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***A Multimodal Discourse Analysis of Algerian English
Textbooks for Beginners: Case Study of Third-Year Primary
School and First-Year Middle School Textbooks.***

**A dissertation submitted in partial fulfilment of the requirements for the Master's
degree in Linguistics.**

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Dedication

In the name of Allah, the Most Merciful, the Most Compassionate.

First and foremost, I thank Allah for granting me the strength, patience, and courage to complete this work. Without His guidance and mercy, none of this would have been possible.

I dedicate this humble work to my beloved family, whose support has been the foundation of my journey.

To my dear parents, Khokha and Djamel, your unconditional love, sacrifices, and unwavering support have carried me through every challenge.

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Imen

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Abstract

This study investigates the multimodal discourse of two distinct Algerian EFL textbooks designed for third-year primary and first-year middle school. The main objectives are to analyze the specific visual modes in the selected textbooks and their role in language learning and cultural representation; to identify and compare the use of semiotic modes across two selected textbooks; and to examine the cultural, social, and linguistic values embedded within their multimodal content. To this end, the study adopts a qualitative method using Kress and van Leeuwen's (2006) multimodal discourse analysis framework. The latter provides a systematic approach to understanding how various semiotic modes interact in visual communication, specifically through the representational, interactive, and compositional metafunctions. The corpus of this study comprises four similar sequences selected from these textbooks. The findings revealed that the textbook designed for third-year primary learners more explicitly showcases Algerian cultural identity through vivid, colorful images that depict both modern and traditional Algerian life. In contrast, the textbook for first-year middle school presents a less distinct representation of Algerian culture, employing visuals that are more abstract and less clearly rooted in Algerian contexts. This study reveals a significant difference in how primary and middle school English textbooks in Algeria use visual elements. This divergence impacts cultural representation and conceptual complexity, potentially affecting how engaged students are.

Keywords: Algerian EFL Textbooks, First-Year Middle English Textbook, Metafunctions, Multimodal Discourse Analysis, Semiotic Modes, Third-Year Primary Textbook.

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List of Abbreviations

MDA: Multimodal Discourse Analysis.

EFL: English as a Foreign Language.

SFL: Systemic Functional Linguistics.

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General Introduction

The expanding dominance of English as a worldwide lingua franca has reshaped its role extensively in non-native contexts, especially in learning institutions where it is instructed as a foreign language. As Graddol (2006) argues, the global expansion of English is no longer the simple result of colonial heritage and native speaker influence but is largely the result of political, economic, and technological globalization. Consequently, many countries have revised their educational policies to prioritize the early teaching of English to prepare learners for global participation. In Algeria, there was a clear need to study this international language and make English an integral component of the educational system. It was reported that starting in 1993, a new process was initiated to enhance foreign language teaching at an early age by providing primary school pupils with the opportunity to choose between French and English as a compulsory foreign language (Rezig, 2011). Previously, this language was taught primarily in middle school. Later, as the global status of the language has been growing, the Algerian Ministry of Education changed its policy and chose to implement this language in early education, specifically the third year of primary school, beginning with the academic year 2022-2023. The goal is to develop pupils' language abilities and prepare them for a more international environment from an early age. So, students are better placed to engage with global academic and professional environments (Ministry of National Education, 2022).

Two state-approved textbooks were developed to be used with this policy, one for third-year primary school students and the other for first-grade middle school students. These are not just collections of vocabulary and grammar exercises; they are multimodal learning resources that draw upon both linguistic and visual resources to facilitate language learning and engage young learners. The use of images, color, page layout, and spatial organization is

not incidental but central to how content is presented and interpreted. Multimodality, as understood by Kress and van Leeuwen (2006), is the interaction between different semiotic modes, text, image, gesture, and space to generate and convey meaning. In language textbooks, the modes work together to facilitate learners' understanding, comprehension, engagement and provide pedagogically suitable cues (Anis & Khan, 2023).

Multimodal discourse analysis (MDA), drawing on Michael Halliday's (1978) social semiotics theory, considers meaning-making as a socially situated practice. As a matter of fact, Halliday's functional theory of language, namely his ideational, interpersonal, and textual metafunctions, inspired Kress and van Leeuwen to transfer these metafunctions to a visual grammar system for the analysis of visual communication. For Bezerra (2011), the representational metafunction addresses what is being represented and how action and participants are arranged; the interactive metafunction addresses the way the image and viewer are positioned in relation to each other, in terms of gaze, distance, and angle; and the compositional metafunction is focused on layout, salience, and information value in the image (Kress & van Leeuwen, 2006).

From this perspective, pictures in textbooks are not just illustrative but are essential in shaping students' engagement and comprehension. Jewitt (2008) points out that multimodal text design, especially in instructional material, reflects underlying pedagogical ideologies and social values. This is especially relevant in the Algerian context. Whereby the visualization and representation of visual and cultural materials in foreign language textbooks is important not only for foreign language acquisition, but also for identity formation and intercultural understanding.

Considering the important role that visuals play in shaping learner experience, this study seeks to conduct a comparative multimodal analysis of the visuals shown in the official Algerian third-year primary and first-year middle school English textbooks. Based on Kress

and van Leeuwen's (2006) theory of visual grammar, the study explores how images build meaning through their representational, interactive, and compositional resources.

1. Statement of the Problem

In Algeria, English is currently taught to beginners at two levels: third-year primary and first year middle school. More importantly, two different textbooks are tailored for each level. This raises important debates and questions about why these textbooks are designed differently despite serving the same purpose. This disparity necessitates carefully evaluating the rationales underlying the various designs, despite their shared goal of aiding English language learning. Previous researchers did not investigate this topic. To this end, this study seeks to answer how these changes may affect the learning experience of both levels, with a focus on visual aspects.

2. Aim of the Study

The aims of the current study are threefold. First, it seeks to analyze the specific visual modes employed in the Algerian English textbooks for beginners and investigate how these modes contribute to language learning and cultural representation. Second, it aims to identify and examine the similarities and differences in the use of semiotic modes across these two textbooks. Finally, it seeks to explore the cultural, social, and linguistic values represented and reinforced through the multimodal elements within the two selected textbooks.

3. Research Questions

To fulfill the aforementioned objectives, the current study seeks to address the following questions:

1. What visual modalities are employed in the Algerian third-year primary and first-year middle school EFL textbooks designed for beginner learners?

2. What are the similarities and differences between the two textbooks regarding the semiotic modes employed?

3. Which cultural, social, and linguistic values are conveyed through the multimodal resources in the selected coursebooks?

4. Research Method

This research qualitatively compares the discourses of two Algerian English textbooks aimed at English learner beginners: third-year primary school and first-year middle school. These two textbooks are examined in terms of their visual images, using Kress and van Leeuwen's (2006) multimodal discourse analysis framework. The latter focuses on analyzing the interaction of various semiotic modes in visual communication. Kress and Van Leeuwen (2006) suggested that images carry meaning that could be decoded through representational, interactive, and compositional metafunctions. Representational meaning focuses on the participants represented in the visual images and the activities they are doing. Furthermore, interactive meaning addresses the viewer's location with respect to the represented participants, as well as how images interact and engage with viewers via positioning and other relational dynamics. Moreover, compositional meaning relates to arranging pieces inside images and contributing to a cohesive and flowing environment.

5. Significance of the Study

The current study analyzes and compares the visual discourse of two Algerian EFL textbooks through the lens of Kress and van Leeuwen's (2006) visual grammar theory. The review of the literature indicates that no previous research has systematically compared the visual elements of these two EFL textbooks from a multimodal socio-semiotic perspective. As such, there exists a clear gap in the Algerian academic literature concerning how visual modes contribute to meaning-making, cultural representation, and pedagogical effectiveness across

different educational levels. In this regard, the comparative nature of this work is significant because it brings original insight into the design and function of textbook visuals, as no existing research has explored this dimension within the Algerian context.

6. Organization of the Thesis

This thesis is divided into two main chapters that are preceded by a general introduction and followed by a general conclusion. The general introduction gives a general overview of the topic under investigation. Namely, it covers the statement of the problem, aim, research questions, research method, and the significance of the study. Then, the first chapter is comprised of four sections. The first section introduces the background of multimodal discourse analysis and how visuals create meaning through semiotic modes. The second section explains Halliday's theory (1978); in addition, it elaborates on Kress and van Leeuwen's (2006) visual grammar theory, which is adopted as an analytical framework to examine the Algerian English language textbooks, *My Book of English* for third-year primary school and first-year middle school. The third section provides background information about the integration of English in the Algerian educational context and the benefits of images in language learning materials. Lastly, the fourth section is dedicated to the review of previous related studies. Moreover, the second chapter is made up of three sections, the first one is devoted to methodology, which is concerned with data collection tools and description, research method, and data analysis procedures that are chosen for this study. The second section deals with the analysis of the data. The third section summarizes and discusses the findings presented in the analysis. Finally, the research paper ends with a general conclusion and outlines the current study's limitations, recommendations, and implications.

Chapter One : Literature Review

1.1 Introduction

The current chapter presents the key concepts related to the field of multimodal discourse analysis. It consists of four main sections. The first one provides a general overview of multimodal discourse analysis and the way semiotic modes contribute to meaning-making in EFL textbooks. The second section elaborates on the theoretical framework developed by Kress and Van Leeuwen (2006). The third section discusses the integration of English within the Algerian educational context, with particular emphasis on the pedagogical advantages of using images in language learning. The final section reviews and summarizes previous studies relevant to the topic under investigation.

1.2 Section One: Introduction to Multimodal Discourse Analysis

The present section outlines the theoretical foundations of Multimodal Discourse Analysis (henceforth, MDA). While traditional discourse analysis focuses on how meaning is constructed through language, MDA expands this scope by examining the role of multiple semiotic resources in meaning-making. Additionally, this section highlights the MDA's relevance in language learning and teaching by demonstrating how this perspective can be applied in educational contexts, thereby contributing to more effective pedagogical practices.

1.2.1 Definition of Discourse

Discourse is one of the four systems of language, alongside vocabulary, grammar, and phonology. Etymologically, the word discourse can be traced back to the 14th century. It is derived from the Latin word *discursus*, which means a conversation (McArthur, 1996). While discourse can be defined in various ways, it is often understood as any piece of extended language, written, spoken, or visual, that has unity, meaning, and purpose (Brown & Yule, 1983). It is a continuous piece of language, like a sermon or interview, created in a

specific context for communication. Bhatia (1993) believed that discourse is not simply language in use, but a form of social action shaped by specific contexts, or the use of language in social contexts. Put it differently, discourse is not just language but the way language is used for communication in different social situations. For Foucault (1972), the term discourse was first interpreted as dialogue before being expanded to refer to the totality of codified language used in a particular field or social practice (legal, political, scientific discourse). Discourse is a complex and multifaceted concept that involves language use, communication of beliefs, and social interaction. According to Van Dijk (1997), discourse goes beyond language to include who, when, and why language is used, emphasizing its role in social interactions. Similarly, Fairclough (1995) defines discourse as language as a form of social practice, emphasizing its inseparability from society and its role as a socially embedded process.

1.2.2 Definition of Discourse Analysis

Discourse analysis is the close examination of language and its use to uncover aspects of society and social life (Taylor, 2013). This highlights that it is not just about the language itself but also the way people use it in real-life situations. According to Hodges and Kuper (2008), discourse analysis studies language beyond the sentence level; it analyzes the way language is used in relation to contexts. It typically refers to a research approach that analyzes the spoken and written forms of a language, surrounded by a variety of perspectives from different disciplines and theoretical frameworks (Taylor, 2013). In this regard, Brown and Yule (1983) assert that:

The analysis of discourse, is necessarily the analysis of language in use. As such, it cannot be restricted to the description of linguistic forms independent of the purposes or functions which these forms are designed to serve in human affairs. (p.1).

That is to say, discourse analysis focuses on how language is used in real social contexts, emphasizing its function, purpose. It is fundamentally the study of language in use, going beyond the isolated description of linguistic forms to examine the real-world purposes and functions that language serves in human communication. In this regard, understanding language requires analyzing how people actually use it to achieve specific goals in various social contexts, rather than just focusing on its grammatical structure or vocabulary.

1.2.3 Introducing Multimodal Discourse Analysis

The increasing dominance of digital media has resulted in the rise of multimodal discourse analysis or multimodality, a field of study concerned with how meaning is constructed across different settings through the interplay of multiple modes (Lyons, 2018). Multimodality is “a combination of different semiotic resources or modes, in texts and communicative events, such as still and moving image, speech, writing, layout, gesture, and/or proxemics” (Adami, 2014,p.1). Multimodality, hence, involves the combined use of two or more modes of communication, like language, images, and sound, for making meaning with complex interactions. Kress (2010) further extends this notion by noting that multimodality means employing more than a single representational form, such as visuals, gestures, sound, and other cultural devices, in addition to conventional spoken or written language. Similarly, Gualberto and Kress (2018) describe that modes also encompass visual resources such as images, videos, and music, which are central to the process of production and realization of meaning. In this case, visual features and graphic resources are not merely secondary but are rather pivotal items of meaning-making practices that facilitate communities to communicate and represent experiences in ways that transcend the limits of verbal language, hence reflecting cultural diversity in semiotic representation.

Multimodal discourse analysis has its roots in Halliday's Systemic Functional Linguistics (SFL), a theory that views language as a social semiotic system in which meaning is shaped through multiple choices. Systemic functional linguistics is grounded in earlier linguistic theories, *such as Malinowski's (1923) exploration of language in cultural contexts and Firth's (1957) synopsis of functional meaning, emphasizing that SFL developed from the study of language in social contexts (Halliday, 1978).* That is, systemic functional linguistics did not emerge from a vacuum but evolved out of linguistic theory; it stresses the necessity to interpret language within its cultural and social context. SFL, as a prevalent linguistic approach, prioritizes the study of language use in social settings to fulfill specific purposes (O'Donnell, 2012). Thus, in SFL, language is analyzed based on its function in communication, focusing on the way people use language to express meaning in different social contexts. Fontaine (2013) argued that "the basic tenet of Systemic Functional Linguistics (SFL) is that language is a system of choices" (p.01). That is to say, this approach investigates the way different forms of language are put to use in a particular social context and the way it selects one linguistic item from a set of alternatives for specific purposes. In this view, "systemic theory is a theory of meaning as a choice, by which a large, or any other semiotic system, is interpreted as networks of interlocking options: either this or that or the other"(Halliday, 1985, as cited in Fontaine et al., 2013, p. 14). In short, Halliday's systemic theory views meaning as emerging from choices within a network of interconnected options in a semiotic system, where each choice shapes the way meaning is constructed.

1.2.4 Creating Meaning Through Multimodal Resources

Kress and Van Leeuwen (1996) introduced the concept of multimodal discourse analysis in their book, *Reading Images: The Grammar of Visual Design*, to analyze different modes of communication that work together to create meaning. Their framework emphasizes the interaction of various semiotic modes, such as language, images, sounds, and gestures,

among others, to construct the meaning of complex discourse. A semiotic mode, as understood by Van Leeuwen (2005), is rooted in Halliday's work, namely *Language as Social Semiotic: The Social Interpretation of Language and Meaning* (1978), that views language as a semiotic resource making meaning rather than a code or set of correct rules. These semiotic resources or modes may take the form of visuals, such as sign systems and symbols, or be integrated within the grammar of the language. Therefore, meaning-making is a central term in social semiotic production and multimodality. Bucher (2017) contends that an appropriate multimodality theory requires two basic components. On the one hand, "one needs a theory of meaning to explain compositionality, and on the other hand, "a theory of communication to explain how one can promote mutual understanding by using different modes or sign systems" (p.92). This suggests that understanding meaning requires a theory of meaning (to elaborate how constituents come together to constitute a whole) and a theory of communication (to account for how diverse modes or signs facilitate mutual comprehension). For meaning-making, both theories function together in an interplay among various semiotic resources. The focus is on meaning in context, and not treating it as an abstract and structural one. Multimodal meaning-making is the way people use semiotic resources to communicate and interact, including all types of semiotic production.

Multimodal discourse analysis focuses on the way multiple visual resources (language, images, gestures) work together to create meaning in communication. This approach emphasizes that meaning-making is not solely dependent on language but arises from the interaction between different modes. Jewitt (2009) argues that multimodal discourse analysis examines the way semiotic resources, such as language, images, and sound, interact and shape meaning together to construct meaning within specific social and cultural contexts. This interaction is particularly relevant in modern forms of communication, such as digital media,

where the combination of text and images creates a message that goes beyond what each mode could communicate individually.

For instance, in children's EFL textbooks designed for beginners, multimodality plays an essential role in making learning more engaging. A typical English textbook for the child does not depend only on written text to convey meaning. Instead, it combines visual elements with simplified text and interactive exercises. For instance, when introducing basic vocabulary, the textbook may include a large, colorful image next to the word written in bold, with arrows pointing to the picture. This combination of the modes (text and images) enhances comprehension since the child not only reads the word but also visually identifies it, and understands the way to use the word in context. Additionally, this multimodal interaction allows the child to visually associate the word with the object, reinforcing learning through multiple modes.

In this context, Piaget (1970, as cited in Radford, 2013) reported that the semiotic function refers to the ability of children to use symbols, or signs, to represent objects. It is a crucial cognitive development that allows children to represent objects symbolically, and it forms the foundation for understanding and using various modes of representation beyond just language. As an illustration, when a child draws a picture of a house, he/she uses a visual representation to convey meaning. When this child uses gestures to indicate something, he or she relies on bodily signs to communicate. Piaget's view supports the idea that meaning-making is an active process, where children gradually master different semiotic resources to communicate and think in more complex ways. This use of semiotic modes allows children to perceive meaning through visual cues.

1.2.5 The Relevance of Multimodal Discourse Analysis for Language Learning/Teaching

Multimodality or social semiotics has become a fundamental concept in language learning and teaching. Thus, the educational environment employs multiple ways of expressing meaning by drawing on different semiotic modes. In the context of language learning and teaching, social semiotics describes not only a set of rules for sentence structures, but as a resource for constructing meaning (Van Leeuwen, 2005). This indicates that multimodality plays a pivotal role in fostering learning and teaching communication. Thus, a multimodal teaching approach relies on a diverse mode of communication during the teaching process to enhance students' engagement and comprehension (Peng, 2019). Teachers strategically design teaching procedures using combinations of modalities such as text, pictures, audio, videos, and digital resources. As a matter of fact, this kind of teaching encourages students to use their senses to receive and then interpret messages. However, to effectively implement multimodal teaching, educators should choose the appropriate teaching method for each student (Saeed et al., 2021). For instance, the adoption of Total Physical Response (TPR), which is a language teaching method developed by Ashor (1965-1970). This language teaching method, which emphasizes the connection between speech and action, involves learning language, vocabulary, and grammar through physical movement. As an illustration, when children learn new words like *walk*, the teacher might visually describe and explain this word using a body movement and action to help learners better understand, and these children would physically walk to the door. Therefore, total physical response can be a valuable teaching method, as it emphasizes the interconnectedness of language and physical movement.

The integration of multimodal resources (verbal, visual, and gestural) in language teaching and learning enhances the students' cognitive abilities, enabling them to perceive, analyze, and communicate information more effectively (Kress & van Leeuwen, 2001;

Mayer, 2009). These multimodal resources actively support students' independent learning. Moreover, teachers facilitate this process by helping students interpret different types of information and quickly understand non-verbal cues from both teachers and peers (Zhang, 2009). The principles of multimodality are also integrated into English language learning applications including Duolingo, Memrise, and other multimedia applications such as YouTube (Tahriri,2024). These applications employ a wide variety of visual elements: images, short videos, gestures, and interactive games, which aim to develop their language learning in an authentic context, while promoting engagement and interactive practice.

To conclude, this section traces the shift from traditional discourse analysis to the broader and more inclusive field of Multimodal Discourse Analysis (MDA). It underscores MDA's significance in enhancing the understanding of meaning-making through various semiotic resources and in promoting deeper engagement with language by enabling learners to construct meaning within real-world contexts.

1.3. Section Two: Introducing the Theoretical Framework of the Study

This section explores meaning-making from a social semiotics point of view, employing Halliday's (1978) metafunction theory and Kress and van Leeuwen's (2006) model of visual semiotics. It outlines Halliday's ideational, interpersonal, and textual metafunctions that describe how language both conveys meaning, enacts social relationships, and organizes discourse. In addition, it presents Kress and van Leeuwen's model by describing the representational, interactive, and compositional meanings, thereby demonstrating how visual elements add to meaning-making in social settings.

1.3.1. What is Semiotics?

Semiotics originated from the Greek word *semeiotikos*, which means the interpretation of sign systems, or more specifically, the way meaning is represented (Cobley & Jansz, 2012). Semiotics was first defined by De Saussure (1959) as "the science that studies the life of signs

within social life" (p. 22), highlighting that signs cannot be separated from their social context. According to Barthes (1977), semiotics involves the study of signs and how they create meaning. He argues that "everything can be a sign, as long as it conveys some meaning" (p. 9). That is to say, any object, action, or symbol can be considered a sign if it represents or communicates something beyond itself. In semiotics, experts examine the way signs are created, encoded, and interpreted by humans (Fernandi and Kartiningsih, 2024). In other words, they analyze the systems of difference and conventions in language, symbols, and other representations to understand the way meaning is formed and communicated. Indeed, interpretation of meaning necessitates a reflective attention to the signs themselves. These signs can be in the form of texts, images, actions, gestures, or even physical objects

1.3.2. Social Semiotics

Social Semiotics is a branch of discourse analysis that focuses on the way meaning is made in social contexts. Van Leeuwen (2005) defined social semiotics as a dynamic introduction to how different elements of modern society combine to create meaning. Halliday (1978), in *Language as Social Semiotic: The Social Interpretation of Language and Meaning*, argues that language must be interpreted "within a sociocultural context" (p.2). In other words, it describes the study of multimodal communication (signs, symbols, images) that people use in specific social and cultural contexts, through which meaning is created. For example, the red color can signify danger in one context, and passion in another. Social semiotics, which has been significantly shaped by Halliday's systemic functional linguistics, provides a framework for understanding how meaning is made through various semiotic resources. It also draws on the theories of Marx and Freud, which are discussed in *Language as Ideology* (1979). Together, these perspectives shape a critical understanding of the relationship between power and language. Hodge and Kress (1988) further developed this by demonstrating how social practices, ideologies, and power dynamics shape the nature of

signs. Essentially, social semiotics is the study of how signs function within social contexts to create meaning and understanding in communication. Moreover, Gualberto and Kress (2018) defined social semiotics as "a social theory about meaning and meaning-making in interaction, it examines the varieties of ways texts can be made" (p.1). Put differently, it refers to social theory that explores the way meaning is created and understood through interaction, focusing on the various ways texts can be constructed and interpreted in different contexts.

1.3.3. Halliday's Theory of Metafunctions

The concept of metafunctions was first introduced by Halliday (1978) in his theory of systemic functional Grammar. According to Halliday (2005) and Thompson (2014), language encompasses the structure, meaning, and function of texts. The notion of metafunctions connects language to the way it represents the external world. It highlights how language is shaped by and used within social contexts to fulfill specific communicative purposes (Jewitt et al., 2016). In systemic functional linguistics, Halliday (1985) identified three core metafunctions of language: ideational, interpersonal, and textual. The ideational function represents experience, the interpersonal function conveys personal and social relationships and roles, while the textual function focuses on the organization of the text or discourse. These metafunctions are interconnected and are key to understanding the structure and meaning of a text (Halliday & Matthiessen, 2014).

First, the ideational metafunction reflects the external world. For Halliday (2007), it refers to the "content function of language" (p.183), which depicts the field parameter that is realized through the transitivity system. That is to say, the way language functions to convey meaning and communicate ideas and experiences. Second, the interpersonal metafunction focuses on the relationship between the speaker and listener. According to Martin and White (2005), this function refers to the attitudes and relationships that occur through language use and other semiotic resources. It deals with the tenor parameter, which is expressed through

mood and modality systems. Finally, the textual metafunction refers to the way ideational and interpersonal meanings are expressed through structure and cohesion (Halliday, 2007). This function deals with the organization of the information, which includes the contributions of both the speaker and the listener. This component, reflecting the mode parameter, focuses on how information is ordered, organized, and structured within a text to ensure coherence and cohesion. It examines how different modes of communication work together to effectively convey the context. Each of these three metafunctions interacts with the world from different perspectives and conveys distinct clause meanings. Despite their differences, all three metafunctions operate simultaneously in the process of communicating meaning (Hoang, 2021).

1.3.4. Kress and Van Leeuwen's Approach to Visual Semiotics

The pioneering work of Kress and van Leeuwen has greatly contributed to the field of multimodality, particularly through the development of their Visual Grammar (1996), which was subsequently revised and expanded in later editions published in 2006 and 2020. This framework, also referred to as the Grammar of Visual Design or the metafunctional framework, offers a systematic approach to analyzing visual communication. Their framework centers on examining both linguistic and paralinguistic elements within texts and images. In fact, it was initially designed as a model for analyzing images. In developing their work, Kress and van Leeuwen relied heavily on Halliday's systemic functional grammar.

Many scholars, particularly (e.g., Hodge, 1988; Martin, 1992; O'Toole, 1994; Unsworth, 2001; Kress and Van Leeuwen, 2006; and Jewitt, 2009), were influenced by Halliday's metafunctions and expanded the focus of language study to various semiotic modes. By adopting Halliday's metafunctions to analyze semiotic modes, Kress and Van Leeuwen (2006) suggest that even images carry meaning through the following three metafunctions:

1.3.4.1 Representational Meaning

Representational meaning is consistent with Halliday's ideational metafunctions, which focus on how the context of visual communication is represented in the real world. For Kress and Van Leeuwen (2006), "any semiotic mode has to be able to represent aspects of the world as it is experienced by humans". In other words, "it has to be able to represent objects and their relation in a world outside the representational system" (p.42). This means that a semiotic mode needs to depict objects and their relationships in the real world, beyond the symbolic system itself. Bezzera (2011) explains that "the representational meta-function concerns how participants and objects as well as events (processes) and their associated circumstances are realized" (p.170). In this sense, it studies visual modes of communication in terms of participants (including people, places, and things), processes, and circumstances.

Kress and Van Leeuwen (2006) categorized two types of participants: interactive and represented. The interactive participants refer to those involved in the act of communication, such as viewers and creators. While the represented participants are the subjects of the image. According to Kress and Van Leeuwen (2006), the subject matter of communication consists of the people, places, and things, including abstract concepts, that are represented in and through speech, writing, or images. They explain that these are the participants about whom or with whom we are speaking, writing, or creating images.

This metafunction is classified into two categories of processes named: narrative and conceptual processes. Narrative representation refers to a flexible situation in which the participants are represented as performing actions. Different sub-processes are included in narrative structure: action, reactional, speech, and mental processes (Yang & Zhang, 2014). In contrast, conceptual representation is defined as a non-narrative process involving "representing participants in terms of their more generalized and more or less stable and timeless essence, in terms of class, or structure or meaning" (Kress & van Leeuwen, 2006,

p.79). It refers to a fixed situation that has three main structures: classification, analytical, and symbolic sub-processes.

As for Circumstances, acting as secondary participants within the visual representation adds contextual information in which they are not the main participants, but without them, narrative processes may lose some information. They are subdivided into locative circumstances, which define the setting, and circumstances of means, which describe the method or tool used, and accompaniment (Yang & Zhang, 2014).

1.3.4.2 Interactive Meaning

The interactive metafunction describes the way visuals establish a relationship between the represented participants and the viewer of the image. Norris (2004) believed that "an image may carry more communicative meaning than reading a description of the very same thing. We may even feel that the image has more 'reality' to it than a written description of the same image would have" (p.02). In this sense, images often convey more meaning and seem more authentic than written descriptions. The implementation of the interactive meaning of an image mainly depends on four key components: contact, distance, attitude, and modality. Gaze is all about eye contact, which refers to whether it is a request interaction (demand) or it provides interaction (offer). A request is established through a direct gaze, demanding the viewer's attention and creating an emotional response, whereas an indirect gaze (the eye contact away from the viewer) provides information or shows something. For example, if you look down from a high place, you can ask for obedience; from the bottom look up, you can ask for mercy; when you look directly at the viewer with a smile, you can get approval. On the contrary, if the image viewer does not have virtual contact with the participants, they will stay out of the way to treat the people and things in the image (Mengyuan,2019).

Social distance refers to the degree of closeness in social relationships, reflecting the distance between social beings in space, time, and psychology. This concept symbolizes that the choice of framing (close-up, medium, or long shot) determines the social relationship between the depicted participants and the viewers, from an intimate to an impersonal relationship (Mengyuan, 2019).

Attitude is conveyed through the viewer's position in relation to the image's subject (Widayanti, 2016). It is divided into multiple angles, according to Kress and Van Leeuwen (2006), "images can have either a frontal or an oblique point of view" (p. 135). The frontal angle reflects the engagement and involvement of the viewer towards the image. However, the oblique angle shows the viewer's detachment and objectivity from the image. Modality, which refers to the image's truthfulness and credibility, is divided into high, medium, and low modality. Kress and Van Leeuwen (2020) discuss various standards, including color saturation, representation, contextualization, illumination, and brightness.

The key components of interactive meanings in communication encompass contact (whether a demand or an offer), social distance (ranging from intimate/personal to social/impersonal), and attitude. Attitude is further broken down into subjectivity, which includes aspects like involvement, detachment, power, and equality, and objectivity, focusing on action or knowledge orientation. Together, these elements determine how interactions and relationships are conveyed through language and other semiotic modes.

1.3.4.3 Compositional Meaning

The compositional meaning is the association between the representational and interactive meaning. It refers to the way elements and the participants within an image are arranged and related to each other to create a whole meaning. Kress and van Leeuwen (2006) classified three main categories: information value, framing and salience.

The information value relates to the position and distribution of the elements in a given image about right and left (new vs. given), top and bottom (ideal vs. real), center, and margin (core vs. related). Each information value reflects a specific meaning conveyed within the image. As for the right versus Left, Hamzaoui (2023) stated that it refers to whether the information is new or given. Typically, items on the left are considered given or already known, while those on the right represent new information. Similarly, for top vs. bottom, the elements that are positioned at the top are associated with ideals, while those at the bottom are viewed as more practical or real. And for the center holds the core message (most important), whereas items on the margins are seen as less central (less important).

The compositional metafunction shows the way elements can be positioned based on information value. The center holds the most important or central information. The margins represent secondary information, categorized by pairs such as ideal-given (top left), ideal-new (top right), real-given (bottom left), and real-new (bottom right). This layout reflects the way visual information is structured, guiding interpretation based on spatial positioning.

It is important to highlight that Kress and Van Leeuwen (2006) pointed out that the interpretation of information value can be culturally related, specifically in languages that use right-to-left writing systems. They illustrated that "in cultures which write from right to left, the given is on the right and the new on the left" (p. 181). Thus, information on the left may be seen as new, while information on the right is regarded as already known. Framing relates to whether the elements are visually connected or disconnected within an image, often indicated by lines or borders, creating distinctions of inclusion or exclusion, through distinct framed elements such as colors, space, and framing lines (Knoll & Fuzer, 2019). Salience refers to the visual notability of elements within an image, designed to direct the viewer's attention (Widayanti, 2016). It is achieved through visual cues: size and location of elements in the image, contrast of tones and colors, and sharpness (Van Leeuwen, 2006).

To summarize, the compositional metafunction is concerned with how visual elements are arranged to create meaning, focusing on information value, salience, and framing. Information value relates to the placement of elements to convey their significance. Salience refers to how visually prominent an element is, ranging from very noticeable to subtle. Framing describes the connections or separations between elements, indicating relationships. Together, these aspects shape how viewers understand the organization and interpretation of information within a visual composition.

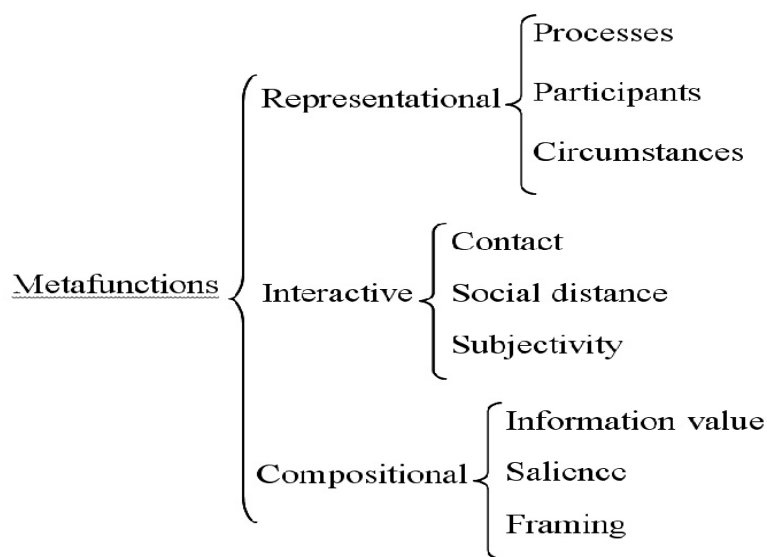


Figure 01: Kress and van Leeuwen's (2006) metafunctional framework (reprinted from Feng & Espindola, 2013, p. 88).

Figure 01 summarizes the three metafunctions of language: representational, interactive, and compositional. The representational metafunction deals with processes, participants, and circumstances in communication. The interactive metafunction focuses on relationships between participants, including contact, social distance, and subjectivity. The compositional metafunction involves the way information is organized through factors like value, salience, and framing. Together, these metafunctions explain how language and semiotic resources construct meaning, foster interaction, and organize content.

In conclusion, this section demonstrates the way meaning is actively constructed through social semiotic, linguistic context, and visual domains. It first outlined Halliday's metafunctional theory, understanding the way language represents ideational, interpersonal, and textual meanings. It then introduced by Kress and van Leeuwen's visual semiotics, explaining its main components: representational, interactive, and compositional elements of visuals. Together, these theoretical perspectives provide insight into revealing the way visual resources contribute to meaning-making within social contexts.

1.4 Section Three: English in the Algerian Educational Context

This section reviews the implementation of English as a foreign language in Algerian primary schools. In addition, it highlights the operational function and benefits of images and graphics within English language textbooks designed for beginner students in Algerian primary education. Recognizing the crucial role these materials play in shaping young learners' initial experiences with English in a globalized world, this analysis explores how visuals foster communicative competence and enhance children's creativity.

1.4.1 The Integration of English in Algerian Primary Education

The Algerian language education policy stands out as a deeply significant debate, heavily shaped by the 132-year French colonial period. Consequently, Algeria's experience with colonialism profoundly impacted both its social construction and its educational policies (Djebbari & Djebbari, 2020). Algeria is recognized as a multilingual country, which makes it more open to learning new languages. Sennagh and Sibachir (2023) noted that in Algeria, English was once primarily taught from the first year of middle school to the third year of secondary school. However, for political and historical reasons, English still trails behind French. In 1993, an educational reform aimed to introduce English in primary schools, offering students the option to choose between French and English. While some schools

implemented this reform, it was later reversed, as many parents preferred their children to learn French instead of English (Rezig, 2011).

Nowadays, the educational system in Algeria is a new approach compared to previous years, with more varied teaching methods now integrated, such as the Competency-Based Approach, which emphasizes learner-centered instruction and the development of real-world language skills. There has been a growing emphasis on learning foreign languages, particularly English, since it has become a lingua franca for non-native speakers due to globalization. Algeria's recent decision to shift away from French towards English is seen by many Algerians as a change that was long anticipated. The Algerian President Abdelmadjid Tebboune (2022) stated in an interview that French is a spoil of war, but English is an international language (TV5MONDE Info, 2022). As a result, English should be introduced in academic settings from an early age to become a more familiar language in Algerian society. This means that there was a clear need to acquire this international language and ensure that English is an essential aspect of the educational system. Thus, in 2022, This was implemented in foreign language education, with English now introduced as early as the third year of primary school, aiming to prepare students from a young age to engage with a more globalized world.

1.4.2 Pedagogical Functions of Images in Beginner Textbooks

With the growing dominance of visual media in today's world, language teachers are increasingly recognizing the significant and central role of pictures as a powerful resource in the classroom to enhance language learning. Therefore, Visual materials such as coursebook images, photographs, paintings, cartoons, picture books, and comics play an essential role in the classroom. They serve as valuable tools to enhance students' communicative competence and stimulate creativity in learning a new language. The textbook pictures effectively captured the children's attention, leading to enthusiastic participation in related activities

(Sajjad & Haji, 2022). The images function as highly effective visual support within language learning materials. Levin and Mayer (1993) argue that pictures can easily explain what the subject represents in the real-world context by illustrating abstract concepts and making text more concrete, concentrated, and comprehensible. These visuals can be effectively used in the classroom for beginners to learn a foreign language. The students visualize and then understand words during textbook illustrations (Hibbing & Erickson, 2003). Students are responsive to images, which leads them to learn and memorize language items successfully. Unsworth and Cleirigh (2014) argue that the significance of the multimodal relationship between language and image has natural synergistic relations that play a significant role in constructing meanings; they naturally combine to produce meaning. Peeck (1993) suggested that images facilitate the learning process, increase motivation, and draw attention. Thus, Graphics play an essential role in teaching and learning a foreign language.

For beginner English language learners, images in textbooks provide cognitive advantages (Mayer, 2020). Firstly, they increase children's motivation to be able to analyze and interpret visual elements. When learners are interested and involved, they will be more attentive and receive information. As it can improve both their retention and understanding (Alqy & Mukminatus, 2022). Integrating images into language learning offers several benefits for developing speaking and writing skills. It fosters creativity, improves how well learners remember vocabulary, and encourages them to use descriptive language. By providing a visual context, images also reinforce essential language sub-skills like grammar and vocabulary through practical application. Finally, when children engage with textbook pictures without access to the full text, it encourages them to use their imagination to predict and construct what might happen next in the story (Fang, 1996). For example, a picture showing a child standing with a suitcase at a train station might prompt students to imagine where the character is going, why they are traveling, and what events might follow. This

imaginative process makes visual materials a beneficial tool that fosters creativity through encouragement and a sense of achievement (Sternberg, 2003). In conclusion, this section emphasizes the crucial role of images and graphics within English language textbooks for beginners. It highlights how these visuals are essential in cultivating communicative skills and boosting children's creativity.

1.5. Section Four: Review of Related Studies

The Algerian Ministry of Education decided to amend its policy and incorporate the English language into primary schools; this decision was implemented starting with the academic year 2022-2023. Previously, English was only studied in the first year of middle school. As a result of this new decision, a new textbook, *My Book of English*, was developed for beginners, i.e., third-year primary school students. Many researchers expressed an interest in examining and evaluating this textbook. Based on this, the current section summarizes recent research and highlights key findings on the study of English language textbooks in general and Algerian English textbooks in particular.

Before exploring the Algerian context, it is important to refer to some existing studies on English foreign language textbooks from an international perspective. For example, Jauhara et al. (2021) carried out qualitative research to investigate the Indonesian EFL textbook, focusing on the speech act of greetings. The study used Systemic Functional Linguistics and Multimodal Discourse Analysis (SFL-MDA) as analytical frameworks. This textbook is examined in terms of ideational, interpersonal, and textual meanings. The findings showed that both visual modes and linguistic features in this textbook interact and complement each other to create meaning. It was also revealed that these visual and linguistic modes develop students' knowledge of greetings.

In the same vein, Elmiana (2019) in her qualitative study attempted to investigate the visual images and pedagogic functions of Indonesian senior high school EFL textbooks. She

had a total number of 232 images, which were analyzed using representational, interactive, and compositional metafunctions as proposed by Kress and van Leeuwen's visual grammar (2006). The findings presented gender differences, revealing a higher number of males compared to females. Most of the images were of socio-cultural relevance, but were devoid of any cultural or technological context. Besides, most of the visuals that appeared were didactic as well as imaginative, while the decorative types represented less learning importance.

By the same token, Marefat and Marzban (2014) investigated the representation of gender in Iranian English language teaching (ELT) textbooks. They aimed to analyze how visual and verbal modes interact to represent gender. They relied on Kress and Van Leeuwen's (2006) reading images model and Halliday's (1994) systematic functional linguistics as frameworks for their analysis. To gather data, they distributed surveys to students and teachers. The findings demonstrated that the selected ELT textbooks are powerful educational materials; they contain

visual and verbal features, which complement each other to portray gender identity. In addition, data analysis indicated that males are more visible compared to female counterparts. Also, males are portrayed as powerful and active, while females are passive.

In the Algerian context, several researchers focused on analyzing different aspects of the English school textbook, *My Book of English*, which targets third-year primary school pupils from different perspectives. For example, Abbas and Mbata (2024) assessed the content of this coursebook, focusing on examining teachers' perceptions regarding its design, content, appropriacy, assessment methods, and feedback system. The researchers relied on content analysis and administered a questionnaire to 33 English primary school teachers. This research has identified the fact that the chosen textbook is appealing and attractive, and it fulfills educational needs and cultural purposes in Algeria. In contrast, the findings

highlighted that the chosen textbook has to be richer in cultural illustration and activity procedures for the support of different types of learning styles

In a very recent study, Boudjader (2024) examined the vocabulary employed in the Algerian third-year primary school EFL textbook: *My Book of English*. He focused on comparing the lexical choices of this coursebook with the Corpus of Contemporary English and the British National Corpus word lists. The results showed that many lexical items from this textbook appear in the word lists of these two corpora. However, many unnecessary words for beginners are frequent in this textbook, such as bush, fin, intruder, bin, rug, vine, vat, vet, and van. It was also found that simple and practical terms for beginners (e.g., people, well, go, teacher, and pupil) are not included in this textbook. The researcher suggested that authors consider important criteria while selecting the vocabulary to include in the English textbooks for beginners.

In another research study, Benouareth and Khiari (2024) compared *My Book of English*, an Algerian English third-year primary school textbook, to *English Junior Textbook*, a British coursebook for first grade. They focused on examining the effectiveness and appropriateness of the Algerian textbook by exploring teachers' attitudes. Results indicated that both textbooks are attractive, their content is relevant and corresponds to the interests of pupils, the vocabulary is age-appropriate, and both are illustrated. However, while the British textbook focused on local culture, the Algerian one introduced students to a variety of cultures. Additionally, teachers acknowledged the Algerian textbook's suitability for teaching English to primary school students. However, they expressed dissatisfaction with the visual features; some of the activities and texts were too difficult, and there was a lack of balance between speaking and reading skills.

In a comprehensive study, Benabed and Mehdaoui (2023) investigated the suitability and effectiveness of the Algerian English third-year primary school textbook entitled *My*

Book of English. They were interested in finding out whether this textbook matched the learners' needs, age, interests, and attractiveness. They used a checklist grid submitted to inspectors of the English language and a questionnaire distributed to primary school English teachers. The results showed that this textbook had many content weaknesses in terms of a lack of English culture, real resources, and irregularities in grammar presentation. Their suggestion was to revise this course book to provide a good-quality educational resource to the pupils.

From another perspective, some researchers have focused their research on Algerian textbooks for middle school. For example, Aoumeur and Ziani (2022) examined the question of cultural representation in the EFL Algerian textbook assigned to first-year middle school learners. They analysed this coursebook according to the socio-semiotic approach developed by Van Leeuwen (2008) and Thompson's modes of operation of ideology (1990). This critical analysis has highlighted the way this textbook tried to raise the cultural awareness of Algeria. However, it could not establish a balance between the two representations of source and target cultures. This textbook focuses primarily on the culture of Algeria while keeping the English-language culture in the background.

In a similar vein, Boukendakdji and Samat (2022) assessed the cultural content of an Algerian English textbook aimed at fourth-year middle school pupils. Their study used content analysis to investigate the cultural senses and culture categories identified in this textbook. The latter is evaluated using the following cultural senses: aesthetic, sociological, semantic, and pragmatic, as well as cultural categories (source, target, and international). The findings revealed that the aesthetic sense dominated the cultural content in this textbook, followed by the sociological and semantic senses, while the pragmatic sense was absent. According to the data analysis, the source culture is the most prevalent, followed by international culture, while the target culture has the lowest prevalence. Based on these

findings, this textbook does not improve students' cultural awareness or intercultural communication.

In a seminal work, Dendenne (2018) employed a qualitative content analysis approach to assess the pragmatic content incorporated in the Algerian ELT textbook of a four-year middle school. He examined the textbook's contents, activities, and conversations to determine the amount of pragmatic information, speech act, metapragmatic clues, and metalanguage functions. The findings revealed that this textbook provided minimal pragmatic details; for example, some speech acts were identified and introduced to students. The researchers stressed the importance of teachers and textbook designers in building students' pragmatic competence when learning a foreign language.

In a nutshell, the above-summarized studies tackled different aspects of English textbooks. This includes studying their cultural content (e.g., Benouareth and Khiari, 2024; Aoumeur and Ziani, 2022; Boukendakji and Samat, 2022); their effectiveness and suitability (e.g., Abbas and Mbata, 2024; Boudjader, 2024; Mehdaoui, 2023); gender representation (e.g., Marefat and Marzban, 2014; Elmiana, 2019); and pragmatic functions (e.g., Jauhara et al., 2021; Dendenne, 2018). More importantly, the studies conducted on third-year primary school English textbooks showed key findings. To illustrate, this textbook has engaging content and attractive design (Abbas and Mbata, 2024; Benouareth and Khiari, 2024), while it contains some advanced vocabulary that could be complicated for beginners (Boudjader, 2024), and it focuses on Algerian culture at the expense of the English one (Benabed and Mehdaoui, 2023). The studies carried out on the Algerian English textbooks, meant for middle school students, revealed that these educational materials focus more on the Algerian culture, while less attention is given to the target culture (Aoumeur and Ziani, 2022; Boukendakji and Samat, 2022); while also they introduce children to minimal English pragmatic competence (Dendenne, 2018).

To remind readers, English is currently taught in Algeria at two levels: third-year primary school and first-year middle school. In reality, two distinct textbooks have been developed for each level, while both are intended for first-time English learners. This raises numerous questions concerning the effectiveness of these two textbooks. It should be noted that earlier studies did not attempt to compare the discourses of these two coursebooks, leaving a gap in the literature on this study topic that must be addressed. To this purpose, this current study seeks to fill in this gap by examining and comparing the discourses of these two textbooks to find similarities and differences in the lens of Kress and Van Leeuwen's (2006) reading of visual images; particularly, these two textbooks are analyzed in terms of representation, interactivity, and compositional metafunctions.

1.6. Conclusion

This chapter identifies the significance of multimodal discourse analysis in examining the role of various modes of communication towards meaning-making in English textbooks, drawing on Kress and Van Leeuwen's (2006) model, specifically focusing on English language learning in the Algerian setting. It began by establishing a general understanding of multimodal discourse analysis and its application to how meaning is conveyed through various semiotic modes within textbooks. Then, a key focus was placed on the significance of images in English textbooks for Algerian beginners, highlighting their potential benefits in facilitating language acquisition. This exploration of multimodal discourse analysis provides a valuable framework for examining how visual and textual elements in educational materials can shape the learning experience. Finally, the chapter reviewed previous studies to further support and contextualize the analysis.

Chapter Two: Research Methodology, Analysis, Results, and Discussion

2.1. Introduction

This chapter analyzes and discusses the visuals selected from two Algerian English language textbooks: the third-year primary and the first-year middle school. It is divided into three main sections. The first section outlines the methodological framework, presenting the data collection tools, methods, and procedures used for data analysis. The second section analyzes eight images from both textbooks using Kress and van Leeuwen's (2006) visual grammar framework, focusing on the three metafunctions: representational, interactive, and compositional. The third section discusses the key similarities and differences observed between the visuals from each textbook, interprets the findings in relation to the research questions, and reflects on the way visuals contribute to meaning-making in each educational context.

2.2. Section One: Research Methodology

The current section discusses the methodology employed in this study. It provides details regarding the data collection tools and explains the research method adopted for analysis. It concludes with a presentation of the data analysis procedures.

2.2.1. Data Collection Tools

This research aims to identify the semiotic modes employed in the selected textbooks, and it seeks to analyze meaning-making generated by visual elements used in each textbook.

The target population for this study includes Algerian pupils learning English as a foreign language (EFL), specifically those in third-year primary school (aged approximately 8 to 9 years) and first-year middle school (aged 11 to 12 years). These learners come from across Algeria's diverse linguistic and cultural regions, including both Kabyle (Tamazight)-speaking areas and Arabic-speaking communities, as well as other regions where local dialects are spoken. As part of the national curriculum, English is introduced as a foreign

language.

The selected corpus for the present study consists of two English language textbooks for third-year primary school and first-year middle school, namely *My Book of English*. The third-year primary textbook contains 62 pages and is structured into seven sequences: (the introductory sequence, *Me, My Family and My Friends*, *My School*, *My Home*, *My Playtime*, *My Pets*, *My Fancy Birthday*). Each focuses on specific themes and language skills. The book was initially published in 2022 and was written by Tamrabet Lounis and Chenni Abdelfetah. It uses colorful visuals, familiar situations, and simple vocabulary to engage young learners and help them develop basic English skills. On the other hand, the middle school textbook is made up of 160 pages, it is structured into six sequences: (the introductory sequence, *Me and my Friends*, *Me and my Family*, *Me and my Daily Activities*, *Me and my School*, *Me, my Country and the World*). It was published in 2018 and is authored by Tamrabet Lounis, Boukri Nabila, Hammoudi Abdelhak, and Smara Abdelhakim. This textbook presents more abstract content, including classification activities and more complex vocabulary. It encourages analytical thinking and introduces structured lessons through more traditional visuals.

Based on thematic similarities, four shared sequences were identified from the two textbooks, i.e., the introductory sequence, the family, school, and the pets-themed sequences. To be specific, the selected sequences from the third-year primary textbook are: the introductory sequence of the textbook, sequence one (*Me, My Family and My Friends*), sequence two (*My School*), and sequence five (*My Pets*). For the first-year middle school textbook: the introductory sequence, sequence two (*Me and My Family*), sequence three (*Me and My Daily Activities*, which includes a lesson on pets), and sequence four (*Me and My School*). In total, four visuals were selected from each textbook, resulting in a dataset of eight illustrations. This focused selection was made to ensure that they appear in both books under

thematically similar sequences; this is to ensure that the analysis remains both manageable and directly comparable across the two educational levels.

2.2.2 Research Method

The present research opts for a qualitative method, which is defined as an interpretive approach that is used in a variety of disciplines, including discourse analysis. Additionally, data from qualitative research are descriptive and might include audio as well as visual elements, such as texts, photographs, videos, and many others. In the qualitative method, researchers offer interpretations based on the data they see, and read. In this regard, Palmer and Bolderston (2006) reported that what makes qualitative research powerful is its ability to explain various details. In addition, it provides a rich and deep description of different events and emphasizes words rather than numbers (Mohajan, 2018). This means that, instead of focusing on numbers or statistics, it uses words, descriptions, and interpretations to gain deep insights.

This approach is particularly suitable for the current study, as the aim is to analyze the semiotic modes employed in textbook visuals and understand how these contribute to meaning-making. Since the focus lies on interpreting visual elements, cultural representations, and communicative functions rather than quantifying data, a qualitative method is the most appropriate and effective for achieving the research objectives.

2.2.3 Data Analysis Procedures

This research qualitatively compares the discourses of two Algerian English textbooks aimed at English learner beginners: third-year primary school and first-year middle school. These two textbooks are examined in terms of their visual images, using Kress and van Leeuwen's (2006) multimodal discourse analysis framework. The latter focuses on analyzing the interaction of various semiotic modes in visual communication. Kress and Van Leeuwen

(2006) suggested that images carry meaning that could be decoded through representational, interactive, and compositional metafunctions. In this investigation, the selected visuals were analyzed according to these three metafunctions. The representational metafunction examines participants, processes, and circumstances; the interactive metafunction considers features such as gaze, social distance, and modality; while the compositional metafunction addresses elements like framing, salience, and information value. Each image was systematically analyzed using these categories to explore how meaning is constructed and conveyed visually in the two textbooks.

2.3. Section Two: The Analysis

This section is devoted to the detailed analysis of the visual content found in the selected sequences from two English language textbooks. For the third-year primary textbook, the analyzed visuals include the introductory sequence, sequence one (*Me, My Family and My Friends*), sequence two (*My School*), and sequence five (*My Pets*). As for the first-year middle school textbook, the analysis covers the introductory sequence, sequence two (*Me and My Family*), sequence three (*Me and My Daily Activities*), which includes a lesson on pets, and sequence four (*Me and My School*). The analysis is conducted using the visual grammar framework developed by Kress and van Leeuwen (2006), which focuses on three key metafunctions: representational, interactive, and compositional. Each sequence begins with a brief description and is then examined in terms of how meaning is visually constructed through the three metafunctions.

2.3.1 The Introductory Sequence

The introductory sections of both textbooks aim to prepare learners with basic English vocabulary. The third-year primary textbook begins with “*My First English Class*”, introducing simple words like *listen*, *look*, and the alphabet in both small and capital letters. The first-year middle school textbook starts with “*Now We Have English*” and covers greetings (*hi*, *my name is*), school-related vocabulary (*pen*, *book*, *ruler*), classroom instructions (*stand up*, *raise your hand*), as well as days of the week, months, colors, and basic verbs like *play* and *read*.

2.3.1.1 Visual analysis of the Third-year Primary Textbook

The opening page of the textbook features a friendly fennec character, a symbol of Algerian identity, inviting learners with the phrase “1, 2, 3. Learn English with me!” This culturally rooted figure sets a welcoming tone for young students.



Figure 02: The introductory section of the third-year primary school textbook.

Figure 02 depicts a colorful illustration of a smiling fennec holding a banner that reads, "1, 2, 3. Learn English with me! " The fennec is decorated in green, white, and red, with a red star and a moon shape on its forehead, reflecting the colors of the Algerian flag. The overall design is cheerful and welcoming, aimed at engaging young learners.

A. Representational Metafunction

This metafunction deals with participants, processes, and circumstances. Participants are usually divided into represented and interactive ones. In this sample, there is only one represented participant, which is a fennec. This multi-colored animal illustration is overlayed on a textual background. The animal's vivid colors are intended to represent elements of Algerian identity, the intended audience is readers, mainly third-year primary school pupils. Concerning processes, the analysis reveals that there are both narrative (action and reaction) and conceptual (symbolic) processes. In this illustration, a fennec is depicted with a welcoming smile, acting as a narrative element, inviting new English learners into this narrative process. Additionally, this illustration is supplemented by the linguistic phrase 1 2 3 learn English with me. Notably, the familiar slogan 1 2 3 Vive Algerie has been creatively altered to 1 2 3 learn English with me, aiming to attract and engage learners. For the conceptual process that refers to symbolic structure, the fennec here is depicted with the colors and symbols of the Algerian flag, holding a similarly colored writing flag to encourage participation and get them engaged in English learning.

B. Interactive Metafunction

This Metafunction is concerned with the analysis of visuals based on contact (gaze), choice of framing and social distance, attitude, and modality. For contact, the participant of this sample, which is a fennec, is represented with a direct gaze at the viewers, which serves as an invitation to interaction. This illustration is designed to support children's understanding of the text by directly engaging them. The designer uses a demanding image,

where the fennec character makes eye contact with the viewer, inviting children to actively connect with the content and feel involved in the learning process.

For a choice of framing, it includes a variety of shots to shape a social distance. In this illustration, the long shot is used to describe the full body of the fennec. In addition to the social distance observed from a long angle, which indicates a distant relationship between a fennec and the viewers.

Attitude is another component of this metafunction. Figure 2 presents the illustrations from a direct, frontal perspective. This attitude reflects the viewer's engagement and involvement with this illustration. The main purpose is to get children involved and take part in what they are seeing in this picture to observe the visuals and comprehend the corresponding text.

Modality is the last feature of this metafunction, it reflects the image's credibility, realism, and truthfulness. Its analysis is based on various standards, including color saturation, contextualization, representation, illumination, and brightness. This sample reveals the use of vivid colors (green, white, and red) to reinforce the role of the picture. For contextualization, each detail in this illustration conveys an essential message to the viewer. For instance, the fennec, as a national symbol of Algeria, reflects cultural identity through its green, white, and red coloring, resembling the Algerian flag. Its smiling expression and direct gaze create a sense of warmth and approachability, encouraging children to feel welcome and excited about learning English. The familiar slogan saying "1, 2, 3. Learn English with me!" further reinforces the message of invitation and readiness to begin the learning journey in a friendly and culturally familiar context. All of these details enhance the realism of this image.

C. Compositional Metafunction

The compositional meaning of this visual is significantly influenced by the central placement of the fennec. This center position serves as a powerful tool for establishing salience, immediately drawing the viewer's attention to the animal. The fennec's central location signifies its importance as the primary focus of the image, conveying a clear message about its prominence. This strategic placement communicates a clear message: the fennec is the subject, the core of the visual statement.

Regarding framing, it is characterized by employing a single, uniform white background frame, no line boundaries, and no more information since the fennec took the central placement in this sample. This absence of distinct boundary lines or additional visual elements reinforces the fennec's centrality. The white background allows the fennec's visibility to stand out with exceptional clarity. Therefore, the powerful effect of composition effectively conveys the fennec's importance.

2.3.1.2 Visual Analysis of the First-Year Middle School Textbook

In the sample of the first-year middle school, the fennec appears as a teacher, introducing basic English greetings like *Hello* and *Good morning*. Through bright visuals, simple language, and a warm character, the page creates an engaging and culturally familiar entry point into English learning.

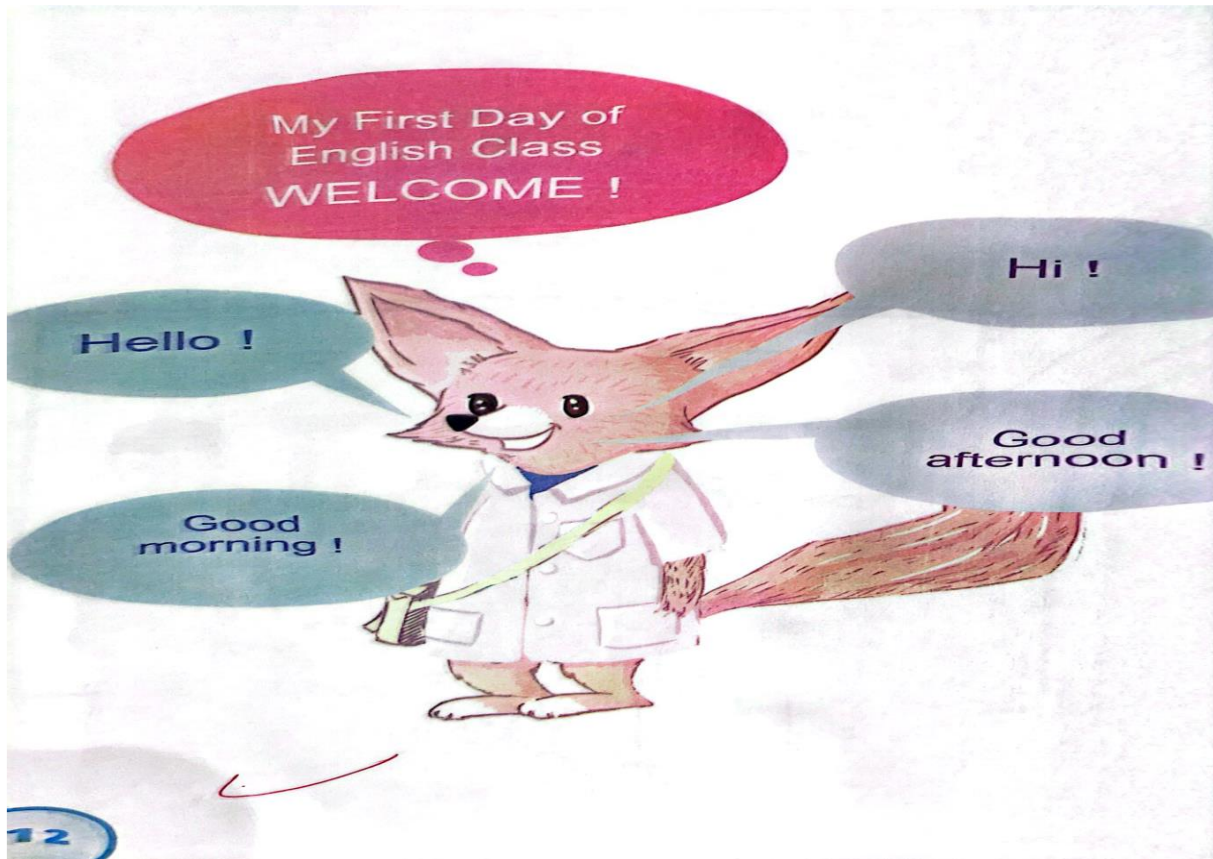


Figure 03: The introductory section of the first-year middle school textbook.

Figure 03 shows a smiling fennec dressed like a teacher, surrounded by speech bubbles containing basic English greetings such as *Hi!* *Hello!* *Good morning!* and *Good afternoon!* The fennec, a symbol of Algerian identity, appears welcoming and friendly, setting a positive tone for the start of English lessons. This image serves as an introductory visual in the textbook.

A. Representational Metafunction

The poster under analysis deals with participants, processes, and circumstances. This image contains one represented participant, which is a fennec character. The latter, representing a national symbol of Algerian identity, is embedded within an educational context, symbolizing a teacher or guide. It is accompanied by various greetings displayed in speech bubbles, such as *Hi!* *Hello!* *Good morning!* and *Good afternoon!* Both the fennec and the greetings are the central elements being communicated.

Regarding the processes, the image primarily depicts two conceptual processes, particularly verbal and symbolic ones. For the verbal process, the fennec character is not involved in any physical action but communicates with the viewer through speech bubbles containing greetings, suggesting that it is introducing or teaching basic English phrases in a classroom setting. The image also reflects a conceptual process, particularly a symbolic process. The fennec character is shown in a stable state, symbolizing the Algerian identity (a native desert fox of Algeria). In this illustration, the fennec represents the idea of a teacher welcoming students to an English class, focusing on the essence of teaching basic English greetings. The fennec's white coat reinforces this conceptual aspect by symbolizing a guiding or authoritative role. No action or event is happening beyond the speech.

The locative circumstance is expressed through the phrase *My First Day of English Class WELCOME!* indicating a school setting. The circumstances of means are shown through the speech bubbles containing greetings like *Hi!* and *Good morning!*, which serve as tools for delivering the lesson. The fennec's white coat also acts as an accompaniment, symbolizing its role as a teacher or guide.

B. Interactive Metafunction

The image can be analyzed through the interactive metafunction by considering gaze, social distance, attitude, and modality. The fennec character does not make direct eye contact with the viewer. This indicates that the image is an *offer*, where the character provides information rather than seeking interaction. As a result, the viewer is invited to observe and focus on the greetings being presented without feeling directly addressed. The social distance is represented through a long shot, as the entire body of the fennec is visible. This suggests a distant relationship between the represented participant (the fennec) and the interactive participant (students). Instead of expressing closeness, the picture expresses a more formal relationship, most likely intended by the designer to showcase the teacher's professional

position in comparison to the students. The image's attitude is marked by a frontal angle, which creates a sense of involvement and connection. This positioning places the viewer directly in front of the fennec character, making them feel more engaged with the scene. It encourages the viewer, especially young learners, to feel part of the learning situation, as if the character is addressing them personally while introducing basic English greetings.

Modality, in this case, can be classified as low, characterized by simplified features, low-saturation colors, and less detail. This reduces realism, making the image appear more simplified and abstract, but may create a playful and accessible environment that is suitable for an introductory educational context, where the focus is on clarity and simplicity rather than detailed accuracy.

C. Compositional Metafunction

The compositional meaning of the image is constructed through the arrangement of its elements (information value, framing, salience), guiding the viewer's interpretation. In this poster, the information value is reflected in the central placement of the fennec, which symbolizes its importance and role as the main participant. Making it the primary subject of focus and the key figure in the image. The surrounding bubbles, positioned in the margins, represent secondary elements but remain closely linked to the central figure. The margin elements complement the core subject without drawing too much attention away from it, reinforcing the idea that the greetings are an extension of what the fennec is communicating (suggesting new information being introduced to the viewer). The balance between the fennec in the center and the speech bubbles around it creates a clear and organized structure, where the fennec is the core subject delivering the greetings.

In terms of framing, the elements are visually connected, creating a sense of unity. The fennec and the speech bubbles are grouped without clear separation, reinforcing the idea that the character is introducing these phrases in an educational setting. The absence of framing

lines or divisions keeps the image cohesive, making all elements part of a single integrated message. Lastly, the salience of the image is mainly achieved through the fennec's central position and larger size of the fennec character, immediately drawing or capturing the viewer's attention.

2.3.2 Family-themed Sequence

The two sequences of both textbooks covered the theme of family. They introduce learners to basic vocabulary and information. In the third-year primary textbook, *Sequence One: Me, My Family and My Friends* focuses mainly on family members (e.g., mother, father, sister, brother) and numbers designed to support pupils in identifying and count in English. In the first-year middle school textbook, *Sequence Two: Me and My Family* covers a broader range of topics, including family members, jobs (e.g., teacher, doctor, nurse), pronouns (I, you, he, she), and personal information such as first name, family name, age, and country. It also introduces numbers to support self-introduction and basic descriptions.

2.3.2.1 Visual Analysis of the Third-Year Primary School

The sequence of the third year of primary school textbook: "*Me, My Family and My Friends*", uses a cheerful image of a small family to help young learners identify family members and practice basic greetings. The image portrays a modern Algerian family, symbolizing both national identity and family values, while presenting a welcoming context in English.

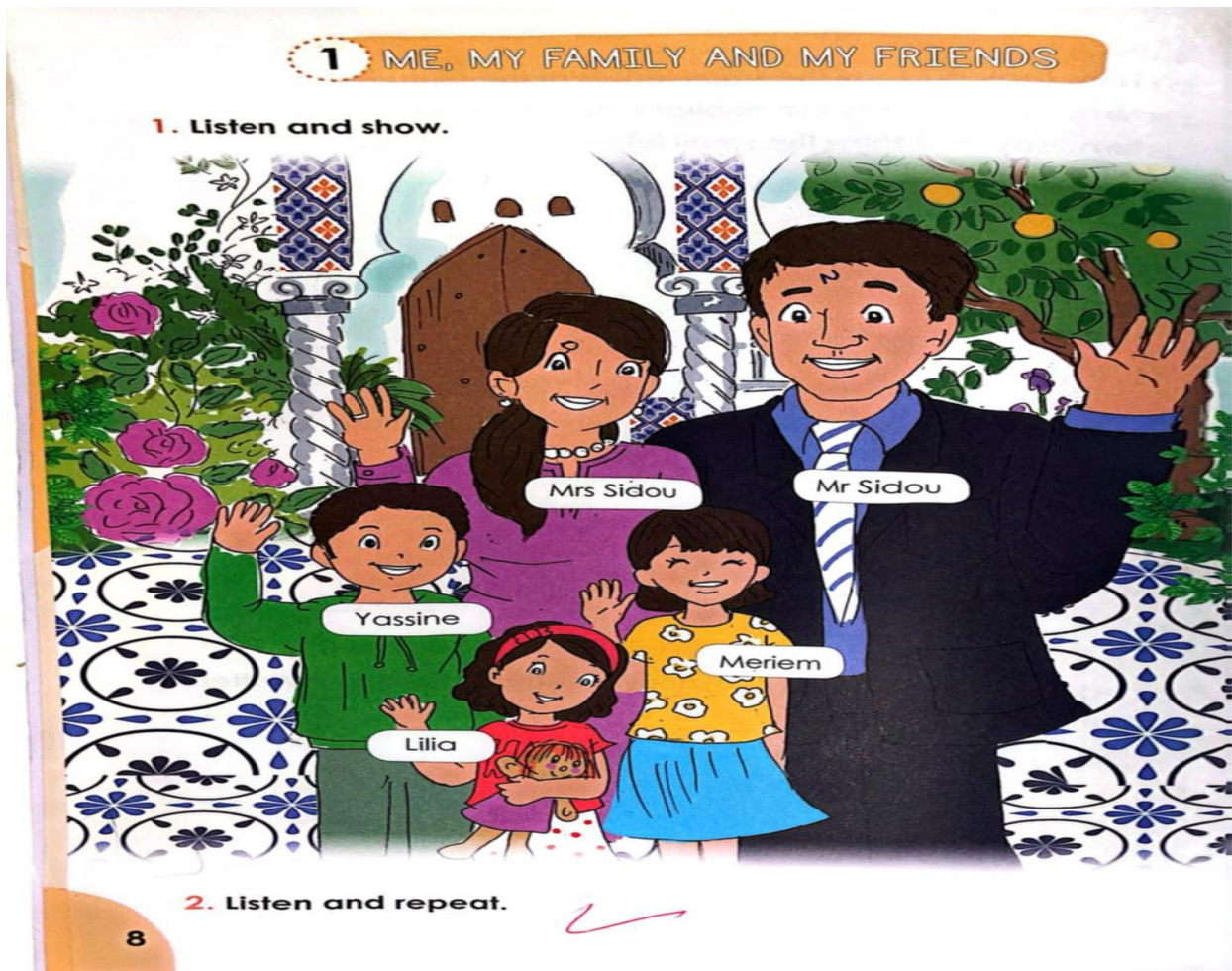


Figure 04: The family-themed sequence of a third-year primary school textbook.

Figure 04 shows a family of five standing together in a vibrant outdoor setting. Each family member (parents and children) is labeled with their name: Mr Sidou, Mrs Sidou, Yassine, Meriem, and Lilia. They are all smiling and waving, creating a welcoming and friendly atmosphere. The background features traditional architectural elements.

A. Representational Metafunction

In terms of the representational dimension, figure 4 depicts a family scene, where the participants are the father (Mr. Sidou), mother (Mrs. Sidou), and their three children (Yassine, Meriem, and Lilia). At the same time, the image establishes a connection with the interactive participant, the child, who is placed as if being invited by the family into their space, creating

a friendly and open atmosphere. This visual engagement encourages children to feel involved and addressed directly. All of the represented characters are involved in narrative representations, particularly actional and reactional processes. The waving hands of the family members, accompanied by their smiling faces, indicate a clear greeting action, representing warmth and an interactive welcoming moment. The inclusion of labels next to each family member helps to identify them. This highlights a narrative process through the bodily actions and gestures of the participants. Additionally, the facial expressions form part of a reactional process, as they are visually engaging with the viewer through a positive emotional response.

On the other hand, the image also reflects a conceptual process, particularly a symbolic process. The family is presented in a stable way. The family's modern clothing and Algerian names like Mr. and Mrs. Sidou represent contemporary Algerian life, where modernity blends with tradition. The characters symbolize the modern Algerian family, rooted in their cultural heritage but also embracing modern lifestyle elements. Additionally, in this image, only the parents and children are represented, forming a small, modern household. The clothing, names, and appearance of the characters reflect a contemporary Algerian lifestyle, suggesting a typical present-day family structure. This choice of participants symbolizes the modern reality of many Algerian families, where the household often consists of just parents and their children.

The circumstances surrounding the participants play a key role in defining the setting and providing contextual information. The background elements, such as the mosaic tiles, arches, and natural greenery, serve as locative circumstances, emphasizing the Algerian identity. The traditional architectural elements, like the arches and tiles, reflect the cultural heritage, while the natural elements, such as trees and flowers, ground the image in an authentic Algerian landscape. The family is set against a backdrop of traditional architecture,

including detailed tilework and greenery, which adds a symbolic layer to the image, reflecting cultural identity, with the traditional elements hinting at Algerian heritage. The setting enhances the overall family dynamic, suggesting that this is not just any family, but one connected to a particular cultural background, bridging the past with modern life. The circumstantial details help contextualize the participants within a uniquely Algerian setting, making the representation both culturally significant and visually engaging.

B. Interactive Metafunction

In terms of eye contact, the gaze of the family members is directed toward the viewers, which makes this a demand image. This means that the image seeks to attract and engage the children by inviting them into direct interaction, creating a welcoming and friendly atmosphere. Regarding social distance, the image is relatively close, presenting the represented participants in a medium shot. Only the upper half of the parents' figures and the children are visible, rather than their entire bodies. This framing allows for a clear view of facial expressions and gestures, such as waving and smiling, enhancing the viewer's engagement with the interaction. This proximity reduces the sense of detachment and enhances the sense of friendliness, making the interaction feel more personal and direct, making the characters appear more relatable and inviting to young viewers. The scene is framed from a frontal angle, where the characters face the viewer directly. This angle signifies involvement and engagement, as it places the viewer within the social space of the represented participants. It creates a sense of connection, making the viewer feel like an active participant in the scene, rather than an outside observer. The eye-level perspective used in the vertical dimension reinforces this feeling of equality, creating a relationship between the characters and the child to feel included and acknowledged.

Visual modality is high, as the illustration features vivid, bright, saturated colors, precise outlines, and expressive facial features. These elements enhance clarity and realism while maintaining an engaging tone appropriate for a primary school audience. The modern clothing and the use of typical Algerian names reflect contemporary life, helping young viewers identify with the characters. The image is well-illuminated with clear contrast, and the setting features clear contextual details, all of which help children understand such as furniture, tiles, and lighting contribute to the image's naturalistic representation, making it both relatable and educational. This high visual clarity helps to hold students' attention and effectively communicate the lesson content in an engaging and structured way.

C. Compositional Metafunction

The compositional metafunction in figure 4 is conveyed through the structured arrangement and visual organization of the elements, ensuring clarity and coherence in communication. For the information value, Mr. and Mrs. Sidou occupy the central area of the image, establishing them as the focal point and representing the symbolic core of the family unit. Positioned side by side, the father (Mr. Sidou) on the left and the mother (Mrs. Sidou) on the right reflect a left-right orientation that distributes complementary roles: the father, dressed in formal attire, symbolizes the traditional paternal figure, conveying authority, responsibility, and leadership; The mother, represents nurturing and warmth, her welcoming gesture highlighting her emotional support within the household. Surrounding them, their children (Yassine, Meriem, and Lilia) are arranged symmetrically, creating a balanced visual flow. The children are essential extensions of the family unit. Each child signifies a stage in childhood development, symbolizing innocence, joy, and learning. Their smiling expressions and waving gestures not only personalize the scene but also invite young viewers into an emotionally engaging and familiar context. Although there is no explicit or dominant left-

right contrast, the spatial arrangement emphasizes centrality over linear sequencing, suggesting that all elements presented in the image are equally important, working together to communicate the concept of a united, modern Algerian family, guiding the viewer's attention to the main theme.

As for framing, all family members are presented within a unified visual space. There are no dividing lines or white spaces separating them, indicating a strong sense of connection and cohesion. The image functions as a single compositional frame, where visual and linguistic elements (labels) work together to deliver a unified message. The shared background featuring patterned floor tiles and domestic furnishings adds to the cohesion and realism of the scene. Overall, the image operates as a cohesive multimodal unit, effectively communicating the concept of family in a familiar and friendly way.

Concerning salience, the characters are the most visually prominent due to their larger size, central position, and proximity to the viewer. Their clothes are bright and vivid, enhancing visibility and drawing attention. The high color saturation throughout the image adds to its visual impact, making it attractive and engaging for children. The labeled names, written in clear fonts next to each character, serve as a salient linguistic feature, helping young readers identify and relate to each family member. This combination of visual and textual salience ensures the image is both informative and visually appealing.

2.3.2.2 Visual Analysis of the First-Year Middle School

The first-year middle school textbook offers the sequence *Me and My Family*, which extends the theme of family members and attempts to develop vocabulary for physical descriptions, family members, and relationships.

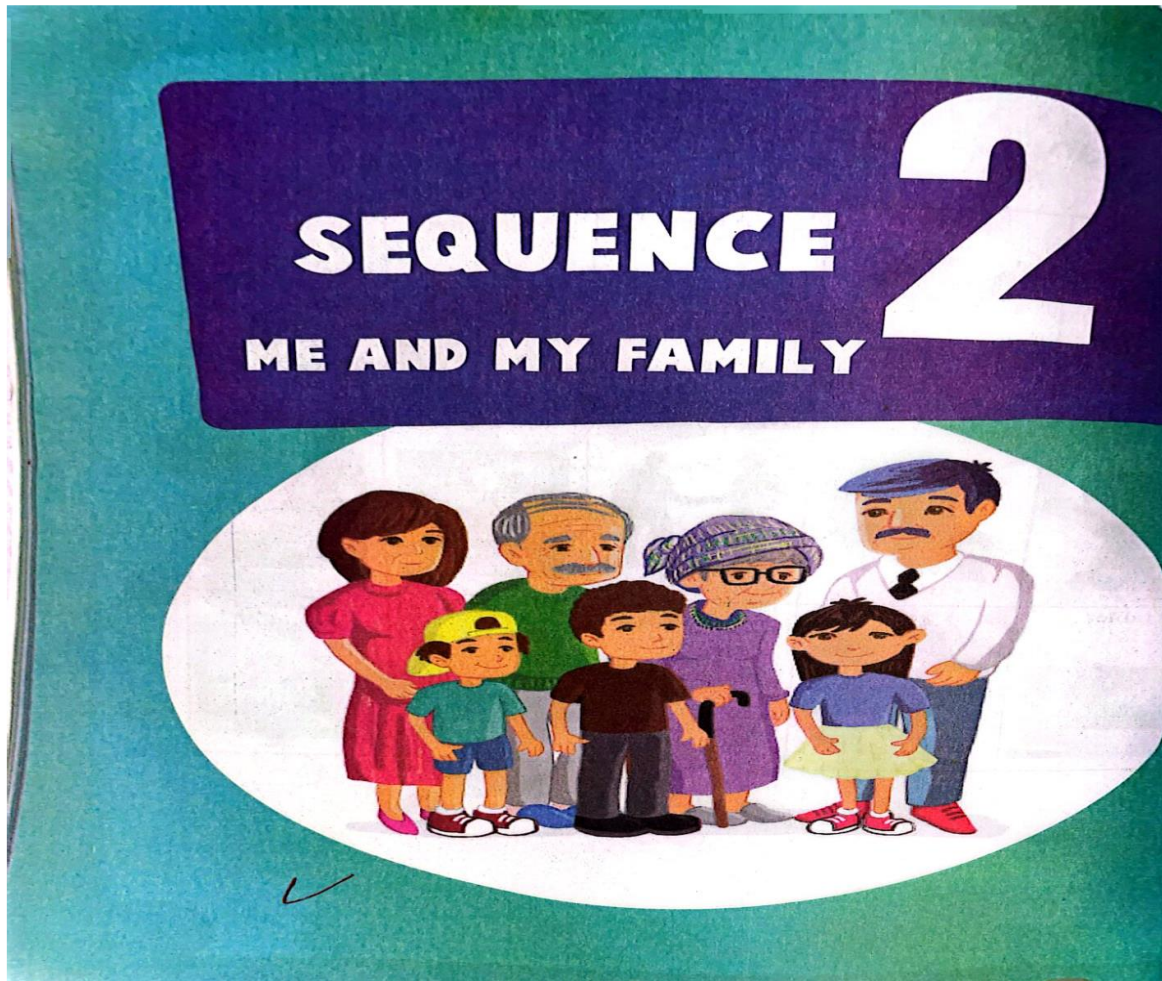


Figure 05: Family-themed sequence of the first-year middle school textbook.

Figure 05 depicts a family group illustration, which consists of seven members: grandparents, parents and their children. They are standing together, dressed in colorful clothing. The scene is designed to introduce the theme of family in a clear way.

A. Representational Metafunction

In this picture, the depicted participants do consist of a multigenerational family, ranging from the grandmother, grandfather, positioned as a central figure between the parents, to the youngest children, whose expressions and postures suggest energy and innocence. Each member, through their visual presentation, contributes to the familial connection. Grandmother appeared with a gentle smile, while the children were grouped close to each other.

In this family picture, the processes represented are the conceptual ones, focusing on classification and analytical relationships rather than narrative actions. The classification processes highlight their shared belonging and interconnectedness, in which they are classified by generation: grandparents, parents, and then children who appeared with a smile of innocence. On the other hand, their postures serve as analytical processes showing individual attributes of each member that contribute to the whole representation of family strength. For example, the grandmother, even though she is older, her posture that describes her joy of being present with her big family. She appears with a smooth smile and face full of wrinkles, which conveys that she is still strong and close to her family; this demonstrates that age does not reduce her sense of belonging or her ability to share this happiness with her loved ones. While children's posture describes full energy, in addition to parents who put their hands on their children's shoulders, which conveys their unlimited support to their family. In addition to this. The image includes grandparents along with the parents and children, portraying an extended family. This representation reflects a more traditional Algerian way of life, where multiple generations live together under one roof. This includes the grandparents, emphasizing family unity, respect for elders, and the cultural value of intergenerational living, and highlighting the importance of tradition in Algerian society.

The circumstances of this image are defined by the absence of a specific setting, represented by the uniform white background.

B. Interactive Metafunction

This Metafunction is concerned with the analysis of visual contact (gaze), choice of framing and social distance, attitude, and modality. For gaze, the participants of this image, who are the members of a family, are represented with indirect gaze at the viewers, which refers to an offer image, in which they are just providing information about what this picture interprets. Their eyes are directed away from the viewers; however, this positioning invites

the viewers to observe an intimate family moment, encouraging the relationships being portrayed. It allows the viewers to focus on the represented participants, their internal relationship, and the processes they are engaged in, without having direct contact.

As for the choice of framing, the illustration employs a long shot, as the entire bodies of the represented participants are visible. This type of framing creates a sense of social distance and detachment, positioning the viewer as an external observer rather than an involved participant. This allows the viewer to recognize the structure and composition of the family without being drawn into the scene.

For attitude, figure 05 presents the illustration from an indirect, oblique perspective. This attitude reflects the viewer's detachment, which creates a sense of observation; the viewer's positioning as a detached observer to analyze the family dynamics, power, and internal relationships.

Modality is the last component of this metafunction, it reflects the image's credibility, realism, and truthfulness. Despite the presence of multiple colors, the image's modality is significantly lowered through the use of faded colors, including green, white, purple, and red, and an old-style drawing paint technique. The latter gives the overall impression of an older, less vibrant aesthetic illustration. These faded colors and old-style drawing paint create a sense of distance from the portrayed illustration, enhancing the feeling of observing a memory or a representation of a past moment. Representation includes a detailed description of character features shown in this illustration, such as facial expression, position, and the color used. In addition, the image's limited use of illumination and brightness shifts the focus away from visual clarity and places greater emphasis on the meaning.

C. Compositional Metafunction

The compositional meaning of this visual is significantly influenced by the central placement of the family members. This center position serves as a powerful tool for establishing salience, immediately drawing the viewer's attention to the dynamic group of the family. The family's central location signifies its importance as the primary focus of the image, conveying a clear message about its prominence. The absence of other visual elements, due to the white background, further emphasizes this central focus, making the family the only point of interest.

The framing of this image is distinctly characterized by a dual-layered approach, which means the image is composed of two distinct and separate visual layers. The family picture is contained within a white, circular frame, effectively isolating them from the surrounding full green background. This circular framing acts as a visual headlight, drawing the viewer's attention to the family unit and emphasizing their central importance. The white circle creates a sense of focused closeness, highlighting the family's interrelationship and shared experience. However, there is a visible spatial separation between the father and his daughter on one side and the rest of the family on the other. This gap creates a slight visual disconnection, suggesting that the designer did not fully succeed in framing the group as a unified whole. It reduces the sense of cohesion within the family representation. In contrast, the green background, surrounding the circular frame, serves to further emphasize the family members as the main subject. This framing technique helps to highlight the family picture as precious and to add a depth of interest to the compositional meaning. Additionally, the title of the sequence serves as another visual frame, reinforcing the theme and guiding the viewer's interpretation of the image.

2.3.3 School-themed Sequence

The two school sequences from the selected textbooks help learners become familiar with school-related vocabulary and routines. In the third-year primary textbook, Sequence Two: My School introduces simple school objects such as a pen, pencil, table, and bag, along with colors and the days of the week, thereby supporting basic classroom communication. In the first-year middle school textbook, Sequence Four: Me and My School covers more advanced content, focusing on school spaces like the library, canteen, and classroom, while also teaching students about their duties and rights in school. It includes useful verbs (e.g., I do, I don't), vocabulary related to school life, and introduces key grammar structures such as the present simple and present continuous tenses.

2.3.3.1 Visual Analysis of the Third-Year Middle School Textbook

The illustration from the third-year primary textbook shows a young girl with her mother identifying and labeling school items. This suggests a home setting with a playful and educational tone for learning basic vocabulary related to classroom objects.

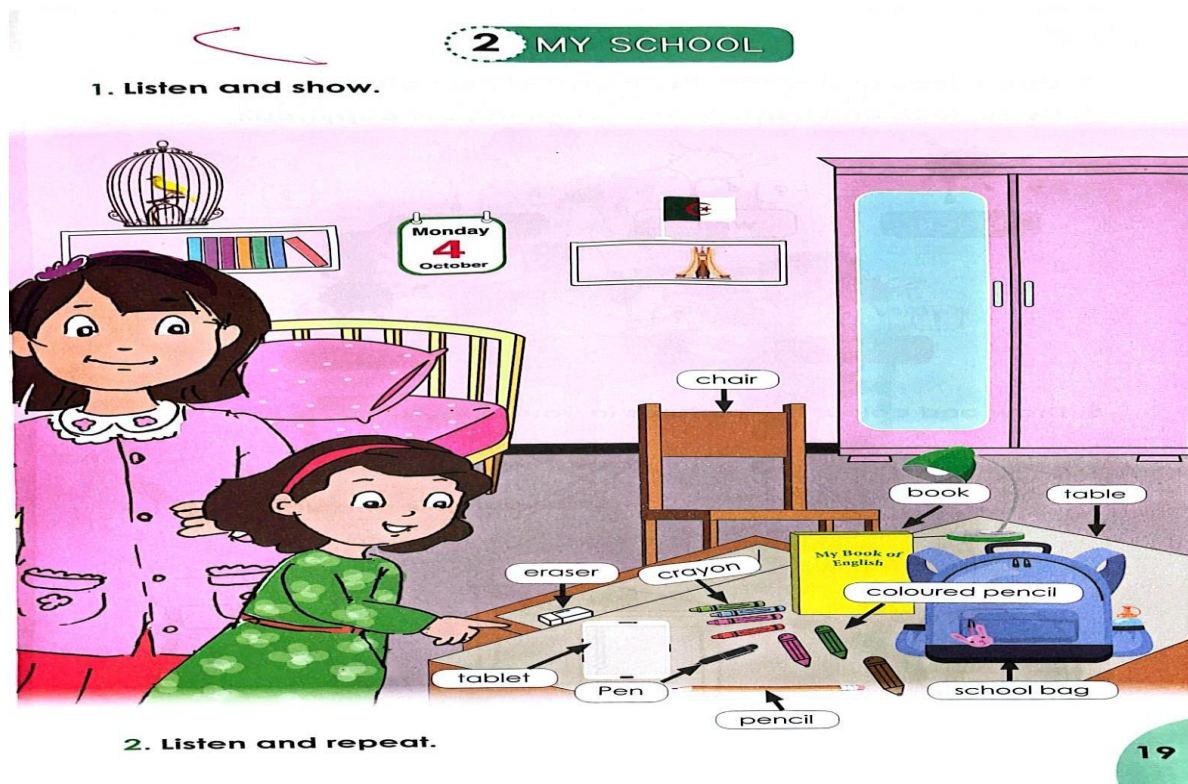


Figure 06: School-themed sequence of the third-year primary school textbook.

Figure 6 shows a mother and her daughter in a bedroom, surrounded by labeled school materials such as a pen, pencil, eraser, crayon, tablet, book, and school bag. The girl points toward the items, suggesting preparation for school. The setting is colorful and child-friendly, visually introducing basic school-related vocabulary.

A. Representational Metafunction

In this illustration, the represented participants are a young girl and her mother, who appear to be interacting in a home setting as they prepare for school. The scene suggests a moment of communication or guidance between them, centered around identifying school-related items. The little girl is represented as an active participant. Her posture and gesture, pointing towards the items, serve to represent her role as a demonstrator, as she appears to be identifying and naming school objects such as a pen, book, and schoolbag, helping to introduce basic classroom vocabulary. However, the mother's position and facial expressions suggest that she is an attentive receiver of his daughter's demonstration and knowledge.

The processes represented in this image are primarily narrative, supported by conceptual and symbolic elements. The central narrative process is an action process, where the young girl points toward various school objects, such as a pen, pencil, and book, demonstrating and reciting their names to her mother. This act suggests a moment of revision or sharing what she has learned at school. The mother is portrayed as the receiver of information, observing her daughter attentively, highlighting the interaction and involvement between the two characters. This exchange reflects a meaningful moment of learning and parental support. A calendar on the wall displays *Monday*, indicating that the scene occurs at the beginning of the school week. This detail reinforces the idea that the girl has just returned from school and is engaged in a moment of revision, highlighting the continuity of learning beyond the classroom. In addition to the narrative structure, the image reflects a conceptual process, particularly through classification. The school items are grouped and labeled, helping to reinforce vocabulary acquisition for early learners. These items also serve a symbolic function, representing tools of knowledge, school readiness, and the child's participation in the learning process. Moreover, the presence of the Algerian flag and the Maqam Chahid (Martyrs' Memorial) framed on the wall introduces a deeper symbolic conceptual process. These elements show a symbolic national identity, cultural pride, and historical memory. Altogether, the image blends narrative action with conceptual meaning and cultural symbolism.

The circumstances of this illustration are primarily defined as being located in the girl's room. This location serves as a crucial circumstance, representing a space where learning extends beyond the classroom. It signifies the transition from formal education to the reinforcement of knowledge within a familiar and intimate environment, which is home.

B. Interactive Metafunction

This Metafunction is concerned with the analysis of visual contact (gaze), choice of framing and social distance, attitude, and modality. In terms of contact, the participants in the image, the little girl and her mother, are depicted with an indirect gaze. Meaning that they are not looking directly at the viewer. This creates an offer image, where the participants are not engaging the viewer personally but instead presenting information to be observed. Emphasizing the focus on the girl's demonstration and repetition of her school items, and the way her mother follows and concentrates on what her daughter recites. In this case, the image offers visual support for learning, as it displays the names of essential school items. The purpose is to help children recognize and memorize basic classroom vocabulary through observation rather than direct interaction.

For the choice of framing, this illustration includes a variety of shots to establish social distance. The girl and her mother are shown in a medium shot, as only parts of their bodies are visible, allowing the viewer to focus on their interaction without full bodily detail. This framing creates a moderate level of engagement, highlighting their facial expressions and gestures, particularly the girl's act of pointing toward the objects. In contrast, a long shot is used to depict the school items spread out on the floor and the surrounding room, capturing the wider environment. This combination of shots emphasizes both the characters' relationship and the home setting as a supportive space for reinforcing the learning experience.

Attitude is another component of this metafunction. Figure 6 presents the illustrations from a frontal perspective, where the mother and daughter directly face the viewer. This frontal angle reflects involvement, positioning the viewer as someone included in the scene. Rather than observing from a distance, the viewer is drawn into the interaction, which

supports a sense of engagement and connection. It reinforces the idea that learning is part of daily life, inviting the viewer, especially a child, to feel personally connected to the act of sharing knowledge at home.

Modality is the last feature of this metafunction, it reflects the image's credibility, realism, and truthfulness. This sample utilizes vivid, saturated colors, particularly warm and cheerful tones such as pink, yellow, orange, and light blue, to enhance the image's realism and appeal. The pink color is dominant, appearing on the walls, furniture, and decorative items in the room. This choice of color creates a soft, welcoming, and child-friendly atmosphere, which is especially suitable for young learners. The warm palette helps convey a sense of comfort and positivity, reinforcing the idea that learning at home is a pleasant and engaging experience; this enhances the image's realism and credibility. The brightness, cheerful shades reinforce the positive atmosphere of learning and sharing, contributing to the overall sense of truthfulness.

C. Compositional Metafunction

The compositional meaning of this visual is strongly shaped by the horizontal placement of elements, following the information value principle. The mother and daughter are positioned on the left side of the image, which represents the given information as something familiar and already known to the viewer. In this context, the close relationship between the mother and daughter, along with the recognizable home setting, reflects established social and familial norms. This familiar context provides a stable foundation for interpreting the image. On the right side, a collection of labeled school objects, such as a pen, book, tablet, and bag, is depicted. According to Kress and van Leeuwen's framework (2006), the right side represents new information, what the viewer is meant to focus on or learn from. The placement of these items on the right suggests that the designer aimed to direct the

viewer's attention to these educational elements as the key learning focus. Thus, the left-to-right reading path guides the viewer from the familiar relationship and setting to the introduction of new school-related vocabulary, reinforcing the idea that learning grows naturally out of everyday family interactions.

For Framing, the image depicts a girl's room; the latter is presented as a typical child's space, full of familiar and common objects like a bed, desk, cupboard, calendar, and various framed decorations on the walls. This detailed framing shows that learning at school is part of the child's daily life. It reinforces that education extends beyond the classroom and occurs even in the home space.

In this image, salience is created primarily through the central positioning and vivid coloring of the school objects placed on the floor. The yellow schoolbook labeled "*My School Book*" and the blue school bag are especially eye-catching due to their bright, high-saturated colors and central placement, drawing the viewer's attention immediately. The dominant use of pink in the background, such as the bed and walls, adds to the visual brightness and creates a cheerful, child-friendly atmosphere.

2.3.3.2 Visual Analysis of the First-Year Middle School Textbook

The image from the first-year middle school textbook depicts two hands exchanging a scroll labeled *Duties* and *Rights* above a school building, symbolizing the values of responsibility and citizenship in the school environment.



Figure 07: School-themed sequence of the first-year middle school textbook.

Figure 07 depicts two hands exchanging a scroll, one labeled *Duties* and the other *Rights*, positioned above a school building. Below, two children are walking toward the school. The scroll symbolizes the balance between responsibilities and entitlements in a school context, while the Algerian flag flying above the building adds a national element to the scene.

A. Representational Metafunction

Multiple represented participants are depicted in this poster, including both symbolic elements and human figures. At the top, two hands are shown extending from opposite sides. On the left side, a child's hand labeled *Duties* reaches out to exchange a scroll with an adult's hand on the right, labeled *Rights*. At the bottom, two children (a boy and a girl) are shown walking toward a school building, reinforcing the educational setting.

This scene reflects a conceptual process, since there is no evident action taking place between them. Instead, the focus is on symbolic meaning. Specifically, the scroll being exchanged acts as a symbolic tool. It connects the ideas of responsibility and entitlement within the school setting. The image serves as a visual metaphor, showing that when students fulfill their duties, in return, they receive their rights. However, below this scene, where two children are walking toward a school building, introduces a narrative process, in which it shows a clear movement, and their action (walking) symbolizes engagement with the educational environment.

The school in the background serves as a locative circumstance. It places the symbolic exchange in a familiar, everyday setting for a child. This shows that schools are the places where values like duties and rights are learned and practiced in daily life. The building itself, topped with the Algerian flag, further situates this theme in a national and institutional setting. The presence of the flag symbolizes national identity, reminding viewers that the values of responsibility and rights are not only part of school life but also connected to citizenship and civic education. By placing the symbolic exchange in front of a school building, the image emphasizes that schools are official, structured environments where children begin to understand their role as members of society and future citizens of their country.

B. Interactive Metafunction

The interactive meaning of the image shows the way the viewer is invited to relate to the scene. First, gaze is absent; none of the participants make eye contact with the viewer. This classifies the picture as an offer. In this type of image, the represented participants are not directly addressing the viewer but are instead shown as part of a scene to be observed. This positioning encourages the child to observe the scene from a distance without demanding any direct response or interaction. Instead of inviting participation, the image presents a clear

idea about the balance between duties and rights at school. It encourages children to consider the importance of being responsible, such as following rules or helping others, to enjoy their rights, like being respected, heard, or included. The message suggests that these values are not separate, but connected parts of school life that help create a respectful learning environment.

The distance in this sample is varied: the hands exchanging the scroll are shown in a close-up, making the message feel more personal and important. This highlights the significance of the symbolic act. Meanwhile, the two children and the school building are shown in a long shot, creating a sense of distance and giving a more general and formal impression of the school setting (the institutional context of schooling). This mix of distances helps communicate both the significance of duties and rights and their relevance within a structured educational context.

The horizontal angle is frontal, meaning the participants are directly facing the viewer. This angle creates a sense of involvement, positioning the child not as a distant observer but as someone engaged with the message. It encourages the viewer to connect personally with the visual content and reflect on the meaning of balancing duties and rights in the school environment. In this way, the illustration presents these civic concepts in a relatable manner, inviting the child to understand and internalize them as part of their own school experience.

As for modality, the image can be categorized as medium. While it uses color and recognizable forms, the visuals are not highly saturated, bright, or realistic. The colors are somewhat muted, and the shapes are simplified, lacking small details. This makes the image look more like a cartoon than a real picture. In fact, the level of detail is enough to convey the intended message clearly to children, but not so vivid as to create a strong sense of realism. In this case, Realism is reduced.

C. Compositional Metafunction

The Information value in this sample is structured in a top-to-bottom orientation. At the top, we find the title *Sequence 4: Me and My School*, presented in bold white text against a red background. This placement gives it prominence and establishes the theme of the lesson, exploring the student's relationship with their school. It introduces the topic on an abstract (ideal) level, inviting the child to think about broader ideas such as responsibilities, values, and roles within the school environment.

The middle section (exchange of rights and duties) represents the main concept that acts as the balance between what children give and receive in the school context. This suggests that enjoying rights in school goes hand-in-hand with fulfilling one's duties. The center of the image is positioned between the conceptual message and the practical setting. This exchange illustrates the key message of the lesson: a respectful and cooperative school environment works best when everyone shares both duties and rights (giving and receiving). At the bottom of the image, the focus shifts to a more realistic and concrete setting, a colorful, welcoming school building with two children walking toward it. This bottom section grounds the message in everyday experience, showing where the abstract ideas discussed at the top take place. This part represents the real world in which children practice their roles and apply what they learn about rights and duties, and shows where children go to school and put these ideas into practice.

The salience in this illustration is created through the use of bold colors, size, and central positioning. The title is highly salient or the most prominent element, with its large, bold, white font placed on a strong red background, making it immediately eye-catching. The hands and scroll in the center also draw attention due to their central placement and the contrast in colors. While the school and children at the bottom are visually less prominent,

smaller in size, use softer colors, and are positioned lower in the layout, where the viewer's attention is less likely to go first.

The framing here shows that all the components are part of one cohesive scene, with no dividing lines separating them. This suggests that the textual and visual elements are closely connected and meant to be understood together. The title at the top works together with the visual elements in the middle and bottom to create a unified message. Together, they communicate an important idea about civic values within the school context.

2.3.4 Pets-themed Sequence

The sequences related to pets introduce learners to animal vocabulary in different contexts. In the third-year primary textbook, *Sequence Five: My Pets* focuses on teaching the names of common animals, helping pupils identify and talk about pets in English. In the first-year middle school textbook, *Sequence Three: Me and My Daily Activities* includes a lesson on pets within the broader context of daily routines. This sequence covers daily activities, telling the time, and introduces the names of pets, linking them to everyday situations in the learner's life.

2.3.4.1 Visual Analysis of the Third-Year Primary School Textbook

The visual from the first-year middle school textbook (*Sequence 5: My Pets*) presents a pet shop scene where a girl, her father, and a shopkeeper observe various animals. The image features labeled pets, presented in cages, highlighting a vocabulary learning context related to animals.



2. Listen and repeat.

Figure 08: Pets-themed sequence of the third-year primary school textbook.

Figure 08 shows a pet shop scene where a man, a little girl, and a shopkeeper are looking at different animals. Several pets are displayed in cages, including a dog, cat, rabbit, canary, chick, and goldfish. Each animal is clearly labeled to help learners identify them. The interaction between the child and the adults suggests a learning or choosing experience, and the variety of animals symbolizes care and the importance of understanding living creatures in everyday life.

A. Representational Metafunction

The poster under study shows a scene set in a pet shop. Inside, there are several animals, including a dog, cat, rabbit, canary, chick, goldfish, and kittens. These animals are being observed by three human participants: a man, who appears to be the father, a young girl, likely his daughter, and an older man, who seems to be the pet shopkeeper. This illustrated scene does not emphasize any specific individual human character's identity, although they are present and engaged in the scene. Instead, the primary representational focus is on the animals and their classification as common domestic pets. Thus, the visual representation integrates both narrative and conceptual processes.

The first evident narrative process is the actional process, in which the young girl is shown pointing toward one of the animals, indicating engagement, interest, or selection. The father and pet shopkeeper are smiling (expressing shared enjoyment) and appear to be watching her gesture. Meanwhile, their facial expressions, body orientation, and the girl's surprised or curious face indicate that they are engaged in a slight reactional process. However, the animals are not involved in any dynamic narrative actions. Instead, they are presented in a static and categorized manner, each one is placed in separate cages or a fishbowl. This indicates the presence of a conceptual process, particularly a classificatory process. The animals are grouped and labeled by type, such as dog, cat, canary, among others. These labels function as identifiers and educational tools, helping the child to recognize and

name different types of pets. The poses of the animals, combined with the clear labeling, further reinforce the conceptual over the narrative function. In addition to the classificatory process, the close analysis of the image shows a symbolic process. The way the animals are kept in cages and the way the humans, especially the children, pay attention to them. This symbolizes the theme of domesticated pet care and ownership within a modern lifestyle. The animals are shown not only as living creatures but also as symbols of love, education, and possibly buying.

The locative circumstances are clearly defined in this image. It refers to the setting itself, including the cages, aquariums, and the background details, such as the clean structure, bars, and the goldfish bowl, which provide the main circumstantial context, locating the activity within a specific environment: a pet shop.

B. Interactive Metafunction

In terms of gaze, none of the represented participants in the image establishes direct eye contact with the viewer. Their attention is focused entirely on the animals. As a result, the image functions as an offer, where it provides the children with a variety of types of pets' names. The absence of direct gaze suggests that the children are engaged in their own experience, inviting the child to simply watch and observe the scene without being directly addressed. This can encourage a more passive and reflective engagement.

In terms of frame size and social distance, the human participants are shown in a medium shot. Their upper bodies, facial expressions, and gestures are clearly visible, allowing children to comfortably observe their interactions with the animals. This type of shot creates a moderate and familiar relationship between the viewer and the characters. The animals, on the other hand, are depicted in a long shot, showing their full bodies and positioning within the pet shop. This framing helps present the entire setting while keeping the focus on both the people and the variety of animals in the scene. As for image subjectivity, the scene is

presented from a horizontal frontal angle. This perspective indicates a sense of involvement, as the viewer is directly positioned in front of the interaction between the characters and the animals. The use of a frontal angle allows children to feel connected to the situation, as if they are part of the moment. It encourages them to engage with the idea of animal care and observe the behaviors of the characters more personally. The designer likely intended to create a relatable and immersive experience that invites children to understand the responsibilities of pet ownership in an accessible and engaging way.

This sample exhibits a high degree of modality, as several visual elements contribute to the realism and authenticity of the scene. The characters and animals are shown in a detailed and natural way. They have recognizable features that make them easy for children to identify. The painted human participants are carefully designed to look like real people. This includes their facial expressions, physical traits, and other small details. The use of vivid colors also adds to the lifelike and engaging appearance of the scene.

The animals are clearly identifiable, and the presence of labels next to each enclosure enhances both clarity and educational value. The use of natural and an adequate degree of color, light, and shadows contributes to a believable and engaging visual environment. The setting (a pet shop) is clearly contextualized through the presence of cages, aquariums, and a counter with a goldfish bowl, all of which are presented with attention to spatial arrangement and perspective. These cues help children connect the image to real-life experiences.

C. Compositional Metafunction

The designer of this poster uses a center-margin informational value, where the main human participants and the animals are placed in the center, drawing immediate attention. This central positioning emphasizes the interaction between the child and the animals, suggesting that the core message revolves around pet care, observation, and learning.

Surrounding details such as additional shop elements, background structure serve as marginal components, providing contextual support without shifting from the primary visual focus.

From a visual perspective, the layout is designed to be clear, organized, and educational. The image integrates a variety of colors, natural tones, and labeled elements, which contribute to its readability and make it visually engaging for children. The labels next to each animal act as salient textual elements, reinforcing identification and learning. The child placed in the foreground acts as a central figure, guiding the viewer's attention toward the act of observing and engaging with the animals. In terms of salience, the child's eye is naturally drawn to the figures in the foreground due to their size, positioning, and clear outlines. The presence of the goldfish bowl on the counter, along with other detailed animal enclosures, further supports this salience, inviting children to explore the space visually. Linguistically, while the image may not include complex text, the use of name labels serves as a key informative component that supports the educational objective.

Regarding framing, Figure 8 appears as a single unified frame, presenting one coherent scene without visible separation into distinct segments. The framing allows all participants and circumstantial elements: animals, humans, and setting, to be interpreted as part of a unified narrative moment. The background and orderly arrangement of enclosures help maintain visual cohesion, ensuring that the viewer can easily understand the image and extract meaning from the central interaction.

The salience of the image is created through the central placement of the girl and the bright coloring of the animals. The viewer's attention is first drawn to the girl, who is closest to the animals and actively engaged. The colorful variety of pets and their clear labeling also stand out, guiding the viewer's eyes across the scene and emphasizing the educational focus on animal vocabulary.

2.3.4.2 Visual Analysis of the First-Year Middle School Textbook

The illustration from the first-year middle school textbook presents a simple table featuring a clear image of common pets, each labeled with its name. The sequence focuses on helping learners recognize and name familiar animals, supporting basic vocabulary building through visual association.

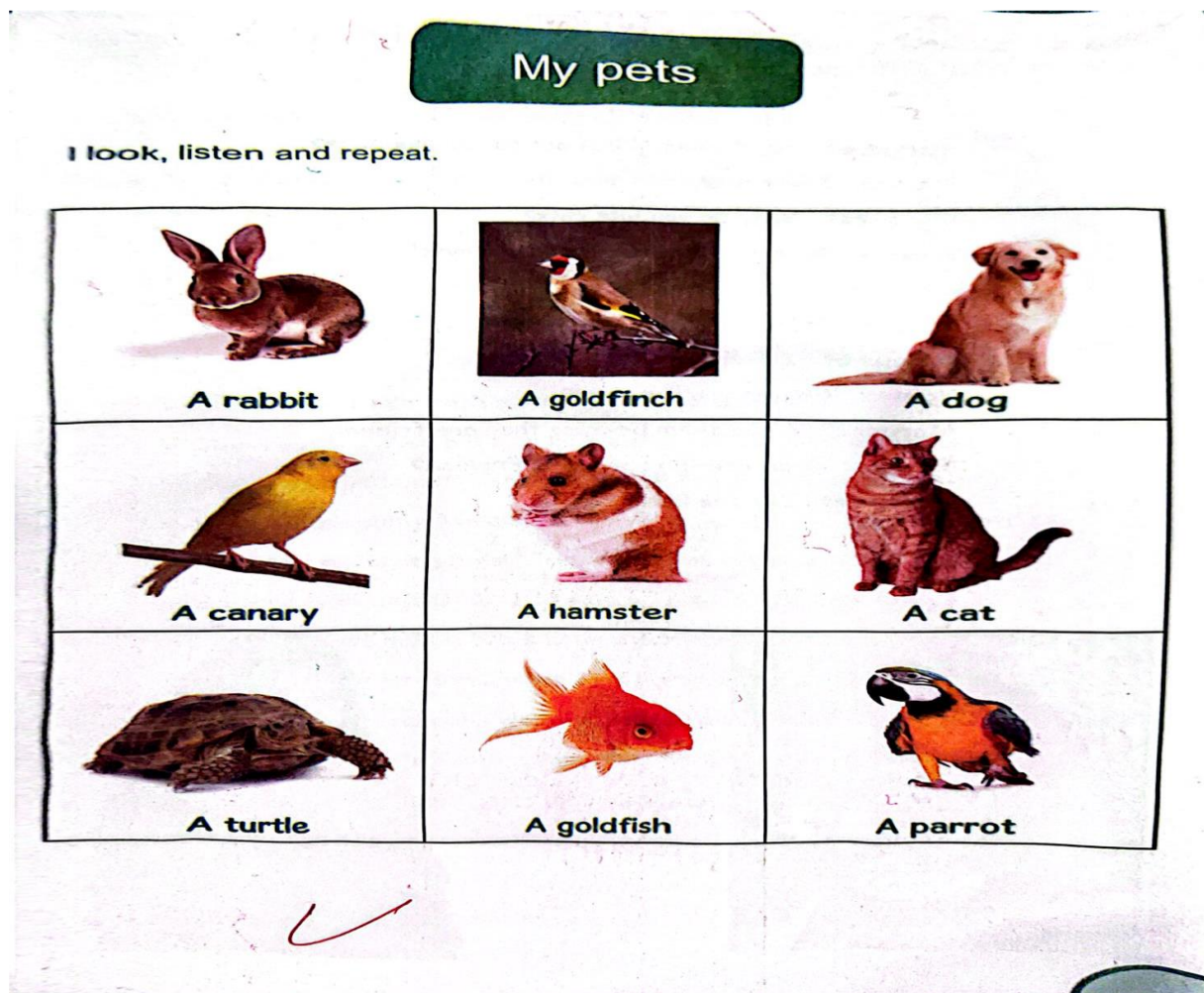


Figure 09: Pets-themed sequence of the first-year middle school textbook.

Figure 09 shows nine different pets arranged in a table. Each square contains a picture of a pet along with its label. The animals included are a rabbit, a goldfinch, a dog, a canary, a hamster, a cat, a turtle, a goldfish, and a parrot. The images are clear. The animals are shown

individually, and their names are written below each image to help learners identify them easily.

A. Representational Metafunction

In this illustration, the participants are the various domestic animals shown in each image. They are represented to inform the viewer, helping children recognize and learn what these pets are by highlighting their main visual features. The images mainly operate to convey information about the pets. Looking at their physical forms may help describe their species.

The process of these images is considered to be a conceptual process, which plays a crucial role in understanding the importance of images in constructing meaning about the depicted pets. It focuses on classification and analytical relationships rather than narrative actions. The classification process categorizes these animals under the concept of "pets". Each image serves as an example within this category, highlighting the diversity of animals. This understanding allows viewers to recognize both the unique characteristics of each animal and their shared status as domestic species. However, the analytical process demonstrates the individual characteristics of each animal to contribute to the whole representation of a domestic pet.

The circumstances of this image are defined by the absence of a specific setting, with no background or environment depicted, and the most visual focus is on the pets themselves.

B. Interactive Metafunction

This metafunction is concerned with the analysis of visual contact (gaze), choice of framing and social distance, attitude, and modality. For gaze, the participants of this image, who are a collection of distinct pets, are represented with indirect gaze at the viewers, which refers to offer images that just provide information about what these pictures interpret. Their eyes are directed away from the viewers. This indirect gaze position invited the viewers to

observe the depicted animal without asking for immediate interaction, which can create a sense of the pet existing in its world. This helps the children to be involved in a picture to facilitate their memorization.

As for the choice of framing, this illustration uses only a long shot. This type of shot captures the full view of each animal, allowing children to see their entire bodies. The use of a long shot creates a sense of social distance, presenting the animals for observation rather than interaction.

Figure 9 presents the illustration from a frontal perspective, where the animals are positioned directly facing the viewer. This frontal angle reflects involvement, placing the viewer in a position of direct engagement with the visual content. Rather than observing from a distance, the viewer is invited to closely examine the animals, encouraging focused attention on their physical features and names. This positioning supports a more active learning experience, helping children connect with and recognize the pets in an accessible and familiar way.

Modality is the last component of this metafunction, it reflects the image's credibility, realism, and truthfulness. Despite the presence of multiple colors in each image, the image's modality is significantly lowered through the use of dark colors drawing with an old style of painting, which gives the overall impression of an older, less vibrant aesthetic. The use of dark and muted colors in the illustration reflects the pets' natural appearance. These colors are not just visual details; they play a key role in contributing to the image's low modality, giving it an aged and less vivid look. The lack of strong illumination and brightness further reduces visual clarity, instead emphasizing deeper understanding and careful observation. The representation includes detailed features such as the animals' positions, their natural coloring, and the setting in which they appear. Together, these visual elements create an educational

experience focused more on meaning and recognition than on bright or highly stylized visuals.

C. Compositional Metafunction

The compositional meaning of this visual is significantly influenced by the central placement of the collection of pets. The individual pets presented are the central focus of the visual's information value. This placement appears to represent a tabletop or display surface, where the animals are arranged for easy viewing and comparison, with distinct boxes, and each box highlights a different pet. The center position plays an important role in creating salience. It helps to draw the viewer's attention directly to the boxes of pets. This placement makes the pets the most noticeable and prominent elements in the overall composition. The white background representation further emphasizes this central focus, making the distinct pets the only point of interest.

Regarding framing, it is characterized by employing distinct boxes with line boundaries that separate one animal from another. These boxes are further enhanced by a surrounding white background frame, which acts as a neutral background. This white background allows the pet's visibility to stand out with exceptional clarity. Therefore, this framing technique powerfully directs the viewer's attention, effectively conveying the importance of each animal within this representation.

To conclude, the visual analysis of selected sequences from the third-year primary and first-year middle school English textbooks demonstrates the way meaning is constructed through images using Kress and van Leeuwen's (2006) visual grammar framework. The sequences analyzed from the introductory section to units on family, school, daily life, and pets reveal the way representational, interactive, and compositional metafunctions are employed to support language learning. By examining the way visuals depict actions,

relationships, and symbolic elements. This analysis highlights the educational function of visuals in supporting comprehension and language acquisition in Algerian English language textbooks across two key educational levels.

2.4. Section Three: Discussion of the Results

This part outlines the main findings obtained from the visual analysis of the selected textbook. It attempts to answer the research questions by interpreting how meaning is constructed by visual elements, in line with Kress and van Leeuwen's (2006) visual grammar framework. The discussion also connects these findings to previous studies, emphasizing areas of convergence and divergence to more fully understand how Algerian English textbooks represent cultural education's values, identity, and purposes visually.

In an attempt to answer the first research question, the study revealed that the third-year primary and first-year middle school English textbooks utilize a wide range of semiotic modes, including gestures, facial expressions, posture, gaze, objects, written text, and color. These semiotic resources are meaningfully organized across the three metafunctions: representational, interactive, and compositional. For the representational metafunction, semiotic modes such as smiling, waving, and pointing are frequently used to create narrative processes. For example, in the primary textbook, a girl is shown pointing to school objects, which indicates an action process, while the mother attentively watching suggests a reactional process. Similarly, characters in family scenes are often smiling and waving, helping to express interpersonal interaction and emotional engagement. These bodily gestures and facial expressions support the communication of familiarity, learning, and welcoming behavior. In the middle school textbook, conceptual processes dominate, where semiotic modes are used to show classification (e.g., animals in separate boxes) and symbolic meaning (e.g., the scroll between *Duties* and *Rights* as a metaphor for responsibility and entitlement). These visuals lack dynamic movement but use spacial arrangement to express conceptual and abstract ideas.

For the interactive metafunction, the textbooks utilize semiotic modes such as gaze, distance, and angle to manage viewer engagement. Most participants are depicted with an indirect gaze, classifying these as offer images, where the viewer is invited to observe rather than interact directly. Additionally, the use of frontal horizontal angle in most images that creates a sense of involvement. The use of medium shots (e.g, showing the half body of the girl and mother) and long shots (e.g, full-body views of characters or animals) varies by context and helps establish social distance. Placement and spatial arrangement (e.g, a girl approaching a pet shop or the daughter pointing toward her schoolbag) guide the viewer's reading of the interaction. These semiotic elements help children interpret how learning, responsibility, or care is visually communicated. For the compositional metafunction, they arranged visuals in various orders, such as left-right, top vs bottom, and centre vs margin to communicate different information value for instance, in some visuals, characters appear on the left (given information), while new elements such as school objects or pets are placed on the right (new information). In others, the center highlights the most salient item, such as the girl in a pet shop or a scroll exchanged between hands. Additionally, framing devices such as white circles, color blocks, or text labels separate or connect elements to support meaning. Color also plays a key role in drawing attention or signaling emotional tone (e.g., bright pink backgrounds for young learners, darker tones in middle school to reflect maturity or seriousness).

A comparative analysis of the visuals (from figures 01 to 08) reveals both notable similarities and clear distinctions in how the two textbooks use semiotic modes to construct meaning. This comparison properly addresses the second research question. The similarities include the consistent use of socially and culturally relevant themes such as family life, school, and animals. Both textbooks employ conceptual representations, especially classification processes, as seen in the grouping of pets in figures 07 and 08. Both also utilize

symbolic elements, such as national symbols (e.g., the Algerian flag, the fennec, and Maqam Chahid) to reinforce identity. In terms of interactive metafunction, both textbooks commonly use an offer approach, where participants do not make direct eye contact with the viewer. This allows students to observe scenes without being directly addressed, promoting reflection. Most images across both books are presented from a frontal angle and use medium or long shots, depending on the scene. However, the differences are more pronounced. The third-year primary visuals (e.g., figures 01, 03, 05, 07) integrate more narrative processes, especially actional and reactional ones, showing children and adults engaging naturally in daily activities. These scenes are presented in realistic, modern contexts, using bright colors and culturally relatable details such as clothing and names. In contrast, first-year middle school visuals (Figures 02, 04, 06, 08) shift heavily toward conceptual representations, focusing on classification and symbolic processes. These visuals often depict isolated objects or characters with minimal background, lower modality, and darker tones. More importantly, framing in primary textbook visuals tends to show unified, coherent scenes, whereas middle school visuals use segmented framing (e.g., boxes or tables), breaking information into parts to support abstract understanding. This contrast reflects a pedagogical shift from experiential learning (based on real-life actions) in primary school to conceptual learning (based on abstract ideas and categorization) in middle school.

In short, while both textbooks utilize a variety of visual modalities to support meaning and learning, they differ significantly in modality levels, cultural representation, and conceptual complexity. The primary textbook favors colorful, detailed, and relatable images aligned with young learners' needs. This finding aligns with those of Benouareth and Khiari (2024), who found that this textbook is attractive and employs relevant visual features. In contrast, the middle school textbook uses more abstract, less saturated visuals aimed at developing analytical thinking.

More importantly, the visuals in both textbooks convey rich cultural, social, and linguistic values that reflect Algerian society. Culturally, visuals often include national symbols such as the Algerian flag and Maqam Chahid, emphasizing national pride. The third-year primary textbook depicts families in modern settings, with characters wearing contemporary clothing and using modern names, reflecting urban Algerian life today. Meanwhile, the middle school textbook includes more traditional clothing and names, such as grandparents living with the family, highlighting intergenerational living and respect for elders, which are traditional Algerian values.

Another result found in this research is that Algerian cultural identity is more clearly represented in the third-year primary school textbook through bright, highly saturated visuals showing modern and traditional aspects of Algerian life. This finding goes in line with Abbas and Mbata's (2024) result, demonstrating that the third-year primary school textbooks feature engaging content consistent with Algerian cultural values. However, this stands in contrast to the work of Benabed and Mehdaoui (2023), whose study criticized the third-year primary school textbook for lacking English cultural content and real-world resources.

Conversely, the findings indicate a noticeable lack of Algerian norms specifically within the illustrations of the middle school textbook. The latter presents weaker cultural representation, with visuals that are more abstract and less culturally grounded. This result contradicts the findings of Aoumeur and Ziani (2022), whose research established that the studied textbook significantly reflects and promotes Algerian culture. This disparity suggests that while efforts might be directed towards increasing cultural awareness through textual content, the visual elements within this textbook do not consistently reflect Algerian cultural content. This highlights a potential disconnect in the approach to cultural integration within the first-year middle school textbook. The current study suggests that, at least visually, the

primary school textbook integrates Algerian culture effectively, whereas the middle school textbook shows a weaker and more abstract cultural presence.

Social values like family unity, gender roles, and education are visually emphasized through scenes of family interaction, classroom settings, and home study. The primary visuals often show parents' child engagement in learning, reinforcing values of support, guidance, and participation in children's education. Linguistically, the multimodal elements of the textbooks serve an essential role in supporting language development. Visuals are strongly designed to reinforce vocabulary acquisition, linking English words with clear, familiar images that help in comprehension and retention. For example, objects such as school materials, pets, or family members are labeled with written text to facilitate learning. In the primary textbook, the use of simple structures like "This is my pencil" or "My name is..." is supported by contextual visuals that allow learners to connect language with real things referred to. In the middle school textbook, more abstract linguistic concepts are introduced, such as verbs, tenses, and personal pronouns, supported by conceptual images that illustrate grammatical functions. Moreover, scenes often integrate classroom instructions, greetings, and expressions (e.g., *raise your hand, hello, good morning*) that reflect authentic language use in school settings. This integration helps learners develop functional communicative skills, not only by memorizing words, but by understanding the way language works in context. This outcome partially contradicts Boudjader (2024), who argued that the third-year primary textbook includes unnecessarily difficult and developmentally inappropriate vocabulary. While both studies address vocabulary learning in primary education, this study specifies the strength of visually mediated, contextually consistent input, unlike Boudjader's lexical difficulty and developmental mismatch issues.

In conclusion, the findings of the visual analysis of the selected textbook sequences illustrate

the construction of meaning by visual elements in accordance with Kress and van Leeuwen's (2006) visual grammar model. The analysis showed that the two textbooks represent Algerian cultural, social, and linguistic values, while addressing diverse learning needs across different educational levels. The discussion has emphasized some similarities and differences in visual design, framing, modality, and representation. These results not only respond to the research questions but also align with earlier studies, providing a clear picture of how Algerian English textbooks project educational information and national identity visually.

2.5 Conclusion

In short, this chapter discusses methodology and compares visual modes in two EFL Algerian schoolbooks designed for beginners. Employing Kress and van Leeuwen's (2006) model of visual grammar, the analysis focuses on the representational, interactive, and compositional dimensions of eight selected images. The comparison reveals both similarities and key differences in how visuals are used at each level. This chapter also discusses how these findings help answer the research questions.

General Conclusion

The current study aims to explore how visual modes are employed in two newly introduced Algerian EFL textbooks: the third-year primary and the first-year middle school textbooks. The investigation is motivated by the recent Algerian Ministry of Education policy change in the 2022–2023 academic year, which introduced English into early education. By employing Kress and van Leeuwen's (2006) framework of visual grammar, the study aimed to analyze the visual discourse of the two textbooks, assess how visual content supports language learning and cultural representation, and compare their semiotic strategies and appropriateness in education. To achieve this, the research used a qualitative method, which allowed for a deep, descriptive interpretation of the multimodal components of the textbooks. This method, as noted by Palmer and Bolderston (2006) and Mohajan (2018), is best suited to make meaning in visual and textual resources, with a rich description of how visuals function in pedagogical materials.

The analysis has revealed that both textbooks rely on various visual modes to construct meaning through representational, interactive, and compositional metafunctions. The images in the selected textbooks are strategically employed to depict actions and participants, engage the learner, and structure information. However, obvious differences between them are observed. The third-year primary textbook tends to use colorful, high-modality images with known settings and characters reflecting modern-day Algerian society, and becoming more appealing and accessible to early beginners. On the other hand, the middle school textbook for first graders relies more on abstract, low-modality images, simplified designs, and universal topics, which may limit engagement for students shifting to more analytical stages of learning. Additionally, while both texts have visual materials that portray Algerian cultural and social values, the primary school book integrates these resources more effectively and clearly. The

General Conclusion

middle school textbook, by contrast, presents cultural aspects with less visual depiction of modern societal environments and tends towards a more traditional approach.

Finally, this research highlights the importance of considering the interplay between linguistic and visual modes in shaping learner experience, particularly in the context of English language teaching in Algeria. These insights can guide the creation of better textbooks for future learners. They also suggest more effective teaching methods for educators. The aim is to make English instruction more impactful and to support students' overall growth. Put differently, it highlights the importance of reflective multimodal design on language textbooks and presents good guidance for curriculum developers, teachers, and textbook authors.

Limitations, recommendations, and implications

3.1. Limitations of the Study

Each research project faces obstacles and limitations at various stages. The present investigation is not an exception. First, there was a lack of accessible academic resources related to the integration of English in Algerian primary education. Since the official implementation of English in third-year primary school began only in the 2022–2023 academic year, the existing body of research remains extremely limited or virtually non-existent. More specifically, the studies applying multimodal discourse analysis (MDA) within the context of Algerian EFL textbooks are scarce, if not extremely absent. This means that the chosen theoretical framework, namely Kress and van Leeuwen's (2006) model of visual grammar, has not yet been widely applied to Algerian textbooks. This lack of local application made it difficult to find precedents or contextual examples, requiring the researcher to adapt the model independently and apply it to a new learning setting. Additionally, limited access to academic articles and books posed a challenge. Many important scholarly resources related to MDA, visual grammar, and textbook evaluation were costly. Lastly, time constraints also impacted the depth of the study. The limited timeframe restricted the number of visuals that could be analyzed in detail and did not allow for the inclusion of multiple data sources, such as classroom observations or interviews with teachers and students. A more extended research period might have enabled broader data collection and deeper analysis.

3.2. Recommendations for Further Research

Based on previously stated limitations, it is recommended that future research on multimodal discourse analysis be carried out concerning the following areas:

1. It would be interesting if other studies could adopt alternative theoretical models for analysis, such as Critical Multimodal Discourse Analysis or Critical Discourse

Analysis, to examine not only the visuals but also the underlying ideologies and power structures embedded in the textbooks' content.

2. Given that the current study is limited to the qualitative method, it is highly recommended for other researchers to use a mixed-methods approach, combining quantitative tools (e.g., checklists or surveys) with qualitative tools (e.g., interviews or classroom observations), to evaluate how learners and teachers interact with textbook visuals in real classroom settings.
3. Finally, since the current research focused solely on textbooks designed for the third-year primary and first-year middle school levels, future studies are encouraged to expand the scope to other school levels to examine how multimodal discourse evolves across the Algerian educational system.

3. 3. Implications

The findings of this study hold several practical implications that can be drawn for textbook designers, educators, and curriculum developers. These actors are involved in designing and developing the newly introduced EFL textbooks for third-year primary and first-year middle school levels.

First, the present investigation revealed the central role that images play in facilitating meaning, language learning, and cultural awareness at the initial stage of English acquisition. Accordingly, the first implication can be directed at the textbook developers and curriculum planners. The differences observed in the use of visual modality, cultural representation, and conceptual complexity between the selected textbooks can assist them in critically reviewing and improving the quality of existing Algerian EFL textbooks. This is to ensure that the visual elements respond and align more closely with learners' cognitive development, interest needs, and educational goals. Based on this, curriculum planners must consider the developmental needs of learners when selecting or approving textbooks. Thus, textbook creators should

Limitations, Recommendations, Implications

ensure that visuals are not only age-appropriate but also pedagogically purposeful. More attention needs to be paid to maintaining visual coherence across educational levels. For instance, visuals should still be clear and meaningful using vibrant, detailed, colorful, and contextually rich images that support language acquisition and reflect students' realities. Furthermore, given that visuals in the primary textbook better reflect modern aspects of Algerian life, textbook planners and educators should consider balancing tradition and modernity to ensure learners can connect meaningfully with the content. Another key implication concerns English language teachers. The study highlights the importance of visuals as essential teaching tools. Teachers should be trained to interpret and use images effectively. Teachers can benefit from understanding how elements like modality, framing, and gaze function to construct meaning and support learning, and this can help guide students' attention. Professional development programs should equip educators with strategies to integrate visuals into lessons and use images effectively in the classroom, not just as decorative elements but as integral components of meaning-making.

To conclude, this section summarizes the study's main findings, outlines the key limitations of the current study, and offers recommendations for future research. It also presents a set of practical and theoretical implications drawn from the findings.

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Abstract in French (résumé)

Cette étude étudie le discours multimodal de deux manuels d'EFL algériens distincts conçus pour les écoles primaires de troisième année et les collèges de première année. Les objectifs principaux sont d'analyser les modes visuels spécifiques dans les manuels scolaires sélectionnés et leur rôle dans l'apprentissage des langues et la représentation culturelle ; d'identifier et de comparer l'utilisation des modes sémiotiques à travers deux manuels scolaires sélectionnés ; et d'examiner le contexte culturel, valeurs sociales et linguistiques intégrées dans leur contenu multimodal. Pour ce faire, l'étude adopte une méthode qualitative utilisant le cadre d'analyse du discours multimodal de Kress et van Leeuwen (2006). Ce dernier offre une approche systématique pour comprendre comment les différents modes sémiotiques interagissent dans la communication visuelle, notamment à travers les métafonctions de représentation, d'interaction et de composition. Le corpus de cette étude comprend ce corpus contrasté, constitué de quatre séquences similaires sélectionnées à partir de ces manuels. Les résultats ont révélé que le manuel destiné aux élèves de troisième année du primaire met en valeur plus explicitement l'identité culturelle algérienne à travers des images vives et colorées qui représentent à la fois la vie moderne et traditionnelle algérienne. En revanche, le manuel pour la première année du collège présente une représentation moins distincte de la culture algérienne, utilisant des visuels plus abstraits et moins clairement enracinés dans les contextes algériens. Cette étude révèle une différence significative dans la façon dont les manuels scolaires d'anglais des écoles primaires et secondaires en Algérie utilisent les éléments visuels. Cette divergence a des répercussions sur la représentation culturelle et la complexité conceptuelle, ce qui peut avoir une incidence sur l'engagement des élèves.

Mots-clés : Analyse du discours multimodal, Manuel anglais de première année, Manuel primaire de troisième année, Manuels algériens d'EFL, Métafonctions, Modes sémiotiques.

Abstract in Arabic(تلخيص)

تتناول هذه الدراسة الخطاب المتعدد الوسائط في كتابين مدرسيين لتعليم اللغة الإنجليزية كلغة أجنبية في الجزائر، أحدهما مخصص للسنة الثالثة من التعليم الابتدائي، والآخر للسنة الأولى من التعليم المتوسط. تهدف الدراسة إلى تحليل الوسائط البصرية المحددة في هذين الكتابين ودورها في تعلم اللغة وتمثيل الثقافة؛ والتعرف على استخدام الوسائط السيميائية ومقارنتها بين الكتابين المختارين؛ وفحص القيم الثقافية والاجتماعية واللغوية المضمنة في محتوَاهما متعدد الوسائط. تعتمد منهجية هذه الدراسة على تحليل دقيق للصور البصرية ضمن الكتابين الجزائريين المختارين لتعليم اللغة الإنجليزية. ولتحقيق ذلك، اعتمدت الدراسة على المنهج النوعي باستخدام إطار تحليل الخطاب المتعدد الوسائط لكريس وفان ليوين (2006) لفهم كيفية تفاعل الوسائط السيميائية المختلفة في التواصل البصري خاصة من خلال الوظائف التمثيلية، التفاعلية، والتكوينية. يتكون متن الدراسة من هذا المتن المتباين الذي يضم أربع وحدات متشابهة مختارة من الكتابين. وقد كشفت النتائج أن الكتاب المدرسي المخصص لتلاميذ السنة الثالثة ابتدائي يُظهر الهوية الثقافية الجزائرية بشكل أكثر وضوحاً من خلال صور زاهية وملونة تُجسد الحياة الجزائرية الحديثة والتقليدية. في المقابل، فإن الكتاب المخصص للسنة الأولى من التعليم المتوسط يقدم تمثيلاً أقل وضوحاً للثقافة الجزائرية حيث يستخدم صوراً أكثر تجريداً وأقل ارتباطاً بالسياقات الجزائرية. تكشف هذه الدراسة عن وجود اختلاف ملحوظ في كيفية استخدام العناصر البصرية بين كتابي اللغة الإنجليزية للمرحلتين الابتدائية والمتوسطة في الجزائر. ويؤثر هذا التباين على تمثيل الثقافة وعلى مستوى التعقيد المفاهيمي، مما قد ينعكس على مدى تفاعل التلاميذ مع المحتوى الدراسي.

الكلمات المفتاحية: الكتب المدرسية الجزائرية لتعليم اللغة الإنجليزية ، تحليل الخطاب متعدد الوسائط ، الوسائط السيميائية ، الوظائف التعريفية (الميتافنكشنز) ، كتاب اللغة الإنجليزية للسنة أولى متوسط ، كتاب اللغة الإنجليزية لسنة ثالثة ابتدائي.