The Portrayal of Minorities and Multiculturalism in EFL Textbooks for Upper Secondary School

Anette Christine Axelsen

Master's Thesis in English Didactics

Department of Foreign Languages

University of Bergen

May 2021

Abstract in Norwegian

Læreplanverket for Kunnskapsløftet (LK06) fremhever viktigheten av både interkulturell forståelse og kommunikasjon, og evnen til å skape og lese sammensatte (multimodale) tekster. Studien fant at det tidligere hadde blitt gjort lite forskning rundt fremstillingen av disse to temaene i kombinasjon i lærebøker for internasjonal engelsk.

Hensikten med studien var å se på hvordan tre lærebøker for internasjonal engelsk fremstiller multikultur og minoritetskulturer i Storbritannia og USA gjennom både tekst og bilder. Studien har sett på maktforhold mellom forfatter og bilde, og leseren. Studien har også sett på maktforholdet mellom personene som er avbildet på bildet og personen som tolker bildet. I tillegg har studien gått inn på hvilke deler av minoritetskulturen som var inkludert i tekst og bilder. For å gjøre dette har studien benyttet et mixed-methods design hvor både kvalitativ og kvantitativ metode har blitt tatt i bruk.

Studiens funn fant visse forskjeller mellom de tre lærebøkene. Disse forskjellene dreide seg om hvor mye multimodalitet det var i de relevante kapitlene i lærebøkene, og i hvor mye representasjon av minoriteter i USA og Storbritannia det var på bildene i de relevante kapitlene. Studiens funn antyder at tekstene har et fokus på problemene og uenighetene som kan oppstå i et flerkulturelt samfunn. I tillegg inkluderte tekstene i liten grad fremstillinger av individuelle minoritetskulturer, med unntak av et par tekster. Bildene inkluderte flere elementer som tilhører individuelle minoritetskulturer. Disse elementene dreide seg først og fremst om klær og festivaler, men noen bilder kunne også tolkes i den forstand at de sa noe om individenes verdier. Bildene hadde også delvis et fokus på problemene og konfliktene rundt multikulturalisme som eksisterer i USA og Storbritannia, men flere bilder viste også medlemmer av majoritets- og minoritetskulturer som sameksisterte fredelig. Studien argumenterer for at en utvikling av elevenes interkulturelle kompetanse og ferdigheter når det kommer til å lese sammensatte tekster er svært viktig. Studien gir derfor noen didaktiske forslag til hvordan man kan bidra til utviklingen av disse ferdighetene og kunnskapene.

Acknowledgements

I would like to thank my supervisor, Aud Solbjørg Skulstad, for her constructive and helpful comments. The help she has given me throughout the last year in regard to this project has been highly valuable.

I would also like to thank my friends, family, and wonderful boyfriend. Your support has been of great help to me.

Lastly, I would like to express my gratitude to my fellow MA students. You have made the last five years memorable and special, and I have enjoyed learning and growing with you.

Anette Axelsen

Bergen, May 2021

Table of contents

List of figures

List of tables

1 Introduction

1.1 Why this topic?

When choosing the topic for my thesis, it was clear to me that I wanted to analyze textbooks for the English subject. Throughout my years as a student in both lower and upper secondary school and through my practical teacher training at university, I have experienced that teachers often have different approaches to the use of textbooks. Some teachers rarely use them in the classroom, while others rely on them heavily. Nevertheless, no matter how one uses the textbooks, it is important to be critical of their content, and the attitudes and perspectives that the textbooks offer. The research questions chosen for the study focus on photographs and factual texts, as I wish to illuminate and discuss the topic of multimodal literacy. Another reason for the critical analysis of textbooks is that the term "factual texts" implies that these "factual" texts are the truth, or at the very least, presented as the truth. I wished to look into how these factual texts portray these truths, and whether more than one "truth" was presented. The researcher believes this topic is important, as both teachers and students need to be critical of all learning materials used in the classroom, textbooks included. It is vital for teachers to remind their students that they need to have a critical mindset when reading and using textbooks, as a textbook can contain misleading or wrongful information, or offer an oversimplified explanation of a nuanced topic.

I chose to focus on the depiction of multiculturalism and minority cultures, as the English subject is not only a subject which is supposed to teach language, but also a *Bildung* based subject. The "purpose" section in the English subject curriculum states that "[i]n addition to language learning, the subject of English shall contribute to providing insight into the way people live and different cultures where English is the primary or the official language." (Udir, 2013, p. 2). An important part of *Bildung* is for the students to learn about society and issues that are socially and politically relevant today (Klafki, 2001). Over the past few months, topics such as xenophobia and racism have become especially relevant in the US. After the murder of George Floyd, Americans have protested against police violence and systemic racism. In the UK, we have seen political parties such as UKIP, which support nationalism and are skeptical of multiculturalism, do well in the European Parliament election (Tvedt, Mustad, 2019). This demonstrates that multiculturalism is a controversial topic in these countries, and that racism is

still big issue. To fight racism and xenophobia, it is important for both teachers and students to be critical of what is presented to us in EFL textbooks, as these textbooks can present multiculturalism and minority groups in a wrongful or biased way.

1.2 Multiculturalism and minority cultures within the context of English teaching

In a globalized world with rampant misinformation online, it is important for schools and teachers to teach students to be critical thinkers. Our modern, multifaceted world requires speakers who can communicate across cultures and who are, as Risager (2007, p. 1) puts it, "multiculturally aware world citizens". Risager (2007, p. 232) says that "teacher and students together seek (…) cohesive knowledge of the world", and she mentions subjects that are relevant for the modern world and which we need to seek knowledge about together, such as terrorism, social inequality, and cultural diversity. In order to reach the goal of students and teachers collectively seeking knowledge about multifaceted and complex topics, English language teaching must emphasize not only critical thinking, but also empathy and understanding of other people and cultures.

The English subject in Norwegian schools is considered a subject whereboth language learning and the development of *Bildung* is important (Udir, 2006). This entails that an understanding and respect for other cultures is necessary. In the International English subject, the topic of other cultures, including minority cultures and multiculturalism, is highly relevant. International English is presented as a subject where *Bildung* is a particularly important part, as one of the aims of the subject is for the students to learn about other cultures in countries where English is the native language, and where English is the second language or one of the official languages in the country (Udir, 2006). This would entail that numerous different countries and cultures are relevant to the International English subject (Dahl and Hille, 2019). It is therefore highly relevant to critically examine how these cultures and the multiculturalism of the English-speaking world are portrayed in the textbooks relevant for the subject.

An important reason why the present thesis has focused on the UK and US is because they are both powerful countries that have considerable political influence, and they are both countries that are highly multicultural. While the US and the UK are both multicultural English-speaking countries, one can argue that they are multicultural in different ways. The USA is a former colony, but the UK is a country which have had colonies all over the world. Moreover, a majority of African Americans and Black Americans have ancestors that were brought to the

US as slaves centuries ago, Black Britons either immigrated voluntarily or had ancestors that immigrated voluntarily to the UK from Commonwealth countries. This shows us how complex and multi-faceted the multicultural English-speaking world is, and how important it is to critically discuss the multiculturalism and minorities in the US and UK.

1.3   Aims and scope

The present study investigates factual texts and photographs in three different textbooks for the International English subject in Norwegian upper secondary school. The aim of this study is to examine the textbooks' depiction of minority cultures and multiculturalism in the UK and the US. Multiculturalism and minority cultures are topics that are covered and explored in several subjects in Norwegian upper secondary school. However, among the English subjects in upper secondary school, International English is a subject which focuses on English not only as a language that is spoken in countries that would typically be referred to as inner circle according to Kachru (1985), but also as an international language. The subject of International English is relevant to the present study, as it portrays the multiculturalism of the English-speaking world. To portray minority cultures and multiculturalism in a neutral and non-biased way is extremely difficult, perhaps even impossible. That is why the present study wishes to examine how, and in what way, minority cultures and multiculturalism are portrayed in textbooks for the International English subject. The present study wishes to look into how notions of culture, multiculturalism, and what it means to belong to a specific nation are portrayed in the factual texts and photographs, and what parts of the minority culture's culture are included in the factual texts and photographs. The present study also wishes to look into the amount of representation that minority cultures are given in the photographs. In order to answer this, the present study will explore and answer these research questions:

1. How do the factual texts in textbooks for International English portray and discuss multiculturalism and minority cultures in the US and UK?
2. How do the photographs in textbooks for International English portray multiculturalism and minority cultures in the US and UK?
3. What parts of the minority culture's culture are included in the factual texts and photographs?

The research questions address issues related to the authority of the textbooks, interculturality, and the power relations between the reader or viewer on the one hand, and the text or photograph on the other hand. The aim of the present study is to answer these questions by analyzing three textbooks for the subject of International English. A mixed methods research design has been used in order to answer the research questions. The present study will not go into detail or answer questions about classroom discussions, how teachers teach the subject and topics mentioned above, or the learner's view of the topics of multiculturalism and minority cultures.

1.4   Previous research

There has been a considerable research effort analyzing textbooks within the English didactics subject (Risager, 2018). Still, to my knowledge, the portrayal of multiculturalism and minority groups in the UK and US specifically is a relatively unexplored area of research. Gulliver (2010) has done studies about immigrant success stories in ESL textbooks; however, these success stories are related to immigrants who immigrated to Canada, and not the UK or US.

Ragnhild Lund (2006) discusses context, defined as "context of situation" and "context of culture", and culture in textbooks for English language teaching in Norwegian lower secondary school in her PhD dissertation. Lund says that when speaking English, learners of English do not have the same knowledge of context as they do when speaking their mother tongue (Lund, 2006). This lack of "background knowledge" often leads to problems with communication, as someone who uses English as a second language might not be knowledgeable about the social norms and values that British or American people have (Lund, 2006, p. 25). Lund has looked at how textbooks for the English subject might not only teach the students correct grammar and syntax, but also impart cultural context and values that are relevant to English speaking countries.

Agnes Nygaard (2014) has conducted a study related to tasks in textbooks for International English, where she has looked at whether and how these tasks develop ICC. In her thesis, Nygaard looks at the different components of culture, and how one needs both comprehension tasks and reflection tasks in order to learn about the culture of other people (Nygaard, 2014).

However, Nygaard's thesis focuses mostly on tasks and whether ICC is promoted in the textbooks, and not how other cultures and multiculturalism are portrayed.

Jena Habegger-Conti and Cecilie Wallaann Brown (2017) have analyzed photographs which depict indigenous people in twelve textbooks in their article "Visual Representations of Indigenous Cultures in Norwegian EFL Textbooks". However, the textbooks that Habegger-Conti and Brown (2017) analyzed were produced for lower secondary schools, and they did not analyze factual texts in their article.

There has also been research conducted related to portrayal of culture in textbooks that are not for the English subject. Liv Eide (2012) analyses Spanish textbooks in her PhD dissertation. She writes about how these Spanish textbooks represent Latin-American culture, and whether the texts in the books are more *Bildung*-focused where the students are encouraged to discuss and reflect, or whether the texts are more "fact-based".

Both students and teachers need to think critically about the textbooks that are used when teaching, and to my knowledge, there has been no research about how minority groups and multiculturalism is portrayed in textbooks for International English. Thus, we need to devote more attention to the portrayal of minorities and multiculturalism, in order to help students be more critical of what they're being taught about other cultures.

1.5   Outline of the thesis

This thesis is divided into five chapters. Relevant terms will be presented in chapter two, in addition to a short summary of the history of culture and multimodality EFL textbooks. Chapter two will also discuss in what way the teaching and discussion of multiculturalism and minority cultures is emphasized in the core curriculum and curriculum for International English in LK06. Furthermore, chapter two will present relevant theory related to Cultural Language Teaching (CLT), Intercultural Competence (IC) and Intercultural Communicative Competence (ICC), before providing an overview of the theoretical framework that have been used to analyze the factual texts and photographs. In chapter three, the methods and materials will be presented, along with a discussion of ethical considerations and possible limitations of the study. Chapter four presents the results of the analysis and a discussion of my key findings in relation to the

theoretical perspectives presented in chapter two. In chapter five, a conclusion and summary of my key findings will be presented, the practical implications of my analysis will be discussed, and finally, suggestions for further research will be made.

2 Theory

2.1 Introduction

This chapter presents relevant theory about Communicative Language Teaching (CLT), Intercultural Competence (IC), and Intercultural Communicative Competence (ICC). It also presents theory related to terms such as culture, multimodality, visual literacy, and relevant theory about the analysis and text and photographs. Subchapter 2.2 presents the definitions of culture, multiculturalism, and multimodality that the present study will be using. In subchapter 2.3, a historical overview which explains both past and present view on culture and multimodality in EFL teaching is presented. Subchapter 2.4 presents how topics related to culture and multiculturalism are represented in the curriculum. Subchapter 2.5 discusses the relevancy of this topic in the EFL classroom, as it discusses CLT and the development of IC and ICC in the EFL classroom. In subchapter 2.6, the importance of critical thinking skills and the development of visual literacy is discussed. In subchapter 2.7, the theoretical framework which the present study will rely on in order to analyze the photographs in the EFL textbooks is presented, and in subchapter 2.8 the theoretical framework which this the present study will rely on in order to analyze the factual texts in the EFL textbooks is presented.

2.2 Definitions of culture, multicultural society, and multimodality

This subsection will deal with definitions of some key terms. The aims for this thesis are to examine how notions of nationality, culture, and multiculturalism are discussed and portrayed in factual texts and photographs. As the present study discusses the notions of these terms, a definition of these terms are necessary.

It is difficult to define culture, as it can mean different things to different people. Kramsch (1998, p. 10) states that belonging to a certain culture means having a "membership in a discourse community that shares a common social space and history, and common imaginings." According to Kramsch (1998), culture is something we bring with us, even when we leave our discourse community. Kramsch (1998, p. 4) also states that "culture refers to what has been grown and groomed" as opposed to nature, which grows organically on its own. Kramsch

(1998, p. 7) states that one can also view culture from a historical perspective, in the sense that culture and cultural behavior have been solidified generation after generation, and as the culture of today draws upon earlier culture, cultural behavior is often "taken for natural behavior". This means that if a person identifies with the way a Norwegian remembers history, how we behave in everyday life, and how we anticipate what the future is going to be like, that person will most likely identify as a Norwegian culturally (Kramsch, 1998). Schadewitz (2009, p. 37) has a similar definition of culture, as she states that "[c]ulture is a system of learned behaviour patterns that is constantly reproduced by human communication", thus making it clear that culture is something that is learned, and not something that is "natural".

However, Kramsch (2006) also discusses a more post-modernist notion of culture which takes the individual into account, as she states that because of globalization and technology such as television and the Internet, culture is no longer necessarily tied to a specific geographical area, as culture has become more fluent and variable. This means that even though someone is born and raised in the U.K, their experience of what it means to be British might greatly differ from their neighbor's experience of what it means to be British, and that it is not really possible to refer to something as "British culture", as every person that lives in the U.K will have a slightly different experience or opinion of what British culture is or means. This view of culture is also supported by other scholars. Hoff (2020b, p. 58) says that scholars have argued that a nation does not have one, homogenous, static culture, and that how we experience culture has "become increasingly pluralized and complicated" in the 21st century, which entails that one should not necessarily associate a certain culture with a certain country or nation. The present study will be using Kramsch' (2006) post-modernist view on culture.

Kramsch (1998, p. 82) states that the term "multicultural" is often used in two ways. It is used to describe a society where people of different cultures live and co-exist, and also to describe a person that belongs to two different discourse communities, who has the ability and resources to identify with different cultures and ways of using a language (Kramsch, 1998).

Keeping Kramsch' definition of a multicultural society in mind, one can say that minority cultures are cultures that live within a multicultural society where they themselves make out the minority of the society, while a majority culture make out the majority. Kramsch (1998, p. 82) uses the term "dominant" culture instead of majority. In many countries, the majority culture is the dominant culture, as in for instance in the U.S, where the majority of both the

population and the political and economic elite is made out of white non-Hispanics. However, it is important to keep in mind that in some countries, the dominant culture is the minority culture, as in for instance in South Africa during the Apartheid period, where white South Africans only made up 16.2 % of the population in 1980, but they were still the dominating culture in South Africa (Study Commission on U.S. Policy Toward Southern Africa, 1981, p. 42).

It can be incredibly difficult to decide what a culture is made out of, or what the different components are. Hall's (1976) iceberg model identifies different aspects or components of a culture, including values, behavioral patterns, and material and symbolic relics or items.

Figure 2.1

The Cultural Iceberg
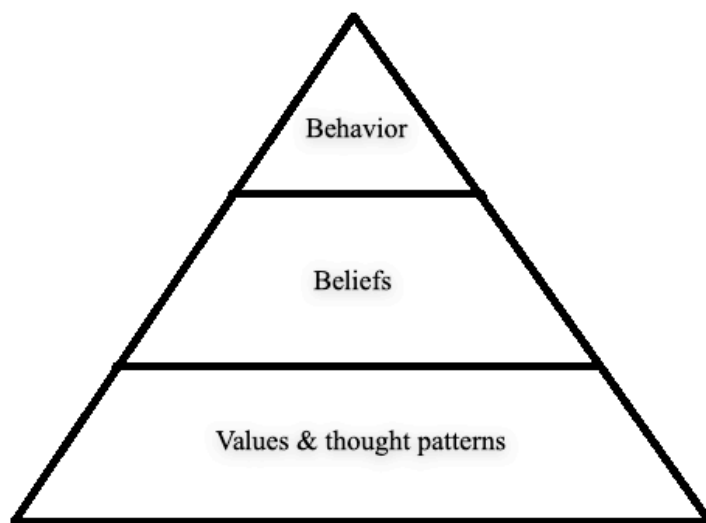
Under "behavior", we find concepts such as food, festivals, art, and fashion. Behavior is what Hall (1976) considers above surface level. Under "beliefs" and "values & thought patterns", we find concepts such as the meaning of friendship, superstitions, work ethic, habits and everyday schedule, education etc. (Schadewitz, 2009, p. 38) These concepts are below surface level

according to Hall (1976). One could view the concepts below surface level as the reasons as to why the concepts above surface level are the way that they are. The reason why Hall put certain components above surface level on the iceberg model, is because these are components that are visible to and easily defined and recognized by outsiders, as they are observable at the surface (Schadewitz, 2009). The components or concepts that are below surface level are components of a culture that is not as easily visible and recognizable, and in order to understand the components below surface level, one has to take a closer look at a culture. Hall's iceberg model is relevant to the present study, as students can learn about both the part over and under the surface level by reading factual texts and analyzing photographs. It is therefore interesting to examine what concepts or components of a minority culture are included and discussed in the textbooks. Some elements of culture, such as clothes, can be interpreted as "contextual clues" which help the viewer determine the context of the photograph and what the photograph might mean (Jakobsen, 2019, p. 14). This would entail that if a person depicted in a photograph is for instance wearing a bunad, one could assume that the person is Norwegian or of Norwegian ancestry.

As both photographs and factual texts are included as data for the present study, a definition of multimodality is needed. Skulstad (2020, p. 261) defines multimodality as a "simultaneous use of several modes of communication." A mode is, according to Kress (2010, p. 79) "a socially shaped and culturally given semiotic resource for meaning making". A mode can be an image, text, the layout of a page, music, speech, or soundtrack, among other things (Kress, 2010). This means that a monomodal text does not really exist, as both words, layout and color are modes, thus making a text multimodal (Skulstad, 2020).

2.3   Historical background

In order to provide historical context and present and discuss the portrayal of culture in both past and present day EFL teaching, this subsection will be dealing with the history of the role of culture in EFL textbooks throughout the decades. The role of multimodality in EFL textbooks in a historical perspective will also be presented in this subsection.

2.3.1   A historical overview of culture in EFL textbooks

The English subject was taught as early as 1798 at the Cathedral School in Christiania, now Oslo, and became an optional subject nationwide in 1857 (Fenner, 2020). Textbooks have been used even longer, as the first textbook was introduced in Norwegian schools in 1782. Throughout the 19th century and up until the beginning of the 20th century, the Grammar-Translation method was the most important and commonly used method of teaching English. Authentic texts, meaning texts not written for a pedagogical purpose, were read. As far as culture was concerned, it was only the culture of the elite that was taught (Fenner, 2020). Later, the Direct Method became the most widely used method in EFL teaching in Norwegian schools. One way that the Direct Method differed from the Grammar Translation Method was that culture became a less important part of the EFL subject, as cultural knowledge was not even included as an aim in the English curriculum (Fenner, 2020).

After WW2, the Audiolingual Method became the most used method in EFL teaching in Norwegian schools. Content was not as important, as the Audiolingual Method focused on learning vocabulary and linguistic structures (Fenner, 2020). Culture was regarded as something that was important to be knowledgeable about, as the Audiolingual Method focused on communication between speakers, and in order to communicate with the target language speakers, one needed some knowledge about the culture. The cultural content was mainly focused on the everyday life of the target language speakers and did not focus on the culture of the elite, like how the Grammar-Translation Method did (Fenner, 2020). However, for the students in upper secondary who chose to study English, culture played a larger role in the EFL teaching, as students were supposed to learn about English and American "culture, history, social science and literature." (Fenner, 2020, p. 28)

In 1987, a curriculum which clearly reflected CLT was issued (Fenner, 2020). In the curriculum from 1987, English is clearly defined as a subject where the students were to learn to communicate efficiently, and this was to be taught through a variety of tasks and texts. However, the textbooks did not change as quickly as the curriculum; they did not mirror all the changes that were made to the curriculum in 1987. Subsequently, textbooks started emphasizing skills such as listening, reading, writing, and speaking, and these skills were to be developed through learning about culture among other topics. The culture that was portrayed in the textbooks was often the everyday culture of either British or American people (Fenner & Ørevik, 2020).

Even though the portrayal and teaching of culture in EFL textbooks has changed considerably over time, one could argue that throughout the 18th and 19th century, when methods such as Grammar-Translation Method and the Direct Method were predominant, majority cultures were the focal point of the culture education in EFL textbooks (Fenner, 2020). However, as approaches and methods have changed, so have the programme subjects, curricula, and textbooks. Minority cultures are not explicitly mentioned in the *English - programme subject in programmes for specialization in general studies,* yet "cultural understanding" and communication across cultures are mentioned in the main subject areas (Udir, 2006, p. 3). These main subject areas can be interpreted as areas that include both members from minority and majority cultures, as they focus on how different cultural backgrounds may affect communication, and in more modern textbooks, such as *Access to International English* (2017), *Global Visions* (2017), and *Worldwide* (2016), people from minority cultures are included in several chapters, as will be evident from the findings presented in chapter 4. This shows us that as minority cultures have become a larger part of EFL textbooks, a critical analysis of how these minority cultures are portrayed is needed.

2.3.2   Multimodality in a historical perspective

Skulstad (2020) states that EFL textbooks used in Norwegian schools have been using images for generations. Several decades ago, these textbooks usually only included simple drawings in order to help the students understand the text, in the sense that the images often visually illustrated the action or events that the words in the text described (Skulstad, 2020). However, since the 2000s, this has changed. Modern textbooks use images and writing in a way that complement each other, and sometimes, the images are more dominant than the words. In addition to this, later textbooks usually contain different types of photographs, as the photographs depict different objects such as people, places, and artwork. The amount of photographs or images used has also increased dramatically, as English textbooks in the 1930s only contained 0.03 images per page, while textbooks from the 2000s contain on average 0.73 images per page (Bezemer and Kress, 2009). This means that it is more important now than ever for students to develop multimodal literacy. Multimodal literacy refers to a person's ability to "interpret and use multimodal semiotic resources and multimodal genres in a successful way." (Skulstad, 2020, p. 267) Some suggestions as to how one can promote the development of visual literacy in the EFL classroom is discussed further in subchapter 2.6.

2.4 Curricular issues

In order to explain and discuss this present study's relevance to the modern-day Norwegian core curriculum and International English curriculum, this section will provide an exploration of the curriculum and how topics such as multiculturalism, *Bildung,* and ICC are reflected in the curriculum.

2.4.1 Core curriculum

The core curriculum states the purpose, general principles, and core values for the education in Norwegian schools. The teaching and discussion of multiculturalism and different cultures, both majority and minority cultures, are mentioned several times throughout the core curriculum.

2.4.1.1 The purpose section

The purpose section of the core curriculum states that schools shall "open doors to the world" for the students and give them "cultural insight" (Udir, 2017, p. 3). It also states that Norwegian schools are to give students insight into different cultures and our multicultural society while also showing respect for people's different beliefs, values, and convictions (Udir, 2017). This means that the purpose section directly states that it is essential that the students learn about other cultures in such a way that lays a foundation of respect and recognition of other cultures and the world outside of Norway.

2.4.1.2 Core values of the education and training

The core values state that "school shall give pupils historical and cultural insight." (Udir, 2017, p. 5) It also states that the school system is to support each student's personal development and *Bildung*, while also helping the students become more confident in themselves. The education that the students receive also needs to introduce the students to some values which are needed in order to create people that are able to navigate and participate in our society (Udir, 2017). In other words, education and schools shall help students understand and thrive in a society which consists of several different cultures.

The core values also state that "school shall ensure that human dignity and the values supporting this are the foundation for the education" (Udir, 2017, p. 4). How we teach and discuss other cultures, particularly minority cultures and multiculturalism, is important, as an inclusive, empathetic, and respectful way of talking about and discussing other cultures may help support human dignity and it may also help students develop empathy and understanding of other people and cultures.

Another core value that is discussed in the core curriculum is "democracy and participation." (Udir, 2017, p. 8) This subsection emphasizes the fact that the education in schools shall promote democratic values such as "mutual respect, tolerance, individual freedom of faith and speech." (Udir, 2017, p. 8) Another important aspect is that the promotion of these democratic values can help fight racism and intolerance, as learning these skills will make students able to solve conflict in a peaceful and productive manner (Udir, 2017). In addition to this, the subsection says that diversity should be supported, and minorities protected (Udir, 2017).

2.4.1.3   Democracy and citizenship

The core curriculum also contains some interdisciplinary topics which the core curriculum regards as topics that are societal challenges that need to be addressed both by individuals, local communities, nations, and the global community (Udir, 2017). Democracy and citizenship is one of these interdisciplinary topics. This section of the core curriculum states that pupils shall be encouraged to become citizens which actively partake in democratic systems, and that the school shall help give students the competence that is required in order to actively participate in democracy (Udir, 2017). In addition to this, the subsection states that school shall help students "understand dilemmas that arise when recognizing both the preponderance of the majority and the rights of the minority." (Udir, 2017, p. 14) This section also mentions the importance of critical thinking, and how students should be taught how to live with and cooperate with people that have different opinions and beliefs than them (Udir, 2017). The fact that topics such as mutual respect, minority rights, and conflict solution is mentioned several times in the core curriculum, both as a core value and as an interdisciplinary topic, shows us that these topics are highly relevant and important for teachers to focus on in their classrooms.

2.4.2 Curriculum for International English

Several of the competence aims for International English stress the importance of the teaching and discussion of culture and multiculturalism in English speaking countries. Underneath the culture, society and literature subsection, we find competence aims that state that the students should be able to "elaborate on and discuss various aspects of multicultural societies in the English-speaking world" and "reflect on how cultural differences and dissimilar value systems can affect communication" (Udir, 2006, p. 6).

In addition to the emphasis on multiculturalism and communication across cultures, multimodality is also mentioned in the curriculum for International English. Multimodality is covered in the competence aims under "communication". While the term multimodality is not explicitly mentioned in the curriculum, there is a competence aim which state that the students should be able to "present technical material (…) in the form of composite texts." (Udir, 2006, p. 5) The term composite text is here used as a synonym for multimodal texts, as composite texts are composed of several modes.

2.5 CLT, ICC, and the discussion of multiculturalism in the classroom

As mentioned in subchapter 2.4, the teaching and discussion of other cultures may help protect human dignity. It may also help create students that are empathetic and understanding of other people, even though the people in question might have a different culture and background than the student. Through reading and discussing texts and photographs which depict other cultures, one may also be able to address and fight racism and prejudice. Additionally, the discussion of other cultures will open up a possibility for the students to self-reflect on their own cultural and ethnic background, to compare and think critically about their own culture, beliefs and values. This ability to self-reflect will also contribute to the students' general knowledge and *Bildung*. Within CLT, authentic communication and discussions are important. Both written and visual texts, such as photographs, can act as catalysts for authentic discussions, and through these authentic discussions about cultures and multiculturalism, the students' *Bildung* and ICC may be developed. This will be discussed further under section 2.5.1 and 2.5.2.

2.5.1 CLT, communicative abilities, and *Bildung*

CLT emphasizes the ability to reflect on both other cultures and one's own culture. CLT is an approach which heavily focuses on successful and efficient communication among speakers and giving the learners tools in order to develop good communicative abilities (Fenner, 2020). Good sociocultural, social, and sociolinguistic abilities are among the communicative abilities mentioned by van Ek (1986).

Reading texts, analyzing photographs, and having authentic discussions, can contribute to the development of the students' *Bildung*. As mentioned in section 1.1, the present study uses Klafki's (2001) definition of *Bildung.* According to Klafki, an important part of *Bildung* is for students to learn about society and issues that are socially and politically relevant today. *Bildung* goes beyond simply stating facts about a topic; it is about having an understanding of societal and political issues and being able to discuss these topics while also being open-minded to changing your stance when learning other people's opinions. This is why CLT and *Bildung* is relevant to the present study, as multiculturalism is a topic of debate in several countries, and thus, it is a topic which is important both politically and socially.

2.5.2 Intercultural communicative competence

Through the CLT approach and authentic discussions and texts, students might be able to develop their intercultural communicative competence. According to Byram (1997), being a competent intercultural speaker means possesses a certain set of qualities. These qualities include having a certain set of knowledges, attitudes, and skills. Byram (1997) states that a successful intercultural speaker will have an attitude of genuine interest in people from different backgrounds than them, and have a minimal amount of prejudice and stereotypes, both negative and positive. Additionally, a successful intercultural speaker will be open-minded and able to set aside beliefs that they have about people from a certain culture or background (Byram, 1997). Furthermore, a successful intercultural speaker will also have certain knowledges both about themselves and their own country and about the foreign culture and country which they are interacting with, and about how members of a certain culture interact on both an individual and societal level. Byram also emphasizes the intercultural speaker's skills when it comes to both interpreting documents and comparing documents from one's own culture and foreign

cultures. A successful intercultural speaker is also able to discover documents that belong to a different culture (Byram, 1997). Lastly, a successful intercultural speaker will have "critical cultural awareness", meaning that they will be able to analyze and evaluate different "perspectives, practices and products", both in the speaker's own culture, and in the foreign culture which they are interacting with (Byram, 1997, p. 53). A speaker who possesses these qualities and abilities is a successful intercultural speaker, as having these qualities will give a speaker the capacity to acknowledge and understand how different cultural backgrounds and contexts affect the way we speak and how we interpret other people and texts (Byram, 1997).

In other words, possessing the qualities discussed above might give a Norwegian student the competence to understand how and why an American or British person communicates and acts differently from them. However, this view of intercultural competence has been criticized by several scholars, as this view of intercultural competence is an essentialist view of ICC (Hoff, 2020a). An essentialist views culture as something static and believes that there is such a thing as a static Norwegian or British outlook, culture, and behavior (Hoff, 2020a). Several scholars have pointed out how this is a simplified view of culture and communication across cultures (Hoff, 2020a). A non-essentialist would disagree with Byram's view of intercultural competence, ICC, and culture, as a non-essentialist thinks that culture is more dynamic and complex, and that a culture cannot be summarized and put into a box, where "Norwegian" culture and outlook or "British" culture and outlook are static and simple (Hoff, 2020a). When a speaker has a non-essentialist view of culture and people from other cultures, one can more easily avoid a "*differentialist bias*", which is when one thinks of people from other cultures as inherently different from oneself (Hoff, 2020a, p. 76).

While one needs to be careful in order to avoid the differentialist bias, one can also not escape the fact that sometimes, culture is an important factor when it comes to how we communicate and act. If one is to disregard culture in intercultural communication between cultures that traditionally have been discriminated against and cultures that traditionally have been the ones in power, one can risk further discrimination against minority or non-Western cultures (Hoff, 2020a). Another reason why culture cannot be completely disregarded, is the fact that when intercultural communication takes place, there is often some sort of discord or conflict, as speakers of different cultures will bring with them different attitudes, experiences, values, and beliefs to the interaction. While one should try to avoid the differentialist bias, one can also not escape the fact that sometimes, culture cannot be disregarded, as it shapes us as individuals.

While Byram's model has a "harmonious fusion of opposing worldviews" as the ultimate goal, this cannot always be reached, as different cultures more often than not bring with them different worldviews and beliefs into the interaction. (Hoff, 2014, p. 511)

This leads us to another crucial skill for the intercultural speaker to have, which is the ability to handle conflict and find resolutions. This is considered a key ability for intercultural speakers as there will often be disharmony to some extent when opposing worldviews meet (Byram, 1997). The Council of Europe has created a set of descriptors which are to be adapted into European schools (CoE, 2016). In other words, these are descriptors which the Council of Europe hopes that European students will possess. These descriptors include words and terms such as "respect" and "valuing cultural diversity." (CoE, 2016, p. 35) The Council of Europe's goal is that all intercultural speakers should be able to find some common values that they can all agree on (Hoff, 2020a, p. 77). This might help speakers avoid or handle conflict. However, some scholars, like Dervin (2016, p. 63), worry that since European and Western culture has been historically predominant over other cultures, creating common values might further emphasize the perceived superiority of European culture, and lead to a Eurocentric approach in intercultural exchanges.

Instead of seeing conflict resolution skills and the ability to find common values as the most important aspect of intercultural exchanges, some scholars have argued that schools should teach students to live with discord and be able to coexist with people that have different values than them (Hoff, 2020a). As we live in a multicultural, fragmented, and complex world, it might be impossible to find some values which all can agree upon (Hoff, 2020a). Therefore, some scholars, like Iversen (2014) have argued that we should aim to establish and co-exist in communities of disagreement, where people work together to solve a problem while simultaneously accepting that people have different values and beliefs. One such community could be the classroom, where students would have different values, beliefs, worldviews, and ways of thinking, but still be able to discuss with one another, solve problems, and learn about the complexity and ambiguity of our multicultural and pluralistic world.

In EFL education, pupils will first and foremost meet other cultures through texts, photographs, or videos, and not through a physical interaction with someone from a different culture. However, conflict resolution and being comfortable with discord is still an important skill to have. This is important because when interacting with texts or photographs, pupils will come

across characters or situations they are uncomfortable with or dislike (Hoff, 2020a). In addition, students within the same EFL learning situation will find that they disagree with each other. Each student brings with them their own unique background, beliefs, and attitudes, and pupils must learn to have an open discussion where they can respectfully disagree.

The conflict students encounter when they struggle with empathizing with a scene or character in a text creates a situation that can be used to facilitate learning if the teacher meets this friction with open discussion and curiosity (Hoff, 2020a). Instead of shutting down problematic opinions expressed by the pupils, a teacher should meet their pupils with questions that try to help their students discover why they find something, or someone, problematic and uncomfortable (Hoff, 2020a). It is also important to discuss how and to what degree their own cultural background plays into these opinions, as our values are often tied to our cultural background (Hoff, 2020a). These open-ended questions are also referred to as authentic questions by several scholars, including Fenner (2001).

However, while CLT and having authentic discussions might help develop the students' ICC, this is not always necessarily the case. There is not a direct link between the CLT approach, and the use of authentic discussions and the development of ICC. As mentioned above, authentic discussions about texts and photographs might lead to problematic, or, if one is dealing with photographs and texts which depict minorities, perhaps even racist utterances in the classroom. Even if these statements are met with the teacher asking the students questions about why they think that way, it is possible that the student resists revising or softening their stance.

2.5.2.1   Knowledge of one's own and other cultures

The present study aims to examine how minority cultures are portrayed in texts and images in EFL textbooks that are meant to be used by Norwegian students, as ICC is not just about learning about other cultures, but also one's own culture. Byram (1997) has stated that students should examine both their own identity, in addition to the identity of others. This critical examination of one's own culture and foreign cultures is what Byram (1997, p. 35) refers to as "critical cultural awareness". Being able to critically examine one's own and other people's cultures means that the student is able to recognize and understand the values and morals that are present within a culture, both in the culture's "practices and products." (Byram, 1997, p.

19

53) Learning about one's own culture through learning about other cultures is also mentioned by scholars such as Fenner (2000), who says that students might obtain knowledge and understanding of the one's own and other cultures through learning about and interacting with people from other cultures. The analysis and exploration of one's own culture is also mentioned by the CoE (2001; 2016). Their framework states that as schools are to emphasize democratic and intercultural competences, teachers should help students acquire knowledge about their own culture (CoE, 2016, p. 35). In addition to this, CoE's Common European Framework of Reference for Languages (CEFR) mentions that the students' education should help the students learn more about both their own and others' "way of life" (CoE, 2001, p. 3).

2.6 Critical thinking skills and visual literacy

Critical thinking skills and scientific thinking is mentioned in the core curriculum as one of the core values (Udir, 2017, p. 6). This means that school should help students develop ways of applying reason and critical thinking when coming across a new idea or phenomenon, and that school is supposed to help students practice this critical thinking by asking questions and examine the information that they are given. Teachers can help students be critical of what they read and see in textbooks by asking them questions such as who the narrator is and whether they are trustworthy, how the tone and genre may affect how we perceive a text and the characters and events that are described in a text (Hoff, 2020a). When a text is representing or describing a specific culture, one may also ask what features of the culture are emphasized in the text, whether the characters are stereotyped, whether similarities or differences are the focus, and whether the culture is described from someone that is a part of that culture or not (Fenner and Ørevik, 2020).

When it comes to critical thinking skills, it is also crucial to develop the students' visual literacy. Habegger-Conti and Brown (2017) argue that the development of visual literacy skills is particularly important when it comes to meeting the competence aims related to intercultural competence in the English subject, as thinking critically about what is being presented visually regarding minorities and other cultures can make the students more aware of the presentation of other cultures and one's own attitudes towards other cultures. Because a photograph can tell us a lot about the power relations between the participants who are depicted in the photograph and the viewer, the students need to think critically about what is being presented to them. As Kress and van Leeuwen (2006) discuss in their theoretical framework, elements such as what

object or person is the most salient or foregrounded in the photograph, and what angle the persons or objects are presented in can tell us a lot about what the creator of the photograph thinks is important for the viewer to see, and what the power relations between the viewer and the persons or objects in the photograph are. Elements such as salience and angle, among others, will be discussed further in subsection 2.7.

In order to develop this visual literacy, it can be helpful for teachers and students to develop a common terminology that they can use when analyzing texts, both visual and written. The importance of the development of such terminology, or metalanguage, is supported by studies conducted by Beenfeldt (2016) and Macken-Horarik and Unsworth (2014). The development of a metalanguage which the teacher and students can use is helpful, as it can help the students critically analyze the texts and photographs. This means that not only can the students understand what is depicted in the text or photograph, but also how the writer or photographer presents the represented participants. This is important, as the manner in which the participants are presented in the photograph might affect the reader's or viewer's attitude towards them (Kress & van Leeuwen, 2006). The use of such metalanguage can entail discussing the choices that the photographer has made when it comes to for instance framing, the placement of the participants, and the roles that the participants have in the photograph (Kress & van Leeuwen, 2006). A further discussion of these choices can be found in subchapter 2.7.

Lastly, it is important to note that in an increasingly globalized world where people are using the Internet to communicate, read, and write, the lines between readers and writers and the production and reception of texts are becoming increasingly blurred (Greenhow, Robelia, & Hughes, 2009). On the Internet, anyone can write and post anything they wish, and present what they're writing as factual, even if this is not the case. One could argue that these blurred lines have made it even more clear that critical thinking skills and the development of visual literacy is becoming increasingly more important, as students need to be critical of what is being presented to them not only in textbooks, but also online.

2.7   The analysis of photographs

One of my research questions is concerned with how minority cultures and multiculturalism are portrayed in photographs in EFL textbooks. In order to do this, the present study will rely on the tools and theories presented in *Reading Images: The Grammar of Visual Design* (2006) by Gunter Kress and Theo van Leeuwen. *Reading Images* provide a theoretical framework on how to read and analyze photographs. Their framework is highly relevant for the present study, as it deals with multimodality and how people make meaning together in a social and cultural setting.

In *Reading Images*, Kress and van Leeuwen provide a way of reading images by explaining how the different components of a photograph are combined into making a whole photograph, and what these different components combined communicate to the viewer (Kress & van Leeuwen, 2006). Their theory can be placed within a social-semiotic framework, which means that their framework "deals with *meaning* in all its appearances, in all social occasions, and in all cultural sites." (Kress & van Leeuwen, 2006, p. 2) Furthermore, their theoretical framework is a framework which can be placed within the Multimodal Social Semiotic tradition (Kress & van Leeuwen, 2006). This is why their theory is highly relevant to the present study, as they try to uncover and explain how the participants and components in a photograph are presented and combined in order to make "visual statements" (Kress & van Leeuwen, 2006, p. 1). While other theories and books which cover similar topics often focus on aesthetically describing or analyzing an image or on how images can be used pragmatically in for instance marketing, Kress and van Leeuwen's framework focuses on the meaning behind the images and what the images tell the viewer, who is also referred to as "interactive participant" (Kress & van Leeuwen, 2006, p. 140).

An important part of Kress and van Leeuwen's theory is the difference between narrative and conceptual structures. While conceptual structures are static and dry, and often used to showcase items by laying them out neatly, narrative structures are dynamic structures where someone is taking action in some way (Kress & van Leeuwen, 2006). When analyzing both conceptual and narrative structures, it is important to think critically about the choices that the photographer has made, and ask for instance who or what is included, and who or what is excluded. When it comes to photographs which depict members of a culture, this question is particularly relevant, as the people included in the photograph will be seen as representatives for their culture, while the people excluded will not be seen as representatives. Additionally, whether a participant is presented as someone who has a passive or active role will affect how

the viewer sees the participant (Kress & van Leeuwen, 2006). A narrative structure will often depict someone or something who or which is an Actor, and someone or something who or which is a Goal. An Actor has an active role, while a Goal has a passive role (Kress & van Leeuwen, 2006). In Figure 2.2, the police are attacking a civilian, which means that according to Kress and van Leeuwen's (2006) theoretical framework, the police is the Actor, while the civilian is the Goal.

Figure 2.2

Police Brutality in South Asia

Photograph taken from *Global Visions* (2017, p. 208)

In addition to depicting Actors and Goals, a narrative structure will also contain a vector, while a conceptual structure will not. Kress and van Leeuwen (2006, p. 46) state that "[w]hat in language is realized by words of the category 'action verbs' is visually realized by elements that can be formally defined as vectors." In other words, a vector is the action which ties the Actor and Goal together. In the example in Figure 2.2, the vector is the attack on the civilian.

This attack forms an "oblique line" formed by the gaze of the policemen (Kress & van Leeuwen, 2006, p. 46). If Figure 2.2 were to depict the Actors and the Goal fighting, this would entail that the participants would be both Actors and Goals at the same time. Kress and van Leeuwen (2006, p. 66) refer to participants with this "double role" as Interactors. Additionally, Kress and van Leeuwen (2006) sometimes refer to participants as Reacter and Phenomenon. In a narrative structure with a Reacter and a Phenomenon, a Reacter is an active participant whose gaze forms a vector between them and the Phenomenon. The Phenomenon has the role of the passive participant who is being observed by the Reacter. (Kress & van Leeuwen, 2006)

Furthermore, Kress and van Leeuwen (2006, p. 181) say that whether a participant is placed to the right or to the left in the photograph affects the viewer's attitude towards the participants. If a participant is placed to the left in a photograph, it is regarded as Given, or "old" information. This will entail that the participant is something that the viewer is already familiar with. However, if a participant is placed to the right in a photograph, they are regarded as New. New will naturally feel more foreign and distant to the viewer, as New represents information that "is not yet known, or perhaps not agreed upon" (Kress & van Leeuwen, 2006, p. 181).

Additionally, the angles of a photograph affect how the viewer sees the participants. If something or someone is depicted at a frontal angle, this tells us that what is in the photograph is "part of our world", while if the participants are photographed at an oblique angle, the viewer will conclude that the participants are "something we are not involved with" (Kress & van Leeuwen, p. 136). Furthermore, whether a photograph is taken from a high angle, an eye-level angle, or a low angle affects how the viewer sees the participants. According to Kress and van Leeuwen (2006), a photograph taken from a high angle makes the viewer feel like the participants have less power, a photograph taken from eye-level makes the viewer feel equal to the participants, while a photograph taken from a low angle makes the viewer feel like the participants have more power than the viewer (Kress & van Leeuwen, 2006, p. 146). In addition to the angles that are used, it also affects the reader whether the photography is a close up or a long shot. A close shot is more intimate and might make the viewer feel more connected to the participant, while a long shot is more impersonal, thus making the viewer feel less connected to the participants (Kress & van Leeuwen, 2006).

Moreover, whether the participants are looking directly at the viewer or not affects how the viewer feels about the participants. Kress and van Leeuwen (2006, p. 118) argue that if the

participants look directly at the viewer, they are "demanding" a relationship with the viewer. This might make the viewer feel like they have less power to examine the participants, as the participants are aware of the viewer's observation of them. On the other hand, if the participants do not look directly at the viewer, the viewer is invited to freely inspect and study the participants without them knowing it. Kress and van Leeuwen (2006, p. 119) say that this makes the participants seem like "specimens in a display case."

Lastly, a photograph which depicts several participants will often have one or more participants that are more salient than the others. A participant can become more salient through being placed in the foreground, being larger in size, or being in sharper focus. (Kress & van Leeuwen, 2006). If a participant is more salient, it tells the viewer to pay more attention to that particular participant. (Kress & Van Leeuwen, 2006)

2.8   The analysis of texts

In *Language of Evaluation: Appraisal in English*, J.R Martin and Peter R.R White provide a framework which illustrates how a writer or a speaker can take a stance about something or someone through utterances, and how these utterances may affect the reader or listener. Their framework is a framework which takes a social semiotic perspective, as their framework can be placed within the "Systemic Functional Linguistic (…) paradigm" (Martin & White, 2005, p. 1). Their framework is relevant to the present study, as it deals with how a writer or speaker expresses feelings and values about people, behavior, and objects, and how a text can give a writer or speaker authority and power (Martin & White, 2005). Martin and White (2005, p. 92) believe that all utterances in some way reveal the writer's or the writer's attitude towards who or what is being discussed, and that all communication is dialogic in the sense that they "reveal the influence of, or refer to, or to take up in some way, what has been said/written before."

Martin and White (2005) provide a theoretical framework where the way which humans evaluate something linguistically is divided into three main domains. These three domains are "attitude, engagement, and graduation." (Martin & White, 2005, pp. 35-36) Attitude is again split up into three domains, which are "affect, judgement and appreciation" (Martin & White, 2005, p. 40). Affect deals with how a writer reacts emotionally to events, judgement deals with a writer's assessment of other people's behavior, while appreciation deals with how a writer

analyzes the value of things and objects. An affect can either be positive, i.e., a feeling which is "popularly construed by the culture as positive", or negative, i.e., a feeling which is generally considered negative by the culture (Martin & White, 2005, p. 46). Judgement can either be a judgment of esteem, which is a judgement of how special or normal someone is, how capable or incapable someone is, and how dependable or unreliable someone is, or a judgement of sanction, which is a judgement of a person's ethics and truthfulness. A judgement can also be either positive or negative, depending on how the culture interprets a judgement. A judgement which says that someone is untruthful is generally considered a negative judgement, while a judgement which says that someone is hard working is generally considered a positive judgement (Martin & White, 2005). Appreciation can also be divided into negative and positive appreciations, as an appreciation which says that something is "dull" is a negative appreciation, while an object which is deemed "fascinating" is a positive appreciation (Martin & White, 2005, p. 56).

Martin and White (2005) are also concerned with a writer's engagement. Engagement refers to whether and to what degree the writer relates to the reader's opinions, and whether the writer opens up for the possibility of there being more than one "truth". A writer can proclaim a position by portraying it as something very reasonable, or declaim a position by rejecting it, thus dialogically contracting (Martin & White, 2005). A writer can also entertain a position by representing it as one of possibly many truths or something that is maybe true or attribute a position by using an external voice like consumers of a product or the subjective opinion of someone they know, and through these external voices present a "dialogic alternative" (Martin & White, 2005, p. 98). Furthermore, Martin and White (2005) are concerned with the writer's use of graduation. Graduation is concerned with how the writer adjusts their attitude in their utterances. A writer might strengthen or weaken the feelings in their utterance by using words that "raise" or "lower" their utterances (Martin & White, 2005, p. 37). When a writer lowers an utterance, they will use words such as slightly or somewhat, or use words that communicate a weaker feeling, such as saying angry instead of furious. If a writer is raising an utterance, they will use words such as highly or extremely. A writer can also sharpen what Martin & White (2005, p. 138) refer to as "focus" by using what some refer to as intensifiers or boosters. The utterance "a *true* friend" is an example of such sharpening of focus. An example of softening of focus would be utterances like "a friend *of some sorts*" or "*kind of* sad", where the writer uses hedges.

3   Material and methods

3.1   Introduction

This chapter presents the empirical material that was analyzed in the present study and explains why this material was chosen for the study. Subsection 3.2.1. explain how the relevant chapters, photographs, and factual texts were chosen for the study, while subsection 3.2.2 presents the relevant material. Furthermore, subsection 3.3.1 explains the methods used to analyze the material and presents a rationale for the use of mixed methods in the present study. In subsection 3.4.1, the criteria that were used for the analysis is presented. These criteria are based on the theoretical frameworks of Martin and White (2005) and Kress and van Leeuwen (2006). In subchapter 3.5, the procedure of the study is explained, while in subchapter 3.6, ethical considerations of the study are discussed. Lastly, in subchapter 3.7, some possible limitations of the present study are considered.

3.2   Choice of material

In order to answer the research questions presented in chapter 1, the present study examined three different textbooks in the subject of International English. Two of the textbooks are from Aschehoug, while the third textbook is from Cappelen Damm. Both Aschehoug and Cappelen Damm are among the biggest publishing firms in Norway. The two textbooks from Aschehoug are *Worldwide* (Haugum et al., 2016) and *Global Visions* (Burner et al., 2017), while the textbook from Cappelen Damm is *Access to International English* (Anthony et al., 2017). A more thorough presentation of these textbooks will be given in subchapter 3.2.2.

3.2.1   Criteria for choice of material

All three textbooks used in the present study are published by well-known and well-established publishers. In addition to this criterion, these textbooks are some of the most widely used textbooks for the International English subject in Norwegian schools. Both Aschehoug and Cappelen Damm were contacted regarding the numbers of copies sold, and Cappelen Damm replied that there has been sold 2653 copies of the 3rd edition of *Access* (Anthony, et.al., 2017), and 18 482 copies total has been sold of all three editions since the 1st edition was published in

2007. Aschehoug was also contacted, but they replied that they unfortunately do not give out information regarding number of copies sold. However, as mentioned above, Aschehoug is a well-established publisher, and *Worldwide* (2016) and *Global Visions* (2017) are sold through large and well-known bookstores such as Akademika, Adlibris, and Ark.

In *Access*, chapter two is dedicated to the topic of multiculturalism in the English-speaking world. In *Global Visions*, chapters 3 and 4 are dedicated to cultural and multicultural topics, as these chapters are called "Across Cultures" and "Multicultural Societies", respectively. In *Worldwide,* chapter 2 is dedicated to the multicultural societies that make up the English-speaking world. The factual texts and photographs that are analyzed in the present study are all from the chapters mentioned in this paragraph, as the themes in these chapters were the most relevant to the present study. In order to include only factual texts that were relevant to the present study, only factual texts that contained the words "multicultural", "multiculturalism", "immigration", "immigrants", and/or "minority" and discussed these terms in relation to the US or UK were chosen to be part of the empirical material. When it came to selecting relevant photographs for the study, photographs that depicted at least one person that belongs to a minority culture or person of color in the US or the UK were chosen for the study. Some of the photographs which were examined occur within the relevant texts, some right before or right after, while other photographs constitute separate texts. This will be commented on in relation to every photograph, to give the reader an idea of how and where the photographs occur in the texts.

3.2.2   Presentation of the material

Access to International English (Anthony, et al., 2017) has been published both as a physical version of the textbook, which is the empirical material that has been used in this study, and as Unibok and Brettbok, which are online versions of the textbook. *Worldwide* (Haugum et al., 2016) and *Global Visions* (Burner et al., 2017) have both been published as physical textbooks, which is the empirical material that has been used in the present study, and as Unibok.

Access (Anthony et al., 2017) is 384 pages long, *Global Visions* (Burner et al., 2017) is 348 pages long, while *Worldwide* (Haugum et al., 2016) is 344 pages long. *Access* (Anthony et al., 2017) is divided into five chapters, and at the end of the textbook, there is a collection of courses about writing and analyzing texts. *Global Visions* (Burner et al., 2017) is divided into six

chapters, and within some of these chapters there are courses on writing and how to analyze texts. *Worldwide* (Haugum et al., 2016) is divided into six chapters. At the end of all six chapters there is a writing assignment which is connected to the topic of the chapter, and also a self-assessment part where the students are asked to assess to what extent they have improved their skills and knowledges through working with the chapter. All chapters of all the three textbooks contain factual texts and photographs. All of the texts that are included in the analysis are multimodal in the sense that both written mode and either photographs or illustrations are used in order to communicate with the reader. Table 3.1 presents the factual texts that have been analyzed in the present thesis. They are listed in order of appearances, and the texts will be referred to by the number they are assigned in these tables (text 1, text 2, etc.)

Table 3.1

An Overview of the Factual Texts

Access		
	Title	**Location in textbook**
1	Introduction: The Challenge of Cultural Variety	pp. 68 – 72
2	Focus: Multiculturalism in the English-Speaking World	pp. 82 – 100
Global Visions		
	Title	**Location in textbook**
3	Intercultural Communication	pp. 104 – 111
4	What Is a Multicultural Society?	pp. 164 – 165

5	«Cool Britannia» Is Not So Cool, After All	pp. 172 - 175
6	Disunited Peoples of America	pp. 194 - 196
Worldwide		
	Title	**Location in textbook**
7	Ethnic Diversity and Multiculturalism	pp. 63 - 73

3.3   Choice of methods

After choosing what materials to include and analyze in the present study, a choice about research methods was made. Subsections 3.3.1 and 3.3.2 will present the methods used.

3.3.1   Mixed methods

John W. Creswell (2018) says that while quantitative research methods are used to present data using numbers, qualitative research methods present the data using words. He also states that using a qualitative method is helpful when the goal is to cultivate a deep understanding of a phenomenon (Creswell, 2015). This means that in the present study, qualitative research methods are helpful when researching in what way minority cultures and multiculturalism are portrayed in photographs and factual texts in the textbooks, and what parts of the minority culture's culture is included in the factual texts and photographs. The quantitative research method is helpful when exploring the amount of representation that minority cultures are given in photographs.

To elaborate on the qualitative method, one can say that as the qualitative method can help "convey the complexity of the phenomenon", this method is especially helpful when analyzing the nature of a phenomenon. (Creswell, 2015, p. 18) This means that in order to answer the RQs related to the portrayal of minority cultures and multiculturalism, and what parts of a culture is included in the photographs and factual texts, a qualitative method is to prefer, as the qualitative method will help the study carefully examine these RQs. The results of the

qualitative method are interpreted by the researcher, and the study will include the researcher's "subjective reflexivity and bias" (Creswell, 2015, p. 16). This means that a qualitative study is less objective than a quantitative study, as the researcher's own background and experiences might affect the results of the qualitative study.

While a qualitative method is helpful when doing a deep dive into a research problem, a quantitative method is helpful in order to explain a trend or get an overview of the amount of a specific phenomenon. This is why the quantitative method is helpful when analyzing the amount of representation of minorities in the photographs in the textbooks. As quantitative method uses numbers and tables to present the results, the researcher's own background and experiences are less relevant when it comes to the analysis of the results. This means that the results found through the use of a quantitative method are often more objective than the results found through using qualitative methods. (Creswell, 2018)

Because the present study has utilized both quantitative and qualitative methods, the present study has used mixed methods as a way of answering the research questions. Mixed methods uses both quantitative and qualitative methods and data in order to better understand a phenomenon or answer a question. The advantage of using mixed methods is that the weaknesses of the qualitative method are reduced by the use of quantitative methods, and vice versa. Creswell (2015) states that the use of mixed methods can offer a deeper and better understanding of a problem, as the collection and merging of qualitative and quantitative data give both a broader and deeper understanding of a phenomenon.

The qualitative analysis of the photographs will be based on the theoretical framework of Kress and van Leeuwen (2006), whose framework is discussed in subchapter 2.7. The qualitative analysis of the factual texts will be based the theoretical framework Martin and White (2005), whose framework is presented in subchapter 2.8. The criteria from these frameworks, which are used in the present study to analyze the photographs and factual texts, are presented in subchapter 3.4.

3.4   Data analysis

In the following subchapter, the specific criteria used for the analysis are presented. Both the criteria that were used to analyze photographs and text are presented.

3.4.1   Criteria for analysis

The criteria used to analyze the photographs are criteria found in Kress and van Leeuwen's (2006) theoretical framework. As discussed in subchapter 2.7, Kress and van Leeuwen's (2006) theoretical framework discusses how the "grammar" of a photograph can affect the viewer's opinions about the objects or people depicted in the photograph. One component of a photo that might affect the viewer's opinions is how the shot is angled. If the participants in the photograph are depicted at a frontal angle, Kress and van Leeuwen (2006) say that it means that the participants are part of the viewer's world. On the other hand, if the participants are depicted at an oblique angle, they are something we are observing from the outside, something that is not part of the viewer's world. Other angles also tell us a lot about how the viewer will interpret and assess the participants of the photo. A high angle shot might make the viewer feel like the participants have less power, as they seem smaller. A photo taken from eye-level, however, can make the viewer think that the participant is the viewer's equal, while a photo taken from a lower angle might make the viewer feel like the participant has more power.

Whether a photograph is framed as a close up or a long shot can also affect the viewer's feelings about the participants. A close up is more personal and might make the viewer feel more connected to the participant, thus making them empathize more with the participants, whereas a long shot might make the viewer feel less connected to the participants, thus making them feel less empathy for the participants. Whether the participants make eye contact with the viewer can also tell us something about the portrayal of the participants and how the viewer will feel about the participants. If the participants have eye contact with the viewer by looking directly "out" at the camera, Kress and van Leeuwen (2006, p. 118) say that the participants are "demanding" a relationship with the viewer. This will give the viewer the feeling that the participants are not something to be freely observed, as the participants are observing the viewer back. This gives the viewer less power. On the other hand, if the participants are not looking directly at the viewer, the viewer is free to observe and study the participants without the participants being aware of this. This will give the viewer a greater feeling of power. Whether the photograph has Actors and Goals and who is the Actor and Goal was also analyzed using Kress and van Leeuwen (2006). The vector of the goal will also be analyzed, if it is present in

the photograph. In addition to this, whether a participant is Given or New is included in the present analysis. If a participant is placed to the left in a photograph or drawing, it is regarded as Given information, or "old" information. If a participant is placed to the right in a photograph, they are regarded as New information. Kress and van Leeuwen argue that if a participant is placed to the right in a photograph, the viewer will often see them as not known, and perhaps even "problematic" (Kress & van Leeuwen, 2006, p. 181) The salience of the participants is also an important part of Kress and van Leeuwen's (2006) theoretical framework and a criterion in the present study. The most salient participant in a photograph is the participant which stands out the most by being positioned the closest to the camera and the interactive participant, by being the largest in size, by being well lit, or by being represented in a sharper focus.

The reason why aspects such as gaze, the salience of the participants, the camera angle, and the type of camera shot were chosen to be criteria for analysis of the photographs is because one the aims of the study is to examine the power relations between the participants and the viewer, and these criteria are helpful when it comes to examining the power relations present in the photographs. In addition to these criteria, considering the roles of the participants as either Actors or Goals will also be helpful when studying the power relations between the participants and the participants and the viewer. In addition to this, whether a participant is presented Given or New (Kress & van Leeuwen, 2006) tells us a lot about the portrayal of the participants. As mentioned above, Given is known and familiar to the viewer, while New will be unknown and unfamiliar. If a member of a minority culture is placed to the right in a composition, the viewer might feel like the participant is an unknown component.

As discussed in subchapter 2.8, Martin and White's (2005) theoretical framework was used when analyzing the relevant texts in the textbooks. The parts of the theoretical framework that the present study chose to focus on when analyzing the texts were Martin and White's description of how the writer of a text can show their attitude through affect, judgement, or appreciation. Affect is how a text reacts emotionally to events, as affect is concerned with words that describe feelings. These words can be verbs, adjectives or adverbs which function as modifiers. Judgement is how the writer or speaker assesses other people's behavior. One can analyze a writer's judgement of someone's behavior by analyzing what adjectives and adverbs they use. Appreciation is how a speaker or writer analyzes the value of things and objects. A writer will usually use adjectives to communicate their appreciation of something (Martin &

White, 2005). The elements used to analyze the factual texts can be found in table 3.2, 3.3, 3.4 and 3.5.

The present study has also focused on how and whether a writer relates to other's opinions. In other words, the present study has analyzed whether the texts present their opinions as the objective truth, or whether it is communicated that other people might have different beliefs or opinions about the topic of discussion. Martin and White (2005, p. 102) refer to this as a writer either using dialogic expansion or dialogic contraction. When a writer uses dialogic contraction, they might say that a certain phenomenon or hypothesis is "proven" or "shown" to be true. The use of these specific verbs, which are reporting verbs that strengthen the utterance, tells the reader that what the writer is saying is the objective truth. On the other hand, when a writer uses phrases or words which function as dialogic expansions, the writer might use verbs such as "claim" or "allege." "Claim" and "allege" are also reporting verbs, however, they are reporting verbs which make the utterance softer. The present study is also concerned with the writer's use of what Martin and White (2005) refer to as graduation in the texts. This means that the present study has looked into whether the texts contain words that either soften or strengthen the utterance. Examples of words or phrases that soften or lower an utterance can be words or phrases which function as hedging devices, such as "a bit", "slightly", "possibly", and "suggested". Examples of words or phrases that can sharpen or raise an utterance are "extremely", "certainly", "never", and "definitely" (Martin & White, 2005, p. 136). Both verbs, adjectives, and adverbs can be used by writers when either lowering or raising an utterance. Tables 3.2, 3.3, 3.4, and 3.5 contain examples of attitudes such as affect, judgement, and appreciation, dialogic expansion and contraction, and graduation.

Table 3.2

An Overview of Attitude

Attitude	Common word classes	Grammatical function	Communicative function
Affect	Adjectives, adverbs, verbs	Modifier, predicator	Communicate the writer's feelings
Judgement	Adjectives , adverbs	Modifier	Communicate the writer's opinion about other people's behavior
Appreciation	Adjectives	Modifier	Communicate the writer's opinion about objects

Table 3.3

Dialogic Expansion versus Dialogic Contraction

	Dialogic expansion	Dialogic contraction
How?	The use of verbs such as claim, allege, phrases such as "some say"	The use of verbs such as proven, phrases such as "it is a well-established fact", referring to voices of authority, denying something
What is the communicative function?	To let the reader know that the writer thinks that what is being presented is not necessarily the objective truth	To let the reader know that the writer thinks that what is being presented is the objective truth

Table 3.4

An Overview of Lowering and Raising (Graduation)

	Graduation		
	Verbs	**Adjectives**	**Adverbs**
Lowering	Suspect, indicate, assume	Kind of, attractive, acceptable	Slightly, reasonably, moderately
Raising	Insist, demand, assert	Very (cute), most (qualified, empathetic, etc.)	Greatly, deeply, intensely, very (happy)

Table 3.5

An Overview of Sharpening and Softening (Graduation)

	Graduation	
	Softening	**Sharpening**
How?	Use of hedges such as kind of, slightly	Use of intensifiers such as "true", "real", etc.

The reason why table 3.2 says "common word classes" is because there are exceptions to the rules presented in the table. A judgement, for instance, can be represented through verbs. This can happen when the writer presents a positive judgement of someone's behavior by referring to something that they did which was good. An example of this could be an utterance such as "they helped us in a moment of need." In this utterance, the verb "helped" can be seen as a positive judgement of someone who came to the rescue and helped another person out.

The present study is also concerned with what parts of the minority culture is represented and included in the texts and photographs. This research question uses Hall's (1976) iceberg theory when analyzing what parts of the culture are included. This means that the present study is concerned with whether the parts included in the text or photograph are part of the upper part of the iceberg, which is the "behavior" part, and a more superficial representation of culture, or

whether it's a deeper depiction of the culture which includes parts of the culture which can be seen as part of the lower part of the iceberg, which is the "beliefs" and "values & thought patterns" of the culture.

3.5   Procedure

When carrying out the study, the photographs which depicted multiculturalism and people with minority backgrounds in the US and UK were chosen by using the criteria stated in subchapter 3.2.1. After doing this, the photographs were analyzed using Kress and van Leeuwen's theoretical framework, as discussed in subchapter 2.7 and subsection 3.4.1. The results of the analysis of the photographs are found in subchapter 4.

When carrying out the analysis of the texts, the factual texts which discussed minority cultures and multiculturalism were chosen by using the criteria reviewed in subsection 3.2.1. The factual texts were analyzed using Martin and White's theoretical framework, as discussed in subchapter 2.8 and subsection 3.4.1. The results of the analysis and a discussion of the texts can be found in subchapter 4.

What parts of the minority culture that are included in the factual texts and photographs were then analyzed by using Hall's (1976) iceberg model. The study examined whether the photographs and factual texts only included a superficial depiction of the culture by only depicting or discussing elements of the culture that are at the top of the cultural iceberg, such as food, art, clothing, etc., or whether the photograph and texts included elements of the culture that give the reader a deeper understanding of the culture that is depicted, which would entail a depiction which also includes descriptions of values and beliefs, according to Hall (1976).

3.6   Ethical considerations

While conducting a study where textbooks are the empirical material used, one needs to be careful not to advertise for or favor one book over the others and offer a nuanced discussion with as neutral language as possible. It is important to keep in mind that if one textbook offers superficial views of a minority culture or consistently depicts minority cultures in roles where they have less power than the viewer or reader, this does not mean that the textbook does not have other positive qualities which benefit the teacher and students.

In addition to this, it is important to keep in mind that only parts of the textbooks have been studied. Because of the time constraints, a choice about what chapters to include had to be made. In order to choose the most relevant chapters and parts of the textbooks, only chapters that explicitly stated that a discussion and depiction of minority cultures and multiculturalism was chosen for the study. Thus, some depictions of minority cultures and multiculturalism might not have been included in the present study.

3.7   Possible limitations

First and foremost, a possible limitation of the study is the fact that the researcher is doing this study alone. This means that it is hard to avoid letting a personal bias affect the researcher and thus affect the results. The reliability of the results of the study might have been strengthened if there had been several researchers working on the present study. At the same time, being the only researcher working on the present study has led to a great feeling of responsibility, as the study relies solely on the researcher. This heightens the feeling of being responsible of producing a reliable, valid, and thorough investigation of the material.

However, even if the role as a solo researcher heightens the feeling of responsibility of producing a valid and reliable study, there are definitely several ways that both qualitative and quantitative data can become unreliable and invalid. In qualitative research, a valid study is a study where "the researcher has measured what they set out to measure." (Hopkins, 2008, p. 139). Hopkins (2008, p. 142) cites Yin (1984, p. 36) and presents some ways to enhance validity. Hopkins (2008, p. 142) says, among other things, that a researcher can "use multiple sources of evidence", know what information to look for, be precise and thorough when conducting the study, and collect data from several sites. The study has taken all of the steps mentioned above in order to ensure validity, as the study is analyzing and discussing several textbooks, the research questions give a clear indication of what to look for when conducting the study, and the researcher has made sure that the investigation that was carried out was thorough and in-depth. Several of these ways of enhancing validity can also be transferred to quantitative research, as having several sources and being rigorous in collecting and analyzing the data will lead to the research being valid.

When it comes to the reliability of qualitative research, Hopkins (2008, p. 142) says that one should minimize "errors and biases", and that in theory, another researcher should be able to follow the same protocol as this study and find the same results and come to the same conclusion. If one were to use the same method as this study, and rely on the same theoretical framework, another researcher should in principle be able to find the same findings and arrive at the same conclusion as the present study. This can also be transferred to the quantitative part of the analysis, because if one were to follow the methods and theoretical framework that is presented in the present study, one should also arrive at the same conclusion.

In addition to this, the time constrains of the study present a possible limitation. The time constraints mean that no analysis of web material was included. The exclusion of web material might have led to an analysis and discussion that was less thorough and comprehensive. On the other hand, the web material related to the textbooks is quite repetitive, as they cover the same topics as the textbooks. This could mean that even if web materials were to be included, the analysis and discussion would not have necessarily greatly benefited from the inclusion of web material. Furthermore, visuals, tables, the textbooks use of color, and diagrams have been excluded from the study due to time constraints and because very few of the visuals, drawing, and tables were directly related to the study's topic of multiculturalism and minority cultures. It is possible that this exclusion has led to a less detailed and in-depth analysis and discussion.

This is a theoretical textbook analysis, as described by Summer (2011). This means that the present study is solely discussing the actual textbooks, and not how the textbooks are used in a classroom setting by educators and pupils. Even though this is a theoretical textbook analysis, it could have been useful to include the opinions of EFL teachers, students, and maybe also the authors of the textbooks, and ask them about their opinions on how these textbooks represent and discuss topics on multiculturalism and minority cultures, and how teachers and students discuss and work with these topics in the classroom.

4 Results and discussion

4.1 Introduction

In subchapter 4.2, the results regarding the amount of visuals used in the textbooks and the amount of photographs which depict minorities and multiculturalism in the US and UK are presented to give an idea of the amount of representation of these groups. Moreover, a presentation of the results of the analysis and a discussion regarding research question 2 and 3, which regard the portrayal of minorities and multiculturalism in the factual texts and photographs, are presented in subchapters 4.3 and 4.4. Lastly, a presentation of the results regarding research question 3, which regards the portrayal of culture, is presented in subchapter 4.5.

4.2 Multimodality and representation of minorities in the textbooks

As mentioned in subsection 3.2.1, chapters 3 and 4 in *Global* Visions are the empirical material that has been analyzed in the present study. Chapter 3 is 60 pages long, while chapter 4 is 78 pages long. In chapter 3, 26 out of the 60 pages contain some form of image, photograph, or illustration. In chapter 4, 34 out of the 78 pages contain some form of image, photograph, or illustration. Chapter 2 in *Access* is 64 pages long. Out of the 64 pages in chapter 2, 51 pages contain some form of photograph, image, or illustration. In *Worldwide,* chapter 2 is 58 pages long. In chapter 2, 18 out of the 58 pages contain some form of photograph, image, or illustration. The percentage of pages with photographs and/or illustrations in the different chapters are summarized in table 4.1. Tables used in the textbook were not counted. Table 4.2 shows the amount of photographs that depict minorities or people of color in the chapters mentioned in this subchapter. Only photographs which depict minorities from the US or UK has been included in the table 4.2 The tables are included in order to give an overview of the multimodality of the textbooks and the amount of representation of minorities in the textbooks.

Table 4.1

Amount of Pages that Contain a Photograph or Illustration in the Relevant Chapters

Access	Chapter 2	
	79,68%	
Worldwide	Chapter 2	
	31,03%	
Global Visions	Chapter 3	Chapter 4
	43,33%	43,58%

Table 4.2

Amount of Photographs which Depict Minorities and People of Color in the US and UK

Access	Chapter 2	
	17,64%	
Worldwide	Chapter 2	
	5,55%	
Global Visions	Chapter 3	Chapter 4
	15,38%	5,88%

As evident from Table 4.1, there is some difference between the degree of multimodality in the textbooks. Chapter 2 in *Access* uses significantly more photographs and illustrations than *Worldwide* and *Global Visions*. As evident from Table 4.2, the amount of representation of minorities in the textbooks vary. Chapter 2 in *Access* and chapter 3 in *Global Visions* contain significantly more photographs which depict minorities in the US and UK than chapter 2 in *Worldwide* and chapter 4 in *Global Visions*. This means that as the selection of photographs from *Worldwide* and chapter 4 in *Global Visions* was smaller, this might have affected the present study in the sense that the results of the analysis and the discussion will mostly use photographs taken from *Access* and chapter 3 in *Global Visions*.

4.3 The notion of nationality in the factual texts and photographs

Research question 1 and 2 are concerned with how minorities and multiculturalism are portrayed in the factual texts and photographs. This entails that the notion of nationality and what it means to belong to a certain nation is relevant to the present study, as this is an ongoing debate in multicultural societies such as the UK and US. Some people believe that one needs to be of a specific ethnicity or speak a certain language in order to be part of a specific nation, while others do not put so much emphasis on the ethnicity of the members of the nation, thus creating a more inclusive way of defining a nation. In text 2, these different ways of viewing a nation are discussed. The writer uses phrases which function as dialogic expansions when discussing what being a nation means, by using phrases such as "[i]n one sense", "in another sense", and "there are different answers to these questions", the textual voice opens up for the possibility to there being more than just one correct answer to the question about what it means to belong to a certain nation or have a certain nationality (*Access,* p. 86). The writer also presents two different ways of viewing nationality. These views are presented using phrases such as "[o]ne way to view (…)" and "[h]owever, there is a different way of viewing a nation" (*Access,* pp. 86 – 87). These phrases are also dialogically expanding and function as a way to tell the viewer that the writer opens up for the possibility of there being more than just one correct answer. The different ways of viewing a nation that are presented is to either view a nation as an "exclusive *community"*, where the members of the nation share the same language, history, and values, or as "an inclusive *association"*, where the nation has a common "set of rules and laws", and where the members make a choice to be a member of that nation, regardless of ethnicity, mother tongue, or religion (*Access,* pp. 86 – 87).

The US is an example of a country which uses the more inclusive way of defining what a nation is, as the US does not have an official language, and people of all ethnicities live together in the US. However, the writer of text 6 discusses the notion that the US is a "nation of nations". The writer of text 6 presents a judgement of the behavior of the European settlers that came to the Americas in the 17th century, stating that they conquered and displaced Native Americans "culturally and physically." (*Global Visions*, p. 194) The verbs "conquering" and "displaced" is here used as a negative judgement, as these behaviors have had negative effects on Natives in the Americas, according to the writer. The writer also states that this shows us that the USA

has always had "diversity issues", thus making a judgement of Americans who have struggled to accept each other and co-exist for hundreds of years (*Global Visions*, p. 194). The writer also asks the question "[i]s it fair to say that the USA is a "nation of nations" and ignore the fact that it is primarily a country governed by WASP (White Anglo-Saxon Protestant) values?" (*Global Visions*, p. 194) This question can seem like a dialogic expansion, where the writer asks a question that does not have a right or wrong answer, but it can also be interpreted as a statement which functions as a dialogic contraction, as one can interpret it as a statement which says that because WASPs have made and still makes up the majority of the political elite in the US, it is not right to call the US a "nation of nations". These judgements of European settlers and the way that they have treated minorities in the US together with the dialogic contraction can lead to the reader to negatively view European Americans and WASPs in particular, while also leading them to believe that the US is governed by WASPs who do not have any interest in sharing this power with other ethnic groups. However, while *Global Vision* problematizes the notion of nationality and power imbalances between ethnic groups in the US, *Access* has included a photograph which captures an inclusive outlook on the perception of nationality in the US, as they have included a photograph where several people, mostly minorities, take the Oath of Citizenship, as seen in Figure 4.1. Figure 4.1 is placed in the middle of a factual text which discusses multiculturalism in the US.

Figure 4.1

Naturalization Ceremony in the US

Hala Alhallaq of Iraq takes the Oath of Citizenship as she and 145 others become United States citizens during a naturalization ceremony in Massachusetts on July 4, 2016

Photograph taken from *Access* (2017, p. 86).

Figure 4.1 is a photograph taken at an oblique angle. This angle tells us that the participants are not a part of the viewer's world, that we are somehow removed from each other (Kress & van Leeuwen, 2006). In addition to the oblique angle, the participants do not demand a relationship with the viewer, as there is no eye contact between the participants and the people observing the photograph. This lack of eye contact might make the viewer feel like they are free to examine the participants as they wish (Kress & van Leeuwen, 2006). However, while the lack of eye contact and the oblique angle might create a sense of distance between the participants and the viewer, the eye-level of the photograph communicates a sense of equality (Kress & van Leeuwen, 2006). The two women to the far left can be said to be shot at a close to medium close shot. This means that they are shot at a personal and social shot, which communicates a kind of intimacy between the viewer and the represented participants. However, the other represented participants are shot at a medium shot and long shot. This creates more of a social distance (Kress & van Leeuwen, 2006). The represented participants are Actors, and their gaze forms a vector which connects them to something or someone the viewer cannot see. Their roles as Actors might make the viewer think that the represented participants are not passive

participants whom actions are done unto, but rather that they play an active role in the photograph.

The woman closest so the camera is placed to the right. This means that she is New, which entails that she is something foreign and unknown to the reader (Kress & van Leeuwen, 2006). In addition to being New, she is also the most salient participant in the photograph, as she is the largest in size due to being closer to the camera. The combination of her having the role as New and being the most salient might make the viewer pay extra attention to her, and she can be interpreted as being the most significant of the represented participants. Furthermore, she is wearing a hijab, which can be seen as a representation of Muslim culture. This can be seen as a shallow representation of culture, as clothes can be put in the behavior part of Hall's (1976) cultural iceberg. However, one could argue that the hijab represents Muslim beliefs and values as well, as it can be interpreted as a garment which communicates modesty. Moreover, this photograph can be seen as a photograph which represents a more inclusive way of defining nationality, as the caption of this photograph tells us that this photograph was taken during a naturalization ceremony in Massachusetts. The caption tells us that the woman to the right is Muslim and originally from Iraq, and she is taking the Oath of Citizenship in order to become a US citizen, and thus, Figure 4.1 represents an inclusive and tolerant way of defining what nationality means, as the people on the photograph are members of the US by association.

The notion of nationality in the UK is also discussed in the texts. Text 5 starts with a judgement made by Robin Cook, former Secretary of State in the UK, as he is quoted saying that "[t]he British are not a race", thus making the judgement that the British do not behave as one single race, but rather as different ethnicities and races (*Global Visions,* p. 172). This can be considered a judgement of esteem, as this statement communicates to the reader that the British behave with a sense of openness and flexibility, because they have created a community where people of different cultures live side by side. Attributing this judgement to Robin Cook is also a way of including external voices, which can be seen as a dialogic expansion.

A photograph which depicts the multicultural nation that the UK is, is Figure 4.2. The caption tells us that this photograph is taken in East London and it shows the viewer the diversity that exists in the UK. Figure 4.2 is placed in the middle of a factual text which discuss multiculturalism in the UK.

Figure 4.2

Multicultural UK

Photograph taken from *Access* (2017, p. 92).

Figure 4.2 is a photograph taken at an angle which one can categorize as something in between eye level and a high angle. The higher angle might make the interactive participants feel like they are in a position of power over the represented participants. In addition to the higher angle, this photograph is a long shot, which entails that it is a photograph which is taken at "public distance" (Kress & van Leeuwen, 2006, p. 125). This public distance might make the viewer more inclined to believe that they are to remain strangers with the represented participants. Furthermore, this photograph is taken at an oblique angle, which might make the interactive participants feel like they are not part of the represented participants' world (Kress & van Leeuwen, 2006). In addition to this, the represented participants do not have eye contact with the interactive participants. This means that the interactive participants are free to observe and examine the represented participants, and the lack of eye contact strengthens the feeling of the represented participants being foreign and strangers to the viewer. While the interactive and represented participants are strangers in this photograph, the represented participants are still not passive. They are Actors, which entails that action is not done unto them, but rather that they act. When seeing this photograph, a viewer might see the woman in a hijab and the two girls accompanying her as the most salient participants in this photograph, as the woman and

the girl to the right are the only ones wearing non-Western clothing such as hijabs, and as they are the closest to the interactive participants, they are slightly larger in size than the other participants. While the woman wearing the hijab is placed in the middle of the photograph, or maybe even slightly to the left, the two girls are placed to the right. The girls' placement in the photograph makes the viewer more inclined to think that they are New. This would entail that one might view these girls as alien and unknown. The combination of the girls being the most salient and New might make the reader feel like they need to pay extra attention to the girls, as if the girls are alien in the environment in the photograph and different from the interactive participant.

The culture that is represented in this photograph can be seen as a shallower representation of British culture and the minority culture represented. The Muslim woman and one of the girls in the front are wearing hijabs, which Hall (1976) would categorize as a less deep depiction of culture, as hijabs are clothes, which tell us how they behave by showing us how they dress, but not necessarily what their beliefs or values are. However, one could interpret the hijab as a piece of clothing which the wearer uses in order to be modest. If one were to interpret it this way, this photograph would portray a deeper depiction of Muslim culture, as this tells us that the women and girls in the photograph might value dressing in a modest way. Additionally, this photograph is telling the interactive participants a lot about London, particularly East London. East London is a highly diverse part of London. This diversity is represented in this photograph, as the viewer sees that the woman and the girl are wearing hijabs, and the hijabs can thus be seen as "contextual clues" (Jakobsen, 2019, p. 14). Contextual clues are details which help us contextualize the photograph. This entails that from viewing this photograph, one can understand that this is a photograph taken at a place which is diverse and multicultural, where people of different ethnicities and religious background co-exist, as there are both represented participants wearing Western clothes and hijabs, which can be interpreted as a garment which is not Western.

Another photograph which depicts minority cultures in the UK is Figure 4.3. Figure 4.3 is not related to any text in particular, and therefore it constitutes a separate text.

Figure 4.3

Minority Cultures in London

Photograph taken from *Global Visions* (2017, p. 133).

Figure 4.3 is a photograph which is taken at eye level and at an oblique angle. While the eye level makes the viewer more inclined to believe that there is no power difference between them and the represented participants, the oblique angle tells the viewer that they are not part of the same world as the represented participants (Kress & van Leeuwen, 2006). This photo is also a long shot, and at public distance, as the torso of several people are included (Kress & van Leeuwen, 2006, p. 125). The public distance gives the viewer a feeling of distance between them and the represented participants and communicates to the viewer that the represented participants are strangers to them, and that they are to remain strangers. In addition to this, there is no gaze which connects the interactive and represented participants. This entails that the viewer might feel like they are free to observe and study the represented participants as they wish. The lack of eye contact also further contributes to the feeling of the represented and interactive participants being strangers. In this photograph, both members of majority and minority cultures are presented as New. There is also no great difference in salience between the represented participants.

The parts of the different cultures that are represented in this photo are first and foremost clothing. We can see a represented participant wearing a hijab, while the other represented participants are wearing "Western" clothes such as jeans and t shirts. This is technically what Hall (1976) would refer to as a superficial view of a culture, as the hijab is simply a piece of clothing, and does not tell us much about the beliefs and values of the woman wearing the hijab in the photograph. However, as mentioned in relation to Figure 4.2, hijabs can be interpreted as a piece of garment which is worn in order to be modest. If one interprets the hijab in this sense, one could say that this photograph portrays a deeper understanding of Muslim culture, as modesty is a value which might be important to the Muslim woman in the photograph. Furthermore, the different represented participants do tell the viewer a lot about modern, multicultural UK. The caption tells us that the photograph is taken in London, where people from different backgrounds live together, as one can see represented participants wearing both non-Western and Western clothing and represented participants of different skin colors.

Both Figure 4.2 and 4.3 tell us that Britons can have different skin colors and different religious beliefs, but they are still Britons who participate in daily life in the UK. In other words, it represents a more inclusive way of viewing what it means to be part of a nation.

4.4 The notion of multiculturalism in the factual texts and photographs

Subchapter 4.4 will try to answer research question 1 and 2. These research questions are concerned with how minorities and multiculturalism are portrayed in the factual texts and photographs. The present study found that in several of the texts and photographs, the disharmony and discord that can exist in a multicultural society is discussed and problematized. In text 3 in *Global Visions* (p. 111), a dialogic contraction can be seen when the writer is discussing an increase in cultural differences. The writer states that "cultural differences (…) are undoubtedly on the rise in all countries". The writer explains this with factors such as "increasing migration, diversity, polarization and other factors." The word "undoubtedly" functions as a dialogic contraction, as the writer presents this utterance as if it were a fact. In addition to this, the factors mentioned above are all presented as facts as well, as the cultural differences are said to be "due to" these factors (*Global Visions,* p. 111).

In text 6, the disharmony in the multicultural US is discussed. The writer does this by assigning an affect to minority groups in the US, as the writer says that there is a "sense of fear" among

several minority groups, and especially among black Americans (*Global Visions*, p. 195). Furthermore, the writer states a judgement of behavior of both African Americans and Americans as a whole, as the writer says that the social separation and discrimination against African Americans "is not the result of African Americans' inability, nor their reluctance, to integrate into mainstream American society, but rather a consistent effort to exclude them in direct and indirect ways from sharing fully in American freedom." (*Global Visions*, p. 195) This statement can be seen as a positive judgement of African American's behavior, and a negative judgement of non-African Americans in general. This utterance made by the writer states that African Americans are indeed willing to integrate into American society, but that non-African Americans have not given them the possibility to do so. It is a judgement of the behavior of non-African Americans which tells the reader that the writer thinks that non-African Americans have behaved in racist and excluding ways against African Americans. The writer also states that minorities "feel that they have not shared in the American dream" and that "[t]here is widespread discontent and distrust between minorities and mainstream white Americans" (*Global Visions*, p. 195). In this statement, the writer assigns negative affects to minority cultures, as the writer says that they feel excluded from the American Dream. The writer also assigns negative affects to both minorities and white Americans, as the writer says that there is "discontent and distrust" (*Global Visions*, p. 195). The negative judgement of the way that mainstream Americans have behaved against African Americans can possibly make the reader sympathize with African Americans and their struggles in American society. In addition to this, the affects of the African Americans and minorities are described as negative affects which are triggered by the racism and exclusion that white Americans have subjected them to. This can also lead to a feeling of sympathy with American minorities and African Americans. In addition to this, the affect of "discontent and distrust" between minorities and white Americans can make the reader feel like multiculturalism in the US is not successful and a source of conflict.

An example of a photograph where multiculturalism is brought up as something problematic, is Figure 4.4. The caption tells us that it is taken at a Black Lives Matter (BLM) demonstration in Chicago in 2015. This photograph is placed right after a text which discuss BLM and black American culture.

Figure 4.4

Demonstration in Chicago, USA
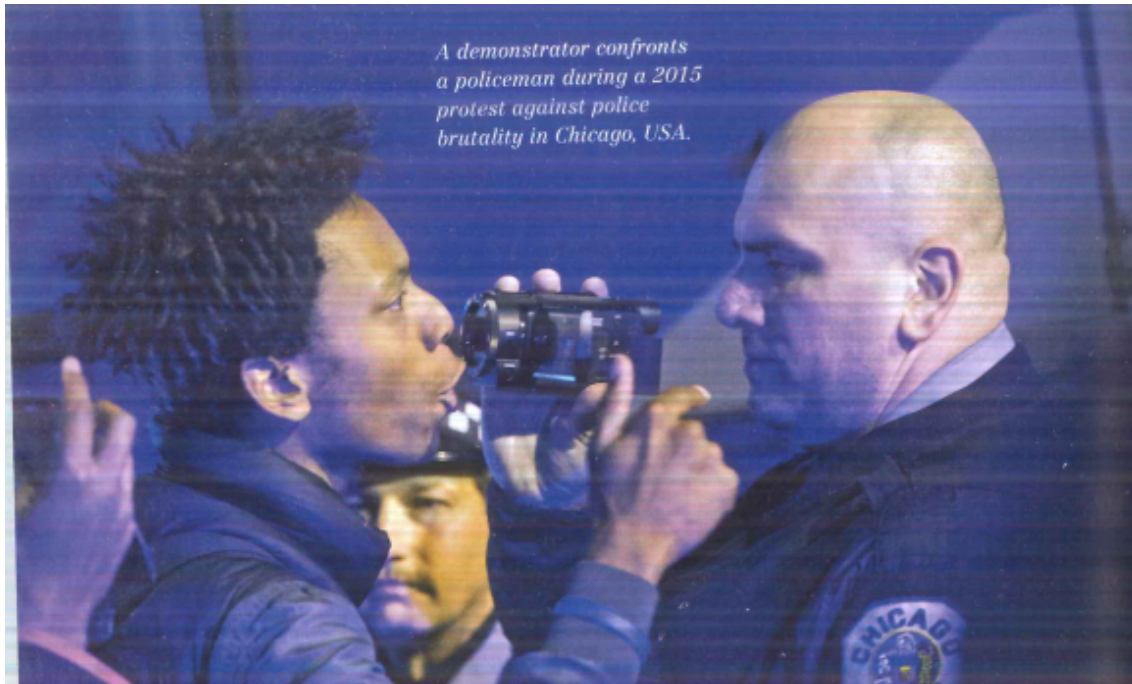
Photograph taken from *Global Visions* (2017, p. 112).

As discussed above, the writer of text 6 says that there is disharmony and distrust between minorities and white Americans. Figure 4.4 problematizes multiculturalism in the US by showing the reader the discord and disharmony that exists between African Americans and the police, and African Americans and white Americans, as the policeman is white. This is a photograph taken at a oblique angle and at eye level. Kress and van Leeuwen (2006) argue that this angle communicates to the viewer that there is no power difference between them and the represented participants, while the oblique angle might make the viewer feel like they are not part of the represented participants' world. This is also a close shot, as only the head and the shoulders of the represented participants are showing. A close shot communicates a sense of intimacy between the viewer and the represented participants. The two men meet each other's gaze, and thus they become Interactors, as their gaze forms a vector which both emanates from and is directed at both. This entails that they are both acting, while simultaneously having an act being done unto them. The participants are of equal salience. The man to the left, who is part of a minority group in the US, can be interpreted as Given, while the man to the right can be interpreted as New (Kress and van Leeuwen, 2006). The fact that the policeman is portrayed as New might make the viewer observe the policeman more intensely than they observe the

man to the left. This photograph portrays the minority as Given, which might make the viewer more inclined to think that he is familiar and known, and this might make the viewer think that this represented participant belongs in the photograph and in the US.

The represented participants are both wearing modern, Western clothing, and does not neecssarily tell us a lot about the culture of the individuals on the photograph. However, while this photograph does not tell us a lot about black American culture, it does tell us a lot about the US. By looking at this photograph, a viewer might think that the US is a multicultural country where there is discord, disharmony, and distrust between different ethnic groups and ethnic groups and the police. Additionally, African Americans have been oppressed in the US, and as mentioned in subchapter 4.5, some say that black Americans have a more collectivist culture than other ethnicities in the US. This photograph further emphasizes this idea of black Americans being more collectivist, as it is taken at a BLM demonstration, and one could argue that demonstrating is a fundamentally collectivist action.

Not only is the distrust between black and white Americans discussed, but the textbooks also discuss the view that some Americans have of Mexicans in the US. In text 2 in *Access* (p. 94), the writer describes the feelings that the American majority project at Mexican Americans, as the writer says that they fear that they might become outnumbered by Mexican Americans. The writer says that this "sets many white persons' teeth on edge." *(Access,* p. 94) This is a description of affect, and it is a description of a negative affect that some white people have against Mexicans. The writer also says that some white people show "hostility" towards Latinos *(Access,* p. 94). This is a description of the affect of white people. This affect is presented as something that is triggered by the fact that Latinos might outnumber White Americans in the future. The writer also discusses a judgement of Latinos, as they point out that most Mexican Americans are "legal citizens", even if the stereotype is the opposite *(Access*, p. 94). This can be considered a judgement of sanction, as it can be considered ethical to be a legal citizen (Martin & White, 2005). The description of the negative affects of the White Americans might make the reader think that multiculturalism is something that is a great source of conflict in the US. In addition to this, the negative affect of feeling "hostility" is an affect that portrays White Americans in a negative light, as this is a feeling that has negative connotations to it, thus it might make the reader view White Americans in a more negative manner *(Access,* p. 94). Furthermore, the writer has made sure to include a positive judgement of the behavior of Mexican Americans, as they are described as people that are mostly legal and law-abiding

citizens. This might make the reader more inclined to view Mexican Americans in a more positive manner.

Another photograph which also highlights the disharmony and the negative sides to living in a multicultural society is Figure 4.5. Figure 4.5 is a photograph which depicts two illegal immigrants who are taken into custody by the US government. This photograph constitutes its own separate text, as it is not directly related to any factual or literary text.

Figure 4.5

Illegal Immigrants in Custody

2016: A Border Patrol agent takes a woman and her daughter from El Salvador into custody. They had crossed the Rio Grande River into the U.S. illegally. In recent years, many illegal immigrants are fleeing from Central American countries that are plagued by gang violence

Photograph taken from *Access* (2017, p.102).

Figure 4.5 is taken at a low angle, which signals that the represented participants have more power than the viewer. The oblique angle might give the viewer the feeling that they are not part of the represented participants' world. The photograph can be categorized as a medium long shot. Kress and van Leeuwen (2006, p. 148) classify medium shots as "social" and long shots as "impersonal". This means that this photograph is somewhere in between a social and

impersonal photograph, which entails that the frame of the shot communicates a sense of distance between the represented participants and the viewer. There is no eye contact between the represented and interactive participants, which also communicates a sense of distance where the interactive participants are free to observe the represented participants as they wish. The woman who has her arm around the girl can be interpreted as an Actor, and the girl can be interpreted as Goal with respect to the woman's action. One could argue that the girl and the woman together create what Kress and van Leeuwen (2006) refer to as Phenomenon, which the Reacter, the man to the right, observes. This would entail that the woman and the girl are passive participants, while the border patrol agent is the active participant in the transactional action. The woman and the girl can be interpreted as Given, as they are placed to the left in the composition, while the border patrol agent to the right can be interpreted as New (Kress & van Leeuwen, 2006). The composition of the photograph can lead the viewer to believe that the girl and the woman are something familiar, and something that is common sense, while the agent is alien and foreign. This can make the reader feel like even though the girl and the women are technically illegal immigrants, they still belong in the US. The participant to the right is also the most salient participant, as he is closer to the interactive participant and larger in size than the other participants. This, combined with the role of New, might make the viewer pay extra attention to the agent, as he is both unknown to the viewer and the most salient in the photograph.

The way that the represented participants to the left look does not necessarily tell us a lot about their individual culture, as they are wearing Western clothes. However, the clothes of the border patrol agent functions as "contextual clues", as his uniform tells us that he represents the American government (Jakobsen, 2019, p. 14). Thus, the viewer understands that there is some friction between the illegal immigrants and the American government, as the caption tells us that they are taken into custody by the border patrol agent.

Another photograph which depicts immigrants in the US is Figure 4.6. This photograph depicts a girl and a woman of Latino background next to a poster which draws attention to the separations of families which immigrate to the US. The caption tells us that they are undocumented immigrants who are protesting the separation of families who immigrate to the US. Figure 4.6 is placed in the middle of a text which discusses illegal immigrants and multiculturalism in the USA.

Figure 4.6

Woman and Girl of Latin Background

Photograph taken from *Access* (2017, p. 95).

Figure 4.6 is a photograph taken at an oblique angle, and at eye level. The oblique angle can make the viewer feel less connected to the represented participants, as it makes them think that they are not part of the represented participants' world (Kress & van Leeuwen, 2006). Additionally, the eye level might make the viewer feel like there is no power difference between them and the represented participants. Furthermore, Figure 4.6 is a close shot. This translates to a photograph which feels more personal and intimate (Kress & van Leeuwen, 2006). The lack of eye contact makes the interactive participants feel like they are free to watch and study the represented participants without the risk of getting "caught" or without being watched back. As the girl holds her arm around the woman's shoulder, one could argue that the girl is an Actor and the woman can be interpreted as Goal with respect to the girl's action. In this composition, both represented participants can be categorized as New, as they are placed to the right in the photo (Kress & van Leeuwen, 2006). The participant in the photograph are of equal salience. This might make the interactive participant feel like the represented participants are foreign and unknown, and that they do not belong in the US. The girl and the woman are both wearing modern, Western clothing. The photograph does not tell us a lot about the culture of the individuals on the photograph, but the poster on the photograph tells the viewer that the US are separating families, and that this is something that is creating disharmony in the US. It also tells us that the US is a multicultural society, as the caption tells us that the represented participants

are immigrants, and the photograph tells us that they are an ethnic minority, as they are not white.

A photograph which shows the disharmony that exists between white and Latin Americans is Figure 4.7. The caption tells us that they are a migrant working family living in a trailer home in Texas. This tells us that they are a family living in poverty. This photograph is placed in the middle of a factual text which discusses the disharmony of multicultural USA.

Figure 4.7

Migrant Workers in the US

A migrant worker and his family outside their trailer home in Texas.

Photograph taken from *Global Visions* (2017, p. 194).

Figure 4.7 is a photograph taken at a frontal angle and at eye level. The photograph is taken at a distance which Kress and van Leeuwen (2006, p. 125) calls "public distance", as it is a long shot which shows the torso of several people. The frontal angle and eye level might create a sense of connection between the represented and interactive participants, as the frontal angle tells the viewer that they are part of the same world as the represented participants, and the eye level communicates that there is no power imbalance between the viewer and the represented participants. However, the long shot creates a feeling of distance, and this might make the viewer feel like they are to remain strangers with the participants. (Kress & van Leeuwen, 2006) The represented participants are engaging in eye contact with the viewer, which tells the reader

that the represented participants are demanding a relationship with the viewer, and that the viewer cannot simply observe and study the represented participants as if they were objects in a museum. The represented participants are placed to the right in the frame, which entails that they are New. (Kress and van Leeuwen, 2006) New is usually considered as something that is foreign, alien, and something or someone that one needs to pay special attention to. One can interpret the people in the photograph as being of equal salience. The man with his arm around the two boys can be considered an Actor, and the two boys can be considered the Goals of his action. This tells the viewer that the man is a participant who acts, and not someone who has actions done unto him, while the two boys are Goals who have actions done unto them by the Actor. The women in the photograph can be interpreted as Actors, as their gaze forms a vector which connects them to a goal the viewer cannot see.

While Figure 4.7 does not tell the viewer a lot about the culture of the individuals in the photograph, it does tell us a lot about their living conditions, and how these living conditions differ from that of most white Americans. By first glance, the way that the participants look and the clothes that they are wearing makes them look like average Americans, but as the caption tells us that the represented participants are migrant workers, the viewer understands that they work under harsh conditions and probably in poverty, as they live in a trailer home. Thus, this photograph emphasizes the disharmony and socioeconomic differences that exist in the US.

However, while several texts and photographs focus on the discord that exist in the US, the writer of text 7 also presents a discussion of multiculturalism in the US which presents multiculturalism in a more positive light. The writer shares a judgement of the behavior of Americans, as the writer states that "USA has focused on immigration as a source of strength and renewal rather than a source of conflict." (*Worldwide,* p. 66) This can be considered a positive judgement of Americans, as this judgement highlights Americans ability to be flexible in their meeting with multiculturalism and knowing how to use this multiculturalism in order to better their society. The writer also states that "immigrants were welcomed" in the early years of the existence of the US (*Worldwide,* text 7, p. 66). This can also be interpreted as a positive judgement of Americans, who were open and accepting to the immigrants who arrived. The writer also mentions that immigrants were accepting to the fact that they were expected to pledging allegiance to the flag, and that "they had been successfully assimilated." (*Worldwide,* text 7, p. 66) This can be considered a positive judgement of the immigrants who arrived, as

they are described as being flexible and willing to adapt to American society. These judgements of both Americans and the immigrants who arrived might make the reader think that immigration to the US in the country's early days was a success story, and that multiculturalism was not a source of conflict at the time.

A photograph which depicts multiculturalism in the US in a neutral or perhaps even positive light is Figure 4.8. The caption tells us that this is taken at a coffee shop in Tennessee. This photograph is placed at the beginning of a factual text which focuses on the challenges that can occur in a society with cultural variety.

Figure 4.8

Two Women at a Coffee Shop

Two friends enjoy a drink and conversation outside The Willow Tree Coffeehouse and Music Room in downtown Johnson City, Tennessee

Introduction:

Photograph taken from *Access* (2017, p. 68).

In Figure 4.8, the participants' gaze forms a vector which connects the two participants. The women in the photograph are both Interactors, as their gaze both emanates from and is directed at both represented participants. The represented participants in the photograph above are not engaging in eye contact with the viewer, thus making the viewer feel like they are free to

observe and study them, according to Kress and van Leeuwen (2006). There is no contact established between the viewer and the participants. In addition to this, this photograph is taken at an eye level and at an oblique angle. The oblique angle might make the viewer feel like they are not part of the participants' world, while the eye level might communicate to the viewer that there is no power imbalance between the represented and interactive participants (Kress & van Leeuwen, 2006). This photograph is also a long shot, as the humans take up about half the height of the photograph. This translates to what Kress and van Leeuwen refers to as "far social distance" (Kress & van Leeuwen, 2006, p. 125). The far social distance makes the viewer feel like the participants have taken a step back so that they can be observed and examined. The combination of the long shot and the lack of eye contact communicates to the viewer that they are free to observe and examine the participants as they wish. The participant to the left is Given, which means that the participant who is a part of the majority or dominant culture is Given, while New is placed to the right. This might make the viewer view her as someone that is foreign and alien. This might make the reader feel like the participant who is a minority does not belong in the US in the same way that the participant to the left does, as the reader might view New as something strange that does not necessarily belong in US society. However, the participants are of equal salience, which might communicate a sense of equality between the represented participants.

Furthermore, the participant to the right is wearing a hijab. This can be interpreted as a representation of Muslim culture. While one can see this as a shallow representation of culture, as hijab would be considered part of the behavior part of Hall's (1976) cultural iceberg, one could argue that the hijab represents the girls' beliefs and values as well, as mentioned under Figure 4.1 and Figure 4.2 as well. This is because the hijab can be worn out of a wish for the wearer to be modest, and the portrayal of the value of modesty would be considered a deeper depiction of culture (Hall, 1976).

As stated above, the discord that exists in multicultural US is presented and discussed, and so is the discord that exists in the UK. In text 2, the writer classifies an affect, meaning the emotional response, of white Britons, related to multiculturalism (*Access,* p. 88). The writer describes the white Briton's mental processes regarding British immigrants and their customs and culture, as the writer explains that the white Britons feared the culture and customs of British immigrants, and that the white Britons were "prejudiced" towards the immigrants (*Access,* p. 88). This can be considered a description of white Britons' reaction towards British

immigrants and thus a depiction of an affect. It can be considered a negative affect, as fear and prejudice are generally feelings that bring with them negative connotations in our culture (Martin & White, 2005). The writer also communicates their appreciation of the immigrants' housing and public services. The writer says that their jobs were paid "poorly", the housing was "poor" and their public services "inferior".(*Access*, p. 88). By expressing this appreciation for objects that belonged to the immigrants, the writer communicates to the reader how the immigrants' belongings were affected negatively by being lower class and having poorly paid jobs. The writer explains how the frustration over these conditions has sometimes led to "crime, and riots" (*Access*, p. 88). This can be considered a judgement of British immigrants' behavior, more exactly a judgement of sanction, as it negatively describes the ethics of the actions of the British immigrants (Martin & White, 2005). The negative description of the affect that the writer claims some white Britons have against immigrants and minorities might make the reader dislike the white Britons, as the affect described bring with them negative connotations. In addition to this, the appreciation of the immigrants' housing and public services paints a picture of immigrants as people that are poor and live underprivileged lives. However, this may also create some sympathy for the immigrants who had to live under such bad conditions. The judgement of the immigrants' behavior, such as committing crimes and rioting, can lead the reader to view the immigrants negatively. On the other hand, the writer's explanation of the poor living conditions leading to this behavior might also make the reader sympathize with the immigrants and understand their behavior.

In text 2, the writer discusses the affect of white Briton's behavior regarding multiculturalism, as the writer states that Britons are "skeptical" of immigrants and multiculturalism *(Access,* p. 90). The writer graduates this statement by raising it by the use of the phrase "substantial number". This gives the reader the feeling that a lot of Britons dislike foreigners and multiculturalism. However, the writer also makes a positive judgment of the Britons behavior, as the writer also describes them as open and tolerant. This can be interpreted as a judgement of sanction, as it describes their ethics (Martin & White, 2005). This discord in multicultural UK is also described in text 4. The writer of text 4 mentions an affect that some Britons feel, as the writer says that some Britons "grieve" their cultural identity, because they feel like it is threatened by multiculturalism (*Global Visions,* p. 164). The writer also uses some dialogic expansion in order to include more than one truth. The phrase "in others" emphasizes the different ways that authorities have reacted to multiculturalism, since the writer states that while some authorities "encourage diversity", others want the minority cultures to assimilate into the

majority culture (*Global Visions,* p. 165). The writer of text 4 also mentions that some people emphasize the contribution that immigrants can make to a society, while others see minority cultures as a threat. It is evident that text 2 and 4 discuss the discord and disharmony that can exist in a multicultural society, and because these texts focus heavily on this disharmony, it might seem like there is no way one could find solutions to this disharmony. However, scholars like Hoff (2020a) and Iversen (2014) claim that it truly is impossible to find a common set of values we could all agree on, and thus, one should be comfortable with the fact that there will always be discord. This will be further discussed towards the end of subchapter 4.4.

While texts 2 and 4 discuss how some white Britons can be skeptical of immigrants, it also emphasizes the fact that the UK has a long tradition for multiculturalism and openness. In the last paragraph in text 2, the writer also says that Britons has a long tradition for "accepting" minorities and immigrants in its political systems. Thus, the writer makes a judgement of Britons' behavior regarding minorities *(Access,* p. 90). This can be considered a positive judgement of the Briton's behavior and a judgement of sanction, as it is a judgement of their ethics. In this text, the writer discusses a judgement of British immigrants' contribution to literature and says that it has been "enriched" by them *(Access,* p. 91). This is a positive judgement of immigrant writers, as it leaves the reader with the feeling that British literature would be of less quality had it not been for the contributions of British minorities. In the last paragraph in text 2, Briton's feelings towards multiculturalism are described. This is a discussion of Briton's affect regarding multiculturalism. Both negative and positive affect is described, as the writer says that 38% of Britons believe it makes the UK a "worse" place to live in, and 37% believe it makes the UK a "better" place to live in *(Access,* p. 91). While the writer does present a view on white Britons as people that are skeptical of foreigners, the writer also presents them as people that are open and tolerant and who accept minorities in positions of power. This might make the reader feel like white Britons' feelings regarding immigration and multiculturalism are complicated, as many are skeptical, while at the same time, minorities are accepted into the political systems in the UK. The writer also presents an external voice, as a survey regarding Britons view on multiculturalism is included. The choice to include this survey can be interpreted as a dialogic contraction, as this survey gives the reader the feeling that there is a very divided opinion in the UK regarding multiculturalism. There is also a positive judgement of immigrant writers, which might make the reader feel like immigrants have had a positive contribution to British society and culture.

Figure 4.9 emphasizes the positive contribution that immigrants have made in the UK by depicting an immigrant who has had great success as a runner. The caption tells us that the man who is depicted is Mo Farah, who is originally from Somalia. This photograph is placed in the middle of a factual text about the multiculturalism in the UK.

Figure 4.9

Runner Mo Farah
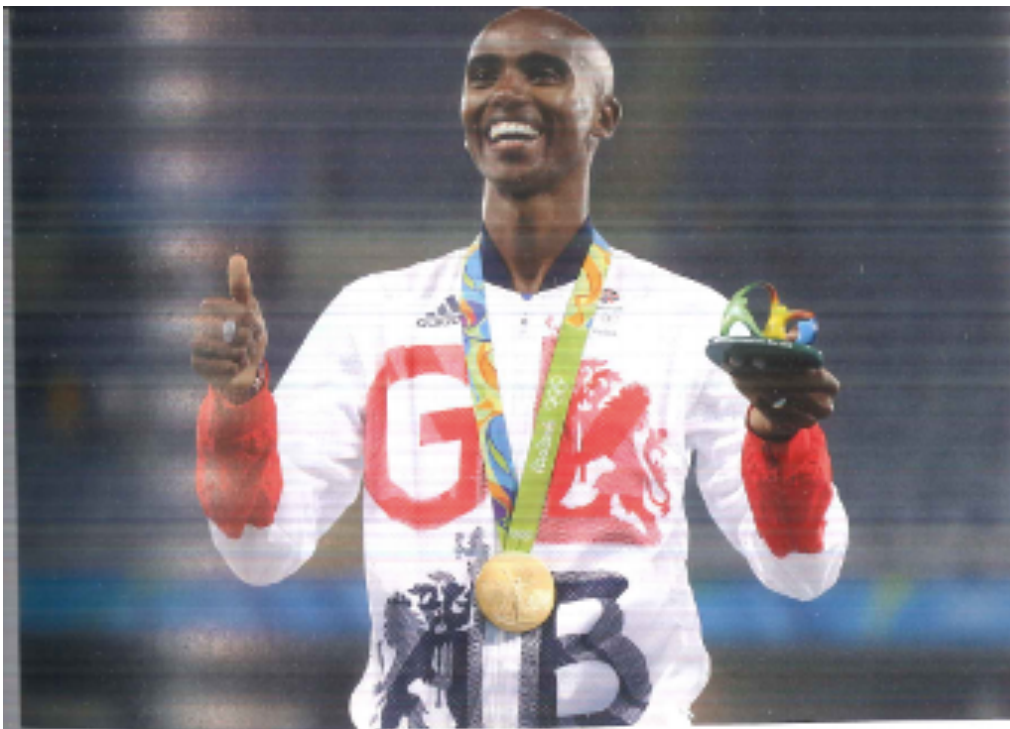
Photograph taken from *Access* (2017, p. 93).

Figure 4.9 is a photograph which is taken at a low and oblique angle. The low angle makes the viewer feel like the represented participants is in a position of higher power than the viewer, while the oblique angle makes the viewer feel like they are not part of the same world as the represented participant. This might give an increased feeling of connection between the represented and interactive participant. This is a medium close shot, which translates to a "far personal distance" (Kress & van Leeuwen, 2006, p. 125). This distance is somewhere between

a personal and social shot (Kress & van Leeuwen, 2006). The choice of framing means that there is some degree of intimacy and closeness between the represented and interactive participants. The represented participant is an Actor whose gaze creates a vector which connects the Actor to a Goal which is invisible to the viewer. His role as an Actor can potentially give the interactive participant the feeling that he is a represented participant who acts, and not a participant who has actions done unto him.

The represented participant is wearing running clothes, and as stated above, the caption tells us that he is a successful long-distance runner. As sports can be considered a part of culture, this tells us that he has contributed to British culture and society. While he is not wearing clothes that can be said to be Somali, which is his birthplace, this photograph emphasizes the contribution that he has made to British culture.

Figure 4.10 is a photograph which depicts the multiculturalism in the UK and the caption brings up a central issue related to the debate about multiculturalism. This central issue is the Muslim headdress, as the woman in the Figure 4.10 is wearing a burqa. This photograph is placed in the middle of a text which focuses on multiculturalism in the UK, and right before a discussion about parallel societies in the UK is presented.

Figure 4.10

Woman Wearing a Burqa in the UK

Photograph taken from *Global Visions* (2017, p. 173).

Figure 4.10 is a long shot, which translates to what Kress and van Leeuwen (2006, p. 124) call "public distance", as we can see the torso of several people. This is a photograph taken at eye level. The eye level might make the viewer feel like there is no power imbalance between them and the represented participants. The two represented participants to the right are captured at a frontal angle, while the while the other represented participants are presented at an oblique angle. The frontal angle can make the viewer feel like they are part of the world of the two represented participants to the right, while they viewer might feel like they are not part of the world of the participants to the left in the photograph (Kress & van Leeuwen, 2006). Additionally, the long shot gives a feeling of distance, as if the represented and interactive participants are strangers, and they will never be anything more than strangers. In addition to this, there is no eye contact between the represented and interactive participants. The lack of eye contact can make the viewer feel like they are free to observe and study the represented

participants, as if they are merely objects to be examined (Kress & van Leeuwen, 2006). The represented participant who is wearing a burqa can be seen as an Actor, whose gaze is connected to a Goal the viewer cannot see, while the represented participants to the left can be seen as Interactors, as they relate to each other in a reciprocal way in the sense that all three of them are engaging in the same activity. The represented participant who is wearing the burqa can be said to be the most salient, as she is largest in size and is wearing a garment which one does not see that often in the Western world. This might make the viewer feel like the woman wearing the burqa needs to be paid special attention to, and that she is more important in a sense than the other represented participants. In addition to this, the woman in burqa and the child can be said to be New, as they are placed to the right, and the participants to the left can be said to be Given, as they are placed to the left (Kress & van Leeuwen, 2006). This communicates to the interactive participant that the represented participants to the right are alien, unknown, and need to be observed more intensely than the other participants, while the Given is something that is already known and familiar to the reader. Additionally, the fact that New in this photograph is presented at a frontal angle and has the role as an Actor, while Given are presented at an oblique angle and has the role as Interactors might make the viewer feel like New and Given are inherently different, as the way that they are portrayed is vastly different.

One of the represented participants to the right is wearing a burqa. Burqa is a piece of clothing worn by some Muslim women. While the burqa is simply a piece of clothing, which means that it is part of the "behavior" part of Hall's (1976) cultural iceberg, it can tell us more about the values and beliefs of the person wearing it and the culture which the burqa is part of. As a burqa is a piece of clothing that covers up your entire face and body except for your eyes, one can imagine that the person wearing it is religious and values modesty highly, and that the culture values these virtues as well. This photograph also tells us that the UK is a multicultural society where people from different backgrounds live together. As the represented participants to the left are wearing Western clothes, one could argue that this further emphasizes the feeling of the represented participants being inherently different from one another.

Muslim immigration in the UK is also discussed in the texts, as a discussion of the Muslim enclaves in certain British cities can also be found in text 5. There is a judgement of the behavior of some British Muslims, as the writer says that non-Muslims cannot enter these enclaves due to "lawlessness, insecurity and religious intimidation." (*Global Visions,* p. 174) This is a judgement of sanction, as these British Muslims are accused of not abiding by the law. The

writer also mentions how some people believe that some of these enclaves are partly governed by Sharia law. This can also be seen as a judgement of sanction, as practicing Sharia law is illegal in the UK. The writer proclaims the fact that there are Sharia laws by attributing this fact to a study done by University of Reading. The writer states that the study conducted "found" that several Sharia law courts exist in the UK. (*Global Visions, p.* 174) This can be seen as a dialogic contraction, as even though external voices are included, by referring to an authorized source such as a University, the writer rules out alternative truths. These utterances can affect the reader in the sense that the reader believes that these Muslim enclaves are no-go zones where Sharia law is practiced and using the external voice of Reading University further emphasizes these utterances. In addition to this, the use of an external voice which is an objective study done by scientists is a way for the writer to dialogically contract, which might make the reader feel like there is no other truth than what is being presented by the writer.

Radicalized Muslims in the UK are also mentioned in text 5 (*Global Visions,* p. 174). The writer says that "1,500 Britons fled to join ISIS in Syria", and attributes this utterance to official figures presented by the British government (*Global Visions,* p. 174). Furthermore, the writer says that out of these 1,500 people, several of them return being radicalized by ISIS, and these people are an "imminent threat" to the UK. This is a judgement of esteem of the people who fled to fight for ISIS, as the description of them being a threat to society means that they are unreliable, disloyal, and reckless (Martin & White, 2005). The writer also describes an affect of "many ethnic British individuals", as the writer says that these individuals worry about these parallel societies that might be a threat to the country (*Global Visions*, p. 174). These judgements and expressions of affect may lead the reader to think that some Muslims pose a threat to British society and believe that Britons who belong to the majority culture in general worry about how Muslims can be a threat to their culture. These utterances also put an emphasis on the fact that there is some tension or even conflict in the UK regarding multiculturalism, which might make the reader view multiculturalism in the UK in a more negative light.

However, while multiculturalism is portrayed as something problematic in several of the figures analyzed above, Figure 4.11 portrays multiculturalism in a more neutral, or one could argue perhaps even positive light. Figure 4.11 is placed in the middle of a text which focuses on multicultural Britain, and right after the photograph, a discussion of the struggle to find a solution to the issues that multiculturalism brings with it is presented.

Figure 4.11

Multicultural Classroom in the UK

Photograph taken from *Worldwide* (2016, p. 65).

Figure 4.11 is a photograph which is taken at a higher angle and at an oblique angle. The higher angle can give the interactive participant the feeling that they are in a position of more power than the represented participants. The oblique angle also might make the viewer feel that they are not part of the same world as the represented participants, and that they are somehow removed from one another (Kress & van Leeuwen, 2006). In addition to this, the represented participants do not engage in eye contact with the viewer. The lack of eye contact makes the viewer feel like they are free to examine and study the represented participants, and it implies that the represented participants are not "demanding" a relation with the viewer (Kress & van Leeuwen, 2006, p. 118). Instead of looking at the viewer, the represented participants are looking at a Goal outside of the frame which the viewer cannot see, as their gaze forms a vector which connects them to this Goal. This would imply that they are Actors, which puts them in a position where the reader might interpret them as someone who acts, and not as someone who

has actions done unto them. As can be seen in the photograph, most of the represented participants who are placed to the left have a darker skin color, while most of the represented participants who are placed to the right are white. This entails that in this photograph, the minorities are presented as Given, while the members of the majority culture are presented as New. This might make the viewer feel like the minorities belong, while the majority culture is alien and foreign in this photograph. Additionally, one can interpret the girl in the white t-shirt in the middle as the most salient, as she is the sharpest in focus and one of the participants which are largest in size due to being closer to the camera. This entails that the viewer is being asked to pay extra attention to someone who belongs to the majority culture.

As evident from the different skin colors among the children in Figure 4.11, the children have different ethnic backgrounds. The photograph tells the viewer about the culture of the specific part of London in which this school is located. One can tell from the caption that the school is highly multicultural, as the caption states that the school in which the photograph is taken has a student body which speaks 42 different languages, and that 95% of the students belong to an ethnic minority (*Worldwide).* Additionally, this multiculturalism is evident in the photograph, as the kids have different skin colors. However, while this photograph does tell the interactive participant about the culture of this specific part of London, it does not tell the viewer a lot about the individual cultures of the minorities, as all of the participants are wearing a standard UK school uniform. One could argue that the fact that the children are wearing modern clothing communicates to the interactive participant a sense of equality among the represented participants, as they are all wearing the exact same type of clothing.

In text 7, a summary of some common struggles that all multicultural societies face is presented. The writer says that multicultural societies "struggle to find the common ground or common culture to provide cohesion needed in a society to make it function as one nation." (*Worldwide,* p. 73) This is a negative judgement of the behavior of the citizens in these multicultural societies, as they are deemed not competent enough to be able to find "common ground". The writer then goes on to say that "the status of the subgroups in each nation will have to be diminished in some way, to ensure loyalty to society" (*Worldwide,* p. 73). This can be interpreted as a description of the affect of the different subgroups, as the writer is saying that if the status of the subgroups is not reduced, these subgroups will not feel loyalty to society. This can be considered a negative affect, as generally speaking, not feeling loyalty has negative connotations (Martin & White, 2005) The writer also states that "respect and trust have to be

built up between ethnic groups, and between ethnic groups and the mainstream society" and that "multicultural societies have to develop among people a sense of belonging" (*Worldwide,* p. 73). This can also be considered a description of the affect of both minority groups and mainstream society, as this utterance implies that there is a feeling of distrust, disrespect, and detachment. This can also be considered a negative affect, as these feelings usually have negative connotations tied to them. The writer then states that "[n]one of today's multicultural societies have found the ultimate way of meeting these challenges yet". In this utterance, "none" can be seen as a word which graduates this utterance, as it highlights that not a single multicultural society has found the perfect solution to multiculturalism. However, the word "yet" is an adverb which indicates that this might happen in the future, which can be considered a lowering of this utterance, as the writer does not mean to say that they will never find a solution to these problems. The statement that the status of the minorities needs to be reduced in some way in order to make sure that these minorities feel a sense of loyalty to the nation and society as a whole can be seen in the light of Kramsch' (1998 p. 82) definition of minority and majority cultures, as she uses the term "dominant culture" instead of majority culture. As discussed in subchapter 2.2, the majority is not always the dominant culture. However, the statement in text 7 about reducing the status of the subgroups, emphasizes the fact that the majority culture in the UK is the dominant culture, as the majority in the UK demands loyalty to the society and nation from the subgroups, and the dominant culture in the UK sees minority groups that have a high degree of loyalty to their own subgroup as a problem.

The writer of text 7's description of the negative affects and the negative judgement of people who live in multicultural societies highlights to the reader that multiculturalism can be a source of conflict and problems in societies. The description of people feeling a lack of trust and belonging brings with it negative connotations, which might make the reader view multiculturalism and multicultural societies more negatively. While the reader is told that no one has found a solution to these issues, the writer offers some hope as the writer says that a solution has not been found yet, implying that a solution can be found in the future. The struggle to find solutions in multicultural societies can be seen in the light of the theory of some scholars such as Hoff (2020a) and Iversen (2014). As mentioned in subsection 2.5.2, Hoff (2020a) and Iversen (2014) argue that it is crucial to bring negative views to the surface in order to discuss them and become comfortable with the fact that one might never agree. Iversen (2014) believes we should be able to co-exist in communities where we can disagree with one another, and work and exist together while simultaneously respect the fact that people can have different

opinions and value from one another. An example of a community of disagreement can be the society as a whole, but also the English classroom, as Hoff (2020a, p. 81) says that "the English classroom must be allowed to become a community of disagreement", and that conflict should be welcomed, not avoided. When textbooks include different opinions related to multiculturalism and discussions of the discord and disharmony that might occur, they lay the foundation for fruitful discussions in the classroom.

4.5   The portrayal of culture in the factual texts and photographs

The present study is concerned with how culture is portrayed and what parts of the minority culture's culture are portrayed and discussed in the textbooks, and thus, it is relevant to look at how the textbooks define and discuss culture. In text 1, the writer presents a definition of culture. In this definition, which states that culture is made up out of "assumptions, values, expectations, feelings, ideas and common experience", there are two hedges or softeners, as the writer states that these elements "may" be called our culture, and this "may" be defined as something that includes "everything in the way of life of a group of people." (*Access*, p. 68) In the next paragraph, the writer says that culture can be ground for misunderstandings between people, and the writer lowers this statement by using the softener "may". These softeners lower the strength of the utterance and can be interpreted as something that might be true, but also might not be completely true. The reader is inclined to think that as the writer has a degree of uncertainty, the utterances are communicated with a sense of humility which tells the reader that the writer is open for different interpretations of this topic. The writer of text 1 also mentions that globalization has affected our culture in the sense that cultures mix more now than they did before. This can be seen in relation to Kramsch' (2006) definition of culture, as Kramsch states that culture has become more fluent, as globalization and technology have made it easier for us to meet and communicate with other cultures. The definition of culture which is presented in text 1 states that "common experience" is part of our culture. This can be tied to Kramsch' (1998, p. 10) definition of culture, where she says people from the same culture shares a "common history". Kramsch' (1998, p. 10) also claims that people that belong to the same culture share the same "imaginings". Imaginings are "dreams, fulfilled or unfulfilled" (Kramsch, 1998, p. 8). Unfulfilled dreams can also be interpreted as expectations of what one might experience in the future. This can be seen in relation to the definition of culture which can be found in text 1, as the writer states that the expectations of the members of a culture make up a big part of their culture.

The writer of text 3 presents some metaphors in order to explain the term "culture." (*Global Visions,* p. 106) This can be seen as a dialogical expansion, as the writer states that "various metaphors" can offer an explanation of culture, thus highlighting the fact that there are different ways of defining and viewing culture (*Global Visions,* p. 106). The writer presents the cultural iceberg, which is also discussed in the present thesis, as a metaphor which can be used to explain culture. The writer also presents a discussion of conscious and subconscious thinking in relation to racism and prejudice (*Global Visions,* p. 107). The writer uses softeners such as "might be inclined to think" in order to express that subconsciously, one might be more prejudiced than one might think. A discussion of having majority privilege is also presented, as the writer says that if you are part of the majority, you will "probably" have some privileges that the minority groups do not have *(Global Visions,* p. 197). The word "probably" functions is a hedge, which lowers the utterance (Martin & White, 2005). When the writer uses hedging in order to lower the utterance, the writer opens up for the possibility that the majority culture does not necessarily always have privileges which the minority culture does not have. As discussed in subchapter 2.2, the majority culture is not always the dominant culture, as evident from Apartheid in South Africa, where the dominant minority of white South Africans were the privileged ones, while the majority of black South Africans had significantly less privilege than the minority culture.

Text 1 goes into discussion about how different cultures communicate differently. This can be said to be a discussion and presentation of culture which goes deeper than just the behavior part of Hall's (1976) cultural iceberg, as a discussion of the level of intimacy which is considered appropriate is included (*Access,* p. 72). This discussion of level of intimacy can be described as being part of the "values and thought pattern" part of the cultural iceberg, as there is a discussion of what is considered appropriate and not. In addition to this, a discussion of different views of the meaning of marriage is included. The writer states that in individualistic cultures, such as Western cultures, we are expected to fall in love and then get married. In other cultures, loyalty to a family is more important. This also presents a deeper discussion of culture, as beliefs around marriage can be seen as part of the beliefs and values in a culture. However, the writer does lover the utterance by saying that "loyalty to a membership in a family may be more important when choosing a spouse" in certain cultures (*Access*, p. 72). The "may" lowers the utterance, and thus, the writer communicates that this is not always the case. If the writer were to leave out the "may", one could argue that the writer was displaying a differentialist bias, which is

when one thinks of individuals that belong to a different culture as inherently different from oneself (Hoff, 2020a). Nonetheless, the use of the softener "may" communicates to the reader that this is not always the case, and that some non-Westerners might have an outlook on marriage which resembles more the Western outlook on partnership.

In text 3, a discussion of American culture and black American culture is presented, as the writer of text 3 mentions that collectivist movements such as the BLM movement is important to black Americans, and that black Americans have a more collectivist culture than white Americans. The writer utilizes a phrase which is dialogically expansive as the writer says that describing American culture as individualistic is a "generalization that does not do justice" to the diverse and complex society that the US is (*Global Visions,* p. 111). The writer expands the discussion around American culture, and presents a different view, where Black American culture can be seen as more collectivist than individualist. This can also be seen as a judgement of the behavior of black Americans and white Americans, as the writer says that black Americans behave less individualistic than white Americans. The dialogical contraction used when discussing the "increase in cultural differences" might make the reader feel like the writer is presenting an objective truth where no other opinion is correct. However, there is also a dialogical expansion, as the writer presents two different ways of seeing American culture, as the writer says that while it can be seen as an individualistic culture, there is also some truth to it being partly a more collectivist culture, as black Americans are more collectivist. This comment might make the reader think that the writer wants to present and is open to different opinions about the nature of American culture. The writer's judgement of the behavior of black and white Americans might make the reader more inclined to form an opinion of white people being more individualistic and black Americans being more collectivist and concerned with their community.

An example of a photograph which emphasizes the notion that black American culture is more collectivist than white American culture is Figure 4.12. This photograph depicts a black man protesting against Islamophobia. Even though he is depicted alone in this photograph, the sign tells us that he is part of a larger movement against Islamophobia. This photograph is the first photograph in chapter 2 in *Access,* and it constitutes a separate text. There is no caption.

Figure 4.12

Black American Protesting
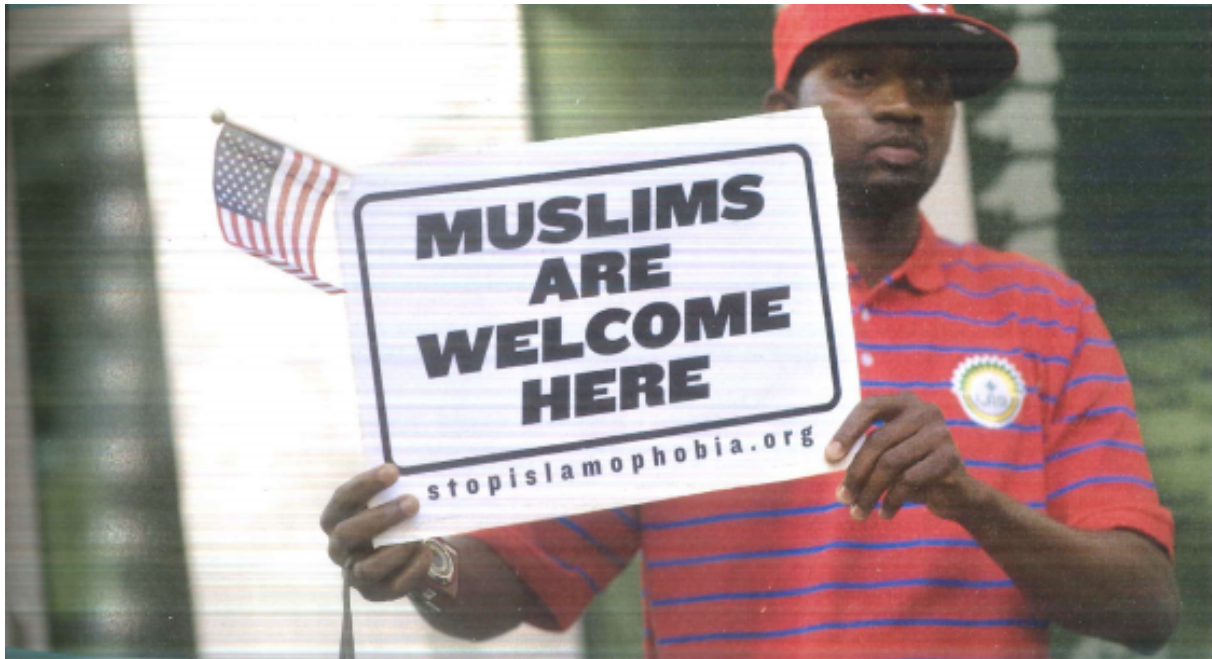
Photograph taken from *Access* (2017, p. 67)

Figure 4.12 is a photograph taken at eye level and at an oblique angle. The eye level communicates a sense of equality between the represented participant and the viewer, while oblique angle might give the viewer the feeling of being a part of the represented participant's world. This might give the viewer a less sense of connection to the represented participant. The medium close shot translates to a "far personal distance." (Kress & van Leeuwen, 2006, p. 125) At this distance, the represented participant is just out of reach from the viewer (Kress & van Leeuwen). This communicates a sense of detachment from the viewer. The represented participant is an Actor whose gaze forms a vector. The vector creates a line between the Actor and a Goal which the viewer cannot see. The represented participants' role as an Actor shows the viewer that he is an active participant, someone who does something rather than someone who has actions done unto him.

In text 3, the writer presents some cultural dimensions which one can use to describe national cultures. These dimensions include "individualism versus collectivism, uncertainty avoidance, and masculinity vs femininity" *(Global Visions,* p. 109) However, shortly after presenting these dimensions, the writer emphasizes that it is important not to oversimplify how one views a

specific culture (*Global Visions*). The writer uses the softening phrase "do not necessarily" in order to specify that not all individuals from the same culture will behave the exact same way (*Global Visions,* p. 110). This lowers the utterance. This lowering of the utterance reminds the reader that culture is a complex phenomenon, and that one should remember to see people as individuals, and not a culture. The writer's use of lowering words and dialogical expansions might make the reader feel that the writer is talking with a sense of humility and an openness to other ways of viewing culture, privilege, and cultural differences. The idea that one should not oversimplify culture can be tied to scholars such as Kramsch (2006) and Hoff (2020b, p. 58), as Hoff states that scholars have argued that a nation does not have one, homogenous, static culture, and that how we experience culture has "become increasingly pluralised and complicated" in the 21st century. The writer of text 3 also highlights that one should avoid seeing people as cultures, and not individuals. This is effectively the same as stating that one should avoid an essentialist view of culture. An essentialist believes that culture is something static and they believe that there is such a thing as an "American" outlook on behavior and culture, as discussed in subsection 2.5.2 (Hoff, 2020a).

An example of a photograph which does not present American culture in an oversimplified way, but rather more pluralized and complex, is Figure 4.13. The caption tells us that the photograph depicts Americans buying Halal fast food in New York City. Halal food is food that Muslims are allowed to eat, and perhaps not something which would automatically make you think of Americans. Figure 4.13 is placed in the middle of a text which discusses multiculturalism in the US.

Figure 4.13

Halal Fast Food in New York City

Photograph taken from *Access* (2017, p. 96).

Figure 4.13 is a photograph which is taken at a low and frontal angle. The low angle might make the viewer feel like the represented participants are in a position of more power than the viewer, while the frontal angle might give the viewer a feeling of being a part of the represented participants' world (Kress & van Leeuwen, 2006). In addition to this, the photograph can be categorized as being a very long shot, where the humans take up less than half of the height of the frame (Kress & van Leeuwen, 2006). This type of frame feels very impersonal, and it evokes a feeling of distance between the represented and interactive participants. As the represented participants do not have eye contact with the viewer, this is a photograph which invites the viewer to freely examine the represented participants, as if they are "objects of contemplation" (Kress & van Leeuwen, 2006, p. 119). One can interpret the man preparing the food as being more salient than the other participants, as he is more well-lit, and his face is the only one that the interactive participant can see. The participants to the left can be interpreted as Given, while the participants to the right can be interpreted as New. However, as one cannot see their faces,

it is hard to say something about their ethnicity. The represented participants with their back towards the photograph can be interpreted as Reacters, while the man in who is preparing the food can be interpreted as the Phenomenon which the Reacters are looking at. This would entail that the man serving the food has a passive role, while the Reacters have an active role. It is hard to tell from the photograph, but the Phenomenon looks like he belongs to an ethnic minority group in the US. This is also the logical interpretation of his ethnicity, as someone who works at a Halal shop is most likely Muslim. This would entail that in this photograph, the minority has a passive role. However, one cannot be entirely sure whether he is actually part of a minority group.

The participants in the photograph are all wearing modern, Western clothes, which does not tell us a lot about the culture of the individuals on the photograph. However, the part of the minority culture that is represented in this photograph is Halal food, which can be categorized as behavior in Hall's iceberg model, which is referred to in subchapter 2.2. This entails that this photograph depicts a less deep portrayal of the culture, and that it does not cultivate a deeper understanding of minority cultures in the US.

Figure 4.14 depicts two women dancing in traditional South Asian clothing. The caption of the photograph tells us that it is taken at a Diwali festival in London. When discussing minorities and multiculturalism in the UK, the textbooks have also included photographs which include Indians and Indian culture, as one of the largest ethnic groups in the UK is people of Indian descent or Indians (Office for National Statistics, 2012). This photograph is placed in the middle of a factual text which discusses multiculturalism in the UK.

Figure 4.14

Diwali Festival in London

Thousands of Hindus, Sikhs, Jains
and people from other communities
attend Diwali (an Indian cultural
festival) celebrations in Trafalgar
Square, London

Photograph taken from *Access* (2017, p. 91).

This is a photograph which is taken at a frontal and low angle. The frontal angle can potentially
give the viewer the impression that they are part of the represented participants' world, while
the low camera angle entails that the viewer might feel like the represented participants are in
a position where they have more power than the viewer. This photograph can be categorized as
a medium long shot. A medium long shot translates to what Kress and van Leeuwen (2006, p.
125) call close social distance. Kress and van Leeuwen (2006, p. 124) state that close social
distance is the distance where "impersonal business" happens. This means that this medium
long shot might make the viewer feel like they are not particularly close with the represented
participants. In addition to the medium long shot contributing to the feeling that the represented
and interactive participants are not close, the represented participants do not have eye contact
with the viewer. This can contribute to the feeling of distance between the interactive and
represented participants. The lack of eye contact also might possibly make the viewer feel like
they are free to observe and study the represented participants as they wish (Kress & van
Leeuwen, 2006). There is also a difference in the salience of the represented participants. The
represented participant in the center of the frame is the most salient, as she is larger and closer
to the interactive participant. This tells the viewer that they need to pay extra attention to that
specific represented participant, and the viewer might interpret that represented participant as
being more important or significant. Additionally, the blonde woman to the left, who is not

Indian or South Asian by birth or second generation, is Given, as she is placed to the left in the photograph. The woman to the right, who is most likely South Asian either by birth or ancestry, is New, as she is placed to the right of the other woman depicted in the photo. This might make the reader more inclined to think that the woman to the left is something that is familiar and belongs to the UK, while the woman to the right is alien and foreign, perhaps even someone who does not belong in the UK. As only the face of the woman to the left is visible, one could argue that the woman to the left is an Actor, as her gaze forms a vector which connects her to a Goal. One could interpret the woman to the right as a Goal, as the Actor's gaze connects her and the Actor. This interpretation would entail that the woman to the left has an active role, while the woman to the right has a passive role. Another interpretation of their roles could be to think of the audience as Reacters to the women, which would entail that the two women would be Phenomenon (Kress & van Leeuwen, 2006). This would mean that the audience have an active role in the photograph, while the two women have a passive role in the photograph. However, both of these interpretations entail that the woman to the right has a passive role in the photograph.

Figure 4.14 also depicts traditional South Asian clothing. These clothes are "contextual clues" and tell us that the participants are celebrating a South Asian festival (Jakobsen, 2019, p. 14) A festival and clothing can be categorized as being part of a culture's behavior, as this photograph does not tell the viewer a lot about the beliefs and values of Indian culture. This means that this photograph does not depict a deep understanding or portrayal of what Indian culture is, as only the "behavior" part of Hall's (1976) cultural iceberg is included.

A photograph which depicts both majority and minority cultures in the US is Figure 4.15. This photograph was taken in 2005 in the US, and the caption tells us that the represented participants in the front are President George W. Bush and Saudi Crown Prince Abdullah (*Global Visions,* p. 115). This photograph also depicts a deeper representation of Arabic culture. This photograph constitutes its own separate text, as it is not directly related to any specific text.

Figure 4.15

George W. Bush and Saudi Prince

Photograph taken from *Global Visions* (2017, p. 115).

Figure 4.15 is a photograph taken at an oblique angle and at eye level. The oblique angle communicates to the viewer that the represented participants do not belong to the same world as the viewer, as if they are somehow removed from each other, while the eye level might make the interactive participant feel like there is no power imbalance between them and the represented participants. Additionally, this is a medium long shot, and as we can see the torso of several people, this photograph translates to what Kress and van Leeuwen (2006, p. 124) call "public distance." The medium long shot and the "public distance" gives the viewer a sense of detachment, which adds to the feeling of the interactive and represented participants being removed from one another. In addition to this, the represented participants do not have eye contact with the interactive participants, which gives the viewer the freedom to observe the participants as they wish (Kress & van Leeuwen, 2006). Even though this is a photograph where several people are included, there are two represented participants in the front. These participants take up the most space in the photograph and are thus the most salient participants. This might make the viewer feel like the two participants in the foreground are more important

in the sense that one should pay extra attention to them. Among the most salient represented participants, the represented participant to the left is Given, while the represented participant to the right is New. This tells the viewer that the represented participant to the left is familiar, and thus something that is common knowledge, while the participant to the right is foreign and unfamiliar.

When it comes to what parts of the culture are represented in this photograph, it might seem like there is a superficial representation of the minority culture. The Arab men are wearing traditional Arabic clothing, which can be considered as something which is part of their behavior, and not their beliefs or values. However, the fact that the two represented participants in the front of the photograph are holding hands can tell the viewer a lot about the view on same-sex affection in Arabic culture. This can be considered as something that is part of the belief or values of Arabic culture, as their behavior tells us something more about Arabic culture's view on appropriate affection and physical touch between the same sex. This picture communicates the differences between Arabic and American culture to the view, as in Saudi Arabia, holding hands is a sign of respect and friendship, while in the US, holding hands is quite intimate and something that friends do not do.

5   Conclusion

5.1   Introduction

This chapter will firstly present a summary and conclusion of entire present study in subchapter 5.2, before presenting some practical implications of the findings in subchapter 5.3. Furthermore, some suggestions for further research are presented in subchapter 5.4. Lastly, some concluding remarks will be made in subchapter 5.5

5.2   Summary and conclusions

The present thesis has examined the representation of minority cultures and multiculturalism in the UK and US in textbooks for International English. The researcher found a research gap in research related to minority cultures in textbooks, as there had not been conducted a lot of research related to the topic of portrayal of multiculturalism and minority cultures in both texts and photographs. The present thesis was also concerned with what parts of the minority culture were included in the factual texts and photographs. The textbooks were chosen because they are published by the largest publishing firms in Norway, and they are widely used in Norwegian classrooms.

Chapter two presented the theoretical background. Terms such as culture, minority and dominant culture, and multimodality were defined and discussed, and relevant language learning methods and approaches such as CLT and ICC were presented and discussed. The theoretical frameworks of Martin and White (2005) and Kress and van Leeuwen (2006) were also presented. Their theoretical frameworks were used in the present thesis to analyze texts and photographs respectively.

The research design used in the present study was a mixed methods research design. The research questions and aim of the thesis called for a mixed method approach, as the present study wished to analyze the texts and photographs deeply and thoroughly and also look at the amount of representation that minority cultures were given in the relevant chapters.

The first research question which guided the thesis asked: *how do the factual texts in textbooks for International English portray and discuss multiculturalism and minority cultures in the US and UK?* The findings of the present study show that several factual texts from the textbooks present quite a negative view on multiculturalism in the UK and US. This can be seen in text 3, where the writer states that generally speaking, "cultural differences" are growing "in all countries." (*Global Visions,* p. 111) More specifically, the writer in text 5 discusses Muslim enclaves in cities in the UK and radicalized Muslims, and how many Britons fear that these enclaves have created parallel societies which might be a threat to the UK. Furthermore, the distrust between black and white Americans are problematized, as the writer in text 6 states that minorities feel excluded from the American dream. Additionally, the distrust that some white Americans have towards Mexicans and Mexican Americans are discussed, as the writer in text 2 claims that white Americans fear being outnumbered by Mexican Americans in the future, and that there is a negative stereotype of Mexican Americans often being illegal immigrants. The writer also claims that some white Americans are hostile towards Latinos. Such statements clearly focus on the discord and tension that might exist in a multicultural society. However, some nuance is presented by the writer in some of the texts, as there are also discussions of Britons and Americans being generally accepting and welcoming to minorities and positive to the idea of living in a multicultural society. An example of this can be seen in text 2, as the writer states that Britons has a long tradition for voting minorities and immigrants into its political systems (*Access*). Another example can be seen in text 7, where the writer states that the US has chosen to focus on immigration as something that can help better the American society rather than as a source of tension (*Worldwide)*.

As mentioned in subchapter 1.2, the present study wished to examine how the meaning of nationality was portrayed in the factual texts, as this is relevant when it comes to how multiculturalism and minorities are portrayed. The writer in text 2 presents different ways of viewing a nation, as one can either view a nation as an "exclusive *community"*, where the members of the nation share the same language and history, and one cannot be a member only by choosing to be a member, or as "an inclusive *association"*, where the members of the nation make a choice to be a member of that nation, regardless of ethnicity, mother tongue, or religion (*Access,* pp. 86 – 87). By presenting both of these ways of viewing what a nation means, the writer dialogically expands and opens up for the possibility of there being more than one answer to the question of the meaning of nationality. An example of a country in which one becomes a member by association and by choosing to become a member is USA. Therefore, the US has

often been referred to as a "nation of nations", where people of all ethnicities and religious backgrounds co-exist. However, in text 6, the idea that the US is a nation of nations is discussed and challenged. The writer asks whether one can say that the US truly is a nation of nations, as White Anglo-Saxon Protestants is the governing group, and minorities are left feeling excluded by WASPs.

Research question number two asked: *how do the photographs in textbooks for International English portray multiculturalism and minority cultures in the US and UK?* The present study found that in terms of the portrayal of multiculturalism, some photographs focused on the disharmony that can occur in a multicultural society. This was the case for photographs such as Figure 4.4, 4.5, 4.6, and 4.7, where topics such as BLM, illegal immigration, and poverty among immigrants was depicted. However, several photographs depicted neutral or positive portrayals of multiculturalism. Figure 4.1 depicted an inclusive way of defining nationality, as minorities choose to be a part of the American society in Figure 4.1, while Figure 4.8, 4.11, and 4.15 depict minorities and members of the majority culture peacefully co-existing. Figure 4.9 depicts Mo Farah who has contributed greatly to British society by becoming a successful distance runner.

The present study also found that the participants of minority background were often depicted as either Actors or Interactors, thus making them seem like a participant who takes action. This can be seen in Figure 4.4 and Figure 4.8, where the two participants are Interactors, and in for instance Figure 4.1, 4.2, 4.9, 4.10, and 4.12, the represented participants of minority background can be interpreted as Actors. In Figure 4.5, the woman is the Actor in the transactional action between the woman and the girl, as she has her arm around the girl, thus making the girl the Goal. However, in the transactional action between the girl and the woman and the border patrol agent, the girl and the woman together become a Phenomenon, which is a passive role, as they are observed by the border patrol agent, who is a Reacter, which is an active role (Kress & van Leeuwen, 2006). In their study, Habegger-Conti and Brown (2017, p. 26) found that indigenous people, who are also minorities, were often depicted as "passive". This means that the findings of the present study diverge from what Habegger-Conti and Brown (2017, p. 28) found in their article about photographs of indigenous people in textbooks for lower secondary, as they found that a lot of the represented participants in the photographs that they analyzed are passive and simply "posing for the images".

Furthermore, members of minority cultures were often represented as New. This was the case in Figure 4.1, 4.2, 4.7, 4.8, 4.10, 4.14, and 4.15. A clear exception here is Figure 4.4, where the participant of African American descent is Given, and the white policeman is New. Figure 4.5 also depicts the participant of minority background as Given, while the white border patrol agent is New. Additionally, the participants of minority background were depicted as Given in Figure 4.11. The fact that mostly minority participants are New in the photographs might make the viewer more inclined to think of these participants as people that are alien and foreign.

The study did not find that medium or long shots were more frequently. Some photographs, like Figure 4.4, 4.6, and partly 4.1 were close shots, while the other Figures were medium or long shots. The use of medium and long shots communicates a sense of distance between the interactive and represented participants (Kress & van Leeuwen). Additionally, the study found that most photographs were taken at an oblique angle. Only Figure 4.7, 4.13, and 4.14 were taken at a frontal angle. The use of oblique angles communicates to the viewer that the interactive and represented participants are not part of each other's world (Kress & van Leeuwen, 2006). This in combination with most of the photographs being shot in a medium or long shot might make the viewer more inclined to think that there is a sense of distance between them and the represented participants.

Research question 3 asked: *what parts of the minority culture's culture are included in the factual texts and photographs?* The study found that the photographs depicted more parts of the minority cultures and contained deeper depictions of culture than the factual texts. The focus of the factual texts was more so on the challenges and possibilities of multicultural societies and did not necessarily contain descriptions or discussions of specific minority cultures. An exception here is text 1 and text 3, which discussed differing views on love and marriage, and a discussion of black American culture. The photographs did contain depictions of minorities wearing garments such as hijab, niqab, and traditional South Asian and Arabic clothing, as can be seen in Figure 4.1, 4.2, 4.3, 4.8, 4.10, 4.13, and 4.15. As mentioned in subsection 4.3 and 4.4, the portrayal of the women in hijabs and niqab can be interpreted as a shallower depiction of culture, as clothes are part of the behavioral part of Hall's (1976) cultural iceberg. However, one could argue that these garments communicate to the world that the wearer of the garment values modesty, which one could argue is a deeper depiction of the culture (Hall, 1976). Figure 4.15 shows a deeper depiction of culture, as it portrays an Arabic man holding hands with a Westerner. This shows us how Arabic culture has different beliefs

around what platonic physical touch is, as Westerners usually only hold hands either with their partners or close family members, such as their own children.

5.3   Practical implications of findings

The new English subject curriculum, LK20, states that the English subject should help students develop their intercultural competence (Udir, 2021). The subject curriculum emphasizes the importance of texts when it comes to learning about other cultures. The curriculum states that texts that are both oral and written, factual and fiction, formal and informal are important, as it is through interpreting and critically analyzing these texts that the students can develop their intercultural competence. The aims also state that the students should be able to critically analyze and reflect on different types of texts (Udir, 2021). LK06 state that students should be able to consider and "discuss various aspects of multicultural societies" (Udir, 2006, p. 6). The core curriculum also states that schools shall give the students insight and knowledge about other cultures (Udir, 2017). In other words, intercultural competence is important in both the old and the new curriculum. An important part of promoting intercultural competence in the classroom is to encourage students to have empathy and try to view the world through the lens of another culture in order to understand more why people from that culture think, believe, and behave the way that they do. A way of doing this is for teachers to critically discuss the content of the textbooks with their students and be aware of how the portrayal of minorities in texts and photographs may affect how students view these minorities and to what degree the students are able to empathize and be understanding of cultural differences. As stated in subsection 2.3.2, the number of photographs used per page in EFL textbooks has increased dramatically, as textbooks from the 2000s contain on average 0.73 images per page, as opposed to 0.03 images per page in the 1930s (Bezemer & Kress, 2009). This means that multimodal literacy and visual literacy is an incredibly important skill for both teachers and students to have. In order to develop this visual literacy, some scholars have argued that it is important for teachers to help students create terminology that they can use when analyzing texts, both visual and written. As Beenfeldt (2016) and Macken-Horarik and Unsworth (2014) claim, the development of metalanguage that the teacher and students can use when discussing multimodal texts is helpful, as it can help the students analyze how the writer or photographer presents the represented participants and think critically about how the presentation of the participants might affect the

reader. The methods of analysis used in the present thesis may be of help in the development of such metalanguage between teachers and students.

LK20 also emphasizes that the students need to learn that the way that they interpret the world around them is shaped by their cultural background (Udir, 2021). LK06 states something similar, as it says that students should be able to discuss how cultural variety can affect communication (Udir, 2006). This can be tied to intercultural competence, as an important part of intercultural competence is the ability that the learner has to recognize one's own culture's beliefs and thoughts, and to be aware of how one's culture might affect your own behavior, communication, and the way that you view other cultures (Byram, 1997). How students react to cultural differences and differing beliefs and values can tell us a lot about our own beliefs and cultures, and therefore, the analysis and discussion of minority cultures and how they are portrayed can help students further analyze and examine their own cultural beliefs and values. According to Byram (1997, p. 53) a successful intercultural speaker has "critical cultural awareness", which entails that they will be able to evaluate and analyze different elements of both the speaker's own culture, and the foreign culture which they are interacting with. Critically analyzing and discussing one's own culture and other's cultures is an important part of having critical cultural awareness, and one way to develop this critical cultural awareness is by analyzing texts, both written and visual, from both one's own culture and other's cultures. As stated above, a common terminology or metalanguage in the EFL classroom related to the analysis of texts can therefore be helpful, as the analysis of texts and photographs and use of metalanguage can help students think deeply and critically about their own culture and other cultures.

When discussing cultural differences, tension and disagreement will most likely arise in the classroom. Scholars such as Hoff (2020a) argue that in our multifaceted and fragmented world, agreement and harmony might be hard to achieve, or perhaps even impossible. Iversen (2014) has argued that one should accept differences and rather aspire to create communities of disagreement, where people of all background and with different values can work together in spite of their differences. Hoff (2020a) argues that a teacher needs to meet their students with questions regarding why they feel a certain way about a topic, rather than shutting down utterances that one might view as problematic. This entails that teachers will need to be comfortable with discord and disharmony in the classroom.

5.4 Suggestions for further research

The present study has examined the textbooks in a theoretical way, and not how teachers and students work with the relevant photographs and texts in a classroom setting. Further studies might focus on this and conduct classroom observation and interviews with both students and teachers in order to examine how minority cultures and multiculturalism is discussed and worked with in the EFL classroom.

Further studies might also include more theoretical textbook analysis and include analysis of textbooks related to subjects such as Social Studies English or English Literature and Culture. Moreover, further studies might also examine other parts of the textbooks, such as tasks, graphs, and literary texts that portray minority cultures or multiculturalism. Further research might also look into the differences and similarities between the textbooks written for the LK06 subject curriculum and the LK20 subject curriculum when it comes to the portrayal of minorities and multiculturalism in EFL textbooks.

5.5 Concluding remarks

The researcher hopes that the present study has demonstrated the importance of being aware of how minorities and multiculturalism are depicted and discussed in the EFL subject, and in EFL textbooks in particular. As we live in a world which is fragmented, multicultural, and globalized, we often communicate with or come across people from other cultures and of different backgrounds. It is therefore important for schools to contribute to the students' ICC and teach them to be culturally aware in the sense that they are aware of their existing views and feelings regarding people from other cultures. This might lead to more open and unprejudiced interactions between people of different backgrounds.

The researcher also hopes that the present study has contributed to the discussion of the importance of visual literacy. As stated in subsection 2.3.2 and subchapter 5.2, EFL textbooks are highly multimodal (Bezemer & Kress, 2009). To be able to think critically about what is being presented to you is an important skill to have, and as textbooks have become increasingly multimodal, the ability to not only think critically about written text but also visuals is a critical skill for students to develop. This is of course important in the EFL classroom, but also outside

of it, as visual literacy and critical thinking can be applied to several other aspects of life. The analysis of both written text and visuals is important in our fragmented world, as anyone can write anything they want online and present it as the truth. Scholars such as Greenhow, Robelia, and Hughes (2009) state that the lines between writers and readers have become increasingly blurred due to online encyclopedias such as Wikipedia, and thus, critical thinking skills and visual literacy might be more important than ever.

References

Anthony, J., Burgess, R., & Mikkelsen, R. (2017) *Access to International English* (3rd ed.). Cappelen Damm.

Beenfeldt, C. (2016) *The graphic novel: multimodal reading in the Norwegian upper secondary EFL classroom. A case study.* Master's thesis, University of Bergen.

Bezemer, J. & Kress, G. (2009) Visualizing English: A social semiotic history of a school subject. *Visual Communication*, *8*(3), 249-262.

Burner, T., Carlsen, E., Henry, J.S., Kagge, J., Lokuge, N.S., Raustøl, S.P., & Weston, D. (2017) *Global Visions*. Aschehoug.

Byram, M. (1997) *Teaching and Assessing Intercultural Communicative Competence*. Multilingual Matters.

Council of Europe. (2001). *Common European Framework of Reference for Languages: Learning, Teaching, Assessment.* Council of Europe.

Council of Europe. (2016) *Competences for Democratic Culture: Living Together as Equals in Diverse Democratic Societies.* Council of Europe.

Creswell, J. W. (2015) *Educational Research: Planning, Conducting, and Evaluating Quantiative and Qualitative Research* (5th ed.). Pearson.

Creswell, J. W. (2018) *Research Design: Qualiative, Quantitative, and Mixed Methods Approaches* (5th ed.). Sage.

Dahl, A., Hille, & A. (2019) Engelsk in *SNL.* Available at: https://snl.no/engelsk Accessed: 31 October 2020.

Dervin, F. (2016) *Interculturality in Education: A Theoretical and Methodological Toolbox.* Palgrave Macmillan.

Eide, L. (2012) *Representasjoner av målspråksområdet i fremmedspråksfaget.* PhD thesis, University of Bergen.

Fenner, A-B. (2000) Cultural awareness. In Fenner-A.B., & Newby, D. (eds.) *Approaches to materials design in European textbooks: Implementing principles of authenticity, learner autonomy, cultural awareness.* Council of Europe.

Fenner, A-B. (2001) Dialogic interactions with literary texts in the lower secondary classroom, in Fenner, A-B. (ed.) *Cultural awareness and language awareness based on dialogic interaction with texts in foreign language learning.* Council of Europe.

Fenner, A-B. (2020) The historical development of English as a school subject. In Fenner, A-B., & Skulstad, A. S (eds.) *Teaching English in the 21ˢᵗ Century.* Fagbokforlaget.

Fenner, A-B., & Ørevik, S. (2020) Analysis of learning materials. In Fenner, A-B., & Skulstad, A. S (eds.) *Teaching English in the 21ˢᵗ Century.* Fagbokforlaget.

Greenhow, C., Robelia, B., & Hughes, J. E. (2009) Learning, Teaching, and Scholarship in a Digital Age: Web 2.0 and Classroom Research: What Path Should We Take Now? *Educational Researcher, 38*(4), 246-259.

Gulliver, T. (2010) Immigrant success stories in ESL textbooks. *TESOL Quarterly*, 44(4), 725–745.

Habbegger-Conti, J., & Brown, C.W. (2017) Visual Representations of Indigenous Cultures in Norwegian EFL Textbooks. *Nordic Journal of Modern Language Methodology,* 5(1), 16-34.

Hall, E. (1976) *Beyond Culture.* Anchor/Doubleday.

Haugum, E., Kagge, J., Kaspersen, E-C., Rugset, A., Røkaas, F., & Skanke, J.L. (2016) *Worldwide* (2ⁿᵈ ed.). Aschehoug.

Hoff, H. E. (2014) A critical discussion of Byram's model of intercultural communicative competence in the light of *Bildung* theories. *Intercultural Education, 25*(6), 508-517.

Hoff, H. E. (2020a) Intercultural competence. In Fenner, A-B., & Skulstad, A. S (eds.) *Teaching English in the 21ˢᵗ Century.* Fagbokforlaget.

Hoff, H. E. (2020b) The evolution of intercultural communicative competence: Conceptualisations, critiques and consequences for 21st century classroom practice. *Intercultural Communication Education, 3*(2), 55–74.

Hopkins, D. (2008) *A teacher's guide to classroom research* (4th ed.). Open University Press.

Iversen, L. L. (2014) *Uenighetsfellesskap: Blikk på demokratisk samhandling.* Universitetsforlaget.

Jakobsen, I. K. (2019). Inspired by image: A multimodal analysis of 10th grade English school-leaving written examinations set in Norway (2014-2018). *Acta Didactica Norge*, *13*(1), 1-27. doi: http://dx.doi.org/10.5617/adno.6248

Kachru, B.B. (1985) Standard, Codification and Sociolinguistic Realism: The English Language in the Outer Circle. In R. Quirk & H. Widdowson (eds.) *English in the World: Teaching and Learning the Language and Literatures*. (pp. 11–30) Cambridge University Press.

Klafki, W. (2001) *Dannelsesteori og didaktik: Nye studier.* Forlaget Klim.

Kramsch, C. (1998). *Language and culture.* Oxford University Press.

Kramsch, C. (2006) Culture in Language Teaching. In Andersen, H.L, Lund, K., & Risager, K. (eds.) *Culture in Language Learning.* Aarhus University Press.

Kress, G. (2010) *Multimodality: A social semiotic approach to contemporary communication.* Routledge.

Kress, G., & van Leeuwen, T. (2006) *Reading Images* (2nd ed.). Routledge.

Lund, R. (2006) *Questions of Culture and Context in English Language Textbooks*. PhD thesis, University of Bergen.

Macken-Horarik, M., Unsworth, L. (2014). New challenges for literature study in primary school English: building teacher knowledge and know-how through systemic functional theory. Onomazein, (IX), pp. 231-251.

Martin, J.R, & White, P.R.R (2005) *The Language of Evaluation.* Palgrave Macmillan.

Nygaard, A. (2014) *How do textbooks in International English invite students to expand their intercultural perspectives through tasks related to texts about multiculturalism?* Master's thesis, University of Bergen.

Office for National Statistics. (2012) *Ethnicity and National Identity in England and Wales: 2011.*

Risager, K. (2007) *Language and Culture Pedagogy.* Multilingual Matters Ltd.

Risager, K. (2018) *Representations of the World in Language Textbooks.* Multilingual Matters.

Schadewitz, N. (2009) Design patterns for cross-cultural collaboration. *International Journal of Design, 3*(3), 37-53.

Skulstad, A. S. (2020) Multimodality. In Fenner, A-B., & Skulstad, A. S (eds.) *Teaching English in the 21st Century.* Fagbokforlaget.

Study Commission on U.S. Policy Toward Southern Africa (1981) *South Africa: Time Running Out.* University of California Press.

Summer, T. (2011) *An Evaluation of Methodological Options for Grammar Instructions i EFL Textbooks: Are Methods Dead?* Universitatsverlag Winter.

Tvedt, K.A, & Mustad, E. (2019) United Kingdom Independence Party (UKIP) in *SNL*. Available at: https://snl.no/United_Kingdom_Independence_Party_(UKIP) Accessed: 6 October 2020.

Udir. (2006) *English – programme subject in programmes for specialization in general studies: International English.*

Udir. (2013) *English subject curriculum.*

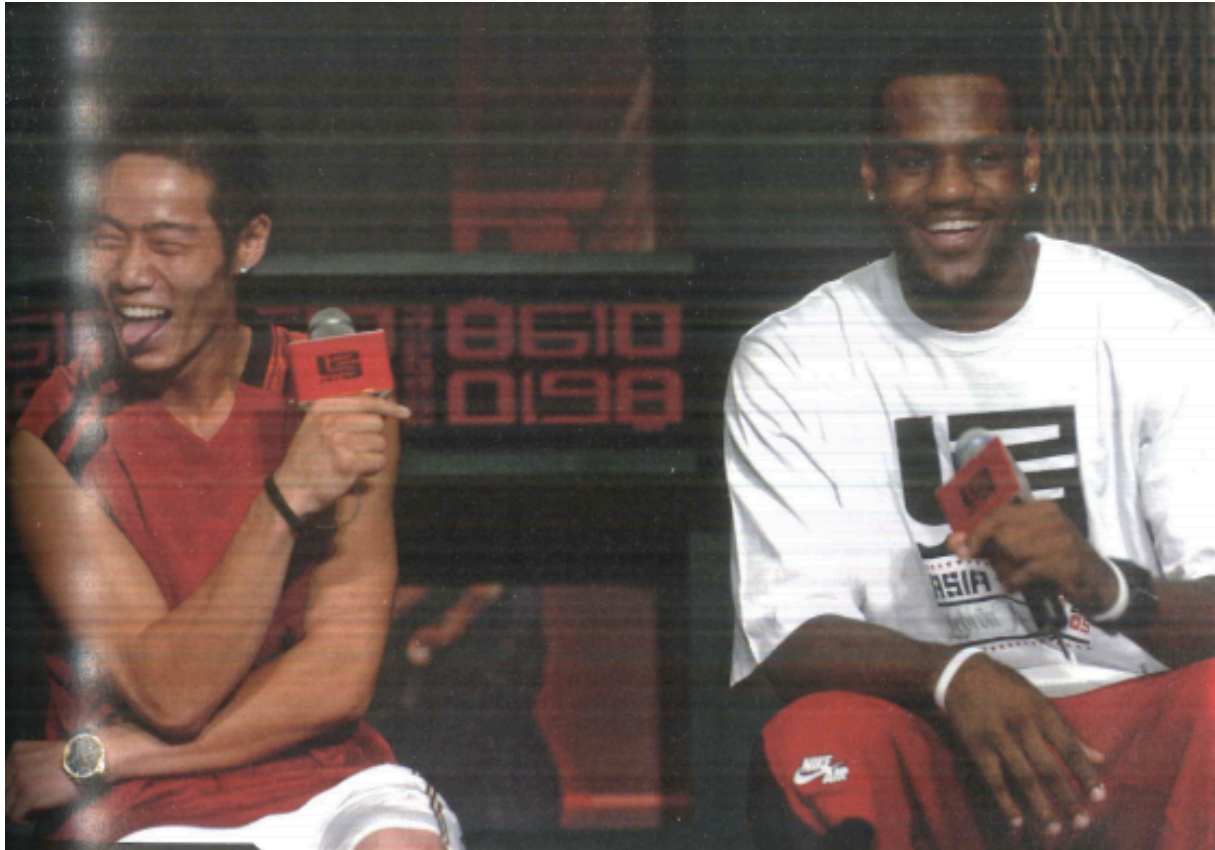Udir. (2017) *Core curriculum – values and principles for primary and secondary education.*

Udir. (2021) *Læreplan i engelsk programfag.*

van Ek, J.A. (1986) *Objectives for Foreign Language Learning, Volume 1: Scope*. Council of Europe.

Yin, R.K. (1984) *Case Study Research: Design and Methods*. SAGE Publications.

Appendices

Appendix A – Figure A1

Photograph taken from *Global Visions* (2017, p. 103)

Illustration 4.2.2.2 is a photograph taken at a frontal angle at an eye level. The frontal angle communicates to the viewer that they are a part of the represented participants' world, and the eye level indicates that there is no difference in power between the represented and interactive participants. This photograph is also a medium close shot, which translates to what Kress and van Leeuwen (2006, p. 124) calls "far personal distance." This is a distance which communicates a sense of familiarity and closeness, as the medium close shot is a frame where the interactive and represented participants are still relatively close to one another. The medium close shot in combination with the eye level and frontal angle makes the viewer feel like they are connected to the interactive participants, and that there is a sense of closeness. The represented participants' gaze is not at the interactive participants, which makes the viewer feel like they are free to examine and study the represented participants. Both of the interactive participants are Actors, as their gaze forms a vector which connects them to a goal outside of

the frame. Their role as Actors indicates that they are someone who acts, and not someone who as actions done unto them. The man on the left is Given, while the man on the right is New. This means that the man on the right is perceived as someone that is already known and familiar to the viewer, while the man on the right is unknown and new, and depicted as someone that the viewer needs to pay special attention to.

Appendix B – Figure B1

Photograph taken from *Worldwide* (2016, p. 132)

Illustration 4.2.3.2 is a photograph which is taken at a frontal angle and at eye level. The frontal angle makes the interactive participant feel like they are part of the same world as the represented participants, and the eye level communicates to the viewer that there is no power imbalance between them and the represented participant. This photograph is also a close up, as the represented participant's head and shoulders are showing. (Kress & van Leeuwen, 2006, p. 124) This type of frame communicates a sense of intimacy between the represented and interactive participants, as this frame translates to a "close personal distance". (Kress & van Leeuwen, 2006, pp. 124-125) While the frontal angle and the close personal distance communicates a sense of closeness between the represented and interactive participants, the lack of gaze entails that the viewer is free to observe her as a phenomenon, to study and examine

her. The viewer is not requested or expected to form a direct relationship with the woman, but rather analyze her from afar. This woman is an Actor whose gaze forms a Vector which connects her to a goal outside of the frame. Her role as an Actor communicates to the viewer that she is a person who does actions, and not someone who has actions done unto her.