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Thesis

VISUAL ARTS IN ENGLISH LANGUAGE TEACHING MATERIALS

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Tato stránka bude ve svázané práci Váš původní formulář *Zadáni dipl. práce* (k vyzvednutí u sekretářky KAN)

Prohlašuji, že jsem práci vypracovala samostatně s použitím uvedené literatury a zdrojů informací.

V Plzni dne 28. června 2013   …………………………………

Kateřina Benešová

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ABSTRACT

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The thesis deals with the use of visual art in English language teaching materials. The specific aim of this thesis is to examine the occurrence of visual art and how it contributes to the learning process. The gathered data about the works of art from five different sets of English textbooks for adult learners make the base for research focused on understanding the purposes of the visual components within the textbooks. The research is built around three main topics: the age of the works of art, the visual style of works of art, and on contrast between their original religion purposes in context of present-day teaching language material. Other additional information about works of art and artists is also included in the thesis.

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I. INTRODUCTION

Works of art in English teaching materials have always attracted my attention. The most alluring works have been those which I had seen in other situations before and I have always wondered why these pictures are in materials serving for teaching language not art. For this reason, I have decided to explore the use of art in language teaching materials and map out the works of art used in the restricted group of English teaching materials and its consequent analysing from several different points of view.

In the theoretical background part, I briefly explain the history of art and its position in present-day postmodern culture. The chapter continues with clarification of importance of illustrations in teaching materials. It describes how text in connection with illustration contributes to the process of remembering presented content of educational material.

The succeeding section reports on the presence of visual art reproductions in chosen textbooks of English for adult learners. I examine how many of works of art are presented in single textbooks, as well as in single sets of textbooks, and then the latter are compared to each other. Another aspect which is closely examined is the age of the works and their visual art styles.

In the part Implications, there are suggested several possibilities how to apply works of art in lessons of English language without dependence on the textbooks. It tries to support teachers in creating their own materials using works of art as a supportive element of the educative process.

II. THEORETICAL BACKGROUND

On the following pages of this chapter is presented art as a segment of our culture; briefly is described history of art and then how art became a part of books and textbooks. Also is presented function of illustrations within textbooks and their contribution on learning process.

Short History of Fine Art

Visual art surrounds us in everyday life. We meet art not only in galleries or museums but also in newspapers, posters in public space or even in various textbooks. Fine art appears in our life and not always do we realize this fact. The ways how art gets to us is not necessarily so obvious. Surprisingly we can be familiar with fragments of masterpieces without knowing it. Surely there are only a few people who do not know two adorable cherubs from the picture called *Sistine Madonna* painted by the renaissance artist Raphael. They have been used in an infinite number of cases and contexts. Another example would be a print or poster which is possible to buy at the stores of an international furnishing company IKEA. In the picture there are two naked girls covered with colourful blossoms. The painting was originally named *Water Serpents* and was created by Gustav Klimt, a great art nouveau artist. Apparently most of the buyers are not familiar with the fact that the picture is only a part of the original masterpiece. Similarly as with the last example, it is possible to present the picture *Last Supper* painted by the famous artist and scientist Leonardo da Vinci. This fresco is probably the image which we envision if we hear of Jesus Christ's last supper. This picture has inspired many generations of artists and has been imitated many times. There are various alterations of the painting. Instead of Jesus and his twelve apostles, we can find Homer Simpson and his animated friends from the American TV series *The Simpsons*, or likely we could see the same scene but consisted of LEGO characters. We can find more than fifty different examples of infiltration of high art into temporal pop culture based on this same model. According to Mikš (2010) we should keep in mind that

Everything what we can "read" in various drawings or pictures, depends on our ability recognize within them things or projection which we have saved in our minds. If an artist strives to make visible word recognizable his work, he always relies on observer's knowledge and power of his imagination. (p.46)

Beyond any doubt a particular kind of art is connected with human race since the oldest visual expressions made by men are at least 15 000 to 10 000 years old and we can find them all around the word. For Europeans are the most familiar probably imagines from French and Spanish caves. As noted by a Spanish historian of art José Pijoán "First carvings…were discovered and examined in years 1833 – 1843" (Pijoán, 1977, p. 9). The realistic images of animals were pictured on the stone walls of prehistoric dwellings of the first hunters. We can only speculate about the real purpose of these paintings. According to the opinion of E. H. Gombrich, the pictures of various beasts were something like substitution of real creatures. These paintings were probably a part of some rite when hunters attacked imaginary animals with their spears. Presumably the purpose was to bring these acts to reality and make the subsequent hunting successful.

The appearance of fine art was changing in dependence of thinking and philosophy of those times. For long centuries high art was mainly associated with church and nobility. Antique art is known for its sculptures of heroes, busts of emperors or other rulers. Artists of those times wanted to preserve their appearance for future generations.

With the arrival of Christianity, the art communicated information about religion. The faith was spreading through Europe, but in a language which was not understandable to everybody, in Latin. Visual interpretation became one of the mighty tools of the religion. The impressive paintings made the words intelligible and in many cases they could substitute for the written form. Curiously enough the habit at those times was not to sign the pieces of work by their authors and because of this many of the authors are still unknown.

In the early middle ages, religious paintings were full of signs that can hardly be read nowadays. The intention of an artist was not to imitate shapes of nature but rather to order traditional sacred symbols (Gombrich, 1989 , p.145). Their interpretation depended on strictly written rules, which explained what single items mean. These paintings were not designed for everybody but exclusively for a close society of acknowledgeable church

dignitaries. In the course of time, art became less complicated and its utterance became more obvious. From a certain point of view we can see art becoming more realistic and bearing impressive messages explaining biblical events. This focus on the form rather than on the content is apparent. In fact these two sides were supporting each other to display a perfect product bearing all together; the comprehensibility and high visual qualities promoting the impression of any act presented on a canvas. One of these examples is the painting depicting St. Matthew and the Angel created by the renaissance painter Caravaggio (Gombrich, 1989 , p.42). On the first sight it can look a little bit plain. There are only two characters on a dark background but after a closer examination we can see the preoccupied expression on the face of St. Matthew. We can see his concentrated listening to the cherub who with patience lists what St. Matthew is supposed to record. The psychological level in a picture like this is much deeper than in the work of the early middle age. Observing this picture one can bring new ideas about both characters depicted, about their relationship, and we do not need to know the story of St. Matthew.

From those times, art became more independent from the rules of the church; it wasn't only a narrative vehicle of religious content. Art took on other dimensions with the emphases on the aesthetical components of the works, which turned into impressive and moving tools for presenting religious scenes.

With rising focus on human knowledge, the religious motif of fine art became secondary: we can call this process 'secularization of fine art'. Strictly speaking this process continued till its climax in the twentieth century during the 1960's. As says Gawlik: "Pop-art was a reaction to post-industrial society of artists (and its "popular" culture) characterized by mass consumption of consumer goods in supermarkets and audiovisual information mediated by advertising, magazines, film and television." (2006)

A wave of a new artistic style called Pop-art put in the spotlight objects of common use; this way of creation is connected with the term "consumption" which means that the artists worked with typical symbols presented by mass-media; at the same time they highlighted the problem of focusing strictly on the product without knowing where or how it got to a consumer. For example, colourful portraits of famous personalities by Andy Warhol represent the famous personalities as another goods to buy, more that the particular person. If something is constantly repeated it can lose its elementary meaning, likewise in case of these portraits; who is depicted in the pictures is not actually important because

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what counts is the aesthetical value of the work - its colour combination, the lines and the curves.

Due to new technology art became more widely available than ever before. With photography came to art the possibility of unlimited multiplication. The process of making limitless copies was crucial for accessibility of fine art to large audiences. Art turned into something common and easily reached. Now it is possible to print art as posters as well as pages of magazines and books. Because of this art has returned to its medieval purpose: to be illustrative - to complete a written text, refer to something or give an example. Similarly the names of artists in this case are not important again, as well as their age, or their origin.

Textbook Illustration

With a long history, illustrations are an inseparable component of books of various kinds. One of the oldest techniques of painting in books was called illuminations. These colourings were painted directly on pages of medieval books. Each illumination was unique and very precise. Later with the invention of book printing, and from the practical standpoint, illustrations were made reproducible which means printers used mostly wood carving, copper engraving and lithography. A. Dürer, A. Altdorfer, L. Cranach senior and H. Holbein junior were among the greatest illustrators of fifteenth and sixteenth centuries. At those times these pictures were mostly used not only in biblical texts but also in science and culturally-historical texts (Bernhard & Bodmer, 1996).

Innovations in the concept of illustrations were brought to textbooks by the Czech educator Johannes Amos Comenius who introduced illustrations in his books in seventeenth century (Musumeci, 1997). One of the most famous and influential work is his *Orbis Sensualium Pictus* (The visible word in pictures, 1658), which is the first illustrated encyclopaedia for children:

> Comenius linked for the first time an expressly pedagogical intention to the application of pictures in this Latin textbook. In this piece of work, approximately 4000 words are introduced, each of them grouped together according to an area of reality illustrated by a wood carving. (Mandl & Levin, 1989, p.5)

Consequently, illustrations became a useful learning tool. Comenius used these possibilities of visual expression to improve clarity of an explanation, which led to the mastery of the knowledge of his pupils. This caused a movement to greater, extended and stabilized realism in the view of the world at that time (Vančát & Hofman, 2009).

Relationship between Text and Illustration

Contemporary textbooks are mostly full of colourful illustrations and photographs. There are several reasons for this. For one, colourful teaching materials look more attractive for students and for teachers too (Woodward, 1993). It is not an exception when customers choose their books due to their visual appearance. Furthermore, according to the psychological research: texts accompanied with illustrations are more comprehensible for readers and easier to remember. According to Carney and Levin (2002), "Carefully constructed text illustrations generally enhance learners' performance on a variety of text-dependent cognitive outcomes" (p.5). This can be described with so called dual-coding theory explained by following citation

> According dual-code theory, we use both imagined and verbal codes for representing information. These two codes organize information into knowledge that can be acted on, stored somehow, and even later retrieved for subsequent use. …mental images are analogue codes. Analogue codes are a form of knowledge representation that preserves the main perceptual features of whatever is being represented for the physical stimuli we observe in our environment. (Sternberg ,2009, p.261)

Put simply if we want to recall some information from our memories, it would be easier if we had coded the perception in two ways: verbally and visually as well. The ability to remember the information of course depends on the intensity of the connection between the illustration and the text content; e.g. the biography can be easier to remember when the portrait of the person is included along with pictures of places which the person visited or are somehow related with his or her life. These are examples of the different

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types of pictorial illustrations in relationship to text. In general, the illustrations can be divided into five categories according to their function in the text:

- Decorational function: illustrations bear a little or no relationship to the text content, their function is principally aesthetical;
- Representation function: illustration has reference to a text, it tries to depict the content of the text, in this case illustration can be **a** helpful tool offering opportunity for learning (Mandl & Levin, 1989, p.16),
- Organization function: in graphical form represents the content of the text, e.g. maps, relations between key concepts;
- Interpretation function: in a case of difficult comprehensibility of a text pictures clarify its meaning;
- Transformation function: pictures which contain mnemonic components to improve a reader's ability to remember the information. (Carney & Levin, 2002) This function has three stages: recording, relating and retrieving. Recording represents method of coding acquired knowledge in a suitable way for the learner. Relating means putting knowledge in appropriate context and the last stage, retrieving, represents support of information recall which is needed in particular moment (Čáp & Mareš, 2001).

The relationship between a text and a picture has three different levels of interconnection. This categorization notifies us about proportion of information in both manners of presentation: pictorial and textual, and their reciprocal inequality. More precisely this distinction tells us about quantity of information and describes cases when one of these kinds of modes contains more information than the other.

The first level, 'redundancy' (Figure 1.) describes a situation when information in a picture and a text overlaps. Both forms of presentation describe exactly the same issue and this implies that there is no necessity to search for more information. Students have a passive role and this process involves them minimally.
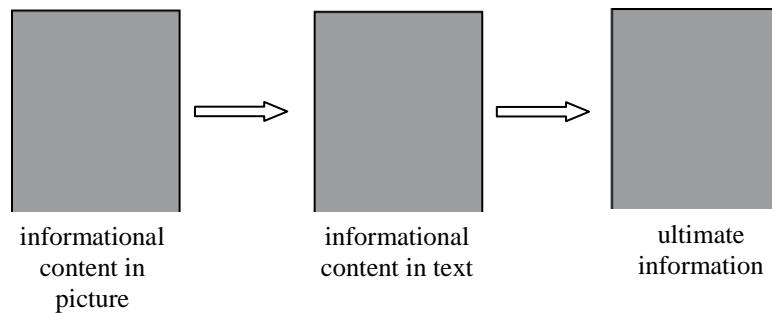
Figure 1. Redundancy

The opposite of this principle is called 'complementary' (Figure 2.)(Mandl & Levin, 1989, p.21). It involves students in the process far more. This term represents a situation when the text has blank parts, or missing pieces of information, which can be completed with informational content presented in the picture. The combination of these two sources brings complete information which is reached through synthetic student thinking.
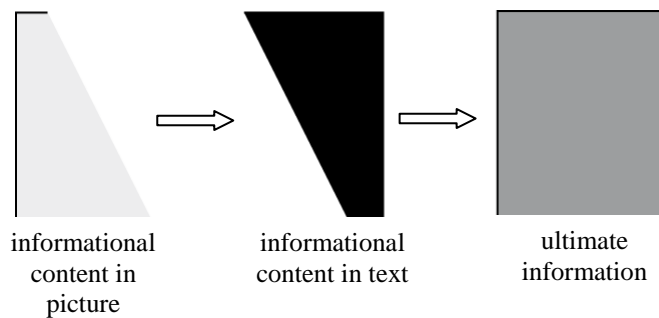
Figure 2. Complementary

The last term 'discrepancy' (Figure 3.) stands for a situation when the dissimilarity of textual and pictorial sources is too big. Information deduced from the synthesis of these sources can be uncertain or confusing because of the different contents of the two modes or their synthesis is impossible due to their differences.
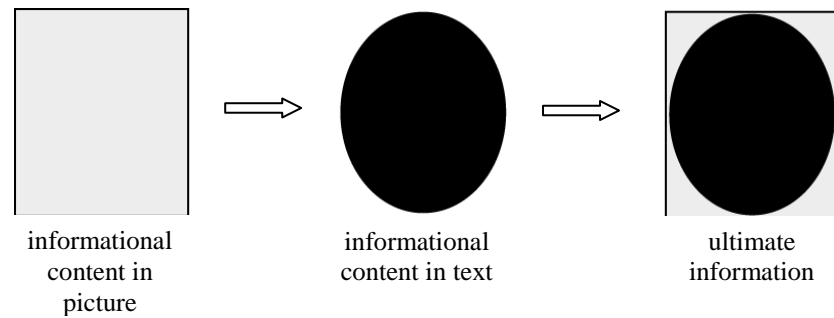
Figure 3. Discrepancy

In connection with the listed forms the most appropriate one appears to be the complementary manner. It involves a student's thinking the most actively which has positive impact on all cognitive processes.

Function of Illustration

Provided that we focus only on the meaning of illustrations themselves, we realize that they have their own purpose without dependence on a text. Visual reproductions in textbooks have a particular function, one of them is that illustrations communicate the teaching content and they are a tool for its expression, and another is that illustrations can affect students' emotions and through this emotional movement their learning process can be influenced. According to Pavlovkin and Macková's (1989) categorization, the role of the textbook illustration is possible to divide into the following three groups: cognitive, motivating, and aesthetical.

The first function is a cognitive function an illustration with this function presents to a student some information which is supposed to be transferred into the memory of the student. The quality of the transfer depends on two factors:

a) the amount of single 'parts' in the content of illustrations which a observer can see e.g. picture of children's room with common objects typical to this room, where the object represent the 'parts' mentioned before

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b) the amount and accuracy of details connected with the single 'parts', e.g. objects connected with children's room: names of books in shelf, numbers on alarm clock, singers on posters, colour of bed lining

The most effective graphic device which is easily readable is a line. A line in a picture can distinguish single objects with its parts and details. On the other hand colour makes an object in a picture more unreadable which can be somehow confusing e.g. in a picture is an object which has only one colour (or shades of one colour), it can be difficult to distinguish its details. Everything that makes the visual perception complicated has impact on processing the visual stimulus in the brain of observer. On this point drawings have greater information richness than photographs and it doesn't matter if they are in colour or black and white.

The second function is a motivating function. This function is determined by attractiveness of the visual materials for an observer. The level of interest in the picture of course depends on several aspects such as the actual observer, his or her age and interests and the visual qualities of the illustration. What can attract the observer's attention is colourfulness of the materials, which is noted as the first aspect. Later in a process of perception follows the recognition of shapes. Colour is a tool of affective effect on an observer; on the other hand, shape is a bearer of educative value which is covered in a picture. The shape is what engages the observer and encourages him or her to do a deeper analysis.

The third function is an aesthetical function. The value of this function is rather minor in comparison with previous two. The purpose of illustrations in textbooks is primarily to educate. When the aesthetical aspect of illustrations is stronger than their educative aspect, students can get occupied with the analysis of the visual qualities and the educative purpose of the illustrations can be lost. Nevertheless the aesthetic aspect cannot be eliminated completely it can be only moderated into the required form. The appropriate form can stimulate students' mind in an intended manner to achieve the educative aim. This aim represents a change in students' knowledge in a positive way. This means that the process enrich their information base which they had before they experienced the picture with its informational content.

Visual Literacy

As we need reading skills to read a text, in the same way we need skills to 'read' a picture – we need visual literacy skills (Čáp & Mareš, 2001).

Visual literacy stands for the ability or skill to read and understand the visual content of a piece of art, or visual art generally, which also includes illustrations in textbooks. Visual literacy is a multi-level phenomenon which includes perceptual sensitivity, cultural habit, ability to think critically, aesthetical openness and the ability to express ideas through visual tools (M. Fulková, 2004, p.17). Visual literacy can also be defined as a set of skills which are specific to the individual to understand the visual image and be able to use it in intentional communication with other people. (Ausburn, Ausburn, 1978, as cited in Čáp & Mareš, 2001, p. 494).

What we have to take in account are cultural differences which can cause misunderstanding. This can be caused with arbitrary symbols. For example, two different cultures do not have to share the same symbol system e.g. a schematic picture of a flower in blossom can mean in another culture people sitting around a fireplace. Another difference can be in connotation of colours e.g. in European cultures, colour of sadness and mourning is black. In another culture this emotion is represented by white colour. Curiously enough this misunderstanding can happen even between members of the same culture e.g. when there is an age difference between the parties that communicate.

Learning from Pictorial Material

The process of perception of a picture has several stages based on our vision and on our experiences with analyzing visual materials. In Figure 4 we can see a diagram of the process and also that it is divided into four stages. The very first stage is the perception of the picture itself. The channel connecting seeing and perception, presented by two very left parts of the process in Figure 4, can be influenced by several factors e.g. light conditions, the quality of the reproductions, the observer's ability to perceive visual material, and the perception illusion.
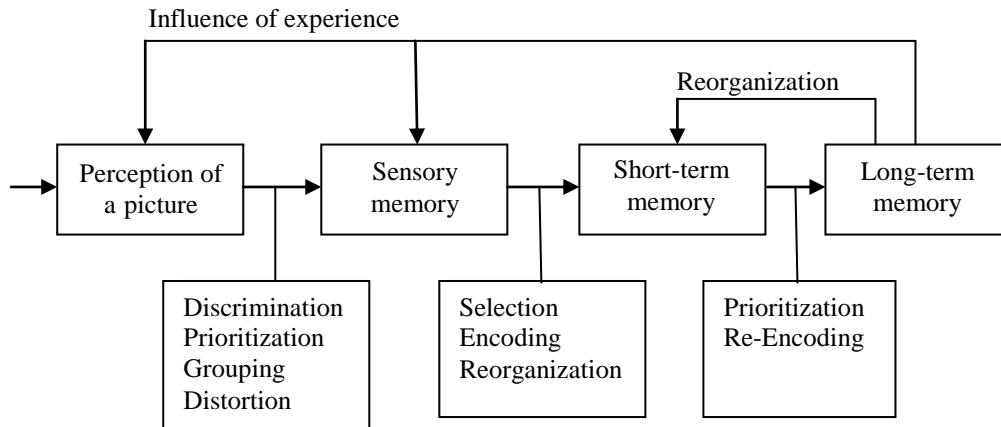
Figure 4. Memory process. Adapted from Psychologie pro učitele, by Čáp and Mareš, 2001, Praha: Portal, p. 495

The transfer from stage one to stage two depends on other factors. Firstly we select individual parts of the visual material. Then we find relationships between the individual parts and then we compare them to the similar parts or objects we have seen before and which are saved in our memory. This process can be influenced by the observer's previous experience and the state of mind (Čáp & Mareš, 2001, p. 495).We also extract the most important information depicted in an image and with this extract we work in later procession. The importance of information extracted from the picture can be changed according to the specific situation, given by task or context in which the picture appears.

The sensory memory which "…stores the most basic sensory aspects of the input, but does so only as long as one is gazing at the display" (Kosslyn, 1989, p.190). For preservation of the memory for a longer time, it is necessary to follow the movement of the information to short-term memory, which is able to store information from seconds to hours. The transfer of the information is under the condition of adaptation of the information into a proper form. When this process is done then the important information in proper form can be shifted to the next memory stage.

The last transfer is from the short-term memory to the long-term memory, which stores information for months to years. In this case, information is transformed for process of saving which includes involvement of experiences connected with the same or close kind of stimulus which we experienced before and is saved in our memory already. In the process of storing the information, actions of choosing the priority information are also

involved. In addition to that, the newly acquired experience retroactively impacts information already stored in our long-term memory. The already stored information is enriched with the new facts about the object. Next time, when we meet with the image classified as similar or the same as the previous image, we involve all the gained notions from previous experience. These actions lead to the precise categorization of the visual information through its comparing with the information already saved.

It is important to say, "much of this organization is 'automatic', not under voluntary control, and is determined by reasonably well-understood properties of stimuli (e.g. proximity of elements) (Kosllyn, 1989, p.191).

Illustrations in English Teaching Materials

The use of colour is a trend in textbooks generally irrespective of the age of the learners. Colours are presented mostly on every single page but not senselessly because different colours can indicate different chapters and unify same issues e.g. one colour for vocabulary part, another for grammar and another for reading. Diversity of colours helps students and teachers as well to orient themselves in the textbook; suffice it to say that this makes textbooks more synoptic.

Along with colour in textbooks, colourful photos and illustrations appeared in textbooks too. Something in between pictures and illustrations are photos of pictures painted by artists. They are obviously photos but they display paintings, sculptures and installation with most of the characteristics of the original art pieces visible. They have the colouring of the original works but they miss the plasticity of the surface which is typical for paintings and is caused by putting the paints in variously thick layers. They also miss the spatiality of 3D creations. For students of languages, it is not important whether the painting is done on a canvas, a wooden desk or a wall. It is important that it depicts objects, landscapes or persons and their context with the topic or task discussed in the textbook.

Function of Illustration in English Teaching Materials

Reproductions of art in English textbooks have a particular function. According to J. Průcha's categorization of illustrations in textbooks (1998) we can divide the pictures into three groups:

1. Portraits – illustrations with cognitive function
2. Art for art's sake – aesthetical function
3. Tools – motivating function

Portraits. Portraits are pictures supporting the cognitive aspect of visual art and offering students information about objects or people (J. Průcha, 1998). They can represent people discussed in an article, e.g. the common topic is 'Perfumes.' The article is supported with several pictures including portraits of Napoleon Bonaparte, Queen Elizabeth I., and the funeral mask of Pharaoh Tutankhamen (p. 42, face2face, Upper-intermediate, Cambridge). They are marked only with the names of the people portrayed, but not with names of the artists. In this case pictures have only an illustrative value. The pictures in this category are in absolute majority figural.

Art for art's sake. On the other hand, pictures which emphasize their aesthetical value are relatively common. They clearly represent high art – these are in category 'Art for art's sake'. They can be in the role of hidden art which means students are supposed to compare single pictures and decide which are artificial and which objects are created accidentally by natural forces (p.121, face2face, Upper-intermediate, Cambridge). We can say that the authors' intention was to prepare exercises focused on talking. They rely on students' cultural knowledge coming from different sources of information, not exclusively lessons of English. In this case pictures are figural as well as abstract.

Tools. The last category of 'Tools' includes pictures, which represent high art and at the same time the pictures have an educative function. Students analyze the picture or compare themes. It is important to consider what the picture depicts and students work with this content, e.g. picture *Las Meninas* by Spanish painter Diego Velázquez (p. 10,

English Result, Intermediate, Oxford), is used for showing locations of objects. This picture is used as a tool to introduce new vocabulary connected with locations of objects. Actually this picture is famous for its multi-level plan where the diverse distance between characters is one of the most impressive attributes.

One of the main points emerging from this chapter is that the art is inseparable part of our culture. That is why art eventually penetrated into teaching materials of diverse foci. Following points are that the illustrations are useful part of textbooks supporting process of remembering of presented issues of textbooks. The illustrations substituted by works of high art act in three different categories: tools, portraits, art for art's sake.

III. METHODOLOGY

As was said in the chapter Theoretical Background, art is a part of everyday life we can meet it on unforeseen places. In the same vein art is a part of teaching materials of English. In this chapter I would like to present the intention of my thesis and also the methods which were used for my research.

Textbooks

For the purpose of my analysis, I have chosen five sets of textbooks for adult learners. Every set has five levels of difficulty:

- Elementary;
- Pre-intermediate;
- Intermediate;
- Upper-intermediate;
- Advanced (except for the set of *English Result* that doesn't have the advanced level published yet).

My decision to study these textbooks was based mostly on my own experiences from my studies at the University of Western Bohemia and Universidad de Zaragoza, or from recommendations. I chose intentionally the textbooks published after year 2000 because of the topicality of their subject matter presented in them.

Name of textbook	Publisher	First Published
face2face	Cambridge University Press	2007
New English File	Oxford University Press	2004
English Result	Oxford University Press	2007
Global	Macmillan	2010
Inside Out	Macmillan	2003

Table 1. The sets of the textbooks and year of their publishing.

Data Collection

I carefully examined each textbook several times to collect all the art works which are presented in the textbooks. First I localized all pages where the works are presented**;** second it was necessary to find out the authors of the works and year of their origin. The identification of authors and origins of the art works presented in individual textbooks was based on several different sources of information which are described below

Acknowledgements. This part of textbooks is in all cases of the chosen textbooks located on the very last pages or even on the book cover of the textbooks. It lists the sources of illustrations and works of art included. Though it could be a useful tool for my research, it does not always contain names of works or their original authors. They mostly represent the names of photographers who took the picture of the work of art. The advantage of this list is that the works are presented with page numbers where the works are located; nevertheless the pages where the art works are located are ordered alphabetically by names of their original sources e.g. names of galleries or internet archives.

Captions. In several cases, the works of art are provided with the names of their authors, names of the works, and sometimes the year of their origin is added as well. The pictures with captions are in many cases part of biographies of artists but also many pictures play the role of tools.

My own knowledge of fine art. It was not an exception when I relied on my own knowledge of fine art. During my studies I acquainted with the history of fine art. Several times I verified my assumptions on the Internet, but it was not necessary in notoriously known works such as *The Death of Marat* (1793) by Jacques-Louis David (in Inside Out, Upper-intermediate) or *Girl With a Pearl Earring* (circa 1665) by Jan Vermeer (in English Result, Pre-intermediate).

The Internet. The Internet was my big helper in cases when neither the name of the author nor the name of the work of art was mentioned in the English textbook. In these

cases I tried to find out why the picture was there. Mostly it was as a portrait of a person discussed in the text**;** put simply I had to discover the content of the picture trough the context of the text. This happened in several cases e.g. picture *The Two Princes Edward and Richard in the Tower* (1878) by John Everett Millais. In this particular case the pictures were illustrating a story of King Richard III, telling about his life with the people connected with him. There were tree pictures showing these people. From the text I was able to find the names of the people in the portraits. The names I inserted into the search engine, which found possible options. Then I had to specify the search some more to identify the information about the art. This 'detective work' was the most time consuming part of my research.

In other cases, I started with the style of a picture or another work of art, for example in the case of the Mexican artist Damián Ortega, with whom I was not familiar before. This artist does installations which is a special branch of art, explained by Pooke and Newall (2008), when objects are installed "...within exhibition spaces; more specifically, it refers to site-specific art objects or ensembles of objects" (p.222). Mostly the installation is prepared only in a particular space and cannot be easily removed to another gallery. Through the term 'installation', I got to the specific photos which depicted a variety of his work. Then I looked for the one which can be similar to or the same as the work depicted in the textbook. Eventually I found the name of the artist and his work called *Controller of the Universe* (2007) (in Global, Intermediate, p. 74).

Sources of the Fine Art in Textbooks

The closest information about the pictures used in textbooks we get from 'acknowledgements' as mentioned above. This list of all providers of the art images is mostly in the alphabetical order. The pictures of these works of art are mostly from the web pages of galleries and their collections are available on their pages. The most commonly used databases are:

- Tate London;
- Victoria and Albert Museum, London;
- Museé d'Orsay, Paris;

- Museé d'Arte et d'Histoire, Saint-Germain-en-Laye;
- Vatican Museums and Galleries, and Vatican City.

The most commonly used databases are various internet archives of fine art where it is possible to choose a picture suitable for the intention of the author. Pictures are possible to download after a payment. These are:

- Bridgeman art (http://www.bridgemanart.com)
- Visual Arts Library, London now available through Art Resource and their web pages (http://www.artres.com),
- The Ancient Art and Architecture Collection (http://www.aaacollection.com)

Distinguishing Works of Art from Illustrations

How to distinguish fine art products from unsophisticated visual components can be a tricky task. The fact is that the difference is mostly clear from the quality of the drawing. In this respect in reference books there are several definitions which can help us to distinguish these two groups of visual images from each other. As noted by Pooke and Newall (2008), "fine art has traditionally been used to distinguish arts promoted by the academy, including painting, drawing and sculpture, from craft-based arts" (p.4). This division is inadequate for describing the diversity of contemporary visual art. According to Pooke and Newall:

> These ideas are associated with the Institutional Theory of Art which is probably the most widely used definition. It recognises that art can be a term designed by the artist and by the institutions of the art rather than by any external process of validation. (2008, p.5)

The boundary between art and non-art is very loose today, but still, there are conditions which art work should meet such as an aesthetical value and value of a handicraft. As the quotation above implies, art is created through its context. Put simply art

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can be everything if we put it in the right place at the right time. Unquestionably we have one certainty in this confusing situation: galleries all around the world are full of the works considered as high art due to their aesthetical qualities, skilfulness of composition or other characteristics which guarantee them to have a status of art work. We should rely on the opinions of these galleries and accept their point of view.

Fine art is possible to categorize into two basic groups. Firstly, the works whose qualities were admired at the time of their origin as well as nowadays, e.g. works by Pablo Picasso, Monet, Jacques-Louis David or Leonardo da Vinci, whose works are to be found in the chosen English language textbooks. Secondly, the works which are mostly considered modern art and have had fundamental influence on the development of art in later years even though they were considered to be controversial at the time of their first exposition e.g. Duchamp's 'readymades' also depicted in the chosen textbooks.

To sum up this issue, the definition of 'art' is based on a simple fact: what society marks as a work of art is considered to be a work of art. This is of course affected by culture and social background of the work. The works I considered important for my research could be described as a cultural legacy of the fine art and they are highly appreciated by specialists in this field of human creation. We can find them in galleries and their reproductions printed on many book pages, especially dealing with the topic of fine art.

All the collected facts about single works of art in the chosen textbooks were set in a table which were the basis for all factual and quantifying conclusions. Analysis was done from several points of view. All the results are presented in the following chapter.

IV. RESULTS AND COMMENTARY

This chapter presents the results of my research from four different points of view. The first part called 'Works of art in numbers' presents results on occurrence of the works of art in the textbooks. Each set of the selected textbooks is described with respect to occurrence of works of art and their quantity. The following part is named 'The most presented artists', which introduces three artists with the highest number of works in the selected textbooks. The third part presents the results according to the categories of the works of art with respect to their artistic style. Firstly the works are put into groups representing centuries and further they are categorized according to their artistic styles. The last section shows art in relation to its religious purposes.

Results

Works of Art in Numbers

The amount of art in textbooks varies, as can be seen in a part Appendices (p. 51 - 55). Even the content of art in the chosen sets of textbooks is slightly unbalanced. In some it is impossible to find a picture of art; on the other hand, several books are filled with many reproductions of masterpieces.

In the chosen textbooks, there are to be found these types of visual expression: paintings, drawings, engravings, sculptures and a few representatives of installation. The total number of art works in the twenty-four textbooks is 124. These are created by more than ninety-three different artists. The ratio of pictures to artists tells us that the collection of artists is really very rich. The highest number of works by one artist is only six, namely the works of Vincent van Gogh are the most numerous. This is surprising in a very positive way. The use of art work is not restricted to presenting only well known images but also unknown artists are introduced in many cases. It is also important to keep in mind that the amount of work presented varies from textbook to textbook.

From the following tables (Table 2. – Table 6.) it is clear the total numbers of works of art in single sets. The first five tables represent a single set of textbooks divided

by their level; they are marked with names of the sets. The last table called 'Total all sets' (Table 7.) represents the total numbers from single levels of all sets and also the total number of all works in a complete set. The very last and the highest number is the sum of all works of art depicted in the chosen textbooks.

face2face	
Elementary	2
Pre-intermediate	0
Intermediate	0
Upper-intermediate	12
Advanced	0
Total of works of art in textbook	**14**

Table 2. Amount of works of art in face2face

New English File	
Elementary	2
Pre-intermediate	0
Intermediate	1
Upper-intermediate	3
Advanced	7
Total of works of art in textbook	**13**

Table 3. Amount of works of art in New English File

English Result	
Elementary	4
Pre-intermediate	14
Intermediate	8
Upper-intermediate	5
Advanced	/
Total of works of art in textbook	**31**

Table 4. Amount of works of art in English Result

Global	
Elementary	4
Pre-intermediate	10
Intermediate	18
Upper-intermediate	10
Advanced	14
Total of works of art in textbook	**56**

Table 5. Amount of works of art in Global

Inside Out	
Elementary	0
Pre-intermediate	0
Intermediate	1
Upper-Intermediate	8
Advanced	1
Total of works of art in textbook	**10**

Table 6. Amount of works of art in Inside Out

Total all sets	
Elementary	12
Pre-intermediate	24
Intermediate	28
Upper-Intermediate	38
Advanced	22
Total	**124**

Table 7. Amount of works of art in all sets together

Global. *Global* by Macmillan has the highest number of art works where in every textbook there are at least four pictures (see Appendices p.53). In sum the whole set contains fifty-six photos of artistic works. An interesting fact about this set is that the art works are, except in two cases, painted by different authors. The artist having more works than anybody else is Pablo Picasso, who is the most widely presented artist in the textbooks. His pictures are in the intermediate level of the textbook (p.42). Both pictures are illustrations to a text explaining the relationship between Picasso and Matisse, who is a famous French artist. It is interesting that no picture by Matisse is presented. Both pictures by Picasso represent different periods of his art production. The first picture presents his early work – *The Portrait of Gerthrude Stein* (1906); the second one represents his late work - *Dora Maar Seated* (1941).

English Result. This set published by the Oxford University Press has the second most works of art (see Appendices p.51). The total number of artworks on pages of this set is thirty-two by twenty- six different artists. We should keep in mind that in this set the last level –Advanced – is missing. The fullest textbook of art is the pre-intermediate level textbook where there are fourteen pictures. It is equally important to mention that all textbooks of this set contain at least one picture of work of art. The most presented artist is Vincent van Gogh who has four different works on pages of the following levels: Elementary (p.68), Intermediate (p.72, 130), Pre-intermediate (p.109) and Upper-intermediate. (p.98). Another artist whose art works are used more than once is Sandro Botticelli, a great artist of the Italian renaissance period. Botticelli has two portraits there: *Saint Augustine in His Study* (1480) and one of his contemporary *Giuliano de' Medici* (1478), both appear in pre-intermediate level textbook (p.109). Also two works of Éduard Manet are in the pre-intermediate (p.108) and intermediate levels (p. 15).

face2face. This set of textbooks has the third most artworks; the total number is 15 (see Appendices p.52). What is interesting about this set is that three levels of the textbooks are completely without pictures. Only the elementary and upper-intermediate levels present works of art. In the elementary level textbook, there are two portraits on the same page; on the other hand the upper-intermediate level contains thirteen pictures, each

by a different artist, on four different pages. None of the artists is presented more than once.

New English File. This set does not contain a high number of art works, but on the other hand, there is only one level without any pictures (pre-intermediate) (see Appendices p.55). The most frequently presented artist in this set is Edward Hopper whose paintings are presented three times. All his pictures are in the upper-intermediate level of the set (p. 63, 118, 120) and they are the only pictures presented in this textbook.

Inside Out. *Inside Out* is the set with the lowest number of works of art (see Appendices p.54). The first two levels of the textbook (elementary and pre-intermediate) contain no pictures. On the other hand, the upper-intermediate presents eight works**,** three of which are painted by Frida Kahlo (all on p.90).

All sets. If we compare the sums of all pictures of the same level textbooks**,** we can see that the number of art works increases with the level (Graph 1). The fewest art works are in textbooks of the elementary level which has only twelve pictures in total; this is only 10% out of all pictures. The most numerous pictures are in the upper-intermediate level textbooks with thirty-eight pictures; that is 32% out of all pictures. The same percentage is in intermediate and advanced textbooks, they both have 19 %. The second highest amount of pictures is in pre-intermediate textbooks – twenty-four pictures which represent 20% out of all pictures. In the selected textbooks there are four books without any picture.
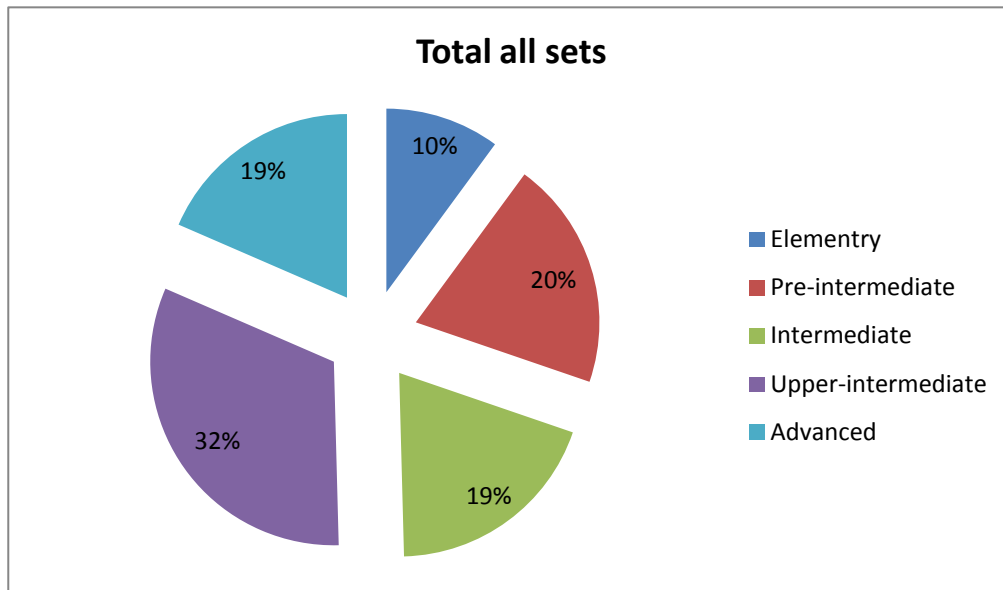
Graph 1. Proportion of works of art in differently leveled textbooks

In the elementary-level texts, the pictures have mostly the function of 'portraits'. They illustrate texts presented in the textbooks. As the learners' skills increase in higher-level textbooks, pictures serve other purposes. They can serve e.g. as an object to discuss (as in face2face, Upper-intermediate, p.74) or compare (as in English Result, Pre-intermediate, p. 108).

The Most Presented Artists

Vincent van Gogh. This Dutch painter is presented in all textbooks six times, which makes him the most presented artist. His works are:

- *Wheatfield with Cypresses* (1889) in *English Result*, Elementary, p.68;
- *My Room* (1889) in *English Result*, Intermediated, p.72;
- *Young Man with a Hat* (1888) in *English Result*, Pre-intermediate p.130;
- *Self-portrait* (unknown year) in *English Result*, Intermediate, p.130;
- *Patch of Grass* (1887) in *English Result*, Upper-intermediate, p.98;
- *Vase with Flowers* (around 1885) in *Global*, Pre-intermediate, p.31.

Vincent van Gogh lived between years 1853 and 1890. His short brush strokes, bright colours, and the movement of his lines, create a personal and expressive mode of painting that became his signature style.Today van Gogh is one of the most famous painters and his works are sold for the highest prices, over hundreds million of American dollars, though during his life he sold only one picture to his brother, who was his good friend and lifelong supporter. The presence of his works in the English teaching materials is of course related to his fame. His name and work are generally known and it is not unusual that students know the name of van Gogh from other school subjects or other sources of information.

Edward Hopper. This American realist painter has five works in the chosen textbooks. These are:

- *Cape Cod Morning* (1950) in *New English File*, Upper-intermediate, p.63
- *The Hotel Lobby* (1943) in *New English File*, Upper-intermediate, p.118
- *Nighthawks* (1942) in *New English File*, Upper-intermediate, p.120
- *New York Movie* (1939) in *Inside Out*, Advanced, p.33
- *Drug Store* (1927) in *English Result*, Upper-intermediate, p.60

Edward Hopper was born in 1882 and died in 1967. This American painter was primarily focused on urban motifs, mainly on the environment of the New York City (Arnason & Prather, 1998). His style is typical with realistic depiction of hotels, restaurants, theatres or lonely figures in these spaces. The pictures of this painter are chiefly used to stimulate language practice. Students are mostly asked to describe them. I think this is due to the realism of his paintings. Space is in perspective and interiors are freed from all disrupting objects. The description of this painting can be quite easy, with the use of basic vocabulary.

Frida Kahlo. One of the few women painters which are presented in the textbooks is the Mexican artist Frida Kahlo, who has four works in the selected textbooks:

- *The Bus* (1929) in *English Result*, Upper-intermediate, p.129

- *Frida and Diego Rivera* (1931) in *Inside Out*, Upper-intermediate, p.90
- *Self-portrait with Cropped Hair* (1940) in *Inside Out*, Upper-intermediate, p.90
- *Roots* (1943) in *Inside Out*, Upper-intermediate, p.90

Frida Kahlo is a Mexican artist who lived between 1907 and 1954. Her work has distinctive dream atmosphere and a strong suggestive expression of pain. She often used motifs of cultural artifacts of Mexico and often was inspired by indigenous cultures.

Her works of art are frequently presented in the textbooks; likewise short biographies remarking on her unsettled life story, are very common. While her work in the world of art is well-known, in Europe she isn't as recognized as some other artists. Because of this, her popularity in English teaching materials can seem surprising. However, many of these textbooks are sold in Central America too and presenting local artists can have its purpose as well as presenting European artists in the European context.

Artistic Styles and Movements in the Selected Textbooks

In these textbooks, we can see reproductions of the oldest artworks people have ever made (*Cave of the Hands*, Argentina, 10000 to 6000 BC in Global, Pre-intermediate, p. 30), likewise we can also see the newest art works which were created immediately before the publication of the textbooks (e.g. *Embankment*, 2005, by Rachel Whiteread in face2face, Upper-intermediate, p. 74).

For the sake of clarity I have decided to categorize the works from the textbooks by century they were made in. After that they are categorized into the most important artistic movements of the particular century. I used the following books as reference sources for the categorization of the works of art:

- Gawlik, L. (2009*). Dějiny výtvarného umění. 1st part, Od vzniku umění až na práh moderny*, Pilsen: University of West Bohemia.
- Gawlik, L. (2009). *Dějiny výtvarného umění. 2nd part, Od moderny do současnosti*, Pilsen: University of West Bohemia.
- Pijoán, J. (1981). *Dějiny umění 1 – 10*, Prague: Odeon.

The centuries are presented from the current century (the twenty-first century) going all the way back to the thirteenth century. Older works are sorted in the box labelled 'Twelfth and older'; including the category of early Christian works without time specification. The following category represents works created before Christ – named BC. The last category includes works whose age is not known. All the works of art divided by these categories are presented in Table 8., followed by Graph 2. which shows in percentage the distribution of the works of art.

Century	21st	20th	19th	18th	17th	16th	15th	14th	13th	12th and older	BC	no spec.
Works of art amount	7	32	30	9	9	9	6	1	1	2	10	4

Table 8. Number of art works created in single centuries
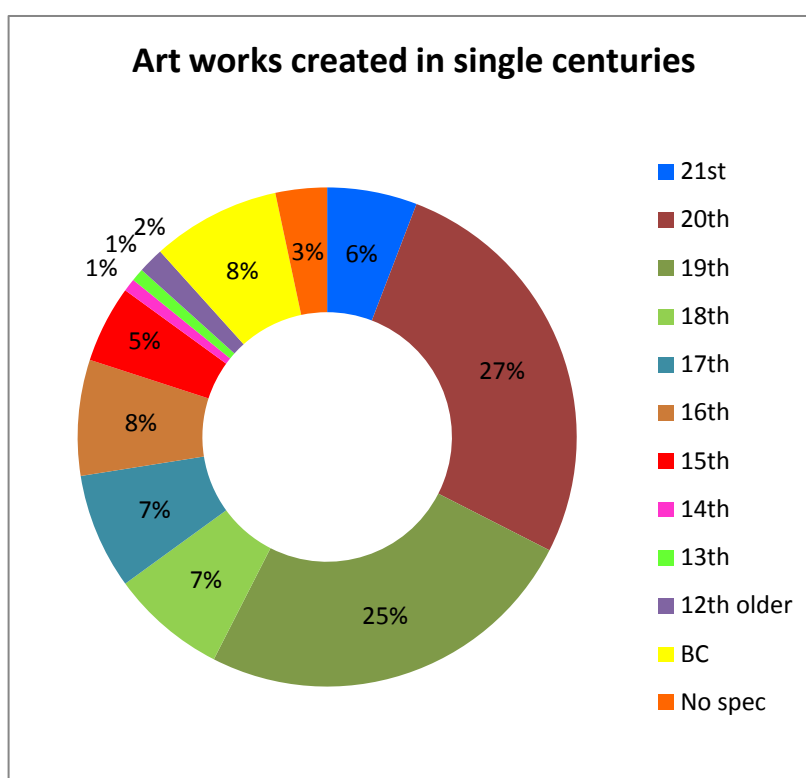
Graph 2. Art works created in single centuries expressed as a percentage

Twenty-first century. The complete amount of works from the twenty-first century is 7 (6% of all works of art used in the textbooks) which is a relatively high

number. If we realize that the latest set was published in 2010, these late works are mostly used as 'art for art's sake' – students have to discuss the works (face2face, Upper-intermediate, p. 74), compare each other (Global, Advanced, p. 18), or identify them among non-artistic objects (face2face, Upper-intermediate, p. 112). But also the works are used as 'portraits' presenting objects talked over in an added text (English Result, Pre-intermediate, p. 122). Most of these latest works are installations and sculptures, indicating 3D objects, in function 'art for art's sake' e.g. Rebecca Warren's *A Glimpse of Hope*, 2003 (face2face, Upper-intermediate, p. 112). The paintings are in minority and they are not used as 'art for art's sake' but mostly as 'portraits' e.g. Yue Minjun's *Seen in Grass Land*, 2006 (Global, Intermediate, p. 42).

      Twentieth century. The total number of 32 works created in the twentieth century is surprisingly high; it is 27% of all works of art used in the textbooks. This is the most art used from all centuries presented in the textbooks. The development of art in this century came from organized art movements to strong disunity. This unravelling causes a certain confusion and due to this situation it can be difficult to understand contemporary art (Belting, 2000). On the other hand, the shocking and confusing character of modern art brings suitable topics for discussion. Authors of the English textbooks are aware of this fact and they use the modern art to serve this purpose. In this same way the art of the twenty-first century is used to stimulate discussion. Nevertheless as it was mentioned before, at the beginning of century there were many groups of artists with highly organized principles e.g. Expressionism, Cubism, Surrealism, Futurism (Gombrich, 1989; Gawlik, 2006). The production of these groups has signs of abstraction and complicated forms, but still, an ordinary observer is mostly familiar with this art from these different contexts.

      Cubism. In the chosen textbooks, Cubism by Pablo Picasso is the most often presented style. Not only are cubistic works by Picasso presented, but also his older works (*Portrait of Gertrude Stein*, 1906, in Global, Intermediate, p. 42) and newer works (*Dora Maar Seated* , 1941, in Global, Intermediate, p. 42).

      Surrealism. Another mentioned style is a specific kind of Surrealism performed by Frida Kahlo (mentioned in section discussing the most presented artists).

      Realism. Also it is necessary to mention American Realism by Edward Hopper (also mentioned in the section discussing the most presented artists).

Abstract Expressionism. Another important and very influential style of the twentieth century presented in the textbooks is Abstract Expressionism. The movement of Abstract Expressionism arose after World War II in New York (Gawlik, 2006). The centre of art was moved from Europe to the USA and brought completely new techniques into the classical way of putting paint on canvas. One of the revolutionary artists was Jackson Pollock (*Convergence*, 1952, in face2face, Upper-intermediate, p.112). His style was called 'dripping' because he didn't put the paint on canvas on an easel but it was laid down on the ground while the paint was dripped directly from a tin. Another artist of this style is Mark Rothko (Untitled, 1960, in face2face, Upper-intermediate, p.112), who created large canvases covered with abstract compositions of fields in different colours.

Minimalism. An interesting example of modern art is work of Carl Andre, who is one of the important representatives of Minimalism (Gawlik, 2006). His work *Equivalent VIII*, 1966 (face2face, Upper-intermediate, p.112) which was installed in Tate London gallery, is compounded of geometrically organized group of bricks. The style, when the least of material, colours or shapes is used, started in United States in 1950s.

Postmodern art. The rest of works is difficult to categorize in some style or movement. Mostly the artists work or worked independently but generally their style is possible to call postmodern. As an example that can be introduced is one of the most expensive temporal artists Jeff Koons (http://www.nytimes.com), presented by his *Balloon Dog* (1994) in *New English File*, Advanced, p.72 and p.118, likewise Tracey Emin with the art piece *My Bed* (1999) also in *New English File*, Advanced, p.72 and p.118.

Nineteenth century. The works of art created in the nineteenth century make up the second most numerous group; the total number is 30 works which is 25% of all art works used in the textbooks. The textbooks again show examples of the most popular styles of this century which is obvious from the composition of the artistic content, but they also present many artists who weren't attached to any artistic group.

Classicism. Classicism is the style of the end of eighteenth and beginning of the nineteenth century. This highly politically involved style was the official style of Napoleon Bonaparte (Mráz, 1997). Classicism influenced a wide scope of artistic expression e.g. painting, sculpture and also architecture (Gawlik, 2006). One of the most important artists of this style is the French painter Jaques-Luis David whose pictures are *The Emperor*

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Napoleon in His Study at the Tuileries (1812) in *face2face*, Upper-intermediate, p.42 and *The Death of Marat* (1793) in *Inside Out*, Upper-intermediate, p. 92 and p.137.

Francisco de Goya. Francisco de Goya was an outstanding Spanish artist who is difficult to put in a particular movement or style; we can say that he was an extraordinary artist with a very original style (Pijoán, 1981). In the chosen textbooks he has two works. One of them is *The Family of Carlos IV* (1800) in *New English File*, Advanced, p.10. This picture, in this case, is used as a 'tool' where vocabulary connected with family relations are explained and practiced. The second picture is *Execution of the Defenders of Madrid, 3rd May* (1808) in *Inside Out*, Upper-intermediate, p. 92.

Impressionism. Another of the presented styles is impressionism represented by e.g. Edgar Degas – *Absinth* (1875) in *Inside Out*, Upper-intermediate, p.92 and p.137, and *Racehorses in Front of the Grand stand* (1866, face2face, Upper-intermediate, p.74). Another impressionist is Edouard Manet and his *A Bar at Folies-Bergére* (1882) in *English Result*, Upper-intermediate, p.108.

Post-impressionism. The most common as it has been said in the previous section is Vincent van Gogh with his post-impression style (mentioned in the section discussing the most presented artists); another representative is Georges-Pierre Seurat with his picture *Bathers at Asniéres* (1884) in *English Result*, Elementary, p. 68.

Pre-Raphaelite Brotherhood. It is important to say that only one original English style is presented in the textbooks. Pre-Raphaelite Brotherhood was inspired by work of old masters from the middle age and early renaissance. The artist of this style mostly portrayed characters from English history or literature. They were often inspired by King Arthur's legend (Pijoán, 1981). The examples of this style are John Everet Millais – *The Two Princes Edward and Richard in the Tower* (1878) in *English Result*, Intermediate, p.52 or John William Waterhouse with *Juliet* (1898) in *Global*, Advanced, p. 81, who is loosely connected with Pre-Raphaelites.

The rest of the presented artists mostly includes those who weren't involved in any artistic movement. Their work is not generally known, but it still is good to mention the English artist John Atkinson Grimshaw who has two different works in the textbooks: *Shipping on the Clyde* (1881) in *Global*, Advanced, p.121 and *Boar Lane, Leeds* (1881) in *English Result*, Elementary, p. 68. One of the few women painters presented in the

textbooks should be mentioned and that is Elizabeth Jerichau-Baumann with the picture *Jacob and Wilhelm Grimm* (1855) in *Global*, Intermediate, p. 23.

Eighteenth century. Since the eighteenth century the amount of works of art are smaller than in the previous centuries. The number of works created in this century is only nine that is 7% out of all art works presented in the textbooks. It is a very interesting fact that most of these works are portraits of famous people in the fields of politics, science or quite numerous self-portraits. They mostly accompany text presenting people depicted on the canvases.

In the field of politics we have two portraits of George Washington (1796), one in *face2face*, Elementary, p.49 by Gilbert Stuart and another one in *New English File*, Elementary, p. 109, by the same author as in the case of the first portrait. Also the picture *The Death of Marat* (1793) can be put in this category even though this work has been mentioned in connection with Classicism in the section of the nineteenth century works. In the field of science, we find a picture of Isaac Newton in *Global*, Elementary, p. 130 by an unknown author. Further a portrait named *An Arabic Man of Learning (Avicenna)* can be found in *Global*, Pre-intermediate, p.104, painted in style of Italian school by an unknown author. In the group of self-portraits, there is *Self-portrait in a Straw Hat* (after 1782) by Elisabeth Louise Vigée Le Brun in *Global*, Pre-intermediate, p. 31, similarly a self-portrait (1787) of Angelica Kauffmann in *Global*, Intermediate, p. 74.

In one of the textbooks *The Fountain of Trevi* is shown. This architectural-sculptural object is located in Rome. The fountain was built under the guidance of several artists, Nicola Salvi being the most influential (Pijoán, 1981). This masterpiece was finished in 1762 by Guiseppe Pannini. A photo of the fountain is to be found in *Global*, Upper-intermediate, p. 45.

None of the mentioned works of art represents a particular art style or movement, except for *The Fountain of Trevi*, which is an example of the baroque art.

Seventeenth century. The seventeenth century is also represented by nine works of art but the seventeenth century, unlike the eighteenth, represents a particular art style.

Baroque. The origin of the name Baroque is rather an enigma; it can come from Spanish, Portuguese but also from Greek (Pijoán, 1981). Irrespective of the mysterious

origin of its name, baroque is now considered to be one of the most remarkable art styles of all times. From Italy it spread practically over all Europe, but also across the ocean. In so called 'new lands', Central and South America, it is possible to find signs of this style in architecture and other visual expressions (Pijoán, 1981).

In the textbooks baroque is represented by several examples. First I would like to mention two pictures by the Dutch artist Johannes Vermeer. One of them is *Woman Holding Balance* (1664) in *Global*, Advanced, p. 18, and the second one is *Girl with a Pearl Earring* (c.1665) in *English Result*, Pre-intermediate, p.108. As a representative of Spanish Baroque we meet Diego Velázquez with his famous picture *Las Meninas* (1656) in *English Result*, Intermediate, p.10. Another painter worth mentioning is the Flemish artist Peter Paul Rubens with his sketches in *Global*, Pre-intermediate, p. 30. Baroque originated in Italy, so we have an Italian artist, a woman artist, presented too. Artemisia Gentileschi was one of the few women artists who appeared in the world of art of those times. Her picture *Judith and Holofernes* (c.1620) is in *Inside Out*, Upper-intermediate, p.92 and p.137.

The rest of the seventeenth century pictures is not in the Baroque style and shows an event and a personality of English history: *The Great Fire of London* (c. 1670) in *Global*, Advanced, p. 130 by an unknown author, and two portraits of William Shakespeare one by John Taylor (1610) in *Global*, Advanced, p. 81, and the second created in 1623 by an unknown artist in *English Result*, Intermediate, p.106.

Sixteenth century. The sixteenth century was an era of great artists which is also reflected in the selected textbooks. The number of works is nine again; that makes up 8% from all works of art, and most of them are possible to determine as works of the Renaissance style.

Renaissance, Cinquecento. The Renaissance period is divided into three stages: Quattrocento, Cinquecento and Mannerism (Prokop, 2005). Cinquecento is the era from the beginning of the sixteenth century and also is the part of art history when the most genius artists of all the times were active.

One of the most well-known names is Leonardo da Vinci who has two images in the textbooks. This thinker wasn't interested only in art, but also in natural sciences and anatomy which is presented in his sketches of the heart from 1513 (in Global, Advanced, p.

78). Another work of this great artist is his famous *Gioconda* also known as *Mona Lisa* (1503 – 1519) (in New English File, Intermediate, p.80 and in English Result, Pre-intermediate, p.108). The Renaissance is the period of magnificent wall frescoes. This is performed by Raphael and his painting *The School of Athens* (1511) in *Global*, Upper-intermediate, p.67. Another work of this eminent artist is the detail of two cherubs in the oil panting *Sistine Madonna* (1513 – 1514) in *Inside Out*, Intermediate, p. 25.

This new art style expanded from Italy to most of Europe and adopted to the local style. One example of this process can be the work of the Dutch Renaissance painter Hieronymus Bosh who is known for his original paintings depicting fanciful scenes with high moral and philosophical value (Pijoán, 1981). His work *The Conjurer* (1475 – 1505) (in Global, Upper-intermediate, p. 42) presents a rather ordinary scene, a conjurer and his audience, but in a very impressive manner.

The rest of works of art from the sixteenth century are created by unknown artists. Two of them present views of English history. First, it is *Portrait of Queen Elizabeth I* (c.1575) in *face2face*, Upper-intermediate, p. 42, and the other one is the portrait of King Richard III (late 16th century) in *English Result*, Intermediate, p. 52. The last work is a detail of a sculpture by an unknown artist without any specific information, even with unsure dating (in Global, Upper-intermediate, p. 106).

Fifteenth century. The group of works from the fifteenth century consists of six works which is 5% of all the works of art. The presentation of art of this century is mostly in the Renaissance style.

Renaissance, Quattrocento. The works of art are focused on the early period of Renaissance called Quattrocento. Sandro Botticelli is mostly known for his picture *The Birth of Venus*, where the goddess stands on a wobbly shell propelled by a breath of the god Zephyrus. His work is presented in *English Result*, Pre-intermediate, both on p.109, by pictures *Saint Augustine in His Study* (1480) and *Giuliano de' Medici* (1478). Another example of skilful artist of those times is Piero della Francesca. He is presented by the portrait of *Frederico da Montefeltro* (1465 – 1472) in *English Result*, Pre-intermediate, both on p.115.

The last three works of art are created by unknown artists but from completely different parts of the world. The first is the portrait of Marco Polo (1477) in *face2face*,

Elementary, p.49. The second is so called *Coyolxauhqui Stone* discovered in twentieth century in a part of Mexico City. The mythical being Coyolxauhqui was carved in the stone by an Aztec stonecutter in fifteenth century. The photo of the stone is to be found in *Global*, Pre-intermediate, p. 30. The last piece of art is a silver badge in the shape of a boar created by an unknown craftsman and discovered in England (in Global, Intermediate, p.97).

Fourteenth century. There is only one work of art created in the fourteenth century in the books. The picture portrays the medieval writer Geoffrey Chaucer (c.1340 - 1400) created by an unknown artist in the style of English school (in Global, Advanced, p. 121). The picture is accompanied with a short text describing this writer. The picture is in a role of 'portrait' to another text discussing the work *A Treatise on the Astrolabe* composed by Chaucer.

Thirteenth century. There is also only one work of art in this category. Nevertheless in this case it presents a technique not mentioned in any of the textbooks before. *Global,* Elementary, p.11 displays a detail of stained glass from the *Great Hall of Henry III* in Winchester. This way of creating colourful pictures using pieces of glass is typical for the Middle Ages, but even nowadays it is possible to find usage of this technique in modern buildings.

Twelfth century and older. Only two works date back to the Twelfth century. These archaeological objects were found in England. The silver pepper pot in the shape of a Roman noble woman (http://www.bbc.co.uk/ahistoryoftheworld) was created sometime between the second and fourth century. The second object is a purse lid founded in Sutton Hoo, cemetery site used for burying in the sixth and early seventh century. Both objects are presented in *Global*, Intermediate, p.97.

Before Christ (BC). Even though people at those times created articles for everyday use such as idols of their gods and kings, these relics of various creations are called art nowadays. The total number of works created before Christ is ten; it is 8% of all works.

The first group of objects is connected with kings and their reign. One of the oldest objects is the *Funeral Mask of Pharaoh Tutankhamen* (1332 – 1332 BC) in *face2face*, Upper-intermediate, p.42 and also in *New English File*, Advanced, p.70. This massive golden mask became after its discovery in 1922 (Pijoán, 1981) a symbol of ancient Egypt. Another Egyptian pharaoh is King Taharaqa whose bust created in the seventh century BC is located in *Global,* Pre-intermediate, p.32. The following work of art is a carving in a white stone sarcophagus, presenting Alexander the Great in a hunt scene; the date of creation is fourth century BC (in Global, Elementary, p.37). The last king of this series is King Gilgamesh depicted on a ceramic vase in a style representing ancient Greek technique of glazing in red and black colour. The photo of the vessel is in *Global,* Advanced, p.54.

The category presenting depiction of gods includes a statue *Venus de Milo* created circa 130 – 100 BC is in *Global,* Pre-intermediate, p.11.

The following objects were created for common purposes even though they were made of the most precious metals of those times: gold and silver. The work of art has a symptomatic name: *The Panagyurishte treasure* (5th to 4th century BC in *Global,* Intermediate, p.96). The treasure includes golden tableware strongly decorated with human and animal motives. The last but no less impressive work is a collection of prints of human hands on cave walls in Argentina created 10,000 to 6,000 BC. This proves how old is the need to express oneself *Global,* Pre-intermediate, p.30.

Non-specified works of art. In this last section I include four works, whose origin wasn't possible to identify, neither the author nor date of origin. One of them is the picture named *Maragojipe Market* in *English Result*, Upper-intermediate, p.133. Here I was able to find the name of the picture in the acknowledgements, but no other information is given. The second work of art is the portrait of King Gilgamesh in *Global,* Advanced, p.55, identity of the depicted personality was possible thanks to an accompanying article. Another object, intended for a wealthy person, is a golden belt buckle depicted in *Global,* Intermediate, p.97. The last artistic work is the portrait of the mathematician Al-Kindi in *face2face*, Upper-intermediate, p.51.

Religion and Mythology Depicted in English Teaching Materials

Art was for most of its existence a tool how to bring religion closer to people. It presented gods, saints or mythical creations in diverse positions and situations. During the Middle Ages, religious organisations were also common clients of artists of varied specializations. Also in later artistic periods e.g. Classicism (17th to 18th century) motifs of ancient Greek and Roman mythology were favourite subjects of art works. . Despite these facts, the amount of art works with religious or mythological themes is minimal. Works we can include in this group are:

- *Venus de Milo* (c. 130 – 100 BC), unknown artist, *Global*, Pre-intermediate, p.30
- *Coyolxauhqui Stone* (15th century), unknown artist, *Global*, Pre-intermediate, p.30
- *The Fountain of Trevi* (16th century), Niccolo Salvi, *Global*, Upper-intermediate, p.45
- *Phoenix* (20th century), unknown artist, *Global*, Upper-intermediate, p.104
- *The Sistine Madonna* (detail)(1513 – 1514), Raphael, *Inside Out*, Intermediate, p.25
- *Judith and Holofernes* (c.1620), Artemisia Gentileshi, *Inside Out*, Upper-intermediate, p.92

Venus de Milo. The statue representing the goddess Aphrodite was originally compounded from six pieces of white marble, now missing her arms (Durando, 1997). This statue was found in the middle of a field during ploughing in 1820. The statue was brought to the King of France Louis XVIII who named it *Venus de Milo*; today the statue is located in Louver, Paris. Aphrodite was a goddess of love, beauty and laughter. Legend says that she was born from sea foam (Hrych, 1999). She was supposed to be the most beautiful of the ancient Greek gods. The photo of the statue is presented as a 'tool' where students according to a short description select an appropriate work of art.

Coyolxauhqui Stone. In 1978, a giant rounded stone (2.98 to 3.25 metres big) was found near a formal Aztec temple. On the stone the decapitated and dismembered goddess of moon Coyolxauhqui is carved (http://www.jornada.unam.mx). According to the Aztec mythology this goddess was a daughter of her mother Earth Coatlicue and was killed by

her brother Huitzilopochtli, the deity of sun. This work of art acts also as a 'tool', when students are supposed to compare several works of art and select the right one matching a short description included in the task.

The Fountain of Trevi. The fountain was constructed by Niccolo Salvi on the basis of materials provided by Lorenzo Bernini. The fountain was designed to portrait a mountain creek where nymphs meet. The water flows on artificial rocks; the background to the scenery is created by facade of a baroque palace with statues of Neptune and two allegories of The Health and The Fertility (Mráz, 1997). Neptune was an ancient Greek god of waters, seas and oceans (Hrych, 1999). The photo of the fountain is used as a 'portrait'. It accompanies a short descriptive article discussing 'Magical places'. The text informs us briefly about its history and its position in contemporary culture (e.g. its appearance in films).

Phoenix. The phoenix is a mythical bird with golden plumage and with magical powers. It is mentioned in mythologies of Persians, Greeks, Romans, Egyptians, Chinese and Phoenicians (http://www.princeton.edu). This bird, according to the legend, lives for about five hundred years and then it dies and is reborn from its own ashes. In various mythologies, the Phoenix acts differently, as a good or bad beast. In the textbook, it is presented in a photo of a statue located in a one of the squares of in Phoenix, Arizona. The chapter discusses this mythical animal and also some grammar issues are included. The picture acts as an illustration.

The Sistine Madonna (detail). A detail of the original work, which is presented in the textbook *Inside Out,* depicts two little winged boys called 'putti' (Dempsey, 2001). Putto, in singular, who is mostly presented by an adorable**,** naked little boy was developed from the combination of a Christian angel and an ancient Cupid (or Eros). This motif is commonly used in Renaissance, Baroque and Rococo paintings as well as in sculptur. Putti are rather secular characters presented in a variety of situations. The two putti do not have any particular meaning in the textbook; they just fill in an empty space. So we can say they just decorate the page.

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Judith and Holofernes. The painting *Judith and Holofernes* in the Caravaggist style was created by a woman painter Artemisia Gentileshi around 1620 (Pátková, 1991). The scene on the canvas depicts Judith, a Jewish widow, slaughtering the Assyrian general Holoferenes (Chadwick, 2002). This story is known from the Old Testament in the Bible. This motif represents the artist's independence and attitude to men. The motif of sharpened relationships between men and women is noticeable in many of Gentileshi's works.

In my opinion this work of art depicts the cruellest scene out of all the presented works. The process of a head being cut off is depicted in a rather naturalistic way; we can see spilled blood and above all the realistic expressions on faces of all the protagonists.

In this case, only a part of this work of art is first presented and students are asked to guess what the picture shows as a whole. According to the task, we can consider the picture stimuli for a discussion about the content of the rest of the painting.

Summary

Religious art works in the selected textbooks never represent its original purpose; it means the works never serve to promote a religion (their original purpose). Most of the art works are just tools. It means that students are focused more on the form than on the meaning of the depicted characters. In case of the oldest works (*Venus de Milo, Coyolxauhqui Stone*), students get know their history. The intention of the authors of the textbooks might be to avoid any distribution of any present-day religion; the textbooks are designed for many students from many countries of various religions. The objectivity in case of religion is a must to prevent conflicts between the contents of the books and values of any potential student or his or her teacher.

Commentary

The presentation of visual art in textbooks of English is completely natural. Textbooks, especially the ones published recently, provide a presentation of culture from diverse points of view. Textbooks are collections of interesting facts, and in a certain way, they can be compared to scientific popular magazines; we are informed about writers, about interesting gadgets, curious customs of different nations and also about artists and art

generally. I can say that the textbooks I have worked with are a tool of general knowledge where the appearance of an artistic component perfectly fits.

Nevertheless the presentation of art is not always that clear. It raises the question several times, what is art and why? First this happens when the art is at the same level as common illustrations. It just depicts the personalities discussed in accompanying texts. It seems to me similar to the reversal act which happened in 1917, when the French artist Marcel Duchamp took a porcelain urinal and called it *'Fountain'*. This object then was placed in a gallery; he took a completely common object and redefined it as a work of art. This act consequently brought the fundamental question 'What is art and what is not?', which is even after almost a hundred years still current. Nowadays, it is common to find a reversal act - to take pictures down from their notional stands and put them in places where their artistic aura seemingly disappears as it happens in the case of works of art depicted in the textbooks. This is caused with the anonymity of the works, without name they are interchangeable with normal illustrations.

A very different way of working with art is found in *Global* and *Inside Out*. *Global* presents a great deal of works of art in all three roles, as 'tools', as 'portraits' as well as 'art for art's sake'. The number of works in case of this set can be explained by the fact that they replace common illustrations. They present art from late years as well as the archeologically old pieces. These objects are in situations where students can see them in rather unusual contexts; in other words, they process the work of art in a way which can bring other ways of experiencing the artefact. Instead of being exposed to its artistic characteristics and analyzing its structures, they can see it from different points of view, and for example study weather depicted on the picture or some other every day phenomena.

On the other hand, *Inside Out* is the oldest set out of the chosen texts, with the lowest number of used works. In my opinion it is not a coincidence that the number of works is higher in later published textbooks. Actually the number of works rises with the year of the publication. While the set *Inside Out* published in 2003 has only ten works, the following set *New English File* published in 2004 has thirteen works. *Face2face* and *English Result* both published in 2007 have already fourteen and thirty-one works. But all of them are difficult to compare to Global published in 2010 with its fifty-six works. Based on these results, this phenomenon can be considered a sort of a growing tendency to use

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works of art in places of common illustrations. There is a possibility that this course will be kept and the number will grow. Works of art can provide a complex collection of characteristics which can be used in various ways in educational processes. For example, the work of Velazquez and his *Las Meninas* students study the position of persons in the space of a room. Another example is the work of Goya - *The Family of Carlos IV* that allows students to study the names of members of family.

Another thing which is obvious from the results is that there is a vast use of modern art in the chosen textbooks. Works created in 20th and 21st century can be categorized in a group named modern art. The biggest share of these works is set in *Global*. The use of modern art probably depends on several factors. First, this kind of art can be a good material to discuss. Its ambiguity can inspire discussions. Another reason can be that modern art is visually very interesting.

The textbooks in total cover more or less the various developmental stages of art. The textbooks include works from the very beginning of art when people painted on the walls of their natural shelters till the last works of present-day professional artists educated in creating artefacts. But it is important to mention that the presentation of art is adapted for the purpose of presenting English not the art itself. It means the works are presented in a random order and in most of the cases it appears without proper labels. This imperfection I find rather problematic because a label explaining the origin of the work makes the principle connection between the exposed work and its artistic value. This minimal information can allow students to place the work into particular context in the world of art.

The primary purpose of the chosen teaching materials is obviously to present the English language which allows students to improve their abilities. Unquestionably the secondary purpose of the teaching material provides information enriching students' general knowledge. This tendency probably brought art to their pages and the results of this thesis indicate that the number of the photos depicting art will increase. To maintain the artistic status of the work of art depicted in textbook, it is important their origin and significance are made clear, for example, through simple labels containing the name of the work and its author.

In the following chapter several tips on how art can be used in the process of teaching and also suggestions for creating teaching materials involving works of art are presented.

V. IMPLICATIONS

As said in the commentary in the previous chapter, it seems that art has **a** strong position in present-day English teaching materials. On the other hand, it is slightly confusing because often there is an absence of the labels explaining the origin of the single works. Without this short information, the works are anonymous and become intermingled with all the other ordinary illustrations presented in the textbooks. We should remember that art was created for different purposes than accompanying texts presented in teaching materials. The original context of every work should be preserved at least in stating the name of the author and the name of the work.

Implications for Teaching

The fact that illustrations can be used as tools enhancing comprehensibility of a text was mentioned at the beginning of this thesis. In this part I would like to present some suggestions how art can be used as a supporter of a lesson.

Art can find its use in cases when teachers create extra materials accompanying the standard textbook, or when teachers completely substitute a textbook with their own materials. The works of art are a rich source of depicted historical events as well as literary material, showing main characters or crucial events in a story. One of the examples can be the production of so-called Pre-Raphaelite Brotherhood (also mentioned earlier) whose members created at the end of nineteenth century. Their motives mostly came from the history of England as well as from English literature. A presentation accompanied with these pictures supporting the topic would be engaging material for teaching.

Similarly, pictures can be an element of motivational parts of a lesson. Controversial pictures from modern art periods can be suitable materials to define a topic for a discussion. What does the picture represent? Why did the artist use this material? Is this kind of art useful somehow? And many other questions can be asked to introduce the discussions.

These suggestions present the techniques used in the chosen textbooks, but what I wanted to point out is that teachers do not have to rely only on the textbooks but also can

involve their own initiative in creating materials for diverse activities including some reproductions of art works.

Supposing visual art as a rich source of information, there is no sensible reason why teachers should avoid working with this material. From my research is obvious that the pictures were created in different time periods. This brings evidence of the past as well as about the present and the intelligence of depicted objects or persons on the reproductions can inform students about data from a variety of disciplines. The extra knowledge about cultural background of English speaking countries hidden in the pictures can generate a better understanding of the language and its cultural context. This is one of the strongest arguments why teachers should draw students' attention to pictorial content.

Limitation of the Research

There were several limitations of my research but the most noticeable one was the difficulty of gathering data and subsequent identification of individual works. Especially the determination of the artefacts, which was the most time consuming part of the research. I was limited by the lack of information presented in the textbooks; this means that the pictures were accompanied with incomplete or no descriptions about their origin. Also very commonly the acknowledgements, on the very last pages of the textbooks, did not provide sufficient information. In such situations I was forced to use investigating techniques. I had to analyze some characteristics of the pictures which could help in the retrieval of their identity. In some cases I recognized the style in which the artefact was created; sometimes I recognised characters depicted in the painting; sometimes the visual style helped me to date the works. However from the results, it is obvious that I was not always successful; several works remained unidentified, but I can say that the number of these cases is minimal.

Another limitation was the lack of specialized sources of information focused on the issue of using works of art in textbooks. Frankly said, I have found no big source dealing this topic. On the other hand, the matter of using pictures, in its general meaning, is a discipline which is widely examined. All I could do with this difficulty was to adapt the knowledge concerning the use of illustrations to the more specified use of artistic objects in teaching materials.

Suggestions for Further Research

Further research could focus on two different aspects connected with the use of works of art in English teaching materials. First, it would be helpful to examine the impact which the art has on students' knowledge. I would like to know how memorable the pictures are; if they can remain in students' memory and how they work with the connection 'work of art – language' later. Every meeting with a piece of art probably impacts student cognition in a certain way. The question is how meeting art in English teaching materials affects the connection between language issues and these visual materials. It is possible that the language issue is then later connected with the visual stimulus permanently. Or it can leave at least some traces which affect the students' approach to the chosen topic previously connected with a particular work of art. In other words, the next time students are talking about the language issue, they can imagine the pictures connected with the text.

It is obvious that works of art have higher aesthetical qualities than any common illustration. Illustrations can contain more details; they can be more colourful but also they can cause that the pictures to present too much information which can puzzle students. It can be difficult to select the key information related to the subject being taught. Another suggestion for further research might be to ask the following question: how effective are works of art in supporting educative purposes of the textbooks? It would be interesting to compare illustrations and works of art and their effectiveness in enhancing the learning process.

VI. CONCLUSION

The main idea of this project was to draw attention to illustrations in textbooks and especially to point out that in English teaching materials there is a certain amount of pictures which are possible to mark as products of high art. As explained in the theoretical background, art has penetrated into mainstream culture; due to this fact, we can see many allusions representing fragments of works of high art in visually cultural environment which surrounds us. Therefore art is possible to be found in textbooks of various specializations.

Illustrations have been a part of textbooks for centuries. Their main purpose is to offer comprehensible material of two different means of communication. One part of this process is information shared in the verbal form; the second one is illustration where the content of verbal messages is converted into a non-verbal form. Nowadays illustrations in connection with teaching materials are of interest to the discipline examining the relationship between text and its illustration with focus on its impact on a student's cognition.

The role of single works of art in textbooks depends on the way they are treated; it means the technical parameters of their presentation and further on the context in which the pictures are placed. The scale of contribution of visual art to the teaching process can be from minimal connection between a picture and a text to a very close relationship when a picture is directly a part of a task; this point of view can be called qualifying. On the other hand, from a quantifying point of view we can talk about characteristics which are not dependent on an accompanying text. In this case we describe pictures of visual art as independent objects having autonomous characteristics. In this way I gathered data about the visual art background represented by names of authors, names of works and also years when the works of art were created. The main point of this research was to identify characteristics of art works used in the textbooks. This allowed me to list the most popular artists and also which periods of art production are presented the most in textbooks. Likewise there was included a subchapter discussing art in the textbooks from a specific cultural point view, namely the original religious value of the works in the context of the present-day teaching material.

Between the strongest impressions of working on this thesis belong the following two. The first is that I was really surprised by the high number of art works used. Before I started my thesis, I had had a clue about the usage of visual art in English teaching materials but I never expected it could be used so effectively. Another interesting finding is that the works of art have an educational purpose in the textbooks that they are not only a kind of diversification of pictorial content of the teaching materials. I had never noticed this intention before.

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APPENDICES

English Result			
Elementary	p.18	Photo of Frida Kahlo	
	p.68	Georges-Pierre Seurat John Atkinson Grimshaw Vincent van Gogh Peter Doigh	Bathers at Asniéres (1884) Boar Lane, Leeds (1881) Wheatfield with Cypresses (1889) Blotter (1993)
Pre-Intermediate	p.60	Edward Hopper	Drug Store (1927)
	p.108	Johannes Vermeer Leonardo da Vinci Édouard Manet William Hogarth	Girl With a Pearl Earring (circa 1665) Mona Lisa (1503 - 1519) A Bar at Folies-Bergére (1882) The Shrimp Girl (circa 1745)
	p.109	Sandro Botticelli Sandro Botticelli French school Vincent van Gogh	Saint Augustine in His Study (1480) Giuliano de' Medici (1478) Portrait of Paul Scarron (1610 - 1660) Young man with a hat (1888)
	p.115	Piero della Francesca	Federico da Montefeltro (1465-1472)
	p.122	Claude Salez Frederick A. Bridgman Kaaria Mucherera Ditz	Les Saintes, Guadeloupe (20th century) Cleopatra on the Terraces of Philae (1896) Be Free Three (21st century) First Carpet-Cat-Patch (1992)
Intermediate	p.10	Diego Velázquez	Las Meninas (1656)
	p.15	Édouard Manet	Young Flautist (1866)
	p.52	John Everett Millais Unknown artist Philip James de Loutherbourg	The Two Princes Edward and Richard in the Tower (1878) Richard III (late 16th century) Battle of Bosworth Field (1857)
	p.72	Vincent van Gogh	My Room (1889)
	p.106	Unknown artist	Portrait of Shakespeare (1623)
	p.130	Vincent van Gogh	Self-portrait (???)
Upper-Intermediate	p.94	George William Joy	The Bayswater Omnibus (1895)
	p.98	Vincent van Gogh	Patch of Grass (1887)
	p.129	Frida Kahlo - biography	The Bus (1929)
	p.131	Caroline Jennings	Street 2 (20th century)
	p.133	Calixto Sales	Maragojipe market

face2face			
Elementary	p.49	Gilbert Stuart Unknown artist	Portrait of George Washington (1796) Marco Polo (1477)
Pre-Intermediate		none	
Intermediate		none	
Upper-Intermediate	p.42	Unknown artist Jacques-Louis David Unknown artist	Queen Elizabeth I (circa 1575) The Emperor Napoleon in His Study at the Tuileries (1812) Funeral mask of pharaoh Tutankhamun (1332–1323 BC)
	p.51	Unknown artist	Portrait of Al-Kindi
	p.74	Edgar Degas Tracey Emim Rachel Whiteread	Racehorses in Front of the Grandstand (1866 - 1868) My Bed (1999) Embankment (2005)
	p.112	Jackson Pollock Andy Warhol Mark Rothko Marc Duschamp Rebecca Warren Carl Andre	Convergence (1952) Black Bean, from Soup Can Series I (1968) Untitled (1960 - 1961) In Advance of Broken Arm (1915) A Glimpse of Hope (2003) Equivalent VIII (1966)
Advanced	p.18	Photograph of Tommy McHugh	

Global			
Elementary	p.11	Unknown	Stained glass in the Great Hall, Henry III Winchester (13th century)
	p.130	unknown	Isaac Newton (painted after a painting Sir Godfrey Kneller (1646-1723))
		Ivan Petrovich Keler-Viliandi	Galileo Galilei (1858)
	p.37	Unknown	Alexander the Great Sarcophagus Large Plaque (Hunt Scene) (4th century BC)
Pre-Intermediate	p.13	Unknown	Street art - One Nation under CCTV (around 2010)
	p.30	Unknown	Cave of the Hands, Argentina (10000 to 6000 BC)
		Unknown	Venus de Milo (circa 130-100 BC)
		Unknown	Coyolxauhqui Stone(15th century)
		Peter Paul Rubens	Sketches (17th century)
	p.31	Elisabeth Louise Vigée Le Brun	Self Portrait in a Straw Hat (after 1782)
		Vincent van Gogh	Vase with Flowers (around 1885)
	p.32	Unknown	Egyptian King Tahara (700 BC)
	p.69	Unknown	Portrait of Mary Shelley (19th century)
	p.104	Italian (Neapolitan) School	An Arabic Man of Learning (Avicenna?) (18th century)
Intermediate	p.23	Elisabeth Jerichau-Baumann	Jacob and Wilhelm Grimm (1855)
	p.42	Pablo Picasso	Portrait of Gertrude Stein (1906)
		Pablo Picasso	Dora Maar Seated (1941)
		Yue Minjun	Seen in the Grass Land (2006)
	p.43		Matisse and Picasso relationship
	p.69	M. C. Escher	Waterfall (1961)
	p.74	Angelica Kauffmann	Self-portrait (1787)
		Damián Ortega	Controller of the Universe (2007)
	p.96	Thracian culture	The Panagyurishte treasure(3rd to 4th centuries BC)
	p.97	Unknown	Archaeological objects (Pre-Christian to early Christian period)
	p.102	Adam Smith	The French Lady in London (1770)
		French school	The English Family in Paris (1815)
	p.116	Ancient roman fresco	
	p.121	William Finden	Bonaparte crossing the Alps

Inside Out			
Elementary		none	
Pre-Intermediate		none	
Intermediate	p.25	Raphael	The Sistine Madonna (detail)(1513–1514)
Upper-Intermediate	p.90	Frida Kahlo	Frida and Diego Rivera (1931) Self-portrait with cropped hair (1940) Roots (1943)
	p.92	Francisco de Goya	Execution if the Defenders of Madrid, 3rd May (1808)
	p.137	Jaques Louis David Edgar Degas Pablo Picasso Artesia Gentileschi	The Death of Marat (1793) The Absinthe (1875 - 76) Guernica (1937) Judith and Holofernes (circa 1620)
Advanced	p.33	Edward Hopper	New York Movie (1939)

New English File			
Elementary	p.109	Gilbert Stuart	Portrait of George Washington (1796)
		Unknown artist	Portrait of Abraham Lincoln
Pre-Intermediate		none	
Intermediate	p.59	Frida Kahlo - biography	
	p.80	Leonardo da Vinci	Mona Lisa (1503 - 1519)
Upper-Intermediate	p.63	Edward Hopper	Cape Cod Morning (1950)
	p.118	Edward Hopper	The Hotel Lobby (1943)
	p.120	Edward Hopper	Nihgthawks (1942)
Advanced	p.10	Francisco de Goya	The Family of Carlos IV (1800)
	p.70	Unknown artist	Funeral mask of pharaoh Tutankhamun (1332–1323 BC)
	p.72 p.118	Tracey Emim Damien Hirst Jeff Koons Joseph Bueys	My Bed (1999) Away From the Flock (1994) Balloon Dog (yellow) (1994 - 2000) Felt Suit (1970)
	p.75	Photo of Pablo Picasso	
	p.116	Unknown	

SHRNUTÍ

Tato práce se zabývá užíváním výtvarných děl v učebních materiálech anglického jazyka. Shromážděná data o výtvarných dílech z pěti různých sad anglických učebnic pro dospělé studeny, tvoří základ pro výzkum zaměřený na pochopení účelu vizuálních komponentů v těchto učebnicích. Výzkum je zaměřen na tři hlavní oblasti: stáří uměleckých děl, výtvarný styl uměleckých děl a na kontrast jejich původního náboženského účelu v kontextu současného výukového materiálu. Z umělců, jejichž díla byla v učebnicích použita, jsou vybráni tři, kteří byli v podobě svých prací prezentováni nejčastěji. Blíže jsou tito umělci představeni v krátkých profilech. Cílem této práce bylo ukázat, jak výtvarné umění přispívá k učebnímu procesu.