and Van Leeuwen (1996, 2006) MDA is said to be in line with the European Semiology produced by De Saussure concerning the relation between signifier and signified, while De Saussure considers relation of signifier and signified in the sign is arbitrary and conventional, Kress and Van Leeuwen stated that the relation is always motivated and conventional (Kress and Van Leeuwen, 2006, p.13). Both of them give weight to the social effect in shaping the semiotic resources. Furthermore, Kress and Van Leeuwen assign weight and power to the individuals' history as agents in society. In other words, they emphasize the mutual influence between individual history (which is shaped by society), and the social history in which individuals are active agents in its shaping. At this point, the need for a language of agency and utterances to explore persons as social actors in contexts that would sit alongside and interact with the languages of structure and determination became inevitable (Barker and Galasinski, 2001, p.21). Kress and Van Leeuwen (1996, 2006) MDA accomplished the task and proved to be useful analytical framework for analysing the multiple Semiotic modes. MDA is not just theoretical it is also a successful descriptive and practical tool (ibid; 13).

2.2. EFL Textbooks

Textbooks are printed teaching instrument which are designed to assist EFL students to improve their linguistic abilities in the target language (Sheldon, 1987). Textbooks are universal, important and crucial teaching tools in any EFL teaching program (Chen, 2009; Moghtadi, 2012; Hutching and Torres, 1994; Litz, 2005; Sheldon, 1998). Textbooks importance lies not only in determining what will be taught, but in how it will be taught, thus textbooks give the students as well as the teachers a feeling of security (Razmjoo, 2007; Chen, 2009) because they act like a map to be followed in teaching-learning process. Being an essential component in the English language teaching-learning process (Lawrence, 2011), textbooks have been the focus of the researchers over the past years. However, designing a

textbook is not an easy endeavour, some of the textbooks can be considered as an educational failure (Swales, 1980). For instance, the corpus of the current study Sunrise textbooks were designed to improve the students of Kurdistan region of Iraq (KRI) communicative abilities in English language (Sofi Karim, 2015). Yet, the findings were unsatisfying as it was shown in the failure of a large percentage of students in the final exams of English language.

In the next section I would like to review problems associated with both textbook localization and culture content with special attention to English language globalization and the age of electronic revolution and multimodal literacy.

2.2.1. EFL Textbooks Cultural Content

Ultimately, there's no blanket way of making material relevant to the students, every situation is different, and every context calls for different material presentation. However, the best solution would be localizing the textbook, and making the materials comprehensible and meaningful for the specific students of specific context. In other words, Localizing in designing EFL textbooks means addressing the SL students with what they can comprehend and designing a textbooks which comply with the students' needs and goals. Localizing the textbook could be achieved by presenting materials and topics which are part of their experiences and their knowledge of the world. Tomlinson (2003) argues "One way of connecting a course book to the real world which the learner lives in is obviously to localize course books" (p.171). Jacobs and Goatly (2000) outlined that any textbook should include some environmental topics in order to motivate the learners and give them the opportunity to use different topics in real life situations. Kumaravadivelu (2003) believes that localizing textbooks materials means being sensitive to the aims and objectives, needs and wants of learners from a particular pedagogic setting (p.14). Scholars argue that localizing the materials could be achieved by using the students' experiences and making EFL textbooks culturally responsive to their needs (Andarab, 2014, p.1). Scholes suggest that publishers and designers of EFL textbooks should take in consideration the desires of the textbook users. If teachers manage to teach the target language without teaching the target culture the learners will be exposed to an empty frame of language (Byram, 1986; Jiang, 2000). Students might want to know about the target language culture to broaden their understanding of the elements of the target language, and to avoid the negative effects on the intercultural competence. They could make use of comparison and contrast in the textbook between the cultures or the photos and names (Bemani and Jahangard, 2014, p.15). Thus, cultural content

in presenting textbooks materials is inevitable and cannot be ignored. Here a question arises, in teaching English as S/F language which culture or cultures should receive focus and how this should be done? (Andarab, 2014, p.2). Accepting that any language cannot be separated from the larger contexts in which it is used (ibid, p.2), it is natural that EFL textbooks contain aspects of the English speaking countries. However, applied linguistics scholars like Mckay believe that too much English speaking countries cultural load in EFL textbooks materials may be a sign of English imperialism.

Generally, language imperialism refers to the situation when a specific language being adopted by people other than the native speakers of that language along with aspects of the native speaker's culture. The transfer is essentially a demonstration of power--traditionally military power but also in the modern world economic power, examples of imperial languages over history are Latin, Arabic, and English. Nowadays, English is used as a global, international and a cross-cultural communication tool by people having various first languages from different parts of the world (Mckay, 2003, p.3) Scholars agree that today English is a global lingua franca.(Mckay, 2003, p.1). English imperialism manifested clearly in EFL textbooks focusing mainly on the British and American culture and norms. The culture aspect in EFL teaching materials has been subject to scholars' discussion for many years. In recent years, the dominance of native speakers and their culture in ELT pedagogy has been seriously challenged (Andarab, 2014, p.2). A call for a shift from English of Specific Cultures mostly British and American to the English for Specific Cultures (Seidlhofer, 2003) as cited in (Andarab, 2014, p.2).

Similarly, the Kurd people desire to have a good level in English language proficiency is seen as a mean to take place in the world (Salisbury, 2004, para. 7). The Kurds want to be a part of the new globalized world after being ignored under the Saddam era. Unfortunately, being a nation who are still struggling for being independent country, the Kurds did have their burdens which hindered the full development that they desire in educational field. Sofi Karim, (2015) outlined that "despite being autonomous since 1991, the KRI has used the same English syllabi as Iraq until 2007... Those syllabi had several problems because they were designed based on methods and approaches that did not develop students' communicative competences" (p.16). The Kurdistan Regional Government (KRG) aim was to ensure success in future academic experiences and development in a wide range of global fields of employment (ibid, p.17). Their urgent need had resulted in a contract with the British Macmillan educational company to design a communicative syllabuses to be taught in the Kurdish public schools and to raise Kurdish students' communicative competence to a

good level of accuracy and fluency. The Sunrise EFL textbooks were designed and taught in KRI schools, thereafter it has been noticed that the cultural content of the Sunrise textbooks tends to lean predominantly towards mainly American and British cultures. Little is said about the Kurdish culture and history, and this was one of the most important reasons why the Sunrise teaching program did not achieved all the desired outcomes. The Sunrise textbooks are another examples of the English imperialism which is practiced widely in the EFL world, which are contains materials that insists on bombarding the learners with culturally-loaded native-speaker themes (Coskun, 2009).

2.2.1. Multimodality in EFL Textbooks

Previously, I have elaborated on multimodality and how a combination of several semiotic modes is used to convey meaning, the EFL world is not an exception; on the contrary EFL textbooks can be considered as good examples of the verbal-visual compensation for meaning making. We have all seen this combinations in EFL textbooks dialogues, reading passages and even exercises. Textbooks are no longer mere linguistic texts, rather they are social discourses made up of multimodal resources (Yassine, 2012, p.16). EFL designers always use pictures as supplement to the texts. Bezemer et al (2012) argue "early printing technologies limited the kind, placing and number of images in textbooks, yet now not only do there seem to be more images than before, they often seem to dominate the page" (p.10). Kress and Van Leeuwen (2006) stated:

educationalists everywhere have become aware of the increasing role of visual communication in learning materials of various kinds, and they are asking themselves what kind of maps, charts, diagrams, pictures and forms of layout will be most effective for learning (p.14).

Pictures and other visual materials play an important role in language teaching process, it make the teaching more effective, communicative and interesting, it support the message and provide another dimension of authenticity through realistic, accurate, and knowledgeable impressions of people, cultural artifacts, places, geographical maps, and scientific and mathematical objects. (ibid; p.1). I can imagine how much boring would be a textbook which does not contain pictures, maps, tables or any other visual aids. The situation is even worse in the case of initial stages of education systems when the students are mostly children and the

pictures seem to carry information in simple way and engage the students with what is being communicated. Moghtadi (2012) outlined that "pictures can act as powerful forms of communication; they have the ability to communicate" (p.1). Textbooks pictures usually associated with texts as we see in dialogues or reading passage. Text and image are found in EFL textbooks supporting each other meaning making. It was proved that visual and verbal discourses highly supports each other (Marefat and Marzban, 2014, p.6). Hence, both visual and verbal discourses of textbooks are worth to be evaluated in order to discover their hidden agendas (ibid; p.6).

2.3. Previous Research

As compared with the growing body of work carried out in western educational settings, so far a limited amount of multimodality research has been conducted within the EFL context in the Middle East. For instance, regarding research studies on introduction of theories on multimodality, Li (2003) investigated visual images from social semiotic approach. She conducted a survey of the analytical framework for image analysis drawing on Kress and Van Leeuwen (2006), and she highlighted the significance of multimodality research in English teaching, in that it will deepen people's understanding of language as social semiotic, and argues that the pervasive influence of visual images in many communicative contexts including education calls for systematic description of visual display.

Concerning the combination of visual and verbal discourses in EFL textbooks, Marefat and Marzban (2014) applied an MDA approach to investigate how visual and verbal discourses interact to represent gender identity in ELT textbook dialogues. They concluded that visual and verbal discourses highly support each other to depict that identity. In the same vein, Chen (2009) investigated how linguistic and visual semiotic resources do support each other to construe interpersonal meaning in EFL textbooks.

Studies of multimodality out of the scope of education and pedagogy have mainly focused on films, paintings, and advertisement. For instance, utilizing multiple semiotic resources as a persuasive power. For instance, Jurado and Ruiz-Madrid (2015) investigated persuading aspect in product presentations applying an MDA approach to the product presentations. They concluded that using many semiotic resources like intonation, gestures, head movements and words proved to be a successful way to persuade the audience to buy a certain product. Similarly, Feng (2011) adapted a MDA approach for analysing TV advertisements. His study aimed at showing how intertextual voices are exploited in

advertising discourse to enhance persuasive power. Those two studies are of a practical value for professionals in sailing, and also for developers of didactic materials who use genres as a pedagogical tool in the teaching of English for Specific Purposes.

Concerning lesson discourse Victor (2011) investigated the teachers' presentation of English lesson in classroom using MDA approach. He argue that the teaching-learning process is a multi-semiotic process. His investigation of how the teacher's use language, gesture, positioning and movement in the lesson reflects their distinct pedagogies.

The review of those studies shows that the EFL textbooks and the classroom are good environments for MDA. The current study tries to investigate the meanings constructed by the publishers of Sunrise teaching program through analysing their visual discourse linking it with the textbooks localization issue, and trying to discover the hidden agenda behind the choice of the visual elements for the Sunrise textbooks under the circumstances of socio-political situation in Iraq. To do so, I will try to extract the three metafunctions (ideational, interpersonal and textual) both visually and linguistically using Halliday's (1987) SFG and Kress and Van Leeuwen (2006) MDA.

2.4. Summary

This Chapter was devoted to provide a review on MDA and the linguistic and semiotic fields of study which Multimodality stem from. In addition to an introduction of relevant definitions, technical terms and major research done in this area. This Chapter also tried to review textbooks in second language teaching classrooms especially teaching English as a foreign/second language and the problems associated with this educational process. I tried to explain why MDA is a productive approach that can account for the cultural contextualization in EFL textbooks both linguistically and visually (Yassine, 2012, p.88). Moreover, we saw that textbooks are important elements in second language learning classrooms. Linguistic evaluation of EFL have captured the scholars' attention, and great deal of research was carried out in this area. But the development in visual literacy have calls for new approaches of investigating EFL discourses especially for scholars who wish to uncover the meanings behind EFL textbooks images. The current study focuses as we will see in the next Chapter on discovering the ideologies behind the images in the Iraqi Sunrise EFL textbooks and their culture content represented both verbally and visually.

Chapter Three

III. Methodology

3.1. Overview

The main purpose of this Chapter is to familiarise the reader with methodology utilised to perform this study, and it describes the methodological framework and the techniques used to carry out the analysis required in order to answer Research Questions 1 and 2 stated in Chapter One in this qualitative study. Drawing on Halliday's (1985) Systemic Functional Linguistics (SFL), as well as Kress and Van Leeuwen's (2006) multimodal discourse analysis, I will analyse the Sunrise EFL textbooks that are taught in the schools of the Kurdistan Region of Iraq (KRI). Hoping to uncover the ideologies behind the choice of images in those textbooks. Furthermore, this chapter expounds conducting interviews with teachers of Sunrise textbooks in an attempt to answer Research Question 3. The procedures for data collection and analysis along with the limitations associated are outlined.

3.2. Qualitative Inquiry

A review of the body of literature in research methodologies in humanities and social sciences shows that both quantitative and qualitative methods are used simultaneously. A tendency to the mixed methods which combine both quantitative and qualitative methods has become fashionable recently. Scholars know that the choice between quantitative or qualitative method originally is determined to a large extent by the type of the data collected and data analysis procedures. The decision to conduct qualitative or quantitative research or a mixture of both partly depends on what kind of data will be collected, how they will be collected, who will be invited to participate and how the data will be analysed (Hancock, Windridge, Ockleford 2007). While quantitative research involves procedures which result in numerical data that will use statistical analysis, qualitative research is based mainly on interpretation. Strauss and Corbin (1990) state that "by the term qualitative research we mean the type of research that produces findings not arrived at by statistical procedures or other means of quantification" (p.10).

However, qualitative methods have proved to be more popular in social sciences (Bryman and Burgess, 1994; Denzin, 1994; Jensen, 1991; Marshall and Rossman, 1999; Morse, 1994). Qualitative methods seem to fit more in the fields of study which deal with social and cultural domains. Attride Stirling (2001) outlined that "literature espousing, promoting and

employing this method of research is rapidly increasing a move that is being welcomed as a positive step towards a deeper understanding of social phenomena and their dynamics" (p.1). Trying to offer an in-depth discursive account of EFL pedagogic visual-verbal materials, and driven by my data I adapted a research design which is descriptive and qualitative in nature. Discourse Analysis among other studies like: Ethnography, Grounded theory, Narrative analysis, Interpretative phenomenological analysis are in general qualitative studies for their direct contact with human beings and society. Mason (2002) argue:

Qualitative research is perhaps most commonly associated with certain schools which fall broadly within what is known as the interpretivist sociological tradition, particularly phenomenology, ethnomethodology and symbolic interactionism. More recently, postmodernists have begun to show some interest in empirical research and qualitative methods although their take on these is in many respects distinct from the more long-standing humanist tradition. (p. 2)

Qualitative methods have received increasing interest and respect in educational settings (Hatch 2002). Attride-Stirling (2001) argue "the value of qualitative research lies in its exploratory and explanatory power, prospects that are unachievable without methodological rigour at all stages of the research process – from design, to field work, to analysis" (P.19). Since the current study investigates discourse of educational materials, I have chosen qualitative methodology to carry out this study.

3.3. Data Collection

3.3.1. Corpus: Sunrise Textbooks.

By the year 1991 and after Saddam's failure in the Gulf War, the Kurds managed to form an autonomous government. Since then the Kurdistan Region Government (KRG) has strived to develop the educational system of Kurdistan region of Iraq (KRI) like all other cultural, artistic and commercial and industrial areas. By opening new universities and educational institutions and changing the curriculum to be in line with developments in other countries. English language teaching was not an exception; on the contrary, it has received great priority because English has always been preferable to Arabic by Kurdish people of Iraq.

The educational landscape in Iraq had not changed much over the past decades. For many years, the Audio-Lingual Method was the dominant teaching method for teaching English as

a second language in Iraqi schools and educational institutions including Kurdistan region of Iraq (KRI). However, after the Saddam era the Ministry of Education of KRG has tried to revive English teaching curriculum which eventually resulted in launching the Sunrise program in 2007 (Sofi-Karim, 2015). When the policies in the society surrounding the educational institutions change, it reflect itself and manifests in the curriculum or its pedagogy (Kress at el, 2005). The Sunrise textbooks were designed by Macmillan Publication a British Educational Company who did not have full familiarity the needs and requirements of the Kurdish learners and society. The Sunrise textbooks are ready made textbooks written in the abstract handed to the Kurdish teachers to teach in schools. Questions about the suitability of this program to the Kurdish student has been on the rise. Sofi-Karim (2015) argue:

The Sunrise English program, based on Communicative Language Teaching, is presented to promote Kurdish EFL learners. Yet, this program fails to meet the students' needs for various reasons: sociocultural factors, the dearth of English specialised teachers, insufficient English teacher training, deficient infrastructure, and inadequate communicative activities. (p iii)

Following the common practice in designing language course books, Sunrise communicative syllabus consists of the four components: Student's Book, activity book, audio CDs and Teacher's Book for each grade. The objective of Sunrise textbooks was to improve the Kurdish students' communicative abilities in the English language.

The current study is based on metafunctions of language both verbal and visual. By verbal, we mean the text that we read, and by visual we mean the images that are associated with the text as communication could be achieved verbally or non-verbally. O'Halloran (2008) argues that "meaning arising from the use of multiple semiotic resources in discourses which range from written, printed and electronic texts to material lived-in reality". (p.1). Sunrise textbooks represent the main corpus for this research, and the data was collected from a corpus of twelve EFL textbooks, as well as twelve activity books.

3.3.2. Interviews.

In order to answer Research Question 3 interviews were conducted with teachers of Sunrise textbooks. However, the situation of collecting data at this phase was not ideal one. I could not have access to the student nor the teachers, because most of the schools were closed. Due

to the political crisis between the Kurdistan Region Government (KRG) and The Central Government in Baghdad, I was limited and could not have my interviews done in the way I had initially planned for.

The prominent barriers in my interview plan was the socio-political situation that KRI was going through. The crisis started at the beginning of 2016 when teachers of Kurdistan refused to teach in schools after several months of unpaid wages due to financial and political problems that the KRG had. Most of Kurdistan teachers decided to stop teaching until the government pay their salaries, and they started demonstrations which they called (بايكوت) means (the boycott) hoping to oblige KRG to pay their salaries. The boycott started at 26 of January 2016 in Sulaimania city and soon teachers of Arbil and Duhok join the demonstrations. The boycott was broken by the 27th of March when KRG gave the teachers half of the salary and promised to find a better solution to the crisis, still a group of teachers did not accept the KRG solutions and continued their boycott and called themselves (ماموستاياني نارازي). Unfortunately, and due to that complex situation, I could not get the in-depth data that I was hoping for. I managed to interview 10 teachers. Some I met at their demonstrations, and others were I met the others in public places. All the teachers I met were with experience of teaching Sunrise for at least 3 years. It is worth to mention that the interviews were marred by an atmosphere of dissatisfaction and disappointment from the side of the teachers. They were not eager to participate in the interview. These are some of the problems that a researcher might face while conducting a research in a developing country. Elahi (2008) had highlighted the problems of data collection in developing countries "a lot of variables the variance within a developing country is much larger than in an industrialised one"(p. 2) he identified internal and external problems which may hinder the scientific research in a developing country.

3.4. Procedure

Trying to be as precise as possible, I tried to stick to the Multimodal Discourse Analysis MDA introduced by Kress and Van Leeuwen (1996, 2006). Thirty-five image were selected randomly from all the images which are distributed in the twelve student's books as well as the 12 activity books of the Sunrise teaching program. Each image was given a number to facilitate their presenting throughout the study as Table (1) shows. Images in the textbooks were considered in combination with the texts associated with them.

Image	Book	Page
1.	12	4
2.	8	6+7
3.	10	98
4.	7	48
5.	5	5
6.	Activity 5	The cover page
7.	11	64
8.	9	4
9.	9	35
10.	11	5
11.	8	78
12.	9	27
13.	10	68
14.	11	6
15.	8	90
16.	12	56
17.	10	81
18.	12	20
19.	10	17
20.	5	8
21.	5	12
22.	5	20
23.	5	32
24.	5	86
25.	5	96
26.	5	104
27.	10	55
28.	8	42
29.	10	97
30.	9	30
31.	11	64
32.	12	13
33.	6	80

34.	10	101
35.	9	79

Table 3-1 number of images

Each image was examined separately, in a way that each image will have three levels of analysis: verbal, visual and verbal+visual. The analysis of the 36 images yielded seven themes. The images which reflect one theme were grouped together and put into a table as shown in Table (2) .

The theme	Images
1.1	2-32
1.2	1-3
2	5-6- 21- 36
3	8-9-20-23-25
4	4-10-22-33 -7- 28
5	11-12-13
6	14-15-16-24-26
7.1	17- 18- 31- 35
7.2	19- 27- 29- 30- 34

Table 3-2 the frequency of themes

The second phase of the method was conducting the interviews. My tour started by visiting Suleimani schools followed by Halabja and Kirkuk schools. I did not manage to continue my search seeking English teacher because of the (بايكوت) situation I have mentioned earlier. I just settled for the 10 teachers. In order to meet the ethical aspect of research, all the interviewees were informed that their voice would be recorded, and the recordings would be transcribed to form the second source for data for this study. Moreover, pseudonyms will be used as teacher1, teacher2, teacher3... etc. I used semi-structure interviews with open ended interview questions (see Appendix) in order to urge the participants to uncover as much as possible information about the Sunrise teaching program. Hancock, Windridge, and Ockleford (2007) state that “The open-ended nature of the questions defines the topic under investigation but provides opportunities for both interviewer and interviewee to discuss some

topics in more detail" (p.16). The interviews lasted for a maximum of 15 minutes for each teacher.

3.5. Data Analysis

As I mentioned earlier the data analysis included three phases, and each one consisted of a number of steps which I am going to elaborate on. Based on Kress and Van Leeuwen's (2006) Multimodal Discourse Analysis (MDA), the visual component of each image was analysed, and the three metafunction: ideational, interpersonal and textual were elicited. Then the verbal part in the images was analysed also into the three metafunctions of language drawing on Halliday's Systematic Functional Linguistics (SFL). Therefore, each image is presented followed by three sections: verbal, visual and verbal+visual. Each section is divided into three sub-sections which are the three metafunctions: ideational. Interpersonal and textual. Then the interpretations from the two sections (visual and verbal) were integrated into a third section under the heading visual+verbal. Depending on the overall meaning for the 35 images, seven themes emerged. It is worth to mention that most of the images convey more than one meaning and are therefore put in more than one theme. Putting this more simply, each image falls under two, and some falls under three themes as it will be illustrated in Chapter Four . The themes are as follows:

1. Hidden advertising for education abroad
 - 1.1. The U.K.
 - 1.2. The U.S.A.
2. Suggesting a close relationship between Kurdish and British people.
3. Emphasising common cultural aspect between the Kurd and the west.
4. The Hidden temptation for moving to the English speaking countries.
5. The strategy of neglecting, neglecting other parts of the world, reducing the world to a few English speaking countries.
6. Invitation for tourism and trade in Kurdistan.
7. Emphasising the greatness of the U.K.
 - 7.1. The great history of the U.K.
 - 7.2. The U.K. as a forerunner of modernity and technology

For instance, image 4 goes under theme 4 which is (Hidden temptation for moving to English speaking countries) but at the same time it implies a close relationship between British and Kurdish people which is theme 2 in this study.

Another example is image 17 which expresses theme 7.1 (emphasizing the great history of U.K.) tacitly express themes 4 and 5 too (The Hidden temptation for moving to the English speaking countries) and (The strategy of neglecting, neglecting other parts of the world, reducing the world to a few English speaking countries). The data were very interesting. It was like spider's web the images were not separated from each other, each picture expresses one of the themes mainly and relates to one or two other themes tacitly.

As for the second source of the data, the interviews were transcribed and analysed using open thematic coding (Bryman 2004). Transcription of each interview was coded, the codes were chosen either because the interviewee had explicitly highlighted its importance, or being related to the study main argument about the ideologies behind the textbook images and the suitability of Sunrise to the Kurd's context, or because it has been repeated in all the interviews. Then codes were classified under headings or labels. Then the codes with high frequency occurrence were selected and the rest were dropped. The most important and frequent codes were categorised under six themes. The themes were arranged according to their frequency as it is shown below:

1. Positive attitudes towards:

- a. Grammar
- b. Vocabulary

2. Session time is not enough

3. Burden lies on the teacher

4. Hidden advertising for the west

5. Un familiar cultural knowledge

6. Schools do not equip with the necessary equipment or deficient infrastructure .

The interviews were conducted in order to find answers to Research Questions 3 stated in Chapter One. Nevertheless, the themes resulted from the interview data supports the themes which emerged from the image analysis which was conducted to provide answers to Research Questions 1 and 2 .

Although Sunrise teaching program is considered as a well-designed textbooks as Theme (1) reflects, they are not practical in Kurdish schools as themes (2), (3) and (6) shows difficulties

in applying the new curriculum in a developing country like KRI with have deficiency in the educational infrastructure such as school buildings and English teaching equipment (Sofi-Karim 2015).

Themes (4) and (5) emphasize the un familiar cultural knowledge presented in the textbook materials, and advertisement for English speaking countries embedded in those materials which is in line with Themes (1), (3). (4) and (5) obtained from MDA of the textbooks images. The poor performance of the students in the KRI's national standardized tests was a conclusive evidence (along with other factors) that Sunrise Teaching Program did not achieve the desired outcomes. (Vernez et al. 2014). Sofi-Karim (2015) argues:

The outcomes of the English program in KRI are not satisfactory. The unsatisfactory results of students' performance in the English language relate to several socioeconomic, sociocultural, and administrative factors. These include school infrastructure, English teachers, training systems, supervisory systems, instructional time, teacher-student relationships, and the English program Sunrise. (p.111).

The outcomes obtained from the interviews analysis reveal the un suitability of the Sunrise Teaching Programme to the Kurdish context. Furthermore, the seven themes obtained from the MDA of the images that was stated earlier, and the interviews themes appeared to have correspondence.

The aim of this Chapter was to display the techniques and procedure used to carry out the methodological framework of the study, data collection and data analysis. Furthermore, the findings of data analysis was presented briefly as a preamble to Chapter Four.

Chapter Four

Results and Discussion

4.1. Overview

This Chapter concerns with presenting the key findings of the study. Then providing in-depth analysis for the 36 chosen images as well as the text associated with them. The findings obtained from the MDA of the Iraqi Sunrise textbooks, and the outcomes of the interviews conducted with Sunrise textbooks teachers of KRI will be listed and explained aiming at providing answers to the three Research Questions stated in Chapter One. The findings are organized in three parts, each part contains the data which are relevant to one of the Research Question.

4.2. The findings of MDA and SFG and the interplay between them

Let us now revisit Research Question One (what are the ideologies being communicated through Sunrise textbooks images). The analysis of the images chosen from a corpus of 12 textbooks of the Sunrise yielded seven main themes or ideologies as illustrated below:

1. Hidden advertising for education abroad
 - 1.1. The U.K.

Meet everyone!

1 LISTEN AND READ

I'm Paula and this is YTV from London. We're in Trafalgar Square and here are some of the winners of our holiday competition! Their prize is one week's holiday in London!

Hi! I'm Carol and I'm English. I live in York.

Hi! I'm from Warsaw.

I'm Pedro and I'm from São Paulo in Brazil. And this is Ela - she's from Poland.

Hi! I'm Ben. I live in New York.

Hi. I'm Rawand. I'm from Erbil in Kurdistan.

I'm Jack and I'm Scottish. I'm from Edinburgh. This is Carlos, and he's from Madrid in Spain.

I'm Sally. I live in Melbourne in Australia.

Hello!

Hello. My name's Lana. I'm from Silemani in Kurdistan.

Now answer the questions.

- 1 Where is Jack from?
- 2 Where does Pedro live?
- 3 Who is from Madrid?
- 4 Where does Ben live?
- 5 Where is Lana from?
- 6 What is the name of the Polish girl?
- 7 Who is from Australia?
- 8 Who is from Erbil?
- 9 Who is the YTV presenter?

2 SPEAK

Ask and answer questions about the people in the photo.

What's his/her name?
Where's he/she from?
Where does he/she live?


 **Welcome Unit Activity 1**

Image 2

Verbal

Ideational metafunction: Those two pictures represent a TV interview with students, who had won a competition. The prize is a one week holiday in London. The interview takes place in Trafalgar Square. The teen-agers are from foreign countries but two of them are Iraqi Kurdish winners.

Interpersonal metafunction: The announcer speaks formally with the audience, and she has a positive attitude. The teen-agers present themselves in a rather formal language with the audience of the TV broadcast.

Textual function: Spontaneous statements used by the teen-agers to introduce themselves, and the statements by the announcer giving information about the situation.

Visual

Ideational metafunction: we can identify happy faces of teen-agers who have gathered in Trafalgar Square- London. According to the grammar of visual design this is a narrative representation of the visual space which contains two processes verbal and reactional. The reactional process is realized with the eye-contact that the participants have with the viewer asking for his reaction. While the verbal process is realized with the dialogue balloons. The physical distance between the participants is close which indicates that they have similarities of some kind. While the young woman holding the microphone is placed rather far from the other participants. The two shots are taken from a rather high-angle which indicates that the power of the viewer above the participants, and since this is U.K. TV Channel the audience are the British people. The background which is emphasized is Trafalgar Square in London.

Interpersonal metafunction: the frame of the picture for all the participants is considered as a medium long-shot which can be interpreted that the viewer is not placed close to the participants in the visual image. We have two interpersonal cases here. The announcer and the participants are addressing the viewer, who are the Kurdish students probably. And the Kurdish girl placed in the bottom of the second picture is addressing the readers of this book with her gaze.

Textual metafunction: visual textual function is investigated in the elements of the picture which enables the two other functions ideational and interpersonal. In this picture they are the teen-agers, the young women dressed in a formal style and the microphone in her hands and the place which is Trafalgar Square, and elements which the viewer cannot see but assume its existence, here he is another participant, he is the camera guy.

Verbal+visual

A group of teen-agers, students from different countries who had won a competition. The prize is a one week holiday in London, and two of the winners are Kurds. Again being in London is depicted as the dream of every student teen-ager. This dream is obtainable for the Kurdish student as well as students from other countries, maybe the Kurds has a better chance than other students from other nationalities (because we can see two Kurdish students in the visual space).

Grade 12 student Layla Jaff was going to the Dale High School **bus stop** when she passed her friend and neighbour Steve Hall. He was **on his way** to the school sports field.



- Steve** Hi, Layla! That bag looks heavy!
- Layla** That's because I'm taking all my science books home. I need to revise for our tests tomorrow.
- Steve** Isn't that a bit too much for one evening?
- Layla** No, I don't think so. I'm going straight home on the school bus now, and I'm planning to revise all evening. Aren't you doing the same?
- Steve** No, I'm going to football **practice**.
- Layla** But don't you have to revise, too?
- Steve** Well, I'll probably do a bit of **revision** later on this evening.
- Layla** Sorry, but aren't you a bit too **relaxed**?
- Steve** Well, you aren't relaxed enough. You're too **anxious**!
- Layla** But listen, didn't you fail our last tests? If you're not careful, you'll do badly again!
- Steve** Can't you leave me alone, Layla? I'll be all right. OK?

Verbal

Ideational metafunction: A Kurdish female student (Layla Jaff) is a student at a British high school (Dale). She likes being a student there and she working hard for the exams.

Interpersonal metafunction: A friendly informal conversation between the two participants.

Textual metafunction: The two students conversation that shows their names (layla Jaff) a Kurdish name. the other student holds a forging name (Steve). The school is identified it is Dale High School in London. All these information enable the ideational and interpersonal metafunctions.

Visual

Ideational metafunction: no gaze could be noticed towards the viewer, but the two participants in the visual space are interacting with each other. According to Kress and Van Leeuwen (2006) this is a narrative representation, and an actional process . Although one of the participants is turning his back to the viewer and the other is moving towards the viewer, but still they are facing each other which means interaction. The eye-level shot of the image reflects the equality of the participants, both of them are students, on one hand. On the other hand this shot indicates there equality with the viewer, who are probably the Kurdish students.

Interpersonal metafunction: a quit long shot for the frame of the image is used to indicate a formal relationship with the viewer. The viewer is distant from the event taking place within the visual image. The viewer is just watching the events that are taking place in this narrative actional process.

Textual metafunction: the elements of the visual space that enable the ideational and interpersonal metafunctions. The two students, the landscape which depicts a school yard, the girl holding books between her arms and the other student with the sport bag.

Verbal+visual

Mainly this is a hidden advertising for studying abroad and joining the British schools. Layla Jaff is Kurdish girl who studies in Dale school these are information we got from the verbal part of the image, While the visual part indicates the equality with the viewer who is likely the Iraqi Kurdish students. Put more simply if Layla Jaff could join a British high school and enjoys being there all the rest Kurdish students can.

ALL ABOUT OUR SCHOOL AND US

Our school is called Green Hill Comprehensive and it is near Wembley Football Ground in West London. It is a big place, and there are about 1,650 pupils and more than 100 teachers.



My name is
Kate Read,
and I am 16.



I am called Ted Barton, and I
am also 16 years old.
We are in Class 2 in Year 11,
and our favourite subjects are
Maths, ...

image 3

Verbal

Ideational metafunction: The overall idea is that the British schools are the best. A description of almost perfect British school in west London symbolizes the British schools.

Interpersonal metafunction: Those statements are made by two British students of that school. They are spontaneous and have positive attitude towards the reader, when introducing themselves. There is no social distance between the two students and the reader.

Textual metafunction: descriptive statements by the writer. Simple grammar no pauses or hesitations.

Visual

Ideational metafunction: The frame contains three images, in two of them we can recognize two students. We interpret this from the copybook and the pen in their hands, and their uniform. They are happy and smiling, gazing at the viewer in a narrative reactional process. The students are sharing their reasons for being happy with the viewer. The frame is a close shot indicating the involvement of the viewer. The third image is a school yard and garden full of students wearing their uniforms, a long shot frame of an action narrative process.

Interpersonal metafunction: Drawing on Kress and Van Leeuwen grammar of visual design (2006) the shots are on the eye-level, indicating the equality in power between the participants and the viewer. The viewer is placed closer to the two students (close shot) than to the long shot of the third image showing the involvement of the viewer with the students' emotional state. So here the two British students are communicating a message to the audience about their pride in their school.

Textual metafunction: School building, yard and garden. In addition to the students' uniform, and the copybooks and the pen in their hands.

Verbal+visual

British schools are the best, big schools, perfect location and building, many skilful teachers. The students are happy because they are getting the best education and the chance to join better universities in the future.

1.2. The U.S.A.

A LISTEN, DO AND SPEAK  **Track 2**

Azad Qadir is at the American University in Silemani, and he is going to a world youth conference in New York. However, he has not been abroad before, and he wants to talk about the trip with his English teacher, Kate Reilly.

1 Listen to Part 1 for things that Azad has to have. Note a–g in the order that you hear them.



Image 1

Verbal

Ideational metafunction: Going abroad. Precious opportunity of taking part in an international conference held in New York given to an Iraqi Kurdish student at the American University in Silemani. he is feeling happy still he is anxious (he wants to talk about the trip to his English teacher Kate Reilly).

Interpersonal metafunction: A student talking to his teacher (probably not very formally) and no social distance between them.

Textual metafunction: descriptive statements, and simple grammar.

Visual

Ideational metafunction: the elements of the picture are indicating travelling. At the top right angle a picture belongs to a Kurdish- Iraqi young man. We realized that because of the Iraqi passport and the name (Azad Qader). This young man happy man represents the actor in a narrative reactional process because he is gazing at the viewer with a smile on his face. He is demanding the viewer's reaction probably for the happy event travelling. In other words, he is communicating his happiness. The position of the young man in the picture on the top means that he is the main participant and agent. All the other elements is the visual space indicate the travelling imminent event. The passport, visa, air ticket and the boarding pass are drawn bigger than their size in reality in comparison with the suit case and the shoulder bag, which means giving more significance to them which in turn emphasize the traveling event. This image contains two representations, a narrative reactional process (Azad Qader picture), and a conceptual symbolic process (the other elements in the visual space, which symbolise travelling).

Interpersonal metafunction: the frame of the young man picture is close-shot means the involvement of the viewer in the event. The picture is on the eye-level indicating the involvement of the viewer equality of both the main participant and the viewer.

Textual metafunction: The passport, visa, air ticket, boarding pass, suit case and the shoulder bag all help to depict the travelling abroad event.

Verbal + visual

An Iraqi Kurdish student of the American University in Sulaymaniyah. He is going to take part in an international conference that will take place in New York. The message that is being transmitted to the audience is that being a student in an American university is a very good thing that could ever happen to anyone. Moreover, it gives you the opportunity to go abroad and taking part in a very important educational events. This is a hidden advertising for the American universities.

2. Suggesting a close relationship between Kurdish and British people.

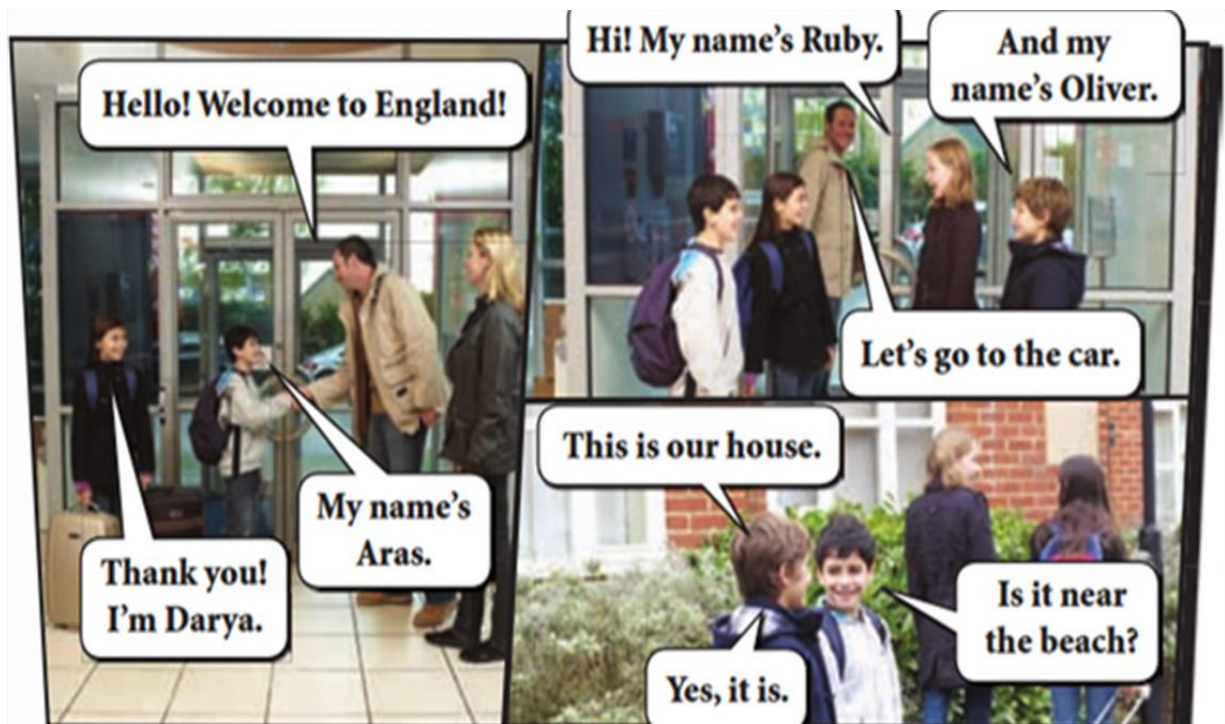


Image 5

Verbal

Ideational metafunction: The participants are an English family who receive two Kurdish children as their guests. We realize this by the first sentence of the British father (Hello! Welcome to England). Although the feelings of the participants are not expressed directly, still the Kurd visitors happiness by arriving at England can be felt in Aras question about the host house (is it near the beach?)

We can consider all participants as interactive ones this is realized in the exchanging of roles in the dialogue which gives the sense of their equality and friendship.

My name is Aras

Thank you! I'm Darya.

Hi! My name is Ruby

And my name is Oliver

Interpersonal metafunction: The British and their guests are meeting for the first time, yet they are treating each other in a friendly way by using simple everyday language which reflects the prior cordiality between them.

Let's go to the car

This is our house

Is it near the beach?

Yes, it is.

Textual metafunction: participants introducing themselves to each other in the dialogue which give us clues about what the situation is, and what the is the kind of relationship between the characters. Happiness by knowing each other and the positive impression they had about each other.

Visual

Ideational metafunction: In the first shot the participants are a man and a woman and two teenagers (a boy and a girl). No eye contact is made with the viewer, still, that the three shots reflect a narrative representations, and two processes are going on here a mental process, which is realised by the dialogue balloons. And an action process, which could be inferred from the development of the events. It could be inferred that the couple (man and the woman) are receiving the two children happily. We suggest that from smile of their faces, and the shaking of the hands. The teenagers are dragging big suitcases means that they are coming from a long travel. The next shot adds two other participants another boy and girl the background is the same background shown in the first shot means that they had been there from the begging. So a family consist of a father and mother and two children are meeting two children who are coming from a travel. The third shot shows a garden of a residential quarter and the four children are walking together. The smile and the hand shacking shows the close respectable relationship.

Interpersonal metafunction: A family hosting two children as their guests. The frame throughout the three shots starts from a long medium shot to a medium shot and ends with a close shot in the last shot showing the development of the relationship between the interactive participants, especially the children relationship it becomes even closer. The viewer is placed far from the initial event, but the viewer involvement in the events taking place in the visual space develops by the development of the events. The viewer becomes more involved by the end.

Textual metafunction: the background is important her, and the suit cases in addition to the participants themselves their appearance and age.

Visual+verbal

British are hospitable people especially with the Kurds. the British have a good impression concerning the Kurds by receiving the Kurdish teen-agers as their guests. A harmonious relationship between the two can be felt here.

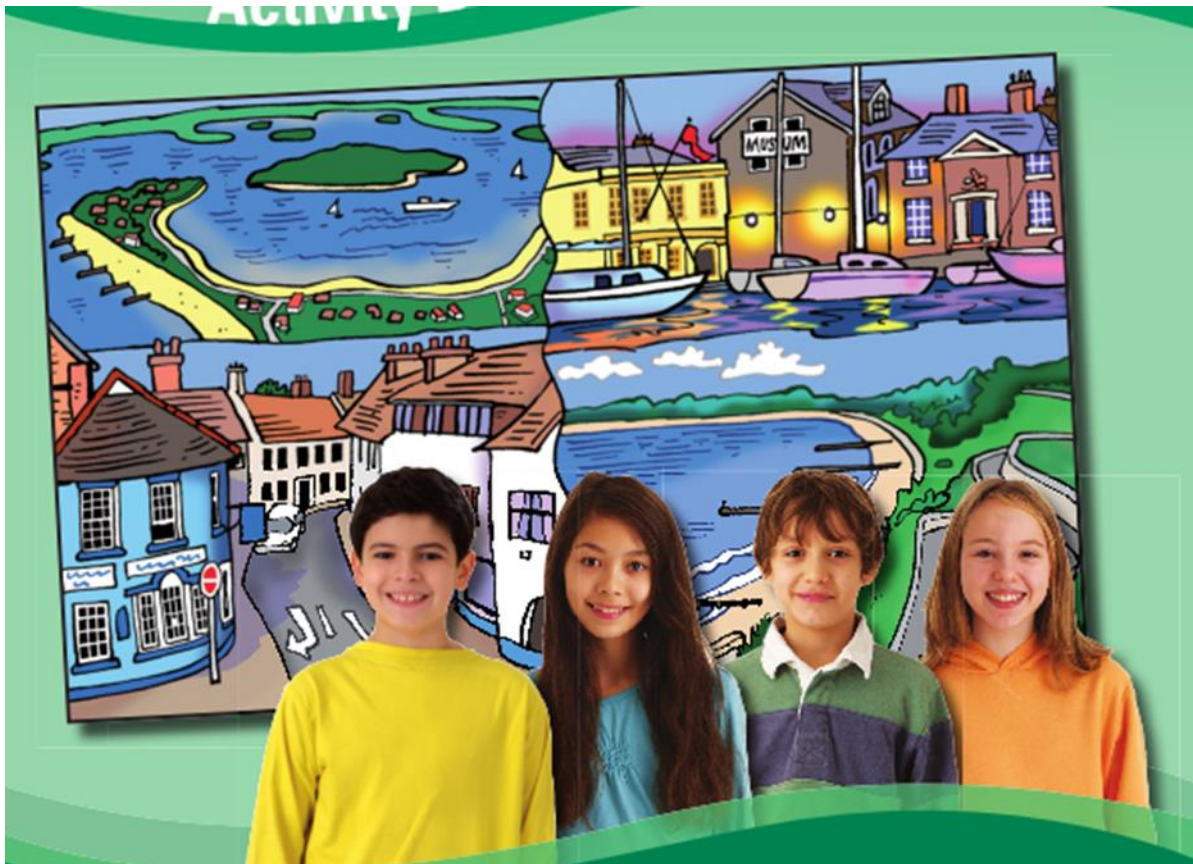


Image 6

Visual

Ideational metafunction: we can identify four participant. They are teenagers, two boys and two girls. The participants are having eye contact with the viewer demanding his reaction. They are all standing very close to each so the social distance here is very close. The background shows cartoonish paintings of western houses and paintings of sea shore and green gardens. So happy close friends living in a beautiful western city. Two representations are identified within the visual space. A narrative reactional process is practiced by the four participants. In addition to a conceptual symbolic process that could be realised in the background by the cartoonish paintings of the houses. living abroad in a beautiful city is being communicated here.

Interpersonal metafunction: The shot is on the eye-level means no dominance is being practiced here, and the participants and the viewer are equal. The close shot of the image frame reflects the involvement of the viewer.

Textual metafunction: The appearance of the participants, and the emphasized colourful background.

Overall meaning

This is the picture of the cover of one of the Sunrise textbooks. I analysed it visually, because it did not have any text associated with it. When I went through the rest pages of the book, I realized that two of the teenagers were kurds (the boy and the girl with dark hair), and the other two blond teenagers were British. The overall meaning that I could infer is that British and Kurds are living happily together, maybe because they share the same habits, goals, style of living and vision for the future. British here are depicted as very kind people who don't mind living and being with other people from other cultures especially the Kurds.

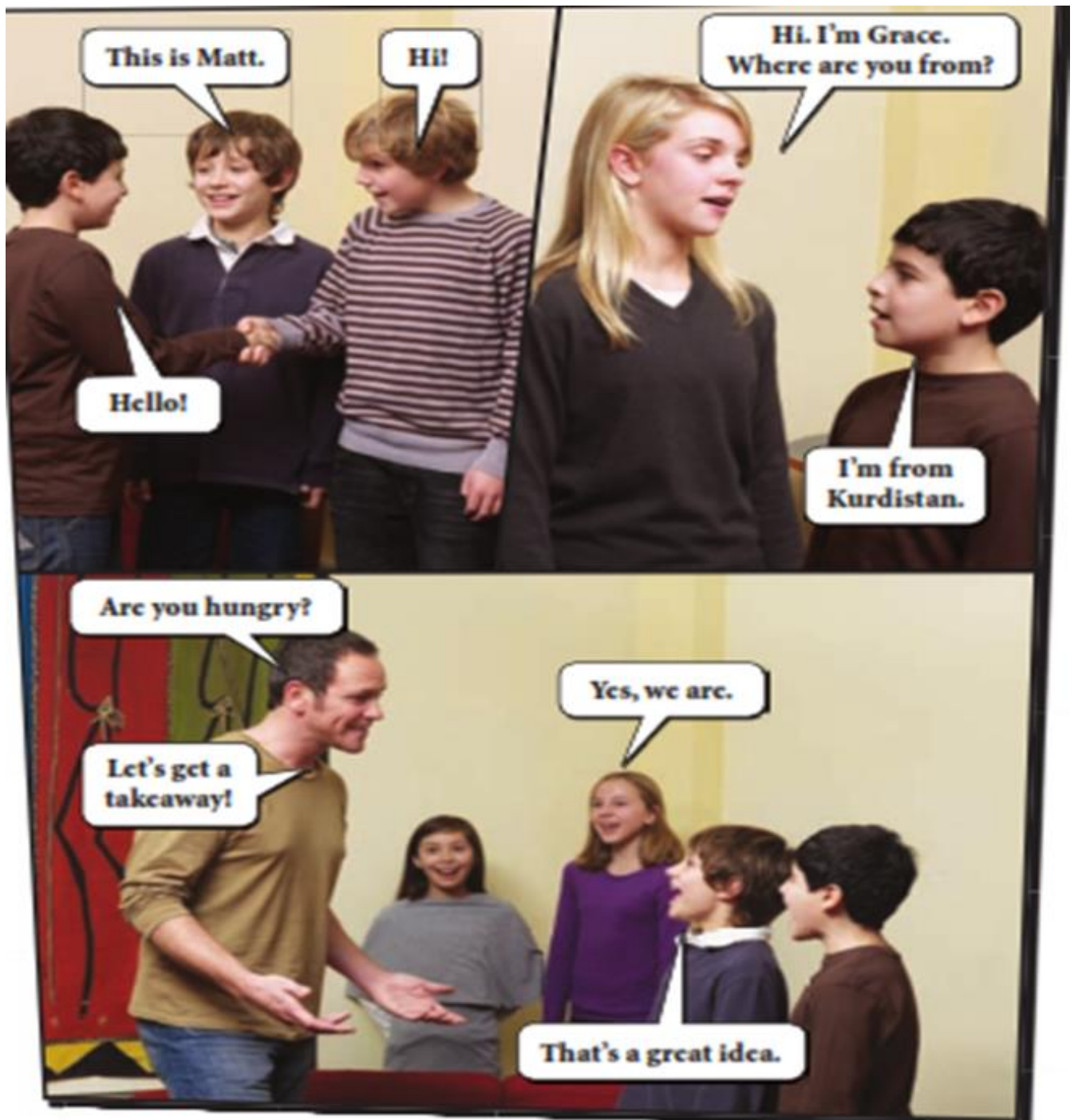


Image 21

Verbal

Ideational metafunction: It seems that three participants. (This is Matt) one of them who knows Matt, and he is introducing him to another person. Matt and the new person greet each other as shown in the two utterances (Hi!) and (Hello!). Then a girl introduces herself, and asks the other person where he comes from. This gives the reader an anticipation that the new person comes from another place. (I am from Kurdistan) her the picture is completed in the

readers mind that this is a Kurdish person who is meeting foreign people (as their names suggest) probably in their home. The third shot suggests that although they are meeting for the first time, still they know each other or they have a good prior impression about each other as the friendly informal sentence used suggest.

Interpersonal metafunction: An informal friendly relationship is held between the producer of the picture and the reader.

Textual metafunction: (Hi!) and (Hello!) and (let's get a takeaway) very friendly informal style. The grammar used is simple.

Visual

Ideational metafunction: a picture of three shots. At the first shot we can see three boys smiling. Two of them are shaking hands. Probably one of them is introducing the other to the third boy. A narrative action process is going on in the visual space of the first shot. The second shot shows the second boy talking with a blond girl, which indicates again a narrative action process. At the last shot we can see four children and an adult. They appear to be happy. The man is talking and smiling while he is opening his arms. That shows his positive attitude towards the children. It could be interpreted from the home setting in the background that the man is receiving the children as his guests.

Interpersonal metafunction: The frame is said to be a medium shot means that the participants have a kind of amiable relationship. The viewer is positioned close to the participants. The shots are taken from the eye-level corner, which indicates equality with the viewer. The producer of this picture wants to transmit the idea of receiving a boy as a guest by a family to the viewer. The viewer is addressed not very formally.

Textual metafunction: the background indicating home along with the happy faces. In addition to the close frame of the three shots.

Visual+verbal

British and Kurdish are friends they have good impression about each other even if they are meeting for the first time. British people are very kind and hospitable with their Kurdish guests. Other ideologies could be felt in the atmosphere. It is a hidden invitation for the Kurds to come to U.K., and suggesting that the Kurds have the common habits and interests with the British.



Newroz Festival in London Again

This year, Kurds and many others will again meet to celebrate Newroz, their New Year , from 12.00 till 6.00 on Saturday, 21st March.

Since the festival first took over Trafalgar Square, it has become a big, regular event. London's most famous square will therefore welcome Newroz again this year. It will be free, so come and join the fun.

There will be music with Serhado Serbian, Ferhat Tunc, Hesen Serif, Hemi Heci and the band Carnewa. There will also be traditional music and dancing with dance groups Govenda Asti and Azadiya Perperok.

Image 36

Verbal

Ideational metafunction: The Kurds who live in U.K. celebrate Newroz every year in Trafalgar Square in London.

Interpersonal metafunction: The producer of the text is addressing the reader. He is describing the Kurds Newroz celebration in London. Particularly how this year celebration will be. The style which is used is not very formal. The reader is not distant from the events.

Textual metafunction: Simple language is used. Spontaneous speech with no pauses or hesitation.

Visual

Ideational metafunction: we can see a crowd of people wearing the traditional Kurdish suits. Two narrative representations could be identified in this picture. First, most of the participants are looking at something that the viewer cannot see. They are looking at something outside the frame of the image which Kress and Van Leeuwen consider as non-transactive action process. Secondly, this image contains a narrative reactional process, because one of the participants is gazing at the viewer. The girl dressed in Kurdish suit has an eye contact with the viewer, and points with her hand at the thing or the event that all the other participants looking at. That the viewer can not see. This can be interpreted as an invitation to take part in that event. All of this can be interpreted as a traditional Kurdish celebration. And we have who are people are taking selfi (as we can see), which supports the idea of the celebration.

Interpersonal metafunction: The frame is a medium shot indicating that the participants have no close relationship. They are not relatives for instance, nor a far relationship. They are all Kurds who live in Britain. This is also reflects the relationship that the participants held with the viewer is of the same kind.

Textual metafunction: The crowd of people dressed in Kurdish suits, and the phone camera.

Visual+verbal

One of the advantages of being in Briton is that you will feel like you are home. You are totally free to celebrate your national events, even better the British people will celebrate with you. So by moving to Britain you will not be missing anything. The British are your friends they care about you and respect you.

3. Emphasizing common culture aspect between Kurdish and the west.

1 LISTEN AND READ 

Look at the photos. Match the people with their descriptions 1–6.






- 1 He's got short dark hair and he's wearing a red shirt and black jeans. He's a singer from Kurdistan.
- 2 She's standing on the right and she's got straight dark hair. She's with an all-girl rock band from New Zealand.
- 3 She's standing on the left and she's got long curly hair. She comes from Ireland.
- 4 He's standing on the right and he's got fair hair. He's the leader of a band from England.
- 5 She's standing in the middle and she's got blonde hair. She's a keyboard player from Canada.
- 6 He's sitting in the middle and he's wearing a white jacket and a red belt. He's with a samba group from Brazil.

Now ask and answer.

- Where does _____ come from?
- He/She comes from _____.

Verbal

Ideational metafunction: In many ways the statements made by the participants, and the description of the participants stated below shows that the participants are junior singers and musicians. All of them have adopted a foreign style of music. They are Dana who is Kurdish, Maddy from New Zealand, Annie from England and Nelson from Brazil. A musical party or competition.

Interpersonal metafunction: The text suggests an informal relationship held with the reader. The participants have almost the same social status.

Textual metafunction: Both the narrative description by the writer and the statements by the participants are done in a simple spontaneous language.

Visual

Ideational metafunction: At the first picture we can see a girl playing on the violin. She is standing on a theatre stage. The second picture shows a young man playing the drums at the same theatre stage. The third picture shows a young man on the theatre stage holding a microphone. The last picture shows the same theatre stage but this time with a girl playing piano. From the smile on their faces and the musical instruments in their hands we can interpret that some musical event is taking place on that theatre stage. So music and western music as the instrument indicates. From the point of view of the narrative representations of the pictures, we can say that in all the pictures we have a reaction process, because the participants have an eye contact with the viewer, and they are demanding the viewer's reaction.

Interpersonal metafunction: The interpersonal metafunction could be investigated from the involvement of the viewer in this event, which could be interpreted from the size of the frames of the pictures, which is not very formal. In addition, the relationship that is held with the viewer is said to be equal. No superiority or dominance is being practiced here.

Textual metafunction: The teen-agers' casual style of dressing, and the musical instruments they are using. In addition to the smile on the faces, which reflect their enjoyment.

Visual+verbal

Unusual not realistic image is drawn for the Kurd culture through depicting them as western music lovers. This is not realistic in my opinion as a person who is from a Kurdish background. The idea being communicated here is introducing the Kurds as having common cultural denominators with the west countries.

MUSIC IN MY LIFE

I like lots of different kinds of music. When I hear the guitar I feel happy – especially when I'm playing it! I like listening to traditional music too. When I listen to traditional music, I close my eyes and dream. But I prefer rock music. When I hear rock, I want to dance! The only kind of music I'm not very keen on is jazz – I always fall asleep when I listen to jazz. And the only instrument I don't like is the violin (Whoops! Sorry Maddy!)



Image 9

Verbal

Ideational metafunction: We can identify only one participant. A young man expressing his attitude towards music, the favourite and non-favourite kinds of music. He uses the verbs (like) (don't like) to describe how he feels about the music instrument.

Interpersonal metafunction: one participant is talking informally, which suggests a very close relationship with his audience (whoops! Sorry Maddy)

Textual metafunction: Simple style, and simple choice of words.

Visual

Ideational metafunction: The young man in this picture has an eye contact with the viewer so this is a reaction process of narrative representation of the visual image. He grasps a microphone in his hand, and he looks excited. The background is not emphasized, which means that the participant receives the focus in the visual image. A young man who is perhaps a singer. He is gazing at the viewer, which means demanding the viewer's reaction for the event that is taking place. His singing event.

Interpersonal metafunction: The close shot reflects the involvement of the viewer in the reaction process, because the young man is gazing at the viewer. Placing the young man image at the eye-level of the viewer indicates the equality of the two in some sense.

Textual metafunction: The microphone, red shirt, the smile and de-emphasized background.

Visual+verbal

Suggesting that the Kurd like the western style in music. And a marginalization of the traditional music. A message to the viewer that imitating the west is normal.

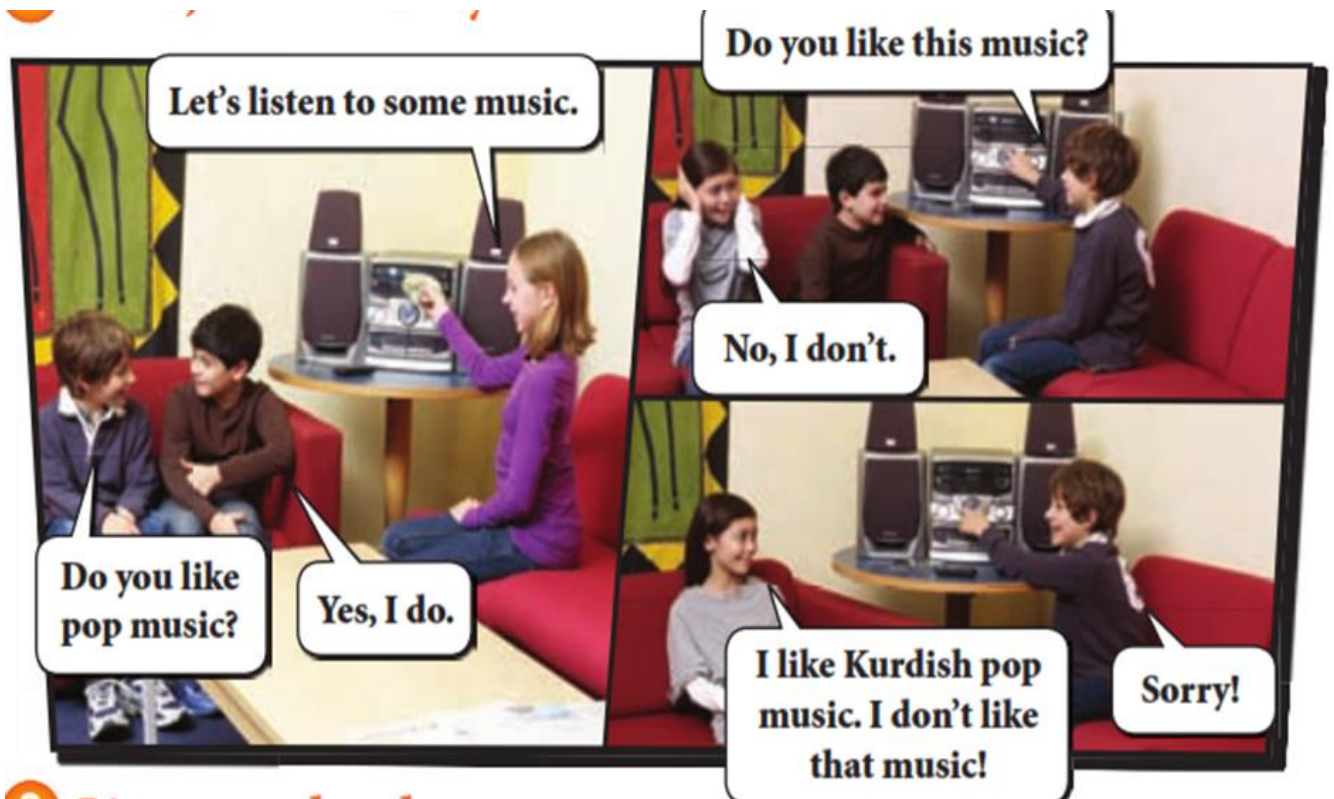


Image 20

Verbal

Ideational metfunction: we can recognize four children attitudes towards music. The conversation starts with the suggestion:

-Let's listen to some music.

Followed by the question:

-do you like pop music?

So two of them suggested listening to pop music and the third child approved as the sentence

- Yes, I do.

Indicates. It seems that the approval is built on misunderstanding for the kind of the pop music being suggested:

- No, I don't

- I like Kurdish pop music, I don't like that music.

It seems that some of the speakers in this conversation are Kurds, and because the pop music is originally western music we assume that the other participants in the conversation are foreign.

Interpersonal metafunction: A close and friendly relationship between the participants, who are probably young. This can be interpreted from the kind of the music they are suggesting to listen to.

Textual metafunction: The conversation starts with suggestion, followed by questions and answers, and ends with an apology. Simple grammar is used.

Visual

Ideational metafunction: The participants are four children, two boys and two girls. A narrative representation of the visual space which contains two process. According to Kress and Van Leeuwen (2006) classification of process represented in pictures. It is clear that the setting of this picture is a living room of a house. We can identify three shots. We can see a stereo, and one of the girls are turning the stereo on, means that she wants the rest to listen to something at the first shot the boys are happy with that (listening to something). At the two following shots the other girl puts her hands on her ears indicating that she did not like what is being played. The close and friendly relationship they have can be interpreted from the home setting where the conversation takes place, in addition to the way they are gazing and smiling with each other.

Interpersonal metafunction: The viewer is involved in this process, because of the close frame shot. The physical distance used between participants in pictures indicates the social distance that the picture communicates as a part of the whole meaning. In the three shots the participants are positioned close to each other, which gives the viewer the sense that they have a close relationship.

Textual metafunction: the home setting, the couch and the stereo. And all the elements in the visual space of the three shots that enabled the ideational and the interpersonal metafunctions.

Verbal+visual

Two Kurdish children and two foreign children are friends and may be neighbours too. They start listening to pop music then this was interrupted by the Kurdish children who ask for Kurdish pop music.

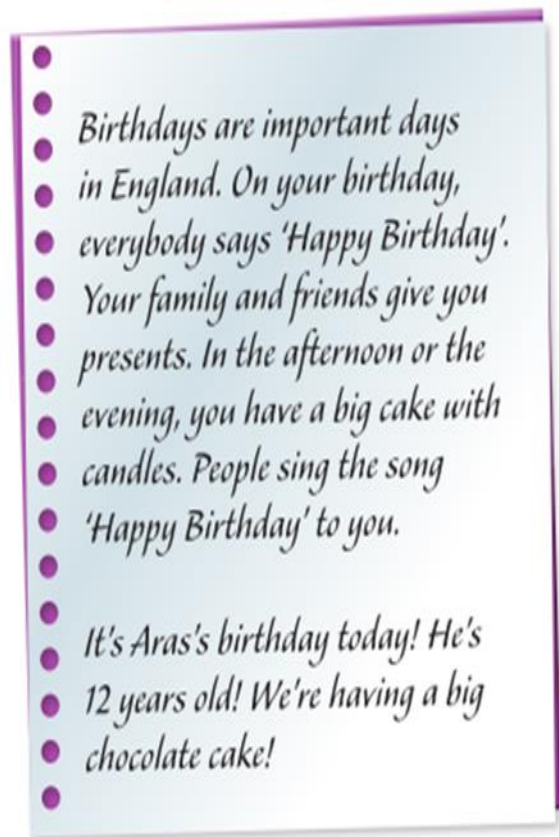


Image 23

Verbal

Ideational metafunction: Description of birthdays traditions in England. (it is Aras's birthday today) suggests that: Aras is in England, and his English friends are celebrating his birthday.

Interpersonal metafunction: An informal friendly relationship between the participants and the reader.

Textual metafunction: Simple sentences are used.

Visual

Ideational metafunction: A picture of a birthday, in which we can recognize white children and a girl from Asian origins they are laughing and clapping their hands. We can see adults too, two white women. All those participants are gazing at the viewer, which indicates the involvement of the viewer in that action (the birthday) and seeking the viewer's reaction. A reaction narrative process in visual space. So, happy foreign people enjoying a birthday party.

Interpersonal metafunction: The viewer is placed close to the birthday event. The participants are addressing the viewer in a friendly way.

Textual metafunction: the picture elements are very expressive. The cack, the balloons, the hats that the children wear and their laughter during clapping hands.

Visual+verbal

Emphasizing the close relationship between the British and the Kurds at the first place. Secondly suggesting common culture and common habits, because Kurds are basically Muslims, and Muslims do not usually celebrate birthdays it is very rare.

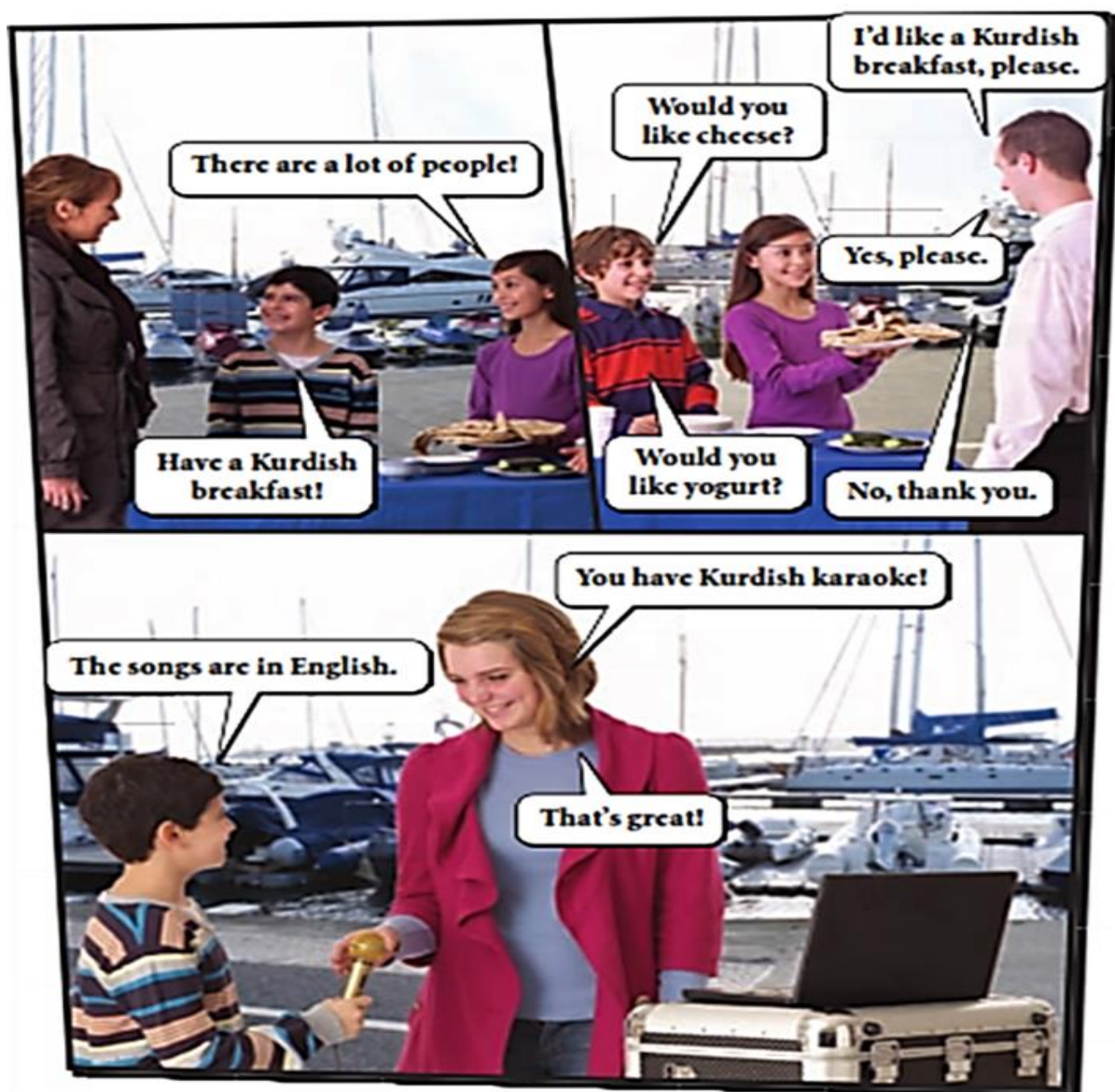


Image 25

Verbal

Ideational metafunction: Two Kurdish teenagers are selling Kurdish food out in a street in U.K. It could be inferred that it is morning, because they are offering breakfast. They are singing karaoke too. It seems that this a kind of a bazar.

Interpersonal metafunction: An informal relationship between the participants, and informal relationship is held with the reader.

Textual metafunction: Using everyday language and simple sentences.

Visual

Ideational metafunction: Again a picture of three shots. The first two pictures have something common. We can see two children (a boy and a girl) offering food to the passing people. We come up with this interpretation by noticing the table full of kinds of food in front of them, and the background shows a city by the coast. The happy atmosphere can be felt by looking at the participants faces. In the first two shots we can see the girl holding a plate and offering food to people. The third shot shows the boy handing a microphone to a young woman who stands next to him. And we can see a laptop too. The three shots are narrative representation of the visual space, and an action process is going on because there is no eye-contact between the active participants and the viewer. The shots are at the eye-level which shows equality between the participants and the viewer. No far physical distance is there between the participants, which could be interpreted as having a close social relationship. The event taking place here is offering free food and speaking or singing using the microphone. It could be inferred that this is a kind of a party. This technique of using a multiple shots pictures throughout the Sunrise textbooks reflects the development of the events. And that helps the viewer follow the order of events that are taking place.

Interpersonal metafunction: Although this is not a reaction process, but the medium frame shots shows the involvement of the viewer. The viewer is addressed not formally. The physical proximity between the participants here is close, which can be interpreted as having a friendly or intimate relationship.

Textual metafunction: The elements of the three shots, which are the table of the food, the happy faces, the movement of the hands of the participants and the microphone with the laptop.

Visual+verbal

Kurds and British people have good and friendly relationship at first place. Secondly Kurds and British have common interests and habits.

4. Hidden temptation for moving or visiting English speaking countries.



Image 28

Visual

Ideational metafunction: This picture contains two images under one label (Australia). The first is the map of the country showing the cities and geography and the water surrounds it. According to Kress and Van Leeuwen's (2006) MDA the visual element (map of Australia) represents the whole and a number of other participants the possessive attributes represent the parts namely the states of Australia. It is an analytical process in a conceptual representation of the visual space. We can not see an actor or a goal. It is an analytical process meaning that Australia consists of those states. The other image represents the windsurfing water sports that is popular in Australia due to the large bodies of water. An action process in which the

participant is practising the water sport. The visual space (landscape) the water of the ocean is emphasized. Complaining the meaning of the two pictures. We can infer that this is Australia, where you can enjoy the water sports.

Interpersonal metafunction: a long shot for the frame and fronted shot of the two images reflects the formal involvement of the viewer.

Textual metafunction: the ocean water and the windsurfing board.

The two images emphasize Australia and tells a story about the joyful water sports that people practice in Australia. A temptation for visiting Australia. As well as making the country salient and emphasizing its importance.



Image 4

Verbal

Ideational metafunction: It appears that this is a phone conversation between two friends. As the names suggest. One of them is foreign, and the other is Kurdish. In the second statement it became clear to the reader that the foreign girl is British and the place is London (I am really sad about Birton wood). The Kurdish girl is a new comer to the region as the sentence (it was a beautiful place four years ago) suggests.

Interpersonal metafunction: The conversation is simple, and unconstrained indicating the close relationship between them. We can not see a difference in the social status of the participants.

Textual metafunction: The language used enables the ideational and interpersonal functions mentioned above in this dialogue. Simple statements close to real life situation is used.

Visual

Ideational metafunction: According to Kress and Van Leeuwen (2006), most of the dialogues are said to have mental process of narrative representations because the speakers do not contact or address the viewer, instead they are interacting with each other. We can recognize two participants in the first three shots. Two girls a blond girl and a black-hair girl talking on cell-phone. We can interpret that they are close friends because of the close shot frame use for the first three shots. The background is not given significance in the first three shots. So the focus is given to the two girls. At the fourth shot the black hair girl is sitting on table with a boy and a man and a woman they are having a meal in their kitchen.

Interpersonal metafunction: The close shot frame of the pictures suggests the involvement of the viewer in the two situations. The participants are at the eye-level of the viewer that indicating the equality between the participants and viewer. Since this is a picture taken from an EFL book the viewer probably a student as well as the two girls. They might be class mates.

Textual metafunction: The blond girl and the black hair girl, and the cell-phones. The background of a kitchen.

Verbal+visual

The interplay between the verbal and the visual analysis suggests that the British and the Kurds have very close relationship. British are very kind with their friends the Kurds especially the new comers to U.K.

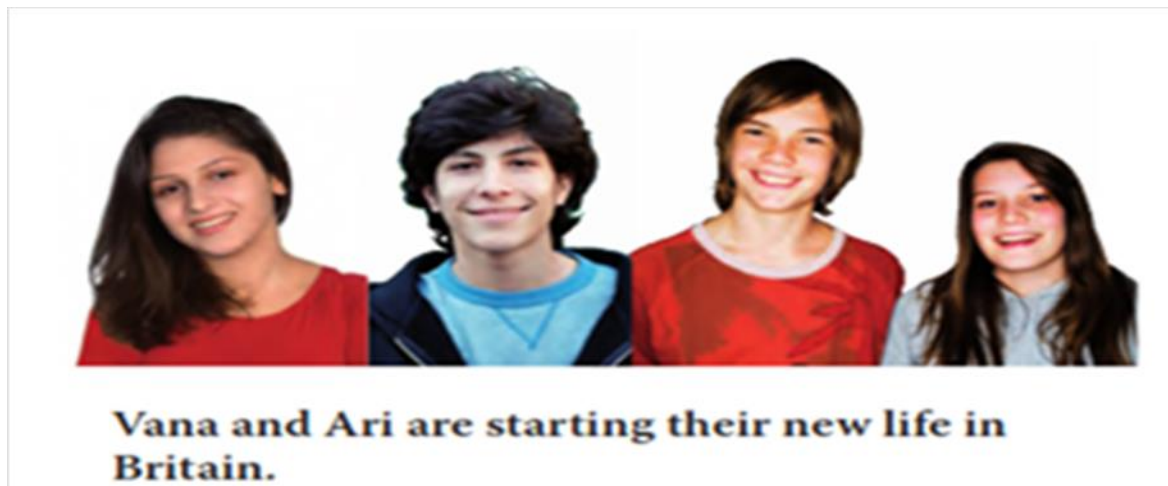


Image 10

Verbal

Ideational metafunction: We can find one sentence. It starts with (Vana and Ari) the actors. As the names suggests two Kurdish persons. They are perhaps young or teenagers, because using the term (starting their new life) gives the impression that these two persons are young. And the term (new life) always gives the impression of a better life. The clause (in Britain) indicates that the new and happy life would be in Briton. The whole statement gives hints that young people go to U.K. seeking for happy life.

Interpersonal metafunction: An informal relationship with the reader is held.

Textual metafunction: Simple language that actualize both the ideational and interpersonal functions that are mentioned a bove.

Visual

Ideational metafunction: Four teenagers are the participants in this image. They are gazing at the viewer with a smile. This indicates a reactional process of narrative representation of the visual space. In this case, the viewer reaction is demanded . The participants are very close to each other almost touch each other by shoulders, which indicates a very close social distance between them.

Interpersonal metafunction: The shot is taken at the eye-level means that there is no dominance between the viewer and the participants they are equal in power. This equality is important, because the viewers of this picture are mostly Kurdish students.

Textual metafunction: No clear background the focus is on the participants. The distance between them, and the smile on the faces.

Visual+verbal

The term new life always gives the sense of a better life. This is associated with the state of the participants. They are happy, because of the smile on their faces. The participants who are meant by this are Ari and Vana who are Kurdish teen-agers going to Britain and started a new better life there. The other two participants are British they symbolize the people of Britain in the same way that Ari and Vana symbolize the Kurds. Two processes are going on. First, a reactional narrative process, and a symbolic conceptual process. As a result the ideology being communicated here is addressing the Kurds to come and live, study or even get a job in U.K. where there is a better life waiting for you there. Here we can interpret that if Vana and Ari could make it and go and live in Britain you also can (addressing the Kurdish students) and you can be happy like Vana and Ari.

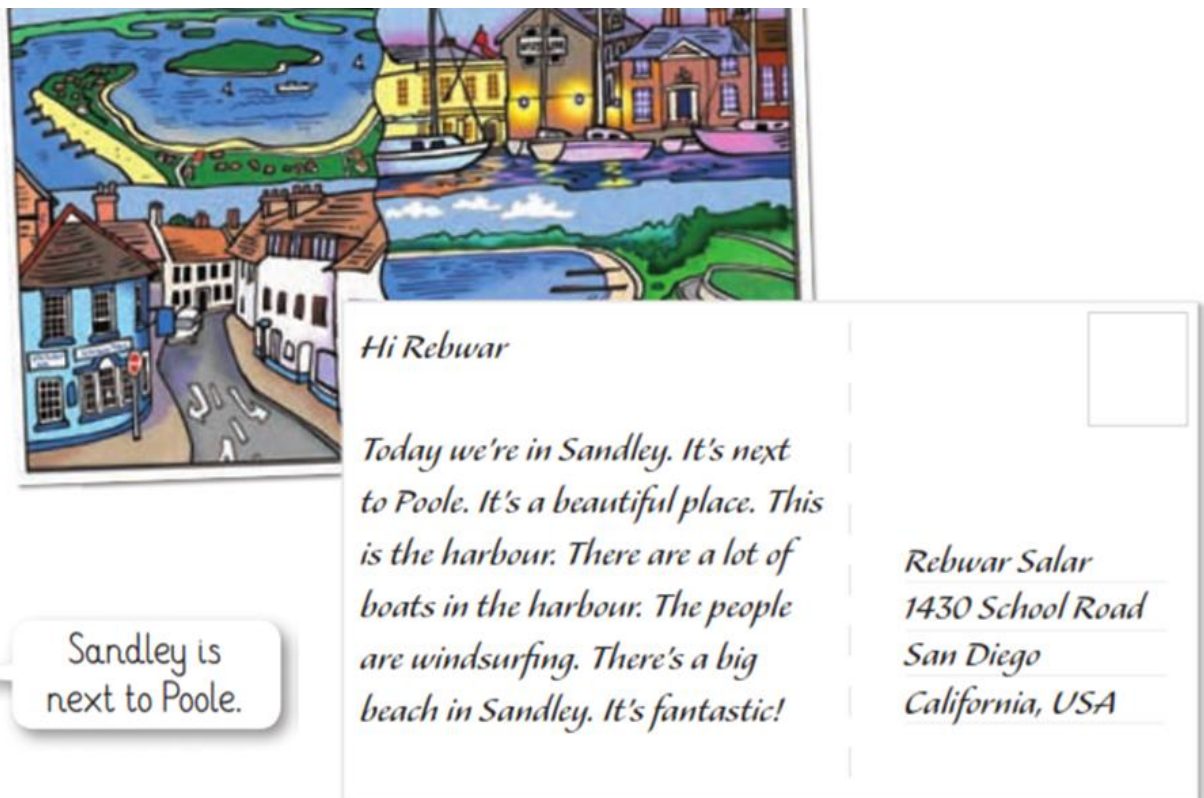


Image 22

Verbal

Ideational metafunction: The writer of this letter lives in U.S.A., and is visiting Sandley lake (which is located in Westminster, Colorado state of U.S.A.) . He writing a letter to his friend Rebwar, who is Kurdish as his names suggest. The letter carries a beautiful

description of the lake and the kind of water sport that people do there. It fun and entertainment.

Interpersonal metafunction: An informal relationship between two friends.

Textual metafunction: Simple style of description.

Visual

Ideational metafunction: This is a cartoonish picture consists of three shots. The first depicts a beautiful lake surrounded with green shores where houses are built. The second depicts a city which is by the harbour. The third depicts the city streets and alleys. A symbolic conceptual process. The big picture that is drawn in the viewer's mind is that this is a very charming city.

Interpersonal metafunction: The producer of this drawing wants the viewer to see the charming sides of the city.

Textual metafunction: The drawing itself, and the colours which are used, the blue water, and the green land.


Visual+verbal

Advertisement for the tourism or moving to U.S.A.

Every March I feel homesick for Kurdistan. March is a special month for Kurdish people. We celebrate Newroz.

Last March we celebrated Newroz in England, but in a different way. There was a big Kurdish party in London. There was a big stage and they invited Kurdish singers and Kurdish dancers. There were lots of food stands too, so we ate Kurdish food.

I liked celebrating Newroz in England but one day I want to celebrate Newroz in Kurdistan again.



Verbal

Ideational metafunction: British people are very kind with the Kurdish community living there. Kurds in England can celebrate and enjoy their traditional festivals like Newroz as if they were home. (I like celebrating Newroz in England) it seems that this is the voice of a Kurdish person who lives in England, and he or she had to

Interpersonal metafunction: the producer of the text uses an informal style, it looks that this is someone who is writing his diary. The relationship which is held with the reader is also informal.

Textual metafunction: Simple sentences are used. The paragraphs are interposed by little pauses.

Visual

Ideational metafunction: We have two images within this visual space. The first involves an action, narrative process, where the participants are looking at each other and dancing together. The participants are girls wearing Kurdish traditional clothes which give the impression that this is a Kurdish party or festival. In the second image, we can identify a girl writing something she is the only participant in the visual space. The image involves a mental process in which the participant write down what she remembers.

Interpersonal metafunction: Both images have a frontal close shot frame showing the informal relationship held with the viewer and his involvement with the process taking place within the two images. The two images are at the eye-level means equality in power between the participant and the viewer.

Textual metafunction: The dancing activity, the Kurdish clothes, the table, copybook and the pen in the second picture.

Visual+verbal

A Kurdish girl is writing about a Kurdish party she has attended in her diary. That party was Newroz festival which was held in London. She likes celebrating Newroz there, because all the celebration requirements are available, singers, Kurdish food, big stage and music. But still she wants to celebrate in Kurdistan one more time.



Vana Living in Britain is OK, but it's March now and we can't celebrate Newroz here.

Ari We'll miss it unless we go home.

Mrs Sherko Maybe you're wrong. I've heard that people celebrate Newroz here, but I don't know where.

Vana Really? Well, how can we find that out?

Mrs Sherko Look it up on the internet.

Ari Good idea. Quick. Turn on the computer!

Image 7

Verbal

Ideational metafunction: if you live in Britain have many advantages, for instance you will not be missing your national celebrations like Newroz. The statement (we can't celebrate Newroz here) is denied by (maybe you're wrong). So in Britain people can celebrate Newroz too. The names and the subject of their conversation give us the sense that they are Kurdish people who live in Britain. Perhaps they are a family (mother and two children) from the informal conversation and the name (Mrs Sherko) suggests an adult married woman.

Interpersonal metafunction: An informal style of conversation between three participants. They are family members. An informal friendly relation is held with the reader, and they are equal in the social status.

Textual metafunction: Simple statements are used. Then wondering questions (how can we find that out?) the participants are interacting with each other asking and answering each other using every day language.

Visual

Ideational metafunction: This image has no background. It consists of one element, which is a kind of the middle-east sweets named (Baklava). This is a conceptual representation of the visual design, in which a symbolic process is going on. The (Baklava) symbolises a happy event.

Interpersonal metafunction: The producer of this image wants to inform the viewer that this is a happy event that is related to the people of the middle east. The close shot of the frame involves the viewer with this event. Perhaps this is an event that the viewer usually take part in.

Textual metafunction: The visual space contains one elements. The (Baklava), which symbolises the ideational and enables the interpersonal metafunction.

Visual+verbal

The advantages of being in Briton is that you feel like you are home. By moving to Britain you will not be missing anything. The British people are your friends, and they care about you and respect your national celebrations.

5. The strategy of neglecting, neglecting other parts of the world, reducing the world to a few English speaking countries.



Image 11

Verbal

Ideational metafunction: A descriptive of Canada. Information about the size, population, cities and language. The text starts with the paragraph which concerns with the language (Canada has two official). then the rest information is mentioned about size and population. That means giving priority to the language, which is happened to be English. (90% of the population live within 20KM of the border with the U.S.A.) the attraction to the U.S.A. is emphasized here.

Interpersonal metafunction: The producer of the text is the only participant. He is describing Canada using formal geographical style.

Textual meatfunction: Simple and formal scientific style is used.

Visual

Ideational function: In This map we can see two English speaking countries and a European one. In addition to water of the ocean. The kind of process being represented in this image is a conceptual symbolic process according to Kress and Van Leeuwen (2006) . The English speaking countries are emphasize through the choice of the colures. Again according to Kress and Van Leeuwen (2006) the semiotic values of the picture elements is determined by its placement in the in the visual space. The map is placed to the left so we can interpret that the information the map carries is taken for granted or already known information. The placement of the writing to the right indicates that this were the new information is or this is what the producer of this image want to emphasize. So the map here holds no new information. It just opens the way to what will be meant by the text to the right. The aim of the discrimination of the English speaking countries by the yellow colour is emphasize that whatever is going to be said in the text to the right side, it is concerned with those yellow coloured countries.

Interpersonal metafunction: The producer of this map is addressing the viewer formally.

Textual metafunction: The map of the three countries, and the ocean surround them.

Visual+verbal

The choice of the topic for the reading passage could be considered as biased choice. Then, it is followed by the elaboration on the US. No other country is mentioned, it is just the U.S.A. and Canada, just the English speaking countries. As if the universe revolves around only the English speaking countries. This is something that continues throughout the 12 textbooks. Almost all reading passages topics are concerned with the English speaking countries.

2 Jade telephoned a friend in New Zealand and told her about the visit to Edinburgh Castle. Listen and answer the questions.



- 1 When did she visit it?
- 2 Where is it?
- 3 How old is it?
- 4 How did she get there?
- 5 What did she like most?
- 6 What did she like least?

Image 12

Verbal

Ideational metafunction: We have two participants. They are friends who had a telephone call. Jade is the actor (Jade telephoned) his friend is the goal. Jade has been in Edinburgh Castle he wanted to talk to his friend who lives in New Zealand about his tripe.

Interpersonal metafunction: Two friends are talking informally on telephone .

Textual metafunction: the language is very simple and spontaneous.

Visual

Ideational metafunction: This is a picture of an ancient castle, and a man with a military uniform and a big gun. This indicates the history of wars that this castle have witnessed. May ware is the reason why it was constructed in the first place. A conceptual symbolic process, in which the viewer is placed far from the castle scene. Maybe to emphasize the castle historical greatness and prestige.

Interpersonal metafunction: The producer of this picture is addressing the viewer. Giving him information about the place and its history

Textual metafunction: The elements of the picture which enables the ideational and interpersonal functions to be actualized. The old castle, the big gun and the man with the military uniform.

Visual+verbal

Neglecting the rest parts of the world and making the English speaking countries salient is what is being communicated here, an English girl went to visit a place who happens to a part of the U.K. too, then telephones here friend in New Zealand which an English speaking country too. It is all about English, the dominance of English is being emphasized here.

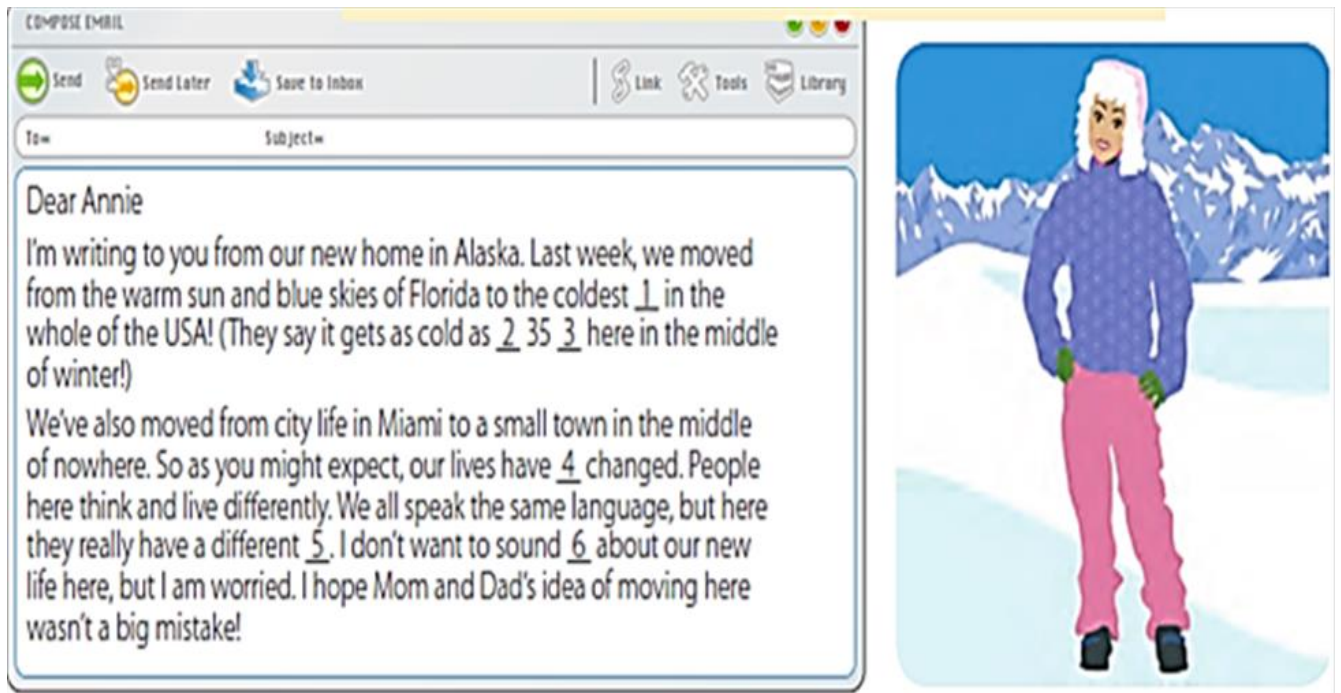


Image 13

Verbal

Ideational metafunction: A new family has moved recently from the warm cities of U.S.A. to Alaska, and this an e-mail send by a girl to her friend.

Interpersonal metafunction: Addressing the reader informally. No social distance.

Textual metafunction: An informal simple sentences.

Visual

Ideational metafunction: A girl wears a heavy cloths. The background which is emphasized here shows a very cold place. A reactional narrative process can be recognized, this could be inferred from the girls stand. She is standing with her arms at her waist, and she is gazing at the viewer. She might be disappoint. Because the background is emphasized, she might be complaining about the cold weather . The gaze means that the viewer reaction is in demand.

Interpersonal metafunction: The medium long shot of the frame shows that the viewer is placed far from the event or the place. The girl is shown at the eye-level indicating an equal relationship with the viewer.

Textual metafunction: The background and the heavy clothes are salient, The girls move by putting her hands on her waist is emphasized.

Visual+verbal

Moving from an English speaking city to another English speaking one, the focus in choosing the topics of the materials in the books is on the U.S.A. and U.K. and the English speaking countries is a repeated theme that anyone can notice in the books.

6. Invitation for tourism and trade in Kurdistan.

Kurdistan

Geography and climate

In the north of Iraq is Kurdistan, which is an area of mountains and high plains. The mountains ring the region from the south-east to the north-west, and they receive **up to** three metres of rain and snow a year. As a result, there are many deep valleys with streams, waterfalls and rivers. The rivers, which include the Euphrates and Tigris, carry **precious** water to the fertile plains south and west of the mountains.

The climate is very hot in summer, and temperatures often reach 40° or more in the south. Winters are cold too, with temperatures as low as -20° in the mountains. However, the weather is usually warm, dry and **pleasant** in spring and autumn.

Economy

Although winters and summers are hard, **farming** is a very important **industry** in Kurdistan. Kurds, who have a long tradition of farming, grow a number of different crops across the fertile plains.

The economy is **growing** quickly in many areas. The oil industry, which is developing fast, is becoming very important. Others, such as **tourism**, are experiencing **development**, too. So are the cities, which are full of new offices, shops, schools, hospitals and homes. There, **construction** is a huge engine of **economic growth**.




Image 14

Verbal

Ideational metafunction: A description of the weather and geography of Kurdistan region. In addition to the economy status of the KRG. That description attracts the reader's attention of the beauty of the region that may attract the tourists to it.

Interpersonal metafunction: A formal style using almost scientific language for listing facts about the geography and the economy of Kurdistan. which indicates a formal relationship with the reader.

Textual metafunction: formal scientific style, and listing geographical facts.

Visual

Ideational metafunction: An image of a big well known mall in Erbil. That means entertainment, shopping, interesting places to visit in Erbil. Two men standing near the entrance interacting with each other makes this an action process. the two men are shown very small not to indicate their insignificance but to indicate the mall's significance. The long shot frame for the image shows the aim to the viewer to see the whole building, and the immensity of the building. A low angle of the shot which reflects the dominance of the building over the viewer. The sky is blue and clear reflecting the good mild weather. It is the perfect time to go on a journey in the malls, in Majidi Mall.

Interpersonal metafunction: The producer of this picture tries to transmit an idea to the viewer in a rather formal way, because as we saw the viewer is placed very far as the long shot indicates.

Textual metafunction: The famous mall building, depicting the men in small far shape.

Visual+verbal

Temptation for people and tourists to come and visit. A kind of show for the places that may attract the tourists to come and spend a good time.

Come to Kurdistan.

Most British people go on holiday in Britain, or abroad to Spain, Greece, Thailand or other hot countries. Let's attract them to come to Kurdistan!

I How much do you know about Kurdistan?



Image 15

Verbal

Ideational metafunction: A clear invitation to visit Kurdistan is made by the title (come to Kurdistan). Kurdistan is presented as a very good place for British tourists. It just needs some advertising to attract the tourists to it (let us attract them to come to Kurdistan). An invitation to attract the British tourists to come.

Interpersonal metafunction: The producer of the text address the reader, who are Kurdish student. This is tricky in a way, because it makes no sense to invite Kurds to Kurdistan. The idea is to encourage the Kurds to invite the tourists to their reign.

Textual metafunction: Starting with informative sentence full with information followed by a clear command (let us attract them to Kurdistan) then a question (How much do you know about Kurdistan).

Visual

Ideational metafunction: map of Kurdistan region dark pink colure is used to represent Kurdistan and light pink is used for the rest parts of Iraq and for neighbour countries. The borderline which separates Kurdistan from the neighbour countries is much more salient than the borderline which separates Kurdistan from the rest parts of Iraq. Means that Kurdistan is still a part of Iraq even if it is an independent reign. The map shows the cities, rivers and lacks, which reviews the beautiful nature of the region.

Interpersonal metafunction: formal relationship with the viewer.

Textual metafunction: the colures of the map and of the borderlines.

Visual+verbal

Kurdistan is a part of Iraq but it is different, whatever you have heard about Iraq, Kurdistan is not included. It is a better place, a place with beautiful nature, it has revisers, mountains and a good weather. Kurds are nice people who invite you to come and have a good time.



A READ

1

Today is Newroz, and it's a chance for Kurdistan to say a big 'Hello' to the world.

We want to build new business bridges.

We want to create new cultural contacts.

We want to welcome tourists to our beautiful land.

5 *Whatever interests you, there's something there to interest you.*

So visit soon. We're ready to say that big 'Hello' to you!

Image 16

Verbal

Ideational metafunction: A will for change, globalization, and having cultural contacts which may be interpreted that Kurds are independent now.

Interpersonal metafunction: The repeated use of (we want) could be interpreted as the status of independence, the statements addresses the reader directly, the use of (you) indicates a close relationship with the reader.

Textual metafunction: Simple statement and use of simple words and style.

Visual

Ideational metafunction: This image contains only one participant. An image of a woman gazing at the viewer with a smile on her face. The narrative representation of this picture is a reaction process, in which the vector moves from the woman's eyes (by the gaze) towards the viewer demanding a reaction. A very close shot means the active participant is addressing the viewer directly and informally. No clear background could be identified. That means that the woman's face is made very salient in the visual space.

Interpersonal metafunction: The image suggests a very close relationship with the viewer, because of the close shot frame that the image has. beside the image is at the eye level of the viewer indicating again equality and similarity.

Textual metafunction: The gaze, smile and the close shot of the frame.

Verbal+visual

The desire for independence in economy and being part of the globalized world is an outspoken ideology here in this image. The choice of the words is explicit, in addition to the explicit invitation for tourism in Kurdistan.

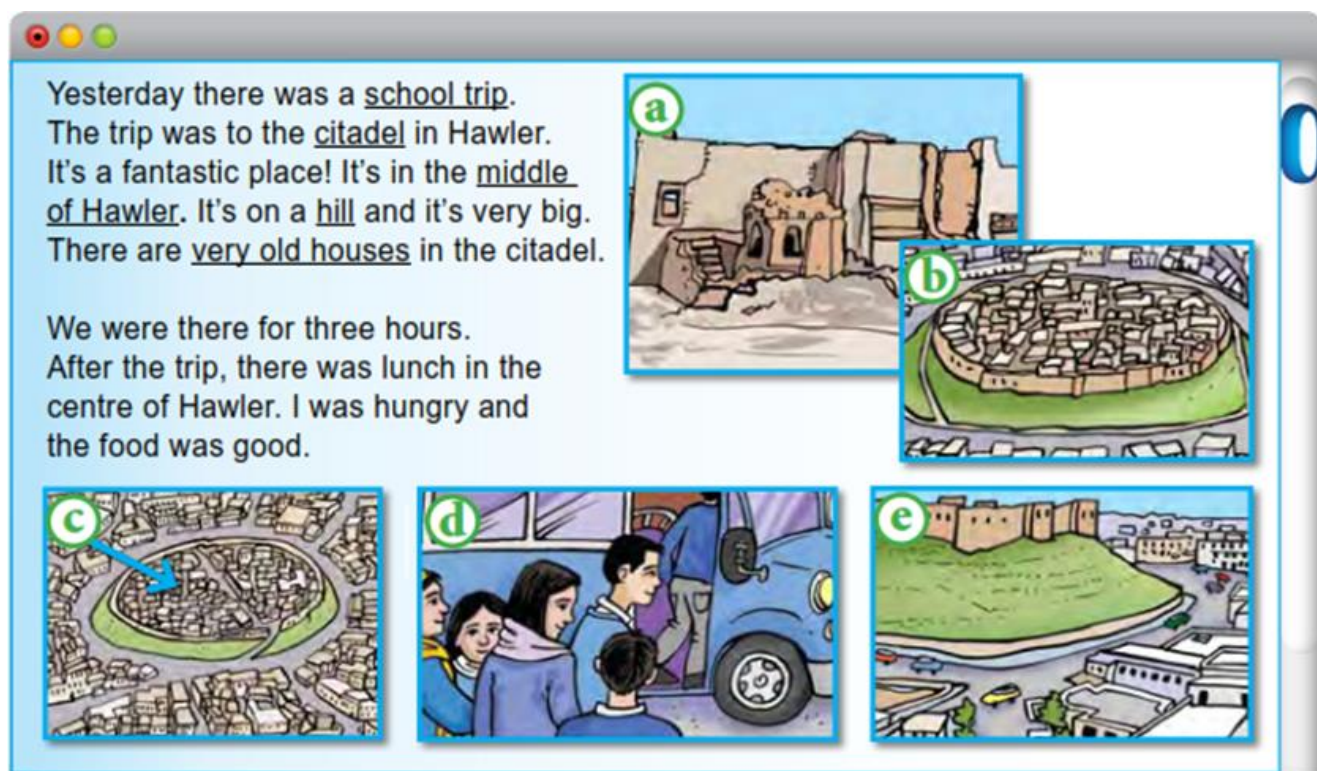


Image 24

Verbal

Ideational metafunction: a Kurdish student, who is describing the his school trip. They went to see the citadel in Hawler.

Interpersonal metafunction: informal style, and simple sentences written by a student.

Textual metafunction: descriptive style using simple sentences which gives the impression that the writer is probably still a student.

Visual

Ideational metafunction: There are five cartoonish pictures referred to as a, b, c, d and e. In this case I will analyse the five images together. And I will look at the meanings being communicated through the sequence of the five pictures. An action narrative process is going on through all the shots. As for picture a it shows an old big building. Picture b shows a big old surrounded with a fence located at the top of a green hill. Picture c shows the location of that hill and the old building in the middle of a modern town. In picture d we can recognize a bus with its door open and people are getting in to that bus, and they are excited. This could be interpreted from their happy faces and the way they are standing in a row pinning to get on the bus. The last picture e shows the hill and the building from another angle where the street leading to that building is shown in the picture. The overall

interpretation is that this is an ancient big building. It might be a castle or an ancient city. Trips are organized for people to go and see that ancient castle or city, and enjoy their time.

Interpersonal metafunction: The producer of this pictures wants to transmit an idea to the viewer formally, that this a good and entertaining place to visit and have a good time

Textual metafunction: The sequence of the drawings are narrating a story and showing the viewer how entertaining that place is. It shows the viewer the location and the way to get there. The bus, and the hill and the castle in the middle of a town.

Visual+verbal

There are many entertaining places to visit and enjoy in Kurdistan. An invitation for tourists to spend a good time in Kurdistan.

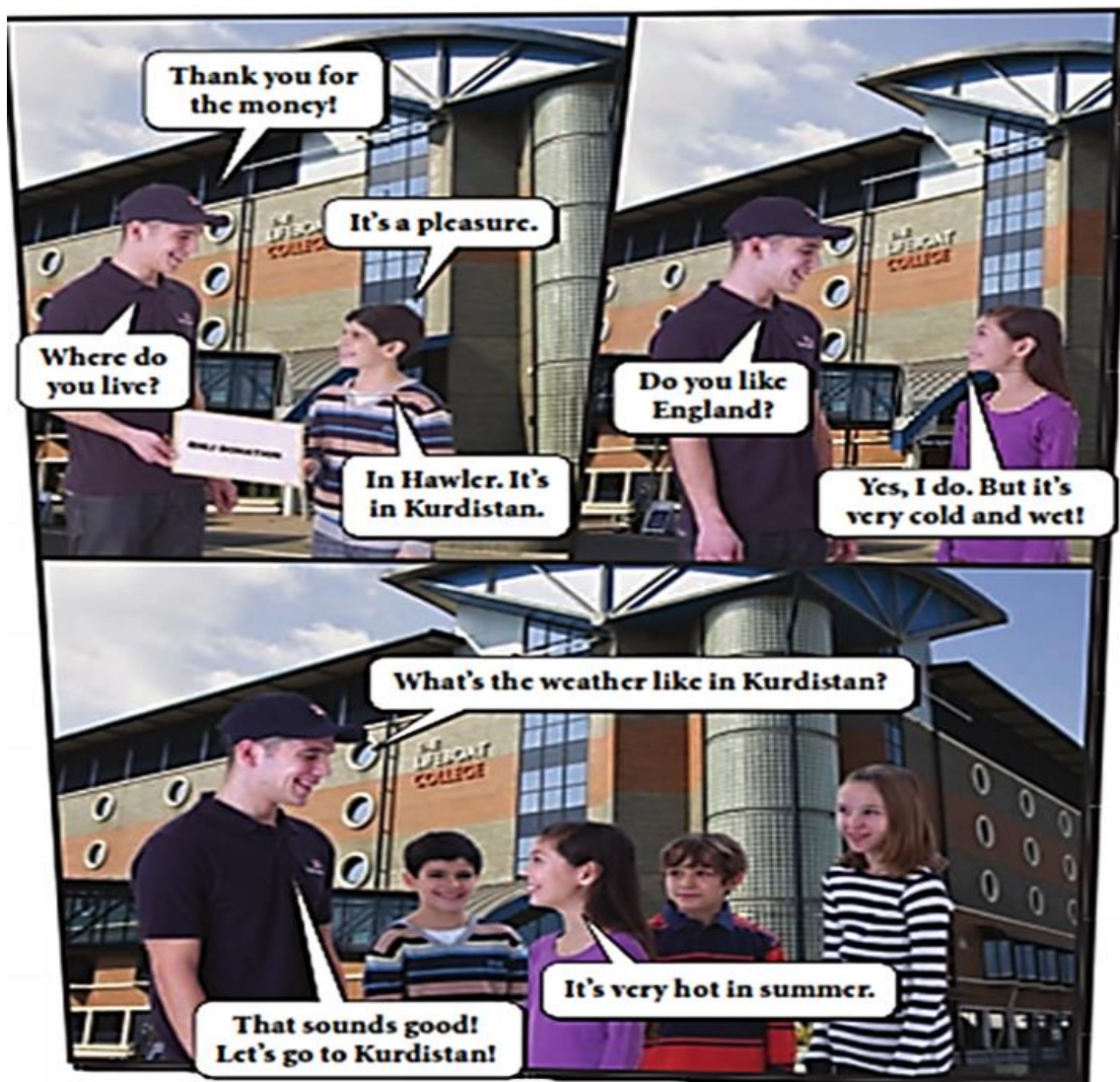


Image 26

Verbal

Ideational metafunction: Two Kurdish teenagers are visiting or living in England. It seems that the British people do not know anything about Kurdistan, and they are hanker to visit Kurdistan.

Interpersonal metafunction: Although the Kurdish teenagers are meeting the British young man for the first time as it could be interpreted from the question (where do you live?), still the relationship between the participants is friendly and informal.

Textual metafunction: The use of everyday live language enables the informal relationship.

visual

Ideational metafunction: The four shots are said to contain is mental and action processes of narrative representations. Most dialogues are said to have mental narrative process because the in a conversation the participants usually do not gaze at the viewer, instead the interact with each other, and the viewer is watching the flow of the events. All the shots are at the eye-level indicating equality with the viewer. A close physical distance is shown representing the close relationship between the participants. The boy in the first shot is handing an envelope to the young man, and both are happy and smiling.

Interpersonal metafunction: The frame of those three shots are considered a medium shots which involves the viewer in the picture event not very formally.

Textual metafunction: All the elements in the visual space, which enabled the ideational and the interpersonal metafunctions. The envelope, the happy faces and the deemphasized background.

Visual+verbal

A close friendly relationship between Kurds of Iraq and British people. Kurds live peacefully in U.K. And an advertisement for Kurdistan as a good place to visit by British tourists .

7. Emphasising the greatness of the U.K.

7.1. The great history of the U.K.

DID YOU KNOW?

New York was not always New York. In 1624, it was called New Amsterdam by people from the Netherlands who were the first Europeans there. (The capital of the Netherlands is Amsterdam.) They built their village on an island – Manhattan – that they 'bought' for almost nothing from the native Americans. That island, Manhattan, is now the heart of perhaps the most famous city in the world. New Amsterdam became New York when the English arrived in 1664. By 1700 it had a population of 20,000 and in 1800, soon after America became independent, 60,000 people lived there. During the nineteenth century it became a great centre of trade. Millions of Europeans also entered America through New York, and many stayed. The city grew quickly from the south of Manhattan towards the north. (However, it kept one great, open, green space for all to enjoy: Central Park.)

New York's neighbours were also growing, so new bridges and tunnels started connecting them all. The most famous, Brooklyn Bridge, opened in 1883. Then came the skyscrapers: the first went up in 1902. This was the start of the famous Manhattan skyline that we know today.



Image 17

Verbal

Ideational metafunction: New York is a big and very famous city in the world. It is an American city, but it become so famous and so important only by the arrival of the British to it.

Interpersonal metafunction: A formal relationship with the reader. And a big social distance.

Textual metafunction: A simple formal language is used to list historical events supported by numbers. The producer of the text describes New York city and uses a formal style supported by numbers.

Visual

Ideational metafunction: Two pictures of the same city (New York). One is on the map of the city, and the other one is the city scene from the ocean. The reason why these two different shots for the same city is placed next to each other is to make it more salient. New York, that city you see on the map is this charming, big, high buildings city that you can see from the ocean. The second shot is quit long shot, a shot which is taken from the ocean. The choice of night shot gives the viewer the feeling of the charm of this city. The high buildings which could be seen far away from the ocean. All this adds more significance to the city. The viewer is positioned very far, means the city is like a dream for everyone.

Interpersonal metafunction: The producer of this picture is communicating with the viewer the idea of the importance and dominance of New York in a rather formal way.

Textual metafunction: The long shot, the high buildings, the night and the lights and the ocean.

Visual+verbal

America is perhaps one of the most powerful countries. They have many history full of important achievements. Still, their history is nothing compared with us the British. The British emphasize that they are the origin, and because of their arrival to the American continent this beautiful civilization come to existence. This picture could be considered as an advertisement for New York city.

Stonehenge is an ancient stone circle roughly 4,500 years old that stands 80 miles west of London in southern England. The 80 huge, rectangular blocks of stone stand up to 7.5 metres high, they weigh between 20 and 50 tonnes, and some of them were brought from many miles away. They are placed in an inner group and an outer group, that is circular in shape, with a diameter of 30 metres. Stonehenge was constructed by a long-forgotten people, but we believe that it was used for festivals on the shortest and the longest days of the year. Today, it is still visited by thousands as the sun rises each mid-summer's day.



verbal

Ideational metafunction: Stonehenge is a very ancient monument reflecting the history of people of London. They were constructed for festivals of the shortest days and longest days of the year which reflects their knowledge of astronomy. Each stone weighs about 80 tones arranged that time in almost equal distances, how could those ancient people do that? (some of them brought from many miles away). The narrator describes the monument and supports his information with numbers (4,55 years old) and (weight 20 to 50 tonnes) attracting the reader attention to the history the knowledge of British people

Interpersonal metafunction: Using formal statements which adds to the greatness of the monument.

Textual metafunction: The formal style used by the writer is in line with the historical subject which is being discussed.

Visual

Ideational metafunction: An ancient famous British monument. Everything is quiet calm and the place is empty. Nothing but the stones giving the sense of wisdom unpolluted area. The sky is clear and it is little dark, maybe because this monument is said to be used for celebrating the shortest days and longest days of the year. So the dim light attracts the viewer the attention to the succession of day and night. A very long shot for the frame of the image means this is untouchable, far and unique. The low angle of the shot indicates the superiority of that monument and the people who constructed it over the viewer.

Interpersonal metafunction: The viewer is addressed very formally, because of the quit long shot. The viewer is placed very distant from the monument to give the sense that this is a sacred or un touchable place.

Textual metafunction: The elements of the image, the stones, the dim light, the clear sky and calmness.

Visual+verbal

British people have a very ancient history to the extent that they manage to construct this monument with those heavy stone. And they manage to arrange those stones in a manner to celebrate the shortest days and longest days of the year. So they were knowledgeable people, who could do this at that time. They remind us with the builders of the pyramids, which is one of Wonders of the World.



Sophie I've never seen anything like this in Trafalgar Square. It's great! I'm going to take some photos with my new phone.

Vana Tell me about that huge column with the statue on top.

Sophie That's Nelson, a big hero from history.

Vana The whole thing must be 50 metres tall!

Sophie I'll check on my phone. ... Listen ... It says, 'The column has a height of 46 metres and the statue on top is 5.5 metres high.'

Vana I was close! Look, this is *baklava*. Try some.

Sophie Mm, fantastic!

Image 31

Verbal

Ideational metafunction: Trafalgar square statue in London which immortalise a big hero from the history of U.K.. The description of the statue is supported with numbers to emphasise its greatness (I've never seen anything like this in Trafalgar square. Its great). This

praise of the hero statue is followed by the sentence (look, this is baklava. Try some). The baklava is a kind of sweets which is famous in Iraq.

Interpersonal metafunction: a close relationship with the reader held by the participants, and the participants have a close relationship because they are friends.

Textual metafunction: An informal conversation between two friends.

Visual

Ideational metafunction: We can identify a statue as the only element in the visual space. It is a naturalistic image for the statue of Trafalgar square in London. Drawing on Kress and Van Leeuwen (2006), the statue is given superiority upon the viewer because the shot is taken from a low angle. A narrative symbolic process.

Interpersonal metafunction: The far social distance indicated from the long shot could be interpreted in terms of the greatness and unreachability of the historical statue.

Textual metafunction: The long shot of the frame of the statue, and the sky and clouds in the landscape.

Visual+verbal

By looking into the three metafunctions coming from both the visual and the verbal components of the picture, it becomes obvious to the viewer that the history of the U.K. is emphasised here. Also, there is a hint that this is a good place to visit, a hidden advertising for tourism.

2 READ

Alexander Fleming – an untidy scientist.

What happens if you leave cheese in the air for a long time?

It grows a blue-green mould. So you throw the cheese away?

Alexander Fleming was a scientist who was in the British Army in the European war of 1914-1918. He saw thousands of men die of illnesses caused by bacteria. He returned to his laboratory in a London hospital after the war and decided to look for a chemical that could stop bacterial illnesses.

He grew bacteria in dishes but he couldn't find anything that could kill them.

Fleming was a very untidy scientist. He didn't wash his dishes very often. One day in 1928 he noticed that the bacteria in one of the dirty dishes had grown mould. He looked carefully and saw that the bacteria near the mould were all dead. The mould was a type called *Penicillium*. A team of scientists worked on the *Penicillium* mould and found that it could cure mice with bacterial illnesses.



Image 35

Verbal

Ideational metafunction: A British scientist who did research about bacteria and did discover the cure. (he saw thousands of men die of illness caused by bacteria) emphasizing the importance of his discovery by describing the situation before discovering the cure.

Interpersonal metafunction: A formal relationship is held with the reader.

Textual metafunction: Starting the passage with a question wondering the existence of bacteria in our daily life then providing the answer. Then describing the events and circumstances that led to discovering a cure for the illness caused by bacteria in a simple formal style.

Visual

Ideational metafunction: The landscape of this image is a laboratory. The active participant is a male in his sixties wearing a white laboratory robe. He is holding a laboratory plate in his hands. A reaction process in which the participant is looking to the viewer in to the eye asking for the viewer reaction. The viewer's involvement is indicated from the close shot of the image. No dominance between the viewer and the participant, the picture is at the eye-level.

Interpersonal metafunction: The frame of the image is said to be a medium shot indicating the formal rather close involvement of the viewer with the process represented by the image.

Textual metafunction: The visual space of the laboratory, the lab plats and the lab robe.

Visual+verbal


The importance of penicillin for humanity which was discovered by a British scientist.

7.2. The U.K. as a forerunner of modernity and technology


DID YOU KNOW?

The first steam engines began work in England 300 years ago. People used them to lift water out of deep mines. Engines for transport came about 100 years later. The famous *Rocket* won a competition in 1829 with a speed of 58 kilometres per hour, and this was the start of fast land transport. Steam engines in ships soon followed. Ships could now travel fast and did not have to wait for wind from the right direction to push them along.

These changes made the world a much smaller place in the nineteenth century. For the first time, people could think of a journey around the world in only 80 days.



The Rocket,
1829



The SS Sirlus,
1838

Image 19

Verbal

Ideational metafunction: Emphasizing the importance of steam engines discovery, which was first work in England.

Interpersonal metafunction: Formal scientific description of the history of steam engines .

Textual metafunction: listing historical facts supported with numbers. Using a scientific formal language.

Visual

Ideational metafunction: Two images of two inventions powered by steam engines. The two images being painted in black and white gives the viewer the sense that they are ancient inventions. A conceptual symbolic process. The two images represent the usage of the British invention of the steam engines.

Interpersonal metafunction: A long shot frame and at the eye level of the viewer means no close relationship between the producer of the image and the viewer.

Textual metafunction: no colours, the background is back grounded.

Verbal+visual

English people had invented the steam engines which gradually developed over the years to serve many purposes and make life easier, England is not just a developed country now it has been always the mother for inventions that served the humanity all over the years.

DID YOU KNOW?

Long ago, life on sailing ships was dangerous. One big problem was this: people often did not know their position. They could be close to danger and not know it.

Today, this has changed, thanks to GPS (Global Positioning System). GPS uses satellites to work out our exact position anywhere in the world. We have had it since 1994, and now people use it everywhere – on land, in the air and, of course, at sea.

It works like this. There is a network of 24 satellites about 20,000 kilometres above Earth. A GPS receiver on the ground can always 'see' four or more of these satellites. It uses signals from them to work out its distance from each one. From that, it works out its own position on the ground.

GPS often saves lives. If your boat is sinking out at sea, for example, you can radio for help and, with GPS, you can give your exact position. People can then find you quickly and rescue you fast.



Image 27

Verbal

Ideational metafunction: GPS (Global Positioning System) is a very important invention, it makes travelling safe and easier, and it saves people lives in the air, on land and at sea.

Interpersonal metafunction: The producer of the text have a formal relationship with the reader.

Textual metafunction: The ideational function which emphasize the importance of the GPS is achieved through the comparison between the situations before and after inventing the GPS system.

Visual

Ideational metafunction: Drawing on Kress and Van Leeuwen (2006) this image is said to act as a symbolic conceptual process of representation. The image is made cartoonish to enable bringing the satellite and the ship together in one image for illustration purposes, because this is not possible if the image producer choose to use a naturalistic image. The symbolic aspect lies in the lines drawn between the satellites and the ship, which stands for the GPS system

Interpersonal metafunction: A formal relationship with the viewer could be interpreted from the long-shot frame which is used in this image.

Textual metafunction: The ship, the satellites, the sea and the lines drawn to show how the GPS works.

Visual+verbal:

Emphasizing the importance of the GPS invention for humanity. If we looked at the history of this invention, we will find that U.S.A. have worked on developing the GPS system. Throughout the sunrise books America was depicted as a great nation, but if we look in the history of the continent. We will realize it the people who had immigrate to the new continent were mostly British people.

DID YOU KNOW?

The story of Phileas Fogg's 80-day journey round the world was written in the earliest days of modern travel. Today, the speed of travel has grown much, much greater. Satellites in space orbit Earth in just 80 minutes! And anybody can now take a plane and fly nearly anywhere in the world in less than 24 hours.

And the race for faster travel has not finished yet. Many scientists have tried to build space planes. No one has built one yet, but if this happens, we will have a machine that takes off like a plane, flies on the edge of space like a spaceship, and then returns to Earth like a plane again.

One space plane project is called Skylon. This is planned to reach speeds of nearly 6,600 kilometres per hour. If it is built, it will be able to carry 60 people from London, for example, to Sydney, Australia, in about two and a half hours.

If he could, Phileas Fogg would certainly want to be on the first Skylon flight. Wouldn't you?



Verbal

Ideational metafunction: Emphasising the importance of fast travelling inventions. Drawing the reader's attention to the importance of the space plane project SKYLON supporting this importance with numbers (reach speeds of nearly 6,600 kilometres) and (able to carry 60 people).

Interpersonal metafunction: The producer of the text holds a formal relationship with the reader.

Textual metafunction: A formal style is used for describing scientific facts.

Visual

Ideational metafunction: we can identify a space ship and the earth behind it. So a spaceship leaving the earth to space. The word SKYLON is written in upper case and big font size at the lower left corner of the picture. According to Kress and Van Leeuwen (2006), this is a conceptual symbolic process the spaceship represents the SKYLON project. If we searched about this project we will find that a British company have developed this project. The word SKYLON written in upper case to draw attention. So the British people are invading the space, and they are technology pioneers.

Interpersonal metafunction: A quit long shot reflect the formal relationship the producer of this image hold with the viewer.

Textual metafunction: The spaceship, the earth and the space around them.

Visual+verbal

Emphasising the importance of the SKYLON project which is developed by a British company. Depicting the British as a forerunner of modernity and technology.

The Telephone

1 READ

'Mr Watson, come here please. I want you.'

The inventor Alexander Graham Bell spoke these words to his assistant, Thomas Watson, in March 1876. This short sentence is one of the most famous in the history of inventions.

Why? Because they were the first words spoken and heard on the telephone.

Alexander Bell was born in Edinburgh in 1847. He and his father went to live in Canada in 1870 and then, two years later, to the USA and Bell started work on an invention to help deaf people hear. During his work he accidentally discovered the principle of the telephone.

Bell knew that other scientists were working on the same invention. He had to work fast. He wanted to be first! He and his assistant, Mr Watson, rented two cheap rooms in a hotel in Boston and worked day and night trying to transmit messages between the rooms.

On the afternoon of March 10th Watson was in the downstairs room with the receiver to his ear. Suddenly he heard this first clear sentence: 'Mr Watson, come here please. I want you.' He threw down the receiver, ran upstairs into Bell's room and shouted 'I heard you! I could hear what you said!'

In the same year Bell took his invention to a large exhibition in Philadelphia. No one paid much attention to his telephone until the Emperor of Brazil, Don Pedro, picked up the machine. At the other end of the line Bell spoke the famous lines from Shakespeare's *Hamlet* - 'To be or not to be ...'. 'It speaks!' cried the Emperor excitedly.

After this the whole world soon knew that it was possible for two people to speak to each other from different places.

And Bell himself? He *hated* his invention. A ringing telephone stopped him working. 'I never use the beast!' he once said.



Verbal

Ideational metafunction: Draw attention to the importance of the invention of the phone, and assigning the invention to Alexander Bell a British Scottish-born scientist (the inventor Alexander Graham Bell). (Bell knew that other scientists were working on the same invention) Of course, Alexander Graham Bell was considered as the inventor of the telephone, however, he was not the first inventor to come up with the idea of the telephone. In 2002 the U.S.A. Congress had declared that another scientist had preceded Bell to the phone invention. Antonio Meucci, an Italian immigrant, who had developed the design of a talking telegraph or telephone in 1849.

Interpersonal metafunction: A formal relationship between the producer of the text and the reader.

Textual metafunction: descriptive simple language is used, and a formal style.

Visual

Ideational metafunction: An image of the first phone known in human history. No clear background can be identified nor other element in the picture. The phone image stands alone in a quiet close-shot emphasising the importance of this invention. A conceptual symbolic process of representation of the visual space. This phone represents all the new kinds of phones we have.

Interpersonal metafunction: A close shot used for the frame reflecting the involvement of the viewer with this invention. It is used by everyone every day.

Textual metafunction: The old version of the phone which symbolizes all the new phones that we all use every day. A de-emphasized background.

Visual+verbal

Britain as a forerunner of modernity and technology. British scientists have served the humanity with their important inventions.

The Crossrail project

Last week we went on a school trip to Crossrail. This is a project to build a new tunnel from the east to the west of London. It will carry people quickly from one side of London to the other. The tunnel will be 22 kilometres long, and it will cost about £16 billion. If nothing goes wrong, it will be ready by 2017.



Image 34

Verbal

Ideational metafunction: A description of a big project in London (Crossrail) it is one of Europe's largest railway and infrastructure construction projects which connects the east and west sides of London. (22 kilometres), (16 billion) and (will be ready by 2017) this description is supported with numbers.

Interpersonal metafunction: descriptive simple sentences used not very formal style. An informal friendly relation the producer of the text have with the reader.

Textual metafunction: Simple sentences are used, and supported by numbers.

Visual

Ideational metafunction: We can identify a path of cars or train or any transportation. This can be interpreted from the line drawn of a map of a city. The map contains black spots referring to the stop stations of that transportation. In comparison to the map size, and the names of the places of its stops (which are many) that path seems to be too long. This is a symbolic conceptual process according to Kress and Van Leeuwen (2006).

Interpersonal metafunction: By writing the names of the places which the path pass by the viewer is involved with the process taking place in this visual image. The involvement is rather informal.

Textual metafunction: The orange line representing the path of the transportation and the black dots which stands for the stations.

Visual+verbal

Almost the biggest railway project in Europe. A very modernistic high cost huge project which cost 16 billion. That project happens to be in London.

4.3. The practicality of MDA framework.

As for Research Question Two (How can we use Kress's Multimodal Discourse Analysis to analyse Sunrise textbooks visual discourse?). The MDA conducted with the image used in Sunrise pedagogic materials did provide the answers for Research Question One. And to this end, this MDA proved to be an effective framework for analysing the textbooks which provides the answer of Research Question two.

4.4. The Attitudes towards the Sunrise Teaching Program.

In this section I will provide the answer for Research Question Three which was (What are the teachers' attitudes towards Sunrise Teaching Program?). This could be summarized in the six themes that the researcher obtained from the analysis of ten interviews with ten teachers of the Sunrise textbooks:

1. Positive attitudes towards presenting the language skills especially grammar and vocabulary
2. Session time is not enough
3. Burden lies on the teacher
4. Hidden advertising for the west
5. Un familiar cultural knowledge
6. Schools do not equip with the necessary equipment or deficient infrastructure.

Chapter 5

Summary and Conclusion

5.1. Overview

This Chapter is intended to bring together the major findings of this study which was reported in Chapter Four, and to discuss those findings and their implications in terms of its theoretical as well as pedagogic contributions. A detailed discussion of the findings of each step of the analysis of my data will be presented, and as a final point, this research will conclude with the identification of some areas that require further research.

As I mentioned in Chapter Two, the current study is located between Discourse Analysis specifically the newly-emerged MDA, and Teaching English as a Second Language. This study deals with the EFL textbooks as a context, which consist of multiple semiotic resources. A special focus was given to the multi-semiotic resources and the visual-verbal interplay in conveying hidden meanings in EFL textbooks. English Imperialism and Grand Narrative were accidental issues that this research study dealt with. While the focus of the previous multimodal analysis of the EFL textbooks and classrooms was limited to one function of the language communicated whether visually or verbally, this thesis analyzes the three metafunctions of the visual and verbal discourses of the EFL textbooks, and the interplay between them that construct ideologies.

The overall aim of this study was first, to investigate the hidden ideologies in un-localized EFL textbooks by investigating both their visual and verbal discourses, which is the aim of Research Question One (What are the ideologies being communicated in Sunrise textbooks?). In order to understand how meanings are created visually as well as verbally, and what ideologies those meanings reflect, I have drawn upon Kress and Van Leeuwen's (1996,2006) MDA, and Halliday's (1978,2004) SFG. With a special regard to the desired outcomes that the KRG was expecting from the new communicative syllabuses of the Sunrise textbooks, investigating the suitability and effectiveness of Sunrise EFL Iraqi textbooks to the Kurdish context was one of the major aims of this research. And this was the aim of Research Question Three. To see to what extent the Sunrise textbooks fit in the Iraqi-Kurdish context, interviews with the Sunrise teachers were conducted. Research Question Two (How can we use Kress and Van Leeuwen's MDA framework in accounting for EFL multi-semiotic modes) this question was automatically answered by the analysis procedures that were listed in

details in Chapter Four. The analysis proved the effectiveness of MDA in investigating the hidden ideologies in the cultural content of the Sunrise textbooks pedagogic materials.

In Chapter Two we have seen how MDA can account for the hidden power of persuasion in product presentation and advertisements (Jurado and Ruiz-Madrid, 2015; Feng, 2011), construction of identity or interpersonal function in textbooks (Marefat and Marzban, 2014; Chen, 2009), and the discourse of English lesson in classrooms (Victor, 2011). The current study sheds light on the significance of MDA as a theoretical, descriptive, and practical framework for analysing the multiple Semiotic modes. Moreover, and most importantly how this MDA can uncover the hidden agenda behind non-localized EFL textbooks. In other words, using EFL textbooks as intermediary for reflecting certain ideologies and beliefs of the designers.

5.2. Revision and Discussion of the key findings

In response to the research aims set out at the beginning of the thesis, I shall summarize the key findings of Chapter Four:

The hidden ideologies behind the images of the Sunrise textbooks were:

1. Hidden advertising for education abroad
 - 1.1. The U.K.
 - 1.2. The U.S.A.
2. Suggesting a close relationship between Kurdish and British people.
3. Emphasising common cultural aspects between the Kurd and the West.
4. The Hidden temptation for moving to the English speaking countries.
5. The strategy of neglecting, neglecting other parts of the world, reducing the world to a few English speaking countries.
6. Invitation for tourism and trade in Kurdistan.
7. Emphasising the greatness of U.K.
 - 7.1. The great history of U.K.
 - 7.2. The U.K. as a forerunner of modernity and technology

The open thematic coding of the data obtained from the interviews yielded six themes as illustrated below:

1. Positive attitudes towards presenting the language skills especially grammar and vocabulary
2. Session time is not enough
3. Burden lies on the teacher
4. Hidden advertising for the West
5. Un-familiar cultural knowledge
6. Schools are not well equipped or deficient infrastructure.

It can be inferred the ideologies were not isolated from each other; on the contrary, the seven themes were in harmony with each other, and complementing each other. This is strongly realized in the fact that many of the images express more than one ideology in different proportions. As was highlighted in Chapter Three the themes were overlapping, and constant throughout the books of the Sunrise, and they seem to spin in one episode.

For instance, Theme (2) (suggesting a good relationship between Kurdish and British people), Theme (3) (Emphasizing common culture aspect between Kurdish and the west) and Theme (4) (Hidden temptation for moving to English speaking countries) are significantly interrelated in the meanings that they communicate. In other words, the Kurds feel comfortable to move to life in U.K., because they have good relations with British people. There is a kind of coherence between the ideologies which are communicated in the Sunrise textbooks, and this coherence had a narrative aspect. Then Theme (1) a clear advertisement for the universities and schools of the U.K. in the first place then the universities of the U.S.A. in second place, and it can be connected with Theme (2) and (3) in their deep meaning. Theme (7) which emphasizes the greatness of the U.K. in two ways, first by implicitly likes the greatness of the U.S.A. to the arrival of the British to it. Secondly, by comparing the long history of the U.K. to the relatively new one of the U.S.A.. And by doing so, depicting an American university as a good place to study alludes to the grandeur of British universities in a way or another. In addition the frequency of emphasizing the educational systems of the U.K. in the themes is higher than it in the case of U.S.A. educational system. This harmonic interdependence link between the ideologies constructs a

kind of story which is culturally and historically embodied. A story whose elements are scattered throughout the themes of the Sunrise. This is known by the scholars as Grand Narrative.

Once more, those themes are my interpretations of my data. Of course drawing on Kress and Van Leeuwens MDA and Halliday's SFG. Although, the aim of conducting the interviews with teachers of the Sunrise did not only provide answer to the Research Question Three, it gives this study a considerable amount of reliability. Bearing in mind that the teachers have the ability to evaluate textbooks in use due to their experience in teaching-learning process. The teachers attitudes towards the Sunrise textbooks which is summarized in six the themes that were mentioned earlier goes in line with the outcomes of the MDA analysis in more than one aspect. The ideologies are strongly supported by the data obtained from the interviews, and everything falls together to weave elements of the grand narrative of the Sunrise EFL textbooks. A story which understood through little interrelated stories about: English imperialism, the U.K. history, living and studying in English speaking countries, British and Kurds having friendly relationship and mutual trade and tourism activities.

Concerning the teachers attitudes towards the Sunrise textbooks, the teachers appreciated the presentation of the language skills in the books especially grammar and vocabulary. Still they did not agree that the new textbooks are suitable for the Iraqi-Kurdish context for reasons that is related to the Iraqi education system like the time of the session and the size of the classroom. And other reasons that are related to the Infrastructure. But the most prominent reason was the unfamiliar cultural knowledge. They Share this believe that it is important for the cultural content of EFL textbooks to enable the learners to engage in a meaningful learning process which allow them to build their intercultural communicative competence. Still, they teachers agreed that the cultural content of the Sunrise EFL textbooks materials were biased to the culture of the West. This western cultural content along with the focus on the English speaking countries is a reflection of English imperialism. In addition, they saw that the Sunrise textbooks materials are not practical for the Iraqi schools. One of the reasons was the relatively short lesson time, which was not enough in their opinion to cover all the classroom activities of the new communicative syllabuses. The teachers mentioned that too much un-familiar cultural knowledge made the teaching process more difficult and that this made them need extra time for elaboration and explanation. Some teachers mentioned that there some of the materials contain un-realistic practices. Teacher (5) said that there are some materials which contain practices that are not acceptable in our society, some people still consider those practices as forbidden. Practices like dancing in a western style. He continued

that "we can not use such materials in teaching our children". So, the teachers assured the suitability of the materials to the Kurdish context.

5.3. Grand Narrative

In recent years there has been a considerable interest in Grand Narratives and constructing ideas through the discourse of text or multiple semiotic resources especially in relation to history and religion. Drawing on understandings the linguistic and visual discourses, it is possible to provide accounts of visually expressed narratives.

A Narrative is a story that is communicated by its telling. Narrative studies became popular at the early 20th century. It has its roots in the works of Jean-Francois Lyotard a French philosopher and sociologist who brought this term into prominence by the publication of his book *The Postmodern Condition* (1979).

A Narrative is an abstract idea that is supposed to be a comprehensive explanation of historical experience or knowledge. Stephens (1992) argued that "A narrative without an ideology is unthinkable: ideology is formulated in and by language, meanings within language are socially determined, and narratives are constructed out of language" p.8.

According to Stephens (1992) "a narrative is a global or totalizing cultural narrative schema which orders and explains knowledge and experience" p.6. The prefix is used to mean "about", and a narrative is a story. Therefore, A Metanarrative is a story about a story, encompassing and explaining other 'little stories' within totalizing schemes.

As I mentioned earlier each image expresses more than one meaning and goes under more than one theme. The themes themselves are overlapping so that a coherent story is understood throughout the collective meanings of the themes. In other words, a hidden story which elements are culturally embedded through the culture content, and distributed throughout the textbooks. This story is not pre-determined, something which I did not expect. Engberg (2011) outlined that "A grand narrative is a well-known cultural story it serves as a base for social identity which guides us in the interpretation of events and experiences that encounter us throughout our life" (p.2). He also stated that "by the help of the story we can organize scattered events into meaningful patterns that make sense to us as individuals" (p.2)

The grand narrative that constitutes the story which I experienced in the Sunrise textbooks is nothing more than the sum of individual stories told within the seven ideologies. The plausibility of the story is understood in the positive relation between the plot and the other stories prevalent in context of its telling (ibid:2). Depicting U.K. as a great country with

ancient great history is in line with English imperialism, and the whole thing is a strong reason why studying there is the best choice for students in their educational career especially Kurdish students, because Kurds and British are friends. Many Kurds moved to live in U.K. and other English speaking countries. So all the themes are in line with each other in a way that ensures the plausibility of the story.

Till now I have explained how the aims of the study set out in Chapter 1 have been properly achieved.

As was highlighted in Chapter Two, a review of the literature on MDA revealed that in spite of the growing body of work on multimodality, little was done in the second language acquisition area. This thesis attempted to explore new grounds by identifying and analysing multimodal resources of EFL textbooks to uncover the hidden ideologies being communicated through their visual-verbal discourses.

This thesis has strived to anchor the discussion onto linguistic and semiotic analysis, which is intended to reveal the role that multiple semiotic systems can play in realizing the hidden ideologies which might be communicated in EFL textbooks. The investigation of the EFL textbook visual discourse demonstrates from a social-semiotic perspective showed how multiple semiotic resources can be manipulated to bring in the ideologies of the designers of the EFL textbooks. the culture content of the Sunrise textbooks materials are not included in a balanced way priority is given to the British culture.

It can be inferred from the findings that the Sunrise textbooks materials were a mirror that reflects the ideologies of its publishers. As the findings stated in Chapter four showed a network of interrelated themes that fall in with each other to narrate a story. A story that make sense in the cultural content of the Sunrise textbooks. A story which elements are scattered throughout the visual- verbal discourses of the Sunrise textbooks.

5.4. Implications of the Study

The findings of this study can be useful for semiotic researchers, teachers of English language, and syllabus designers. The consumers of EFL textbooks whether teachers or students will benefit from this study, because they will learn to discover pros and cons of EFL textbooks by critically analysis of the meanings behind the images in the EFL textbooks materials.

Along with the contributions to the theoretical model that underpins the present research, this thesis has set for itself a pedagogic goal that aims at providing some implications for EFL

education and textbook design. Still another pedagogic implication the current research arrives at is concerned with the choice of images in presenting pedagogic materials. There is an evident association between image style and social relations. Nevertheless, it is argued that textbook editors and designers should bear in mind the fact that EFL textbooks is a kind of pedagogic discourse when designing visual arrangement for textbook discourse. As has been reiterated in this thesis, the localization of EFL textbooks materials issue was another motivation for the current study, and one of its findings implications. This study argues that too much unfamiliar culture content in EFL textbooks will not enhance the teaching-learning process. On the contrary, addressing students with unfamiliar culture content may lead to a state of frustration which was proved in the case of the current study in the Sunrise textbooks students' failure in the final examinations.

5.5. Limitations and Suggestions for Future Studies

However, this study was not without limitations. The problems associated with conducting research in a developing country that I highlighted in Chapter Three was one of the main limitation which hindered collecting in-depth data concerning the attitudes of both teachers and students using Sunrise textbooks. Interaction analysis of the EFL classroom in KRI schools are recommended for further studies. Keeping in mind that EFL textbooks are a good representation of multimodality, it is predictable that multimodality and pedagogic materials will continue to constitute part of the on-going linguistic and semiotic agenda in the foreseeable future. The study can be considered a basis for further studies which can be conducted by analysing on other parts in the textbooks or the whole textbooks. Another exploration area is students' attitudes towards the multimodal texts of the textbook.

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Appendix

1. As a teacher of EFL, how did you find the new syllabuses design?
2. What do you think about the presentation of the grammar, vocabulary, sounds and other language lessons?
3. How did you find the materials in Sunrise textbooks? Do they enhance the students leaning?
4. What kind of pictures do Sunrise contain? What is your opinion a bout them?
5. Do Sunrise textbooks contain materials about the Kurds culture and life?
6. Do you think the Sunrise textbooks fit to the Kurds context?
7. From your experience in teaching Sunrise and other syllabuses, what is your overall evaluation of the new syllabuses?