



University of  
Stavanger

FACULTY OF ARTS AND EDUCATION

## MASTER'S THESIS

Programme of study: MLIMAS

Master in Literacy Studies

Spring semester, 2017

Open

Author: Line Karin Dyrskog

(Author's signature)

Supervisor: Brita Strand Rangnes

Thesis title: Visual Representations of Gender in English Foreign Language Textbooks and 10<sup>th</sup> Graders' Reflections on Gender Equality and Visual Literacy.

Keywords:

Visual Representations, EFL textbooks  
Critical Literacy, Semiotic image analysis,  
10<sup>th</sup> graders comprehension of visual literacy,  
Gender representations, Gender equality

No. of pages: 114

+ appendices/other: 18/33

Stavanger, 12.05.2017

## **Acknowledgments**

First and foremost, I would like to thank my brilliant and knowledgeable supervisor Brita Strand Rangnes for challenging and encouraging me throughout the year spent on writing this thesis. Her never-ending patience in the writing process, and valuable insights have helped me significantly. I would also like to thank the pupils who participated in the study, their thoughts and ideas shaped the outcome of the thesis, and made the research process lively and motivating.

I would also like to thank Ion Drew, Merja Riitta Stenroos, Jena Habegger-Conti and other fantastic lecturers, who made my time at the Master's Programme amusing and informative at the same time.

Finally, I would like to thank Stian, my parents, and my siblings for motivating and supporting me throughout the year.

## **Abstract**

This thesis presents a class of 10<sup>th</sup> graders ability to reflect on gender equality and visual representations, and how well four English Foreign Language (EFL) textbooks promote the Norwegian Curriculum's general aim on gender equality through visual representations. These EFL textbooks were produced for lower secondary school, and were frequently used in EFL classrooms in Norway at the time that the study took place.

Visual representations are known to communicate on the same premises as texts, and it has been argued that messages communicated through photographs are more likely to be accepted as truthful re-presentation of the world, compared to the written word. Thus, visual representations are believed by viewers to communicate objective messages. However, visual representations can be carriers of ideologies and myths on the same premises as written texts.

As 10<sup>th</sup> graders are the targeted readers of the EFL textbooks, their abilities to analyse visual representations to reveal hidden meanings were investigated. They were also questioned on their thoughts and beliefs regarding gender equality in general, and also regarding the visual representations used in the EFL textbooks. This was done to investigate whether there were any differences to what the pupils were taught explicitly through their education, and what the visual representations might implicitly teach them. The information was gathered through questionnaires.

A visual content analysis was conducted to gather information regarding the visual representations from the four EFL textbooks. This was based on coders created from the theoretical framework by Kress and van Leeuwen. These coders were 'the gaze', 'vertical angle', 'horizontal angle' and 'size of frame'. The aim of the analysis was to investigate whether the visual representations supported or contradicted the general aim of promoting gender equality. Thus, categories as gender stereotyping, roles and occupations, power relationships and identification were also investigated. Visual representations of men and women were analysed through quantitative and qualitative semiotic analyses, and the results were compared.

The results of the research on the 10<sup>th</sup> graders signified that there is a difference between what is explicitly taught through school, and what could be implicitly taught through visual representations. The 10<sup>th</sup> graders were positive and reflected when it came to gender equality in general, but they failed to draw connections to gender inequality being communicated through visual representations. However, the instruction given on semiotic

analysis awakened a general interest for analysing visual representations, and the general concepts of Kress and van Leeuwen's visual grammar were easily grasped by the pupils. Further instruction on critical literacy could benefit the pupils in their future life as citizens in an increasingly visual world.

The visual content analysis revealed that there are still more visual representations of men compared to women in the four EFL textbooks investigated. Women are more frequently depicted in stereotypical roles, and are awarded less power than men. These results indicate that there are hidden ideologies and myths and these are communicated through the visual representations, which could be troubling for the 10<sup>th</sup> graders to identify with, as they contradict their beliefs on Norwegian society being gender equated. Subsequently, it could be argued that the results to a large degree contradict the general aim of LK06 to promote gender equality.

## List of Contents:

Acknowledgments .....	i
Abstract .....	ii
<b>1.0 Introduction</b> .....	1
1.1 Research Questions and Hypothesis .....	4
1.2 Organisation of the Thesis.....	5
<b>2.0 Theoretical Background</b> .....	6
2.1 Core Curriculum and Laws .....	7
2.1.1 The English Subject .....	8
2.1.2 The EFL Textbook .....	8
2.1.3 Research on Pupil’s Comprehension.....	10
2.2. Gender Differences and Equality .....	11
2.2.1 Gender Equality in Norway.....	14
2.2.2 Frequency Illusion and Women .....	15
2.3 Children and Youth in Modern Society .....	16
2.3.1 10 <sup>th</sup> Graders .....	19
2.4 Ideologies .....	21
2.5 Stereotypical Roles and Occupations .....	22
2.6 Visual Grammar .....	24
2.6.1 Reading Images – Semiology.....	25
2.6.2 Reading Images – Myths.....	28
2.6.3 Kress and van Leeuwen’s Visual Grammar .....	30
2.7 Power and Literacy.....	34
2.7.1 Critical Literacy.....	36
2.7.2 Contextual Interpretations .....	38
2.8 Gender Differences in Visual Representations .....	39
2.9 Summary .....	40
<b>3.0 Related studies</b> .....	41
3.1 Finnish Study.....	41
3.2 Turkish Study .....	42
3.3 Iranian Study .....	43
3.4 Japanese Study .....	44
3.5 Chinese Study.....	44
3.6 Norwegian Study.....	45
3.7 Summary .....	46

<b>4.0 Material and Methodology</b> .....	47
4.1 10 <sup>th</sup> Graders .....	48
4.2 Materials.....	49
4.3 Mixed Methods Research.....	50
4.4 Qualitative and Quantitative Methods.....	51
4.5 The Data Collection – 10 <sup>th</sup> Graders.....	52
4.5.1 Visual Grammar Instruction.....	52
4.5.2 Questionnaires .....	53
4.5.3 The Process of Collecting Data and Research Ethics – 10 <sup>th</sup> graders.....	56
4.6 Methodology Visual Representations .....	57
4.6.1 Quantitative and Qualitative Methods – EFL Textbooks.....	57
4.6.2 The Choice of Sampling Strategy – Visual Representations .....	59
4.6.3 Validity and Reliability of the Content Analysis and Semiotic Analysis .....	60
4.7 Summary .....	61
<b>5.0 Findings 10<sup>th</sup> graders</b> .....	63
5.1 Questionnaire Before Instruction .....	63
5.2 Questionnaire After Instruction.....	67
5.3 Author’s Analysis of 10 <sup>th</sup> graders’ Visual Representations .....	72
5.3.1 Analysis - Girl with Shoes .....	72
5.3.2 Analysis - Boy on Skateboard .....	73
5.3.3 Analysis - Girl on Chair .....	73
5.4 Summary .....	74
<b>6.0 Findings EFL Textbooks</b> .....	75
6.1 Visual Representations.....	75
6.2 Stereotypical Roles.....	78
6.3 Historical Figures and ‘Others’ .....	80
6.4 Quantitative Semiotic Analysis .....	82
6.5 Qualitative Analysis .....	87
6.5.1 Results – Qualitative Analysis Crossroads.....	88
6.5.2 Results – Qualitative Analysis Enter.....	90
6.5.3 Results – Qualitative Analysis Searching .....	92
6.5.4 Results – Qualitative Analysis Stages .....	93
6.6 Summary .....	95
<b>7.0 Discussion</b> .....	96
7.1 10 <sup>th</sup> Graders .....	97

7.2 Visibility and Frequency Illusion .....	99
7.3 Stereotyping and Myths .....	100
7.4 Power Relations.....	103
7.5 Identity .....	105
7.6 Norwegian Curriculum.....	107
7.7 Hypothesis .....	109
<b>8.0 Conclusion.....</b>	<b>110</b>
8.1 Main Findings .....	110
8.2 Producers of EFL Textbooks and Teachers .....	112
8.3 Limitations and Recommendations for Future Research .....	113
<b>Bibliography.....</b>	<b>115</b>
EFL Textbooks:.....	120
Webpages: .....	120
Illustrations and Images: .....	123
<b>Appendices.....</b>	<b>125</b>
Appendix 1 – Consent from NSD .....	126
Appendix 2 – Informational Sheet for Parents .....	129
Appendix 3 - Questionnaire Before Instruction: Norwegian .....	130
Appendix 4 – Questionnaire Before Instruction: English .....	132
Appendix 5 – Questionnaire After Instruction: Norwegian .....	134
Appendix 6 – Questionnaire After Instruction: English.....	136
Appendix 7 – Results: Intra Coder Reliability Test .....	138
Appendix 8 – Graphs Supporting the Tables .....	141

## 1.0 Introduction

According to the general part of the Norwegian National curriculum (LK06), education on promoting gender equality should be given through school (“Core Curriculum” 1997: 7). The aim of this study is to investigate whether or not the visual representations in the English Foreign Language (EFL) textbooks also promote this notion, as there might be a discrepancy between what is explicitly taught through education, and what might be taught implicitly. As visual representations are considered carriers of informational content on the same premises as the written word, it could be argued that some instruction on how to deconstruct images to reveal their hidden meanings should be given through school, as the LK06 claims that instruction on reading a diversity of texts, in the broadest meaning of the word, is preferable (“English Subject Curriculum” 2013:2). Even more so, visual representations are often considered more convincing as informational sources than the written word, as images tend to be accepted as sincere representations of the real world. As argued by Sherwin (2008:185): “Images...convey meaning through an associational logic that operates in large part subconsciously, and through its appeal to viewers’ emotions”. One interprets the visual representations subconsciously, and in the process, emotions are connected to the interpretation, which makes the reading of a visual representation sincerer than the reading of written word. An example could be a written description of a landscape, and an actual picture of it. The readers’ emotions and the content of the visual representation connect subconsciously, making visual representations more credible sources of information than texts. Thus, it could be argued that the visual representations in EFL textbooks that usually illustrate the written text might have a stronger impact on the viewers than the text.

Furthermore, as textbooks have been listed as the main source of learning material in Norwegian classrooms, they have a certain power. Since textbooks are accepted by the Norwegian Ministry of Education, teachers rely heavily on them as teaching resources (Hopmann, Afsar, Bachmann & Sivesind 2004). Textbooks used for EFL instruction have been documented to be most frequently used, as teachers of the English subject tend to be underqualified which leads to insecurity in choosing other learning material (Charboneau 2012). Because of the popularity of the EFL textbook, testing its content in connection to the aims of LK06 could shed light on its credibility, which teachers usually take for granted. As argued by Mustapha and Mills (2015:11): “The textbooks young people focus on repeatedly during classroom practice, follow-up assignments and preparation for examinations exert an



influence on learners". Awareness and knowledge on how to interpret these visual representations, and how to interpret them critically, might benefit children and youth in their future, as citizens in an increasingly visually dominated world.

Additionally, the shaping of one's personality happens throughout one's childhood and youth (Mead 1970). People and social instances surrounding youth in this process have a particular impact on the ones growing up, as all meanings and ideas are culturally dependant, and these are circulated in a society, affecting the members (Hall 1997). As children and youth grow up in a society where ideologies and meanings are already circulating, these will affect all future generations. Amongst the organisations that promote the ideologies that have a certain value in a society are the media and the school, which 10<sup>th</sup> graders are frequently in contact with. Making 10<sup>th</sup> graders aware that these promote certain ideologies and meanings, makes it easier for 10<sup>th</sup> graders to reflect on them, and to decide whether or not to agree to them.

The process of creating visual representations requires the producers and photographers to make many decisions, them being what to include or exclude from an image, which horizontal or vertical angle to use, a wide or a close frame etc. These choices are either conscious or subconscious, however, they are always made to communicate the image producer's meanings. Nonetheless, the viewer's reading of visual representations might not be the reading intended by the producer, as the viewer "may experience an image or media text differently from how it is intended to be seen, either because they bring experiences and associations that were not anticipated by its producers or because the meanings they derive are informed by the context in which an image is seen" (Sturken & Cartwright 2009:54). Thus, the producer's intended meaning with the visual representations might never be directly transmitted to the viewer, as the viewer is influenced by the context in which the visual representation appears, own personal experiences and associations. However, people of the same cultural context have similar backgrounds, which could lead to a similar interpretation of the visual representations. Furthermore, the producer's potentially intended message can be revealed, as there are not unlimited messages to be interpreted from a visual representation. As argued by Jewitt and Oyama (2001:135): "if you see someone depicted from a high angle, you are unlikely to conclude that he or she is represented as an impressive or powerful person". Even though the producer's and viewer's interpretation of the same visual representation might not be similar, it is possible to analyse visual representations to reveal the message that is most likely communicated by the producer. By analysing visual representations semiotically, the viewer might see more clearly who benefits from the visual

representations, and who does not. By using Kress and van Leeuwen's theoretical framework to deconstruct the images used in the four EFL textbooks, hidden ideologies and meanings might be put out in the open, for pupils to reflect on.

For the present study, a class of 10<sup>th</sup> graders with 27 pupils answered questions on their thoughts and reflections on the visual representations in their textbook, along with questions on gender equality and the concepts introduced to them from Kress and van Leeuwen's visual grammar. These questionnaires were categorised as quantitative and qualitative, as they contained both open-ended and close-ended questions for the pupils to fill in. Their answers affected and shaped the following analysis on the four textbooks, as will be elaborated on in chapter 5. The four textbooks analysed were *Crossroads 10*, *Enter 9*, *Searching 10*, and *Stages 10*. These textbooks were chosen mainly because they were frequently used in EFL classrooms when the study took place, and that they were a mixture of recently published textbooks, as well as older ones. These four textbooks were also published by major publishing companies for academic textbooks. The methods for analysing the visual representations were a mixture of qualitative and quantitative, where the qualitative analysis provides exemplification of the quantitative results. The categories analysed for the quantitative visual content analysis were 'the gaze', 'vertical angle', 'horizontal angle', and 'frame'. These categories qualified as coders, according to the visual content structure created by Bell (2001). Other categories as 'occupations', 'stereotypical roles' and 'historical figures and others' were also added to shed light on categories that might affect the 10<sup>th</sup> graders' interpretation of gender roles. Finally, a qualitative semiotic analysis was conducted to exemplify the main results of the visual content analysis, to shed light on and exemplify hidden ideologies. These were analysed using Kress and van Leeuwen's theoretical framework, but the process is based on critical literacy, to reveal how the images position the viewer towards the contents of the image (Janks, Dixon, Ferreira, Granville & Newfield 2014).

As there was limited time available for the present study to take place, only two main categories for analysis was considered, namely men and women. There are clearly subcategories to be considered regarding gender, as different categories of intersectionality as class, race, nationality and sexuality would have broadened the scope of the study. However, given the amount of time available for the study, only the two large categories were considered. In addition, only four of the EFL textbooks used in Norwegian classrooms at the time were analysed for the present study because of the time limit, thus, the results from the analysis only apply to these.

## 1.1 Research Questions and Hypothesis

EFL textbooks are designed specifically to fulfil the aims of the curriculum. However, there might be a discrepancy between what the EFL textbooks communicate through the texts, and what the visual representations communicate to pupils. As argued by Jewitt & Oyama (2001:138): “Images can reinforce stereotyped forms... which in words would probably be unacceptable”. As visual representations in textbooks are chosen by the producers of the Norwegian Ministry of Education, these should be neutral and fair representations of each gender. Particularly since textbooks are frequently used, and often studied closely by the pupils.

The aims of this study were to investigate the position of gender equality in the visual representations used in EFL textbooks, and 10<sup>th</sup> graders reflections regarding visual representations and gender equality. A visual content analysis was conducted to investigate the differences in how men and women are represented visually. These images were analysed using Kress and van Leeuwen’s (2006) grammar of visual design, and some of these images were presented to a class of Norwegian 10<sup>th</sup> graders, for them to analyse as well. As the visual representations might contain hidden meanings, the 10<sup>th</sup> graders’ awareness of these was investigated, and instruction on key concepts of Kress and van Leeuwen’s theoretical framework was also given. These were afterwards tested to see whether 10<sup>th</sup> graders were able to deconstruct visual representations. Their reflections on gender differences and equality were discussed in connection with the analysis. The field of visual representations in EFL textbooks connected to 10<sup>th</sup> graders reflections on these, has not been subject of much research in Norway. Hopefully, the present thesis will shed light on the relationship between the two, by addressing the following research questions:

- (1) What are 10<sup>th</sup> graders’ thoughts regarding gender equality, and the visual representations used in their EFL textbooks?
- (2) Is one gender over-represented visually in EFL textbooks?
  - a. To what extent are the images presenting men and women in stereotypical roles?
  - b. What are the roles assigned to each gender?
- (3) How are both genders represented visually, considering power, and power relations?
- (4) Who is the viewer supposed to identify with in the picture?

(5) Do the EFL textbooks support the Norwegian LK06 Curriculum's general aims on gender equality promotion?

A hypothesis on the predicted outcome was constructed prior to the research, which reads:

**Hypothesis: It is predicted that there will be a higher number of male participants in the visual representations used in the four EFL textbooks for the present study. It is also predicted that the power relations are uneven when it comes to male and female participants, which contradicts the general aims of LK06 on gender equality.**

## **1.2 Organisation of the Thesis**

The thesis has been divided into eight main chapters. Following the introduction, Chapter 2 presents the theoretical background for the present study. Here, the curriculum, English subject and EFL textbooks will be described, followed by a brief history of gender equality in the modern world. The process of developing a social self while growing up in the modern visual society will also be discussed, and finally, the concepts of Kress and van Leeuwen's visual grammar. The aim of Chapter 3 is to present related studies, considered additional reading to the present thesis. Chapter 4 describes materials and methods used to gather information to answer the research questions, these methods being both quantitative and qualitative. The results will be presented in two separate chapters, Chapter 5 will present the results of the study of the 10<sup>th</sup> graders, and Chapter 6 will present the results from the EFL textbooks. These results will be elaborated on and seen in connection with the research questions in Chapter 7, which presents the discussion of the present thesis, followed by Chapter 8 which presents the conclusion, together with limitations and suggestions for future research on a similar topic.

## 2.0 Theoretical Background

The following chapter will describe the theoretical background of the present study. There will be two main parts, theory on contextual factors connected to the 10<sup>th</sup> graders and theory on visual representations. First of all, the Core Curriculum will be discussed, as it is essential in the context of this study as the curriculum creates the base for how the English subject is taught. Gender differences and equality will be discussed in connection with the worldwide changes throughout history, to give a historical context. The following section describes how children and youth are affected by society, as the developing of a social self happens in connection with other inhabitants of society. The 10<sup>th</sup> graders will be discussed in connection to this, followed by terms that might have a substantial impact on children and youth growing up, namely ideologies and stereotypical roles.

The second part of the theory chapter contains the theory connected to visual representations, how to read a visual representation, how culture defines the reading of a visual representation, and a description of the visual grammar of Kress and van Leeuwen. Reading visual representations critically will also be discussed as it is considered an important skill in our modern visual society. Historical gender differences in how men and women have been depicted visually in the past will be discussed as the EFL textbooks may still depict men and women in an old-fashioned manner.

Section 2.1 presents the core curriculum, followed by a brief historical overview of gender equality in section 2.2. Section 2.3 describes how children and youth are affected by the modern society; section 2.4 describes how ideologies are communicated in society, followed by a clarification and definition of stereotypical roles in section 2.5. Section 2.6 presents the context of Kress and van Leeuwen's visual grammar, and power and literacy will be discussed in section 2.7. Finally, section 2.8 presents the historical differences of how men and women have been depicted in visual representations throughout history.

## 2.1 Core Curriculum and Laws

In 1989, Norway amongst other countries signed the United Nation's Convention on the Rights of the Child. According to Article 29(1)(d) it states that education should aim to prepare "the child for responsible life in a free society, in the spirit of understanding, peace, tolerance, equality of sexes, and friendship among all peoples..." ("Convention on the Rights" 1990:9). By signing this convention, Norway agreed to make certain that children growing up in Norway will be prepared for life in a community where gender equality is highly regarded. Furthermore, the Norwegian National Curriculum for Knowledge Promotion (LK06) states in the general part that "Veneration for human equality and the dignity of man is an inducement to persistently safeguard and expand upon the freedoms of faith, thought, speech and action without discrimination by gender, endowment, race, religion, nationality or position" ("Core Curriculum" 1997: 7). Children growing up in today's society are to be taught through their education how not to discriminate against, or look down at other people, and the tools used for education should emphasize this. Lower secondary education aims to prepare children for their future life and to "give them a broad general education so that they can become useful and independent persons in their private lives and in society" ("Core Curriculum" 1997:2). As youth are formed and prepared during the school years to become members of Norwegian society, their thoughts and beliefs should reflect the values Norwegian society has.

The core curriculum (LK06) also has five basic skills that should be integrated into every subject. One of these basic skills is reading. LK06's part about the ability to read in English states that "*Being able to read* in English means the ability to create meaning by reading different types of text" ("English Subject Curriculum" 2013:5). The curriculum further argues that "language learning occurs while encountering a diversity of texts, where the concept of text is used in the broadest sense of the word" ("English Subject Curriculum" 2013:2). As the curriculum argues, language learning benefits from being introduced to various types of texts in the broadest sense of the word, it could be argued that introducing the reading of visual representations would be beneficial for the pupils' English acquisition. The Norwegian Core Curriculum further states that "To read involves engaging in texts, comprehending, applying what is read and reflecting on this. Texts include everything that can be read in different media, including illustrations, graphs, symbols or other modes of expression" (Norwegian Directorate for Education 2012:8). The EFL textbook is filled with

illustrations and visualisations complementing the text, and it could be argued that instructions and guidance on how to read these should be given through education. The reading of visual representations differs from the reading of text, however, it could be argued that reading of visual representations is also an important skill, as our society is flooded with images and visualisations, and so are the pupils' textbooks.

The popularity and importance of the English subject has increased during the last forty years. Reasons for this will be given in the following subsection, to give a broadened context to the subject's importance.

### 2.1.1 The English Subject

Norwegian children start school at the age of six, and since 1997 children have been taught English at school from the first grade. The number of hours for teaching English have increased since 2006 when the latest core curriculum (LK06) was accepted by the government (Hasselgren & Drew 2012:51). There is a 10-year obligatory school in Norway, consisting of primary school and lower secondary school. All children must attend school from the year they turn six years old, until sixteen. As Norway has close connections to Great Britain and the USA, English is an important language to learn, also since learning a second language has become more and more important in the world during the last thirty to forty years (Drew & Sørheim 2009:15). English has been a compulsory subject at Norwegian schools since the 1960s, and it is evident that the subjects' importance has grown as Norwegian society has become more modernised ("Språk bygger broer" 2008:57). Research published by the Norwegian government in 2007-2008 indicates that most pupils enjoy English as a school subject, and they clearly understand the value of learning another language ("Språk bygger broer" 2008:57). The usage of learning materials for the English subject will be described in the following subsection.

### 2.1.2 The EFL Textbook

The power of the textbooks in the EFL classroom is evident as Richards (2001:1) states that the textbook "serves as the basis for much of the language input learners receive and the language practice that occurs in the classroom". Westbury (cited in Hopmann et al.

2004:112) argues that textbooks are “the most important resources which teachers and schools have as they do their work of educating”. Studies have shown that the most important equipment that the English teacher uses in class is the EFL textbook (Drew, Oostdam & van Toorenburg 2007, Charboneau 2012 & Charboneau 2013). A study conducted on how the national curriculum of 1997 was used in schools on a daily basis, indicated that the textbook has considerable influence on the users of the book, including the teacher, the pupils and the parents helping their children with homework (Hopmann et al. 2004:61). Since 2006 when the current curriculum (LK06) was introduced, English teachers have been given more freedom to choose language learning equipment as they see fit. That includes texts from the web, short movies, texts from other books and so forth. However, the textbook is still regularly used in most classrooms, even after more than ten years since LK06 was introduced. Studies have shown that the vast majority of all EFL teachers use textbooks as the only source for reading material (Drew, Oostdam & van Toorenburg 2007, Charboneau 2012 & Charboneau 2013). These textbooks are usually written by authors connected to the Norwegian Ministry of Education, and the books are accepted by this ministry. As many teachers use and rely on the textbooks being approved by the Ministry of Education, it is evident that the textbooks have a particular power in the classroom, as the teacher refers to it, and uses it weekly. The study conducted by Hopmann et al. (2004:61) further reveals that 57 per cent of the schools’ half-year plans are based on the content and topics of the textbook. Only 27 per cent of all schools state that they use other materials in addition to the textbook, and only 4 per cent state that they do not use a textbook at all. It is evident from these results how important the textbook is in Norwegian schools (Hopmann et al. 2004:113).

The study further reveals that 90 per cent of the teachers asked used the textbook on a daily basis while planning the upcoming lessons (Hopmann et al. 2004:109). English teachers are the ones to use the textbook most frequently, compared to teachers of other subjects, and they are the ones to use the least additional texts from other sources (Hopmann et al. 2004:122). It is evident from all these findings how important the textbook is for the teachers in Norwegian classrooms, and especially for EFL teachers. One of the reasons for the popularity of the traditional textbook approach could be the teachers’ educational background, as research by Charboneau (2012:57) has shown. Her study indicates that 48 per cent of the teachers asked had less than 30 study points of English or no educational background at all. Of those teachers who had no educational background in English, 69 per cent stated that they used the textbook as the only teaching material. It could be argued then that based on these results, many English teachers in Norway are underqualified, and as a result they rely almost



exclusively on the textbook. As Charboneau (2013:53) found in her study: “teachers had great trust in the publishers’ claims that the textbook met the aims of the curriculum, and rather than interpreting the curriculum, became ‘textbook interpreters’, where the textbook becomes the perceived curriculum”. She further argues that teachers rely on the textbooks, as they are purchased by the schools they work at and “provide security and structure to lessons” (Charboneau 2013:58). A study by Drew et al. (2007:335) found that their research revealed “a strong dependence on the textbook, which may be seen as a sign of insecurity and inflexibility; many teachers refrain from producing and using self-made materials”. All of these findings indicate the power of the EFL textbook in the vast majority of all classrooms today, which is one of the reasons why the present study on gender representations used in these textbooks is relevant.

As there are numerous of visual representations in the textbooks used in school, the pupils’ comprehension of these is important, as they can provide additional information to the text. A study by Erin McTigue and Amanda Flowers (2011) have provided insight on how much pupils comprehend from the visual representations, which will be discussed in the following subsection.

### 2.1.3 Research on Pupil’s Comprehension

As argued in the previous subsection, EFL textbooks are frequently used in Norwegian classrooms today, and are heavily relied on by teachers. The visual representations should also be considered texts on the same premise as lexical texts, as one of the aims of LK06 reads: “language learning occurs while encountering a diversity of texts, where the concept of text is used in the broadest sense of the word” (“English Subject Curriculum” 2013:2). As argued in section 2.1, instruction on how to read and interpret visual representation should be given through education as pupils often struggle with this. McTigue and Flowers conducted research on the pupils’ relationship to visual literacy used in their science textbooks, and found that the visual representations were almost overlooked when it came to searching for additional information to the text. McTigue and Flowers (2011:578) found that “students often face comprehension challenges with graphics”. The study showed that the pupils often misunderstood the visual representations when they bothered reading them. Most of the time the pupils were reluctant towards reading the graphics, and went searching for information in the text instead, which could indicate that pupils feel that graphics are of less value than text.

McTigue and Flowers (2011:580) concluded that “although graphics can provide important information, they can also add complexity to the task of comprehension”. As teachers seldom guide pupils through visual representations, but assume that pupils understand them automatically, it could be argued that some guidance on how to read them should be given in school (McTigue & Flowers 2011:581).

As gender equality is an important term for the present study, a brief historical context will be presented in the following section, to give a broadened understanding to the importance of the term in the modern society today.

## **2.2. Gender Differences and Equality**

In this section, the focus will be on the background of why the fight for gender equality has been important since the nineteenth century, and the results of it. This section wishes to give a broadened picture of the current gender equality situation in the western world, and thus, a brief overview of the past’s attitudes towards gender equality must be considered.

According to *The Oxford English Dictionary*, gender equality is “the state in which access to rights or opportunities is unaffected by gender”, and *Oxford Learners Dictionary* defines equality as “the fact of being equal in rights, status, advantages, etc.”. The term then refers to men and women being considered equals in all fields, as all the definitions specify. A definition of gender equality has been given by Pilcher and Whelehan (2006:37) who define the term equality “as a state or condition of being the same, especially in terms of social status or legal/political rights”.

As the definitions of gender equality describe equal access to rights and opportunities for both genders, there were times in the western world when this was not the norm. During the eighteenth century, male scientists were focused on proving an intellectual difference between men and women, in addition to the biological (Alsop, Fitzsimons and Lennon (2002). Scientists figured as men were more active and energetic, they had bigger brains, whereas women who were mothers and caretakers, thus more passive, had smaller brains (Alsop et al. 2002:19 & Saul 2003:233). As argued by Saul (2003:232): “Poorly designed scientific research has served to reinforce false stereotypes that have been used to justify discriminatory behaviour against women”. This discrimination carried on as more research on this topic was conducted. Similarities between women and colonized people were also drawn by scientists, as they were all considered primitive (Alsop et al. 2002:19). There were also different theories

connected to male and female hormones and chromosomes. As stated by Saul (2003:242): “Men have been the ones formulating scientific theories for a very long time”. There were not many female scientists at the time, which could indicate why there were such a high number of exploitative studies. However, scientists have failed to prove the theories connected to intelligence and gender differences. Nonetheless, it could be argued that these studies, trying to discover that men were scientifically smarter than women, was what put extra emphasis on women’s fight towards gender equality during the nineteenth century.

A traditional and stereotypical way of thinking of the two genders’ roles in society, where men are out working and earning, while women are staying at home, cleaning, cooking and taking care of the children still exists, but have been challenged in the modern western world in the most recent centuries. However, there are still some underlying gender differences. As argued by Berkowitz, Manohar and Tinkler (2010:133): “The gender order is hierarchal in that, overall, men dominate women in terms of power and privilege”. There are still parts of society that are challenged by stereotypical and traditional thoughts regarding gender, which has been criticised by feminists. As argued by Alsop et al. (2002:17): “The dichotomy between male as rational and capable of universally valid thought and female as emotional and tethered to the particularity of her body and situation is one that is still evident in patterns of thought today”. As men have created most systems of power in our modern western society as the economy, democracy, law and justice and so forth, they have been able to maintain a society where men have been placed at the top of the ladder of power (Pilcher & Whelehan 2006). As argued by Saul (2003:243): “Women have (in general) less power than men in society. Those with more power will have an interest in maintaining systematically biased understandings of society that legitimate the status quo as just and appropriate”. This has been the case in the western world for generations. However, society has changed as argued by Squires (2007:1): “Gender equality has gained a central place on the global political agenda over the last thirty years”. This positive change on the global political agenda has its roots in an ongoing process that started centuries ago.

There have been gender equality movements all over the world, with generally positive results, as stated by Squires (2007:2):

“The pursuit of gender equality is increasingly perceived to be a mainstream rather than a marginalized counter-cultural activity; it has been adopted as a central facet of liberal democratic discourse and espoused by leading international organizations and national governments across the globe.”

Feminist movements that have campaigned for the recent decades have demanded “inclusion within existing institutions – educational, economic and political” (Squires 2007:3). During these decades, the efforts have paid off, at least in most modern societies, as women are able to access education, work and politics that were previously only regarded for men. As argued by Squires (2007:1):

“As a result women have gained greater access to education and labour markets and wage gaps between men and women have narrowed. Governments around the globe have also introduced institutional mechanisms to promote the advancement of women, including measures to increase women’s political participation rates and to incorporate women’s interests into policy-making.”

There is now greater emphasis on including women in political aspects, as female participation is considered beneficial, as argued by Momsen (2004:222):

“Increasing the political representation of women is often considered to be a way of improving the state’s success in meeting women’s needs and raising the efficiency of government as women politicians are considered to be less corrupt and more altruistic than their male counterparts.”

The amount of female decision-making political participants varies from country to country, as less developed countries have fewer female participants than countries of western society. Gender quotas have been introduced as a means to secure an increase of female participants in national parliaments and international organizations, as for instance the United Nations (Squires 2007:48). “Quotas are widely viewed as the most effective means of increasing the representation of women” (Squires 2007:25). More than 80 countries have during the recent decades adopted quotas to secure a gender-balanced ratio of political candidates (Squires 2007:25). When women are elected for decision-making occupations, this also affects political decision-making regarding education which again affects the school system in what kind of teaching material is to be used, how the curriculum is shaped, and how it should be taught, which have been discussed in part 2.1.

When it comes to education, women are able to study at universities to get higher education, at least in more developed societies (Squires 2007). According to a report by USAID (“Education from a Gender” 2008:1): “Education is universally acknowledged to benefit individuals and promote national development”. Education should benefit all individuals, males and females, as education gives equal opportunities for all. Research by

USAID has shown that education of girls all over the world gives additional benefits to their family, as “these benefits include increased economic productivity, higher family incomes, delayed marriages, reduced fertility rates, and improved health and survival rates for infants and children” (“Education from a Gender” 2008:1). Over the years, equal education for all have been an international aim, and more girls are getting a higher education. “Achieving gender equality in education means that boys and girls will have equal opportunities to realize their full human rights and contribute to and benefit from economic, social, cultural, and political development” (“Education from a Gender” 2008:1). In developing countries, there have been most emphasis on primary education for all, but research by USAID have found that secondary education also benefits the inhabitants, and especially girls (“Education from a Gender” 2008:2).

As have been argued throughout the section, female presence in fields that were previously only regarded to men, have increased. There are now more women in public roles and occupations than ever before. The following subsection describes the current situation of gender equality in Norwegian society.

### 2.2.1 Gender Equality in Norway

According to Norwegian law (“Law prohibiting discrimination” 2008), the Norwegian government should always work in favour of gender equality to promote equal rights for all to avoid discrimination. According to a ranking from 2015 (“Global Gender Gap Index” 2015), Norway was ranked second in an overview over which countries women and men have most equal rights. This study includes data on health, economy, education and so forth (“Global Gender Gap Report” 2015). Even though Norway has such a high ranking, there is still a gender gap when it comes to economy and education. As reported by EU Country Profile (“The current situation” 2013:6) Norwegian women attend school for a longer stretch of time than men. However, women are paid less than men and work more part time.

Since the 1980’s, an educational change in Norway has become prominent. According to the EU Contry Profile: “Norwegian women are far more likely to attain tertiary education than Norwegian men (37.6% vs. 28.7% i.e., 8.9 pp difference)” (“The current situation” 2013:8). The same notion is also confirmed by an OECD report: “Girls outnumber boys in successfully completing upper secondary education within the stipulated time by more than 15 percentage points” (“Closing the Gender Gap” 2011). This change has not gone unnoticed

by critics, as Norwegian school system was accused of becoming too feminine in 2012 (Kannestrøm 2012). Critics commented on the differentiation between how girls and boys respond to modern educational methods, accusing them of giving girls educational advantages in succeeding compared to boys. In the 1980's this was not the case, when girls were considered the losing team (Kannestrøm 2012). Girls were less likely to be heard and seen in the classroom, whereas boys were given much more support and attention from the teachers, and were more likely to succeed. As argued by Alsop et al. (2002:18): "More recently it has been suggested that the reason boys underachieve in schools is because teaching methods now emphasize co-operation and care whereas male brains respond better to methods based on competition and aggression". The feminine educational shift might also be present in the visual representations used in the EFL textbooks.

As have been argued in section 2.2 and subsection 2.2.1, female presence in fields that were previously only regarded to men, have increased. There are now more women in public roles and occupations than ever before. However, in total there are still more men than women in these roles, but as one starts noticing female presence, one could easily be deluded to think that women are now taking over the majority of public positions, as will be discussed in the following subsection.

### 2.2.2 Frequency Illusion and Women

A term coined by Zwicky (2006:1), called 'frequency illusion' describes a subconsciously created confirmation bias. Frequency illusion is described as a state of mind where one starts noticing the presence of an object, a person, a word, etc. in various situations, and one starts creating a pattern. The frequency illusion is guided by a confirmation bias, and as the person, word or object keeps coming up, all other data are ignored. For the present thesis, this term is most relevant, as female presence in various fields has increased during the last centuries, and once one starts paying attention to their presence, one could easily be convinced of female presence being ubiquitous.

Since the 19<sup>th</sup> century, as argued in section 2.2, there has been increased interest in female presence in every field, social arenas as well as professional. The recognition of women's presence has been noticed and remarked, especially through media. For instance, there are now more female CEO's than before, more female members at boards, and more female lead actors compared to previous years ("Female Chief Executive" 2014, "Female

Lead Roles” 2016, “Female Power” 2009, Terjesen & Singh 2008 & Wahlstrøm 2017). As one starts noticing the female presence in positions that were previously occupied mostly by men, one could easily be affected by frequency illusion. There are still more men than women on every field mentioned, dominating corporate boards, leading roles in movies, and in politics. However, as argued in section 2.2, gender quotas have successfully increased the number of female politicians and members of corporate boards, increasing the amount of female presence in media which could increase the effect of frequency illusion on female presence. The increase of female presence in fields that were previously dominated by men could be called a societal change.

The next section will focus on how society affects children and youth growing up in an increasingly visual environment, and how children’s beliefs are shaped from what they observe around them in the process.

### **2.3 Children and Youth in Modern Society**

As the present study wishes to include 10<sup>th</sup> graders’ reflections on visual representations and gender equality, the social development through childhood and youth will be discussed.

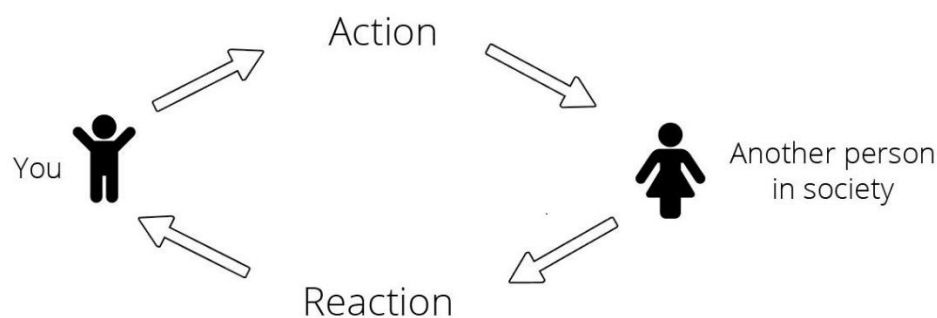
“Just as images are both representations and producers of the ideologies of their time, they are also factors in relations of power” (Sturken & Cartwright 2001:72). In modern society today, there are visual representations surrounding youth at all times, communicating society’s ideologies to the citizens. Studies from various countries (Muscarì 2003, Conti-Ramsden & Durkin 2014, Lenhart et al. 2008) state that children and adolescents are in contact with different types of visual media every day and at all times. From watching the news in a newspaper in the morning, to reading textbooks and various webpages at school, to watching television and using computers at night, youth are surrounded by visual representations communicating the society’s values to them, especially through social media.

Children and youth are in the process of developing and growing into adulthood. During this process, several factors are affecting young people while growing up. The American sociologist, George Herbert Mead, conducted studies on this process, and called it “the development of self”, and according to him (1970), the mind of a human being is a social one. “The self is something which has a development; it is not initially there, at birth, but arises in the process of social experience and activity” (Mead 1970:135). A person’s personality develops as he or she grows into adulthood, and does so in connection with others,

and their own meanings and thoughts affect the person in growth. Every person’s feelings, thoughts and actions will be influenced by others, either consciously or subconsciously (Allport 1954:5). The cultural theorist Stuart Hall supports this notion. He argues that if a person grows up in a culture surrounded by visual representations that promote gender inequality, and the society experience this as the norm this will then affect all new members of this society while growing up, as “culture is about ‘shared meanings’” (Hall 1997:1). As argued by Mead (1970:134): “The whole social process is thus brought into the experience of the individual to take the attitude of the other toward himself, that the individual is able consciously to adjust himself”. If there are actions or general truths that a person would think of as unfair or abnormal, he or she might have a reaction to these, whereas other members of society might react back to these again. The reactions are thus communicated in a circle as the model in Figure 1 shows.

**Fig 1:**

Reactions communicated in circles<sup>1</sup>



As the final step of the model indicates, one will always be affected by what other members of the society believes. This process of developing the mind through childhood and youth as Mead explains it is a social one. “Mind arises in the social process only when that process as a whole enters into, or is present in, the experience of any one of the given individuals involved in the process” (Mead 1970:134). All members of the society are processing the actions and reactions in connection to prior experience and knowledge in relation to the ongoing action, which means that old fashioned values and beliefs might bias the outcome.

It could thus be argued, for youth to establish a critical mind in a modern society, some general skills to avoid societal biased readings should be given through education. As for traditional and stereotypical gender roles, if both genders are continuously depicted in

---

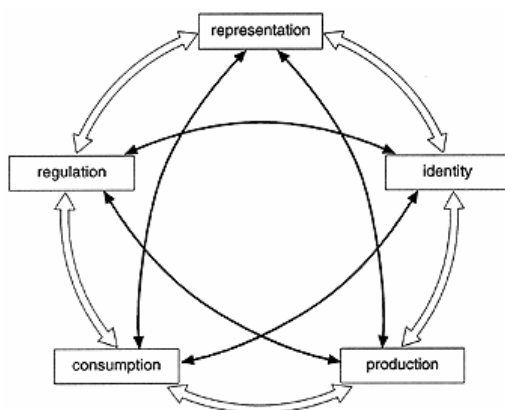
<sup>1</sup> Own model rendered by the author from Imsen (2005:419).



stereotypical roles, children and youth growing up will accept this, as it is accepted as the norm of the society. Cooley argues that (1997:220): “the social self is simply any idea or system of ideas, drawn from the communicative life”. This can also be understood from Hall’s (1997:1) model in Figure 2, which shows the circulation of shared meanings in society. These meanings are usually shared through social instances as media, school, church, etc. to affect the inhabitants of society. People give and take meanings in a group as seen in Figure 2, to create a shared understanding of what they believe is right. People communicate their meanings to “make sense of things” (Hall 1997:1), and do so through “sounds, written words, electronically produced images, musical notes, even objects – to stand for or represent to other people our concepts, ideas and feelings” (Hall 1997:1). People in the same culture take in these concepts, ideas and feelings to belong “to the same frame of reference” (Hall 1997:2). As for the present study, the 10<sup>th</sup> graders might have the same attitude towards gender equality, visual representations and stereotypes, as they are part of the same societal group. Everybody wants to belong to a culture, and in order to do so, people must have common meanings. As argued by Hall (1997:3): “To say that two people belong to the same culture is to say that they interpret the world in roughly the same ways and can express themselves, their thoughts and feelings about the world, in ways which will be understood by each other”.

**Fig 2:**

The circuit of culture<sup>2</sup>



According to Hall (1997), meanings are communicated through media. Furthermore, as stated by Schultz Jørgensen, (1992:28) children and youth are especially affected by what

<sup>2</sup> ‘The circuit of culture’. Accessed 19 Apr. 2017. < <https://andam1975.wordpress.com/2013/02/27/the-circuit-of-culture-paul-gu-gay-stuart-hall/> >.

they see. He further states (1992:28) that studies from Scandinavia, France and the US have shown the effects of television advertisement on children, with results indicating that most children are influenced by what the television industries want to promote. The results indicated that few children were critical to what they saw, but expressed a wish for most of the products from the advertisements. As youth are less critical to what they see, they might accept any visual representations as normal, and that “these representations...may subconsciously have an influence on the thoughts of the learners and may lead them to think that they represent ‘factual’ situations rather than an ‘image’ constructed by society” (Bag & Bayyurt 2015:83). Children and youth are less critical of what they see, and interpret much more of what the visual media presents for them. Youth are more accepting of the producers’ intended message, without being critical of ulterior motives. Drew and Sørheim (2009:189) states that: “media play an important part in the lives of millions of people nowadays, especially the younger generation, who are used to focusing their attention to what they see”. As for the present study, the 10<sup>th</sup> graders will also be asked where they come across visual representations on a daily basis, as they are constantly influenced by them. It could be discussed that guidelines for analysing visual representations critically thus should be taught from a young age, to discover hidden ideologies and stereotypes, as argued by Kress and van Leeuwen (2006:14): “analysing visual communication is, or should be, an important part of the ‘critical’ disciplines”.

The pupils that the present study wishes to focus on are 10<sup>th</sup> graders. There were several reasons for why pupils of this age-group were consulted, as will be discussed in the following subsection.

### 2.3.1 10<sup>th</sup> Graders

One of the main aims of the present study is to investigate the relationship between the visual content of EFL textbooks, and the 10<sup>th</sup> graders’ abilities to reflect critically on these. As argued in subsection 2.1.2, the textbooks have a certain power in Norwegian schools today, as they are frequently used by the vast majority of teachers. As these textbooks contain both text and visual representations, their content might affect the users consciously and subconsciously. The main users of these textbooks are the pupils, who have a central role in the present study.

Throughout the schoolyear, 10<sup>th</sup> graders are aged fourteen to sixteen years old, which

is an age when youth are transitioning from children to adults, and their personalities forms (“Core Curriculum” 1997). During their transition, all children go through a similar process, which is why the overall knowledge-level of a class is considered to be somewhat similar. “Even though children are all unique learners, they also show some characteristics in common with their peers” (Pinter 2006:6). As the 10<sup>th</sup> graders are at the same age, they are considered to be at the same learning-stage. These stages were tested and named by the Swiss psychologist Jean Piaget, who claimed that children go through four stages of development. As 10<sup>th</sup> graders are fourteen to sixteen years old, they are categorised to belong to “The Formal Operational Stage” (Piaget cited in Pinter 2006:7). According to Piaget, children in this stage are able to think more logically, and reason in a systematic way. They are also able to reflect upon their choices and understand that their actions have consequences. “The formal thinker proceeds by envisaging all of the possible relations implied by the data and attempts by logical analysis and enquiry to make a judgement as to the truth or falsity of each of the possibilities advanced” (McNally 1973:50). Therefore, the level of reflection and matureness necessary for the theme of the research requires pupils at a higher learning level, as younger pupils might struggle with the concept of reading critically. As argued by McNally (1973:6): “Intellectual structure may be usefully thought of as that which the individual has available for the interpretation and solution of problems”. According to Piaget, 10<sup>th</sup> graders are more mature than for example 8<sup>th</sup> graders, and it was expected that they might provide more reflective answers based on their level of intellectual structure.

According to the Norwegian educationalist, Gunn Imsen (2005:244), the age of the pupils along with their level of maturity should determine the content of the education as the pupils are able to comprehend and reflect more as they grow older. According to the LK06’s part on the English subject, the aims after year 7 and year 10 clearly show differences in abilities in the English subject. One of the aims for year 7 reads: “understand and use a vocabulary related to familiar topics” (“English Subject Curriculum” 2013:8). Compared to the same aim for year 10 that reads: “understand and use a general vocabulary related to different topics” (“English Subject Curriculum” 2013:9), it is evident that the curriculum demands a broadened understanding of the English subject from a 10<sup>th</sup> grader, compared to 8<sup>th</sup> graders who have just finished 7<sup>th</sup> grade. As the topic of the present study was not familiar to any pupils, 10<sup>th</sup> grade became the obvious choice, as the aims portrayed a more mature group of pupils.

The need for maturity at this age is imperative for the future of the 10<sup>th</sup> graders, as they are attending final grade of lower secondary school. During this final year, pupils must decide

which educational direction they want to take after they have finished lower secondary school. It could be argued that based on their age and situation, the importance of discussing gender roles and occupations is essential at this stage. As argued by Mustapha and Mills (2015:6) “They learn about what gendered roles society deems appropriate through observing...professions that men and women in textbooks tend to take up”. As the pupils are still in lower secondary, they have not yet chosen a future educational direction, the diversity of personalities amongst the 10<sup>th</sup> graders could benefit the present research, as the mixture of pupils might have different thoughts and ideas regarding the visual representations in the EFL textbooks. Compared to a class of upper secondary pupils who have already made their educational decisions, 10<sup>th</sup> graders might not be as biased by their choice of future profession.

The following section discusses the ideologies that circulate in society, and how they might affect children and youth in their process of development.

## **2.4 Ideologies**

As understood from section 2.3, people are surrounded by visual representations communicating the society's values to them. As argued by Sturken and Cartwright (2009:22): “Ideologies are systems of belief that exist within all cultures”. The producers of visual representations make choices, consciously or subconsciously on which ideologies to promote (Janks et al. 2014:3). These ideologies might seem natural and unbiased, as the belief of value in monogamy, family, nationalism and so forth. However, ideologies are culturally dependant. “Ideology is manifested in widely shared social assumptions not only about the way things are but also about the way things should be” (Sturken & Cartwright 2009:23). By repeatedly promoting these values and ideologies, they appear to be natural and given to the members of the society, which can also be confirmed by the frequency illusion, as discussed in subsection 2.2.2. As one starts noticing these values in for example monogamy and family, the confirmation bias strengthens these ideologies as one starts to notice these. Ideologies of a culture are not only produced and affirmed through media, as discussed in 2.3, but also through other social institutions “such as the family, education, medicine, the law, the government, and the entertainment industry, among others” (Sturken & Cartwright 2009:23). The same values are promoted through these social institutions, and the frequency illusion might bias their influence on the inhabitants of society. Children and youth are constantly in contact with these social institutions, and as they grow up, the ongoing process of developing

their personality is affected by the ideologies promoted by the society, as argued in section 2.3. As argued by Kress and van Leeuwen (2006:47):

“Visual structures do not simply reproduce the structures of ‘reality’. On the contrary, they produce images of reality which are bound up with the interests of social institutions within which the images are produced, circulated and read. They are ideological. Visual structures are never merely formal: they have a deeply important semantic dimension.”

As argued in connection with gender roles and equality in section 2.2, stereotypical roles are also widely shared social assumptions within a culture, which could affect young people as they grow up. These will be discussed in the following section.

## **2.5 Stereotypical Roles and Occupations**

According to *The Oxford English Dictionary*, the definition of stereotyping reads “A widely held but fixed and oversimplified image or idea of a particular type of person or thing”. *Oxford Learners Dictionary* defines stereotyping as “beliefs or judgements about people based on fixed ideas about them which are often not true”. Hall (1997:257) argues that there is a difference between ‘typing’ and ‘stereotyping’, as ‘typing’ is equivalent to categorization and making sense of the world. “We understand the world by referring individual objects, people or events in our heads to the general classificatory schemes into which – according to our culture – they fit” (Hall 1997:257). As one meets new people, one’s cultural norms and prior knowledge forms an anticipation about the new person, in which ‘category’ this person belongs, based on personality, age, appearance and so forth. “Our picture of who the person ‘is’ is built up out of the information we accumulate from positioning him/her within these different orders of typification” (Hall 1997:257). ‘Stereotyping’ on the other hand, occurs when all the characteristics of a person are reduced to only “a few ‘simple, vivid, memorable, easily grasped and widely recognized’ characteristics” (Hall 1997:258). The person is now reduced to only these simple characteristics, which are then exaggerated and simplified until reduced to a fixed stereotype. Stereotypes are culturally determined and are “part of the maintenance of social and symbolic order. It sets up a symbolic frontier between the ‘normal’ and the ‘deviant’” (Hall 1997:258). By sorting people into categories as ‘normal’ or ‘deviant’, one is “judging someone on the basis of one’s perception of the group to which that person

belongs” (Hussain, Naz, Khan, Daraz & Khan 2015:1).

Gender stereotypes are often “the negative, the inaccurate and the unjustified stereotypes” (Pilcher & Whelehan 2006:167). As discussed in section 2.2, gender and stereotypical roles are historically intertwined. Feminist theorists have been critical to the stereotypical representations of women, where women are often repeatedly depicted in the same types of roles. “Women are represented in relation to the home and family and in a subordinate relation to males and men are represented largely in relation to the workplace” (Mustapha & Mills 2015:3). The difference between men and women are even more stereotypically described by Pilcher and Whelehan (2006:167): “Women are emotional and unpredictable, are bad drivers and like chocolate...men are rational and instrumental, bad at housework and like sport”.

As argued in section 2.3, children are taught from a young age that there is a difference between appropriate and inappropriate behaviour in their society, and these rules also apply to their gender. As argued by Hussain et al. (2015:3): “Gender and gender role formation are primarily learned through the dominant agencies of socialization, such as family, peer, school and so on, which are considered “teachers” of the society”. There are several agencies promoting gender stereotypes, such as the media, educational systems, and also family. Parents teach their children from a young age what is considered expected behaviour for their gender. Teachers and schools continue to promote gender roles throughout the children’s education, as teachers often stereotype girls as mature, and boys as immature and lacking discipline. According to Pilcher and Whelehan (2006:167): “Studies of reading materials and textbooks used in schools have been shown to contain gender stereotypes”. Textbooks often depict women in stereotypical roles as housewives and caretakers, whereas men “tend to predominate and to be depicted in a wide range of roles” (Pilcher & Whelehan 2006:167). As reading and decoding happen on both conscious and subconscious levels as argued by Sturken and Cartwright (2001), the effects of repeatedly interpreting stereotypical roles assigned to each gender could have an impact on children growing up. As argued by Mustapha and Mills (2015:11): “Textbooks and curricular content leave lasting influences in our memories as phrases and stories heard and roles which we see represented for men and women”. If men are continuously depicted and described as celebrated explorers, scientists and warriors, whereas women are depicted as hairdressers, housewives and nurses, these roles could affect youth subconsciously, and affect their educational choices, as argued in subsection 2.3.1. As argued by Mustapha and Mills (2015:10): “This type of biased representation might directly or indirectly shape gender identities that will not augur well for

the educational goals of our contemporary society”. Youth might experience these stereotypical educational goals as fixed, as educational textbooks and reading material might fail to “accurately reflect the range of women’s lives in reality” (Pilcher & Whelehan 2006:168). Gender stereotyping in school and media might negatively affect youth, unless parents and teachers make pupils aware of the stereotyping, and pupils learn to be critical towards the message being communicated. “An important task for teachers...is to raise awareness of the nature of materials and to identify and evaluate how gender and gender issues are dealt with in the materials teachers choose or are directed to use” (Renner 1997:8). By teaching pupils from a young age to be critical to what they perceive, pupils might be aware of the stereotypes presented to them. “If a text appears to be sexist, readers have the options of either simply accepting that message or developing a critique and an alternative reading – a different way of making sense of the text” (Mustapha & Mills 2015:4). By reading critically, the pupils are able to make their own opinions to what is being presented to them through the text.

For the pupils to be able to deconstruct the images to reveal any hidden ideologies and meanings, tools to deconstruct these are required. The following section will present the theoretical framework of Kress and van Leeuwen, which can be used to analyse visual representations to reveal hidden contents.

## **2.6 Visual Grammar**

From an early stage, children are able to recognize and take in visual representations surrounding them. “Seeing comes before words. The child looks and recognizes before it can speak” (Berger 1972:7). As the child grows up, these visual representations become omnipresent, as argued in section 2.3. As argued by two professors of cultural studies, Marita Sturken and Lisa Cartwright (2001:1), the modern world is filled with visual representations, surrounding its inhabitants at all times. There are more and more visual representations surrounding citizens of western culture, and it is evident that visual media is becoming more dominant than textual and oral media. As argued by Sturken and Cartwright (2001:1): “Even the bastion of the printed word, the newspaper, has turned to images”. The change from a textual dominating society, to a visual one, is also evident when it comes to the EFL textbooks chosen for this study. How these visual representations are used in the chosen textbooks to communicate to their young readers will be further discussed in connection to the

visual grammar created by Kress and van Leeuwen. As argued by the Norwegian professor in literature, Hege Emma Rimmereide (2013:134): “Images can be “read” and... their meaning can be communicated through a process of reading”. As argued by Sturken and Cartwright (2001), this ongoing process as one reads visual representations to create meaning is automatic and subconscious. “We read, or *decode*, more complex images almost instantly, giving little thought to our process of decoding” (Sturken & Cartwright 2001:25). However, by using the tools that Kress and van Leeuwen have designed, one can reveal hidden communication that the readers should be aware of, that an unconscious reading does not decipher. As Kress and van Leeuwen (2006:3) state:

“‘Our’ grammar is a quite general grammar of contemporary visual design in ‘Western’ cultures, an account of the explicit and implicit knowledge and practices around a resource, consisting of the elements and rules underlying a culture-specific form of visual communication.”

These elements and rules will be discussed in the following subsection, as they will be relevant for the analysis of visual representations used in EFL textbooks. The theoretical framework was created by professor of semiotics and education, Gunther Kress, and social semiotician, Theo van Leeuwen. Their book *Reading Images, The Grammar of Visual Design* presents a thoroughly constructed theoretical framework on analysing visual representations of various kinds. Considering analysis of visual representations, their grammar of visual design is incredibly detailed and wide ranging. Their visual grammar is inspired by the linguistic science of signs, called semiotics, the basics of the science will be presented in the following subsection for a broadened context, as these are imperative for the development of Kress and van Leeuwen’s theoretical framework. As there are several elements and rules to the visual grammar, only the ones relevant to this study will be presented.

### 2.6.1 Reading Images – Semiology

Semiology is the reading of signs, which is a part of semiotics that focuses on the reading of signs and symbols, and how these are used. Ferdinand de Saussure was a Swiss linguist who gave the science of sign the name Semiology, as he saw it as “A science that studies the life of signs within society” (Saussure 2011:16). Saussure was most focused on verbal language, and some of his theories with signifier, signified and the effects of culture are essential in the



semiotic approach. As Saussure was a linguist, his goal was “assigning linguistics a place among the sciences” (Saussure 2011:16). He wanted the language to “be studied in itself” (Saussure 2011:16). Saussure (2011:66) argued that: “The linguistic sign unites, not a thing and a name, but a concept and a sound-image”. This sound image is described by him to be a “psychological imprint of the sound, the impression that it makes to our senses” (Saussure 2011:66). This impression can differ from culture to culture. If a person hears the word ‘tree’ or reads it, the word creates a sound image in that person’s brain. According to Saussure (2011: 67), there are two parts that the word is consisting of: the signifier and the signified. As for example the word ‘tree’ is the signifier. The signified is the sound image, which indicates that a tree is a growing thing. The same process would not occur if the same person heard the Spanish word for tree which is ‘árbol’ or the German word ‘Baum’, unless he or she knows the language. All these words refer to the same concept, the same sound image with a tree as a growing thing, which indicates that the relationship between the two is somewhat arbitrary (Saussure 2011:67-68). However, the person using the signifier for ‘tree’ in his or her language cannot use another word for the same signifier, to create the same sound image, signified, which indicates that semiology is culturally specific. “The signifier, though to all appearances freely chosen with respect to the idea that it represents, is fixed, not free, with respect to the linguistic community that uses it” (Saussure 2011:71).

The same idea of signifier and signified applies to visual representations as well. As argued by Kress and van Leeuwen (2006:6): “The key notion in any semiotics is the ‘sign’”. There are different visual signifiers such as a colour, shapes, lines and so forth. These visual signifiers are used in various situations to realise a special meaning, which becomes signified, how a person conveys meaning from a signifier (Kress & van Leeuwen 2006). An example could be a stop sign. In western society, the sign in Figure 3 conveys a special meaning (signified), which makes the viewer pay attention to the sign (signifier), and stop an ongoing action, for example driving a car. The sign consists of lines and colour (signifiers), at this moment the sign is independent of the meaning (signified), which in this case convey the meaning of possible danger. If a person of a western society spots the sign, the signifiers creates a process in the viewers’ brain of interpretation, where he or she connects the shape of the sign, colours and text to the meaning of danger (signified), and in that particular situation, signifier and signified depend on each other. However, if a member of an Asian society saw the same sign, he or she would perhaps have another viewpoint of what the sign signified, as the shape of the sign or writing does not convey the correct meaning to her or him.

**Fig 3:**

American stop sign<sup>3</sup>



**Fig 4:**

Chinese stop sign<sup>4</sup>



The example is reversed in Figure 4, which is a Chinese sign (signifier) signifying the meaning (signified) to stop. A member of the western society would have trouble understanding the sign, as to our culture the signifiers are unknown. However, both signs (the signifiers) convey meaning (the signified). As argued by Kress and van Leeuwen (2006:2): “Meanings belong to culture, rather than to specific semiotic modes”. In both cultures the sign conveys meaning to them, however, for a foreigner to both cultures, the sign might not convey meaning, as the content is not culturally specific.

The context in which the signs are presented to the viewer is also important for the message the producer is trying to communicate. “New layers of meaning are superimposed over older ones, or re-articulated, once the object is placed in a different context” (Hall 1997:167). Were the stop signs presented in other surroundings than by the side of the road while driving, the message might be interpreted differently. “Visual signs and images, even when they bear a close resemblance to the things to which they refer, are still signs: they carry meaning and thus have to be interpreted” (Hall 1997:19). The meaning of a stop sign on the front page of a magazine or a diary might not keep one from reading the contents, whereas a stop sign by the side of the road has another effect on the reader, as will be discussed in the following subsection. The context in which the signifier appears affects the meaning, the signified. As argued by Hall (1997:5): Signs “don’t have any clear meaning *in themselves*”.

---

<sup>3</sup> ‘American stop sign’. Accessed 19 Apr. 2017. <<http://theremodelconsultants.com/kitchen-remodeling-101/>>.

<sup>4</sup> ‘Chinese stop sign’. Accessed 19 Apr. 2017. <[http://www.freepik.com/free-photo/chinese-stop-sign\\_665433.htm](http://www.freepik.com/free-photo/chinese-stop-sign_665433.htm)>.

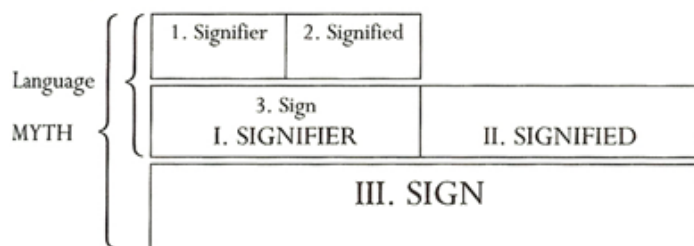
The reader and the context in which the sign is read create the meaning.

## 2.6.2 Reading Images – Myths

As argued in section 2.4 and 2.5, ideologies and stereotypical roles are frequently being communicated in a society. These can be communicated through myths, without the readers being aware of them. Reading the mythical meaning of an image is an analytical tool, as one ‘reads between the lines’ to find a hidden meaning. According to Roland G. Barthes, a linguist and literary theorist, images can be carriers of myths, or connote a particular meaning being stereotypical for a given culture (Barthes 2009:139). He argues further that there are messages being communicated through the actual message as in text, pictures and so forth, and the underlying myth can be understood by the people from a certain culture. His model (Figure 5) builds on Saussure’s science of signs: semiology, and explains this further.

**Fig 5:**

Barthes’ model of semiotics<sup>5</sup>



There are the obvious denotations of a message, the literal meaning of a message, the “*language-object*, because it is the language which myths gets hold of in order to build its own system” (Barthes 2009:138). The model in Figure 5 describes this through the first part of the signifiers connected with language. Then there are the mythical connotations of the same message, a “*metalanguage*, because it is a second language” (Barthes 2009:138). As can be seen in Figure 5, the myth builds on the first part which was connected to language, and this becomes the first signifier in the myth. This second message which is the mythical connotation might be so obvious that it contradicts the denotative meaning of the text. Thus, the myth takes over the first semiological system, as can be seen in Figure 5. This model

<sup>5</sup> ‘Barthes’ model of semiotics’. Accessed 19 Apr. 2017. < <https://edge.ua.edu/tag/roland-barthes/> >.

represents both written and visual signs, as “they are both *signs*, that they both reach the threshold of myth endowed with the same signifying function” (Barthes 2009:138). The mythical connotations of a message can be read in different ways, as this reading is socio-cultural and more personal.

It could be argued that members of a Norwegian society might read the same mythical message from a given representation. However, these are dependent on a person’s gender, age, political stands, class and so forth. To illustrate denotative and connotative reading, an example of the process can be understood through reading Figure 6.

**Fig 6:**

Sylvi Listhaug<sup>6</sup>



The denotative meaning of this picture is the Norwegian minister of integration putting herself in a dangerous situation in the Mediterranean Sea, April 21<sup>st</sup>, 2016, trying to make the Norwegian citizens understand her involvement in the ongoing migrant crisis in Europe, after being criticised for her harsh and unwelcoming attitude towards migrants. However, it could be argued that the connotative meaning signifies a white woman from a rich first world country, trying to convince Norwegian citizens and also migrants, that she has put herself in a migrant’s dangerous situation. However, she is wearing an expensive full coverage safety suit, being surrounded by the press and lifeguard boats at all times, never being in any danger at all. She has been criticised for her stunt worldwide by newspapers as ‘The Independent’ and ‘The Telegraph’, and also the American television show ‘Last Week Tonight’. These news sources accused her of mocking the thousands of people already perished on their dangerous flee across the ocean (Dearden 2016, Palazzo 2016, “Immigration Minister of Norway” 2016).

---

<sup>6</sup> ‘Sylvi Listhaug’. Accessed 19 Apr. 2017.  
< <http://www.dagsavisen.no/innenriks/kritiserer-listhaug-1.715756> >.

As previously mentioned, connotations are socio-cultural dependent, and people with different political stands, class, gender and so forth, might have different interpretations of this message. However, as argued by Barthes (2009:140): “We now know that the signifier can be looked at, in myth, from two points of view: as the final term of the linguistic system, or as the first term of the mythical system”. In other words, there are a denotative meaning and a connotative meaning of the signifier.

There are various techniques used by producers in ways of capturing the viewers’ interest, and convince them to interpret the communicated message in the way that the producers wish. To recognize these techniques and try to uncover the producers’ viewpoint, the theoretical framework of Kress and van Leeuwen provides analytical tools to deconstruct visual representations, which will be presented in the following subsection.

### 2.6.3 Kress and van Leeuwen’s Visual Grammar

This subsection contains an overview of the tools used for analysing visual representations considered important to the present study. By analysing the visual representations using these tools, mythical messages or viewpoints might be uncovered as described in subsection 2.6.2. The pictures chosen to visualize the following tools for analysis have been chosen for no other reason than that they portray each analytical tool plainly.

Kress and van Leeuwen’s theoretical framework consists of tools for visual effects that can be used to analyse any visual representation. ‘The gaze’ is one of these visual effects often used by producers to connect with the viewer. As stated in Sturken and Cartwright (2001:76): “To gaze is to look or stare, often with eagerness or desire”. In Figure 7, Adolf Hitler looks straight towards the viewer and seeks eye contact. “The photo seeks above all to bring about an imaginary relation” (Kress & van Leeuwen 2006:117). Even though the relation established is only imaginary, the viewers feel personally involved or in contact with the represented participant. As argued by Sturken and Cartwright (2001:87): “we can think of many different kinds of gazes, each with a different relationship to power”. In Figure 7, Hitler looks slightly down at the viewer, no facial expressions other than looking slightly harsh and in control, as to signify that he is a stable leader in which his followers can trust. The viewer is inferior, relating to the represented participant as superior. “The photographic gaze thus helps to establish relations of power” (Sturken & Cartwright 2001:100) In Figure 8 on the other hand, this personal contact is not made, as the represented participants of the visual

representation are not seeking eye contact. One participant is staring out into the void, as the other has his eyes fixed at his ongoing work. In this image, the viewer is not objectified by the represented participant, as they are objects “of the viewer’s dispassionate scrutiny” (Kress & van Leeuwen 2006:119). The viewer is in other words in control, being able to peek at an ongoing situation, no contact made. The represented participants are ‘on offer’ for the viewer, as if they were on display.

**Fig 7:**

The gaze<sup>7</sup>



**Fig 8:**

On offer<sup>8</sup>



Framing and social distancing are also tools used to analyse visual representations. As stated by Kress and van Leeuwen (2006:124): “the choice of distance can suggest different relations between represented participants and viewers”. The producers of an image have to choose whether a close-up shot, a medium shot or a long shot etc. is best suited for the intended message, as “size of frame is invariably defined in relation to the human body” (Kress & van Leeuwen 2006:124). The close-up shot shows the represented participant’s face and shoulders, the medium close shot shows half the body, approximately from the waist and up, and the medium shot cuts the frame by the participant’s knees. The participant’s whole body is visual in the medium long shot, whereas the in the long shot, the participant’s body takes up half the frame. Any wider frames are considered very long shots, taken from a greater distance. All the various frames are determined by social distance, which the producers determine are fitting for the message being communicated. A very close shot is considered more intimate than a medium shot, as people who see each other very close-up are

<sup>7</sup> ‘The Gaze’. Accessed 19 Apr. 2017. < [http://olive-drab.com/gallery/npp\\_description.php?top\\_photo=gp0083.jpg](http://olive-drab.com/gallery/npp_description.php?top_photo=gp0083.jpg) >.

<sup>8</sup> ‘On offer’. Accessed 19 Apr. 2017. < <https://historyimages.blogspot.no/2009/09/nazi-germany-propaganda-posters-during.html> >.



mostly those who has a close intimate relation. This shot is commonly used when the producer wants the represented participant and the viewer to get personal. “The relation between the human participants represented in images and the viewer is once again an imaginary relation. People are portrayed *as though* they are friends, or *as though* they are strangers” (Kress & van Leeuwen 2006:126). As the example in Figure 7, the represented participant is depicted in a close shot, *as though* he was a friend of the viewer. The same intention is given in Figure 8 with the close-up of the man starring into the void. However, the working man has been placed at some distance, as this distance is “the distance at which ‘subjects of personal interests and involvements are discussed’” (Kress & van Leeuwen 2006:124). It could then be argued that the producers of this poster want the viewer to engage in the hard work which the represented participant is also involved with.

Perspective is another way of visualizing the power relations between the represented participants in a visual representation. As Kress and van Leeuwen (2006:129) argue: “the selection of an angle, a ‘point of view’... implies the possibility of expressing subjective attitudes towards represented participants”. These subjective attitudes are often socially determined, however, in visual representations they are visualized as subjective and individual attitudes. How the producer of a visual representation, for example a photographer, is placed in front of the represented participants of the photo, has something to say about the photographer’s attitude towards them. If a photographer is placed in front of the represented participants, looking directly at them, the power relations are even, as in Figure 9. However, if the photographer views the participants from a side-line, they diverge from one another, and the power relations become uneven, as can be seen in Figure 10. “The two can either be parallel, aligned with one another, or from an angle, diverge from one another” (Kress & van Leeuwen 2006:134).

**Fig 9:**

Frontal<sup>9</sup>



**Fig 10:**

Oblique<sup>10</sup>



<sup>9</sup> ‘Frontal’. Accessed 19 Apr. 2017. < <http://weknowyourdreams.com/people.html> >.

<sup>10</sup> ‘Oblique’. Accessed 19. Apr. 2017. < : <http://www.shutterstock.com/video/clip-8221801-stock-footage-phnom-penh-cambodia-circa-dec-oblique-wide-angle-shot-of-a-cambodian-man-leading-a-large.html> >.

As argued by Kress & van Leeuwen (2006:136): “The difference between the oblique and frontal angle is the difference between detachment and involvement”. The angle thus informs the viewer whether or not to get involved with the represented participants, or if the viewer is standing at an angle, observing the represented participants. As described by Kress and van Leeuwen, the represented participants in Figure 9 are part of our world, whereas the participants in Figure 10 are not.

Power relations are also defined by the use of high and low angle. “A high angle... makes the subject look small and insignificant, a low angle makes it look imposing and awesome” (Kress & van Leeuwen 2006:140). If the viewer looks down at the represented participant as in Figure 11, the interactive participant is the one in power. However, if the represented participants are depicted in a high angle, they are the ones’ in power, as the viewer has to look up at them, which can be seen in Figure 7 and with the man at the top in Figure 8. When the represented participant and the interactive participant are at eyelevel, there is no power difference between them; they are equals as in Figure 12.

**Fig 11:**

Viewer power<sup>11</sup>



**Fig 12:**

Equals<sup>12</sup>



The final tool to be discussed is the use of ‘salience’. Kress and van Leeuwen (2006:176) defines salience as “the most eye-catching element in the composition”. The use of brighter or contrasting colours often underlines key elements in a visual representation. “Regardless of where they are placed, salience can create a hierarchy of importance among the elements, selecting some as more important, and worthier of attention than others” (Kress

<sup>11</sup> ‘Viewer Power’. Accessed 19. Apr. 2017. <https://no.pinterest.com/pin/377387643749685155/>.

<sup>12</sup> ‘Equals’. Accessed 19. Apr. 2017. < <https://twitter.com/AxelGeeBee> >.



& van Leeuwen 2006:201). As can be seen in Figure 13, the use of colour signifies which elements of the visual representation are most important. The people at the table are the most salient, and the use of a strong blue colour indicates that the key information lies there. The man cleaning his leg in the right corner is also salient, so are the people on the balcony. As stated by Kress and van Leeuwen (2006:202): “saliency is judged on the basis of visual clues”. These clues are use of colour, size, placement, sharpness of focus and so forth.

**Fig 13:**

Saliency<sup>13</sup>



All the elements of Kress and van Leeuwen’s theoretical framework can be used to analyse visual representations, to discover hidden ideologies and use of power, as will be discussed in the following section.

## 2.7 Power and Literacy

According to *The Oxford English Dictionary*, power is defined as “The capacity or ability to direct or influence the behaviour of others or the course of events”. In all societies, power is given to some groups of the population, and according to professor of applied English language studies; Hilary Janks (2010:35), who describes power: “as being in the hands of

---

<sup>13</sup> ‘Saliency’. Accessed 19. Apr. 2017. < [http://www.huffingtonpost.com/bernard-starr/jewish-jesus-in-renaissan\\_b\\_5497770.html](http://www.huffingtonpost.com/bernard-starr/jewish-jesus-in-renaissan_b_5497770.html) >.

dominant groups in society who have power over subordinate groups”. As briefly argued in section 2.2, domination over others is often triggered by “social formations such as gender, race, ethnicity [and] sexuality” (Janks 2010:35). Subordinate groups in society are often subconsciously persuaded by dominant groups that their role and place in society is fixed. “The more people consent to the conditions of their existence, the less they have to be coerced” (Janks 2010:36). By accepting their fate as subordinate to the dominant group, the dominant group maintains its power. If there are members of the subordinate group that wants to protest their situation, the dominant group must coerce the members to consent to their role as subordinate. There are social institutions that persuade members of subordinate groups to subconsciously consent to their situation, amongst these are “the family, the school, the media and the church” (Janks 2010:36). Social instances as the school and church communicate their values and ideologies to their citizens, who consent to these, and the citizens communicate the same values to others, as discussed in section 2.3. “In this way, our communities’ common-sense ways of thinking about the world speak through us and we re-produce them in texts we create” (Janks et al. 2014:3).

To be able to maintain a position as dominate group in society, consent among the subordinate group must be encouraged and maintained. The society’s view on what is considered valuable must also be maintained. “It may be age or maleness or wealth or cleverness, the number of wives one has or the colour of one’s skin” (Janks et al. 2014:5). By persuading citizens to agree to these socially constructed values, the dominant group maintains its position. “It is easier for those who have power to maintain it if they can persuade everyone in the society that there is nothing unnatural about these arrangements, that things are this way because that is the way they are meant to be” (Janks et al. 2014:5).

When it comes to language and power, there are differences to who is heard or not in different situations, based on their place in society. “Differences in identity and power affect who has the right to speak and act in different situations as well as who gets heard when they do speak or noticed when they take action” (Janks et al. 2014:5). By dividing the society into dominate and subordinate, the voices of the subordinate group are less frequently heard. These could be women, people of colour, the poor, the uneducated, and so forth. These are often excluded and constructed as inferior as “difference often results in the construction of hierarchies” (Janks et al. 2014:7). The same notion can also be discovered through writing and visual representations as “any re-presentation of the world is a version of the world” (Janks et. al 2014:11). Every written text or visual representation is a re-presentation of the world which is biased by the author of the text. His or her place in society, his or her beliefs,

and his or her experiences are consciously or subconsciously communicated through their work. As argued by Janks et al. (2014:11): “The mere act of translating the world into words or pictures requires text-makers to choose which signs to use. A different person might represent the same thing using quite different signs”. The reader might uncover the author’s position by doing critical literacy, as will be discussed in the following subsection.

### 2.7.1 Critical Literacy

Literacy is bluntly “understood to be the ability to read and write” (Janks 2010:2). However, a more thorough description was given by Ford (1993:22) who defines literacy as: “The ability to comprehend and to communicate effectively”. By lacking comprehension of the language being used, access to information is restricted to the ones being proficient in literacy, and the subordinate group might lack the abilities to reflect on discriminating concepts of texts, and lack even more power because of their poor literacy proficiency. As argued by Barton (2007:27): “Adults in the world today who cannot read and write tend to be the poorest, the least powerful, the oppressed”. Access to language and education can also be discussed in connection to power. If the members of a subordinate group are not literally proficient, the critical literacy loses its value. “The educational system generally fails to provide students from subordinated groups in society with *knowledge of* and *access to* the legitimate language, it succeeds in teaching them *recognition of* its legitimacy” (Janks 2010:12).

It is evident that the educational system plays an important role when it comes to power. As ideologies are understood to be reinforced by schools to make subordinate groups accept their roles in society, it could be argued that teachers should introduce critical literacy, to make pupils aware of the hidden meanings and agendas in texts and visual representations. As argued by Sturken and Cartwright (2001:42): “By looking at and engaging with images in the world, we influence meanings and uses assigned to the images that fill our day-to-day lives”. Analytical tools as the ones created by Kress and van Leeuwen as described in subsection 2.6.3, helps the reader to deconstruct visual representations to engage with images, and to shed light on the hidden ideologies. “Awareness of this prepares the reader to ask critical questions: why did the writer or speaker make these choices? Whose interests do they serve? Who is empowered or disempowered?” (Janks 1993 cited in Janks 2010:24). The ability to reflect on what is communicated acquires sufficient critical literacy skills, as should be focused on in school. Without it, pupils will not “understand...the relationship between

language, power and domination” (Janks 2010:37). It could be argued that the modern society with its multimodal texts requires even broader knowledge on literacy skills. As argued by Janks (2010:21): “The processes involved in making meaning with and from texts, using a range of semiotic resources across different modalities and technologies, are complex”.

By deconstructing texts and visual representations, the ones in power might be revealed, as the producers’ point of view might surface through deconstructing their work. By using analytical tools like the ones described in subsection 2.6.3, the producers’ place in society, values and beliefs might be shed light on, and reveal who has the power. Texts and visual representations require critical analysis to “raise awareness of the ways in which language can be used and is used to maintain and to challenge existing forms of power” (Janks et al. 2014:5). As with texts, visual representations are created by producers, and they can also be deconstructed by the reader. As Janks et al. (2014:1) state: “texts are not neutral, we need to develop ways to see where they are coming from and to recognize their designs on us, their readers”. Sturken and Cartwright (2001:45) argues further that “most if not all images have a meaning that is preferred by their producers”. By deconstructing visual representations, these meanings might be shed light on.

As the content of the EFL textbooks has been intentionally chosen by their authors and publishers to educate future generations of Norwegian citizens, it could be argued that Norwegian political beliefs and ideologies are communicated through the texts and visual representations, as argued in section 2.1. As stated by Janks et al. (2014:2): “The starting point for learning to read texts critically is to recognize that all texts are partial re-presentations of the world”. The producers of a visual text create a re-presentation of the world which contents are biased. The viewer’s job is being critical to the visual representations and questioning the re-presentation, figuring out “whose interests are served” (Janks et al. 2014:1). By being critical to what the producers have re-presented to the viewer, starts a process of deconstructing the message. As argued by Janks et al: “Anything that has been constructed can be *de-constructed*”.

However, as argued by Sherwin (2008:184): “Unlike words, which are obviously constructed by the speaker and thus are understood to be at one removed from the reality they describe...images tend to be taken as credible representations of that reality.” Images are perceived as more reliable than text, as they are visual representations of reality that the viewer can recognise and acknowledge. An example of this could be a written description of a landscape, compared to an actual photograph of it. The latter seems more real to the viewer. Furthermore, these visual representations could be tampered with by the producers, to

promote their agenda. As argued by Sherwin (2008:185): “Images are well-suited to leaving intended meanings unspoken”. Reading images critically might reveal this hidden agenda. As stated in subsection 2.6.2, Barthes (2009) argues that images can be carriers of myths, and by de-constructing the images by using the visual grammar of Kress and van Leeuwen presented in subsection 2.6.3, these myths will be revealed and shed light on. “It is the job of the critical reader not to simply point out dominant meanings for others to see, but to show how these meanings are made” (Sturken & Cartwright 2009:52). Visual representations are less convincing if they are deconstructed, and their producer’s views revealed. However, not all points of view may negatively affect their readers, but by revealing them, it is easier to decide whether to agree with them or not, which empowers the reader. By reading images in EFL textbooks critically, pupils can acknowledge the views that the producers of the textbooks are re-presenting, which makes it easier to be aware of them.

The interpretations and meanings that viewers make of visual representations are personally and contextually determined, which affects every reading of every visual representation, as will be described in the following subsection.

### 2.7.2 Contextual Interpretations

The interpretation of a visual representation that each viewer makes as he or she looks at an image, differs from person to person, as they are personally and contextually dependant. Visual representations are “viewed in a huge variety of contexts, each of which may affect their meanings” (Sturken & Cartwright 2009:55). It could be argued that visual representations that appear in a textbook used at school have deeper impact on the viewers, than if they appear in a tabloid magazine, on an advertisement billboard or on television, as the school textbook has a known power, as discussed in subsection 2.1.2. Thus, the producers of the textbooks also have a certain power, being the ones to choose both verbal and visual content of these books. Their meanings and ideologies might be transmitted through their choices of texts and images; however, one can never be certain of their standpoint as the viewers interpret meaning from visual representations based on the context. “Meanings are created in part when, where and by whom images are consumed, and not only when, where and by whom they are produced” (Sturken & Cartwright 2009:55). However, by doing semiotic analysis, the producers’ conscious or subconscious meaning with a visual representation might be revealed. By deconstructing the images with the tools of Kress and

van Leeuwen's visual grammar, the conscious or subconscious intended message might be revealed, as there are not unlimited meanings to be interpreted from an image, as the producers have to make some decisions on how to portray the subject of the image (Jewitt & Oyama 2001:135).

From a historical point of view, men and women have been given stereotypically and traditional roles in visual representations, as will be discussed in the following section. These are important to shed light on, as they might be relevant to the analysis of the images in the EFL textbooks.

## **2.8 Gender Differences in Visual Representations**

As argued in section 2.5, women and men are often depicted in traditional, and very different roles when it comes to visual representations. These stereotypical roles reduce men and women to a few, easily grasped characteristics, which are exaggerated and simplified until the characters are reduced to fixed stereotypes. Men are often depicted as strong and powerful, whereas women are depicted as passive, yet sexually appealing. "In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female" (Mulvey 1999:808). Traditionally the male is the active onlooker, whereas the female is the passive one, being looked at. Mulvey (1999:809) further argues: "women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote *to-be-looked-at-ness*". Berger (1972:47): argues that "men act and women appear".

Women are in other words objectified by the onlooker, who is traditionally a man, being the active participant. Berger (1972:45) further argues that "a man's presence is dependent upon the promise of power which he embodies". If the man is participating in a visual representation, he is traditionally depicted in action where he connotes his maleness and power. He often locks his eyes with the viewer, as to confront the viewer looking at him, indicating that he is the one in power. However, there are changes in the modern western world, indicating that men are now being depicted in what has traditionally been considered feminine positions. As argued by Sturken and Cartwright (2001:83): "men are increasingly subject to many of the codes of appearance management that were once considered to be exclusively female". It could be argued that the dominant tradition with women depicted as objects of the male gaze is now changing, as more advertisements have started to indicate that

also men needs to see “themselves and their appearance as inadequate in some way and in need of improvement” (Sturken & Cartwright 2001:82). Advertisements have traditionally depicted men as muscular, active and masculine in action, but recently also more soft and feminine visual representations have been produced, with the male participant faced away from the viewers, leaving his body on offer for the female viewer’s gaze. It could be argued that this is the new masculinity, where the male participant is “the sensitive, new man, who is confident enough in his masculinity to be the object of a desiring gaze” (Sturken & Cartwright 2001:91). It could also be suggested that the change towards gender equality in society has affected the traditional gender roles also when it comes to visual representations of women and men.

## **2.9 Summary**

In this chapter, it has been argued that the number of visual representations in the modern world is increasing, and these representations are omnipresent. The same notion can easily be recognised in the EFL textbooks. The curriculum and English subject which forms the base of how the EFL textbook is designed and used, have been presented. Gender differences and equality have been discussed in connection with today’s modern society, and how the society has changed during the last four decades to improve gender equality, which brings important context to the rest of the study. Other studies have shown that children and youth are affected by what they see, and research on how they are affected by what other people in society surrounding them believe as they grow up have also been investigated in this chapter. Images used to support various beliefs have been argued to carry myths or ideologies, which could easily end up in textbooks used in the EFL classroom. As these textbooks are chosen by the Ministry of Education in Norway, the books have a given power, as they are used by pupils on a weekly basis. It could be argued then, that pupils should be taught through their education how to read images critically, also those used in their textbooks, as they might be carriers of hidden ideologies and myths.

The following chapter will present studies where the aim has been somewhat similar to the current study on gender representations in EFL textbooks. These can be seen as additional reading to the present study.

### **3.0 Related studies**

Similar studies analysing EFL textbooks and textbooks from other subjects have been conducted. These studies have taken place in other countries, and no similar studies on gender representations conducted in Norway have been found. Gender representation and sexual bias have had the main focus for all the studies, except one. None of the studies found on gender representation have gone in depth, giving the pictures a semiotic analysis. Nonetheless, all the following studies can be seen as additional reading to the present study.

First, section 3.1 presents the Finnish study, which is the only European study similar to the present one. Section 3.2 presents the Turkish study, that focused on gender bias in EFL textbooks. Gender visibility and occupations had the primary focus of the Iranian study, as will be presented in section 3.3. Section 3.4 presents the Japanese study, which focused on stereotypical roles and ethnic group portrayals. Section 3.5 presents the Chinese study, which main focus was professions and activities assigned each gender. Finally, the Norwegian study on indigenous people in EFL textbooks will be presented in section 3.6, followed by a summary.

#### **3.1 Finnish Study**

One study was conducted in Finland, a country similar to Norway when it comes to societal gender equality. Tainio and Karvonen (2015) tested 59 textbooks used in Finnish schools. These books were not EFL textbooks, but from three other subjects: mother tongue and literature, mathematics and a subject called educational and vocational guidance. These textbooks were used from grade 3 to 9 (9-16 years of age). They found that even though their society in general rather promotes gender equality, the textbooks used in school are still sexually biased.

As in Norway, textbooks are a powerful teaching resource. In Finland, 76 per cent of the mother tongue teachers and 98 per cent EFL teachers report that they use textbooks often when they plan their lessons, and for use in the classroom (Tainio & Karvonen 2015:126). The pupils often have one copy each, which they take with them home to do homework. This applies to every subject, including the three subjects where the textbooks have been tested in this study.



Both text and visuals were examined in this study, where the researchers counted all male and female characters depicted, and described in the text. There were also participants where the researchers could not determine the gender, and they were counted as 'other'. They found that the mother tongue and literature textbooks overall were the most gender biased, as 61.3 per cent of the participants were male, and only 34.3 per cent female. Mathematics had 53.8 per cent male participants and 31.6 per cent female. In vocational and educational studies, the gender gap was the least prominent, with 52.8 per cent males to 42.9 per cent females. All the books combined showed that 58.2 per cent of all the represented participants were male, and 33.5 per cent were female.

Even though the study showed that even the most recently published textbooks in Finland were gender biased, the researchers were still positive about some changes in the textbooks they tested. "The textbooks contained passages about the meaning of gender in culture, language and society or about equality between genders" (Tainio & Karvonen 2015:143). Gender matters are often mentioned in the textbooks, for the pupils' awareness, and topics for class discussion frequently involved gender equality.

### **3.2 Turkish Study**

A study on EFL textbooks in Turkey was conducted by Bag and Bayyurt (2015). In Turkey, English is taught from forth to twelfth grade as a compulsory subject. Previous studies on EFL textbooks used in Turkey have shown that the majority of the books investigated have been gender biased. There have been more men than women in visual representations as well as texts. For the study by Bag and Bayyurt, the focus was five EFL textbooks for five different grades. These ranged from grade four to eight.

The researchers focused on gender representations in illustrations, texts, proper names and pronouns. Occupations and other ongoing activities were also investigated. From the overall results of all the books, it was clear that there was still gender bias when it came to illustrations, texts and proper names. There were slightly more female pronouns than male. However, the researchers were positive to the fact that several textbooks showed men in stereotypical female roles, as cooking and cleaning in the kitchen, wearing an apron, cleaning the house and so forth. One book portrayed women as superheroes, and had stories of female pilots and scientists.

Although there have been improvements compared to EFL textbooks investigated for

prior studies, Bag and Bayyurt (2015:81) state that: “gender stereotypes are still present in the textbooks; for instance, the males are associated with a wider range of occupations and women are mostly depicted while dealing with household activities. As these are EFL textbooks, British, American and other English-speaking countries’ culture is often a topic in these books. Old-fashioned and stereotypical occupations and activities portrayed as the norm in these cultures might mislead youth while studying these texts. Misleading representations of another society may, as argued by Bag and Bayyurt (2015:83): “make students think that these representations show ‘norms’ of other societies as well as their own”, which would be very unfortunate.

### **3.3 Iranian Study**

Gender bias in two of the most popular Iranian EFL textbooks has been investigated by Amini (2012). Both textbooks were used by high-school students. The study’s primary focus was on gender visibility, occupation and activities. Both text and visual representations were considered for this study.

The author listed the different activities being described in pictures and texts, listed the characters, and found that women were far less depicted than men. 80 per cent of the pictures in the first book were of male characters, and 20 per cent female. In the second book, 81.2 per cent of all the participants were male, and just 18.8 per cent female. In both books, the two genders were given stereotypical occupations. Men were described while working 30 times in both books combined, in occupations as engineers, police officers, wrestlers, pilots, hunters, etc. While women were only depicted 5 times, in very stereotypical occupations such as nurses, dress makers or teachers. When it came to other activities, men were commonly repairing things, playing, climbing, etc., while women did household activities, like baking, washing clothes and sewing.

As can be seen from this study, men and women are not gender equated when it comes to these two popular EFL textbooks. Both men and women are depicted in traditional and stereotypical occupations as well as while doing other activities. Although men and women in Iran might not be as gender equated as western countries, Amini (2012:139) states that: “In the Islamic Republic of Iran today, women comprise a high percentage of work force, and a great number of women are involved in highly skilled, professional jobs”. Unfortunately, this was not evident in the EFL textbooks.

### **3.4 Japanese Study**

Another study by Otlowski (2003) investigated gender bias and ethnic group portrayals in Japanese EFL textbooks for senior high school students. The researcher's focus was on visual representations of women and men, as well as how they were portrayed through the text.

The research implied that men were more often depicted than women, however, what was most prominent was how women were portrayed. The female participants were repeatedly depicted in stereotypical roles, as homemakers, housewives, cleaners and so forth. Through the text, it was evident that male participants were the ones working, while women were at home. The male participants often referred to younger women as 'dear', or 'Ms', whereas older women were always referred to as 'Mrs'. As argued by Otlowski (2003:10): "This usage is just another discriminatory use of language to differentiate between married and unmarried women, a usage that is blatantly sexually biased". The researcher also had concerns about the stereotypical view on indigenous people represented in the same books, as they were also traditional and discriminatory.

### **3.5 Chinese Study**

A Chinese study of EFL textbooks for senior high school students, done by Tao (2008) investigated sexism and gender inequality. The focus was gender visibility in visual representations as well as protagonists and historical figures. Occupations and family roles were also examined.

The author found that women were described while doing stereotypical tasks around the house, attending to the home, cooking and watching the children. Men, on the other hand, were described in more adventurous occupations such as explorers, athletes, writers and so forth. Men were also more frequently depicted than women, and in a wider range of occupations compared to women. As argued by Tao (2008:8): "Males are illustrated being involving in outdoor activities which are adventurous and achievement-oriented or they are associated with respectable professions". There were several historical figures portrayed, however, only four of them female.

### 3.6 Norwegian Study

Cecilie W. Brown conducted a study on how indigenous people are depicted in EFL textbooks in 2016, by using the theoretical framework of Kress and van Leeuwen. This was the first study in Norway of this kind. Additionally, as Brown introduced this type of study in 2016, this opened for future studies of comparing nature, using semiotic analysis to investigate visual representations. Brown did a visual content analysis and compared representations of indigenous people to representations of white people to see if the results of the two categories differed. The study's primary focus was to investigate "cultural stereotyping, power relationships and level of identification" (Brown 2016:2). The categories used for the visual content analysis are the same as will be employed for the present study, which were based on the theoretical framework by Kress and van Leeuwen. These were vertical angle, horizontal angle, the gaze and size of frame.

By comparing the results of the indigenous people to the results of white people, indigenous people were clearly offered less power than white people. As argued by Brown (2016:2): "indigenous people are more frequently depicted from a high angle than the white people, implying a trend towards representing indigenous people in a lower position of power than the viewer". The results of the study also showed that the size of frame used for indigenous people were wider than for white people, indicating a stronger connection to white people compared to indigenous. There were also less eye-contact with indigenous people, which could indicate that the viewer is not supposed to interact as much with indigenous people as with white people, as white people locks their eyes with the viewer more often.

The study found that most of the visual representations of indigenous people were representations of them in their traditional clothes, which could reinforce cultural stereotyping. All the findings combined resulted in a conclusion that "the textbooks are in effect increasing the dichotomy between 'us' and 'them'" (Brown 2016:89).

As this study's focus was on indigenous people as a minority group, it could be compared to the present study, as women in comparison to men are also seen as a group of less power, as discussed in section 2.7. The same theoretical framework has also been used as categories for the present visual content analysis, which is why the results of Brown's study are comparable to the results of the present study.

### **3.7 Summary**

None of the studies on gender representations have taken place in Norway, and the authors of these studies have mostly focused on visibility of gender bias. They have compared visibility of men compared to women, and their functions in the text. None of the studies found have gone in depth, analysing chosen pictures, discussing visual grammar being used in portraying men and women. The current study will therefore give additional information to this field, about Norwegian EFL textbooks, gender bias and a more in-depth analysis on how women in four of these books are portrayed. To this date, no similar Norwegian study of gender in EFL textbooks have been found. Nonetheless, the study conducted by Brown (2016) on visual representations of indigenous people, gives additional information to how EFL textbooks portray different minority cultures, which can be compared to the present study's scope on visual representations of gender.

## 4.0 Material and Methodology

In this chapter, the materials chosen for the study will be discussed, together with the methods used to gather information to shed light on the research questions introduced in the introduction:

- (1) What are 10<sup>th</sup> graders' thoughts regarding gender equality, and the visual representations used in their EFL textbooks?
- (2) Is one gender over-represented visually in EFL textbooks?
  - a. To what extent are the images presenting men and women in stereotypical roles?
  - b. What are the roles assigned to each gender?
- (3) How are both genders represented visually, considering power, and power relations?
- (4) Who is the viewer supposed to identify with in the picture?
- (5) Do the EFL textbooks support the Norwegian LK06 Curriculum's general aims on gender equality promotion?

As the present thesis consists of two separate studies, choices to the order that the research should take place had to be made. The research on the 10<sup>th</sup> graders was conducted prior to the research on the EFL textbooks, as the results from the 10<sup>th</sup> graders were considered imperial for the shaping of the visual content analysis. The pupils' thoughts and reflections formed the design and categories for the analysis, which affected the outcome of the research. Had the two studies been done in the opposite order, other results would be expected.

Section 4.1 gives additional information about the 10<sup>th</sup> graders, followed by section 4.2, that gives additional information on the EFL textbooks. Section 4.3 presents the general research methods for the study as a whole, which are described in detail in section 4.4. Section 4.5 describes the data collection of the 10<sup>th</sup> graders, followed by a separate methodology and data collection of the visual representations in section 4.6.

## 4.1 10<sup>th</sup> Graders

As argued in subsection 2.3.1, there were many reasons why 10<sup>th</sup> graders were chosen to participate in the present study. One of the reasons being their level of maturity, compared to pupils in lower grades. The final year of lower secondary school is when 10<sup>th</sup> graders have to make a decision on where their educational path leads them in the future, which requires a level of maturity, and self-awareness. Pupils from 10<sup>th</sup> grade were also chosen for their learning level, as they were predicted to have some prior knowledge on the topic of gender equality, which could lead to more reflective answers to the questionnaires. Another reason for why 10<sup>th</sup> graders were chosen instead of older pupils, was that pupils at upper secondary school have already made a choice regarding their future profession, which could affect the results of the study, as pupils from a class of e.g. future hair-dressers or carpenters might have similar opinions. As the 10<sup>th</sup> graders had not yet been divided into classes teaching them their future profession, the mixture of pupils, personalities, race and gender were thought to benefit the study.

One of the reasons that this particular 10<sup>th</sup> grade was chosen, was for practical reasons, as they were known to the researcher from before, and thus, “convenience sampling” (Dörnyei 2007:129) was the sampling strategy used. Unfortunately, this sampling strategy is according to Dörnyei (2007:129): “the least desirable but the most common sampling strategy”. The 10<sup>th</sup> graders were chosen for this study as the researcher had been in personal contact with the pupils and their teacher on a previous occasion. As it is less desirable to use participants chosen for practical reasons, a positive side of convenience sampling is that “it usually results in willing participants, which is a prerequisite to having a rich dataset” (Dörnyei 2007:129).

The lower secondary school where the research took place, was located in a rural area. The school was relatively big, as there were more than 450 pupils and 60 teachers. The pupils lived in smaller villages surrounding the school, where they had attended smaller primary schools before they were all gathered in bigger classes for 8<sup>th</sup> to 10<sup>th</sup> grade. There were about 140 10<sup>th</sup> graders in total, and this study focused on one of the classes, which had 27 pupils. As the questionnaire was a mixture of open-ended and close-ended questions, the researcher was concerning sampling strategy advice from both qualitative and quantitative methods for the number of participants needed (Dörnyei 2007:96 & 127). However, the limit of time only allowed for one class to attend the study, as the pupils had finals coming up in November and

December. Because of the busy autumn, the teacher who the researcher had contact with only had one week to spare for the research to take place, and only two of her lessons were available for the research. These lessons were her English lessons, each 60 minutes long.

## 4.2 Materials

The textbooks chosen for this study were four EFL textbooks created for 9<sup>th</sup> and 10<sup>th</sup> graders, which were *Crossroads 10* (Heger & Wroldsen 2008), *Stages 10* (Areklett, Pettersen, Røkaas & Tørnby 2015), *Searching 10* (Fenner & Nordal-Pedersen 2008) and *Enter 9* (Diskin & Winsvold 2016). Two older textbooks were chosen, as well as two newly published ones. *Enter 9* was chosen since it had recently been published, as unfortunately *Enter 10* was not to be released until the autumn of 2017. Thus, *Enter 9* was selected for the study instead because of its recent publish date, as a comparison to the older books was considered important to the results of the visual content analysis. Furthermore, there might be different results from the visuals used in the two recently published textbooks compared to the two older ones. One of the reasons for these four books were chosen was that they were all frequently used in EFL classrooms by the time the study took place. Older EFL textbooks would perhaps have given other results for the study. However, old textbooks tend to get replaced after several years due to wear and tear as the books are being frequently used. Textbooks are also replaced after a certain number of years as they get outdated.

Although there are additional workbooks, and also textbooks for pupils at a lower language level in English, these were not analysed, given the amount of time available for this study.

There were two separate analyses of the visual representations, one quantitative and one qualitative. For the quantitative analysis, pictures from all four books were counted for an overview. The results from the newer books were compared to the results from the older books. For the qualitative analysis, several pictures were analysed in depth using Kress and van Leeuwen's (2006) grammar of visual design.

For the research on the 10<sup>th</sup> graders, a mixture of quantitative and qualitative methods was used to gather data on their thoughts and reflections regarding visual representations in their EFL textbooks, and gender equality in general. The methods for collecting data for this study in total are based on mixed methods research.



### 4.3 Mixed Methods Research

This thesis is based on gathering information from using mixed methods, which according to Dörnyei (2007:163) “involves the collection or analysis of both quantitative and qualitative data in a single study with some attempts to integrate the two approaches at one or more stages of the process”. This way of mixing methods in a single study is relatively new, as it had its breakthrough in the 1970s. Since then, mixed methods research has become more and more popular because of its benefits from mixing quantitative and qualitative data (Creswell 2003:208). As argued by Dörnyei (2007:45): “the strengths of one method can be utilized to overcome the weaknesses of another method used in the study”.

Quantitative methods can often be simplistic and decontextualized, qualitative studies can thus add “depth to the quantitative results and thereby putting flesh to the bones” (Dörnyei 2007:45) The use of mixed methods research can then “open up fruitful new avenues for research in the social sciences” (Dörnyei 2007:163). Qualitative studies can often be very context-specific, which the mixing of methods could prevent, as quantitative research methods can counteract sample bias, as researchers might have biased opinions regarding the qualitative research. As argued by Dörnyei (2007:45) “Numbers can be used to add precision to words”.

To answer the research questions for this study, a mixed methods approach has been chosen, to explore whether or not “supplementary findings can produce a fuller portrait of the social world” (Dörnyei 2007:164). Mixing of methods is commonly used in research connected with educational or social contexts (Creswell 2003:208 & Dörnyei 2007:164). As for the present study, the research questions are chosen to cover two fields, both EFL textbooks, and 10<sup>th</sup> graders’ thoughts regarding pictures used in their textbooks, and gender equality in general. By using mixed methods approach the research questions will be attempted to be answered, and as argued by Dörnyei (2007:165): “It is a frequent desire of researchers to expand the scope and breadth of a study by including multiple components”. As for this study, the combination of the findings from the analysis of the textbooks, and the comparison to the beliefs of the 10<sup>th</sup> graders will give a broader understanding of the use of visual representations in this context as a whole.

#### 4.4 Qualitative and Quantitative Methods

As this study is a mixture of qualitative and quantitative methods, both will be described in the following section. According to Dörnyei (2007:24): “*Qualitative research* involves data collection procedures that result primarily in open-ended, non-numerical data which is then analysed primarily by non-statistical methods”. These data collection procedures could be interviews, questionnaires with open ended questions, case studies and so forth. According to Creswell (2003:181): “Qualitative research takes place in the natural setting”. This could be at work, at the participants’ home, or at school, which creates a natural setting for the research. As argued by Dörnyei (2007:125): “In qualitative research there are no explicit restrictions on what can be considered ‘data’”. The challenge with qualitative data is often to distinguish between enough data and useful data, as the amount of data might become overwhelming. However, as Dörnyei (2007:125) argues: “the messiness of the rich data that we are aiming for is often merely a reflection of the complex real-life situations that the data concerns”. The researcher then has to make decisions on which parts of the data collection are most relevant, in order to get the most real-life representing data for the study.

Since the 1990s, the use and acceptance of qualitative research have increased, especially in applied linguistics. As argued by Dörnyei (2007:36): “almost every aspect of language acquisition and use is determined or significantly shaped by social, cultural, and situational factors, and qualitative research is ideal for providing insights into such contextual conditions and influences”. As the present study also intends to provide insights into a contextual condition such as an EFL classroom, the use of qualitative research methods is necessary to provide such insights.

As argued by Dörnyei (2007:24): “*Quantitative research* involves data collection procedures that result primarily in numerical data which is then analysed primarily by statistical methods”. The challenge with quantitative research is to connect the numerical data to a context, as numbers in themselves do not mean anything. As argued by Dörnyei (2007:33): “we need precise definitions of the content and the boundaries of the variables”. If the context is provided through additional descriptions, the results from quantitative research can become satisfactory. The numerical data being collected through quantitative research is often collected through questionnaires, tests, or objective measurement of a phenomenon. Quantitative methods are according to Creswell (2003:153): “the most concrete [and] specific”.

Quantitative research is the oldest of the methods described, “evolving in western thinking since about the mid-sixteenth century” (Dörnyei 2007:31). In applied linguistics, a collection of data through questionnaires is the most common quantitative method. As argued by Dörnyei (2007:101): “they are relatively easy to construct, extremely versatile and uniquely capable of gathering a large amount of information quickly”. By filling in questionnaires separately, it is possible to gather much information from a group of participants at the same time, which is ideal for a classroom sample.

#### **4.5 The Data Collection – 10<sup>th</sup> Graders**

The present study contains two separate studies, one study with the thoughts and reflections of the 10<sup>th</sup> graders, and one containing information regarding the visual representations of the EFL textbooks. Thus, the results from each study will be presented separately, as well as the research methods used. The methods for gathering data from the textbooks were a quantitative content analysis and a qualitative semiotic analysis. The method for collecting data from the 10<sup>th</sup> graders was questionnaires with both open-ended questions and close-ended questions.

##### **4.5.1 Visual Grammar Instruction**

The instruction took place after the first set of questionnaires had been answered, and the main content of the instruction was basic concepts from Kress and van Leeuwen’s visual grammar. For the first lesson, only 30 minutes were available for the instruction to take place. Thus, a brief introduction to concepts as the gaze, size of frame and vertical angle were given. The instruction was followed by a task where the pupils were given a selection of images which they were to analyse according to the concepts from the instruction. The pupils worked in pairs which opened to a broadened discussion between the two of them, as they had many different perspectives to the concepts presented to them. The lesson ended in a brief plenary summary of the pictures they had worked with, to examine the overall understanding of the concepts discussed. The results of this summary indicated an overall understanding of the concepts.

The second lesson lasted 60 minutes, which was needed to introduce more concepts

from Kress and van Leeuwen's visual grammar. The lesson started with a short plenary repetition of the concepts presented in the prior lesson, followed by an introduction of new concepts, as horizontal angle and salience. Salience was introduced to the pupils, as it was considered an easily understandable tool of Kress and van Leeuwen's theoretical framework, even though it has been excluded as a concept from the visual content analysis for the second part of the study, as it was considered less relevant to the main scope of the present study.

After the plenary instruction, the pupils were to work separately on finding pictures in their textbook which were clear examples of the concepts of visual grammar from the previous lesson and the ongoing lesson. The pupils worked enthusiastically with this task, as they knew their textbooks well, and were keen on showing their peers the visual representations they had found, and the concepts from the visual grammar. The concept of vertical angle was most frequently commented, as well as the usage of salience. After the pupils had skimmed their textbooks for visual representations, they were to work on their laptops with a similar task. The second task was to browse the internet for visual representations that clearly portrayed the concepts of visual grammar and upload these to an online platform called 'Padlet'. All the pupils were to sign in to a webpage where they could upload images freely for all their peers to see. They were also supposed to describe the concepts of visual grammar that they found in each image they uploaded. After they had uploaded a few images each and commented on the content, the pupils could compete in a quiz created by the researcher, at an online platform called 'Quizlet'. This was a timed quiz, where the pupils were asked questions on the concepts they had worked with, and there were pairing activities where concepts of the visual grammar were to be sorted to different images. Since the class consists of pupils of all learning abilities, the number of images uploaded to 'Padlet' varied, as some pupils uploaded several pictures, whereas others only managed to upload one. The quiz was mostly considered a 'back-up activity' for the pupils with the strongest learning abilities. After the activities, a plenary summary was conducted, where their images were shown to the class on the whiteboard, followed by the second set of questionnaires for the pupils to fill in.

#### 4.5.2 Questionnaires

Questionnaires are frequently used when it comes to gathering information from a larger group of people, as it takes less time than for instance interviews or observation.

Questionnaires are “any written instruments that present respondents with a series of questions or statements to which they are to react either by writing out their answers or selecting from among existing answers” (Brown cited in Dörnyei 2007:102). Questionnaires have become increasingly popular when it comes to social science and research in applied linguistics. According to Dörnyei and Csizér (2012:74):

“The basic idea behind survey research is the recognition that the characteristics, opinions, attitudes, and intended behaviors of a large population (e.g., second language (L2) learners in a country) can be described and analyzed on the basis of questioning only a fraction of the particular population.”

As for this study, the questionnaire was constructed to explore two of the components mentioned: opinions and attitudes. Questions regarding opinions and attitudes towards genders and visual representations in EFL textbooks were considered the most important. The questionnaire consisted of both close-ended and open-ended questions. The close-ended questions were analysed as quantitative, and the open-ended questions were analysed as qualitative.

The questionnaires were written in Norwegian, as the pupils were at different levels of English reading skills, and thus their teacher recommended that the questionnaires should be written in Norwegian. She also argued that some of the pupils might struggle with constructing reflecting and argumentative answers in English. As English is the 10<sup>th</sup> graders’ second language, and for some pupils, third language, some might have struggled with an English questionnaire. The importance of the answers’ accuracy was emphasised. These were therefore written and conducted in Norwegian, (Appendix 3 and 5) and later translated to English (Appendix 4 and 6).

There were two sets of questionnaires. One set before any instructions was given in Kress and van Leeuwen’s visual grammar, and one set afterwards. The first questionnaire opened with a picture of a girl trying on shoes (Appendix 3 and 4). The pupils were to write down their thoughts on what they saw. Further, the close-ended questions focused on the pupils’ thoughts regarding the use of pictures in their textbooks, if they actually look at them and if they think about the gender of the person being depicted. The pupils were to tick of boxes for each statement, choosing between ‘always’, ‘often’, ‘seldom’ and ‘never’. This kind of close-ended questionnaire is a type of ‘Multiple-choice’ questionnaire (Dörnyei 2007:106). The questionnaire also had open-ended questions. These type of questions “include items where the actual question is not followed by response options for the respondent to choose

from but rather by some blank space...for the respondent to fill in” (Dörnyei 2007:107). The pupils were to comment on questions regarding gender equality in general, in the Norwegian society, and in their textbooks. These open-ended questions were added to get hold of the 10<sup>th</sup> graders’ actual opinions on gender equality, as they could comment freely. As argued by Dörnyei (2007:107): “By permitting greater freedom of expression, open-format items can provide a far greater richness than fully quantitative data”.

The second set of questionnaires were handed out after the two lessons of basic introduction to Kress and van Leeuwen’s visual grammar, as described in subsection 2.6.3. There were supposed to be two lessons of 60 minutes each, but, the first of these lessons were cut by 30 minutes due to another ongoing project that the students had to attend. As 30 minutes were cut from the working with the visual grammar of Kress and van Leeuwen, the pupils were only introduced to the most basic components of their grammar. The key features discussed were eye-contact, framing, social distance, selection of angle and salience. Unfortunately, there was no time left for reading visual representations critically, only to analyse images using the taught tools for analysing mentioned above. After the second lesson, the second questionnaire was handed out, containing a ‘Likert-scale’ (Dörnyei 2007:105). This scale (Appendix 5 and 6) gave statements that the pupils were asked to fill in whether they agreed or disagreed to. They could choose from ‘agree’, ‘partly agree’, ‘partly disagree’ and ‘disagree’. Examples of statements for this questionnaire were ‘I think that analysing pictures like this was useful/interesting’ and ‘I will look at pictures differently in the future’. There were also some open-ended questions following the ‘Likert-scale’, where the pupils were to comment on what they did/did not find useful about analysing pictures. The final part of the questionnaire was to analyse two separate pictures using the tools taught in class. These two images were chosen by the researcher as they were found interesting to this study, and they were from two textbooks that the pupils were unfamiliar to. However, the pupils were aware that the two images were from other textbooks similar to the one they used. As there was no time to teach the pupils to read images critically, these were added to investigate whether or not the pupils had understood the concept of analysing images, using the basic components of Kress and van Leeuwen’s grammar. As the pupils’ teacher recommended that some of the components from the classes should be added to the questions to make them easier, this was done as she thought most of the pupils would struggle to remember all the different components themselves. This resulted in a relatively easy questionnaire for them to fill in. As Dörnyei (2007:110) argues that the maximum amount of time each questionnaire set should take is 30 minutes, the time used for the two questionnaires were 30 minutes in

total. There were in total four pages with questions, which would be appropriate for a questionnaire in applied linguistics (Dörnyei 2007:110). The questionnaire had also been tested by a researcher at 'The Norwegian Reading Centre' to see whether or not the questions and items were understandable. This researcher had made similar questionnaires for pupils at this learning level, and was familiar with the reading and writing abilities at their age.

#### 4.5.3 The Process of Collecting Data and Research Ethics – 10<sup>th</sup> graders

The data collection took place in the late autumn of 2016, as the 10<sup>th</sup> graders' English teacher had been very busy with other ongoing projects, as mentioned above. There was only one week available for the study to take place, as the pupils' exams were coming up at the end of the semester.

The pupils were informed that the survey would be completely anonymous, and they had been given forms for their parents to sign that they could partake in the study (Appendix 2). Information about the study had been given both written and orally so that the pupils were totally aware of what they were going to be a part of. Before the study started, The Norwegian Social Science Data Service had approved of the survey taking place (Appendix 1), and the participants were informed of this. No names of pupils, teachers or the school will be mentioned in this study.

Due to the limited time-frame for the research to take place, only one class of 27 pupils were asked to participate. This is far less than the hundred participants recommended by Dörnyei (2007:99), however, as this is a mixed method study, the number of participants were considered sufficient. As for this study, there were originally 27 pupils asked to join the study, however, because of other ongoing projects at school and some pupils not being present due to illness, the number of participants varied from day to day. There were 26 pupils present for the first lesson, and only 19 for the second lesson.

As the class consisted of both male and female participants, from different cultural backgrounds, the class was believed to be representative for an average Norwegian 10<sup>th</sup> grade. As the research method used for gathering information was a combination of quantitative and qualitative methods, the validity of the information gathered was increased.

## 4.6 Methodology Visual Representations

As this study consists of a mixed method research, mixing qualitative and quantitative methods was used in the research done with the 10<sup>th</sup> graders. Additionally, a mixture of qualitative and quantitative methods was also used for the research on the visual representations. The methods for gathering information are very different when it comes to looking at a corpus of images, compared to the methods used to gather information in a classroom. As all the visual representations from the EFL textbooks were studied for a quantitative overview, and also some of the images were analysed for a qualitative investigation, this part of the study also consisted of a mixed methods approach, as described in section 4.3. As argued by Creswell (2014:14) “Mixed methods involves combining or integration of qualitative and quantitative research and data in a research study”. An overview of both research strategies will be given in the following subsection.

### 4.6.1 Quantitative and Qualitative Methods – EFL Textbooks

For the research on the EFL textbooks, pictures that fit in the corpora of samples were counted. These pictures were analysed using a quantitative method, to get an overview of all the images. As argued by Creswell (2014:4): “*Quantitative research* is an approach for testing objective theories by examining the relationship among variables” (Creswell 2014:4). For the present study, these objective theories are the research questions. As there are several different types of images used in EFL textbooks, the corpora of images had to be reduced to only the images relevant for this study. “These variables, in turn, can be measured, typically on instruments, so that numbered data can be analysed using statistical procedures” (Creswell 2014:4). Instruments for measuring these data are important in a large sample, to discover general ongoing trends, and for the present study; to compare the four different textbooks’ corpora. As argued by Leeuwen and Jewitt (2001:5): “the choice of an appropriate method of analysis is dependent on the nature of the project in which it is to be used, on the visual material being investigated, and on the goals of the research project”. As for the present study, the goal was to answer the research questions regarding gender representations in EFL textbooks.

According to Bell (2001:13): “content analysis is a quite technical procedure”. Going



through the corpora for a content analysis with a specific set of requirements to look out for, is considered technical, compared to for instance a qualitative semiotic analysis. Bell (2001:13) further defines content analysis to be “an empirical...and objective procedure for quantifying recorded ‘audio-visual’...representation using reliable, explicitly defined categories”. For analysing images through content analysis, these explicitly defined categories need to be determined beforehand. “To begin to observe how women and men are depicted requires an explicit hypothesis (or hypotheses) without which the complex field is too diverse, ill-defined and therefore unable to be systematically analysed” (Bell 2001:13). Research questions or hypotheses will guide the content analysis as variables are gone through. As for the present study, two comparing collections of samples are needed to investigate differences between males and females. As argued by Bell (2001:13): “Content analysis is used to test explicitly comparative hypotheses by means of qualification of categories of manifest content”. A content analysis will give an overview of the visual representations presented in a given media, however, Bell (2001:13) argues that a content analysis alone would not suffice to back up a given hypothesis. “Research adopting this methodology should supplement and extend its findings by means of detailed analysis of typical examples” (Bell 2001:34). As for the present study, typical examples for a more detailed analysis will be given, as part of a more qualitative approach.

Qualitative methods for gathering information differ from quantitative ones. As argued by Creswell (2014: XXIV): “Purposeful sampling, collection of open-ended data, analysis of text or pictures...and personal interpretation of the findings all inform qualitative findings”. As for the present study, purposeful samples of visual representations were analysed. They were interpreted by the means of Kress and van Leeuwen’s visual grammar, however, there is a chance that the images analysed might be biased by the researcher’s personal interpretation (Creswell 2014). Nonetheless, by analysing typical examples to support the content analysis, a semiotic framework such as Kress and van Leeuwen’s visual grammar, described in subsection 2.6.3, could unveil the visual representations’ possible meaning. Also, as recommended by Bell (2001), a reliability test was conducted to minimize the effect of the researcher’s personal interpretation.

As argued by Jewitt and Oyama (2001:135): “The field of possible meanings is not unlimited”. The producers of visual representations have to make some decisions to which angle the photos should be taken from, the size of frame, use of colours and so forth. As further argued by Jewitt and Oyama (2001:135) “If you want to express that something or someone is impressive and powerful, you are unlikely to choose a high angle”. These

decisions that the producers have made are easily noticeable through a semiotic analysis, and exemplified through a qualitative investigation. As argued by Creswell (2014:4): “*Qualitative research* is an approach for exploring and understanding the meaning...and the researcher making interpretations of the meaning of the data”. The qualitative semiotic analysis expands the study with a more holistic approach, as one specific image can make an impact on the viewer, and that might affect the viewer’s reading of other visual representations, and the meaning the reader makes of them. It was also added to exemplify the main findings of the visual content analysis.

The choices made on the research material for the qualitative and quantitative analyses will be presented in the following subsection, as there were restrictions to how the visual representations were considered relevant to the study.

#### 4.6.2 The Choice of Sampling Strategy – Visual Representations

The study contains samples from four different EFL textbooks, being used in EFL classrooms in Norway today. As mentioned, there are teacher’s guides and workbooks supplementing the four textbooks, however, as there was limited time available for the study to be conducted, only the four main textbooks were investigated. For the quantitative analysis, all images where the gender was easily determined were analysed, as it was harder to distinguish the gender in large group photos. Comics and drawings with crowds of participants were left out of the study for the same reason. If the comic contained one participant moving through the different frames, it was only counted as one. If a duplicate of an image was printed elsewhere in the same book, the represented participant was only counted once. Symbols, illustrated letters and so forth were excluded. For some parts of the study, the text surrounding the images was mentioned as well, as the viewer does not interpret the image alone, but sees it as part of the context. For the qualitative research, typical images to confirm the outcome of the quantitative analysis were chosen from each textbook. These images were chosen as they were considered interesting by the researcher, and analysed through a semiotic approach, using the concepts of visual grammar as discussed in subsection 2.6.3.

Prior to the analyses, an intra-coder reliability test was conducted to verify the validity of the coders created from the theoretical framework of Kress and van Leeuwen. The process will be described in the following subsection.

#### 4.6.3 Validity and Reliability of the Content Analysis and Semiotic Analysis

As argued by Hall (1997:270): “meaning can never be finally fixed”. As argued in subsection 2.7.2, all the different readers of images have their own background, their own thoughts and meanings which shape their interpretation of an image. Therefore, the current study can only imply a possible meaning to the images analysed. However, a mixture of methods to analyse the images have been used, to ensure that the results are as unbiased as possible. A visual content analysis of quantitative nature has been determined insufficient as a research method alone, which is why a qualitative semiotic analysis have been added to increase the validity of the results. Nonetheless, the results gathered are only relevant to the four textbooks being used, and generalisation should not occur.

When it comes to the qualitative semiotic analysis, the images were chosen for their value to the discussion, as well as they were typical examples of the quantitative analysis’ results. These images were picked by the author, which might influence the validity. However, the images were carefully selected after analysing the results of section 6.1, 6.2, 6.3 and 6.4. The aim of the study is to answer the research questions, on how both genders are represented visually, in connection to power and stereotypical roles. Thus, the images were also chosen considering the research questions.

As argued by Bell (2001:21): “Content analysis claims to be objective and therefore capable of being replicated, it must be reliable or consistent if its results are to be of value”. By testing the reliability of the content analysis, Bell (2001) argues that a reliability test should be conducted to examine whether or not the coders’ definitions are precise enough to provide consistent results every time tested. For this analysis, the coders are ‘the gaze’, ‘vertical angle’, ‘frame’ and ‘horizontal angle’ as described in subsection 2.6.3. “‘Reliability’ refers to the degree of consistency shown by one or more coders in classifying content according to defined values on specific variables” (Bell 2001:21). As recommended by Bell (2001:22), a pilot trial should be conducted prior to the actual content analysis, to verify the coders’ accuracy. Bell (2001:22) recommends that 50-100 examples of relevant variables should be tested using the coders, and that the same procedure should be repeated a week later, and results should be correlated. This test is an intra-coder reliability test, which measures the reliability of the same coders on different occasions, in this case, different visual representations.

The intra-coder reliability test for this study was conducted prior to the actual visual

content analysis. As Bell (2001:22) recommended, material similar to the research corpora was tested. A lower-secondary schools' EFL textbook comparable to the ones analysed for this study was randomly chosen for the intra-coder reliability test. The first 50 participants depicted were analysed using the coders already determined, and the analysis was repeated one week later. The results of the test can be seen in Table 1, and the whole analysis can be found in Appendix 7.

**Table 1: Intra-coder reliability test**

Category:	Per cent agreement
1) The gaze	100
2) Vertical Angle	100
3) Frame	100
4) Horizontal angle	96

As can be seen from the results of the intra-coder reliability test, three out of four categories are at 100 per cent agreement. Horizontal angle is the hardest category to determine, as there is no clear distinction between frontal and oblique angle. Participants might be placed somewhere in between these two categories, which indicates that some level of subjectivity from the researcher will be present. However, as recommended by Bell (2001:22), the level of reliability should be above 90 per cent, and with 96 per cent agreement, the reliability of the coders chosen for this study should be dependable.

An intra-coder reliability test was not conducted for the first coders of the visual content analysis, as determining gender and stereotypical roles are considered more accurate than semiotic visual effects.

#### **4.7 Summary**

The aims of chapter 4 were to describe the methods used to gather information to answer the research questions presented in the introduction. The process of gathering information on the 10<sup>th</sup> graders as well as the EFL textbooks was also described. A mixture of methods was used to gather the information deemed sufficient to answer the research questions. Both qualitative

and quantitative methods were used to gather information on the 10<sup>th</sup> graders and EFL textbooks. Findings and results of these will be presented in the two following chapters.

## 5.0 Findings 10<sup>th</sup> graders

The following chapter presents the results of gathering data from the research on the 10<sup>th</sup> graders. Only results from the questionnaires will be presented in this chapter, whereas the results from the EFL textbooks will be presented in chapter 6, since the results of the research on the 10<sup>th</sup> graders affected the research and results of the EFL textbooks.

26 pupils answered the first questionnaire, and 19 pupils answered the second one. Each table consists the answers given by the 10<sup>th</sup> graders on the questions regarding their attitudes towards the use of images in their textbooks, and their attitudes towards gender representation. Section 5.1 presents the answers to the questionnaires prior to the instruction, whereas section 5.2 presents the answers to the questionnaires after the instruction, both open-ended and close-ended questions are presented in the respective sections.

### 5.1 Questionnaire Before Instruction

There were two sets of questionnaires, and there were 26 students present for the set of questions handed out prior to the introduction to Kress and van Leeuwen's visual grammar (Appendix 3 and 4). Because of the sample size being fairly small, the pupils were not to indicate their gender, as that would divide the participants into two groups, making the sample size even smaller.

**Fig 14:**

Girl with shoes<sup>14</sup>



<sup>14</sup> 'Girl with Shoes'. *Crossroads 10*, 2008:136.

The first question asked, was an open-ended question, where the pupils were to comment on their initial thoughts as they were looking at a girl putting on a leather-boot. Common answers were about happiness, and how fashion and shopping made her happy. Examples of the answers the students gave were:

‘I think about a girl trying on new shoes, inside a store.’

‘I think about fashion. She is trying on new clothes in a store.’

‘A girl who is out shopping. She is happy, and she is trying on new shoes. She is sitting in a pink chair. At the back of the room, other clothes are hanging.’

There were in total 19 out of 26 pupils who answered that she was putting on shoes and that she looked happy. Most of them commented just on what they saw. However, some of the pupils had a broader interpretation of the picture:

‘I think she is living a good life, with good friends and family. She probably has a stable economy.’

‘A girl who is out shopping for new shoes. They look expensive, so I think that she is looking for something that is ‘in’, as she is trying to ‘fit in’ with the cool guys’.

‘Shopping is happiness!’

The following questions were close-ended, and their answers are presented in Table 2. The table provides an overview of the pupils’ thoughts regarding the pictures in their EFL textbook.

**Table 2: Pupils' attitudes to the pictures in EFL textbooks.**

Item (n= 26)	Always	Often	Seldom	Never
1) How often do you look at the pictures in the textbook?	10 (38%)	15 (58%)	1 (4%)	0 (0%)
2) When you are looking for facts in your textbook, how often do you look for additional information in the pictures?	2 (8%)	13 (50%)	9 (34%)	2 (8%)
3) How often do you stop and think about what you see while studying the pictures?	3 (12%)	10 (38%)	13 (50%)	0 (0%)
4) How often do you think about the gender of the persons depicted?	0 (0%)	3 (12%)	17 (65%)	6 (23%)

As Table 2 shows, the vast majority of the pupils claimed to look at the pictures in their textbooks, none of them claimed to never look at them. When it comes to the second statement, regarding looking for additional information in the pictures, there were fewer pupils who claimed to be doing that. However, half of the pupils claimed that they did it often, and two of them claimed that they always did it. For the third statement, half of the pupils claimed that they seldom stopped and thought about what the pictures were really about. Half of the class claimed that they always or often did it. For the final statement, the vast majority of the pupils claimed that they seldom or never thought about the gender of the person being depicted. Only three of them claimed that they often thought about it.

The following questions were open-ended, considering gender equality, gender inequality, and their thoughts regarding those topics. The first question was ‘What do you think about gender inequality?’ The vast majority of the pupils commented that it was not good, and that all people should have equal rights. Common answers were:

‘It’s a very negative thing, and I can’t imagine how it could have started. I think we need to stop it as soon as possible.’

‘It’s wrong. Everybody should have equal rights, and the same wages for doing the same job.’

‘It’s not good, and many still experience it. It’s often women who are complaining. But men can also complain.’



For the next question that was ‘Do you ever stop and think about what you see while looking at pictures in the textbook? Why/why not?’ the answers were more mixed. Nonetheless, the vast majority commented that they did not stop to think about what they saw at all. They were more concerned whether or not the images actually fit the text or overall theme:

‘Sometimes, because the pictures don’t fit the topic at all, and then I don’t understand them.’

‘No never, because it’s a book that I am supposed to learn from. I will never think about the pictures once I’m done with school anyway.’

‘Actually no. I don’t really think that much of what I see.’

The next question asked the pupils to comment on sexism in their textbooks. The question was: ‘Have you ever thought that some of the pictures from the textbook are sexist? Why/why not?’ As for the previous question, the pupils rarely thought about the pictures being sexist. The vast majority commented that they never thought about the pictures at all. Common answers were:

‘No, because it’s a school’s textbook.’

‘No, I look more for what the message of the picture really is, and what it tries to communicate. I don’t really think about gender.’

‘No, I have never thought about that, because if there’s a woman depicted, then it’s because she is there because she is doing something that women usually do.’

The following open question was: ‘What do you think about gender equality?’ All except one of the pupils answered that they were very positive about gender equality. The vast majority of the answers to this question were very short, yet very positive. Examples were:

‘Fantastic, we should all have the same rights.’

‘It’s important for every culture and country.’

‘I think it’s important that everybody learns about it.’

The final question regarding gender equality had mostly yes/no answers. The question was: ‘Do you feel that the Norwegian society is generally gender equated?’ The vast majority answered yes to this question, however some commented further:

‘Usually, but there are some occasions when I don’t think it is.’

‘Men and women can have the same jobs in Norway, but there are some rules on what’s allowed to do.’

‘Yes! When I think about men and women in general.’

The final question asked was regarding where the pupils usually saw pictures, and through which media. There were a lot of different answers to this question. However, some of the answers were mentioned by several of the pupils, such as smartphones, computers, television and newspapers. The vast majority of the pupils looked at pictures on social media, such as Facebook, Instagram and Snapchat. Others mentioned art, textbooks used at school and regular books.

## **5.2 Questionnaire After Instruction**

After the two lessons of instruction, as described in subsection 4.5.1, on how to use Kress and van Leeuwen’s visual grammar while analysing images, the pupils were given another set of questions (Appendix 5 and 6). This also consisted of a combination of open-ended and close-ended questions. The first part of the questionnaire was a close-ended ‘Likert-scale’, where the pupils were to fill in whether or not they agreed with the following statements. Table 3 shows the results from the ‘Likert-scale’. Due to illness and another ongoing project, there were only 19 pupils present for answering the second questionnaire.

**Table 3: Pupil's attitudes towards analysing pictures.**

Item (n=19)	Agree	Partly agree	Partly disagree	Disagree
1) I think that analysing pictures like this was useful/interesting:	8 (42%)	10 (53%)	1 (5%)	0 (0%)
2) I will analyse more pictures this way in the future:	0 (0%)	9 (47%)	8 (42%)	2 (11%)
3) I liked analysing the pictures:	8 (42%)	10 (53%)	0 (0%)	1 (5%)
4) I found analysing the pictures easy:	6 (32%)	10 (53%)	2 (10%)	1 (5%)
5) I would like to analyse more pictures at school:	9 (46%)	6 (32%)	2 (11%)	2 (11%)
6) I will look at pictures differently in the future:	4 (21%)	8 (42%)	5 (26%)	2 (11%)
7) I did not like to analyse the pictures:	0 (0%)	1 (5%)	9 (47,5%)	9 (47,5%)
8) I did not find analysing pictures useful/interesting:	0 (0%)	4 (21%)	8 (42%)	7 (37%)
9) I will not analyse pictures in the future:	4 (21%)	2 (10%)	7 (37%)	6 (32%)
10) I will not look at pictures differently in the future:	4 (21%)	4 (21%)	4 (21%)	7 (37%)

As can be seen from Table 3, the vast majority of the pupils found analysing pictures useful/interesting. Only one of the pupils partly disagreed with the statement. When it came to analysing more pictures in the future, the class was split. However, none of the pupils fully agreed to the statement. The vast majority claimed that they did enjoy analysing pictures, at some extent, and that they found it relatively easy. The vast majority also claimed that they would like to analyse more pictures at school. Only four of the pupils agreed to the statement regarding looking at pictures differently in the future; the vast majority either partly agreed or

disagreed. Two of the pupils stated that they would not look at pictures differently in the future. For statement number 7, 'I did not like to analyse the pictures' the vast majority of the class disagreed, or partly disagreed. The same tendency could be seen in regard to the following statement. When it came to statement 9, the vast majority of the class disagreed with the statement on not analysing pictures again. For the final statement, the class was clearly split. However, about half of the pupils disagreed to not looking at pictures differently in the future, while the other half agreed or partly agreed.

The following questions were open-ended, where the pupils could comment on what they found useful or interesting about the analysis. They could also leave other comments if they had any. The first question was: 'What did you find useful/interesting about analysing the pictures?' Most of the pupils found this way of analysing pictures interesting, and commented that they liked thinking about pictures in a different way. They got a broader understanding of the pictures they saw. Some of the comments were:

'You understand pictures better, and you can benefit from this if you are looking at pictures later. The pictures are more easily understood as a whole.'

'We learnt about what is actually going on in pictures, and who's in power.'

'You learn to look at and understand pictures in another way.'

The second open-ended question was: 'What did you not find useful/interesting about analysing pictures?' There were fewer answers for this question. But most of them commented on it being too time-consuming. Some of the pupils did not see the point of analysing the pictures, but still found it a fun activity to do in class. Some of the comments were:

'You don't use this way of analysing very often.'

'I don't think I will find use for this knowledge in the future.'

'It was not useful, and we spent too much time doing this. But it was still fun!'

The final open-ended question was for the pupils to leave any further comments if they had any. Most of the pupils skipped this question, only three pupils commented on whether they liked analysing pictures or not. The comments were:

'It was fun, and I'd like to do it again.'

'It was very fun!'

‘I think it was boring.’

The final part of the questionnaire was added to see if the pupils had understood the basic concepts of analysing visual representations, as they were taught during class. There were two separate picture analyses (Appendix 5 and 6), the first picture was of a boy lying on a bench (Figure 15), and the pupils were to comment on eye-contact, the positioning of the viewer, attachment or detachment to the represented participant, the size of frame and salience. Alternatives for answering were added to the questionnaire where it was seen necessary.

For the picture of the boy, 18 out of the 19 participants claimed that there was no eye contact with the represented participant. 15 out of 19 claimed that the viewer was positioned to look down at the boy. On the question: ‘How is his body positioned towards the viewer?’, there were different answers, but 15 of the answers were about the represented participant being turned away from the viewer, not facing the audience. Common answers were:

‘The head is a bit turned towards the viewer, but the rest of the body is turned away.’

‘It’s turned away, and placed sideways.’

‘Not towards me, away from me.’

Most of the pupils were confused when it came to the size of the frame, which could indicate that the instruction on the differences between the frames had not been sufficient. However, all of the pupils claimed that it was either a medium-close shot, which shows half the body, or a medium shot, which shows the body from the knees and up. The vast majority of the pupils claimed that it was a medium shot. The pupils were also to comment on whether the represented participant was distant or close to the viewer, as they had been taught that the viewer is supposed to engage more with a close participant, than a distant one. 16 of the pupils claimed that the represented participant was close to the viewer. For the final question, the pupils were to comment on what they found was the most salient element in the picture. Various answers were given, but the vast majority commented on the boy being the most salient element in the picture. Common answers were:

‘His face against the skateboard.’

‘Him, sleeping on a bench.’

‘His head and his body.’

**Fig 15:**

Boy on skateboard<sup>15</sup>



**Fig 16:**

Girl on chair<sup>16</sup>



For the analysis of the picture of the girl (Figure 16), all of the pupils claimed that there was eye contact with the represented participant. The vast majority also claimed that the viewer was placed at a lower angle, looking up at the girl. For the next question where the pupils were to comment on the way her body was positioned towards the viewer, there were several different answers. However, most of the pupils commented that her body was somewhat facing the viewer. Common answers were:

‘Her body is placed directly at the viewer, with her head a bit to the side.’

‘Directly towards my own body.’

‘A bit turned to the side, but her face is directly facing mine.’

For the following question, regarding the size of the frame, most pupils were again confused about medium and medium-close shots. Half of the pupils claimed that it was a medium shot, and the other half claimed that it was a medium-close shot, which could indicate that the pupils had not understood the difference between these two categories. On the next question, regarding the viewer’s distance to the represented participant, the vast majority claimed that this was a close shot, where the viewer was to engage with the represented participant. For the final question, the pupils were to comment on what they found the most salient in the picture.

---

<sup>15</sup> Boy on Skateboard’. *Stages 10*, 2015:44.

<sup>16</sup> ‘Girl on Chair’. *Enter 9*, 2016:8.

Several different answers were given, but the vast majority claimed that the girl was the most salient feature in this picture. Common answers were:

‘The girl, by the way that she is standing.’

‘Her, proud with a foot on the chair, standing over the food.’

‘Her face and her pose.’

### **5.3 Author’s Analysis of 10<sup>th</sup> graders’ Visual Representations**

The three pictures chosen for the 10<sup>th</sup> graders to analyse using Kress and van Leeuwen’s theoretical framework, were selected as they all communicated different messages that could lead to an interesting discussion in class. However, given the time limit, no critical reading took place. Nonetheless, an analysis by the author was still given, for comparison to the analysis of the one done by the pupils. It must be taken into consideration that mythical connotations are personal and socio-cultural, which means that the critical reading done by the author of the present thesis could vary from other critical readings of the same visual representations. As argued in subsection 2.7.2, these depend on personal factors and beliefs.

#### **5.3.1 Analysis - Girl with Shoes**

Figure 14 portrays a girl trying on shoes. The shot is categorised as ‘social’ as one can see almost her whole body, yet also the surroundings, indicating that these are also important to the context (Kress & van Leeuwen 2006:124). Her gaze seeks the shoes she is trying on, which leaves her body on offer, for the viewer to observe. She is placed at a lower angle, which indicates that the viewer is the one in power, looking down at her (Kress & van Leeuwen 2006:140). As the viewer is placed at an oblique angle, and not in front of the girl for this photo, this indicates that the viewer is detached from her, the viewer is not to get involved with her. It could be argued that the most salient feature in this image is her face, glowing with happiness, a contrast to the pink chair (Kress & van Leeuwen 2006:201).

The denotative meaning of this image, which is the literal meaning (Barthes 2009), could be that the girl is happy with her new shoes. The connotative meaning, which is the

mythical or critical reading of the same visual representation, could be that this image represents how women are portrayed in the first world. She is placed at a lower level; the viewer is placed at an oblique angle, which signifies that there is no connection made between the two, and that the viewer is the one in power. The connotative reading could then be that girls are only happy when they receive physical things, they are materialists. This image promotes stereotyping of women, as argued in section 2.5.

### 5.3.2 Analysis - Boy on Skateboard

The boy in Figure 15 is lying on a bench, sleeping. The frame is categorised as ‘intimate’ as “the medium close shot cuts off the subject approximately by the waist” (Kress & van Leeuwen 2006:124). His eyes are closed, leaving his body on offer to the viewer to look at (Kress & van Leeuwen 2006:201). The vertical angle indicates that the viewer has the power, looking down at the boy. The horizontal angle indicates that the boy is placed at an oblique angle, to signify detachment from the viewer. It could be argued that the most salient element in the image is the boy’s face, as its colour contrasts with the black skateboard.

The denotative meaning of the image could be a boy relaxing on a bench. The connotative meaning or critical reading of the image, could signify that the stereotypical gender roles as described in section 2.5 are about to change, as the viewer looks down at a boy, his body on offer, detached from the viewer. His face looks dreamy, in a pose traditionally categorised as feminine. As argued in section 2.8, the traditional gender roles where men are in power and are viewers, and women are passive and the ones being looked at, have started to change, as is evident in this image. The roles have changed, and it could be argued that for this image, the viewer is a girl.

### 5.3.3 Analysis - Girl on Chair

This image (Figure 16) depicts a girl standing with one leg on a chair, which is categorised as ‘social’ as one can see almost her whole body, except the feet. The background and foreground of the picture are also visible, which indicates that the surroundings are giving additional information about the context. Her gaze meets the viewers’ eyes, to indicate that she is the one in power, she demands the viewer to look at her. The vertical angle places the



viewer to look up at her, signifying participant power. Her body is positioned towards the viewer at a frontal angle, to indicate that she is part of the viewer's world, for the viewer to get involved with. The most salient feature in the picture is harder to determine, as there are several salient objects standing out to the viewer. However, it could be argued that her face is the most salient feature, as it is centred in the middle of the picture and reflecting the light of the lamp, which makes her face glowing.

The denotative meaning communicated through this image could be a healthy young girl surrounded by the food she eats in her everyday life. It could be argued that the connotative meaning signifies a girl in power, as her body language and pose signifies self-confidence and power. As the viewer is placed at a lower level, looking up at her, and the girl's gaze demands the viewer to look at her, it could be argued that the girl has taken on a traditional masculine pose, as argued in section 2.8. This pose clearly contradicts to the stereotypical roles women are traditionally awarded, which could indicate that there is a change in the roles awarded men and women.

## **5.4 Summary**

The aim of chapter 5 was to present the results of the research done on the 10<sup>th</sup> graders' reflections regarding visual representations, and gender equality. Their abilities to analyse visual representations according to the theoretical framework of Kress and van Leeuwen was also investigated and presented in this chapter. The images that the 10<sup>th</sup> graders analysed at school were also analysed semiotically and critically by the author, for a comparison to the analysis done by the 10<sup>th</sup> graders. The following chapter presents the results of the visual content analysis, together with the qualitative semiotic analysis.

## 6.0 Findings EFL Textbooks

This chapter presents the quantitative and qualitative findings from the research done on the four EFL textbooks. Each table presents findings on different topics, and descriptions for each category will follow. Both quantitative and qualitative results will be presented in the following chapter. Section 6.1 presents general results on the visual representations, followed by more specified categories as stereotypical roles in section 6.2 and historical figures and ‘others’ in section 6.3. Section 6.4 presents the results from the quantitative semiotic analysis, followed by the qualitative analysis in section 6.5.

### 6.1 Visual Representations

For an overview of the number of visual representations in total, all pictures, paintings, drawings, comics and so forth were counted, to compare the total of visual representations from each book.

**Table 4: Total Amount of Visual Representations**

Textbooks:	Images in Total	Number of Pages
5) Crossroads	218 (31%)	261
6) Enter	123 (17%)	231
7) Searching	226 (32%)	336
8) Stages	139 (20%)	318
Total:	706 (100%)	1146

As can be seen in Table 4, the number of visual representations varies from book to book. However, there are almost twice as many visual representations in the two older books, compared to the two newer ones. Furthermore, there is little discrepancy in page numbers, as *Crossroads* has 261 pages, *Searching* has 336 pages, compared to *Stages* with 318 pages, and *Enter* with 231. *Enter* has the lowest number of pages, and also the lowest number of pictures. Nonetheless, the visual representations used in this textbook are bigger and much more colourful compared to the others. *Stages* has the least amount of visual representations compared to the number of pages. The pictures in this textbook are also quite large compared to the ones used in the older books.

**Table 5: Male and Female Participants in Total**

Textbooks:	Male:	Female:	ND:	Total:
1) Crossroads	113 (58%)	76 (39%)	6 (3%)	195 (100%)
2) Enter	85 (55%)	61 (40%)	7 (5%)	153 (100%)
3) Searching	108 (56%)	74 (38%)	11 (6%)	193 (100%)
4) Stages	102 (63%)	54 (34%)	5 (3%)	161 (100%)
Total:	408 (58%)	265 (38%)	29 (4%)	702 (100%)

When it comes to the number of male and female participants in all images in total, the results can be seen in Table 5. All participants where the gender could be determined were counted for this overview. There were also participants where the gender was hard to distinguish, which was counted for a separate category, named ‘Not Determined’(ND). These were commonly drawings or animated figures, where the participant’s gender was not considered important to the context.

It is evident from all the textbooks that there are more male participants than female. *Stages*, has 63 per cent male participants compared to only 34 per cent female participants,

which indicates that this book has the most prominent gender bias towards male participants compared to the others. *Enter*, on the other hand, has the least prominent gender bias, as 56 per cent of the visual representations are male, and 39 per cent are female. In total 58 per cent of the represented participants are male, and 38 per cent are female.

**Table 6: Male and Female Participants – Only One Participant**

Textbooks:	Male:	Female:	ND:	Total:
1) Crossroads	33 (54%)	25 (41%)	3 (5%)	61 (100%)
2) Enter	21 (49%)	20 (46%)	2 (5%)	43 (100%)
3) Searching	18 (48,5%)	18 (48,5%)	1 (3%)	37 (100%)
4) Stages	30 (71%)	12 (29%)	0 (0%)	42 (100%)
Total:	102 (56%)	75 (41%)	6 (3%)	183 (100%)

As there were many images of historical events in the EFL textbooks, where most people present were men, images where there were only one participant present were also counted to see if the results would differ. The results were somewhat different, as can be seen in Table 6.

*Enter* has almost the same amount of male and female participants (49% male and 46% female). *Searching* has the exact same number of male and female characters, 18 of each gender. *Crossroads* and *Stages* still have a gender bias favouring male participants, as can be seen in Table 6. *Stages* has more than twice as many male participants compared to female (71% male and 29% female).

## 6.2 Stereotypical Roles

There were differences in occupations given male and female participants, which will be presented in the following tables. Stereotypical roles are roles traditionally filled by one gender only, as housewife or policeman, as argued in section 2.5. Other ongoing actions were also investigated as they were considered stereotypical as well, such as cooking and repairing, even though the ongoing actions were not necessarily the participant's occupation.

**Table 7: Male and Female Participants in Stereotypical Roles**

Textbooks:	Male:	Female:	Total:
1) Crossroads	12 (67%)	6 (33%)	18 (100%)
2) Enter	11 (69%)	5 (31%)	16 (100%)
3) Searching	11 (61%)	7 (39%)	18 (100%)
4) Stages	9 (75%)	3 (25%)	12 (100%)
Total:	43 (67%)	21 (33%)	64 (100%)

As can be seen in Table 7, there are more men depicted in stereotypical roles than women. However, compared to Table 5, results indicate that there are less female participants than males in total, which explains why there are so few women depicted in stereotypical roles. For a comparison, Table 8 illustrates further the number of occupations and activities assigned each gender.

**Table 8: Male and Female Participants – Number of Occupations**

Textbooks:	Male:	Female:	Total:
1) Crossroads	17 (61%)	11 (39%)	28 (100%)
2) Enter	17 (50%)	17 (50%)	34 (100%)
3) Searching	13 (54%)	11 (46%)	24 (100%)
4) Stages	19 (73%)	7 (27%)	26 (100%)
Total:	66 (67%)	46 (33%)	112 (100%)

It is evident that there are in general more roles and occupations assigned to male participants compared to females. In *Stages*, nineteen different occupations are assigned to male participants, whereas only seven are assigned to females. In *Enter* the results are entirely different. Here the occupations are divided equally between the male and female participants. For *Crossroads* and *Searching*, there are more occupations assigned to male participants than female. Examples of male occupations are explorers, surfers, doctors, policemen, actors, priests and so forth. Female participants are depicted as actors, teachers, housewives, explorers, architects, hair dressers and so forth. There are still some stereotypical occupations only assigned to female participants, as hairdressers, nurses and housewives. Some occupations are also only assigned to men, as priests, soldiers and policemen. As the next table presents, there are even less non-stereotypical roles allocated to male characters.

**Table 9: Non-Stereotypical Roles**

Textbooks:	Male:	Female:	Total:
1) Crossroads:	0 (0%)	5 (100%)	5 (100%)
2) Enter	1 (10%)	9 (90%)	10 (100%)
3) Searching:	0 (0%)	4 (100%)	4 (100%)
4) Stages:	1 (25%)	3 (75%)	4 (100%)
5) Sum:	2 (9%)	21 (91%)	23 (100%)

As can be seen in Table 9, there are in total 21 female participants being depicted in non-stereotypical gender roles and occupations. These numbers are not relatively high, however, compared to the two male participants in non-stereotypical roles, the results are quite good. There are e.g. no images of male hairdressers, nurses, teachers, caretakers, etc. Nonetheless, there are female pilots, scientists, carpenters, etc.

### 6.3 Historical Figures and ‘Others’

There are different roles assigned to each gender when it comes to professions and ongoing actions, as seen in Table 7, 8 and 9. There are also differences when it comes to historical and public figures. This category was added as the discrepancy between male and female roles was so evident in Table 7 and 8. Gender roles needed to be investigated further, as the overall impression of the textbooks gave the notion that important roles as heroes and celebrities were often assigned to only one gender. As visual representations can be carriers of ideologies, as argued in section 2.4, and affirmed by social institutions such as schools, this category was added to give additional information on historical roles and celebrities depicted in the EFL

textbooks. The following table presents what kind of roles male and female participants were more likely to be depicted in, historical figures or ‘others’?

**Table 10: Historical Figures and ‘Others’**

Textbooks:	Historical Figures and Celebrities		‘Others’	
	Male:	Female:	Male:	Female:
1) Crossroads	11 (23%)	3 (9%)	36 (77%)	30 (91%)
2) Enter	7 (19%)	2 (8%)	30 (81%)	22 (92%)
3) Searching	22 (61%)	5 (20%)	14 (39%)	20 (80%)
4) Stages	16 (35%)	7 (26%)	30 (65%)	20 (74%)
Total:	56 (36%)	17 (16%)	100 (64%)	92 (84%)

As can be seen in Table 10, there are in total more male historical and public participants. In *Enter* there are only two female celebrities, Mary Ann Cotton, a criminal from before 1900, and an actor from the movie “The Fault in Our Stars”, compared to seven male celebrities. The difference between the number of male and female celebrities are highest in *Searching*, where there are 61 per cent male celebrities compared to 20 per cent female celebrities. For the category ‘other’, there are only 39 per cent male participants, compared to 80 per cent female participants. In total, there are more male celebrities depicted compared to females, 36 per cent male participants, and 16 per cent female participants. When it comes to ‘other’ participants, people who are not historical or public figures, but selected mainly for illustrative purposes, there are 20 per cent more female participants chosen for these roles.



## 6.4 Quantitative Semiotic Analysis

In this section, the structure of the images was analysed using the visual grammar of Kress and van Leeuwen, as presented in subsection 2.6.3. As argued by Sturken and Cartwright (2001:1): “Images have never been merely illustrations, they carry important content”. This content was analysed and deconstructed using the tools of Kress and van Leeuwen, in a quantitative semiotic analysis.

All images of participants where the gender was easily determined were the scope of this part of the analysis. Group photos with more than ten participants were left out of the study, as the results from analysing these images became too vague. Group photos with more than ten participants were often taken from a great distance, making the process of analysing difficult, and the results unclear. As the male corpus was generally larger than the female corpus, both percentages and numbers of participants counted will be presented in the following tables for clearer results. The various structural concepts have been analysed and presented separately, starting with the vertical angle, then the gaze, followed by the frame and horizontal angle.

The first part of this analysis investigated the power relationship between viewer and represented participant. As discussed in subsection 2.6.3, the choice of angle determines who has the power, the viewer or the represented participant (Kress & van Leeuwen 2006:140). If the represented participant is depicted at eye level, the participant and the viewer are considered equals, if the represented participant is depicted at a low vertical angle, the viewer has the power, whereas the opposite vertical angle means that the represented participant has the power.

As can be seen in Table 11, most men and women are depicted at eye level, which indicates that the viewer and the participants are considered equals (Kress & van Leeuwen 2006:140). In total, 67 per cent of both male and female participants are depicted at eye level. *Stages* has most participants depicted at eye level, with 86 per cent of male participants and 88 per cent female participants at this level. When it comes to participant power, male participants are depicted more frequently than women in a position where they are awarded power. Male participants are underrepresented when it comes to viewer power, in all books but one. *Enter* has a higher percentage of male participants being looked down on, compared to females. Nonetheless, in total there are more female participants being looked down on, indicating that the viewer has the power.

**Table 11: Power**

Textbooks:	<b>Viewer Power:</b> (High angle)		<b>Equality:</b> (Eye level)		<b>Participant Power:</b> (Low angle)	
	Male:	Female:	Male:	Female:	Male:	Female:
5) Crossroads	4 (8%)	7 (22,5%)	32 (65%)	17 (55%)	13 (27%)	7 (22,5%)
6) Enter	7 (24%)	3 (14%)	14 (48%)	14 (63%)	8 (28%)	5 (23%)
7) Searching	3 (11%)	2 (9%)	18 (67%)	17 (74%)	6 (22%)	4 (17%)
8) Stages	3 (8%)	1 (6%)	31 (86%)	14 (88%)	2 (6%)	1 (6%)
<b>Total:</b>	17 (12%)	13 (14%)	95 (67%)	62 (67%)	29 (21%)	17 (19%)

The following category is the gaze. As discussed previously, the participant's gaze determines who has the power, the viewer or the participant (Kress & van Leeuwen 2006:117). By creating an imaginary relation to the viewer through eye contact, the represented participant demands something of the viewer. "It acknowledges the viewers explicitly, addressing them with a visual 'you'" (Kress & van Leeuwen 2006:117). Eye contact is considered powerful and demands the viewer to get personally involved. When there is no eye contact, the viewer is in power. The represented participant becomes an object to the viewer, as the participant is 'on display' for the viewer to look at (Kress & van Leeuwen 2006:119).

As can be seen in Table 12, the vast majority of both genders are depicted on offer. There is no contact made between viewer and participants, which indicate that the viewer has the power. There are differences when it comes to male and female participants, as women are less frequently depicted on offer than men. 90 per cent of the male participants in *Enter* are depicted as on offer, compared to 70 per cent of the female participants. When it comes to demand, 30 per cent of the female participants are demanding eye-contact with the viewer. Only 10 per cent of the male participants are demanding eye-contact, which is the lowest

percentage for all the textbooks. Only one textbook, *Stages*, has less female participants demanding eye-contact than male participants. The same book also has a higher percentage of female participants being on offer compared to male. Compared to the other textbooks, this one has opposite results.

**Table 12: The Gaze: Demand - Offer**

Textbooks:	<b>Demand:</b> (Eye-contact)		<b>Offer:</b> (No eye-contact)	
	Male:	Female:	Male:	Female:
9) Crossroads	29 (36%)	24 (52%)	51 (64%)	22 (48%)
10) Enter	7 (10%)	16 (30%)	63 (90%)	37 (70%)
11) Searching	18 (26%)	17 (35%)	52 (74%)	32 (65%)
12) Stages	22 (26%)	11 (23%)	62 (74%)	37 (77%)
<b>Total:</b>	76 (21%)	68 (28%)	289 (79%)	177 (72%)

The size of frame indicates how involved the viewer should be with the represented participant. If a participant is depicted in a close shot, the viewer and the participant are more intimate than if the represented participant is depicted in a long shot (Kress & van Leeuwen 2006:125). For this analysis, very close shots, close shots and medium close shots were collected for the same category, called ‘Intimate’. For the opposite category, all long shots and very long shots were collected for the category called ‘Impersonal’. For these images, there were no personal contact with the viewer indicated whatsoever, as the represented participants took up half the frame or less. In the middle of these two categories, all the images of medium shots and medium long shots were collected for the category called ‘Social’. These images depicted participants’ whole bodies, and from the knees up. These are not as intimate as close shots, but there is some viewer contact nonetheless.

As can be seen in Table 13, there are more male participants depicted in close frames than there are of female participants. However, there are only 2 per cent less women than men in this category. One of the textbooks, *Enter* has more intimate images of women than men, compared to the other three. When it comes to the category of ‘Social’ images, women are more frequently depicted in medium frames than men, 44 per cent compared to 33 per cent of the male participants. Impersonal images on the other hand, are more often occupied by male participants than females. Only 14 per cent of the female participants are depicted in wide frames, compared to 23 per cent of the male participants. The difference is most evident in *Enter*, where only 4 per cent of the images of female participants are depicted in a wide frame.

**Table 13: Social Distance – Size of Frame**

Textbooks:	<b>Intimate:</b> (Close)		<b>Social:</b> (Medium)		<b>Impersonal:</b> (Wide)	
	Male:	Female:	Male:	Female:	Male:	Female:
1) Crossroads	26 (48%)	15 (43%)	13 (24%)	15 (43%)	15 (28%)	5 (14%)
2) Enter	8 (30%)	9 (39%)	12 (44%)	13 (57%)	7 (26%)	1 (4%)
3) Searching	15 (60%)	12 (57%)	3 (12%)	3 (14%)	7 (28%)	6 (29%)
4) Stages	15 (39%)	4 (25%)	20 (51%)	11 (69%)	4 (10%)	1 (6%)
<b>Total:</b>	64 (44%)	40 (42%)	48 (33%)	42 (44%)	33 (23%)	13 (14%)

As described in subsection 2.6.3, the participants’ position towards the viewer also describes the relationship between the viewer and the participant. The choice of angle determines whether or not to get involved with the participants. As argued by Kress and van Leeuwen (2006:136): “The difference between the oblique and the frontal angle is the difference between detachment and involvement”. For this analysis, the participants were

divided into two categories, where the category of ‘Involvement’ contains images taken from a frontal angle. Images taken from an oblique angle or of the participants’ back were categorized as detached.

As can be seen in Table 14, there is a slightly higher percentage of male participants depicted from a frontal angle compared to females. However, there are only 2 per cent differentiation. *Enter* has a higher percentage of female participants depicted from a frontal angle, compared to male participants. There are also almost twice as many male participants in *Enter* depicted at an oblique angle, compared to females. In total, there are slightly more female participants depicted from an oblique angle, however, there are only 2 per cent difference between male and female results. *Stages* is the only textbook where there are fewer men depicted at an oblique angle compared to women. The viewer is also supposed to be more involved with male participants in *Stages* compared to the other three textbooks (66% male to 56% female). All in all, there are more pictures of male and female participants where the viewer is to get involved with the represented participant.

**Table 14: Participant’s Involvement**

Textbooks:	<b>Involvement:</b>		<b>Detachment:</b>	
	(Frontal)		(Oblique)	
	Male:	Female:	Male:	Female:
5) Crossroads	35 (37%)	15 (44%)	19 (63%)	19 (56%)
6) Enter	11 (41%)	16 (64%)	16 (59%)	9 (36%)
7) Searching	15 (54%)	15 (68%)	13 (46%)	7 (32%)
8) Stages	25 (66%)	9 (56%)	13 (34%)	7 (44%)
Total:	86 (59%)	55 (57%)	61 (41%)	42 (43%)

As can be seen from all the different tables, there are some differences to how both genders are depicted. First of all, there is a higher percentage of male participants, both in visual representations where there are many participants, and when there is just one participant. Female participants are more likely to be depicted in stereotypical roles, whereas male participants are assigned more occupations and activities compared to female participants. There are also more male participants in the category for ‘historical persons and celebrities’, whereas women are more often depicted as ‘others’. The semiotic analysis revealed that men are more likely to be depicted from a low angle, indicating participant power. Men are also more likely to be depicted frontally, requiring involvement from the viewer. The choice of frame indicates that men are more frequently depicted in a close frame, expressing an intimate connection to the viewer. However, there are more visual representations of men where there is no eye-contact made with the viewer. Male participants are more likely to be depicted on offer compared to female participants.

Female participants are more likely to be depicted at a higher angle, indicating viewer power. There are also less visual representations of women in a close frame; the medium frame is more frequently used, accentuating some distance to the viewer. Female participants are also more often depicted at an oblique angle, indicating that the viewer should not get involved with the participant, but observe from an angle. Nonetheless, compared to male participants, there are more female participants depicted demanding eye-contact. Women are less likely to be depicted on offer.

## **6.5 Qualitative Analysis**

This section presents the qualitative findings from analysing a few selected images in detail, using the visual grammar of Kress and van Leeuwen. As argued by Bell (2001:34) a detailed analysis should be added to verify the quantitative results, to investigate ‘typical examples’ in depth, to support the content analysis. Typical examples for this study are visual representations supporting the main results from the visual content analysis. Thus, visual representations that depicts male participants in stereotypical, public roles are typical representations. In comparison, female participants are more likely to be portrayed in stereotypical, yet more anonymous roles, indicating that women are more often chosen to ‘fill in the blanks’ in the four textbooks investigated. Examples were selected from each book for a deeper analysis using Kress and van Leeuwen’s visual grammar. These images were

thoroughly selected for the qualitative analysis because of their interesting effect on the viewers, and for the content's value to the discussion. The visual representations were analysed for a comparison between women and men, and also to compare the results from the four textbooks.

As argued by Sturken and Cartwright (2009:55): "Meanings are created in part when, where and by whom images are consumed...". However, as further argued by Janks et al. (2014:85), the context in which the image is presented is also essential to the understanding of the images read. Images can be read differently depending on the surrounding text. Thus, the context in which the images appeared was also considered for the following analysis.

### 6.5.1 Results – Qualitative Analysis *Crossroads*

The first two images analysed in a qualitative way depict Roald Amundsen, and a girl living in the slum of an unknown country. These two images are typical examples of the results of the visual content analysis, namely the semiotic quantitative analysis together with the main results of the analysis on stereotypical roles and historical roles. Men were more often depicted in roles as celebrities and historical figures, whereas women were more often depicted as 'others' or 'fillers', which these two images clearly represent. Based on these results, this pair of images were analysed for comparison.

Roald Amundsen, a very well-known Norwegian explorer, famous for reaching the South Pole before Robert Scott, is depicted in a close shot (Kress & van Leeuwen 2006:124). The close shot is categorized as 'Intimate' for the present study, and this type of frame is most likely chosen as "images allow us to imaginarily come as close to public figures as if they were our friends" (Kress & van Leeuwen 2006:126). Roald Amundsen's gaze does not seek the viewer, which indicates that he refrains an imaginary relation. On the other hand, his gaze seeks for the void; his expression is motionless and stern. "No contact is made. The viewer's role is that of an invisible onlooker" (Kress & van Leeuwen 2006:119). The choice of angle is neutral, which indicates that the represented participant is depicted as equal to the viewer, as he is depicted at eye level. Roald Amundsen is placed at an oblique angle, which could be intentional, as "the horizontal angle encodes whether the image-producer...is 'involved' with the represented participants or not" (Kress & van Leeuwen 2006:136). As Roald Amundsen was a celebrated public figure at the time this picture was taken, it could be suggested that the image-producers wanted to depict him at this angle to signify that he was superior and "not

part of our world, it is *their* world, something *we* are not involved with” (Kress & van Leeuwen 2006:136). The surrounding text describes the journey of the losing team, Robert Scott and his men, how they chose the wrong equipment for the mission, whereas Roald Amundsen had spent some time with Canadian Inuits, and had learned how to dress and travel through rough terrain from his time with them. The text describes him as a hero and Robert Scott and his crew as a failure.

The contrasting picture is that of the unknown little girl, who has been added to compliment the text as an example of a person living in poor conditions. This image is a typical example of the results of the visual content analysis. The choice of frame is a medium long shot, which for this study is categorized as ‘social’. One can see her full body; however, no real intimate contact is made. (Kress & van Leeuwen 2006:124). It could be argued that this size of frame was chosen because her surroundings are equally important. Her gaze seeks the viewer, and she has a kind of smirk on her face, indicating irritation or pain. Because of the distance to the viewer, her facial expression does not impact the viewer as much as it would have, had she been placed closer to the viewer. As argued by Kress and van Leeuwen (2006:126): “Although they do look at the viewer, they do so from such a distance that it barely affects us”. The choice of angle indicates that the represented participant and the viewer are equals. The girl is placed at eye level, which indicates that the power relations are equal (Kress & van Leeuwen 2006:140). The girl is placed at a horizontal angle, and it could be argued that since she is depicted in a slum, her situation is not part of the viewers’ world, which in this case are teenagers from a first-world country. The surrounding text describes how fortunate teenagers are in the first-world, and compares it to how unfortunate teenagers are in the third-world. The girl in the picture is not mentioned, nor named.



**Fig 17:**

Roald Amundsen<sup>17</sup>



**Fig 18:**

Girl in the slum<sup>18</sup>



### 6.5.2 Results – Qualitative Analysis *Enter*

For the qualitative analysis of images chosen from *Enter*, neither images selected were stereotypical, as this textbook had the least amount of stereotypical, historical and public figures. However, some of the elements differing men and women were also evident in *Enter* which these two images demonstrate.

The Maori dancer is depicted in a medium-close shot. There are also other participants in the same frame, but their faces are blurred out or hidden, which indicates that the centred man is the most important character in this image. His eyes seek past the viewer, which indicates that he is on offer, the image “offers’ the represented participants to the viewer as items of information, objects of contemplation, impersonally, as though they were specimens in a display case” (Kress & van Leeuwen 2006:119). It could be argued that the choice of image and gaze has something to do with the ongoing action, as the represented participant is performing a traditional dance for the viewers to observe without any contact. As argued by Kress and van Leeuwen (2006:118): “The producer uses the image to do something to the viewer”. The choice of vertical angle is neutral, where the participant and viewers are at eye level and considered equals. The horizontal angle indicates that the viewer is supposed to involve with the represented participant. He is depicted from a frontal angle, which encodes that he is part of the viewers’ world (Kress & van Leeuwen 2006:136. The surrounding text is a Maori song and a wordlist for translating Maori words to English. The Maori dancer’s name

<sup>17</sup> ‘Roald Amundsen’. *Crossroads 10*, 2008:102.

<sup>18</sup> ‘Girl in the slum’. *Crossroads 10*, 2008:137.

is not mentioned and it could be suggested that the picture is simply chosen to illustrate the Maori song.

Grace Waddington, a teenager from Australia, is depicted in a close shot, categorized as intimate in the visual content analysis, which indicates involvement with the viewer. The goal is for the viewer to engage with her, and be aware of her, which is also indicated through her gaze, as she seeks eye contact with the viewer. She creates an imaginary relation to the viewer as she smiles and holds her hands out to the viewer, almost as she is offering the viewer to hold the lizard. As argued by Kress and van Leeuwen 2006:117 “Contact is established, even if it is only on an imaginary level”. The vertical angle suggests that the girl and the viewers are equals, as she is placed at eye level with the viewers, “and there is no power difference involved” (Kress & van Leeuwen 2006:140). Grace is positioned at an oblique angle, indicating that she is not part of the viewers’ world. It could be argued that the use of angle indicates detachment from the viewer. The surrounding text describes her life in Australia, which is detached and different to the life Norwegian teenagers lead.

**Fig 19:**

Maori warrior<sup>19</sup>



**Fig 20:**

Australian girl<sup>20</sup>



<sup>19</sup> ‘Maori warrior’. *Enter 9*, 2016:195.

<sup>20</sup> ‘Australian Girl’. *Enter 9*, 2016:172.

### 6.5.3 Results – Qualitative Analysis *Searching*

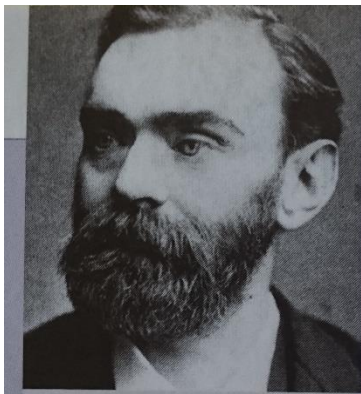
The images chosen from *Searching*, are stereotypical and in agreement with the overall findings of the visual content analysis. This textbook has the most male historical and public figures, compared to female. It is also evident that female participants are more frequently used as ‘fillers’ for other roles throughout the book. Thus, the historical figure Alfred Nobel has been chosen, as there is a sharp distinction between the two characters in the visual representations chosen for the comparison. The African woman is clearly chosen only to represent African culture, whereas Alfred Nobel has a known name and reputation.

Alfred Nobel is depicted in a very close shot, indicating intimacy and viewer involvement. As with Roald Amundsen, public figures and historical persons tend to be depicted in a close shot, to create an imaginary relation between the represented participant and the viewers. “If this was all we could see...in reality, we would be close enough to touch [him]” (Kress & van Leeuwen 2006:126). His gaze, however, seeks away from the viewer. It could be argued that this way of portraying celebrities was fashionable at the time, Alfred Nobel is nonetheless depicted as on offer, and “addresses us indirectly” (Kress & van Leeuwen 2006:119). His facial expression is neutral, and he stares motionless into the void. The choice of vertical angle is neutral. The viewer is placed at eye level with him, which signifies equality. It could be argued that this is intentional, as Alfred Nobel wanted to help mankind and humanitarian organizations in the form of a prize and funding after his passing. The horizontal angle encodes that he is placed at a frontal angle, which indicates that he is part of our world, and someone for the viewer to “imaginarily engage with” (Kress & van Leeuwen 2006:140). The surrounding text gives complementing facts about Alfred Nobel and his life. The rest of the text describes organizations that have been awarded the Nobel Peace Prize. The second picture chosen from *Searching* depicts an African woman in a close shot, which “shows head and shoulders of the subject” (Kress & van Leeuwen 2006:124). Other represented participants are surrounding her, yet they are all blurred out compared to her, signifying that she is the one the viewer should involve with. Her gaze also encodes that she demands the viewer to engage with her, as her eyes seek the viewer, to “bring about an imaginary relation” (Kress & van Leeuwen 2006:117). It could be argued that her facial expression and hand gesture signifies an important protest or happiness for being on a winning team, which she tries to communicate to the viewers. The choice of vertical angle encodes that the represented participant and the viewer are equals, as the African woman is

depicted at eye level (Kress & van Leeuwen 2006:140). The Horizontal angle indicates that her body is placed at an oblique angle, as she is not part of our world. However, her face is positioned at a frontal angle, directly towards the viewer, as if the producer wants the viewer to be involved with her and her message nonetheless as “...it creates a visual form of direct address” (Kress & van Leeuwen 2006:117). The image shows a stereotypical image of an African woman, colourfully clothed with a broad smile on her face. Her name is not mentioned in the text, and the headline reads “Voices of Africa” (Searching 2008:77). It looks as she is demonstrating something. However, there is no mention of what, or why they are gathered.

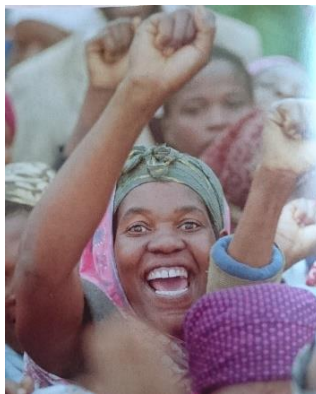
**Fig 21:**

Alfred Nobel<sup>21</sup>



**Fig 22:**

African woman<sup>22</sup>



#### 6.5.4 Results – Qualitative Analysis *Stages*

The images chosen from *Stages* are both typical examples of what the visual content analysis indicated. There are more male public figures compared to female, and there are almost twice as many male participants than females depicted in total. The picture of the woman in the kitchen is very stereotypical, as argued in section 2.5, and according to the analysis done in section 6.2. Along with the picture of the musician and celebrity, the distinction between the two of them is evident.

The first image depicts Benjamin Zephaniah, a musician, poet and writer. He is

<sup>21</sup> ‘Alfred Nobel’. *Searching 10*, 2008:196.

<sup>22</sup> ‘African Woman’. *Searching 10*, 2008:76.

depicted in a very close shot, which indicates involvement to the viewer as “the distances people keep...depend on their social relation” (Kress & van Leeuwen 2006:125). Benjamin is depicted as though he is friendly to the viewer (Kress & van Leeuwen 2006:126). His gaze, on the other hand, signifies that he is on offer, as it seeks the void. Nonetheless, his facial expression indicates that he is happy and friendly “...in which case the viewer is asked to enter into a relation of social affinity” (Kress & van Leeuwen 2006:118). The producer’s choice of vertical angle is a neutral one, which indicates equality between the represented participant and the viewer. The horizontal angle chosen for his image is frontal. Benjamin Zephaniah is part of the viewer’s world, and the producer wishes to induce involvement between the viewer and the represented participant. The surrounding text tells some personal facts about Benjamin Zephaniah, and a poem written by him is complementing his picture.

The second picture chosen from *Stages* depicts a woman in a kitchen. She is depicted in a medium long shot, as her whole body is visible in the frame. (Kress & van Leeuwen 2006:124). The surroundings have also been included, which could indicate that her ongoing action and location is of equal value. As she is depicted in a medium long shot, the image has been categorized as ‘Social’ for the present study. Her gaze is not seeking the viewer, as she is looking down at what she is currently working with. She is on offer, her face turned away, leaving her body on display as “an object of the viewer’s dispassionate scrutiny” (Kress & van Leeuwen 2006:119). There is no contact established between the represented participant or the viewers. The vertical angle signifies that the woman and the viewers are equals, as she is depicted at eye level, which is the case for most of the images in the EFL textbooks. However, the horizontal angle encodes that she is depicted at an oblique angle. Her body is turned sideways to the photographer, indicating that she is not “part of our world” (Kress & van Leeuwen 2006:136). There is no mention of her name in the text, as the picture is an illustration to a story by Roald Dahl. The image is categorized as a stereotypical representation in this thesis, as it presents a housewife cooking, surrounded by food in a clean kitchen. She is also wearing high heels, an apron, and a dress cut by the knees.

**Fig 23:**

Benjamin Zephaniah<sup>23</sup>



**Fig 24:**

Woman cooking<sup>24</sup>



## 6.6 Summary

The aim of chapter 6 has been to shed light on the results from the visual content analysis, presenting the results of the different categories chosen to answer the research questions. A qualitative analysis was also conducted, to exemplify the overall results of the visual content analysis, and the results were presented in the prior section. The results as a whole will be discussed in the following chapter, in connection with the research questions.

---

<sup>23</sup> 'Benjamin Zephaniah'. *Stages 10*, 2015:105.

<sup>24</sup> 'Woman cooking'. *Stages 10*, 2015:246.

## 7.0 Discussion

As presented in the introduction, the main aims of this thesis have been to investigate 10<sup>th</sup> graders reflections regarding visual representations and gender equality, along with how men and women are represented in the EFL textbooks. One of the main aims in the general part of the Norwegian Core Curriculum (LK06) states that equality of sexes should be promoted and encouraged throughout the children's education, in order to prepare youth for their future life as adults in the Norwegian society. The content of the textbooks used in the EFL classroom should also encourage this aim, as they are used by pupils all over the country, on a weekly basis. Textbooks have, as previously argued, a particular power in the Norwegian classrooms, as teachers in Norway are highly dependent on them for their classes.

Other similar studies have found that men were more frequently depicted than women in the textbooks investigated. These studies also revealed that men and women were portrayed in very different roles, where women were often depicted in stereotypical and old-fashioned roles, whereas men had more modern roles and occupations. The gender gap was prominent when it came to all the similar studies investigated in connection to the present study. The present study aimed to investigate whether or not the results are the same when it came to EFL textbooks used in Norway, by studying the books using a visual content analysis together with an in-depth semiotic analysis. 10<sup>th</sup> graders' attitudes towards their textbooks and visual representations have also been investigated to compare with the results from the textbooks.

In the following chapter, the results from the different analyses will be discussed in connection with the research questions. Section 7.1 aims to elaborate on the thoughts and reflections of the 10<sup>th</sup> graders regarding gender representations, as the results of this part of the study affected the following research. Visibility and frequency illusion will be discussed in section 7.2. In section 7.3 stereotypical roles and myths will be discussed, followed by section 7.4, that aims to discuss power relations. In section 7.5, identity will be discussed, followed by section 7.6 where the curriculum will be considered, and whether or not the visual content of the EFL textbooks investigated support or contradict the Norwegian Curriculum's aims regarding gender equality. Finally, in section 7.7, the summary of results from the analyses will be discussed in connection to the thesis' hypothesis.

## 7.1 10<sup>th</sup> Graders

The first research question reads: (1) ‘What are 10<sup>th</sup> graders’ thoughts regarding the visual representations used in their EFL textbooks?’ As the studies conducted by Charboneau (2013), Drew (2007), and Hopmann et al. (2004) indicate, the textbook has a particular power in the Norwegian classrooms today. Especially in English, where Hopmann et al. (2004) reported that EFL teachers relied the most on the textbook, and seldom used additional educational texts. However, a study by McTigue and Flowers (2011) found that pupils rarely gave the visual representations in the textbooks any regard. Furthermore, they found that the pupils struggled with graphics and models supplementing the texts. The pupils often skipped the illustrations as they found them too hard to understand. The results of the present study indicate that the vast majority of the pupils questioned looked at the visual representations, and about half of the pupils used them to look for additional information to the text. However, as seen in section 5.1 and 5.2, the pupils were not very critical of what they saw. Their response to the visual representation of a girl trying on a pair of shoes (Appendix 3 and 4) were not very critical or reflective. The denotative meaning (Barthes 2009) that the producers are trying to communicate to the 10th graders was easily grasped, as the vast majority of the pupils commented on the girl’s happiness over shopping. However, the connotative meaning, as some practice of critical reading might have revealed, was not mentioned by any of the pupils. As argued in section 5.3; the author’s own critical reading of the picture, a critical and semiotic reading of the same image reveals a connotative meaning of sexism. The girl is placed at a lower level, her gaze turned towards the shoes she is trying on, and the image is taken from an oblique angle. It could be argued that the connotative reading signifies that girls of the first world are only happy when they receive physical things, as shoes. She is also placed ‘on offer’ for the viewer to look at as he or she pleases, and according to the angle the image is taken from, the viewer is detached from her. None of the pupils commented on women of the first world being portrayed as a materialist, which it could be argued that the image’s underlying meaning reveals. The same notion is emphasised by the results of question 3 in Table 2: ‘How often do you stop and think about what you see while studying the pictures?’ Half of the pupils commented that they seldom or never reflected on what they saw in the pictures. For the fourth question: ‘How often do you think about the gender of the persons depicted?’ The vast majority commented that they seldom or never thought about the gender of the person being depicted. On the open questions, where the pupils were to fill in



their own thoughts, one question read: ‘Have you ever thought that some of the pictures from the textbook are sexist? Why/why not?’ One of the answers given were:

‘No, I have never thought about that, because if there’s a woman depicted, then it’s because she is there because she is doing something that women usually do.’

This answer together with the results of Table 10, on ‘Historical Figures and Others’ indicate that there is a discrepancy between gender roles in the Norwegian society and the visual representations in EFL textbooks. These results should raise concern for which roles men and women are usually depicted in, and how they are presented to youth. If women are only depicted in traditional and stereotypical roles, these attitudes will be reinforced and kept alive. As argued by Adichie (2014:13): “If we do something over and over again, it becomes normal. If we see the same thing over and over again, it becomes normal”. If women continue to be depicted in stereotypical and old-fashioned roles as the analysis of the EFL textbooks reveals, this becomes the norm and will be accepted by the viewers as normal. As for the results of the research on the 10<sup>th</sup> graders, their general attitudes and knowledge on gender equality was flawless. However, they failed to draw the connection from what they had been taught in school to a visual representation of sexist content. Their reactions towards the visual representation were not critical, yet they considered it normal.

All in all, the 10<sup>th</sup> graders gave overall positive answers to questions regarding gender equality specifically. They were positive towards equal rights for all, and they felt that the Norwegian society is generally gender equated. As they seldom thought about the gender of the represented participants, the vast majority commented that they had never thought of the images as sexist or discriminating. Thus, it could be argued that the new generation of Norwegian citizens have been immersed in the new societal beliefs of gender equality, that they are unable to imagine that there is still ongoing discrimination in various fields. It could be argued that the same notion goes for the vast majority of the citizens of Norway, as the curriculum has repeatedly taught younger generations that gender equality is positive and normal in our society. However, when put to the test, the 10<sup>th</sup> graders failed to draw the connections between gender equality and the contents of a picture. It could be argued that this happens in Norway in general as well, where gender equality continues to be fought for and celebrated, while women continue to be sexually objectified in fashion magazines, billboards and movies (Wahlstrøm 2017).

After the instruction on how to read visual representations, the pupils were given another questionnaire to fill in, where they were to comment on how well they liked working

with visual representations or not. The vast majority of the pupils found analysing the images interesting, and that they liked doing it (Table 3). For the analysis of the two pictures (Appendix 5 and 6), the vast majority did fairly well, as presented in section 5.2. However, as there was not enough time to teach the pupils how to read images critically; some pupils were not sure about what the knowledge on analysing visual representations should be used for in the future. For a future study, more time should be awarded to teach the pupils the difference between denotative and connotative readings (Barthes 2009), and why one should be critical towards visual representations in general. The results from the second questionnaire revealed that the 10<sup>th</sup> graders were frequently imposed to visual representations used by social media channels such as Facebook, Snapchat, Instagram and so forth, which are merely based on the use of visual representations. Some of the pupils also listed VG and other online news agencies. However, as argued by Sontag (2008:19): “What determines the possibility of being affected morally by photographs is the existence of a relevant political consciousness”. As the 10<sup>th</sup> graders are relatively young, their interpretation of the images presented to them could be affected by them being immature. Without a context to connect the images to, their interpretation might seem “unreal or as a demoralizing emotional blow” (Sontag 2008:19).

Nonetheless, education on critical reading would benefit the future generations of Norwegian citizens, as seeing images from a different perspective might awaken the pupils and make them more aware of what is implicitly being communicated. As argued by Sontag (2008:19): “The quality of feeling...that people can muster in response to photographs...depends on the degree of their familiarity with these images”. As from the results of the research done on the 10<sup>th</sup> graders, it is evident that even though images from textbooks were familiar to them, the content of the images was ignored, as these had not been shed light on in their instruction before.

## **7.2 Visibility and Frequency Illusion**

As the results of the quantitative visual content analysis indicate, more men than women were depicted in the four EFL textbooks tested. These results answer the second research question bluntly: (2) ‘Is one gender over-represented visually in EFL textbooks?’ Although, while looking through the four textbooks, it is easy to be affected by the frequency illusion as described in subsection 2.2.2, as the cognitive bias gives the illusion that there are numerous visual representations of women. However, the visual content analysis proves otherwise, as

there were 58 per cent male participants, compared to 38 per cent female participants. *Enter* had the closest number of male and female participants, 55 per cent male, and 40 per cent female, which was expected as it was one of the most recently published textbooks. In comparison, *Stages* which had also been published recently, had the highest percentage of male participants compared to female. 63 per cent males, compared to only 34 per cent females. As there were more men than women in historical group photos, visual representations with only one participant were also counted for comparison. However, the results were almost identical: 56 per cent male participants, compared to 41 per cent female participants. Nonetheless, as there were images of women portrayed in roles commonly occupied by men, as seen in Table 9, the first impression could accentuate the notion of female participants being omnipresent. As argued by Mustapha and Mills (2015:10): “Whenever a text is read, an interpretation is made by readers when they try to make sense of the text”. The interpretation of women being depicted in roles traditionally occupied by men triggers the frequency illusion. The reader tries to make sense of the information given through the images, and the reader could easily conclude that there are now more women than men in the textbooks, which confirms that one is easily affected by the frequency illusion (Zwicky 2006).

### **7.3 Stereotyping and Myths**

As argued in section 2.2, women of the modern western world are now able to pursue positions and occupations previously dominated by men. The gender gap is slowly coming to a close, especially in Norway where education and occupations are easily accessible for both men and women (Global Gender Gap Index” 2015). This thesis’ research question 2(a) reads: ‘To what extent are the images presenting men and women in stereotypical roles?’ When it comes to stereotypical roles in the EFL textbooks investigated, women were according to Table 8, depicted in fewer occupations than men, 33 per cent compared to 67 per cent. And for the following research question 2(b): ‘What are the roles assigned to each gender?’ Roles and occupations most commonly awarded male participants were firefighters, scientists, athletes, farmers, explorers, priests etc. The vast majority of female participants were depicted as hairdressers, mothers, nurses, teachers, housewives, dancers etc. These findings are interesting considering the ongoing changes regarding gender equality in the Norwegian society today. As argued by Pilcher and Whelehan (2006:167): “This dominant stereotype

also served to marginalise girls and women as actual or potential workers, and so may have compromised the school's policy of equal opportunities". As the different textbooks discussed future careers for both boys and girls, the occupations described were stereotypically delegated to the genders traditionally occupying them. Except for one textbook, *Enter*, where several women were depicted as scientists, carpenters, crime scene investigators, environmentalists, explorers and so forth. Also, in *Enter*, men and women were given the same number of occupations, in comparison, the other textbooks had more stereotypically assigned occupations, and there were more occupations assigned to male participants. What was also very interesting was that *Stages*, which is one of the newest textbooks on the market, had the highest number of occupations assigned to male participants compared to females. One should think that the older books would have more occupations assigned to men compared to women. Nonetheless, *Stages* had assigned 73 per cent of the occupations to male participants, and only 27 per cent to females.

Male participants in non-stereotypical occupations were almost non-existing, as there were only two participants in total depicted in non-stereotypical occupations and ongoing actions. These two occupations were odour-tester and telemarketer, and compared to other more traditional female occupations, like hairdressers, nurses, teachers etc., these two occupations were not typically feminine. Nonetheless, there were 21 female participants depicted in non-stereotypical roles, which are traditionally awarded male participants, as carpenter, pilot, scientist and so forth. The imbalance between the representation of genders is interesting, as Sturken and Cartwright (2001) argue that visual representations are carriers of ideologies of their time. As argued in section 2.2, the gender gap is slowly coming to a close, which indicates that men and women may attain whichever occupation they wish. Women depicted as carpenters and scientists represent ideologies of our time. However, it could be argued that pictures of male nurses and hair-dressers represent the same ideologies, however, there were no images of this kind in any of the textbooks. As argued in section 2.8, the societal view of masculinity, from the traditional active and powerful appearance to a more sensitive and feminine appearance have increased during the last decade (Sturken & Cartwright 2001). This change should also be evident in regard to the professions that the textbooks portrayed.

As argued in section 2.3, children and youth are affected by their environment and people of the same society. According to Mead (1970), the mind of a human being is social, and develops through interactions with others, taking in their meanings, thoughts and ideas. When teachers present material to children which is stereotypical and gender biased, these

stereotypical roles are unconsciously decoded and accepted as argued by Sturken and Cartwright (2001) in section 2.7. Teachers should be aware that the teaching materials could be gender biased, and should be critical to what they present to their pupils (Renner 1997). According to Janks (2010), critical reading and decoding should be taught through school, as children might not be aware of the hidden meanings in visual representations. As Berger (1972:8) argues: “The way we see things is affected by what we know or what we believe”. At a young age, the prior knowledge might be insufficient for pupils to manage critical reading. Also, as they are part of a society with circulating ideas and meanings, youth could easily accept these as their own, as argued in section 2.3.

According to Barthes (2009), visual representations can be carriers of myths, as discussed in subsection 2.6.2. The denotative meaning of these images could indicate that the producers are showing youth different kinds of occupations, unbiased by gender. The connotative meaning of these stereotypical images would suggest that there are distinct occupations assigned to each gender, and that it is important to communicate this to children at a young age. This might be particularly important in the years of lower secondary school when the pupils’ future careers need to be considered. As argued in subsection 2.3.1, 10<sup>th</sup> graders are in the middle of a process where they have to make a decision regarding their future profession. It could be argued that stereotypical images of men as scientists and women as hairdressers could subconsciously affect pupils at that age, especially when these gender roles are communicated through textbooks used in school, which are tightly connected to the Norwegian government. As argued in subsection 2.1.2, textbooks have a particular power in the Norwegian school system today, as a high number of teachers use them frequently (Charboneau 2013, Drew et al. 2007 & Hopmann et al. 2004). As argued in subsection 2.6.1, the context in which the visual representation is presented affects the interpretation. It could be contended that, as these visual representations are presented in EFL textbooks permitted by the Ministry of Education in Norway, the visual representations’ validity affect the interpretations. In this case, the repeated promotion of stereotypical gender roles might seem more convincing to the viewers than if the visual representations were found in e. g. a tabloid magazine. As argued by Sontag (2008:17): “Photographs cannot create a moral position, but they can reinforce one – and can help build a nascent one”. As argued in section 2.2, gender equality is defined to be a state where both men and women have access to opportunities and rights unaffected by gender. However, as the textbooks promote gender biased ideologies and stereotypical gender roles, the choices made by youth in the modern society might

unconsciously be affected by these attitudes, which might lead to youth not realizing their full potential. This might affect the pupils' choice of education, career, and place in society.

#### **7.4 Power Relations**

As argued by Janks (2010) in section 2.7, the power in society lies in the hands of dominant groups triggered by social formations, and gender is one of these social formations. Dominant groups use social institutions to subconsciously persuade the subordinate groups that their place in society is fixed. Typical social instances are media and school, both flooded by visual representations communicating the values and beliefs that the subordinate group should consent to. It could be argued that the results of Table 7-10 imply that men are in the dominant group, while women are subordinate. By depicting men more frequently in roles as dominant and heroic, whereas women are more often depicted in roles where they are unnamed and insignificant as the results of the tables indicate, proves that there is a difference in relation to power. Accordingly, the results of the analysis of the EFL textbooks are then reproductions of the values that the dominant group wants to promote, and which the subordinate group should consent to, as this is one way for the dominant group to maintain their power. To keep their position as dominant in the society, what the society views as valuable must be encouraged and sustained. From the results of Table 7-10, it could be argued that maleness is encouraged, which indicates that maleness is considered valuable. As there are few men in feminine roles, it could be claimed that femaleness is not regarded as valuable. However, women are depicted in masculine roles, perhaps to emphasize male power.

Furthermore, as argued in subsection 2.7.2, the producer's intended meanings can never be fully discovered by the viewer, as meanings are recreated every time a text or visual representation is read. However, as a semiotic analysis might reveal, a believed intended meaning from the producers' side can be discovered. Nonetheless, as previously argued, children and youth might lack literacy skills to unveil the supposedly hidden ideologies, and they might be easily persuaded by the content. It could be argued that this is why the school is one of the social arenas where society's ideologies are promoted. However, as seen in the results of the analysis that the 10<sup>th</sup> graders conducted, critical analysis can be taught, which would benefit the pupils in their future life as citizens in an increasingly visual world.

As for the third research question, it addresses the power relations between the represented participants and the viewer. Through the visual content analysis, power relations

were investigated by analysing the gaze and the use of vertical angle, to identify whether the represented participants were depicted as inferior or superior to the viewer. The third research question reads: (3) ‘How are both genders represented visually, considering power, and power relations?’ The results of Table 11 signify that the vast majority of both male and female participants were depicted at eye level, 67 per cent for each gender, signifying equality between the represented participants and the viewer. However, there were more pictures of male participants taken from a lower angle, indicating that male participants are more likely to be depicted as ‘in power’, and looking “imposing and awesome” (Kress & van Leeuwen 2006:140). Female participants were more likely to be depicted from a high angle, indicating that the viewer has the power, making “the subject look small and insignificant” (Kress & van Leeuwen 2006:140). Nonetheless, the majority of the participants were depicted at eye level, indicating equality. These results were also confirmed by the qualitative semiotic analysis, as all the represented participants were depicted at eye level.

The presence of ‘the gaze’ might create an imaginary relation between the represented participants and the viewer (Kress & van Leeuwen 2006:117). When the gaze of the represented participant seeks the viewer, the producer’s goal is to create a contact between the two and “to do something to the viewer” (Kress & van Leeuwen 2006:118). This is the difference between offer and demand, as the represented participant staring directly at the viewer demands something. As can be seen in Table 12, the vast majority of both male and female participants were depicted as ‘on offer’. Nonetheless, there were more male participants ‘on offer’ than female, 79 per cent compared to 72 per cent. It could be argued that as there were more visual representations of groups of male participants, for all of them to focus their eyes at the camera might not be as easy. However, based on the data from the current research, no conclusions can be drawn, and further research on this would be required. Nonetheless, there were more female participants demanding eye-contact than male participants, 28 per cent compared to 21. *Enter* was the textbook that depicted the most of their male participants ‘on offer’, as 90 per cent compared to 70 per cent female participants. *Crossroads* had 52 per cent of the female participants categorized as ‘demand’, compared to only 36 per cent of the male participants. *Stages*, on the other hand, had more male participants categorized as ‘demand’ compared to females (26 per cent male compared to 23 per cent female). These results are interesting, as *Stages* is one of the newest textbooks published. As argued by Sturken & Cartwright (2009:111): “The act of looking is commonly regarded as awarding more power to the person who is looking than the person who is the object of the look”. As can also be seen from the results of the visual content analysis, the

viewer is granted the most power, as the clear majority of both male and female participants were depicted as 'on offer'. Nonetheless, it is interesting that there were more men than women depicted in this category, as women are traditionally depicted as 'on offer' (Berger 1972). Nonetheless, as can be seen from the qualitative analysis, it could be argued that the women depicted while locking their eyes with the viewer, tries to communicate their situation. The women in Figure 18, 20 and 22 are all depicted to describe an ongoing action or situation, them being poverty, travel and protesting. It could be argued that they all demand the viewer to interact with them, they demand the viewer to be influenced by their situation. This might also explain that there were more female participants depicted as submissive to the viewer, compared to male participants.

## 7.5 Identity

By investigating the size of frame used for the visual representations, and the choice of horizontal angle, whom the viewer is to identify with can be determined. The fourth research question reads: (4) 'Who is the viewer supposed to identify with in the visual representations?'

As argued in subsection 2.6.3, the horizontal angle reveals who the viewer is supposed to get involved with in a visual representation as "the image can have either a frontal or an oblique point of view" (Kress & van Leeuwen 2006:135). As can be seen in Table 14, the viewer was supposed to get more involved with male participants compared to female participants. However, the results were very even, 59 per cent compared to 57 per cent. For detachment, male participants had been depicted at an oblique angle 41 per cent of the times, compared to 43 per cent for female participants. *Stages* was the textbook that had the highest percentage of male participants being depicted at a frontal angle, with 66 per cent compared to 56 per cent female participants.

The producers of a visual representation must make decisions on the size of frame suitable for the intended message being communicated (Kress & van Leeuwen 2006). As the viewer is supposed to be more intimately connected to a represented participant in a 'close-shot' the message communicated is considered more important than if the represented participant is depicted in a 'long shot'. For this thesis, there were three categories: 'Intimate', 'Social' and 'Impersonal', and as can be seen in Table 13, there was a higher percentage of male participants depicted intimately. There were also more men than women depicted in



wide frames, categorized as 'Impersonal', the reason for this could be that there were more group-photos of men, taken from a greater distance. The vast majority of female participants had been depicted for the middle category which was 'Social'. These visual representations show the full body, or from the knees and up. As Figure 18 and 24 of the qualitative analysis indicate, this type of frame is often used when it is not only the represented participant who has a message to the viewer, but the surroundings and ongoing actions are equally important.

As for male participants, there were more images categorized as 'Intimate' which indicates that the main message is the represented participant himself, as Image 17, 21 and 23 of the qualitative analysis exemplifies. *Stages* had the highest percentage of male participants in this category, compared to females, 39 per cent male participants, compared to 25 per cent female participants. *Enter*, on the other hand, had more female participants depicted for the category of 'Intimate', 30 per cent males compared to 39 per cent female participants.

As the main result of the visual content analysis, the viewer was supposed to be identifying him or herself with male participants more often than female participants, as the level of intimacy and the choice of horizontal angle indicated this. By depicting male participants more frequently in frontal, intimate images, the viewer is supposed to be more affected by the male participants, which is exemplified in the qualitative analysis, where men were more frequently depicted frontally, and intimate. It could be argued that the message these images communicate to the viewers, is that men are important in and by themselves, by who they are as persons. There were more famous male participants depicted for this category, than famous female participants. It could be argued then, that boys who see these images are to identify with strong historical figures, whereas girls are to identify with ordinary women, where their actions are the most important message being communicated, and not who they are as persons. As argued in section 2.3, children and youth are more easily affected by what they see and identifies with the represented participants more easily. Sturken and Cartwright (2009:445) defines this as a "psychological process whereby one forms a bond with or emulates an aspect or attribute of another person and is transformed through that process". This process of identification occurs consistently throughout childhood and youth, as girls identify with female role-models, and boys identify with male role-models, as these correlate to the parental role-models they have grown up with (Imsen 2005:437). As argued by Janks et al. (2014:33): "Texts construct identity positions for readers to take up or not". By being aware of the unrepresentative roles awarded each gender, youth would be able to be critical towards them, and not unconsciously accepting them and identifying with them.

## 7.6 Norwegian Curriculum

The Norwegian Curriculum (LK06) states in the general part that “Veneration for human equality and the dignity of man is an inducement to persistently safeguard and expand upon the freedoms of faith, thought, speech and action without discrimination by gender, endowment, race, religion, nationality or position” (“Core Curriculum” 1997: 7) The fifth research question reads: (5) Do the EFL textbooks support the Norwegian LK06 Curriculum’s general aims on gender equality promotion? As can be seen from the various tables from the visual content analysis, some of the results revealed that there was a clear discrepancy when it came to depicting men and women equally. The visual content analysis showed that female participants were depicted less frequently than men, and had different roles than men which were not considered as significant as the roles awarded to male participants, as presented in section 7.2. In the visual content analysis considering Kress and van Leeuwen’s visual grammar, results indicated that women were still depicted in more degrading postures than men, however, there were more neutral images of each gender than degrading ones.

The overall results of the present study were similar to the results of the Finnish study, as presented in section 3.1. The results of the Finnish study indicated that 58,2 per cent of the participants in total were male, compared to 33,5 per cent female participants. Compared to the results of this study, with 58 per cent male participants and 38 per cent female participants, there were more visual representations of female participants in the EFL textbooks of the present study. Nonetheless, the Finnish researchers were still positive about the results, as they provided positive results compared to previous examinations of textbooks from 1992 and 2003. Since there are no similar studies conducted in Norway, a similar comparison cannot be made. Furthermore, the Finnish researchers were also positive about the changes discovered in the texts. Gender issues were often discussed, and nonheterosexuality was also described in text and visual representations (Tainio & Karvonen 2015). Similar results were also found in the EFL textbooks investigated for the present study. *Crossroads* had a text with the headline ‘The Right to Be Who You Are’ which described a program supporting homosexuality amongst women in India. There was also a picture complementing the text, of two women holding hands. Another text in *Crossroads* described the Norwegian explorer Cecilie Skog, and her expedition to Mount Everest, which was one of the few non-stereotypical depictions of female participants. Amongst with the many non-stereotypical representations of women in *Enter*, it could be argued that the content of the

EFL textbooks have started to change similarly to the Finnish textbooks.

Furthermore, the results of Cecilie W. Brown's study from 2016 on indigenous people are comparable to the results from the present study. By using the theoretical framework of Kress and van Leeuwen, the study revealed a discrepancy between how the two cultures were depicted, portraying white people more often in demanding positions, demonstrating power. Indigenous people were more often depicted from a higher angle, implying that indigenous people have less power. Choice of frame and direction of the gaze indicated similar results, positioning indigenous cultures at a greater distance, indicating exclusion and alienation. White people were more frequently depicted in close frames, seeking eye-contact with the viewer, indicating that the viewer should interact with white represented participants. The results clearly showed a diversion on what was explicitly taught through the text, and what was implicitly communicated through the visual representations, as the results evidently contradicted the cultural aims of LK06. The results of the present study are comparable, as two categories of imbalanced power were compared in each study. Brown's study indicated that white people were the ones in power, whereas the results of the present study indicated that men were the ones in power. The connection that can be drawn from both studies of the EFL textbooks is that groups of people that have traditionally been suppressed continue to be so through visual representations, even though the text might not express the same notion.

The overall results of the present research indicate that there is still work to be done in regard to meeting the aims of the Norwegian Core Curriculum (LK06) on gender equality. As argued by Mustapha and Mills (2015:I): "Representations of gender in learning materials convey an implicit message to students about attitudes towards culturally appropriate gender roles for women and men". However, there were positive changes in the textbooks, especially in *Enter* which is the newest textbook on the market. By depicting men and women in non-stereotypical roles, and in neutral positions towards the viewer, the pupils might be positively affected by these representations, considering self-esteem and choice of profession, as argued in section 7.3 and 7.4.

## 7.7 Hypothesis

Prior to the research, a hypothesis on the outcome of the study was stated:

**Hypothesis: It is predicted that there will be a higher number of male participants in the visual representations used in the four EFL textbooks for the present study. It is also predicted that the power relations are uneven when it comes to male and female participants, which contradicts the general aims of LK06 on gender equality.**

Before the research took place, due to the frequency illusion, the hypothesis appeared to be wrongly stated, as the textbooks portrayed some women in roles that were traditionally only occupied by men, as carpenters, pilots, crime scene investigators, etc. However, due to the visual content analysis, it became evident that there were more men than women depicted in the EFL textbooks investigated.

As previously discussed, it was obvious from the analysis that there were different roles assigned to each gender, which could be troubling for youth trying to identify with them. As argued by Schultz Jørgensen (1992), visual representations have a greater impact on youth and children than adults, as youth are easily affected by what they see. Even though the 10<sup>th</sup> graders stated that they rarely regarded the gender of the person being depicted, and that if a woman was depicted instead of a man, it was because the role or activity was supposed to be conducted by a woman. Nonetheless, as argued by Sturken and Cartwright (2001), while looking at visual representations, the process of reading and decoding is unconscious. As discussed in subsection 2.7.1, hidden meanings of images might affect the reader, without them knowing it.

Power and power relations were found to be slightly neutral, due to the semiotic analysis of the gaze, size of frame, vertical and horizontal angle. However, male participants were more often depicted in powerful postures, compared to female participants. Nonetheless, the percentages only diverge by a few per cent, which indicates that the producers of the images want the reader to be placed in a neutral position to the represented participants. This is untraditional, as argued by Kress and van Leeuwen (2006:140): “In many of the illustrations in school textbooks we look down rather steeply on people – workers in the hall; children in a school yard. In such books the social world lies at the feet of the viewer, so to speak: knowledge is power”. In the textbooks investigated for the present study, the social world rather faced the viewer, as most represented participants were depicted at eye level.

## **8.0 Conclusion**

In the following, the main findings from the research on the 10<sup>th</sup> graders and the EFL textbooks will be compared and connected to a conclusion based on the research questions. Limitations will be pointed out, along with suggestions for future research.

This thesis has aimed at connecting 10<sup>th</sup> graders reflections on gender equality and visual representations, to the visual representations used in their EFL textbooks. This has been done to explore the connection between gender equality as explicitly taught through the curriculum, and what could be implicitly taught through the visual representations. The 10<sup>th</sup> graders' response to questions on gender equality and the analysis of the visual representations communicated different results, indicates that there is a discrepancy between these two factors. The connection between the learning material and the pupils' knowledge on the field of gender equality and visual representations, has not been explored in previous research in Norway. The present study sheds light on this field, and explores the connections between the two.

The thesis also draws connections between visual representations and the general aim of LK06, on promoting gender equality throughout the education. The results gathered were compared and elaborated on in the previous chapter, with the aim to answer the research questions presented in the introduction.

### **8.1 Main Findings**

As discussed in the previous chapter, there is a difference between what is explicitly taught in the classroom, and what the visual representations of the EFL textbooks investigated implicitly teaches 10<sup>th</sup> graders. As the 10<sup>th</sup> graders were able to elaborate on the meaning of gender equality and had strong opinions on gender equality in the Norwegian society, it is clear that the years of instruction on this topic had been successful. When it comes to visual representations and gender inequality communicated through these, the pupils failed to see the connection, as discussed in the previous chapter. Thus, the pupils think that they live in a gender equated society, as the aims of the curriculum states, however, the results of the visual content analysis prove otherwise, as the visual representations are not as gender equated as one should think. Based on the ideologies communicated in our society on being a fairly

gender equated society, there is still discrepancy when it comes to visual representations used in the EFL textbooks. However, as the 10<sup>th</sup> graders stated that they looked at the images, but did not actively reflect on them, it could be argued that these affect pupils subconsciously, as the decoding of visual representations happens automatically and subconsciously (Sturken & Cartwright 2001). By repeatedly being exposed to visual representations used in educational textbooks, portraying hidden ideologies to 10<sup>th</sup> graders, it could be argued that these have a certain influence on the readers. The results from the introduction of Kress and van Leeuwen's visual grammar to the 10<sup>th</sup> graders indicated that there was an interest amongst the vast majority of the pupils to continue the instruction on deconstructing the content of visual representations. The simplified analysis that the pupils conducted gave positive results, and it was evident that the concepts introduced to them were easily understandable to pupils at their learning level.

From the analyses done on the EFL textbooks, the results were as expected, as the hypothesis of the thesis affirmed. Furthermore, more categories for the visual content analysis were added based on the research on the 10<sup>th</sup> graders. These were 'occupations', 'stereotypical roles', and 'historical figures and others'. These were added to investigate other aspects of gender equality that could affect the 10<sup>th</sup> graders. However, these confirmed the same notion as the semiotic analysis of the EFL textbooks, that men are depicted in stronger roles compared to women. Subsequently, these categories were considered carriers of the most information, compared to the visual content analysis on Kress and van Leeuwen's theoretical framework. The results of the analyses revealed a difference in how often men and women were portrayed, which roles they were given, and which hidden ideologies they portrayed. In summary, these results indicated that the visual representations used in EFL textbooks could be troubling for children and youth to identify with, as the power relations were uneven. As argued by Rimmereide (2013:134): "Research demonstrates that seeing is not simply a process of passive reception of stimuli but also involves active construction of meaning". The interpretation of gender equality that children and youth might end up with from reading images in their textbooks, could contradict to the image of gender equality that Norwegian society explicitly tries to promote. Especially since laws and aims of the curriculum as argued in section 2.1, explicitly work towards promoting gender equality through education, yet these laws and aims do not apply to the visual content in educational textbooks, as the visual content analysis of the present study revealed.

Accordingly, there is a difference to how men and women are depicted in the four EFL textbooks investigated for the present study. These findings contradict the general aim of

LK06, to promote gender equality, which could be troubling for the pupils being consciously or subconsciously influenced by the represented participants in their EFL textbooks.

These results emphasise the need for more research being done on the visual material being used in EFL textbooks, as visual representations might communicate messages that contradict the meaning given through the verbal text, and as for the present thesis; the aims of the curriculum.

## **8.2 Producers of EFL Textbooks and Teachers**

From the results of the analyses, it is evident that the producers of textbooks have considerable power, choosing the texts and visual representations for a medium so frequently used and thoroughly studied by their users. As argued by Berger (1972:10): “The photographer’s way of seeing, is reflected in his choice of subject”. This notion applies to both verbal and visual contents of textbooks, even if these choices are conscious or not. The results from the analysis of the four EFL textbooks clearly portrays hidden meanings and ideologies that reinforce gender stereotypes. As previously argued in subsection 2.7.2, textbook producers have a choice when it comes to selecting images for the textbooks, and it could be pointed out that some awareness on this topic would benefit the selection of images used. Furthermore, only applying the same number of images of male and female participants does not suffice when it comes to portraying genders equally, as the results of this study point out. By portraying both genders in a variety of roles and occupations, more positive ideologies would be emphasized, promoting gender equality, also through the visual representations used in EFL textbooks.

Furthermore, as Charboneau (2013) found in her study, teachers trust publishers’ claims that the textbooks produced by them meet the aims of the curriculum. As argued by Drew et al. (2007), teachers might be insecure, and trust that the textbook meets the curriculum’s aims. One reason for this insecurity could be the teachers’ proficiency in the English subject, as studies have shown that a high number of teachers are underqualified, as discussed in subsection 2.1.1. As of 2017, all teachers of English must be specialised in the subject to be able to teach, with at least 30 study points to teach primary school, and 60 study points for lower secondary school. It could be argued that specialised education might benefit the EFL teachers, and some of the insecurity might recede. This could result in teachers using self-made materials, in which they might be more critical towards meeting the aims of the

curriculum, in both textual and visual content. By using self-made materials, the textbook would lose its power and influence over the users, both teachers and pupils. However, some teachers would still feel obliged to use textbooks, as the schools continue to purchase them.

In addition, being critical towards the textbook's content, and discussing it in class would then benefit the pupils, and promote awareness of hidden meanings, also considering gender representation. As argued by Mustapha and Mills (2015:2):

“If a sexist representation... is examined critically with a class and that class goes on to develop critical tools for dealing with representations or if a more progressive representation of gender is critiqued by a classroom teacher, then these practices have a significant impact on the way that gender relations are considered by students.”

Critical reading of visual representations by the teacher might benefit the pupils. Ways of encouraging critical reading among pupils could be to “consider role reversals for male and female characters” and “analyse what attitudes about gender and gender roles are reflected in the material” (Renner 1997:8). By consciously working critically with verbal and visual texts, this might benefit the pupils' understanding of gender equality in real life.

### **8.3 Limitations and Recommendations for Future Research**

As there was limited time to conduct the research on the 10<sup>th</sup> graders, there was only time for one class of pupils to partake the study. There was also too little time to give the pupils instruction on critical literacy, which would give additional information on 10<sup>th</sup> graders' ability to deconstruct images and be critical of the content. These are aspects that could be considered for a future study, as a larger number of participants could portray deviating results from the present study. Therefore, it is important that no generalisations should occur, because of the sample size of pupils for the present study.

The order in which the research took place, have affected the outcome of the present study. As the research on the 10<sup>th</sup> graders took place prior to the visual content analysis, the research on the EFL textbooks was affected by this. It was considered important that the research took place in this order for the present study, as the 10<sup>th</sup> graders were thought to have ideas and meanings that would benefit the latter part of the research. As a result, there were several categories added after the research on the 10<sup>th</sup> graders had taken place, as they were considered carriers of information that could affect the 10<sup>th</sup> graders. These were



‘occupations’, ‘stereotypical roles’ and ‘historical figures and others’. Had the visual content analysis taken place prior to the research on the 10<sup>th</sup> graders, the overall results might be different. Future studies might benefit from choosing other categories to look for in the EFL textbooks, as well as the order of the research might affect the outcome.

Considering that the present study only conducted analyses based on the content of four of the EFL textbooks used in Norwegian classrooms today, the results only apply to these. As the time limit only permitted a thorough investigation of these four books, it could be suggested for future research to take on a larger sample for investigation. It would also be interesting to see if the same results apply to EFL textbooks for primary school and upper secondary school, and for other subjects than English. Nonetheless, as the present study only includes analyses on four of the textbooks used for lower secondary school, the results only apply to these, and no generalisations should occur.

The aim of the present study was to shed light on 10<sup>th</sup> graders thoughts on gender equality and how genders are represented in EFL textbooks that these pupils use. For a future study, other categories of intersectionality, as race, class, nationality and sexuality, would give additional results, which would shed light on other groups in our society that might feel discriminated against. As for the present study, the results only concern two large categories, them being men and women. A broadened scope of categories would be recommended for future research, as there is a diversity of pupils in every classroom, and these might benefit from identifying with broader categories in addition to men and women.

## Bibliography

- Adichie, Chimamanda Ngozi. 2014. *We Should All Be Feminists*. London: Harper Collins Publishers.
- Allport, Gordon. 1954. *The Historical Background of Modern Social Psychology*. Reading, MA: Addison- Wesley.
- Alsop, Rachel, Fitzsimons, Annette & Lennon Kathleen. 2002. *Theorizing Gender*. Cambridge: Polity Press.
- Amini, Mohadeseh & Birjandi, Parviz. 2012. 'Gender bias in the Iranian high school EFL textbooks' *English Language Teaching*, 2:134-147.
- Bag, Ebru & Bayyurt, Yasemin. 2015. 'Gender Representations in EFL Textbooks in Turkey' in Mills, Sara & Mustapha, Abolaji S. (Eds.) *Gender Representation in Learning Materials, International Perspectives*. New York: Routledge.
- Barthes, Roland. 2000. *Camera Lucida. Reflections on Photography*. London: Vintage Books. [first published 1980]
- Barthes, Roland. 2009. *Mythologies*. London: Vintage Books. [first published 1957]
- Barton, David. 2007. *Literacy: An Introduction to the Ecology of Written Language*. (Second edition). Oxford: Blackwell.
- Bell, Philip. 2001. 'Content Analysis of Visual Images' in Leeuwen, Theo van, & Jewitt, Carey (Eds.) *Handbook of Visual Analysis*. London: SAGE Publications.
- Berger, John. 2013. *Understanding a Photograph*. New York: Aperture. [first published 1967]
- Berger, John. 1972. *Ways of Seeing*. England: Penguin Books Ltd.
- Berkowitz, Dana, Manohar, Namita N. & Tinkler, Justine E. 2010. 'Walk like a man, talk like a woman: teaching the social construction of gender' *Teaching Sociology*, 38:132-143.
- Brown, Cecilie Waallan. 2016. *Visual Representations of Indigenous Cultures in English Foreign Language Textbooks*. Stavanger: University of Stavanger.

- Brown, James D. 2001. *Using Surveys in Language Programs*. Cambridge: Cambridge University Press.
- Charboneau, Rebecca. 2012. 'Approaches and Practices Relating to the Teaching of EFL Reading at the Norwegian Primary Level' in Hasselgren, Angela, Drew, Ion & Sørheim, Bjørn (Eds.) *The Young Language Learner. Research-based Insights into Teaching and Learning*. Bergen: Fagbokforlaget.
- Charboneau, Rebecca. 2013. 'The conventional versus the innovative: Comparing two approaches to English at a foreign language (EFL) reading instruction in Norwegian primary schools' *FoU i praksis*. Trondheim: Akademika Forlag. Pp52-60.
- Conti-Ramsden, Gina & Durkin, Kevin. 2014. 'Turn off or tune in? What advice can SLTs, educational psychologists and teachers provide about uses of new media and children with language impairments?' *Child Language Teaching and Therapy*, 30:187-205.
- Cooley, Charles Horton. 1997. 'The self as Sentiment and Reflection' in Alexander, Jeffrey, Boudon, Raymond & Cherkaoui, Mohamed (Eds.) *The Classical Tradition in Sociology*. Cambridge: Cambridge University Press.
- Creswell, John W. 2003. *Research Design. Qualitative, Quantitative and Mixed Methods Approaches*. 2<sup>nd</sup> edn. California: Sage Publications.
- Creswell, John W. 2014. *Research Design. Qualitative, Quantitative and Mixed Methods Approaches*. 4<sup>th</sup> edn. California: Sage Publications.
- Drew, Ion, Oostdam, Ron & van Toorenburg, Han. 2007. 'Teachers' experiences and perceptions of primary EFL in Norway and the Netherlands: a comparative study' *European Journal of Teacher Education*. 3:319-341.
- Drew, Ion & Sørheim, Bjørn. 2009. *English Teaching Strategies*. 2<sup>nd</sup> edn. Oslo: Det Norske Samlaget.
- Dörnyei, Zoltán. 2007. *Research Methods in Applied Linguistics*. New York: Oxford University Press.
- Dörnyei, Zoltán & Csizér, Kata. 'How to Design and Analyze Surveys in Second Language Acquisition Research' in Mackey, Alison & Gass, Susan.M (Eds.) *Research Methods in Second Language Acquisition: A Practical Guide*. West Sussex: Wiley-Blackwell.

- Ford, Wyn. 1993. 'The Problem of Literacy in Early Modern England.' *History*, 78: 22-38
- Hasselgren, Angela, Drew, Ion & Sørheim, Bjørn (Eds.) 2012. *The Young Language Learner. Research-based Insights into Teaching and Learning*. Bergen: Fagbokforlaget.
- Hall, Stuart (Eds.) 1997. *Representation. Cultural Representations and Signifying Practices*. London: Sage Publications Ltd.
- Hopmann, Stefan, Afsar, Azita, Bachmann, Kari & Sivesind, Kirsten. (2004). *Hvordan Formidles Læreplanen? En Komparativ Evaluering av Læreplanbaserte Virkemidler – Deres Konsistens og Læreres Praksis*. Kristiansand: Høyskoleforlaget AS.
- Hussain, Muhammad, Naz, Arab, Khan, Waseem, Daraz, Umar & Khan, Qaisar. 2015. 'Gender Stereotyping in Family: An institutionalized and normative mechanism in Pakhtun society of Pakistan' *SAGE Open*. July-September: 1-15.
- Imsen, Gunn. 2005. *Elevens Verden. Innføring i Pedagogisk Psykologi*. Oslo: Universitetsforlaget.
- Janks, Hilary. 1993. *Language and Power*. Johannesburg: Hodder and Stoughton and Wits University Press.
- Janks, Hilary. 2010. *Literacy and Power*. New York: Routledge
- Janks, Hilary with Dixon, Kerry, Ferreira, Ana, Granville, Stella and Newfield, Denise. 2014. *Doing Critical Literacy*. London and New York: Routledge.
- Jewitt, Carey & Oyama, Rumiko. 2001. 'Visual Meaning: A Social Semiotic Approach' in Leeuwen, Theo van, & Jewitt, Carey (Eds.) *Handbook of Visual Analysis*. London: SAGE Publications.
- Kress, Gunther and Theo van Leeuwen. 2006. *Reading Images: The Grammar of Visual Design*. 2<sup>nd</sup> edn. London: Routledge.
- Lenhart, Amanda, Kahne, Dean J., Middaugh, Ellen, Mackgill, Alexandra Rankin, Evans, Chris & Vitak, Jessica. 2008. 'Teens, video games and civics: Teen gaming experiences are diverse and include significant social interaction and civic engagement' *Pew Internet and American Life Project*, 8:1-76.
- Leeuwen, Theo van & Jewitt, Carey. 2001. *Handbook of Visual Analysis*. London: SAGE Publications.

- Lund, Ingrid. 2012. *Det Stille Atferdsproblemet. Innagerende Atferd I Barnehage og Skole*. Bergen: Fagbokforlaget Vigmostad og Bjørke AS.
- Masur, Louis P. 1998. 'Pictures have now become a necessity: the use of images in American history textbooks' *The Journal of American History*, 84:1409-1424.
- McTigue, Erin M. & Flowers, Amanda C. 2011. 'Science visual literacy: learner's perceptions and knowledge of diagrams' *The Reading Teacher*, 64:578-589.
- McNally, W. Douglas. 1973. *Piaget, Education and Teaching*. Sussex: New Educational Press.
- Mead, George H. 1970. *Mind, Self & Society. From the Standpoint of a Social Behaviorist*. Chicago: The University of Chicago Press. [first published 1934]
- Mills, Sara & Mustapha, Abolaji S. 2015. *Gender Representations in Learning Materials. International Perspectives*. New York: Routledge.
- Momsen, Janet Henshall. 2004. *Gender and Development*. London: Routledge.
- Muscari, Mary. 2003. 'Media violence: advice for parents' *Paediatric Nursing*, 6:585-591.
- Mulvey, Laura. 1999. 'Visual pleasure and narrative cinema' *Film Theory and Criticism: Introductory Readings*. Eds. Leo Braudy and Marshall Cohen. New York: Oxford UP: 833-44.
- Mustapha, Abolaji S. & Mills, Sara. 2015 'Gender Representation in Learning Materials in an International Context'. In Mills, Sara & Mustapha, Abolaji S (Eds.) *Gender Representation in Learning Materials. International Perspectives*. New York: Routledge.
- Otlowski, Marcus B. 2003. 'Ethnic diversity and gender bias in EFL textbooks'. *Asian EFL Journal*, 5:2. [no pagination].
- Piaget, Jean. 1923. *The Language and Thought of the Child*. New York: Harcourt Brace and World.
- Pilcher, Jane & Whelehan, Imelda. 2006. *50 Key Concepts in Gender Studies*. London: Sage Publications.
- Pinter, Annamaria. 2006. *Teaching Young Language Learners*. Oxford: Oxford University Press.

- Renner, Christopher E. 1997. 'Women are "busy, tall and beautiful:" Looking at sexism in EFL materials'. *Mind the Language*, 11:3-15.
- Rimmereide, Hege Emma. 2013. 'Graphic Novels in EFL Learning'. In Birketveit, Anna & Williams, Gweno (Eds.) *Literature for the English Classroom; Theory into Practice* (pp. 131-162). Bergen: Fagbokforlaget.
- Saussure, Ferdinand de. (2011). *Course in General Linguistics*. P. Meisel & H. Saussy (Eds.). (W. Baskin, Trans.). New York: Columbia University Press. [first published 1959]
- Saul, Jennifer Mather. 2003. *Feminism. Issues & Arguments*. New York: Oxford University Press.
- Schultz Jørgensen, Per. 1992. *Børn og TV-reklame, Tre Nordiske Undersøgelser*. Copenhagen: Nordisk Ministerråd.
- Sherwin, Richard K. 2008. 'Visual Literacy in Action: "Law in the Age of Images"' in Elkins, James (Eds.) *Visual Literacy*. New York: Routledge.
- Sontag, Susan. 2008. *On Photography*. London: Penguin Books Ltd. [first published 1977]
- Squires, Judith. 2007. *The New Politics of Gender Equality*. New York: Palgrave Macmillan.
- Sturken, Marita & Cartwright, Lisa. 2001. *Practices of Looking. An Introduction to Visual Culture*. Oxford: Oxford University Press.
- Sturken, Marita & Cartwright, Lisa. 2009. *Practices of Looking: An Introduction to Visual Culture* (Second Edition). Oxford: Oxford University Press.
- Tainio, Liisa & Karvonen, Ulla. 2015. 'Finnish Teachers Exploring Gender Bias in School Textbooks' in Mills, Sara & Mustapha, Abolaji S. (Eds.) *Gender Representation in Learning Materials, International Perspectives*. New York: Routledge.
- Terjesen, Siri & Singh, Val. 2008. 'Female presence on corporate boards: a multi-country study of environmental context' *Journal of Business Ethics*. 83:55–63.
- Westbury, Ian. 1991. 'Textbooks' in Lewy, Arie. (Eds.) *The International Encyclopedia of Curriculum*. Oxford: Pergamon Press.

## **EFL Textbooks:**

Areklett, Kristin Måge, Pettersen, Synnøve, Røkaas, Felicia & Tørnby, Hilde. 2015. *Stages 10 Textbook. Engelsk for Ungdomstrinnet*. Oslo: Aschehoug.

Diskin, Elizabeth & Winsvold, Kirsti Grana. 2016. *Enter 9. Learner's book. Engelsk for Ungdomstrinnet*. Oslo: Gyldendal.

Fenner, Anne-Britt & Nordal-Pedersen, Geir. 2008. *Searching 10. Learner's book. Engelsk for Ungdomstrinnet*. Oslo: Gyldendal.

Heger, Halvor & Wroldsen, Nina. 2008. *Crossroads 10A. English for lower-secondary students (learner's book)*. Bergen: Fagbokforlaget.

## **Webpages:**

'Convention on the rights of the child' *United Nations, Human Rights, Office of the High Commissioner*. 1990. Accessed 5 Dec. 2016.

<<http://www.ohchr.org/Documents/ProfessionalInterest/crc.pdf>>

'Closing the gender gap' *OECD*. 2011. Accessed 19 Sep. 2016.

<<https://www.oecd.org/norway/Closing%20the%20Gender%20Gap%20-%20Norway%20EN.pdf>>

'Core curriculum' *Ministry of Education and Research*. 1997. Accessed 5 Oct. 2016.

<[http://www.udir.no/globalassets/filer/lareplan/generell-del/core\\_curriculum\\_english.pdf](http://www.udir.no/globalassets/filer/lareplan/generell-del/core_curriculum_english.pdf)>

'Competence goals for reading and writing' *Vox. Norwegian Agency for Lifelong Learning*. 2013. Accessed 16 Nov. 2016.

<[http://www.vox.no/contentassets/6c78ef4022c948348f473f322e00a07d/lm\\_publ\\_engelsk\\_siste.pdf](http://www.vox.no/contentassets/6c78ef4022c948348f473f322e00a07d/lm_publ_engelsk_siste.pdf)>

Dearden, Lizzie. 'Norway's immigration minister jumps in the Aegean Sea for 'very special' recreation of refugee rescue' *The Independent*. 20 Apr. 2016. Accessed 12 Dec. 2016.

<<http://www.independent.co.uk/news/world/europe/norways-immigration-minister-jumps-in-the-aegean-sea-for-very-special-recreation-of-refugee-rescue-a6992531.html> >

‘English subject curriculum’ *Utdanningsdirektoratet*. 2013. Accessed 14 Nov. 2016.  
< <http://data.udir.no/kl06/ENG1-03.pdf?lang=eng> >

‘Education from a gender equality perspective’ *USAID*. 2008. Accessed 8 Nov. 2016.  
<<http://files.eric.ed.gov/fulltext/ED511674.pdf> >

‘Female chief executive numbers increase’ *Financial Times*. 2014. Accessed 14 Feb. 2016. <  
<https://www.ft.com/content/bd4d2bda-b112-11e3-bbd4-00144feab7de> >

‘Female lead roles rose in 2015's biggest films – but not for women of colour’ *The Guardian*.  
10 Feb. 2016. Accessed 14 Feb. 2017.  
<<https://www.theguardian.com/film/2016/feb/10/number-female-hollywood-lead-parts-rises-not-women-colour> >

‘Female power’ *The Economist*. 30 Dec. 2009. Accessed 14 Feb. 2017.  
<<http://www.economist.com/node/15174418>>

‘Global gender gap index 2015’ *World Economic Forum*. 9 Nov. 2015. Accessed 18 Sep  
2016. < <http://reports.weforum.org/global-gender-gap-report-2015/rankings/> >

‘Global gender gap report 2015’ *World Economic Forum*. 9 Nov. 2015. Accessed 18 Sep.  
2016. < <https://www.weforum.org/reports/global-gender-gap-report-2015/> >

‘Immigration minister of Norway Sylvi Listhaug severely mocked’ *The Nordic Page*. 28 Apr.  
2016. Accessed 12 Dec. 2016.  
<<http://www.tnp.no/norway/politics/5282-immigration-minister-of-norway-sylvi-listhaug-severely-mocked-in-john-olivers-show> >

Kannestrøm, Jorunn. ‘Fortsatt ikke likestilt’ *Forskning.no*. 8 Mar. 2012. Accessed 18 Sep.  
2016. < <http://forskning.no/media-kjonn-og-samfunn-skole-og-utdanning/2010/08/hvem-er-skolens-tapere> >

‘Law prohibiting discrimination’ *Lovdata*. 20 Jun. 2008. Accessed 19 Sep. 2016.  
< <https://lovdata.no/dokument/LTI/lov/2008-06-20-42> >

Norwegian Directorate for Education and Training. ‘Framework for Basic Skills’ *Udir.no*. 11  
Jan. 2012. Accessed 15 Apr. 2017.



<[https://www.udir.no/PageFiles/66463/Framework\\_for\\_Basic\\_Skills.pdf?epslanguage=no](https://www.udir.no/PageFiles/66463/Framework_for_Basic_Skills.pdf?epslanguage=no)>

Oxford Dictionaries. "Gender Equality". Accessed 9 Nov. 2016.

< [https://en.oxforddictionaries.com/definition/gender\\_equality](https://en.oxforddictionaries.com/definition/gender_equality) >

Oxford Dictionaries. "Stereotyping". Accessed 28 Feb. 2017.

< <https://en.oxforddictionaries.com/definition/stereotype> >

Oxford Learners Dictionary. "Equality". Accessed 9 Nov. 2016.

< <http://www.oxfordlearnersdictionaries.com/definition/english/equality?q=equality> >

Oxford Learners Dictionary. "Power". Accessed 15. Apr. 2017.

< <https://en.oxforddictionaries.com/definition/us/power> >

Oxford Learners Dictionary. "Stereotyping". Accessed 28 Feb. 2017.

<<http://www.oxfordlearnersdictionaries.com/definition/english/stereotyping?q=stereotyping> >

Palazzo, Chiara. 'Norway minister ridiculed online after floating in the Mediterranean to see what it's like to be a refugee' *The Telegraph*. 22 Apr. 2016. Accessed 12. Dec. 2016.

< <http://www.telegraph.co.uk/news/2016/04/22/norway-minister-ridiculed-online-after-floating-in-the-mediterra/> >

Richards, Jack C. 'The role of textbooks in a language program' *Professor Jack C. Richards Website*. 2001. Accessed 16 Nov. 2016. <<http://www.professorjackrichards.com/wp-content/uploads/role-of-textbooks.pdf>>

'Språk bygger broer' *St.meld.nr.23*. 2008. Accessed 14 Nov. 2016.

<<https://www.regjeringen.no/contentassets/e78e5e702d464f89bbc2f1a0d5f507d7/no/pdfs/stm200720080023000dddpdfs.pdf>>

Tao, Baiqiang. 'Identifying and combating sexism in EFL textbooks' *Eric*. 15 Jul. 2008.

Accessed 19. Sep. 2016. < <http://eric.ed.gov/?id=ED502011> >

'The current situation of gender equality in Norway – country profile' *European Commission*. 2013. Accessed 17 Sep 2016. <[http://ec.europa.eu/justice/gender-equality/files/epo\\_campaign/131014\\_countryprofile\\_norway.pdf](http://ec.europa.eu/justice/gender-equality/files/epo_campaign/131014_countryprofile_norway.pdf)>

Zwicky, Arnold M. 'Why are we so illuded?' *Stanford University*. Sep. 2006. Accessed 14 Feb. 2017. < <http://web.stanford.edu/~zwicky/LSA07illude.abst.pdf> >

Wahlstrøm, Helene. 'Jo, vi trenger feminisme i 2017' *Rbnett.no*. 3 Mar. 2017. Accessed 2 May 2017. < <http://www.rbnett.no/meninger/Kronikk/2017/03/03/Jo-vi-trenger-feminisme-i-2017-14386340.ece> >

### **Illustrations and Images:**

**Fig 1:** Own model rendered by the author from Imsen (2005:419).

**Fig 2:** 'The Circuit of culture'. Accessed 19 Apr. 2017. < <https://andam1975.wordpress.com/2013/02/27/the-circuit-of-culture-paul-gu-gay-stuart-hall/> >

**Fig 3:** 'Stop Sign'. Accessed 19 Apr. 2017. < <http://theremodelconsultants.com/kitchen-remodeling-101/> >

**Fig 4:** 'Chinese Stop Sign'. Accessed 19 Apr. 2017 < [http://www.freepik.com/free-photo/chinese-stop-sign\\_665433.htm](http://www.freepik.com/free-photo/chinese-stop-sign_665433.htm) >

**Fig 5:** 'Barthes' model of semiotics'. Accessed 19 Apr. 2017 < <https://edge.ua.edu/tag/roland-barthes/> >

**Fig 6:** 'Sylvi Listhaug'. Accessed 19 Apr. 2017. < <http://www.dagsavisen.no/innenriks/kritiserer-listhaug-1.715756> >

**Fig 7:** 'The Gaze'. Accessed 19 Apr. 2017. < [http://olive-drab.com/gallery/npp\\_description.php?top\\_photo=gp0083.jpg](http://olive-drab.com/gallery/npp_description.php?top_photo=gp0083.jpg) >

**Fig 8:** 'On Offer'. Accessed 19 Apr. 2017. < <https://historyimages.blogspot.no/2009/09/nazi-germany-propaganda-posters-during.html> >

**Fig 9:** 'Frontal'. Accessed 19 Apr. 2017. < <http://weknowyourdreams.com/people.html> >

**Fig 10:** 'Oblique'. Accessed 19. Apr. 2017. < : <http://www.shutterstock.com/video/clip-8221801-stock-footage-phnom-penh-cambodia-circa-dec-oblique-wide-angle-shot-of-a-cambodian-man-leading-a-large.html> >

**Fig 11:** 'Viewer Power. Accessed 19. Apr. 2017. < <https://no.pinterest.com/pin/377387643749685155/> >

**Fig 12:** 'Equals'. Accessed 19. Apr. 2017. < <https://twitter.com/AxelGeeBee> >

**Fig 13:** ‘Salience’. Accessed 19. Apr. 2017. < [http://www.huffingtonpost.com/bernard-starr/jewish-jesus-in-renaissance\\_b\\_5497770.html](http://www.huffingtonpost.com/bernard-starr/jewish-jesus-in-renaissance_b_5497770.html) >

**Fig 14:** ‘Girl with Shoes’. *Crossroads 10*, 2008:136.

**Fig 15:** ‘Boy on Skateboard’. *Stages 10*, 2015:44.

**Fig 16:** ‘Girl on Chair’. *Enter 9*, 2016:8.

**Fig 17:** ‘Roald Amundsen’. *Crossroads 10*, 2008:102.

**Fig 18:** ‘Girl in the slum’. *Crossroads 10*, 2008:137.

**Fig 19:** ‘Maori warrior’. *Enter 9*, 2016:195.

**Fig 20:** ‘Australian Girl’. *Enter 9*, 2016:172.

**Fig 21:** ‘Alfred Nobel’. *Searching 10*, 2008:196.

**Fig 22:** ‘African Woman’. *Searching 10*, 2008:76.

**Fig 23:** ‘Benjamin Zephaniah’. *Stages 10*, 2015:105.

**Fig 24:** ‘Woman cooking’. *Stages 10*, 2015:246.

## **Appendices**

## Appendix 1 – Consent from NSD

Brita Strand Rangnes  
Institutt for kultur- og språkvitenskap Universitetet i Stavanger  
Postboks 2557 Ullandhaug  
4036 STAVANGER



Vår dato: 02.11.2016 Vår ref: 50399 / 3 / AGL Deres dato: Deres ref:

### TILBAKEMELDING PÅ MELDING OM BEHANDLING AV PERSONOPPLYSNINGER

Vi viser til melding om behandling av personopplysninger, mottatt 05.10.2016.  
Meldingen gjelder prosjektet:

50399 *Tiendeklassingers innstillinger til bilder av menn og kvinner vil bli undersøkt*  
*Behandlingsansvarlig Universitetet i Stavanger, ved institusjonens øverste leder*  
*Daglig ansvarlig Brita Strand Rangnes*  
*Student Line Karin Dyrskog*

Personvernombudet har vurdert prosjektet, og finner at behandlingen av personopplysninger vil være regulert av § 7-27 i personopplysningsforskriften. Personvernombudet tilrår at prosjektet gjennomføres.

Personvernombudets tilråding forutsetter at prosjektet gjennomføres i tråd med opplysningene gitt i meldeskjemaet, korrespondanse med ombudet, ombudets kommentarer samt personopplysningsloven og helseregisterloven med forskrifter. Behandlingen av personopplysninger kan settes i gang.

Det gjøres oppmerksom på at det skal gis ny melding dersom behandlingen endres i forhold til de opplysninger som ligger til grunn for personvernombudets vurdering. Endringsmeldinger gis via et eget skjema, <http://www.nsd.uib.no/personvern/meldeplikt/skjema.html>. Det skal også gis melding etter tre år dersom prosjektet fortsatt pågår. Meldinger skal skje skriftlig til ombudet.

Personvernombudet har lagt ut opplysninger om prosjektet i en offentlig database, <http://pvo.nsd.no/prosjekt>.

Personvernombudet vil ved prosjektets avslutning, 19.05.2017, rette en henvendelse angående status for behandlingen av personopplysninger.

Vennlig hilsen

Kjersti Haugstvedt  
Audun Løvlie

Kontaktperson: Audun Løvlie tlf: 55 58 23 07  
Vedlegg: Prosjektvurdering  
Kopi: Line Karin Dyrskog lkdyrskog@gmail.com

*Dokumentet er elektronisk produsert og godkjent ved NSDs rutiner for elektronisk godkjenning.*



## Personvernombudet for forskning

### Prosjektvurdering - Kommentar

---

Prosjektnr: 50399

Formålet med undersøkelsen er å gå inn i en tiende klasse for å spørre elevene hva deres tanker rundt bilder av menn og kvinner er. Hva er deres tanker rundt likestilling og likestilling av menn og kvinner som er brukt som modeller til bilder brukt i deres tekstbøker. Det vil bli vist forskjellige bilder som elevene skal svare på et spørreskjema til, og noen vil bli intervjuet for å få et dypere innblikk.

Ombudet legger til grunn at studenten søker om og får innvilget tillatelse til å gjennomføre prosjektet av skolens ledelse.

Utvalget informeres skriftlig og muntlig om prosjektet og samtykker til deltakelse. Informasjonsskriv og samtykkeerklæring er noe mangelfullt utformet. Vi ber derfor om at følgende tilføyes: - Fjerne setning som oppfordrer til deltakelse da dette kan oppfattes som press til deltakelse

- Fremheve og understreke at all deltakelse er frivillig og at det ikke på noen måte vil påvirke forholdet til skolen om man ikke deltar. Dette er et lovkrav jf personopplysningsloven § 2-7
- Dato for prosjektslutt
- Dato for anonymisering

For mer informasjon om hva et informasjonsskriv og samtykkeskriv må inneholde følg denne lenken:

<http://www.nsd.uib.no/personvern/meldeplikt/samtykke.html>

Revidert informasjonsskriv skal sendes til [personvernombudet@nsd.no](mailto:personvernombudet@nsd.no) før utvalget kontaktes.

Det må utformes et informasjonsskriv til foreldre og et til eleven.

Det var bare vedlagt intervjuguide, spørreskjema må ettersendes og godkjennes før det kan utleveres til elevene.

Foreldre samtykker for sine barn. Selv om foreldre/foresatte samtykker til barnets deltakelse, minner vi om at barnet også må gi sin aksept til deltakelse. Barnet bør få tilpasset informasjon

om prosjektet, og det må sørges for at de forstår at deltakelse er frivillig og at de når som helst kan trekke seg dersom de ønsker det. Dette kan være vanskelig å formidle, da barn ofte er mer autoritetstro enn voksne. Frivillighetsaspektet må derfor særlig vektlegges i forhold til barn og ungdom, og spesielt når forskningen foregår på eller i tilknytning til en organisasjon som barnet står i et avhengighetsforhold til, som for eksempel skole. Forespørselen må derfor alltid rettes på en slik måte at de forespurte ikke opplever press om å delta, gjerne ved å understreke at det ikke vil påvirke forholdet til skolen hvorvidt de ønsker å være med i studien eller ikke. Videre bør det planlegges et alternativt opplegg for de som ikke deltar. Dette er særlig relevant ved utfylling av spørreskjema i skoletiden.

På grunn av at datainnsamling blant annet skjer med kvalitative interjvu, tar personvernombudet høyde for at det vil bli behandlet sensitive personopplysninger om politisk, filosofisk og/eller religiøs oppfatning, samt seksuelle forhold.

Personvernombudet legger til grunn at studenten etterfølger Universitetet i Stavanger sine interne rutiner for datasikkerhet.

Forventet prosjektslutt er 19.05.2017. Ifølge prosjektmeldingen skal innsamlede opplysninger da anonymiseres. Anonymisering innebærer å bearbeide datamaterialet slik at ingen enkeltpersoner kan gjenkjennes. Det gjøres ved å:

- slette direkte personopplysninger (som navn/koblingsnøkkel)
- slette/omskrive indirekte personopplysninger (identifiserende sammenstilling av bakgrunnsopplysninger somf.eks. bosted/arbeidssted, alder og kjønn)
- slette eventuelle lydopptak

## Appendix 2 – Informational Sheet for Parents

### Forespørsel om deltakelse i forskningsprosjektet:

#### “Analyse av bilder brukt i engelske tekstbøker på ungdomstrinnet”

##### Bakgrunn og formål

Jeg heter Line K. Dyrskog, og er masterstudent ved Universitetet i Stavanger. Jeg ønsker å invitere elevene med på et forskningsprosjekt i uke 47, som omhandler en analyse av bilder brukt i engelske tekstbøker på ungdomstrinnet. Formålet er å se hva slags bilder som blir brukt, og elevenes forhold til dem. Prosjektet er anonymt, det vil si at all informasjon om elevene, og resultater fra forskningen vil være fullstendig anonymt.

##### Hva innebærer deltakelse i studien?

Deltakelsen innebærer en spørreundersøkelse angående elevenes tanker, meninger og forhold til bildene som blir brukt i tekstbøkene. Det vil også bli gjort analyse av bilder som elevene får være med på, samt andre aktiviteter ved bruk av bilder. Spørreundersøkelsen vil bli tatt vare på og undersøkt under arbeidet med masteroppgaven.

##### Hva skjer med informasjonen om deg?

Alle personopplysninger vil bli behandlet konfidensielt, og prosjektet er meldt til Personvernombudet for forskning, NSD - norsk senter for forskningsdata AS med referansenummer 50399. Det er bare meg og min veileder som får tilgang til opplysningene om elevens bidrag. Prosjektet er anonymt, og ingen enkeltpersoner skal kunne gjenkjennes i publikasjoner. Prosjektet skal etter planen avsluttes i mai 2017, og da vil alt datamaterialet bli slettet.

##### Frivillig deltakelse

Jeg håper at flest mulig vil delta i undersøkelsen, der det kommer til å bli et spennende og interessant opplegg i klassen, med gode læringsaktiviteter. Det er frivillig å delta i studien, og eleven kan når som helst trekke seg fra studien uten å oppgi noen grunn. Jeg håper likevel at flest mulig elever velger å delta.

På forhånd, takk for samarbeidet.

Med vennlig hilsen,

Line K Dyrskog, Masterstudent ved UiS

##### Samtykke til deltakelse i studien

Vi har mottatt informasjon om studien:

-----  
(Signert av foresatte, dato)

Kryss av:

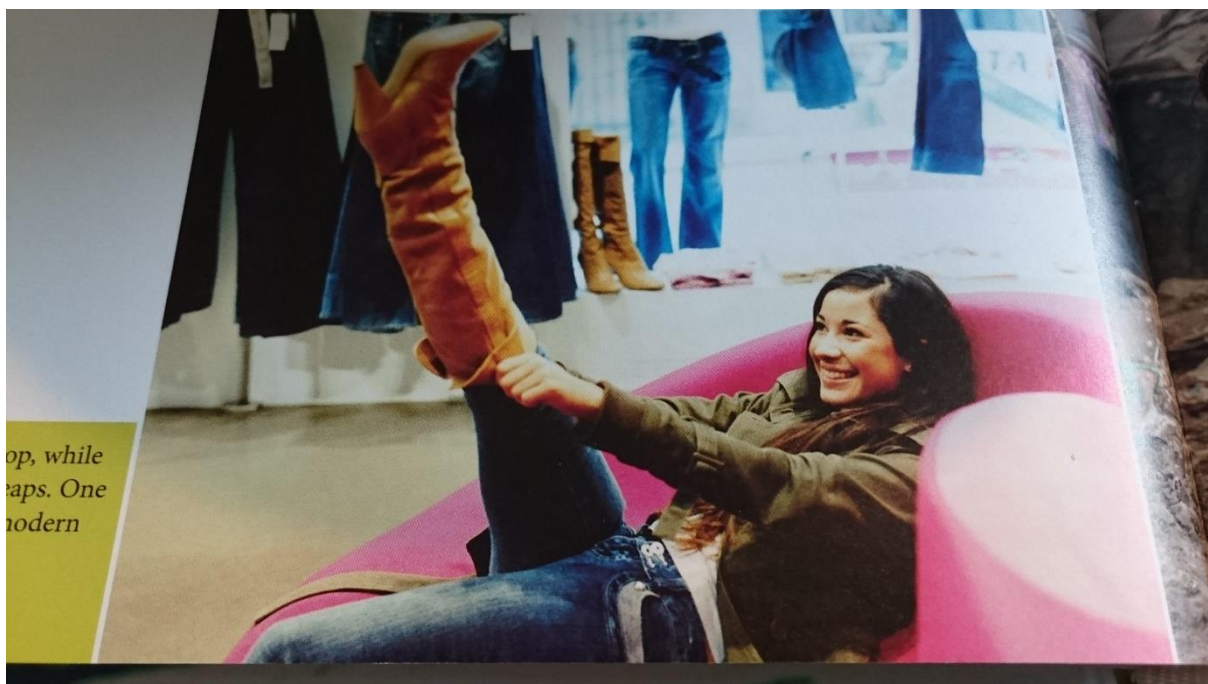
*Jeg samtykker til at mitt barn deltar i spørreundersøkelsen.*

*Jeg ønsker ikke at mitt barn deltar i spørreundersøkelsen.*



### Appendix 3 - Questionnaire Before Instruction: Norwegian

Hva tenker du når du ser dette bildet? Skriv ned tankene dine.



---

---

---

---

1) Hvor ofte ser du på bildene når du bruker tekstboka? Sett kryss.

Alltid

Ofte

Sjelden

Aldri

2) Når du leter etter fakta i tekstboka di, ser du da etter ekstra informasjon fra bildene?

Alltid

Ofte

Sjelden

Aldri

3) Tenker du over hva du ser når du ser på bildene i tekstboka?

Alltid

Ofte

Sjelden

Aldri

4) Tenker du noen gang på hvorfor det er menn eller kvinner på bildene?

Alltid

Ofte

Sjelden

Aldri

5) Hva tenker du om kjønnsdiskriminering?

6) Stusser du av og til over bilder du ser i tekstbøkene? Hvorfor/hvorfor ikke?

7) Har du tenkt at bilder fra tekstbøkene er kjønnsdiskriminerende? Hvorfor/hvorfor ikke?

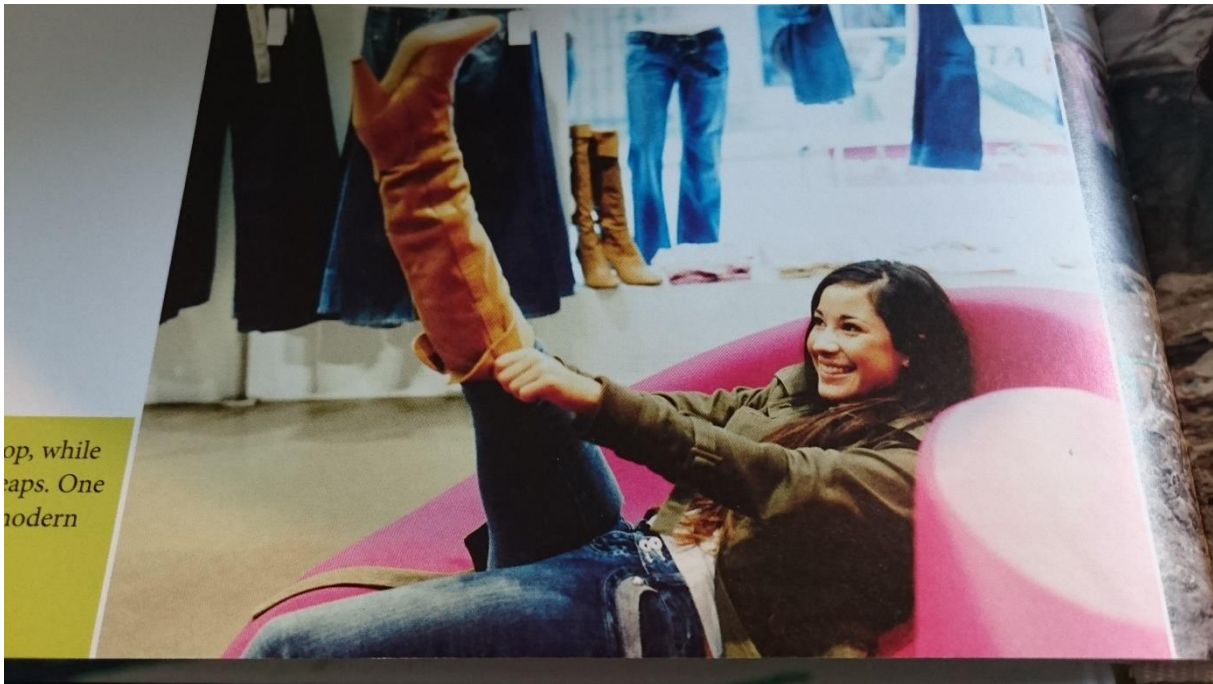
8) Hva synes du om likestilling?

9) Føler du at det norske samfunnet er likestilt generelt?

10) Hvor ser du bilder i hverdagen din? Hva slags medier bruker du der du ser bilder? (Avis, PC, TV, Bøker, IPAD etc.)

## Appendix 4 – Questionnaire Before Instruction: English

What are your initial thoughts when you look at this image? Write them down.




---



---



---



---

1) How often do you look at the pictures in the textbook?

Always	Often	Seldom	Never

2) When you are looking for facts in your textbook, how often do you look for additional information in the pictures?

Always	Often	Seldom	Never

3) How often do you stop and think about what you see while studying the pictures?

Always	Often	Seldom	Never

4) How often do you think about the gender of the persons depicted?

Always	Often	Seldom	Never

5) What do you think about gender inequality?

6) Do you ever stop and think about what you see while looking at pictures in the textbook?  
Why/why not?

7) Have you ever thought that some of the pictures from the textbook are sexist? Why/why not?

8) What do you think about gender equality?

9) Do you feel that the Norwegian society is generally gender equated?

10) Where do you see pictures in your daily life? And through which media? (Newspapers, PC, TV, Books, IPAD etc.)

## Appendix 5 – Questionnaire After Instruction: Norwegian

### Kryss av i skjemaet:

Helt enig, litt enig, litt uenig, helt uenig:

- 1) Jeg synes at denne måten å analysere bilder på var nyttig/interessant
- 2) Jeg kommer til å analysere flere bilder slik i fremtiden
- 3) Jeg likte å analysere bildene.....
- 4) Jeg synes det var lett å analysere bildene.....
- 5) Jeg kunne tenkt meg å analysere flere bilder på skolen.....
- 6) Jeg kommer til å se på bilder annerledes i fremtiden.....
- 7) Jeg likte ikke å analysere bildene.....
- 8) Denne måten å analysere bilder på var ikke nyttig.....
- 9) Jeg kommer ikke til å analysere bilder i fremtiden.....
- 10) Jeg kommer ikke til å se på bilder annerledes i fremtiden.....

Helt enig	Litt enig	Litt uenig	Helt uenig

Hva synes du var nyttig med å analysere bilder?

Hva synes du ikke var nyttig med å analysere bilder?

Andre kommentarer:



### Analyser bildet:

- 1: Er det øyekontakt?
- 2: Ser du opp eller ned på personen?
- 3: Hvem har makten? Du eller ham?
- 4: Hvordan er kroppen til personen vendt mot deg?
- 5: Er det long shot, medium shot, close-medium eller close shot?
- 6: Er personen nærme eller distansert?
- 7: Hva kommer best frem i bildet? (Saliency)



### Analyser bildet:

- 1: Er det øyekontakt?
- 2: Ser du opp eller ned på personen?
- 3: Hvem har makten? Du eller henne?
- 4: Hvordan er kroppen til personen vendt mot deg?
- 5: Er det long shot, medium shot, close-medium eller close shot?
- 6: Er personen nærme eller distansert?

- 7: Hva kommer best frem i bildet? (Saliency)

## Appendix 6 – Questionnaire After Instruction: English

### Fill in the form:

Agree, partly agree, partly disagree or disagree.

- 11) I think that analysing pictures like this was useful/interesting:
- 12) I will analyse more pictures this way in the future:
- 13) I liked analysing the pictures:
- 14) I found analysing the pictures easy:
- 15) I would like to analyse more pictures at school:
- 16) I will look at pictures differently in the future:
- 17) I did not like to analyse the pictures:
- 18) I did not find analysing pictures useful/interesting:
- 19) I will not analyse pictures in the future:
- 20) I will not look at pictures differently in the future:

Agree	Partly agree	Partly disagree	Disagree

What did you find useful/interesting about analysing the pictures?

What did you not find useful/interesting about analysing pictures?

Further comments?





### Analyse the picture:

- 1: Is there eye-contact?
- 2: Do you look up or down at the person?
- 3: Who has the power, you or him?
- 4: How is his body turned towards you?
- 5: Is it a long shot, medium shot, close-medium or close shot?
- 6: Is the person close or distant?
- 7: What is the most salient in the picture?



### Analyser bildet:

- 1: Is there eye-contact?
- 2: Do you look up or down at the person?
- 3: Who has the power, you or her?
- 4: How is her body turned towards you??
- 5: Is it a long shot, medium shot, close-medium or close shot?
- 6: Is the person close or distant?

7: What is the most salient in the picture



## Appendix 7 – Results: Intra Coder Reliability Test

Pic.	The Gaze				Vertical Angle:					
	Demand:		Offer:		High		Eye level		Low	
	A:	B:	A:	B:	A:	B:	A:	B:	A:	B:
1.			1	1			1	1		
2.			1	1			1	1		
3.			1	1			1	1		
4.			1	1			1	1		
5.			1	1			1	1		
6.			1	1			1	1		
7.			1	1			1	1		
8.			1	1			1	1		
9.			1	1			1	1		
10.			1	1			1	1		
11.			1	1			1	1		
12.	1	1					1	1		
13.			1	1			1	1		
14.			1	1			1	1		
15.			1	1			1	1		
16.			1	1			1	1		
17.	1	1					1	1		
18.			1	1			1	1		
19.			1	1			1	1		
20.	1	1					1	1		
21.			1	1			1	1		
22.			1	1			1	1		
23.			1	1			1	1		
24.			1	1			1	1		
25.			1	1			1	1		
26.			1	1			1	1		
27.			1	1					1	1
28.			1	1			1	1		
29.			1	1			1	1		
30.			1	1			1	1		
31.			1	1	1	1				
32.			1	1	1	1				
33.			1	1			1	1		
34.			1	1			1	1		
35.			1	1			1	1		
36.			1	1			1	1		
37.			1	1					1	1
38.			1	1					1	1
39.			1	1					1	1
40.			1	1	1	1				
41.			1	1	1	1				
42.			1	1	1	1				
43.			1	1					1	1

44.			1	1			1	1		
45.			1	1			1	1		
46.			1	1			1	1		
47.			1	1			1	1		
48.			1	1			1	1		
49.			1	1					1	1
50.			1	1					1	1

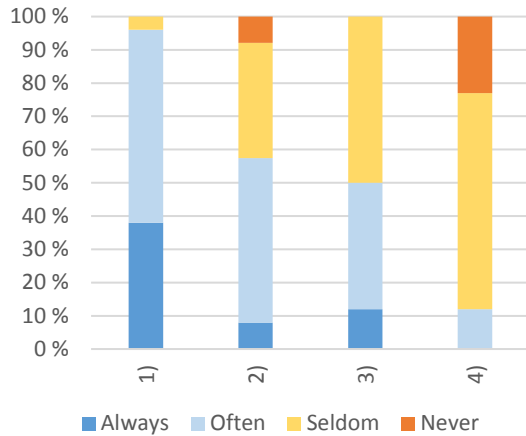
Pic:	Frame:						Horizontal angle:					
	Close:		Medium:		Wide:		Frontal:		Oblique:		Back:	
	A:	B:	A:	B:	A:	B:	A:	B:	A:	B:	A:	B:
1.	1	1							1	1		
2.	1	1							1	1		
3.			1	1					1	1		
4.			1	1					1	1		
5.			1	1					1	1		
6.			1	1							1	1
7.			1	1							1	1
8.			1	1			1	1				
9.	1	1					1	1				
10.	1	1					1	1				
11.	1	1					1	1				
12.	1	1							1	1		
13.			1	1			1	1				
14.			1	1			1	1				
15.					1	1			1	1		
16.					1	1			1	1		
17.			1	1					1	1		
18.			1	1					1	1		
19.			1	1					1	1		
20.	1	1					1	1				
21.			1	1					1	1		
22.			1	1					1	1		
23.			1	1					1	1		
24.			1	1					1	1		
25.			1	1					1	1		
26.			1	1					1	1		
27.			1	1			1	1				
28.			1	1					1	1		
29.			1	1			1			1		
30.			1	1					1	1		
31.			1	1					1	1		
32.			1	1			1			1		
33.			1	1					1	1		
34.					1	1			1	1		
35.			1	1					1	1		
36.			1	1					1	1		
37.	1	1							1	1		

38.			1	1					1	1		
39.			1	1					1	1		
40.			1	1			1	1				
41.			1	1				1	1			
42.	1	1							1	1		
43.	1	1							1	1		
44.			1	1					1	1		
45.					1	1			1	1		
46.			1	1					1	1		
47.			1	1			1	1				
48.			1	1							1	1
49.			1	1			1	1				
50.			1	1					1	1		

## Appendix 8 – Graphs Supporting the Tables

### Graph 1

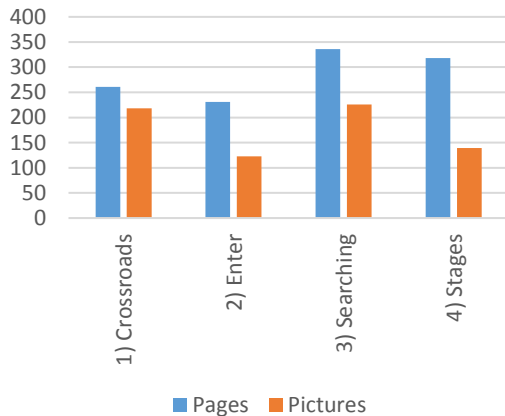
Pupils' attitudes to the pictures in EFL textbooks.



- 1) How often do you look at the pictures in the textbook?
- 2) When you are looking for facts in your textbook, how often do you look for additional information in the pictures?
- 3) How often do you stop and think about what you see while studying the pictures?
- 4) How often do you think about the gender of the persons depicted?

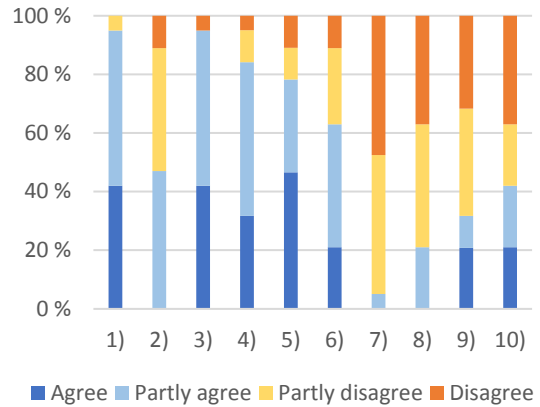
### Graph 3

Total Amount of Visual Representations



### Graph 2

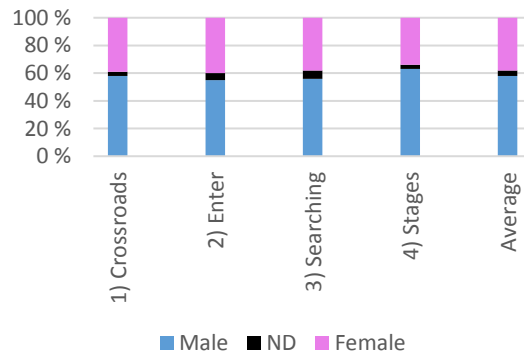
Pupil's attitudes towards analysing pictures



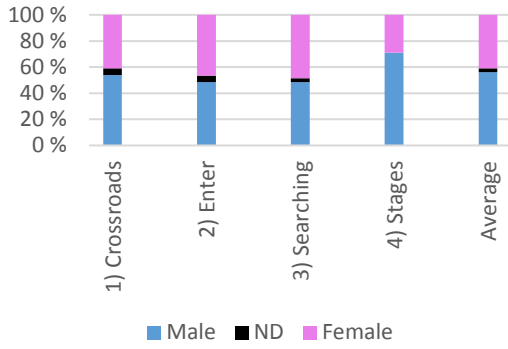
- 1) I think that analysing pictures like this was useful/interesting
- 2) I will analyse more pictures this way in the future
- 3) I liked analysing the pictures
- 4) I found analysing the pictures easy
- 5) I would like to analyse more pictures at school
- 6) I will look at pictures differently in the future
- 7) I did not like to analyse the pictures
- 8) I did not find analysing pictures useful/interesting
- 9) I will not analyse pictures in the future
- 10) I will not look at pictures differently in the future

### Graph 4

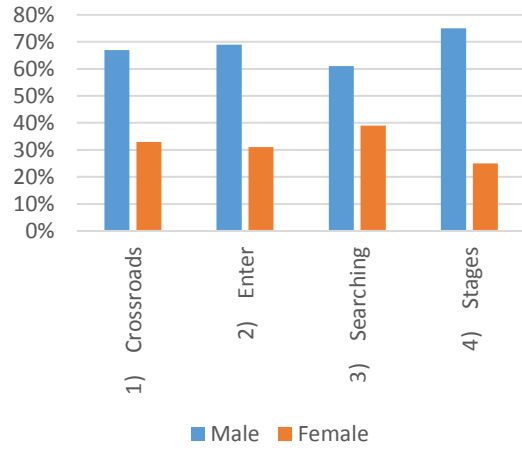
Male and Female Participants in Total



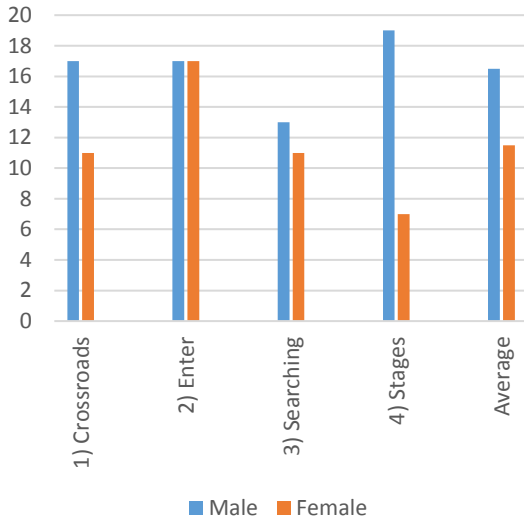
**Graph 5**  
Male and Female Participants – Only One Participant



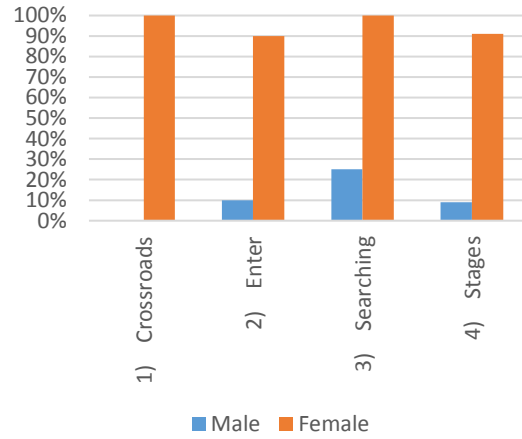
**Graph 6**  
Stereotypical Roles



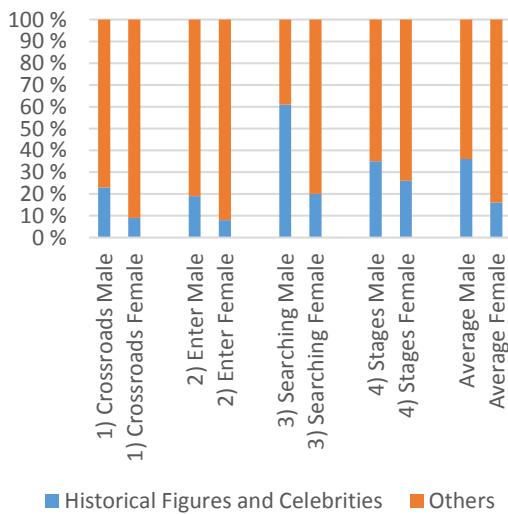
**Graph 7**  
Male and Female Participants – Number of Occupations



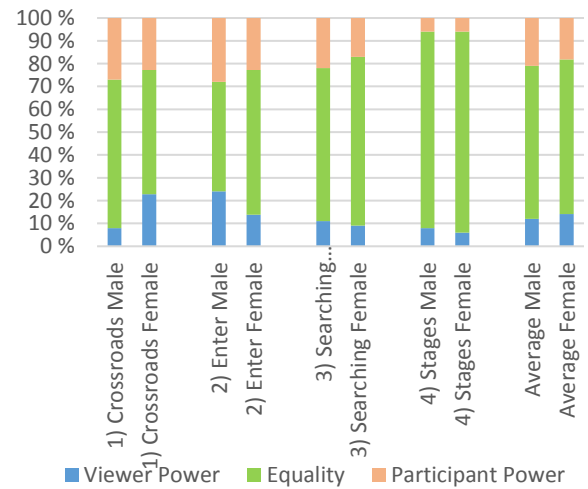
**Graph 8**  
Non-Stereotypical Roles



**Graph 9**  
Historical Figures and 'Others'

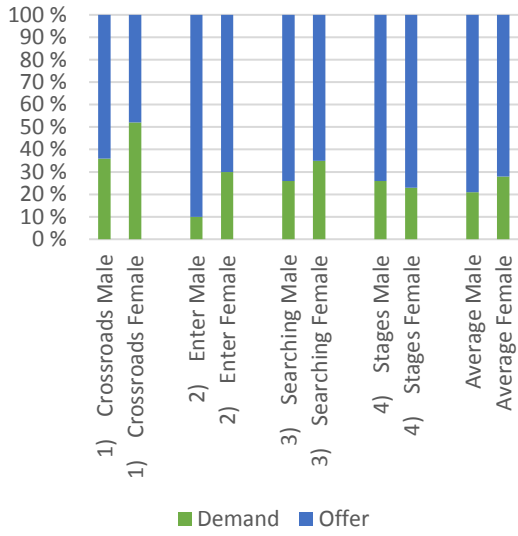


**Graph 10**  
Power



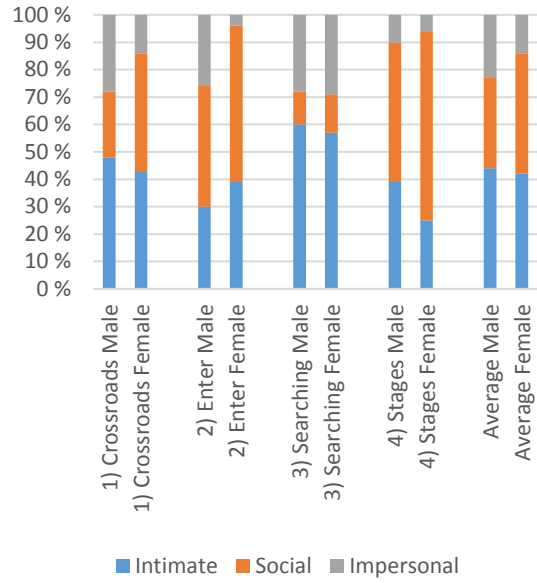
**Graph 11**

The Gaze: Demand - Offer



**Graph 12**

Social Distance – Size of Frame



**Graph 13**

Participant's Involvement

